

A Diversity Toolkit

for factual programmes in public service television



A Diversity Toolkit

2007


The quest of every journalist is to find the truth. To understand the information flow in a changing Europe of different cultures and minorities, it is extremely important to know the background, the facts and the opinions involved, otherwise it is impossible to analyse the situation correctly. In a society with many nationalities the truth will be coloured by the cultural background of the speaker. Journalists and editors who judge everything from one cultural perspective are by definition prejudiced. In such cases an increasing number of viewers and listeners will not believe the message and will go to other sources to find information. To ensure the future independence of the media, it is vital to create editorial teams whose compositions guarantee different perspectives on issues and opinions and particularly those that relate to ethnic or cultural minorities.

I hope that the Diversity Toolkit will contribute to this process, as it can help media professionals become aware of their own prejudices and initiate a discussion on the reliability of the information that they relay and, perhaps more importantly, on the impact of the images that they portray. Working with the toolkit should lead to more diversity in the newsrooms and on the screen. It will also stimulate the process of finding new ways of storytelling and a new audience.

In my view diversity is something between the ears. It has to do with opening the mind to other opinions and taking one's own background into account. It is an ongoing process that enlarges the creativity of each journalist and programme-maker. Of course this will make the quest more complicated. It also leads to deepening, and therefore more perspective. But the truth, the whole truth and nothing but the truth will probably never be found.

(Frans Jennekens, chairman of Eurovision Intercultural and Diversity Group)

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‘Events like the disturbances in the French suburbs, the Danish cartoon row and terrorist attacks in several European countries are clear warning signals showing us that integration, equal rights and a peaceful dialogue between cultures do not happen automatically. We must all actively promote dialogue and mutual acceptance. The media, and in particular public service broadcasting corporations, have a really important contribution to make.’

Fritz Pleitgen, WDR Director General and EBU President (November 2006)

‘We have seen how vital cultural intelligence is. It’s not a question of being clever. You need to be aware of different modes of communication and of different cultures and be able to combine the two.’

Manager of a Media Training Project in Helsinki

‘The news broadcasters need to reflect the community they are serving, and it is the only way to engender trust ... a diverse workforce makes commercial sense.’

Sir Trevor McDonald, one of the first black journalists to anchor a nightly news programme on British television

‘We must never assume that we are fully aware of what we communicate to someone else’.

Edward T. Hall, pioneer of cultural studies

Why a diversity toolkit?

As public service broadcasters, we have a mission to foster cultural diversity, to serve entire national populations and to reflect the cultural, racial and linguistically diverse character of society accurately in content and in the workforce.

However experience shows that all too often programmes can reinforce stereotypes and repeat misunderstandings about minorities. As programme-makers and journalists, we need to raise awareness of the effects of unconscious mindsets and a lack of information about all sections of the community. We hope that the concrete examples of news programmes in this toolkit will help journalists explore how to communicate and how our communication can affect viewers.

Many broadcasters have over the last 20 years published mission statements, initiated diversity policies and set up diversity units. One can also find a plethora of publications and internet sites, for and by specialists, programme-makers, managers and journalists, that go over the steps towards a fairer representation of minorities, in news and current affairs programmes, in television generally, or in the workplace.

The difficulty however, is the implementation of these good words. We hope this toolkit will help.

How it came about

Over the past 10 years, a number of European public service broadcasting professionals working specifically with and for cultural and ethnic minorities, have been meeting regularly under the auspices of the European Broadcasting Union's Intercultural and Diversity Group, to exchange their experiences and co-produce programmes.

When in 2006 a Media Mainstreaming Platform was set up to mainstream EQUAL's good practices, the possibility of sharing the IDG experiences with a wider group of television professionals became a reality and the Diversity Toolkit was developed through four seminars organised by the Swedish ESF Council and financed by the European Social Fund and the EBU. (See Annexe 4 for working group members and other contributors.)

This toolkit gathers some of these shared experiences, to help improve the portrayal of minorities, bringing together for the first time elements of practical information and advice that can be used, applied and imitated.

What do we mean by diversity?

The toolkit refers to the representation of ethnic and cultural minorities, and especially their portrayal in news and current affairs programmes on television.

Since the strategies to combat discrimination are often similar, however, some of the practices described can be applied to other discrimination areas, such as sexual orientation, gender, age and disability.

Who is it for?

This toolkit is aimed primarily at broadcast journalists, trainers and students of journalism.

It also contains information that may be useful for producers and programme-makers generally, as well as for human resources professionals, trainers and managers in broadcasting organisations.

This advice was compiled from the experience of a dozen European broadcasters, so refers to countries where the mainstream majority population is generally white and Christian, but the contents are for the most part equally applicable to other EBU members further south and east. As this toolkit is written in English, all the websites referred to are English language sites.

How to use the toolkit

Part One consists of a selection of news clips. They are grouped according to issues facing journalists in their work and should best be viewed and discussed together with colleagues.

Part Two is to be dipped into, to see what other broadcasters are doing. It contains a selection of their suggestions for sites that might be useful to explore, activities that could help you in your daily work, and opinions and examples that could be discussed and adapted.

The news clips

The first chapters of this toolkit refer to the issues covered by the footage on the accompanying DVD: extracts from news and current affairs programmes, plus a few extra pieces that are not exactly news but could interest, surprise and amuse you.

The clips are loosely grouped to illustrate various difficulties faced in the reporting of news related to minorities. Not all can be labelled good practice or bad practice. Many have good and bad elements, or are examples of dilemmas facing journalists about how to present facts and events. There are reports that might have caused some passionate discussion in the newsroom, or perhaps were not discussed at all, and then to everyone's surprise did cause intense reactions from viewers.

The news clips were selected and proposed by television professionals working throughout Europe – from Finland to Spain, from the UK to Croatia. Of course your reactions to these pieces might be quite different from the reactions reflected in the comments and questions that follow. What has been interesting is that although opinions generally tended to be similar, we have also had some contrasting views expressed by the broadcasters – from both minority and majority communities – who screened and commented on the items.

Our thanks go especially to the broadcasters who submitted the examples of bad practice, as we can learn a great deal from those particularly.

Food for thought

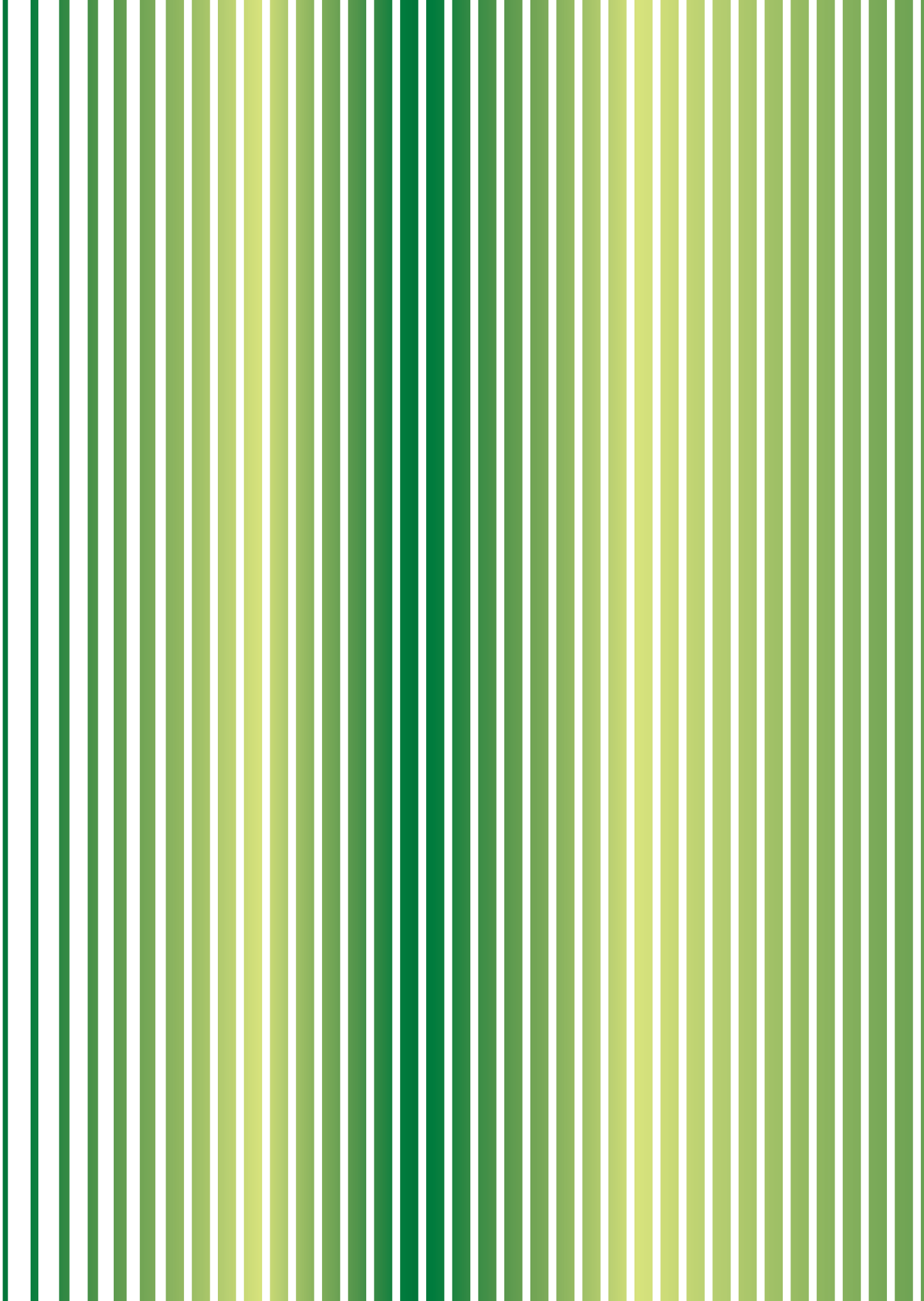
For each news clip, you will have a brief introduction giving the national context and the background, and then a series of remarks and questions relating to the issues that you as a journalist may be faced with in your everyday work:

- What effect do your personal mindset and your own assumptions have on your reporting?
- What professional standards should you observe?
- And what will the report's impact be on the audience and on society, and where does your responsibility begin and end?

The news clips come from Belgium, Croatia, Finland, France, Germany, the UK, Hungary, Ireland, the Netherlands, Slovakia, Spain and Sweden, and so they of course deal with a range of situations: national minorities, second or third generation communities, recent economic migrants, asylum seekers, immigrants into countries that until recently exported their populations and war zone returnees. Bear in mind that the clips were chosen by the members of the editorial group working on this toolkit from their own organisations' programmes. They do not pretend to give a comprehensive picture of the way their factual programmes handle diversity. This is simply a selection that the group felt provoked thought about the coverage of minorities.

Useful tools

Following these news clips, you will find some examples of good practice and useful information from journalists, diversity managers and other broadcast professionals working around Europe, and sometimes from further afield. All this aims at helping to **implement** the recommendations that have come out of our seminars, research and combined experience.





Part one

Questions around the portrayal of minority audiences

In the next few sections you will find information referring to the news extracts on the accompanying DVD.

For each news clip you will find some information on its broadcast, and the national context or background of the issue or subject it is about.

Then we have listed a series of questions to reflect on and to discuss. They are grouped according to three main issues facing journalists in the practice of their profession: personal mindsets, professional skills and standards, and responsibility to the viewers. Choose the questions for discussion that relate to the issues you want to consider.



Balanced representation

1.

News stories often focus on the negative issues related to migration and minorities, but they are rarely balanced by positive stories of social and economic successes. Minorities are all too often treated as issues, not as people, and even then, are hardly ever covered as consumers, employers, employees, parents, students or viewers.

So the basic question is whether our broadcasts mirror the whole of society.

We must ask ourselves whether we cover ethnic and cultural minorities as if we are dealing with foreign news. Are 'they' part of 'us' or are they 'other'?

In our representation of society, stereotypes are shorthand for giving information quickly to a large audience, giving them a common understanding of a group of people. They simplify the variety of the members of a given group, however, into one simple category. And one must be aware of the ways that viewers will decode and retain these stereotypes, which, when repeated in the news, can easily become the reality.

Balanced representation

Issues for journalists:

Is it possible to be objective? Are you aware of your assumptions?

Is it possible to avoid hidden messages?

Are you aware of the power of certain emotional words?

To what extent do you use music and sounds to achieve a certain impact on the audience?

The shorter the item the more accurate you have to be. Do you consult with your colleagues, and should you leave the short items to the most experienced journalists?

Do you pause to reflect on whether your stories maintain stereotypes?

Do you think you have a professional responsibility for the impact of your report, not only on the viewers but also on the lives of your portrayed subjects?

Discuss items 1.1 and 1.2, both from YLE, and items 1.3 and 1.4, both from VRT in relation to each other. The comparison will already give some insight into the processes and choices.

The news clips

Two items from the same news broadcaster in Finland: a report from the Finnish main evening news on YLE, the national public service broadcaster, watched by the majority of TV viewers, and another on the same story on YLE/FST, the minority Swedish language news, seen by a small percentage of the population.

1.1 Somali Story

YLE TV News, Daily 20:30 - 20:45, Tx: 14.09.2006 (2')

Only just over two percent of Finland's total population are of immigrant or ethnic minority origin. This represents one of the lowest rates in Europe. Although the largest groups are Russians (20.8%), Estonians (14.5%) and Swedes (6.8%), who have been present since the 1990s, the figures for immigration from outside Europe rose from 2000 onwards. Many Somali children arrived with their parents, many have been born in Finland since then, so there is beginning to be a substantial number of Finns with Somali roots.

This is a report on the disproportionate involvement of young people of immigrant origin – mainly Somalis – in street robberies around the Helsinki railway station area. The report features two interviewees, a police officer and an academic.

This report was broadcast on the main evening news programme.

Balanced representation

Although the piece is about youth delinquency, do we see any of this? The narration describes 'immigrant waves': what do you think about the choice of words here? Although the interviewee's comments are reasonable and the tone in that section is sober, are the issues presented, contextualised and explained to the viewer adequately? Are alternative theories proposed? No crime statistics, no research results, but criminality is directly linked to immigration and (lack of) integration. However, no members of the minority community concerned are interviewed. How could you have done this differently?

What is the first impression the viewers will have? How is this conveyed? Do you think the viewer will listen more to the words or to the music? What is the effect of the repetition of the menacing music every time police car is seen to enter park? What is final emotion that the viewer will recall from the piece?

1.2 Somali social worker about youth

YLE FST OBS (Current affairs) Tuesdays, 18:35 - 19:00, Tx: 07.10.2005
(5' 37")

One of the channels of the Finnish public service broadcaster is in Swedish, providing community service programming to a minority of the population. The same news story as the previous example on YLE evening news, but approached in a much more balanced, informative, contextualised and explanatory way.

