



**“REPRESENTATION OF RACE,
GENDER AND CLASS IN MODERN
YOUTH MEDIA”**

STUDY GUIDE FOR IDUTRAIN’26

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1) Letter from the Secretariat

Dear Delegates and Members of the Academic Team,

When we first started discussing the idea for IDUTRAIN'26 back in October, we had a very specific goal in mind. We felt that İzmir's university scene needed a more professional and dedicated platform for high-level debate—a place where students could truly challenge themselves. Today, seeing that idea turn into our first annual session is an incredibly proud moment for all of us.

Building a conference from the ground up is a long and demanding journey. It requires more than just planning; it takes a team that truly cares about the outcome. While every member of our team has given their best, I want to personally acknowledge one of our Directors-General, Umutcan Altunok. I have seen firsthand the immense effort and the countless hours he has put into this project since day one. His dedication has been the driving force behind making this vision a reality.

Our mission for this session is simple: we want to provide you with a space for real personal growth and innovative thinking. This is not just about following a procedure; it is about finding creative solutions to global challenges and engaging in debates that actually matter. I encourage you to push your boundaries, share your unique perspectives, and make the most of this experience.

I am genuinely looking forward to seeing the results of your hard work and meeting you all in person. Let's make this inaugural session of IDUTRAIN'26 a meaningful start for everyone involved.

See you all there, and I hope to continue this journey with you at IDUMUN'26.

Sincerely,

Yusuf Say
Secretary-General, IDUTRAIN'26

2) Letter from the Under-Secretary General

Most distinguished UNHRC delegates,

I am Sudenaz Özkanlı, the Under-Secretary General of this committee and it is my honour to welcome you all to IDUTRAIN'26 and the UNHRC committee. I really hope that this conference will be an unforgettable experience for you just like it will be for me, and I believe that each one of you will improve yourselves in this committee.

In this committee, UNHRC, we will be discussing a pressing issue in the committee's agenda. I firmly suggest that you read the study guide we have worked really hard and prepared for you. The study guide will help you understand our agenda better, therefore, further research will always be beneficial for your own good. I hope to see every delegate actively participating in the debates.

I welcome everyone to this prestigious conference. If you have any questions regarding the agenda, please contact me, I am looking forward to seeing you all in the conference.

Best regards,

Under-Secretary General of UNHRC, Sudenaz Özkanlı
ummuhanfs1983@gmail.com

3) Letter from the Academic Assistant

Dear delegates,

It's my pleasure to welcome you to the UNHRC committee at IDUTRAIN26. My name is Almira Düzel and I will be serving as your Academic Assistant for this session. Currently, I'm in my junior year in Bornova Anadolu Highschool. My Under-Secretary General especially worked day and night for this study guide which is why we highly encourage you all to thoroughly read it. The guide is crucial and required for your success in this committee. For preparation; learn and maintain your assigned country's policy throughout all debates, look for creative solutions for conflicts, support your arguments with credible resources.

I look forward to have educating and fun debates.

Yours truly,
Almira Düzel

4) Introduction to the Committee

The United Nations Human Rights Council is the group within the United Nations that works for human rights. It was set up in 2006 by a UN General Assembly decision replacing the Commission on Human Rights. The goal was to make the group more credible, hold people accountable and deal with human rights issues better. The United Nations Human Rights Council wants to protect rights all over the world. It focuses on all regions to ensure an effective response to human rights violations. The United Nations Human Rights Council works to strengthen accountability mechanisms. This helps to promote and protect rights worldwide.



The Council includes 47 Member States elected by the General Assembly. It serves as the most political human rights body, dealing with current human rights violations or international issues. The Council will be dealing with, among other things, the adoption of resolutions, the setting up of special procedures and inquiries, the Universal Periodic Review process and the designation of Special Rapporteurs and Independent Experts.

As media shapes social attitudes, public opinion and the collective memory of the public, issues of racism, sexism, classism and other forms of discrimination and intersectionality are inherent to the mandate of the UNHRC, which deals with a broad range of human rights issues including civil and political rights, discrimination, equality, cultural rights and non-discrimination of various forms of marginalization.

4.1 Mandate and Functions of the United Nations Human Rights Council

The United Nations Human Rights Council has a job to do. This job comes from the United Nations General Assembly Resolution 60/251. The United Nations Human Rights Council is supposed to make sure all human rights and basic freedoms are protected for everyone, no matter what they are, like. The United Nations Human Rights Council will do its work in a way. It will be honest. Try to help. The United Nations Human Rights Council has to think about how each country's different and what is going on in each country. The United Nations Human Rights Council has to treat all countries the same and not pick favorites.

Human Rights Council, Geneva The Council's main activities are the Universal Periodic Review (UPR) and investigating situations. All UN Member States are reviewed in a cycle, currently every 4 years, as part of the UPR process which aims to review and improve the human rights situation of all UN Member States. States have the opportunity to review their own human rights record and learn from other countries. The Council also made a decision to have special people like Special Rapporteurs and Independent Experts and Working Groups to look into and keep an eye on human rights issues and situations that need help. The Council did this so that the Special Rapporteurs and Independent Experts and Working Groups can tell them what is going on with human rights issues and situations that need attention. The human rights issues and situations that need attention are very important to the Council. They want the Special Rapporteurs and Independent Experts and Working Groups to make sure everything is okay.

The Council also adopted a large number of resolutions dealing with a variety of themes, as well as setting up fact-finding missions and commissions of inquiry. It also asked specialized UN agencies to provide technical assistance and to build its capacity to deal with discrimination in all its forms. In some cases the Council dealt with specific incidents which amounted to discrimination. In others it addressed broader patterns of discrimination. As dignity and equality in the Information Age are directly linked to human rights, the mandate of the United Nations Human Rights Council, which includes racism, xenophobia, discrimination against women and other forms of intolerance and discrimination, provides an opportunity to discuss representation and narratives in media and popular culture that address and assist in eliminating structural inequalities through more inclusive portrayals and narrative frameworks. Strengthening dignity and equality thereby helps to protect and ensure the enjoyment of human rights not only in the traditional core United Nations membership, but also in new rising global powers, and enables States to build social trust and ensure that their efforts in promoting sustainable development yield positive outcomes.

4.2 Relevance of Media Representation to Human Rights Law

Media and Human Rights The representation of certain social realities in media has a direct relationship to certain principles of international human rights law such as equality, dignity, non-discrimination and participation in cultural activities. Issues of racial, gender, social class and other forms of discrimination and bias are all manifest and reinforced through media channels of international reach and global popular culture. This means that media

representation is a cultural and artistic issue that at the same time has legal and human rights implications.



THE UNIVERSAL DECLARATION OF Human Rights

WHEREAS recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

WHEREAS disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

WHEREAS it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

WHEREAS it is essential to promote the development of friendly relations among nations,

WHEREAS the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have

determined to promote social progress and better standards of life in larger freedom,

WHEREAS Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

WHEREAS a common understanding of these rights and freedoms is of the greatest importance for the full realisation of this pledge,

NOW THEREFORE THE GENERAL ASSEMBLY
PROCLAIMS this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

ARTICLE 1 — All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

ARTICLE 2 — 1. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.
2. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether this territory be an independent, Trust or Non-Self-Governing territory, or under any other limitation of sovereignty.

ARTICLE 3 — Everyone has the right to life, liberty and the security of person.

ARTICLE 4 — No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

ARTICLE 5 — No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

ARTICLE 6 — Everyone has the right to recognition everywhere as a person before the law.

ARTICLE 7 — All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

ARTICLE 8 — Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

ARTICLE 9 — No one shall be subjected to arbitrary arrest, detention or exile.

ARTICLE 10 — Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

ARTICLE 11 — 1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

ARTICLE 12 — No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

ARTICLE 13 — 1. Everyone has the right to freedom of movement and residence within the borders of each state.
2. Everyone has the right to leave any country, including his own, and to return to his country.

ARTICLE 14 — 1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

ARTICLE 15 — 1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

ARTICLE 16 — 1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the intending spouses.
3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

ARTICLE 17 — 1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily deprived of his property.

ARTICLE 18 — Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

ARTICLE 19 — Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

ARTICLE 20 — 1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

ARTICLE 21 — 1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right of equal access to public service in his country.

ARTICLE 22 — 1. Everyone has the right to equal access to public service in his country.
2. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

ARTICLE 23 — Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

ARTICLE 24 — 1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favourable remuneration

insuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

4. Everyone has the right to form and to join trade unions for the protection of his interests.

ARTICLE 25 — Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

ARTICLE 26 — 1. Everyone has the right to an education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

ARTICLE 27 — 1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

ARTICLE 28 — Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

ARTICLE 29 — 1. Everyone has duties to the community in which alone the free and full development of his personality is possible.
2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

ARTICLE 30 — Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.



The human rights adopted by the United Nations General Assembly in Paris on 10 December 1948

Adopted by the United Nations General Assembly at its 183rd meeting, held in Paris on 10 December, 1948
Revised by U.N. Department of Public Information



The human rights adopted by the United Nations General Assembly in Paris on 10 December 1948

Freedom of expression and freedom from discrimination are both recognised by the international community of human rights. The two rights are interdependent - each supports the other - yet tensions arise between them when discriminatory attitudes and bias are expressed, particularly where freedom of expression is used to facilitate the presentation of discriminatory media. The challenge for the international community is one of ensuring that freedom of expression is fully respected while ensuring that hate speech, discrimination and intolerance are properly prohibited as being contrary to freedom from discrimination. Human rights instruments also recognise the right of individuals and groups to participate in cultural activities free from discrimination. In the global media environment, under-representation or misrepresentation can hinder visibility, distort history and hinder the full participation of African countries in the creative economy, depriving citizens of opportunities for economic and cultural exchange.

The Globalization of Media Representations: Human Rights in the Age of Transnational Media Today, media consumption transcends borders and their impact on various aspects of

our lives extends beyond national boundaries. Media products originating from one region can evoke worldwide reactions to real-life developments that both highlight the progress made and perpetuate stereotypes. This paper proposes to investigate media representations in the context of the human rights framework with a view to tackling structural inequalities stemming from globalization and enhancing civic engagement in the increasingly globalized media environment.

5) Introduction to the Agenda Item

The title of the agenda item "Reinstating the Representation of Race, Gender, Social Class and Further Social Systems in Modern International Media in Relation to Pop-Culture and History" directly relates to the complex relationship between human rights and global cultural production in the 21st century. Media and popular culture are no longer simply an entertainment device. Rather they serve as tools to form global public opinion, to shape social values and to decide who belongs and whose history is promoted in the global public sphere. Media representation has a significant impact on how the world comes to perceive race, gender, class, ethnicity, religion, disability and other identities that may intersect in relation to the individual. Global media has been a monopoly in which the powerful dominant classes maintain their ideological, material and cultural positions of privilege by dominating media production and presenting a selective interpretation of a particular group or concept, reducing or diminishing the complexity of the issue or minority group. Many racial and ethnic minorities, women, the poor and disadvantaged people and other groups like them are often shown in a light by the media. This can make things worse for ethnic minorities, women, the poor and disadvantaged people and keep them from being treated fairly. The media can make people think things about racial and ethnic minorities, women, the poor and disadvantaged people that are not true. This can stop ethnic minorities, women, the poor and disadvantaged people from being part of the community and getting the same chances as everyone else. The media does this by showing ideas about racial and ethnic minorities, women, the poor and disadvantaged people that are not fair and, by not letting them participate fully in social and economic things. This hurts ethnic minorities, women, the poor and disadvantaged people and keeps them from being included.

Representation and identity have become pivotal to struggles around postcoloniality, race, gender, class, and sexual orientation. Yet representations as well as meanings are contested in popular culture itself. Television and music and literature and other new things we see and hear give people who are not usually heard a chance to express themselves. They also let us look at the past in a way. We can see things from a point of view. Film and television and music and literature let us think about things that happened a time ago in a new way. They let us say things that are not usually said. They let us hear from people who are not usually heard. With the emergence of social media and global players in the television and movie industries, transnational cultural exchange is reaching new heights, allowing for the wider representation of under-represented minorities. Yet, at the same time, new challenges have arisen as a result of developments such as racist and sexist filtering on the internet, unequal

access to new media and the market pricing of identities as well as the exclusion of minority groups from the media industry itself.

From a human rights perspective, this agenda item engages with a number of fundamental principles including equality before the law and equal protection of the law, the right to freedom of expression and impressing one's own opinion, and the right to take part in cultural life and enjoy the benefits of cultural development. It calls upon Members to bear in mind the nuances necessary to safeguard the freedom of creators and journalists, while also addressing aspects of depiction that are deemed detrimental to equality. The discussion is not about censorship but about the obstacles that exist in society, that prevent equal opportunities and that exist within some social and institutional frameworks, which obstruct the promotion of diverse reflections in art and media.