Significantly, the feature includes a lengthy interview with a social worker of Somali origin, talking in Finnish about the Somali community's own concerns with the problem and the reasons behind the young people's anti-social behaviour.

This second report on a similar situation in Helsinki attempts to present the situation in a balanced way.

How successful do you think the two stories are merged together? Do they complement each other and bring significant information to the whole? Again, there are no statistics relating to delinquency and illiteracy in the Somali community, or crime statistics generally.

In contrast to the first piece, here there are images of groups of young people hanging around in the station. How would you describe them?

What is the role of the Somali professional rather than a white 'expert' talking about his own community, and speaking fluent Finnish? How does this cut across the stereotype? In the section about the play the white female theatre director was spoken to rather than any of the Somali women. What is the relation of Somali to Finnish interviewees?

The situation is put within a broader context making it clear that it was a tiny minority of people who were responsible for the problem. However, is it ever really clarified whether the attacks are made only by Somali youth, or if others are involved too?

What will the viewer retain from the images in the item? Is that a responsibility of the journalist? Do you think that the use of a Somali professional offers the public a more balanced perspective on the problem than without him?

Balanced representation

And here are two more stories about a similar situation, insecurity and delinquency in the capital, this time Brussels.

1.3 Two banks were robbed in Brussels on the very same day

VRT main news programme on VRT 'one' daily, 19:00, Tx: 11.04.2006 (1'46")

Italian immigration to Belgium to work the coalmines started in the 1940s and then continued with workforces from Turkey and Morocco, Spain, Portugal and Greece. The capital region of Brussels also has a large community from the Congo (DRC), the former Belgian colony. At present there are about 14% foreign or naturalised immigrants, of which the biggest (non-EU) group are from Morocco. In the 1990s people from Eastern Europe started to come to Belgium: mostly people from former Yugoslavia and Poland, but also from Chechnya and Armenia.

Since the beginning of the year the federal police have already counted 201 armed robberies in Brussels. The theory illustrated in the piece is that 'the robbers are third generation low-class youngsters making their first steps into criminality with the brutality they get to see on television'.

In this item from Belgium the story is told from different perspectives and by a variety of spokespersons: police and victims tell us what happened during the robberies; what the circumstances were, which kind of stores or businesses were attacked.

What is your opinion about the way images are used to illustrate the stories/issues? Does it work in a fair, balanced and accurate way? What is the role of the reporter if experts give statements that are not supported by statistics? The expert from the office of the public prosecutor explains the theory that the perpetrators are thought to be 'youngsters of the 3rd generation within the lower social, somehow deprived, communities'. Are these responsible for ALL street crime? Where were the statistics to support that statement?

Does the reporter have a responsibility in searching for and presenting facts, context, or an explanation of the significance of social deprivation being the problem and not ethnicity?

Is it really useful to include the statement 'No weapons, but could be used'. The camera – in a blurry way – then zooms in on group of young boys with possibly Arabic features in an average street in Brussels. Do the journalists who made the item want to suggest that the perpetrators have mostly an ethnic minority background?

Is it a good thing that there is no mention of ethnic minority youngsters? Why do they show it but not talk about it? Are the images ruining these 'good intentions'? Or are they – on the contrary – showing what the head of the Brussels police is trying to avoid saying, and what everybody may be thinking?

What will the viewer retain from the coverage of the story? Is the subliminal message of the item that lower class young 'immigrants' (specifically black or brown immigrants) are criminals?

Balanced representation

1.4 Twenty-five percent of the Brussels population feels unsafe on public transport.

VRT main news programme on VRT 'One' daily, Tx: 19:00, 11.04.2006 (1'46")

This item is about a rather serious problem within the Brussels subway: people living or just working in Brussels do not feel safe. One of the reasons given is that groups of teens and young men hang out in the subway, making a noise, sometimes provoking a bit.

Why was this news? If this is news, it's a story that has to be covered. If academic research tells us that, in the perception of the population, groups of youngsters are responsible for creating an unsafe, unpleasant atmosphere (which is the case in the item), this has to be told. However no one interviewed mentions statistics, facts or figures. No support of the opening statement is given.

Why show that group of minority youngsters at the top of the piece? What 'take' does it put on the story? Is this supported by what we hear from the people subsequently interviewed?

Are you aware of the impact you have on the course of events? Could this image of shouting, swearing youngsters be the product of some kind of 'provoking' presence of the journalist or his camera? Why not take a (candid) camera into the metro in the evening instead?

Why are no youngsters interviewed in the subway, only adults?

Is it okay to give/allow space for people to realistically, truthfully express and articulate their genuine fears on television to be seen by a mass audience, knowing that some of their fears may be unfounded, biased, prejudiced, illogical, racist? Is it your professional duty to confront or question unfounded fears/assumptions to provide a realistic context and balance to the story and issues?

Does such a report stigmatise youngsters?

1.5 Youth worker in La Villeneuve (fourth of five reports)

France 3, weekly regional news programme, Tx: 18:40, 1.12.2005 (6')

The city of Grenoble in the south east of France, at the foot of the Alps, has suburbs of rent-controlled housing blocks. The Villeneuve neighbourhood has had improvements made to it since the 1970s, and its 11,000 inhabitants of different social classes and 40 nationalities now share central green spaces, pedestrian areas and a daily market. Half the apartments in Villeneuve are social housing, and more than 30% of the population is young, compared with 20% overall in Grenoble.

In November 2005, rioting and the night time burning of cars and public buildings in the poor housing projects of the Paris suburbs and other parts of France had shocked the nation. A state of emergency was declared and extended for three months. This report shows another side of the suburbs. We follow a young man who grew up in La Villeneuve and now works there as a social worker. He is employed by the local cultural centre for young people. He talks about their desires and difficulties, which are often related to their migration background.

What story do you expect when the piece starts? After the view of the mountains, can you guess where the story is situated? Do the music and the dance tell us where we are? Is this a stereotype or do you think it is relevant to the story?

Is the foreign origin of the main character emphasised? What does he tell us about his youth in Villeneuve? How does this compare with what is usually said about such neighbourhoods? Do you think that this piece is trying to counterbalance the stories about violence in other suburbs?

What is the message? In compiling reports on minority communities how do you differentiate between being positive and being politically correct? How would you categorise this story? Do you think cultural differences will affect the way different groups of viewers will react to it?

Checking the facts

2.

The aim of public service journalism is to report the news in a balanced way. However each reporter is influenced by cultural assumptions and prejudices, and is often unaware of them.

Checks and balances are needed to make sure that adequate background information is given in a news report. The opinions offered should be counterbalanced by facts. The relevance of mentioning ethnic or religious identity should be well judged in the coverage of crime or accidents.

The pressure of time is no justification for not being as thorough in your range of research as for any other story. Knowing the correct terms in relation to migration and minorities is just as important for journalists as knowing the law.

We must also recognise that what is not said can be as strong a message as what is said, and understand the power of images.

Issues for journalists

Facts are important for the quality of journalism. How far do you trust the information from your colleagues (in print, press agencies, on the internet)?

How much time should you spend on fact checking? To what extent can you report facts that are not sufficiently checked? If you use facts and figures you must know what they say and how they can be used.

How can you make sure that the spokespersons and the witnesses you interview are representative? Do you choose them because of their relevance to the story or because you expect them to attract the attention of the viewer?

Curiosity and suspicion are important characteristics for a journalist. So challenge yourself to find new sources and to question the dominant discourse.

As a journalist you must bring something new to the story, you must develop the story a bit further.

The audience knows more than you, be humble and careful and aware of the fact that there are experts in the audience.

The news clips

2.1 Misbah Rana

BBC 2 Newsnight, news and current affairs, 22:30 weekdays, Tx: 01.09.2006 (4'55")

After the Second World War, immigration to the UK took on massive proportions as Britain needed workers and British citizens from the Empire and Commonwealth were encouraged to settle in Britain. In the years following the fall of the Iron Curtain, a new movement of people began, some fleeing political persecution, others seeking a better life in Western Europe. At present ethnic minorities make up about 10% of the population, of which 80% are under 25 years old.

In 2006 every news organisation in the UK covered the story of a 12-year-old girl from Scotland who went to live with her father in Pakistan. Initially the story seemed clear: a schoolgirl kidnapped by her father. Fears were raised of an arranged marriage. Twenty-four hours later it was apparent the story was somewhat different: the girl had chosen to go to live with her father and wished to be known by her Muslim name.

Checking the facts

The Misbah/Molly Campbell report is a very good example of how the media can let their own assumptions and prejudices influence the way a story is interpreted and presented. This detailed and informative item not only illustrates the issues but teaches us more about the media and its complexities, contradictions and 'institutional racism', than about the subjects in the story itself.

This example suggests that supposedly well trained and experienced news reporters and editors are not immune from making basic mistakes in allowing their own cultural assumptions distort what should have been objective, balanced and factual news reporting.

The BBC Newsnight piece addressed some of the issues very well. However did they admit that they too had misrepresented the story originally? Was the coverage based on facts or on hearsay that tallied with the reporter's own assumptions about Islam and Muslim practices? What name do they use for the girl? Is this the name she said she preferred to be called? Which in fact was her given name, and what was it changed to?

What does this do to the portrayal and the impression of a certain group? What stereotypes are reinforced?

2.2 Hepatitis in Roma villages

MTV, Regional news for south west Hungary, twice daily, 10 minutes a day 06:00 and 16:30, Tx: 22.08.2007 (1'40")

Hungary has 10% minorities, of which 8% are Roma, who, over the last hundred years, have settled down in most areas of Hungary. During the summer of 2006 TV reports covered an epidemic of Hepatitis A in a Roma village in the south western part of Hungary. The story was in the news for several weeks, and basically was always covered in the same way as this one.

A report of the World Bank in 2000 found that 57% of the Roma in Hungary lived under conditions of grinding poverty, whereas only 5.7% of the entire population lived under the same circumstances. Today, approximately 60% of the Roma live in villages and 40% of them live in small settlements with a population of less than two thousand. Nationwide statistics indicated that these rates are 36% and 17% in the case of the entire population. In Hungary 57% of the Roma live in underdeveloped counties.

What is the underlying assumption of this piece: is it that the Roma villagers' lack of cleanliness was what had caused the Hepatitis outbreak?

What is missing from the information given? The expert speaks about faecal matter being what spreads the virus. Is there any information given about the sanitation provisions in the village, and how they compare to non-Roma villages? Where do they get their water, is it clean etc?

The inhabitants are interviewed and are able to give their point of view. Does the viewer understand that they are trying to do something about the epidemic?

What is the impact of the showing of the inside of a house? What stereotypes are confirmed and emphasised? How? What will the viewer remember from this piece?

The following item takes place in Croatia, and so the background and context must be explained in some detail:

2.3 Ethnic incident in Biljane Donje

HRT: Dnevnik - main evening news, daily, Channel 1, 19:30, Tx: 25, 26, 27.07.2006

At the beginning of the 1990s Croatia proclaimed independence from the Socialist Republic of Yugoslavia and the Croatian War of Independence (or homeland war) from 1991 to 1995 started. On one side were Croats who wanted to have independence, on the other were Serbs who wanted to stay in Yugoslavia or to have new boundaries in parts of Croatia where Serbs were the majority or were an influential minority.

Both sides had many casualties and refugees.

Ten years ago, in 1997, Serbian refugees started their return home to Croatia. It's a slow and long process. Often when they come back, they are not welcomed by local people.

In the village of Biljani Donji, near Skabrnja, the Serbian family Skoric came back a few years ago. The Croatian government paid for restoration of their house and the prime minister visited them two years ago. It's very sensitive area; many Croats were killed in Skabrnja during the war and now Serbs are coming back.

In the night between 24 and 25 July 2007 four Croats attacked the Serbian family Skoric.

The following news reports were broadcast on three consecutive evenings:

25.07.2006 (2'50")

The story on the main news about the incident starts with archive pictures two years old when the prime minister visited the Skoric family in their newly repaired house. They explained what happened during the night. A Member of Parliament who represents the Serbian minority said it was an ethnic attack.

A local representative of the Serbian political party said he was angry because politicians never come to a crime scene to condemn such incidents. It was the height of the summer season and politicians, state and local, were in the middle of their holidays.

Checking the facts

26.07.2006 (1'57")

After the main news story, a major reaction by the state government followed: the Croatian president and the government vice president visited the Skoric family and they are the only ones who had sound bites in the story. We find out that one of the four suspects is a former Croatian soldier, and see just a glimpse of the Croatian inhabitants protesting. Meanwhile the local politicians were still on holiday.

27.07.2006 (2'30")

Four of the suspects were from Skabrnja and they are accused of race and ethnic discrimination. The Croatian inhabitants of Skabrnja asked Serbian returnees to reveal who was responsible for the Skabrnja crimes during the war. They are angry because the state government presented them as criminals. A local politician (Croat) came back from holiday and had a sound bite.

The three Croatian stories taken together do give a complete, balanced view, demonstrating understandable, neutral journalism. However, if the viewer wanted to see all sides of a story it was necessary to follow the news for three days.

Can only politicians have sound bites? Why did the journalist not approach ordinary people, would this have raised sensitive issues that were much more difficult to tie up neatly? What happened to the suspects?

What would a viewer think if only the first, or the second, or the third piece was seen? And which report offered some perspective? Who in the report offered it?

Did these pieces show the journalist(s) being more concerned with the greater good – that is Croatia's place in wider European society and the country's acceptability as part of the 'European Family' – and therefore going too far in support of the Serbs and their reaction to anti-social behaviour whilst ignoring the legitimate and far more serious grievances of the Croatian villagers? Did this reporting and the reaction to it actually make the situation worse?

2.4 Violent deaths among immigrants

RTÉ Capital D, News Feature, RTÉ One, Tx: 19:00, 16.03.2006 (6'38")

Immigration is a very recent phenomenon in Ireland. The present series of annual migration estimates began in 1987 when just under 19,000 immigrants came to the country. The first immigrants were mainly asylum seekers. In more recent years the largest group of immigrants have been from Eastern Europe and have come to find work. In the twelve months to April 2006 the number of immigrants to Ireland is estimated to have been 86,900, which is

the highest figure since monitoring began in 1987. Of these, 43% were nationals of the 10 new EU states (26% from Poland, 7% from Lithuania). Immigrants also tend to be young: with 54% aged 25-44 and 28% aged 15-24. About 10% were children under the age of 15.

This report investigates the violent deaths of several immigrants and finds that the level of violent death among ethnic groups in Ireland is much greater than would be expected.

Do you think that this report from Ireland is a properly researched and substantiated piece?

Who are the experts interviewed? What different viewpoints are presented? How – and in what jobs – are the ethnic minorities shown?