Thus, the historical aspect of the agenda reveals the colonial discourse, gender relations and social class structures that have laid the groundwork of contemporary media policies. As these structures continue to shape contemporary media practices, they are unconsciously or consciously reflected in media content. Knowing this historicity is important to ensure that any future effort towards achieving inclusivity and respect for the rights of ethnic minorities through media content will be lasting.

The final assessment of the agenda will depend on whether the international community feels that the global media as it is currently composed reflects and respects the diversity of the world and its peoples, and whether it feels that diversity is supported and adequately acknowledged in a way that allows for appropriate representation and participation for all cultures in the shaping of global culture. The inclusion of representation within a human rights framework in the HC agenda obliges the Council to embark on a more policy-oriented, collaborative exercise to address the issues of diversity and exclusion in international media and popular culture, in line with international human rights standards.

6) Conceptual Framework: Representation and Human Rights

Developing a human rights understanding of representation requires first of all that one has a conceptual framework that links cultural expression to human rights instruments and standards. In the media and in popular culture, representation is never neutral, as it refers to the way power is exercised in a society and the social ranking of different identities; it is based on the broader economic, social and political relations of a country. In the context of the UN Human Rights Council, the work on representation and representation issues in media and popular culture will bear on human rights instruments and principles such as non discrimination, equal recognition before the law, respect for human dignity, respect for diversity, and the right to participate in cultural life and development.

This resource explores how media representation defines and describes different groups of people and the way those groups are included and excluded in dominant media messages and

social discourse, shaping our perceptions of identity, legitimacy, and citizenship. Media stereotypes and omission of different racial, gender, and socioeconomic groups can have both media and non-media consequences, contributing to discrimination, prejudice, biased attitudes and treatment of marginalized groups as well as limiting their access to social, economic, and political resources and opportunities.

In human rights law, discrimination can be direct or indirect and the media can discriminatorily reproduce existing biases in a way that is structural and implicit, rather than openly discriminatory. The question of media representation needs to be considered on several different levels and in relation to various dimensions of the information disseminated by mass media, from mere visibility, to enabling the exercise of efficient ways of action on reality, to deciding on the narrative lines of facts, and to access to media and the ability to operate within the media production system.

Another important factor is intersectionality. Race, gender, class and the like are not separate categories that can be analyzed one at a time, but are instead interconnected and compound categories with multiplicative effects. So media policy debates cannot really be conducted along a single axis. These categories and their compound effects have to be taken into account to get a sense of how people's embodied experiences as, for example, women of colour, working-class men, etc. are mediated in particular ways in particular media contexts. Free Speech and Non-Discrimination As we search for balance within the parameters of human rights, the challenge of free speech and non-discrimination inevitably arise. Artistic freedom and the right to free speech exist in the world alongside prohibitions on hate speech and discrimination. The international community cannot choose to suppress these rights but must rather find ways to create and sustain systems that allow for equality of participation among diverse cultural communities and thereby enable these communities to have greater influence over the global cultural agenda.

6.1 Race in International Media

The representation of race and ethnicity has been one of the most visible and contested topics of representation in international media. Since the colonial period, news stories, documentaries, feature films and television productions and online media have depicted race and ethnicity in ways that serve the political and economic interests of the country of production. Typically racism, ethnic bias, negative stereotypes and social and economic inequalities are perpetuated, and the media can be seen as both a cause and an effect of discriminatory attitudes and institutions towards ethnicity and race.

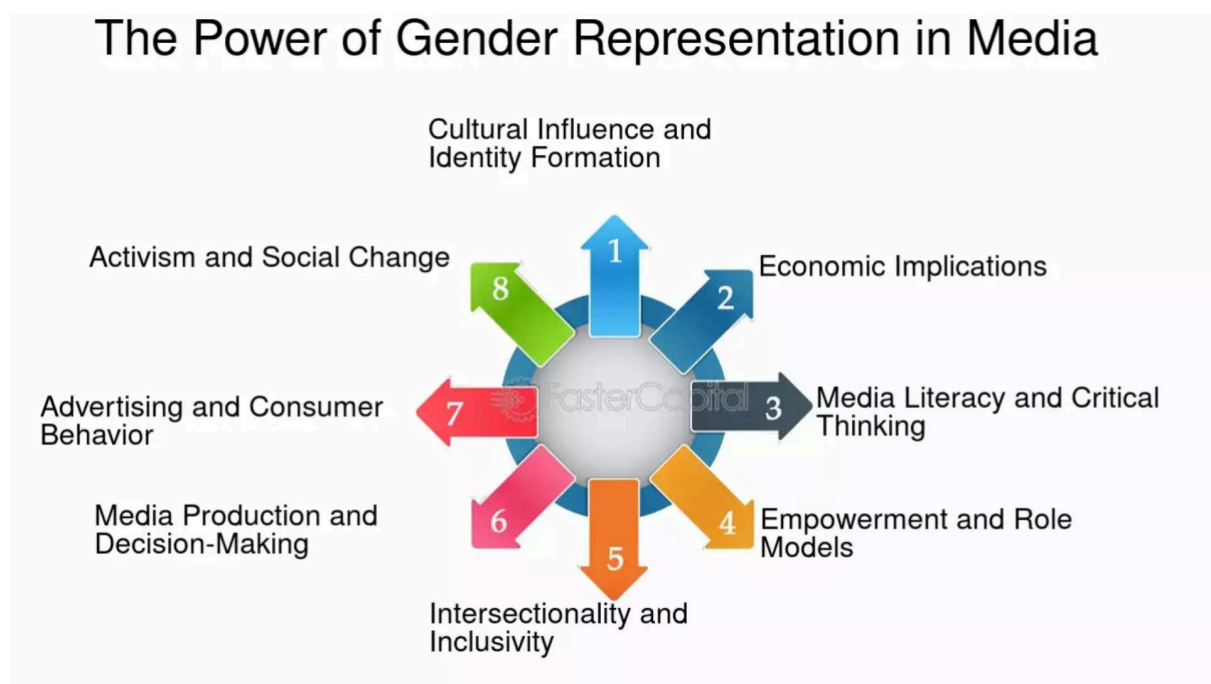
Racial minorities have often been marginalized, stereotyped and typecast into a few stereotypes perpetuating racist beliefs. They may be portrayed as inferior, criminalized, exoticized or portrayed as being culturally homogeneous and thereby reinforcing damaging stereotypes. While stereotypes and marginalized representation are a social issue they have human rights implications too. Among these are non-discrimination and equality, equal recognition of dignity and equal protection of the law.

The media has been a place where people can resist and speak out against the people in power. Small movie companies, stories that cross borders and new digital media tools have made it possible for communities that were previously treated unfairly to challenge the way people talk about race and to take control of their stories. Media, like this helps these communities, the media to have a voice and tell their stories and media is a powerful tool for them to do so. Representation in media is no longer only about visibility, but also about authorship, production and circulation.

In the age of globalization, race and media issues are becoming increasingly transnational. News and media carried across the globe by technologies such as the Internet and cable television can be readily accessed by audiences in various countries, and content that is produced in one country can have an impact on the race relations of other countries. For example, racist stereotypes that are produced in one country may be aired and viewed in numerous other countries. Race representation issues are therefore not only a national issue, but a global one that should be examined through the framework of transnational cultural production and exchange.

The debate in the human rights field is not merely about whether the media has racial diversity, but also whether it is sufficient, representative, sensitive and non discriminatory. Addressing racial representation in international media therefore demands a scrutiny of the structures of the media industry and its history, as well as an assessment of access to the major influential media outlets that shape attitudes in society.

6.2 Media Narratives and Gender



Women and gender-diverse people in the global media have been subjugated to patriarchal and socially constructed power dynamics and inequalities. Traditional media has represented women and gender-diverse people via limiting and gender-stereotypical roles that have subjugated women and gender-diverse people to subordinate positions within society. Women and gender-diverse people are not seen as leaders by a lot of people. Women and gender-diverse people are not thought of as being in charge and making decisions. This is because of the way society is set up. Women and gender-diverse people are not usually seen as being in positions of power. Women and gender-diverse people have a time being taken seriously when they try to lead or make decisions.

Human rights / Gender equality From a human rights perspective, gender equality is linked to the principles of non discrimination and equality. Human rights law provides for every person's right to equal treatment and opportunities in life as a member of the community and society as well as equal participation in public and social life. These discriminatory patterns and their resulting effects in media business seen at the level of distribution (unequal distribution of film lengths, frequency and numbers of screenings and telecastings), creative production (unequal distribution of director roles and awards for films and television programmes, scripts written by women for film and television) as well as in salaries reveal a far-reaching whole ranging from discrimination in the area of representation to discrimination in areas of a whole organisation.

Things change: gender equality in media Today, the media world has changed considerably. Women are more visible in leading roles in films and series, trans people are visible in the media more often and we have a critical debate about gender stereotypes and discrimination. After all, there are also many more campaigns for the necessary accountability in the media and for more diverse reporting. Still, the transition to more equal media is a long way off. The rate of change is very different in different countries and branches of the media. And more equality is still the exception rather than the rule.

Also, gender representation is complicated by issues of race, social class and culture that impose multiple layers of marginalization on women. Experiences of women from ethnic minorities and working class women highlight the complexity of gender as a category that is always embedded in a range of other social structures and dynamics.

The purpose of this discussion is not to restrict artistic expression in any form, but rather to examine how media reporting shapes public opinion on gender and women's participation through comprehensive and accurate information. Analyzing gender stereotypes in the media within the context of human rights not only aims to develop standards and measures to strengthen gender equality in media information, but also to encourage the reform of the global media industry by promoting diverse perspectives, gender equality, and the participation of women and men alike in decision-making processes.

6.3 Socioeconomic and Social Class Representations

Socioeconomic status and social class are rarely mentioned in the media when it comes to debates around the representation of race and gender, but are often present in implicit ways. Issues of socioeconomic status are particularly absent from the media discourse, even when they relate to race and gender inequalities. International media and popular culture can reflect and shape societal attitudes towards a wide range of issues including the social and cultural determination of wealth and poverty, work and inequality, and social class, as well as access to education, and the means to achieve social mobility. This book therefore offers a unique perspective on the representation of socioeconomic status and social class, their mediation and their reception by audiences.

According to the Centre for Policing Research, people from poor backgrounds are more frequently than not represented as failing to socially adapt in their depiction in TV dramas and films. For example, individuals from disadvantaged socioeconomic backgrounds are commonly portrayed as criminal, drunk, illiterate and as social misfits whilst the rich are generally shown as being competent, responsible and beautiful. These representations can perpetuate harmful prejudices and also ensure that prejudice is perpetually acceptable because the underlying inequalities are hidden behind a veneer of individual responsibility where poverty is always shown as being a personal failure rather than an economic issue. A basic understanding of the universal human rights of non discrimination and equality, of respect, of life, liberty and security of person, of an adequate standard of living and of participation in the community is fundamental in attempting to solve social problems such as crime and poor economic conditions.

According to Zamir, the “who is included, who is excluded” dimension also pertains to social class, which appears not only in media content but also in the way different classes have varying degrees of access and opportunities in the media industry, for example through lack of access to university education or being forced into taking on unpaid internships, also through being based in non-central regions due to industry monopolization being predominantly located in capital cities, which again all serve to marginalize diversity of perspectives through less opportunities for such perspectives to be financed. Overall, social class therefore also can become part of the exclusion of diverse views and opinions that shape the globalization of culture.

These relationships are also made more complex by globalization. Media content which is produced internationally can project individual global economic strategies as being typical or universal goals for all people and in doing so could marginalise alternatives in society and thus entrench economic inequalities on a global scale. Digital media also enables a wide range of different opinions and values to be expressed online. However, as with all forms of media, uneven patterns of economic distribution that exist within society in relation to access to and use of the technology (the computer, internet connection), production and distribution capabilities (for example the freeware that you can download as against the charges for online video sites such as I-tunes), will all have to be taken into account.

Citing socioeconomic representation as a human right, the report maintains that cultural representations in the media that shape public perceptions of poverty, work and social security must be fair and that people from all socioeconomic circumstances must have an opportunity to participate and be included in the production of cultural representations so that their experiences can be accurately and sensitively portrayed.

6.4 Overlapping Social Systems and Intersectionality

Representation cannot be reduced to a single category like “race,” “gender,” or “class.” People have different identities and these can be complicated. What happens is that people can be treated well or very badly depending on the situation they are in. If we think about this we can see that things like racism and sexism and other problems are all connected. They affect how people are shown in the media and how power is given out. When we look at how the media shows people in a way that considers all these problems together we can deal with a lot of issues. We can see how some people are left out and how this is shown in the media. This is what intersectionality is about it is about looking at how all these problems, like racism and sexism and classism and ableism are connected and how they affect people in different ways.

Multi-layered stigma and the visibility gap in international media: the case of people with multiple stigmatised identities Following the work carried out in the framework of the P2M programme, our research seeks to investigate other cases of identities which are even more stigmatised at the international level. An additional challenge concerning the visibility gap faced by marginalised groups arises when individuals have to deal with more than one stigma concerning their identity at the same time. Women of colour, poor social class minorities within racial minorities, as well as ethnic minorities with gender diverse identities and who belong to historically colonised countries or cultures are very likely to see their identities depicted through the lens of multiple layers of stereotypes, which often reduce the plurality of their social identity and, therefore, tend to perpetuate stigma and exclusion through media portrayal.