What statistics are given and how does it compare with the figures mentioned in the narration? Is the use of statistics and graphics effective? Or does it just trivialise a serious issue?

What were the circumstances in which the victims died? Who are the offenders? It is suggested by the interviewees that other immigrants murdered them, perhaps in fits of drunken rage, that social tensions cause immigrants to become violent and criminal and turn against each other, but is any evidence given? What are the reasons for linking the deaths of a rather disparate 'group' whose only similarity may be that they are recent arrivals in the country?

Is the possible problem of racism evoked? An academic indicates the link between the tragic deaths of people from a minority community, and the lack of an integration policy in Ireland. What, finally, is the message of the piece?

What is the effect of the repetition of the names and causes of death of all the immigrants in the last months? Does it personalise them for the viewers or does it amplify the danger and violence, causing a feeling of insecurity?

2.5 The effects of immigration on the national economy

TVE TD 2 Evening news, daily 21:00, Tx: 15.11.2006 (1'03")

In Spain statistics were published that give the effect of immigration on the economy.

Over the past decade, Spain, traditionally a country of emigration, has received more than three million foreigners from Eastern Europe, North Africa and South America. More than 11% of the country's 44 million residents are now foreign-born, of which 25% to 35% are estimated to be illegal. Since 2000 Spain has granted legal status to more than one million who could prove that they were employed. Despite having one of the highest proportions of immigrants in Europe, there has been relatively little social conflict.

Checking the facts

How does this straightforward statistical announcement from Spain counterbalance a lot of the negative assumptions made about immigrants? Do you think the hard facts and figures achieve this?

Do the figures that are given explain the terms used? What is an immigrant, do the figures include illegal immigrants? Do they include those from the new EU countries? Retired EU citizens?

No immigrants are interviewed in the item. Why do the images only show manual workers, what about other professions that require more than physical strength to perform?

How much influence do you think it can have on the impression, the perception and the portrayal of immigrants in Spain. Do you think the viewers in your country would see it as too politically correct and therefore ignore the message? Is this generally positive piece somewhat let down by the images, which are stereotypical?

2.6 The niqab issue

NPS/VARA, Nova, current affairs, 22.30 Tx: 28.01.2003 (5'50")

For more than 400 years the Netherlands has been a multicultural society, with a large Jewish community (till 1945) as well as a Protestant and a Catholic community that have always had to compromise with each other. Since 1950 a large Indonesian community has settled in their former colonial homeland, followed by immigrants from Surinam, Morocco and Turkey.

In recent years a heated discussion arose about the use of the niqab, since a few schoolgirls decided they wanted to wear them. Part of the Nova programme covered this issue with reportages and a discussion with city and school authorities.

What is the journalist saying by illustrating the piece using dramatised images of the veiled girls walking in slow motion? What is the effect of the music? What does this insinuate about such people and their choice of clothing?

What is it really about? The school policy? The reasons for the girls deciding to wear the niqab? In fact, how widespread is the use of niqab in the Netherlands? Are hard facts and figures given in the piece?

Is this good journalism? Who are the experts? Who should be there to take part in the discussion?

3.

Who do we see?

Diversity is not only being able to count the number of ethnically different faces on screen. The important question is how they are portrayed, how they are part of the story.

Besides representing our populations proportionately across factual coverage, we need to be sure that they are represented in all their variety.

Too often in the stories on immigration, on minorities, on delinquency and on terrorism, the subjects are not heard from. Who are the experts interviewed?

And when there are stories on science, on education, on consumer issues, are consumers of all origins included? Who are the experts interviewed?

Issues for journalists

Are you aware of your personal assumptions about the subjects you choose to interview?

Don't always give your audience what they expect or what they want. Find new angles; don't always follow the media consensus.

To what lengths should you go to find and use other experts than the ones your newsroom has been using? Do you try to find a variety of minority opinions and spokespersons?

When you do portray people from the minorities, are they there for an authentic reason?

Is it your responsibility to counterbalance stereotypes?

The news clips

3.1 Els matins (Mornings) morning talk show, weekdays Tx: 28.09.2005 (4'33")

Although Spain was a country of emigration until recently, in Catalonia from the 1950s onwards there were significant numbers of immigrant workers from other poorer areas of the country. Over the past five years, Catalonia's immigrant population has grown from 2.3% to 13.4%. Cities and villages have changed so radically in such a short time that many locals are finding it difficult to adapt. After the March 2005 terrorist bomb in Madrid, there was little overt hostility towards the North African population. However, according to the European Monitoring Centre on Racism and Xenophobia (EUMC) – now the EU Agency for Fundamental Rights (FRA) – Islamophobia is on the rise in the EU, including Spain.

Examine the whole studio set-up of this 'debate': what did the camera angles, the positioning of the interviewer at the desk, the body language say about where the power and authority lay? What does this item illustrate about the assumptions which are allowed to go unchallenged in the studio?

How can you expect to have a fair and meaningful debate when you have a seasoned broadcaster/public speaker set against three TV novices? What was the host doing? What could he have done to really moderate and ensure that the other participants were able to have a say?

What impression will the viewer have about Muslims? Are they able to find arguments for their way of life, their choice to wear a headscarf? If not, why not?

What impression of Spanish/Catalan TV and society will such a feature have on minority groups within the country?

Who do we see?

3.2 Headscarf debate

ZDF 'Drehscheibe Deutschland' (news magazine with a focus on the different German regions), 12:15 - 13:00, Tx: 30.10.2006 (2'30")

This report depicts the controversial debate caused by two German politicians with Turkish roots: the two women asked other Turkish women in Germany to take off their Muslim veils.

There has been a lengthy discussion in Germany about the Muslim veil. In 2003 a teacher with Turkish roots succeeded with her Constitutional Court action: the federal state of Baden-Württemberg was not entitled to ban her from teaching because she wanted to wear her headscarf in school. But after this verdict the federal state enacted a law banning veils. Seven German federal states followed with similar legislation. According to a recent ZDF opinion survey 29% of Germans dislike the Muslim veil, while 70% do not mind women wearing it.

Who does this piece feature, and what can they bring to the discussion? What do you notice about the time given to each person interviewed? Is this real balance? What do you think is the opinion of the journalist who interviewed them?

This piece shows that there can be differing opinions and a variety of views in a community. Which of the opinions expressed is seen to be the 'right' approach to this matter? Is there not a subtext that women should remove their headscarves and is it not a very Eurocentric view?

What other issue is at the core of this item? Which topics will mainly be remembered by the viewers, the wearing or not of the veil, or the hate campaign and threats?

3.3 School in Berlin

ZDF 'heute-journal' (news magazine), daily 22:00 - 22:25, Tx: 30.03.2007 (3'04")

In March 2006 German media broadly covered the problems of a school in Berlin: conflicts and violence made tuition almost impossible – so the staff complained in a letter to the city's school administration. One year later ZDF's news programmes reported the enhancements made: boxing classes and a music project improved the situation.

Of the pupils attending this particular school in Berlin, 83% have an ethnic background. On average the German 'Hauptschule' has 19% migrants among its pupils (the Hauptschule is a type of secondary school, from which pupils obtain a 'degree' and follows four years of primary school and five years of secondary education).

According to official data 15.3 million people among the 82.5 million inhabitants of Germany have an ethnic minority background (18.5%). The share of foreigners (i.e. people without a German passport) is 8%. Overall individuals with an ethnic minority background have fewer qualifications than others: 10% do not obtain a school degree (compared with 1.5% of people without an ethnic minority background), 51% are without vocational training (compared with 27%).

From Germany a follow-up piece to one the broadcaster had made when the school was first in the news, for its problems. This is a good example of how an older item about 'intercultural' educational problems can have a positive follow-up, when it is no longer 'in the news'.

The item speaks about the important role of the media in portraying these kinds of events or situations. What is the impact of this representation on the school? How can it be changed?

What is the interaction between the students and teachers and between the students of many different cultures? Is the fact that a lot of the kids at the school are from minority backgrounds emphasised or even mentioned?

What is the approach to the story? What is it telling us about a school with a lot of problems? How is the school dealing with these problems? What was and still is at the heart of this kind of problem in general? What are still the serious repercussions, even outside the school?

What is the implication of the piece on the cause of the problems? Is it ethnicity or deprivation?

Who do we see?

3.4 Abandoned sub-Saharan migrants

TVC Midday news, daily, 15:00 Tx: 28.08.2006 (2'45")

Although statistically, the main entry of immigrants is by air, news programmes cover on a daily basis the numerous sub-Saharan immigrants arriving in flimsy boats. Since most are intercepted before they land, they now try more and more risky routes, and drifting boats are being found every day in the high seas around the Canary Islands, often carrying corpses.

This story finds sub-Saharan migrants who were abandoned in the desert by the Moroccan government after their fishing boat ended up on the Moroccan coast while they were trying to reach the Canary Islands.

With Catalan television we leave Europe to meet those who are trying to overcome enormous difficulties to get a better life. How does it show the would-be illegal immigrants? How is this different from what is usually shown about people in this situation?

Do you think that hearing from the men themselves gives an insight into why they (and so many others) are driven to take such drastic actions? Does this lead to a better understanding of the issue by the viewers?

What is missing from the piece? Why are there no comments from the authorities, either Moroccan or Mauritanian?

What are the validity and ethics of using dramatic and evocative pictures to illustrate the story. Is it justified? Is it depicting a reality? If so, does it need context, since the overwhelming majority of illegal immigrants entering Europe arrive at airports on tourist visas?

Does the total effect of the story, pictures and narrative mislead the viewer? Does it sensationalise and distort the issues? Does the presentation of this story in this way do more harm than good?

3.5 VRT Weather specialist

VRT Het Journaal, main news programme, 19.30 Tx: 13.03.2006 (1'40")

Nature is still sleeping and we are still packed in our warm duffel coats because it's still freezing. Some people have had enough of it. Karim Hamid, a weather specialist and employee of the KMI national meteorological office in Belgium explains why the temperatures are so low in March.

Will it be obvious for most of the viewers that the climate expert has got an ethnic minority background?

What are the effects on the minority and the majority viewers of seeing a professional, in this case: a weather expert, just doing his job on television? What is it saying about the place of minorities in Flemish society?

3.6 Women in business and economy

DW-TV, Made in Germany, 19:30 Tx: 06.03.2007 (2'45")

For the International Day of Women on 8 March, the topic of the magazine 'Made in Germany' was women in business and economy. One of the four female managers interviewed is Roya Ulrich who is IT manager at Daimler Chrysler. She came to Germany from Iran at the age of 18 and studied her favourite subject Information Technology. She is convinced that there is no limit or ceiling to her career in this branch.

This is a good example of a minority person in a mainstream story. But should this story only have been reported on because of the special date?

Does a journalist have a responsibility to find stories and subjects that break the mould?

What if they are not considered interesting enough?

4.

Who chooses the stories?

News stories inform viewers of events in the community and around the world, but of course there is a choice of what is important or interesting to show.

Viewers that never 'see' themselves on the television screen can understandably feel irrelevant. Television can transmit a sense of belonging, of citizenship and can also offer important role models for the children of minority communities. What are the consequences?

Showing different angles and hearing different opinions can better reflect European society – and societies around the world.

Who are 'we', anyway?

Who chooses the stories?

Issues for journalists

How far does your own mindset influence your choice of stories to cover? Are you aware of your own personal assumptions on different issues?

Are you open to accepting proposals of stories from different points of view?

Do you take the time to explore a variety of sources, and not only from community leaders but from members of the communities?

How far do diversity issues influence your choice of stories and protagonists, and do you still maintain your independent journalistic standards?

Is the negative or positive impact of your work on society your professional responsibility?

The news clips

4.1 Roma civil guards

MTV, Duna TV, Danube TV, news programme daily, 18:00, Tx: 10.03.2004 (1'45")

The Roma form the second largest minority group in Slovakia. Although it is estimated that about a third have a standard of living comparable to that of the majority population, the rest of their population tends to suffer disproportionately from higher rates of poverty, unemployment, illiteracy, crime and disease. In 2005 Roma groups living in Slovakia rioted against rising prices, and there was some looting, especially of foodstuffs. The region was put under very severe military and police control for some weeks. After this the government created the 'Roma civil guard' so as to have the Roma take care of their own people.

The first item gives information to many inside and outside Slovakia and illustrates issues in a context which most people know little about.

What do you think are the reporter's assumptions about the Roma? Is there any attempt to present the facts with any context?

What could the Roma parents and children tell us about these civil guards? Should we know whether they think they are a good idea or not? Who do we hear from? We meet the head of the Roma civil guards and the director of the school, is this a good representation?

What impression is reinforced in this piece? What does it tell us about the Roma lifestyle and that of their children?

Who chooses the stories?

4.2 Neighbours

NPS PREMtime, weekly current affairs magazine, 16:35 (at present 20:30)
Tx: 27.04.2003 (4'08")

PREMtime is presented by Prem Radhakishun, an outspoken lawyer born in Surinam who investigates the quality of Dutch multicultural society.

This item is about a neighbourhood quarrel in Amsterdam. A woman from Surinam is asked by the house owner to wear slippers when she walks through her apartment, because her downstairs neighbour has problems with her loud and noisy habits. But she thinks her neighbour is a racist and tells us that he also complains when she is not around. Prem tries to solve this quarrel.

How is this universal story from the Netherlands – a neighbourhood dispute that could happen anywhere with any combination of people – treated? Is humour appropriate to get such points across?

The piece does not avoid taboo: if racism is an issue it is brought up, and people within the programme talk about it. Is this an effective way of 'dismantling' these kinds of delicate issues? Does it undermine stereotypes to some extent?

The neighbours are 65+ (age is also an aspect of diversity). How would you describe the reporter? Does his origin affect his reporting?

What is the message? Is it that problems are between people not between issues, and that some things are universal, not only determined by ethnic, religious or cultural backgrounds?

4.3 Christmas decorations / Polish restaurant

ITV Central Tonight, regional news programme 18:00, Tx: 5.12.2006 (50")

Immigrant workers explain they are not offended by Christmas decorations. Certain councils in the UK, such as Birmingham Council, renamed Christmas as 'Winterval' so as not to risk offending non-Christians. This offence is assumed, perhaps, in order to create a debate, and can spark angry defences in certain newspapers that verge on racism. However there are never interviews with those who are supposed to be offended by such religious references.

ITV regional news journalists detected that Muslims, Hindus and atheists were not offended at all, so they decided to put this to the test, by physically taking a group of people from the largely Muslim Sparkhill/Sparkbrook districts into a heavily decorated area to see and hear their views.

Who chooses the stories?

Anglia News, regional news programme 18:00, Tx: 28.08.2006 (45")

Kurdish immigrants open Polish restaurant in area of Polish immigration Peterborough currently has a population of around 164,000. Recent arrivals from overseas number around 20,000 of whom around 8,000 are Poles. Relatively large numbers have also come from Lithuania and Portugal.