From a human rights perspective, recognising the issue of intersectionality is a matter of ensuring that there is substantive equality in the application of rights. The idea of formal equality, where people are treated equally, does not automatically translate into structural equality for certain people due to the intersection of discriminatory factors in their lives. In the context of the media, considering institutions and content in terms of diversity alone is not enough. It is necessary to make sure that institutions, content and media policies ensure diversity in terms of not only the type of information, but also taking into account the diversity of audiences - including individuals with several discriminatory factors at play. Lots of ideas have been added to the way we talk about things in the last few years to help us understand the complicated issues of fairness in movies and television shows. One idea that has been added is intersectionality. This is a term that was first used by the American academic and black feminist Karlene G Sparks in 1989. Now you can hear people talking about intersectionality all the time in the media in Sweden and, in countries too.

Intersectionality is something that people are discussing a lot. It is becoming more common to see the term intersectionality used in the media when they talk about social issues and fairness. Intersectionality is a complex word, which perhaps is one of the reasons that it is used in many contexts today. One important part of this theory is that authorship and narrative control is important. In other words, that there should be multiple stories and that different groups of people should get to decide what is important to show and that different identities should be visible in different ways on the screen. The theory of intersectionality also argues that that only a few dominant groups decide what stories that are important and that if a marginalized group gets to be included in a story, then it will be constructed through the dominant groups' perspective.

In this context, an intersectional approach means that negotiations should look beyond the token inclusion of diversity in declarations and actually consider structural changes. It demands a more holistic examination of how modern international media can either be part of the machinery that perpetuates intersecting forms of discrimination, or how it can contribute to the creation of a more inclusive and equitable globalization through the media, and therefore to a more pluralistic and representative world culture.

7) Historical Context of Representation in Pop Culture

To understand the current discourse about representation in global media, it is crucial to take a historical look at the roots of the prevailing discourses in international popular culture. Popular culture has not evolved in a political, colonial, economic or ideological vacuum, hence there are many historic developments and events that lead to the current patterns of misrepresentation and exclusion of diversity on the global media stage.

In the era of new mass media, such as newspapers, literature, theatre and film, the colonial and patriarchal discourse often dominated the narrative. For example, the discourse of colonial expansion resulted in the representation of the Non-Western world in terms of an 'exotic other' or a hierarchy of civilisations. In other words, media representations were imbued with racist and discriminatory elements that justified the political and economic empire building. In the same way, early media productions that reinforced the gender hierarchy of the time relegated women to the domestic and marginal spheres of life. In the 20th century the cinema, radio and television became truly international media. Propaganda was spread by the media in a period of rising international tensions. Art and culture was used to promote national identity and to pursue economic goals. Mass culture was a manifestation of modernity and at the same time an essential part of the mechanism for social control.

The globalisation process that shaped new forms of representation in cinema, is also the subject of this course. In the contemporary world of multinational companies, global media channels and social media, the large cultural industry holds a leading position, shaping

popular culture and the way global events are narrated. At the same time, diverse narratives tend to disappear in the process of sameness and local perspectives are excluded from film narrative. Finally, at the global level, liberation movements, postcolonial thought and various forms of representation and resistance appear, seeking the correction of historical distortions and the promotion of diversity in film narratives.

It is important that in the course of discussions in the Human Rights Council, bear in mind the historical background of the phenomena occurring in the mass media of today. The social inequality of our time is in many respects a carry over from times past, and it is impossible to separate our entertainment from the old power structures and forms of discrimination that exist in society. It is only possible to track the continuity of these structures and identify patterns of discrimination by examining the historical background of popular culture in each country. Only by doing so we shall be in a position to work out adequate measures to struggle against discrimination not only as it is organized today, but also in the forms in which it has already been inherited from the past.

7.1 Colonial Narratives and Early Mass Media

In colonial era, the root of the modern media representation was laid through colonial expansion in which imperialism established the production of culture to portray the whole world a certain way to affirm the global hierarchical structure. After colonialism was abolished, early mass media such as newspapers, travel literature, illustrations, theatre and even early cinema inherited the tradition of colonial era. In order to further realise the political and economic interests of colonial state, media in colonised region tend to describe and characterise non-European society as 'backward', 'different' or 'inferior'. Thus, confirming and supporting the imperialistic racial and cultural prejudices in a particular period of time.

In more than sixty countries, the domination of indigenous peoples and their cultures was illustrated, explained and legitimized in the press. Rather than an objective reporting of current events, these representations functioned as ideological tools for the propagation of colonialism as a benevolent programme aimed at spreading civilization. The aims of colonialism - plunder, economic and political control - were dressed up in a disguise which reduced indigenous peoples to mere objects to be helped and schooled. Native inhabitants were often reduced to a state of complete passivity and treated as historical non-entities, whilst the rich complexity of their cultures was ruthlessly pruned and often replaced with a haze of mystique. These colonial representations of others created stereotypical images that were retained for many years, long after colonial times and far beyond the end of empire. Gender relations were intrinsic to colonial media discourse. Colonised women were cast in the mould of the oppressed "victim" requiring salvation and the indigenous "other woman" was relegated to the realm of the hypersexualised. The colonised woman was represented in terms of her otherness to the European woman, regarded as a morally elevated and domesticated figure. Thus, the perpetuation of colonial gender relations was grounded in a structural and symbiotic relationship of race and gender.

The advent of photography and cinema at the end of the nineteenth and beginning of the twentieth centuries meant that images could be reproduced and disseminated on a world wide scale. Documenting 'reality' through visual media may have seemed an impartial act, yet colonial attitudes and beliefs were constantly perpetuated through the media of the day. What spread across the world through the international circulation of these images was not always an accurate or balanced representation of distant lands, but a distortion that further entrenched imperial ideologies and reinforced the power structures at play.

Colonial representations can be analyzed in the context of today's debates around representation and how stereotypes and structural biases in global media are formed. By making a Human Rights analysis on history and its influence on the global media industry this paper aims to expose how colonial representations have shaped global cultural productions for centuries and how colonial power structures can be traced back and examined to gain insight into today's inequalities of representation in media.