The growing Polish population had nowhere they could eat traditional Polish food, but two Kurdish brothers had noticed a gap in the market and so opened it and employed several Poles including the waitress interviewed.

These two short pieces from the regional bureaus of ITN are light-hearted, but give serious messages.

a) What assumptions and stereotypes about Muslims are undermined?

Would it have been stronger however if some other people – women for example – were also interviewed in the market?

b) This piece illustrates alternative ways of addressing the issues, with humanity and humour.

How are the issues of immigration presented, as an opportunity or as a problem?

Are the facts and figures put it into context? Is this a positive example of the entrepreneurship of 'immigrants'?

4.4 Ali Abood: Iraqi who came to Sweden

SVT RAPPORT, daily news programme, 19:30, Tx: 13.03.2007 (3'20")

Today the Swedish population of foreign background is approximately 15%. If you add those born in Sweden, but with one parent born abroad, the group is approximately 20% of the population.

Many Iraqi refugees coming to Sweden settle in towns where there are already many other immigrants. In Södertälje they manage very well, as Arabic works as well as Swedish at the dentist, the local housing authority and the bank. Roughly 36% of the population in Södertälje has foreign background – out of 64,000 people – and this figure goes up to 50% if you also count children of parents with one foreign-born and one Swedish-born parent. The reporter is of Palestinian background (Palestinian father, Swedish mother). He himself grew up in Södertälje and is still living there.

Who chooses the stories?

Who was the journalist for this piece and what do you notice about him?
Do you think the piece would have been different if a journalist who does not speak Arabic had made it?

Do you have reporters/producers/editors in your department that are of foreign background?

What contacts do you have in immigrant areas or in the areas that might be under-represented in your department? Have you considered working with stringers in those areas?

How many names of non-majority experts/contacts do you have in your own notebook?

4.5 Absurd culture war: Veil debate in the swimming pool

Monitor, ARD/ WDR 20:15, Tx: 08.01.2004 (5'57")

At present, almost 20% of the population in Germany has an immigrant background. The percentage has especially increased in the urban areas. Regarding young people, one in three lives in a family from immigrant background. The largest minority group in Germany are Turks. Altogether more than three million Muslims live in Germany.

In the transmission area of Westdeutscher Rundfunk (WDR) every fourth person has an immigrant background. There is a comparable situation in Bavaria, where the reportage 'Absurd culture war: Veil debate in the swimming pool' takes place.

How does this report approach the subject? Is the opinion of the journalist evident? Is the ironic tone appropriate? How does it treat the opponents of the women's bathing days?

The reporter lets the opponents express their opinions, that these 'women's days' are part of a strategy to spread Islam in Germany. Should such opinions be aired? Are they refuted?

What will the viewer remember about the issues and the people involved?

Who chooses the stories?

4.6 The Muslim community after 9/11 is stigmatised like the Irish after IRA bombings in 1974

BBC English Regions, 'Inside Out - West Midlands' weekly current affairs magazine
Tx: 26.09.07 (10'14")

After a series of IRA bombings in the 1970s, the Irish in Birmingham experienced a wave of prejudice, harassment and violence. The Irish community is today in harmony with the rest of the population. After 9/11 and subsequent terror acts in the UK, Muslims have become targets of a new wave of prejudice. This is also reflected in negative portrayal in the media. Prominent people with Irish backgrounds now call for support for the Muslim community. Paddy Hill, who was once wrongfully convicted of terrorism, advocates solidarity.

Who is this story aimed at? Would it interest only the two communities mentioned, or a wider audience? What do you think is the journalist's view? Are a variety of relevant people interviewed? Why were they chosen? What do they tell the viewers? Do they communicate division or inclusion?

How is the main problem presented? Is enough context given for those who do not know about the situation in the 1970s?

The reporter draws parallels between the 1970s and today as regards the wrongful judicial treatment of alleged terrorists. Do you think the comparisons are correct and relevant?

What does this comparison of two stigmatised communities achieve?

What is the significance of the 'Irish support'? How important is it that Paddy Hill is well known in his community and in the UK generally?

Does his 'message' not to stigmatise and isolate the Muslims have more relevance than if it was part of the narration? Why?

5.

Going that bit further

Public service broadcasters should reflect the audience they serve, if they are to remain relevant and viable in an increasingly globalised world. This makes business sense and aids social cohesion.

It is therefore important that PSBs accurately represent the reality of their increasingly diverse and multicultural societies. This is a creative opportunity to make interesting and engaging programmes featuring stories and perspectives from a wide range of viewpoints.

Take risks, dare to try something new, dare to make some programmes that aim at the minority audience specifically, as well as the mainstream audience in general.

Make minorities feel part of the whole. But don't just add on 'token' faces to give the impression that something is being done.

You have a choice of who to put on screen.

Issues for journalists

Do you actively try to recruit colleagues who will bring a diversity of perspective into the newsroom?

Do you expect your audience to accept new faces and new perspectives, or do you think that they always want to see the same? Have you tried to surprise them, and what were the results?

The news clips

5.1. A very German hobby

'ZDF-Morgenmagazin' morning show, weekdays, 05:30 - 09:00, Tx: 15.03.2007 (2'57")

Moon Suk, of Korean origin, has regular appearances on ZDF's breakfast programme. In her reports she takes a look at German culture and society – often comparing German and Korean particularities. In the example selected she is visiting people who cultivate a 'very German' hobby: collecting things.

Do you think someone like this presenter would be allowed to do the news, or only feature in this kind of 'exotic' item? Do you feel that this is patronising, both to Germans and Asians, by presenting diversity as 'exotic'? Do you think she is made to seem a bit ridiculous?

In this piece, who is the 'stranger'? The fact that the presenter is Korean, and still speaks with a Korean accent, makes it a bit 'spicy', exotic. Is this an important aspect of the item, because it allows both the programme and the viewers to have a look 'from outside' at German everyday particularities?

How does this amusing feature on 'German' cultural peculiarities, presented by an attractive Asian presenter, advance the cause of multiculturalism, tolerance and diversity?

5.2. SVT Nur Total, daily evening news programme, Tx: 15.11.2002 (3'37")

A journalist who was offered work as a presenter at SVT has been denied it because of her veil. The Ombudsman against discrimination says that the way that SVT acts can be considered against the law. SVT claims that a presenter wearing a veil could contradict the demands on neutrality which public service has to stand for. The item is about Nadia, who all the time declared that she did not want to become an icon of a veil-bearing woman. That's why she is not interviewed and a friend and colleague defends her position. Since this 2002 piece, Nadia went on to present a travel programme and no longer wears a veil on screen.

Going that bit further

This discussion from Sweden is an interesting case that tells us about one of the practical problems within the intercultural domain: the delicate matter of wearing the headscarf – generally – and specifically on TV as a presenter for the public broadcaster. What do you think about the journalistic treatment?

Nur is a colleague of the rejected journalist/presenter, but is it made clear enough why she is not interviewed herself?

Is this an effective way to promote multicultural society? Does it provide a much needed balance or counter perspective to the majority of 'problematic' presentations of the issues?

In principle, should the anti-multicultural, anti-pluralistic society, assimilationist viewpoint be included as well?

5.3. Station IDs

NPO, the Netherlands Public Broadcasting organisation, 2007

In 2007 the second public channel – which focuses mainly on information and culture and airs programmes made by more than ten broadcasters of different religious and political origins – produced new station IDs.

Is this is a good way of reflecting society?

5.4 Girls from Halal

NPS, Information programme, weekly series of 6 parts, 16:00, Tx: 12.11.2006 (2'08" & 2'40")

For the first time in Europe three Dutch Muslim sisters were given a programme to present, about their views on the society they live in. The programme was very popular among Muslim women, and controversial for those who don't want to see women wearing headscarves on their screens. This is part of the third series, in which the girls followed the Dutch elections and tried to find out what was in it for them. The programmes received a lot of attention so they were able to interview all the politicians that they wanted, and they became well known media personalities.

In this extract they interview the leader of the Labour party, who later became Minister of Finance, and the leader of the Socialist Party, who is now in the opposition.

Going that bit further

What is the assumption of the programme? What does it say about the place in society of these girls?

What effect will the fact that they are wearing headscarves have on the Muslim and the non-Muslim viewers?

Do you think they were chosen because they wear headscarves? Was this a good idea?

Do you think they will represent other views than their own? Is this necessary?

Issues for journalists

Should you approach the problems of living in a multicultural society only in a serious way or can you try something new? What are the risks?

Is humour a good way to communicate on delicate issues? How can you be sure that this will not reinforce prejudice?

The programme clips

6.1 Aldith Hunkar, presenter of the evening news, talks about news and minorities (12'25'')

NOS training tape about diversity for managers and journalists (2006)

A Surinam-born journalist analyses the relationships between immigrant and local populations and the influence of TV portrayal on attitudes. She is one of the few black journalists at the news desk and on the screen.

What issues does this piece cover?

How does it undermine journalistic stereotypes?

Do you think this piece that explains the whole issue of portrayal of ethnic minorities within the media will change the mindsets of the journalists that see it?

What conclusions do you come to after watching this piece?

6.2. Multicultural YLE

Basaari: Mundo, factual programmes, Mondays 17:10 - 17:40, Tx: 24.10.2005 (2'20'')

The Finnish public broadcaster is a very multicultural organisation.

Who do you think made this piece, a 'majority' or a 'minority' reporter? Why? What point does this piece make? Do you think it is effective or does the humour soften it? What issues does it raise? What is the situation in your own organisation?

Tell it like it is

6.3 Bimbos and Burqas

NPS extract from an 83' infotainment thematic evening, 20:25, Tx: 30.08.2007 (5')

In summer 2007 there was a big discussion in the Netherlands about the conflict between individual freedom and religious values. Gays were attacked, ex-Muslims' organisers were threatened, public servants refused to officiate gay marriage, and after decades of 'tolerance' and political correctness controversial opinions were expressed everywhere without restraint.

In the thematic evening 'Bimbos and Burqas', the different radical opinions were brought together for the first time to discuss the dilemmas and limits of freedom; a gay leader, an ex-Muslim, a traditional Catholic, a conservative Protestant, an orthodox Muslim and a manager of a sex emporium took part in the discussion which was hosted by the three headscarved sisters/Girls from Halal and a very well known liberal TV presenter.

The programme reached almost one million viewers (internet & TV) and was the talk of the town after its broadcast. There were hundreds of positive and negative reactions, and it attracted a young audience, both conservative and liberal.

The following five-minute extract shows the most extreme moments of the show, and is not a balanced reflection of all the discussions that took place throughout the evening.

NPS decided to produce this programme as an attempt to reach audiences and to find new ways of discussing the dilemmas facing our societies today.

The programme combines the format of an entertainment show and that of a panel discussion programme. Do you think it is a good way to approach these sensitive topics?

What audience is this programme trying to reach? Is this a valid way to reach a much wider audience than those that would watch a serious panel discussion on these issues? And should a broadcaster go to such lengths to reach that audience?

Should one give a platform to extreme views of all kinds, or should the media ignore them? What do you think the effect on the viewers could be?

6.4 Black and white dolls

Colourtelly (2007)

Colourtelly is a recently launched, internet TV station aimed at the black population in the UK. This was filmed with children in a West London primary school, and is part of a longer report.

What does this clip show about the children? Do their choices reflect their negative self-esteem or do they tell us something else?

Can this clip raise the awareness of journalists about the messages – subliminal and overt – they may be communicating in their reporting, and the effects on young audiences?

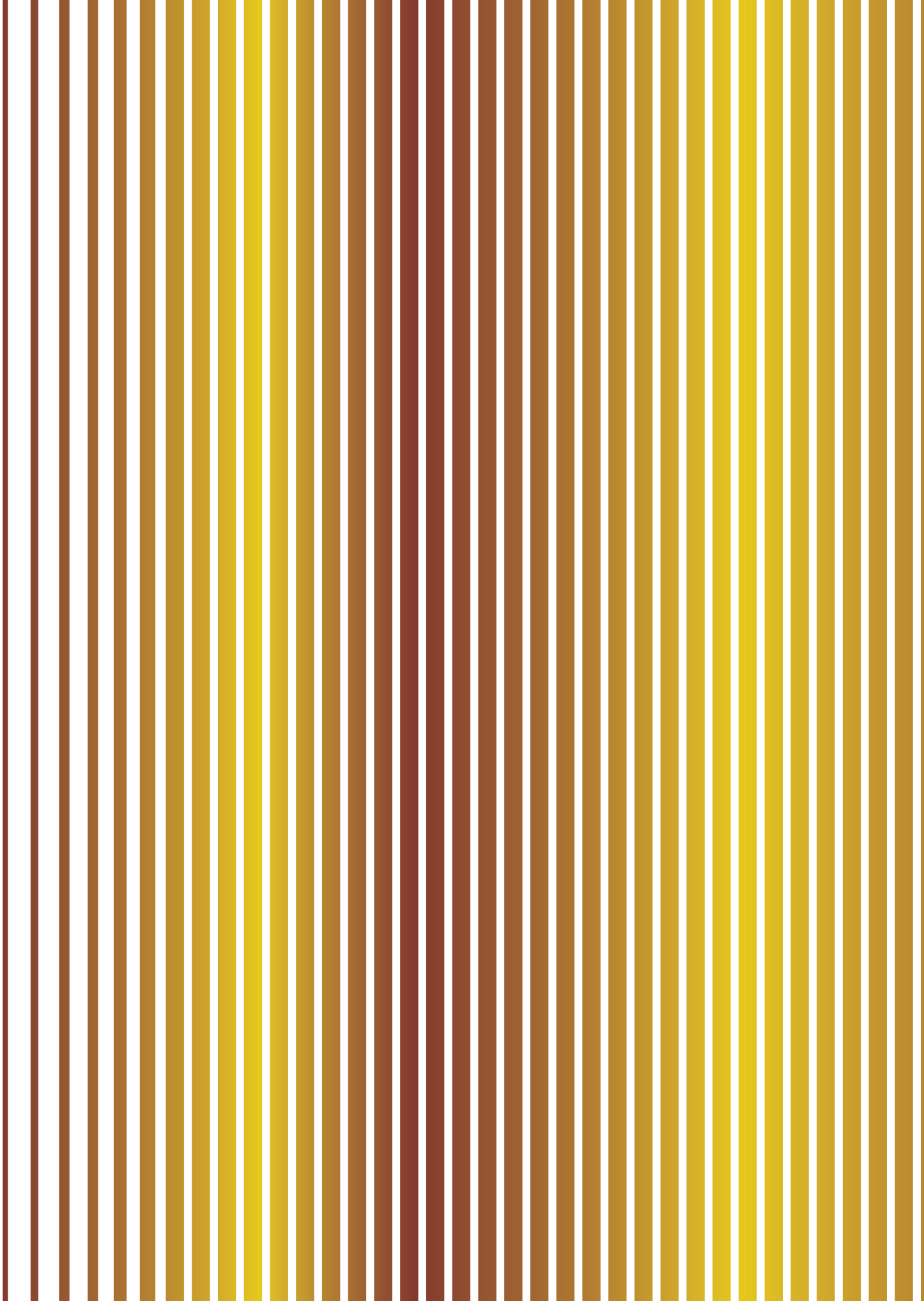
7.