7.2 Cold War Era Cultural Politics

Approximate years: 1947-1991 Cold War was a complex series of historical events between the period of 1947-1991, where ideological, political and cultural dynamics were constantly being shaped between the United States and Soviet Union Cold War significantly altered the dynamics between media, popular culture and the ideological structures that dominated the West. As the ideological, political and cultural struggle for global influence was being heavily contested between the two powerful adversaries of the Cold War, culture and media increasingly became a site for diplomatic struggle and Cold War competition. Art, film, literature, music and television were not just modes of entertainment but also carried powerful ideological, political and symbolic meaning that could reinforce national prestige and undermine Cold War adversaries. Media functioned as an important ideological apparatus in Cold War ideological dynamics, where images and media discourses constructed a popular culture of values and national identity.

Media dissemination in the form of films, radio broadcasts and literature, and later television were used to represent a range of different ideas and visions of political and social systems. These were then told and retold as democracies and systems of free market capitalism and socialism were reduced to simplistic terms. Ideas of national identity and representations of race, gender and class were also framed with propaganda in mind - for example, social and racial equality were often highlighted in order to reinforce the ideological superiority of the dominant system, while any deficiencies or problems within the system were often ignored or covered up.

At the same time as films became a new global language that transcended linguistic barriers, independent countries newly freed from colonial rule began the quest to create a unique national identity through cinema. The burgeoning national film industries and cultural institutions in the emerging Third World nations sought to legitimate and redefine their

historical pasts in a way that would liberate themselves from the colonial legacy and provide an authentic and representative cultural identity for their newly independent nations. Though distribution networks were not equally available to all films, films produced in the Third World were often shut out from the major international circuits, preserving the advantages of Western-dominated film industries.

Cold War globalization of popular culture The Cold War also facilitated the globalization of popular culture through the international broadcast of films and other media, cultural exchange programs, the international expansion of film studios and the adaptation of popular films into different languages. While it contributed to global cultural exchange, the media could also serve the interests of hegemony, as the dominance of the movies of one of the major Cold War blocs tended to overshadow the films of the other side.



Sure I want to fight Communism - but how?

With "TRUTH DOLLARS"—that's how!
Your "Truth Dollars" fight Communism in its own back yard—behind the Iron Curtain. Give "Truth Dollars" and get in the fight!

"Truth Dollars" send words of truth and hope to the 70 million freedom-loving people behind the Iron Curtain.

These words broadcast over Radio Free Europe's 29 transmitters reach Poles, Czechoslovakians, Hungarians, Romanians and Bulgarians. RFE is supported by the voluntary, cooperative action of millions of Americans engaged in this fight of good against evil.


How do "Truth Dollars" fight Communism? By exposing Red lies... revealing news suppressed by Moscow and by unmasking Communist collaborators. The broadcasts are by voices in the native

languages of the people to whom they are beamed.


Radio Free Europe is hurting Communism in its own back yard. We know by Red efforts to "jam" our programs (so far without success). To successfully continue these broadcasts, even more transmitters are needed.

Every dollar buys 100 words of truth. That's how hard "Truth Dollars" work. Your dollars will help 70 million people resist the Kremlin. Keep the truth turned on. Send as many "Truth Dollars" as you can (if possible, a dollar for each member of your family). The need is now.

FIGHT COMMUNISM



with
"TRUTH DOLLARS"



Support Radio Free Europe
Send your "Truth Dollars" to **CRUSADE FOR FREEDOM** c/o your Postmaster

JULY, 1955 123

7.3 Globalization and the Rise of Digital Media

Over the past few decades, what is called the new media representation has evolved dramatically. The globalization of economy, the evolution of communication technology and media have all contributed to this trend. With the development of multimedia groups and satellite TV, and even with the advent of the Internet age, the speed and depth at which culture products are spread and communicated are far beyond the imagination of earlier generations. Popular culture works including movies, TV dramas, songs, videos are spread and communicated in an instant speed all over the world, and even in the space station, which has made the world extremely close to each other in a different sense.

Globalization has enabled increased cross-cultural communication and understanding, and made it possible for new voices to emerge. Many regional film industries, independent filmmakers and members of diasporic communities are being able to reach a global audience through digital platforms and media technologies, which has made possible a diversification of voices in cinema and a break-up of the dominant power structures that have historically governed film production, such as the Hollywood film industry.

Globalization has created new structural inequalities. The media is controlled by powerful economic interests with few multinational media organisations dominating the global media system and dominating media outlet distribution networks. This can lead to cultural homogenisation where global media outlets over shadow and marginalise local cultures and minority perspectives. Another significant feature of new media technologies is the role of algorithms that selectively present information and decide which content is put on line, and therefore visible to others, and which is not. The functioning of these algorithms has been likened to autonomous, technological and social mechanisms that unfairly privilege powerful and dominant discourses, interests and viewpoints to the detriment of weaker or minority perspectives.

Today people around the world do many things on the internet. They do not just read things. They make their content give their opinions on it and share it with others. Groups that fight for fairness equal treatment of men and women and diversity use the internet to protest against what they think is unfair representation in the media. They also use it to demand that the media be more responsible. But, at the time false information, mean messages, hate speech and unfair stereotypes can spread very fast online.

This agenda item is specifically concerned with globalization and digitalization and the opportunities and challenges they represent for global representation and transnational solidarity. On the one hand, the world is more interconnected than ever and new technologies open up possibilities for a more diverse and democratic media representation and for transnational solidarity, at least in principle. On the other hand, they are also breeding grounds for new forms of structural discrimination and inequality. A human rights-based

approach to media will need to investigate how digital technologies, concentrations of capital and the globalisation of culture impact media representation internationally.

8) Modern International Media and Pop Culture

Global Media and Popular Culture are today operating within a different and globalized world. At this stage of the globalized world mass media and pop culture products, that can be spread by use of the satellite and also through the use of the social media and websites like Instagram, Tiktok, Facebook, Twitter, Google and YouTube or similar, are disseminated and reproduced by new information and communication technologies. Global culture which includes media texts, movies, news and pop music is spreading faster through all the countries of the world, and can easily reach to everyone in the short time period which does not allow the societies and states to react adequately in order to eliminate the negative global media representations caused to be the object of debate by various political, cultural and social bodies.

Film, television, music, games and other online media organisations are rapidly becoming a dominant force in shaping attitudes to socially sensitive issues, as well as the ways in which people present themselves to the world. Representation of ethnic, gender, disability and other minority groups in the media reflects current social inequalities and power relations but the media can also be a catalyst for change. Minority groups need to be seen. Just seeing them is not enough. Minority groups need to be shown in a way that's real and has many different sides so we can get past the simple and unfair ideas that people have about them. Minority groups should be in charge of the media that shows them much as they can so they can make sure they are shown in a good way. Minority groups being in media is very important for making things better, in the world. It is important for minority groups to be able to control how they are shown in the media.