Diversity checklist

Points to remember when reporting on diversity issues, and which relate to the those discussed in the preceding sections.

Diversity checklist

1. Am I aware of my personal assumptions about the issues, the stories and the people I choose to report on?
2. Am I aware of the power of images, words, sounds and music?
3. Do I mention ethnicity if it is not relevant to the story?
4. Do I spend enough time checking the facts? Am I sure that I am using the correct terms?
5. Do I consult more experienced colleagues – and those from different backgrounds – when necessary?
6. Do I choose my interviewees because of their relevance to the story or because I expect them to attract the attention of the viewer?
7. Do I try to find a variety of opinions among the minority spokespeople and witnesses I interview?
8. Are the minority subjects in my story for authentic reasons?
9. Do I find new angles and develop my stories a bit further?
10. Do I challenge myself to find new sources and to question the dominant discourse?
11. Do I reflect on whether my stories maintain stereotypes?
12. Do I consider the impact of my report not only on viewer opinion but also on the lives of the subjects portrayed?
13. Do I actively try to recruit colleagues who will bring a diversity of perspective into the newsroom?
14. Am I interested in cultures other than my own and open to accepting proposals of stories from different cultural viewpoints?





Part two

Useful tools

The following sections are descriptions of ideas that work, of new ideas that could be tried, of management policies, but also of individual actions that can be very effective without huge means, and that can be adapted to your own language, culture and national situation.

There is of course a wealth of information available on the internet, but this part includes a non-exhaustive selection of interesting or relevant websites. Of course, since this guide is in English, the suggested sites are English-language ones. We do not take responsibility for the content of these external links.

Good practice

- **The Media Diversity Institute (MDI)** (www.media-diversity.org) is an organisation in London that focuses on the power of media to lessen inter-group conflict. It has an extensive website, with many documents, manuals, reports and practical tools related to all aspects of diversity. It has several checklists that were developed by journalists, journalism professors and diversity specialists.

<http://www.media-diversity.org/resource%20material.htm> - practical tools for journalists

The **MDI** produced several online **Reporting Diversity Manuals** to help journalists reflect on their reporting, including 'Ethnicity' sections that provide tips on reporting on ethnic groups and analysis of articles on ethnic themes taken from newspapers around South East Europe.

<http://www.mediadiversity.org/resource%20categories/diversity%20manuals.htm>

- The **Mediawise Trust** (UK) offers various articles, reports and guidelines for best practice on reporting diversity. (<http://www.mediawise.org.uk>)

- In the USA the **Maynard Institute for Journalism Education** advises journalists to check their coverage against the five enduring forces that shape lives and social tensions: race, class, gender, generation and geography. By considering each one of these as they cover complex stories, journalists can understand issues more clearly and build more accuracy into their work.

<http://www.maynardije.org/programs/faultlines/>

- **The Code of Principles of the International Federation of Journalists** was revised in 1986 to include the following article:

7. The journalist shall be aware of the danger of discrimination being furthered by the media and shall do the utmost to avoid facilitating such discrimination based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national or social origins.

- Many unions and journalists' associations have adopted guidelines or ethical codes. There are many different models, but all ethical codes and codes of practice focus on the fundamental aims of the journalistic mission. These will not solve all the problems of intolerance in the media, but they may help journalists focus on their own responsibility and help them resolve dilemmas.

www.ifj.org Contact: ifj@ifj.org

In the newsroom

- The **International Federation of Journalists** and its European group, **the European Federation of Journalists (IFJ/EFJ)** set up an International Media Working Group Against Racism and Xenophobia (IMRAX) in the 90s to develop guidelines on racism and diversity in media. In 2007 the EFJ launched **the Ethical Journalism Initiative** to raise awareness among journalists of the challenges they face in reporting from within an increasingly polarised world, often dominated by extremism in religion and culture.

For the document on human rights:

<http://www.ifj.org/default.asp?Issue=HUMA&Language=EN>

And for their publication on quality in journalism:

<http://www.ifj.org/default.asp?Issue=QUALITY&Language=EN>

- **‘Racism, Xenophobia and the Media’** on how to report in a more comprehensive and balanced way on issues which impact on race, ethnicity and faith while respecting freedom of expression and editorial independence.

http://fra.europa.eu/fra/material/pub/general/euromed_en.pdf

- **‘Migration, an overview’** was prepared by the **EBU’s Strategic Information Service (SIS)** and investigates how the media influence the perception of migration as a political ‘problem’, and the question of liberty of expression versus freedom of speech.

http://www.ebu.ch/CMSimages/en/Media%20And%20Migration_report_tcm6-51853.pdf

Words and meanings

Be aware of the powerful impact of words and how they can hurt and insult, even if they were not meant to do so.

- When to mention ethnic origin or nationality? The classic test of when it is appropriate to mention ethnic origin or religion, is to replace those words by those describing the majority nationality, religion or race, and then to judge their pertinence. When placed in a specific social context, they can reinforce prejudice and so must be used carefully and only when they relate usefully to the report, and would make it less comprehensible if they were omitted. One should balance the damage done to the story if these ‘labels’ are absent, and the damage done to the individual if they are included.
- Diversity issues are often described with words relating to weather and water: waves of immigration, floods or streams of asylum seekers ... surge, pour, trickle, deluge, swamp. What emotional undercurrents can these images create?

- Develop your own newsroom glossary with words such as race, nationality, migrants, emigrants, immigrants, asylum, assimilation, integration, multiculturalism etc., paying attention to how the meanings of these terms have evolved and continue to evolve over time.
- To help both their journalists and the public become familiar with the correct terms, SVT put the following sketches on its diversity website:



Background information

Encourage the minorities in your area to prepare guides or fact sheets on their communities and or religions, or do so yourself.

- One such guide is **British Muslims: Media Guide** by Ehsan Masood, which provides succinct information, as well as a directory of contacts in Muslim organisations, and is intended as a reference source and training tool for young journalists. It is an invaluable resource to anyone who writes about, speaks about, or interacts with Muslims, both in Britain and abroad. It can be downloaded at <http://www.counterpoint-online.org/download/305/British-Muslims-Book-mailing.pdf>
- The BBC has a website on religion, that gives information on religions and religious movements around the world, including Bah'ai, Christianity and less well known ones such as Unitarianism, the Rastafari movement etc. It offers brief overviews of beliefs, history, rituals and famous people. It also offers a multi-faith calendar of Holy Days. <http://www.bbc.co.uk/religion/religions/>
- Websites such as **Reporting on Religion 2: A Stylebook on Journalism's Best Beat**: www.Religionstylebook.org give definitions of religious terms, and the **Stylebook of the South Asian Journalists Association** gives definitions of words related to the religions and societies of their area. <http://www.saja.org/resources/stylebook.html>
- For reporting on the Roma, there are many sites, such as the vast academic Romani Archives and Documentation centre <http://www.radoc.net/> or the information portal on Roma issues: <http://www.romea.cz/english/index.php> For the 'Code of conduct on reporting on Roma', developed by Roma media network; <http://www.rrommedia.net/english/index.php>

In the newsroom

Media education

Find minority spokespersons and experts by making contacts with the local communities, but also by encouraging them to familiarise themselves with the media.

- **Perslink** This Dutch project was created in 2003 to improve the contacts between ethnic minority communities and the media, by offering activities and training for journalists and minority spokespersons. (<http://www.perslink.nl>)

For a description in English of the instruments and methodology:

<http://www.olmcm.org/dbData/Resources/Perslink%20methodology.pdf>

- **A Media Relations Handbook for Non-Governmental Organizations** is a pdf handbook for minority associations giving advice for understanding the media, communicating with the press, and planning media campaigns. <http://www.mediadiversity.org/resource%20categories/diversity%20manuals.htm>
- Within the German broadcaster **WDR**, the foreign language editorial departments, the 24-hour radio programme **Funkhaus Europa** with its emphasis on integration and the TV programme **Cosmo TV** have evolved into competence centres with strong ties to the minority organisations and communities. Other departments usually approach them when in search of experts and interview partners.
- **Mediam'Rad – ethnic and diversity media in Europe** is concerned with ethnic and diversity media around Europe and creating bridges with mainstream media. http://www.panosparis.org/gb/migra_mediamrad.php
- The Flemish broadcaster **VRT** organises 'mixing tables' for its journalists and various minority groups, to discuss specific topics, for example when to mention a person's ethnic origin. In this way contacts are made between people who would otherwise never have met.
- **Mira Media** is the Dutch national centre of expertise on media and diversity, and offers advice and training for journalists, media professionals and representatives of minority groups, both on the national level and in the context of transnational projects and partnerships. <http://www.miramedia.nl/uk/europe.htm>

- Sometimes initiatives are created by motivated individuals. A Swedish reporter at 'Sydneytt', a regional news department, met eight young women once a week over a few months. They learnt how to make interviews, they helped with the news, they wrote their own chronicles and they practised reading and presenting. This meant that the reporter and the news got new contacts and hopefully some of these women will find their way to television. They were also practising on real work and had their reports broadcast.
- The German broadcaster **WDR** has an **Islam file** – a web page containing all their productions and news pieces on the topic of Islam and the life of Muslim citizens in Germany including texts, podcasts and downloads.
<http://www.wdr.de/themen/homepages/islam.jhtml>

Listening

Find out what minority broadcasters and viewers have to say. The first place to turn would be within your own workplace, for there may be more minority colleagues – at various levels and in a variety of jobs – than you expect. They may have surprising perceptions of the workplace, newsroom relationships and the stories chosen.

- **Look Who's Talking: Cultural Diversity, Public Service Broadcasting and the National Conversation** by Mukti Jain Campion is a very interesting report based on interviews of over one hundred programme-makers across the broadcasting industry in the UK, examining the many aspects of the programme-making process which can marginalise voices outside the mainstream of society, from commissioning and production to scheduling and promotion, and exploring why there are still so few people from minorities in senior creative or editorial roles.
<http://www.nuff.ox.ac.uk/guardian/>
- **The Authentic Voice: The Best Reporting on Race and Ethnicity**, (Columbia University Press, 2006) this book & DVD set is supplemented by a website www.theauthenticvoice.org with additional resources aimed at helping journalists, educators and the public improve relations between people of different races and ethnicities.
- 'Making sure your news appeals to a wide audience is no longer simply the right thing to do. It is rapidly becoming a matter of survival. As new technologies threaten to erode the audience for broadcast news, every listener and every viewer counts.' **The Radio-Television News Directors Association (RTNDA)** in the USA has developed a 'Diversity Toolkit' that can be accessed online or ordered, and which includes interviews with minority professionals and managers and news extracts, to be viewed in workshop settings.
http://www.rtna.org/pages/media_items/diversity-toolkit540.php

In the newsroom

- The **BBC** has a web-based viewer feedback and complaints system. The process is explained clearly and any viewer can write in and expect to receive an answer within 10 days. If the answer is not satisfactory, then there are further steps that can be taken. <http://www.bbc.co.uk/complaints/>
- **WDR**: In 2005, a group of Roma representatives reacted to a programme on 'Roma child thieves' as biased and insensitive. The broadcaster reacted by inviting the Roma representatives to discuss the broadcast and accepted the criticism. A dialogue between the programme-makers and the Roma representatives developed.

'Work has been interesting, but I do not like it that other journalists working for daily news programmes as well as the camera crews do not consider diversity as an important issue. I have to admit that sometimes I'm little bit fed up with diversity and I would prefer to cover something more important, something what will be interesting for broader audiences.' (Hana Gelb, minority journalist, HRT, Croatia)

9.

In the workplace

Employment is at the heart of the problem. Unless minority communities are represented on the staff of broadcasting organisations, in positions to influence content, it will remain difficult to cover issues affecting them as well as they should be covered.

The broadcasting world –and especially its upper echelons – still consists mainly of people from majority communities. Until recently they were mostly men. It has taken women some time to reach the highest levels, but many have now succeeded.

But minorities remain enormously underrepresented. They –women and men – undoubtedly have a huge contribution to make. They have the advantage of seeing the world from another angle. They may have better access to some information in some key areas at home and abroad. They may bring added value to our news output, in fact to all our programmes.

It is of, course, easier to hire someone who is familiar and has taken the traditional path into the profession. So special measures need to be taken to correct the imbalance, to reach out, find and train broadcasters from less familiar backgrounds who might assume that broadcasting is a ‘closed shop’ – for them at least.

Young people from immigrant backgrounds need encouragement to choose a career in broadcasting; they have to be found, recruited, trained, and integrated into the workplace.

Find new talent

...at school

Encourage media training among youth and minority groups, so that they learn to understand media messages, to make their voices heard, and to think about careers in the media.

- **CREAM Plus** is a pan-European project to promote education and research in the field of media and diversity, and one of the main activities is the organisation – in as many European public broadcasters as possible – of a Day of the Media for students of secondary schools. For one day every year participating broadcasters open their studios to students, who can attend different workshops. Parallel workshops on media education are also organised for teachers and school coaches.
<http://www.olmcm.org/>
- How do images and the media work? What is a stereotype? **WATCHING THE MEDIA** proposes both information and group activities to improve understanding of how the media work and to develop critical analysis, and so to contribute to the fight against any forms of discrimination. The kit, created with the support of the European Social Network, includes a booklet and CD-ROM, and can be ordered in French, German or English. <http://www.apte.asso.fr/>
- **Digitales** is a storytelling project involving young people from across Europe, who make short films about their lives and so learn to write a script, record voiceovers and edit photos or drawings. <http://www.digi-tales.org>
- **VRT** encourages young teens to think about careers in television and radio by organising ‘reaching out’ days for pupils in their last years of secondary school to explain how the media work, and by offering an attractive brochure called ‘Jobs in the Media’, with interviews of young professionals who explain what they do and how they got the job. This brochure is available on their website:
http://www.vrt.be/vrt_master/over/overdevrt_diversiteit_schermen/index.shtml
- **Skillset**, the sector skills council for the UK audiovisual industries, which is financed by the government and by the audiovisual industry, provides information about jobs in the all branches of the industry, statistics, links, policy statements etc.
<http://www.skillset.org>
- A reporter at the main news of **SVT** contacted three schools in the Stockholm suburbs and with the help of the headmasters selected ten pupils to spend one week each in the newsroom. Colleagues were invited to become sponsors/mentors and went to talk about public service and news journalism in the schools. The goal was to increase knowledge about everyday life in those areas, so diversifying subjects in the news while encouraging youngsters from the suburbs to choose to become journalists.