This course is about how social media and digital technologies shape what we see in the media today. We are living in a culture where these technologies have a big impact on what we see and hear. The way things are recommended to us online and the rules that govern what we can and cannot post can favor some peoples opinions over others. This means that some people who create content may not get heard and some viewpoints may be silenced. So when we talk about media representation we are not just talking about what's shown in the media but also about who gets to decide what is shown and who does not. Media representation is also, about the systems that control who has a voice and who does not.

As objects of popular culture, media products are at once forms of pleasure, markets for capital and social sites of identity and struggle. The media have a tremendous capacity to constitute and refract societal relations of race, gender, class and the like and to bring politics and issues to public attention. Many media products today are consumed by audiences that transcend national borders. These developments raise possibilities and dangers that relate to

the reach and power of popular culture, from the fostering of cross cultural understanding and exchange to cultural appropriation, globalization and the erasure of particular cultures and forms of expression.

Media and Popular Culture is an ongoing theme under the mandate of the United Nations Human Rights Council. When analysing international media and popular culture today, questions arise in respect of the moral obligations of media providers, as well as inequalities existing within the media industry. Allowing these issues to exist in the media raises questions related to balancing individual freedom of expression with non-discriminatory and diverse media representation, examination of practices within the industry, and addressing existing digital inequality to address unequal and unbalanced information flows globally. Looking at media in this way means taking into account both the analysis of media content as well as the necessity of transformation and reform of the media industry so as to provide equitable access and representation in the media.

8.1 Film and Television Industries

From ancient silent flicks to the latest television dramas, films and television productions have and continue to be some of the most dominant international media outlets shaping the global consciousness. The power structures embedded in production centers such as Hollywood and Bollywood and the emerging platforms of international streaming corporations like Disney+, Apple TV+, and Netflix heavily influence global movie and television content by dictating the storylines, visuals, and character tropes that are bombarded daily into the consciousness of the world's population. Rather than representing equal social standing, these visual and cultural representations have long been shaped by racial, gendered and class inequalities that are further perpetuated and are present among the production staffs, both in front of the camera and behind the scenes.

Representation on screen extends far beyond issues of who gets cast in roles to questions of narrative authority, authorship, and who has access to the production and distribution apparatus of the screen. Historically, the voices of marginalized populations have been ignored, subjugated to Hollywood racist stereotypes, or relegated to the lowest rungs on the cinema career ladder of opportunity. While minority presence on screen is slowly increasing, they are often made to look foolish in less-than-credible scripts as a means of perpetuating negative social attitudes toward certain groups rather than as vehicles to address legitimate societal and cultural issues.

There's an evolving global power dynamic around the ways in which our culture is consumed, shaped and accessed through various new platforms, like global streaming services, which have democratized access to different types of content all over the world. Yet, the means to produce and capitalise on this content, the ability to secure financing, negotiate lucrative deals, reach the right demographic, or have their work recommended to a broad global audience, remain in the hands of a few multi-nationals. In the process of bringing culture to a global stage, there is a risk of further marginalising the world's majority through

an incomplete and reductionist representation that often serves to reinforce global hegemony and the asymmetry of power relations it implies.

Film and television also plays a significant role in the collective and individual historical memory of a society. Through historical dramas, biopics and adaptations of true events films and television series can either verify or contradict the official history, thus reinforcing or challenging the prevailing views, in some cases perpetuating ignorance and prejudice. The power of the film and television industry to construct alternative interpretations of history underlines the need for representation, responsible historiography and reform of the industry that guarantees the participation of a large number of social groups at all levels of production.

It is necessary to look ahead to the point at which film and television as a whole will be scrutinized in terms of human rights, both in terms of the content of the works themselves and the social and economic structures that determine the access to it, the position of the creators, and the way in which it is distributed. Film and television will only be able to contribute to an effective representation of different social groups if those groups not only have a say in their depiction but are also in a position to exercise some degree of control on a global level.

8.2 The Influence of Music on Global Culture

This adopts a sociological perspective to assert the primacy of music in the world of international media. Compared to other forms of media, such as print, film and television, music has several distinct advantages which cross-cutting linguistic, cultural and spatial borders to shape international sociocultural norms and collective identities as well as facilitate global cultural understanding. Being an integral part and at the same time microcosm of society, popular music can both capture the prevailing values of society as well as challenge those power structures which serve to perpetuate inequality, at the very least by the introduction of counter-narratives. A thematic analysis of various musical forms in diverse global contexts, ranging from traditional folk music through popular music and modern global pop, hip-hop and electronic music, reveals a profound capacity for music to explore and to contest sociocultural discourses in relation to race, gender, social class and identity and thus warrants an examination of representation in global culture.

Music has long served a dual purpose in society: either reinforcing or subverting existing social structures. While some music has been used to comment on the social conditions of marginalized groups, other works have been used as a means of cultural preservation, a form of resistance, and a means to give a voice to those who are often ignored. Meanwhile, the mainstream music industry has been complicit in commodifying the music of marginalized communities, reducing the narrative to a level that either misrepresents the cultures it is drawing from or perpetuates negative stereotypes. Ultimately, the issue of representation in music is as much about who is creating the music as who is producing it, who is releasing it and who is marketing it.



Globalization and the advent of digital media have profoundly changed the way music is consumed and dispersed by broadening access points for musicians across the globe. Diversity of music from around the world is made more widely available through internet

platforms, interactive media, and tools such as social media and online concerts that challenge perspectives and empower artists to express and reclaim their cultures and histories. However, the algorithms that manage new media outlets can cause certain types of music to be left out or marginalized, further exacerbating ongoing challenges for equal representation for underrepresented music from minority communities as well as non-Western countries.

Music is also interwoven with other social structures such as gender, race, and social class. Women and gender minorities are excluded from music roles including visibility, leadership positions, and composing/producing their own music, while minorities and people of colour are excluded from parts of the music production and marketing process. In addition, certain socioeconomic factors can lead to exclusion from learning music and playing an instrument, as well as affordances of practicing in a studio and receiving marketing/promotional assistance, thereby affecting who is able to attain global recognition for their music.