In the workplace

...in radio

- The Dutch broadcaster **NPS** started a radio programme for three hours on weekdays, made by urban youth, which has become their voice, and has resulted in many new talents coming to NPS radio and later to NPS television.
- **WDR**: The multicultural radio programme '**Funkhaus Europa**' organises regular workshops to improve professional skills for programme-makers with a migration background.

...and in the community

Create networks between the media companies and community media for recruitment; do not use only the traditional channels for job advertisements, use local and community media and networks.

- **NPS** joins big multicultural festivals, taking part, sometimes co-financing, and making TV programmes about the festivals.
- The annual **European Week of Media and Diversity** was launched in 2003 to highlight the need for more diversity in the media and to start new and constructive dialogue between media professionals, NGOs and minority audiences. Its aims are to 'attain a more cohesive European society, where a voice is given to all citizens, more quality in journalism and programme-making, and so economic success for the media, meeting the expectations of the minority audiences'.
<http://www.olmcm.org/>

How can you indicate who you are looking for?

Even if ethnic origin cannot be specified in staff advertisements, there are ways to indicate a proactive interest in employing minority staff.

- In 2005 **WDR** added the sentence, 'WDR promotes cultural diversity in the company, therefore we welcome candidates with migration backgrounds' to its vacancy announcements, which already included similar sentences concerning women and disabled people.
- **SVT** adds to its announcements that 'experience or knowledge about different cultures and religions and language are valuable'.
- **NPS** expresses itself in the media as the multicultural broadcaster of the Netherlands that is looking for multicultural talents.

- The human resources aims in **BBC English Regions** are: recruitment, retention and progression.

In order to keep the standards high but to increase and widen the candidature base, the job ads include the requirement 'an understanding of diverse communities needed'. This knowledge is then one of the competences examined, and allows candidates from a wider range of backgrounds to be considered.

Recruit new talent

Remember that employers tend to hire people they are comfortable with, who look and think like them.

- **FAIR-Future Adapted Inclusive Recruitment** is a method being developed in Sweden for finding the best person for a job, while at the same time not excluding diversity. The method focuses on competence throughout the whole recruitment process. By keeping rigorously to questions about competences and avoiding spontaneously upcoming issues, the process avoids the 'feeling comfortable with...' pitfall.

As a programme manager puts it: 'After recruiting hundreds of persons as a producer I was sceptical. But after using the FAIR method I have changed. It has given me the instruments to compare applicants with one another and I am fighting to get everyone to use it. FAIR is a brilliant recruiting method!' (See Annexe 1 for a description of the process.)

FAIR was developed by the EU Equal partnership to which SVT belongs.

www.equalfair.se

- **Move On Up** events – **BECTU**, an independent union of broadcasting and entertainment workers, organises events that allow talented professionals who want to make contacts and seek new opportunities to meet senior executives from a range of organisations. The Move On Up events are aimed at black and minority ethnic professionals looking for new opportunities in the media. Recently the event focused on news, and more than 70 news executives from television, the printed press and radio were available for one-to-one meetings with professionals seeking to progress their careers. <http://www.bectu.org.uk/news/gen/ng0291.html>
- **ROOTS project**: A four-year partnership between BBC Regional and Arts Council England was designed to find new voices and talent from minority communities, develop them and give them access to internal networks. Eleven Regional coordinators were appointed, their role was to make contact with new talent in their Regions, provide them with opportunities to perform to new audiences through BBC programming and arts venues. By contributing to BBC programmes from a cultural perspective the artists increased contact between, and understanding of, peoples from different backgrounds. The interaction with artists on station meant that journalists developed new contacts. The legacies of the project are new voices on air and new perspectives to the programming.

In the workplace

- **Pact**, the UK media trade association, has developed the **Pact Diversity Guide** to help their member independent production and distribution companies improve diversity within their sector. It gives advice and examples to implement diversity in its widest sense. <http://www.employers-forum.co.uk/www/bcidn/manifesto/2006-action-plans/pact-bcidn-report.pdf>
- **BBC English Regions** keeps unsuccessful but interesting job candidates on a database, so that when another job comes up they can be contacted again to try for it.

'One of the lessons to be shared with colleagues is that even in working on integration and exercising a proactive stance towards recruiting employees with migration backgrounds, the emphasis always needs to be on quality and potential. It is our experience that patronising does not work, and neither does the imposition of quotas.' (Gualtiero Zambonini, Commissioner for Integration and Cultural Diversity WDR)

Welcome new talent

... by making the workplace more inclusive, which means training staff in cultural competence. For example, it helps if they are aware of the various religious holy days.

- **NPS** has a multicultural competence course for all staff. This means inviting minority experts from the minority communities to meet the programme-makers. They also organise special information workshops for programme-makers on topics of Islam and how to deal with multicultural society in their programmes.
- In December 2007 **WDR** is planning a '**Diversity Day**' with the aim of promoting the culture of acceptance of cultural diversity within the broadcaster, aimed at the employees and management in the corporation.

WDR has a programme for all its 4,400 employees, called 'mobility and flexibility'. It includes the opportunity for everybody to choose a completely new department within the company where they can work for four weeks and gather new experiences, for example in one of their multicultural programmes.

- Trade unions of journalists, professional organisations and joint actions by these organisations can be instrumental in improving reporting diversity and improving the position of minorities in the labour force as well as in raising awareness and improving quality standards on media diversity.

Organisations of journalists should have as a major consideration the equal representation of minorities in the workforce. Consideration must be given not only to the number of people from minorities hired but to ensure their equal distribution within the organisational hierarchy. www.ifj.org

'I started to work as a Roma journalist and documentary filmmaker for television 15 years ago. Throughout these years, despite small successes, I have had to fight against ignorance every day. I hope it will change one day.' (János Daróczi, successful documentary filmmaker, MTV)

Once you have recruited new talent

Support and train your new minority employees.

- 'In-house training is fundamental for every newcomer. It is very important to have ongoing training programmes for new people who join the company. So they learn about the company and get the skills that are needed, also in diversity matters.' (Recommendation from 2006 Conference in Essen 'Migration and Integration, Europe's big challenge. What role do the media play?')
- Since 2000, NPS has created four one-year training programmes for talented journalists, producers or programme-makers from minorities. The programme is very successful, and most of the trainees are now still working in the media. It is very important to select the talents well, considering how they fit into the group, and to be disciplined in motivating talents to attend all meetings and to express themselves as much as possible. It is important to have evaluations every two weeks and to listen carefully to the opinions of the participants. The more the training is adjusted to the participants the more successfully it keeps the talents working in your company.
- It is very important to support the trainees as they navigate their entry into an organisation. The BBC has a mentoring programme in place. (See Annexe 2 for mentoring guidelines.)

'From the schemes I have run, the benefits are mutual for both mentor and mentee, where skills and awareness are gained on both sides. This often comes as a surprise to mentors who at the outset feel that they are taking part for more altruistic reasons. There are cases where employment has also resulted, but, more fundamentally, mentoring has also helped to break down prejudice and build understanding.' (Rowzat Tayyebkhan, BBC Training & Development)

- Every year the diversity cell at **VRT** organises positive action to give people from minority groups the opportunity to get experience in a media job. In the job announcement, people with an ethnic background or a handicap are specifically encouraged to apply, and the vacancy is spread through general and specific networks (organisations, websites) of minorities. The placements are in activities such as research or production assistance in an editor's office from one of the mainstream TV, radio or online programmes. At the same time they can follow internal VRT training in areas such as editing, voice-training, writing for radio, etc. The new trainees are evaluated every two months, with their producer or journalist mentors who are their reference throughout the training period.
- The Finnish **YLE Mundo** project, funded by the EU ESF Equal Programme, included a two-year media education and work training programme for ethnic minority youth. Its overall aim was 'to blur, or even erase, the borders between native Finns and immigrants'. The results of this first-time programme were 24 trained television professionals, the creation of a model tutoring and work training programme for a multicultural group, and a television programme, since a weekly 10-minute slot was reserved for productions by the trainees. The Mundo project (2004 - 2007) has done a lot for diversity issues in YLE and in the Finnish media generally. The concept can be applied in other countries.
http://ec.europa.eu/employment_social/equal/practical-examples/employ-07-mundo_en.cfm
- Since 2005, the '**WDR-grenzenlos**' (WDR-Boundless) project has introduced young journalists with migration backgrounds to WDR and to broadcasting. Every year, ten young talents are given the chance to attend a four-week practical course in various WDR divisions and a two-week theoretical journalistic training. Most of the young journalists that have gone through the 'WDR-grenzenlos' programme have stayed with the broadcaster, either as free-lancers or as junior editors. Starting this year, the programme should be broadened to include technical professions.
<http://www.grenzenlos2007.de/>
- During the 2006 Conference '**Migration and Integration, Europe's big challenge. What role do the media play?**' in Essen, the international journalists' programme **Boundless** was established. This year 20 young journalists will be selected to work on a multimedia piece dealing with topics related to the 2008 Year of Intercultural Dialogue. The aim of the programme is to support the transnational and intercultural competencies of young journalists contributing to the dialogue across cultures.
<http://www.integration-media.eu/>

10.

Measuring progress

Legislation in various countries makes it impossible to differentiate between minority or majority individuals in any sort of research or statistics.

However, this should not be an excuse for not trying to assess the progress being made within broadcasting organisations or finding out about viewers' opinions.

The only way of making sure that progress is being made is to measure its implementation in comparison with the aims that were determined. Targets must be set in both programmes and human resources, regularly monitored and annually reported on.

And though a perfect tool for measuring minority audience reactions to programmes has not yet been developed, there are qualitative tools and processes that can indicate the trends and the needs.

'Meetings happen, fine things are spoken, but action doesn't follow' – UK television producer (from 'Look Who's Talking' by Mukti Jain Campion)

Define your aims and monitor the results

- The **BBC** has set targets for ensuring that diversity happens on and off air, supported by a number of initiatives aimed at promoting diversity in the workforce and in output and content. The corporation has met and is now reviewing its targets for the portrayal of black and minority ethnic and disabled people on screen. There are also workforce targets to be met by December 2007: 12.5% for black and minority ethnic staff overall in the BBC workforce.
- By law, 20% of **NPS** television programmes and 25% of its radio programmes have to be multicultural. If they don't reach that percentage the NPS is fined by the media authorities. In the Dutch public broadcasting organisations generally, all new programme ideas are evaluated in relation to their multiculturality.
- The evaluations made by **France Télévisions** are essentially qualitative, but the positive action initiated since 2004 is analysed annually and the perception of the viewers gauged. The conclusions so far are that the viewers have noticed the efforts made, but that for half of the viewers in France, television generally still does not yet represent the population adequately.
- **France Télévisions** is carrying out a statistical study on diversity in the group's workforce, to assess whether ethnic origin hampers career development. Since in France it is unconstitutional to discriminate in any way – negatively or positively – on the basis of ethnic or geographical origin, it is supervised by the CNIL, the French data protection authority.
- **The European day of Media Monitoring** was initiated by the **Online/More Colour in the Media** network consisting of partners from several European countries. For reports and methodologies: <http://www.multicultural.net/edmm/index.htm>
- Every two years, the **VRT** Study & Research department carries out a monitoring study (in collaboration with different Flemish universities) to see how minorities have been covered in the different Flemish television channels, including their own three channels (One, Canvas and Ketnet). The results are communicated to all programme-makers within VRT (as well as everyone outside VRT: press, civil society organisations). These results can be taken into account when reflecting on new programmes and new policies.

Measuring progress

- The national survey '**Migrants and the Media 2007**' conducted jointly by ARD and ZDF, which studied media behaviour among the migrants in Germany, established several important facts in this respect. Firstly, the survey shows that migrants watch German TV on a daily basis. In this sense, the survey confirms that there is no 'parallel society' in terms of media usage, thus opening the way for a successful medial integration of immigrants in Germany. As the study shows, the migrants, especially the Turks, also use media from their countries of origin, which represent a bridge to their cultures and languages of origin, but to a lesser degree than they use German language programmes. It has again been confirmed that good German language knowledge is a precondition for the integrative function of the German media. Migrants use television on a similar scale to the German audience, mostly as a medium of entertainment. The public service media have less reach into the migrant audience than into the German native audience, but they are appreciated for their competence and reliability.
- Robert C. Maynard Institute for journalism education has '**Reality Checks**', a web-based diagnostic tool that allows news organisations to quickly and easily assess the diversity of their sources and the completeness of their coverage.
<http://mendota.english.wisc.edu/~danky/realitychecks.pdf>
- Representatives of minority groups are regularly invited to participate in a monitoring of select **WDR** radio and television programmes. Such a group was invited to view and later discuss the recent WDR TV film 'Wut', dealing with the situation of young migrants in Germany, especially the problem of violence.
- The steering group of **Equality and Diversity** founded in YLE in 2004 arranged:
 - lunch meetings with the representatives of individual minority groups in 2005;
 - a survey of minority groups' expectations from the public broadcaster in 2006;
 - a case study seminar on entertainment TV series' content dealing with minority issues in 2006.
- **NPS**: multicultural programmes are monitored in the same way as all the other programmes in relation to quality of content and ratings. The more a multicultural programme is aimed at a bigger audience the more it is likely to be placed in prime time. The more specific it is or the more it is aimed at a smaller audience the further it will be placed away from prime time. All multicultural programmes must state who they want to reach and what the expected audience size will be. Increasingly NPS first tries out new programmes on Saturday or Sunday afternoon.

- **BBC English Regions** has developed in-house **The Portrayal of Minorities** database and software. It is used as a producers' tool to help them identify how well they are representing diversity across their programmes. It is designed to be used in conjunction with other audience and programme monitoring tools, and to capture quantity and quality of appearance. Content is monitored for 2 weeks every quarter, to give a snapshot of the output in terms of diversity. The monitoring is focused in the following ways.

Distribution of contributors across broadcasting area

% of contributors to your output that are:

Male: Female

From each ethnic group (as defined by the census categories)

Have a disability

How these percentages vary between output subjects (Sport, Politics etc.)

Cross referencing between each of these categories

Length of time of appearance, short clip, longer interview or main contributor

'What gets measured gets done'

Diversipro, the Canadian diversity specialist, has put it in a nutshell and offers further advice on implementing diversity within organisations.

<http://www.diversipro.com>

11.

Managing diversity

Minorities are part –and have always been part– of our societies and will remain so. The media play an essential role in their integration, ensuring that issues linked to minority communities, migration, refugees and asylum are portrayed in a fair and balanced way, reflecting their positive contribution to society and protecting them from negative stereotyping.

How can attitudes change, within the media? It can only happen if top management is inspiring and outspoken for diversity and if it is communicated as a positive value and a creative challenge. Cultural competence should be a priority and an essential element for promotion. That is the 'compulsory' way of looking at the issue.

But perhaps the issue should be turned around, and not seen as an imposition on overworked staff. The 'D' word is one that is beginning to take a negative connotation.

Why not see it as a chance to be innovative, to welcome new ideas, new angles, and in so doing increase our audiences? This is the moment to branch out, expand, vary our programmes and broaden our horizons.

Diversity policies

Many broadcasting organisations now have articles in their company charters and internal rules that spell out their commitment.

For example:

- **France Télévisions** is committed to reflect the diversity of the French population and improving its portrayal in all its images, through its programmes, and the people, witnesses, actors, journalists, etc. who appear on its channels.'
- **BBC**: The BBC is committed to reflecting the diversity of the UK audience in its workforce, as well as in its output on TV, on radio and online. It aims to reflect the population of modern Britain -through gender, age, ethnicity and cultural diversity, disability, faith and social background, and sexual orientation. The BBC creates public value – among other ways – by reflecting the UK's nations, regions and communities; by enabling the UK's many communities to see what they hold in common and how they differ. The BBC seeks to build social cohesion and tolerance through greater understanding. BBC policy brief: <http://www.bbc.co.uk/info/policies/>
- **YLE**: supports and upholds the experience of equal acceptance into the community of different population groups and their individual members. Through its operations, YLE creates the conditions by which diversity will be accepted in Finland. Services for minorities and special groups, even in programmes on the main channels, convey to the public the basic values of the company. As a workplace, YLE will be equal, tolerant and non-discriminatory and more multicultural than it is at present. <http://www.yle.fi/fbc/palvelustrategiaEng.pdf>
- **SVT** has a 'Policy for ethnic and cultural diversity within SVT' that states for example: To SVT, ethnic and cultural diversity means that the company's programming and services are to reflect the fact that Sweden consists of people having a variety of ethnic and cultural backgrounds. That is also to be reflected in SVTs personnel make-up. Within SVT, no one may be discriminated against on the basis of ethnicity, creed or cultural background. <https://svt.se/content/1/c6/32/42/79/policy2005.pdf>

Managing diversity

Results

However, in order for these policies to be more than just words, their practical implementation – that is the results in the field of training, recruitment and management – must be reviewed and assessed every year.

- In June 2007, the **BBC** issued a press statement: ‘The BBC Direction Group has collectively decided not to take contractual bonuses for the financial year 2006/07.’

The directors cited the scale of the challenge the BBC faces as it enters the new licence fee period and were mindful of the likely impact of this on all of their colleagues. They also accepted that, although the BBC has made progress on diversity, they would not meet some specific commitments they had made on workforce numbers by the target date.

http://www.bbc.co.uk/pressoffice/pressreleases/stories/2007/06_june/26/bonuses.shtml

- Management should also show active support of diversity issues, by participating in events, seminars, and celebrations. If the director is present, more staff will also be present, and they will meet new people, see new programmes and become more aware of diversity issues and opportunities.

Analyse what you are doing

- **France Télévisions** has launched a ‘**Diversity Study**’, looking particularly at prejudice, be it conscious or subconscious, and the implicit or overt use of stereotypes. An external consulting firm performed one-to-one interviews with managers and employees throughout the group, identifying and analysing common perceptions with a view to establishing new training requirements, more objective recruitment measures and addressing broader issues relating to diversity management. The outcome will be a set of operational recommendations for the entire group.

Make cultural competence a priority and an essential element for promotion

- **WDR** is working on a concept for a Diversity Management module that should be included in management training programmes by the end of the year.
- **SVT**: In all training for new bosses there is a section about diversity and it is mandatory.
- The **BBC** has developed an online training module about editorial policy, which is a voluntary questionnaire aimed at making staff more aware of the issues and their perceptions and prejudices.

- In France Télévisions, 'Pluriel media' – an EU Equal Programme – has been initiated to raise awareness, motivate and train the human resources management to consider diversity in all aspects of their activities. A 'vade mecum' in seven points is distributed to staff and other partners to encourage them to integrate diversity criteria in all their projects.

How to go about implementing diversity aims

- 'Migration and Integration, Europe's big challenge. What role do the media play? The 2006 Conference in Essen organised workshops with media professionals, and a list of recommendations was the result. (See Annexe 3 for the Essen recommendations.)
- Should one set up a new diversity department or let these issues be handled by existing departments? Should there be specific programmes for the minorities or should diversity be mainstreamed?

Of course there are national factors that will affect policies, but here are four different ways of organising diversity within broadcasting organisations.

'It shouldn't be either/or. You should of course 'mainstream' diversity but also have targeted programmes on, with and for minority viewers. It does not mean necessarily ghetto programmes, it is TV for all.' (Inger Etzler, former Head of Multicultural Centre, SVT)

Special niche programmes for national minorities

HRT Croatia

The Law on Croatian Radio and Television contains the obligation to produce and broadcast programmes for national minorities, but there is no specific article about diversity in the HRT statute. Funding can be requested from the government but for the moment there is no such contract in place.

HRT is at the very early stage of developing a diversity structure. The management is open to diversity programmes, but insists on quality, rather than quantity.

The Department for national minorities, emigrants and civil society is one of the five news departments, and the largest in number of journalists and size of output.

It produces weekly magazines and talk shows for national minorities in Croatia, for Croats living abroad, for the disabled, for old people, and for people who were involved in the homeland war, as well as environmental programmes. It also produces documentaries on these issues and participates in the European multicultural documentary collection, City Folk.

Managing diversity

With its position in News, the department has a measure of influence on setting an agenda for daily news programmes, but this influence is mainly based on informal discussion with editors from other departments.

The national minorities make up about 7.4% of the population, and the evening news dedicates 1.1% of its time to them. Minority representatives are satisfied with specialised minority weekly shows, but are not satisfied with their representation in general.

HRT has recruited minority journalists only once: in 2004 funding was allocated by the Croatian government to educate young, minority journalists. The Department for national minorities, emigrants and civil society organised four seminars for 30 young people from 15 minority groups, and seven were later employed as freelancers. Well accepted in the minority department, they were, however, first considered by the other departments as 'politically installed'. It was only after some time, especially when they became recognised as translators and as direct channels to minority communities, that they were accepted.

The diversity cell or diversity desk: VRT, France Télévisions, BBC

VRT

In 2003 the Flemish broadcaster VRT established a Charter for Diversity, which formed the basis for the institution of the diversity cell. The diversity policy is top-down and is promoted by the management, but its implementation is not mandatory.

The diversity cell consists of two people. They establish networks with minority associations, youth organisations, and intercultural media with the dual aim of talent-scouting and finding contacts for possible participants in programmes. Positive action – not positive discrimination or quotas – is used as a means to increase the access of minorities and improve the representation of ethnicity and disability in the workplace. They also initiate awareness-raising and diversity training with their colleagues and provide contact details of minority experts. There is no direct impact of diversity policies on programme content but the diversity cell gives advice on including diversity issues in mainstream programming.

In Belgium, registration and monitoring of ethnicity in audience research is not allowed. It can only be included on a voluntary basis, so no assessment of the effects of diversity policies on newsroom composition has been carried out so far.

In 2004 the first large scale study to examine how and how often people of foreign origin appear on all major Flemish television stations, including commercial TV, was carried out by VRT. The research resulted in recommendations for programme-makers and journalists and the further development of tools for measuring the visibility of diversity in programming.

France Télévisions

In 2000 the EU promulgated its Directive on positive action. Its Article 5 stated: **'With a view to ensuring full equality in practice, the principle of equal treatment shall not prevent any Member State from maintaining or adopting specific measures to prevent or compensate for disadvantages linked to racial or ethnic origin.'** The French government subsequently implemented the recommendations through changes in legislation, and in 2004 France Télévisions launched the 'Positive Action Plan for Integration' (P.A.P.I.). It was created because public television had fallen behind the times in its representation of French diversity, and because France's minorities expected greater equality, calling for a fairer presence, better representation and a more visible expression of their ethnic, social and cultural diversity. Rather than adopting a merely cosmetic approach, the decision was made to implement a highly methodical and centralised plan to improve integration and diversity.

The key points of this plan, set to run from 2004 to 2009, were to implement a methodical approach to increasing diversity in programme content and in relation to human resources, and to revolutionise attitudes in the direction of a more ethical standpoint.

As one of the key tools to develop the P.A.P.I., France Télévisions, in cooperation with Radio France International, other national and international institutions, and the European Social Fund, implements **Pluriel Media**¹. This project aims to encourage the acceptance of others and to help people learn to 'live together'. It includes research on diversity inside France Télévisions, training for managers to handle diversity, training for journalists on intercultural skills, and training of young media professionals with a minority background inside French TV. The tools developed within France Télévisions have since been taken as a model by other companies in France.

The Head of Integration and Diversity, reporting directly to the Chairman and CEO of France Télévisions, oversees the P.A.P.I. A quarterly report outlines progress made to date and issues to be addressed in the future as regards: programme content and topics; the diversity of the general public and specialised journalists on screen; access to training and employment; and the organisation of symposia, panel discussions, seminars and various forms of debate in order to help change mindsets.

BBC

The BBC² is committed to reflecting the diversity of the UK and to making its services accessible to all. This applies both to the output – TV, radio and online – and to the workforce. The BBC is leading in this field and diversity policies are well integrated in its structure. They have a number of initiatives in place aimed at finding and developing new creative talent, from BBC Talent through to the 'writersroom', which are prioritising diversity. Off air the BBC met its target for 10% of its staff to be from ethnic minority backgrounds by the end of 2003, and set a new target of 12.5% to be met by the end of 2007. It was announced recently that this target would not be met and so senior management staff, i.e. the Board, would forfeit their yearly bonuses.

1 https://equal.cec.eu.int/equal/jsp/dpComplete.jsp?cip=FR&national=NAT-2004-41787#national_partner_41787405201
2 <http://www.bbc.co.uk/info/policies/diversity.shtml>

Managing diversity

The BBC Diversity Centre was set up in 1999 and currently employs eight people. Besides the Race Equality Scheme, the BBC also has disability and gender equality schemes in place. Equal opportunity and diversity approaches appear to be used side by side.

The BBC has long been a role model for many EBU public service companies.

The Diversity Centre has conducted extensive research into minority communities – this research is available to BBC staff via the intranet – most recently producing a guide to new immigrants, i.e. asylum seekers and Eastern Europeans. The guides include key facts and figures about each community, including for example: community locations, languages, religions and new trends. They also include useful contacts and are intended as a resource tool for programme-makers and other interested parties within the BBC. The BBC regularly carries out portrayal monitoring surveys to assess the representation of minorities in primetime programming/coverage at regional and national level. The most recent network portrayal monitoring survey was finalised in 2007. It covered ethnic minority representation in general, alongside disability and gender, and is not broken down into ethnic group origin. (One section did compare the representation of Caribbean, African American, Indian sub-continent and Chinese.)

In 2006 BBC Television appointed its first ‘Editorial Executive, Diversity’, BBC Vision, to oversee the way BBC TV channels represent the audiences they serve. This diversity policy is focused on mainstreaming and normalising approaches. This approach appears to be in line with the more consumer-oriented audience approach of public broadcasting under the influence of market and commercial broadcasting pressures.

From niche programming to multicultural centre to human resources

Swedish Television (SVT)

SVT has built its policy on Swedish law. The policy is defined at a central level with the commitment of the top management, and SVT has to report every year on ‘Multicultural Sweden’ to the Swedish Broadcasting Commission.

The situation within Swedish Television mirrors the development within many public service companies. SVT went from producing a niche programme (Mosaik), to forming a Multicultural Centre – a project that ran for almost three years.

The Multicultural Centre existed until 2006 and had its own budget. It created a specific policy for ethnic and cultural diversity within SVT³. The centre addressed leadership, decision-makers and programme-makers, as well as HR departments implementing the policy, and held seminars to provide inspiration and make SVT comprehensive and attractive to its viewers, as well as responding to specific requests.

SVT production contracts stipulated that programmes should reflect the ethnic composition of Swedish society. In Sweden 22.2% of the population are defined as citizens of foreign origin. In 2004 specific demands were laid down for some programmes, such as:

3 <http://www.svt.se/content/1/c6/32/42/79/policy2006.pdf>

- 'at least one of the presenters must have a non-Swedish background';
- 'at least 20% of the actors shall have an immigrant background';
- 'at least 25% of the children (in front of the camera) shall have an immigrant background'.

Since 2006 a new department working with development, based on Corporate Social Responsibility, has been dealing with diversity matters. The focus is more on disability and diversity as a whole, and less on ethnic and cultural diversity specifically. Monitoring of the enactment of diversity policies is now centralised in the HR department, while the implementation is to be carried out by single departments and regions.

In the strategies on contents it is mentioned that among other things SVT should make more programmes that are aimed at overcoming gaps in society, and make the content more empathetic and inclusive. Programmes shall in different ways reflect diversity in Sweden.

With the new set-up, the work involves human resources, work environment, sustainable environment, programme development and diversity, treated across sectors. Another important task is to create networks within and outside the company. The challenges of the new department are: 1) to link programming and HR strategies; 2) to portray people fairly in television programmes, with regard to age, gender, sexual orientation, disability and ethnic and cultural diversity; and 3) to implement diversity thinking.

From multicultural and diversity centres to general diversity policy

Netherlands Public Broadcasting (NPO)

NPO is the umbrella organisation for the public broadcasters in the Netherlands. Besides the independent NPS with a special mandate on minorities, there are in the Netherlands also specific Islamic, Hindu, Buddhist, Jewish and Humanistic broadcasting organisations with weekly TV and radio slots.

In NPO the development has been from a Multicultural Centre 'Meer van Anders (2000-2003)' to a Centre for Portrayal and Diversity (2003-2004), to a general diversity policy, part of the Department of Media Policy of Netherlands Public Broadcasting. This policy aims at improving diversity in programming and employment. Since December 2006 NPO has declared diversity as a priority target. The board of management formed a Working Group on Diversity that creates guidelines to implement diversity in the its policies and at a programme level. Diversity is one of the evaluation criteria in the judging of new formats and in the planning of programmes on the three main TV channels. NPO is at present discussing an achievement contract with the government. Diversity goals are part of this contract.

In 2006 NPO dedicated a budget of €1.5 million to content analysis and ongoing audience research among the four largest minority groups targeted at diversity in programming and audience perceptions. The 'quality map' that was developed is an instrument for audience research in which a panel of respondents assess the quality of different genres of television programmes and it has since attracted interest in broadcasting organisations abroad.

Managing diversity

From minorities department to a 'diversity and multicultural programmes' taskforce (NPS)

NPS is a Dutch public broadcaster with a mandate from the government to dedicate 20% of its television broadcasting time and 25% of its radio broadcasting time to multicultural programming. Over the last 10 years the mandate evolved from making programmes for minorities with minorities, to innovative intercultural programmes like 'Sisters of Halal', 'PREMtime' and 'Raymann is Late'. Nowadays NPS has a multicultural project team or taskforce that makes programmes, organises training programmes, and initiates diversity projects within the company.

Share your information and good practice

- **BBC English Regions** has named **Diversity champions** in each region. These are all senior managers working in radio and TV, so that they have the power to implement actions and make them work. They meet every three months at the England Diversity Group meeting, which is chaired by the Controller BBC English Regions, to share experiences and learn from the best practice of the others.
- **EBU page on Cultural Diversity** contains a pdf of this toolkit text for download, and it can also be ordered with the DVD. Annual updates of diversity practices will be posted. http://www.ebu.ch/en/union/under_banners/CulturalDiversity.php

Ensure free access to your broadcasts through every technical platform. Young migrants increasingly use online programmes.

- **NPS:** all multicultural programmes have active internet sites. We also have a multicultural portal on the internet. Internet is an important means to have contact with minority audiences.
- **VRT:** second and third generation migrant youth watch VRT a lot. According to the latest research youth of foreign origin watch us more than allochtoon youth (at least one parent born abroad). They use it as an important source of information because of their special position in society.
- **SVT:** Lilla Aktuellt is a news programme for young people. One of the presenters, Stephan, who is not Swedish-born, is well known to young viewers, as he was one of the presenters of the most watched SVT children's programme. He is a sort of children's ombudsman, and children can write to him via the SVT site.

And remember to celebrate success.

Awards for television and radio programmes celebrating diversity help promote these programmes so more viewers see them.

In 1996 a new European Media Award for Equality and Tolerance - **the Prix Iris** - was created to award media productions in the categories, TV Fiction and TV Non-Fiction, dealing with multicultural aspects of society in any of the European countries. The main goal of the Prix Iris is to improve the quality of multicultural television programmes and to offer a forum to discuss the programmes with their creators. In 2000 Prix Iris merged with Prix Europa and now more than 100 programmes are submitted every year to be discussed and judged by a group of delegates from around Europe.
<http://www.omroep.nl/nps/prixiris/news.html>

The Civis Media Prize for integration and cultural diversity, organised by the Civis Media Foundation, is awarded in the categories of the European Television Prize, the German Television Prize and the Civis Radio Prize within Europe.
http://www.wdr.de/tv/civis/index2_en.phtml

In the UK, the **Commission for Racial Equality (CRE)** created the **Race in the Media Awards (RIMA)** to combat racial discrimination, racism and xenophobia, and to encourage good relations among individuals and communities from different backgrounds, to help the media represent the realities and concerns of a country where diversity is a fact and integration is a shared aspiration, and to make the media more accessible and relevant to people from all backgrounds.
<http://www.rima.org.uk/rima2006/introducing.html>

SVT has its own award, **Prix Mosaik**, which is given to a person who has promoted ethnic and cultural diversity and so contributed towards a multicultural perspective through programmes made or work done.

RTE sponsors the **MAMA AWARDS** for multiculturalism and media representation in Ireland.

The '**Juliane Bartel Prize**' awarded since 2001, aims to honour a realistic style of journalism that promotes a multi-faceted image of the role of women in today's media. Stereotypes are questioned and diversity aspects are included. In 2007 two young women from Turkey received the prize.
http://www.niedersachsen.de/master/C18089928_N15725492_L20_D0_I198

12.

Annexes

Recruitment

Important steps in the FAIR (Future Adapted Inclusive Recruitment) process developed in Sweden by the EU EQUAL partnership.

Work place climate/corporate culture

Analyse values, attitudes, spoken and unspoken rules in the workplace in order to secure a welcoming attitude towards applicants of underrepresented groups (whether related to gender, ethnic origin and migration or disability etc.)

Competence profile/job description

Preparing a non-discriminatory competence profile including goals and areas of responsibility for current recruitment should be done by a selection group representing all major departments and professions. It should also be diverse in terms of age, gender, ethnicity etc. The work should be done with a focus on the future needs of the organisation and include education, knowledge, experience and personal attitudes, abilities and skills relevant to the job.

Person specification

The actual selection group should provide a description of the kind of person they are looking for, based on the competence profile above. Only criteria that are essential to the job should be included. Be clear what is an essential criterion and what is an added advantage.

Personal attitudes, abilities and skills are important for the profile. Expressions to describe these abilities should be defined and communicated in the organisation so that there is a common understanding of the words. While interviewing applicants, real examples from the applicant's professional experience should be used to illustrate the required abilities and skills.

Examples of definitions:

Cultural awareness: valuing differences/diversity and understanding how background, culture and belonging to a group will influence you yourself and others; having sufficient awareness to take this into account when making decisions and choosing actions.

Ability to cooperate: working well with others, relating to others in an attentive and flexible way, listening, communicating and solving conflicts in a constructive way.

Annexe 1

Recruitment channels

Advertise based on the job description and person specification. Use open channels and a variety of media.

Application form

Apart from the efficiency benefit, the application form makes it possible to give all applicants the same statements of what information the employer needs. This is fair and equal treatment and reduces the influence of 'gut feelings' and personal likings.

Shortlist

Select candidates to interview by establishing a shortlist based on the person specification.

Recruitment interview

Interviews should be prepared with core questions based on the person specification. How each criterion should be weighted should be decided in advance. No irrelevant or spontaneous questions about hobbies, similar acquaintances etc. should be allowed to influence the assessment of the applicant. An important part of the interview should focus on the correspondence between the applicant and the required attitudes, abilities and skills.

Examples of questions about cultural awareness:

- Are you in contact with people of different ethnic or cultural origin in your work or outside activities?
- Have you been in contact with other groups or sub-cultures, like gay or youth groups? If so, in what way and what did you learn from it?
- Tell us about a job situation where cultural differences were of particular importance. What was it about? What did you do? Which was the result?
- Has this experience influenced your action in other situations? What happened? What did you do? Which was the result?
- Dealing with diversity sometimes is looked upon as treating all in the same way. Do you agree or do you think there are situations where you should take individual needs into account?

Examples of questions about ability to cooperate:

- In your current position, are you part of a work group? What is your position in that group? In what way do you depend on one another in the group?
- In your opinion, what are the advantages and disadvantages of working with other people?
- Do other people ask you for advice? What about? Why do you think they turn to you?
- Tell us about a situation where you disagreed with another person! What happened? What was the result/outcome?
- Is there anything you could have done to get an even better result?

Final selection

Compare the applicants with the person specification.

Test

Choose a test instrument relevant to the actual position.

Check references

Focus closely on the competences required.

Guidelines for a successful mentoring programme

1. Clear planning

What are the aims of the scheme? Are the aims clear and focused? Does the scheme need to address fundamental issues of understanding and respect?

Who is the project for? What training/preparation is needed? What are the expectations of the mentor – what skills will be developed, how much time must he/she commit? How will the project be evaluated?

2. Contracts

Make sure that the aims, the expectations and the obligations for all the parties involved – the organisation, the mentor and the trainee – are clearly defined in the contract.

3. Matching

How are mentors matched? Take note of interests, hobbies and ambitions. Are the boundaries of the relationship clearly defined? The mentor must provide a space for confidential conversation and airing of feelings, which should, however, stay in the professional realm. Are there at least two group events at the beginning to support this relationship, such as an informal lunch, a tour around the work building?

4. Momentum

Launch the scheme with a bang – understand why staff may want to take part and market with those messages!

Make sure you help both mentor and trainee to keep meeting regularly. Master classes on coaching or managing conversations held midway through a programme also allow mentors to gain new skills and give an opportunity to obtain feedback on the scheme. The organiser should make regular phone calls to the mentor to check if all is going well.

What are your systems to help either party when things break down?

5. Partnerships

These are the relationships with the school or voluntary sector body that can also help with training and evaluation. In some cases they can also leverage additional funding towards a scheme.

6. Celebration/providing a platform

Celebrating success with others is always great and is crucial if it is media-related. This can be a platform to showcase content or creativity.

'Migration and Integration, Europe's big challenge. What role do the media play?' (Essen, November 2006)

Recommendations by the working groups:

General remarks

- Public service broadcasting (PSB) plays an essential role in integration. There should be joint benchmarks and standards. The public service broadcasters should commit themselves to produce a self-evaluation report on their diversity policies to be presented in Paris in order to initiate a reporting process that can be monitored annually.
- Cultural diversity should be communicated as a positive value and a creative challenge. It should be included in company charters and internal rules.
- The commitment of the board of directors is crucial. Top management should be inspiring and speak out for diversity.
- Free access to PSBs must be ensured to everybody through every technical platform; PSBs should offer free online content to audiences, not limit it. Young migrants increasingly make use of online programmes.
- More research, more comparative results, more coordination, more reporting in three sectors: representation of migrants, media use of migrants, regular reporting on diversity in human resources. More standardisation of the different research projects is needed.

Training and recruitment

- Training, recruitment and management are key issues; they must be assessed every year, otherwise it does not work. All EBU members are encouraged to include all their experience in the field of diversity in their annual reports, highlighting specific actions like training programmes etc.
- It is important to organise training on intercultural competence in general for all staff, and in particular for middle management.

- In-house training is important for every newcomer, so that they learn about the company and are provided with the necessary skills, including those related to diversity.
- Create networks between media companies and community media for recruitment; do not use only traditional channels for recruitment advertisements, use local and community media and networks.
- Create special programmes with schools of journalism to attract people with diverse backgrounds (contracts between companies and schools) for training experience.

Programming

- News and information programmes should not only emphasise negative stories; there are positive examples of integration. PSB is important for showing positive role models and creating heroes of diversity (see project 'Heroes of diversity' proposed by Boris Bergant).
- There should be master classes for talented young actors, producers and directors. It is important that mainstream programmes reflect everyday life. Colleagues with ethnic minority backgrounds should play all kinds of role, not just stereotypical ones.
- More exchange between journalists, mainly young journalists, in the EBU broadcasting area is needed. This will be very helpful for building intercultural skills and knowledge (see the exchange project 'Boundless' with WDR, EBU, COPEAM, UNESCO, the Anna Lindh Foundation and France Télévisions).
- A European diversity toolkit for PSB will be presented in Paris focusing on portrayal in information and news to help programme-makers and management deal with diversity issues.
- For the implementation of the process initiated in Essen, stable coordination is needed, in which the EBU is actively involved. The coordination should be supported by a steering committee consisting of representatives of EBU members, the EU and UNESCO.

Contributors

The European Broadcasting Union (EBU)

The European Broadcasting Union (EBU) is the largest association of national public service broadcasters in the world (73 active members, 43 associate members) and helps them to deliver unique high quality programming. It also offers members technical, operational and legal services, and coordinates a growing supply of quality content for radio, television and new platforms.

The EBU contributes to intercultural dialogue through many of its international TV co-productions and in particular through its Intercultural Diversity Group as well as through the Radio Day of European Cultures organised jointly with the Prix Europa.

For more information, please see www.ebu.ch

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The **Eurovision Intercultural & Diversity Group (IDG)** brings together Heads of Diversity and producers in charge of programmes dealing with minorities from EBU member broadcasters. The group meets twice a year and its main aims are:

- to exchange items for programmes and magazines for and about minorities
- to share contacts and experience
- to inform members about existing projects
- to discuss, start up and follow new co-productions.

Co-production series developed by the group are the long running 'City Folk', which each year offers a colourful patchwork of people living in European cities; 'Inside offside' about multicultural football teams, and the recent 'Islam in Europe' on how it feels to be a Muslim in Europe today. In these series, each participating broadcaster produces an episode at its own costs and receives the others for free. An executive producer guarantees the coherence of all films. Such collections allow broadcasters to develop a truly European editorial cooperation, and provide them with a range of films for low production costs.

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Annexe 4

European Social Fund (ESF) European Commission Employment Social Affairs and Equal Opportunities DG B - 1049 Brussels

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This toolkit and the workshops that resulted in this product are mainstreaming the lessons learnt from broadcasters and projects within the European Social Fund's EQUAL Initiative – a laboratory to new ideas to the European Employment Strategy and social inclusion process. EQUAL's mission was to promote a more inclusive work life through fighting discrimination and exclusion based on sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation. The European Social Fund (ESF) is a funding opportunity in the EU to support important policy. For example to 'create more and better jobs'. It was set up to reduce differences in prosperity and living standards across EU Member States and regions, and therefore promotes economic and social cohesion. The workshops were an initiative from the Swedish ESF Council with support from the managing authorities in Ireland and Finland.

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European Union Agency for Fundamental Rights (FRA)

<http://fra.europa.eu>

The European Union Agency for Fundamental Rights (FRA) is an independent body of the European Union (EU). Its main task is to provide advice and expertise on fundamental rights to the EU and its 27 Member States, when they are implementing European Community law.

FRA is based in Vienna and builds on the former European Monitoring Centre on Racism and Xenophobia (EUMC). FRA publishes an annual report on fundamental rights in the EU and thematic reports based on its research and surveys.

The cooperation with the EBU and the ESF on this toolkit follows recommendations from a media conference, hosted by the Agency (then EUMC) in 2006. In the aftermath of the 'Danish cartoons controversy', around 100 media professionals from Europe, North Africa and the Middle East met in Vienna and suggested:

- identifying gaps in teaching programmes and developing specific training initiatives to provide quality education on diversity issues;
- making diversity training a standard element of journalist training curricula, including learning about religious and cultural differences;
- reaching out to minority groups and encouraging minority youth to pursue journalism as a career (through targeted recruitment, bursaries or traineeships);
- producing manuals, toolkits, glossaries, and other self-teaching material for journalists.

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Over the past 10 years, a number of European public service broadcasting professionals working specifically with and for cultural and ethnic minorities, have been meeting regularly under the auspices of the European Broadcasting Union's Intercultural and Diversity Group, to exchange their experiences and co-produce programmes together.

When in 2006 a Media Mainstreaming Platform was set up to spread EQUAL's good practices, the possibility of sharing the IDG's experiences with a wider group of television professionals became a reality. The Diversity Toolkit was developed through four seminars organised by the Swedish ESF Council and financed by the European Social Fund and the EBU. It is published by the European Union Agency for Fundamental Rights (FRA).

This toolkit gathers some of these shared experiences, bringing together for the first time elements of practical information and advice that can be used, applied and imitated.

More than 30 extracts from news and current affairs programmes from a dozen European countries highlight some of the difficulties facing journalists when covering minorities. The accompanying text outlines the issues and suggests questions that journalists might usefully consider, as an important aspect of their professional development in this area.

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