Music has been an important mechanism for creating social change and carrying out cultural diplomacy. It has been the medium through which awareness of many human rights has been spread, through which civil society movements have been begun, and through which cultural relations have been reinforced. Music that addresses issues such as social and economic injustice, racism and ethnic discrimination and collective memory also has the power to change public opinion and behaviour and empower citizens to participate in the political process through critically engaging with representations of social inequalities and injustices. As it pertains to human rights and the media, the music industry is an excellent example of how pop culture can be used to bring about social change and equal opportunity and how it can run into road blocks along the way. Thus in order to ensure fair and equal opportunity in music, content and structural factors need to be addressed; among them: industry structures, governance rules of social media platforms, and structural inequalities such as inequality of standard of living and working conditions. Moreover, music can serve to address inequalities and to strengthen social bonds among citizens. It can empower marginalized people, challenge prejudices and encourage cross-cultural dialogue.

8.3 Algorithmic Bias and Social Media

All media content is now consumed, disseminated and accessed via social media and technology. The main social media platforms include Facebook, Instagram, TikTok, YouTube and Twitter. These platforms provide a way for people to share their stories, music, videos and views to an audience of global proportions in real time. Access to social media raises a host of issues associated with the way content is filtered, censored and shared, and these can exacerbate existing inequalities. For example, how social media content is filtered and shared via algorithms can be discriminatory and issues of censorship and unequal access to platforms can all lead to unequal representation in the media.

In the digital age, many algorithmic systems determine which content an individual sees based on the way they interact with it, such as through the use of metrics like "likes" and

"shares" in addition to past behavior and other, less transparent variables. While technologists often describe these systems as impartial and technological, the research shows that they can act out social inequalities. For instance, content produced by marginalised groups may be relegated to the bottom of feeds because when it is first posted, it may not have the same level of engagement because the marginalised group also has a smaller social circle. Moderation tools discriminate the content that users belonging to racial or gender minorities, as well as people of other cultural backgrounds are able to post, limiting their digital free speech and further perpetuating existing forms of digital inequality, both in terms of access to communication technologies and in relation to civic engagement and online participatory dynamics in the public space.

Social media is a significant part of our everyday communication practices, and is also a site for identity work and the negotiation of cultural meaning. Racial, gender, class and social justice memes, videos and trends are spread rapidly through social media platforms and are interpreted in a variety of ways by different audiences. While these representations tend to be reduced to simplistic forms, such as stereotypes and spectacles in order to maximize engagement, identities that are already marginalized or multiply marginalized are often subject to prejudicial representation and bullying, while privileged meanings are carried forward through network effects.

In many respects social media presents a multitude of challenges to marginalised groups, from cyberbullying to hate speech, trolls to terms of service that can feel arbitrary and unfair. But it has also provided many new ways for these groups to take back control of their narratives, self-represent, organise and even lobby for policy change in other countries. Movements such as #BlackLivesMatter, #MeToo and even global climate change activism are just a few examples of the ways in which social media has given them the tools to share their messages and counter-narratives, and for others to share theirs. However the impact of these movements is very much a product of the social media platforms that host them. A balanced approach to moderation, fair terms of service and a means of equal access to these tools is necessary for them to have any lasting impact.

From a human rights perspective the elimination of discrimination and adequate representation of social groups in digital applications like algorithms and social media faces important challenges related to freedoms of expression, non discrimination, peaceful expression and anti discrimination. Ensuring the free entry to digital services, the transparency of algorithms and the participation of minority social groups in the digital world, especially in relation to the production of new media, is essential for ensuring diversity and quality in terms of media representation. The challenges are therefore multiple-layered, reaching beyond the content itself to the underlying structures, technologies and policies governing the new media environment. These all shape not only the content of media but also the processes of production, dissemination and reception of digital media communications.

9) Framework for International Law and Human Rights

This course examines the connection between international media and popular culture on the one hand, and international law and human rights on the other. As global media and popular culture reach new audiences every day, they are increasingly subject to international legal and human rights norms that aim to protect individuals and groups from discrimination and promote their rights, including the right to non-discrimination on grounds of race, gender, social class and other characteristics, as well as their right to freedom of expression. Media in the form of film, television, music, literature and online media does not occur in a social or legal vacuum. Rather, media productions are produced for and consumed by particular social, legal and international law contexts. As the media has the capacity to shape the attitudes and beliefs of the world's populations and to reinforce social hierarchies and inequalities, it is important to have a comprehensive knowledge of the international law of human rights.

The prohibition against discrimination is a central tenet of media regulatory frameworks. As referenced earlier, article one of the Universal Declaration of Human Rights (UDHR) states that every artist has the right freely to express his opinions in his art. The UDHR and article two and five also declare that: Every individual has the right to take part in the cultural life of the community through participation in its artistic activities. Every individual has the right to protection against discrimination in respect of his ideas and opinions; and on account of his race, sex, language or social status. Article 19 of the International Covenant on Civil and Political Rights (ICCPR) affirms freedom of expression, 'without inciting or instigating hatred and discrimination, or promoting ethnic, religious or sexual violence', which indeed reinforces speech freedom while imposing censorship upon hate speech. Article 15 of the International Covenant on Economic, Social and Cultural Rights (ICESCR) affirms that everyone has the right to participate in the evolution of cultural life of their choice.

The Principles will be applicable for real life, for instance in the field of policy making in governments and in media regulatory bodies and companies. Therefore it will also concern also in-sourcing (employees in a media company), out-sourcing (for instance delivery services to bring equipment for the recording) and logistics issues such as the availability of audio-description in theatres or that certain sections of society's films and programs are shown enough times, in enough places for members of those societies to be able to attend frequently, so that these audiences benefit from their rights given in these standards of minimum protection as often as majority groups do when there are cinema and television programs suitable to all members of that group.

There are a multitude of challenges in the digital era as algorithmic decision-making and content moderation may result in the perpetuation of discrimination and marginalization for already disadvantaged minority groups. International law and applicable ethical principles emphasize the importance of accountability, traceability, and non-discriminatory algorithms. For tackling discrimination and marginalization online through appropriate policy and practices, there are several mechanisms: regulation of digital platforms; voluntary compliance

with principles of media responsibility as contained in the Dubai Media Integrity Principles, through a UNESCO-managed Media Freedom Charter, which sets global norms of media professional integrity and a shared international convention. Moreover, self-regulation of social media platforms, online streaming platforms and content providers in order to protect the rights of individuals, especially the disadvantaged minority, online.

Whereas this distortion, reduction or clear departure from the reality of persons and their situations, stooping to select characteristics, stigmatising, stereotyping or discriminating against them, can be highly prejudicial in the sphere of public entertainment.

Misrepresentation and selective or biased presentation of human or social realities in film, radio, television and other media can perpetuate stereotypes and prejudice and, on the other hand, accurate representation and respect for difference can assist in the reduction of prejudices and promote mutual understanding and respect, respect for diversity and recognition of the dignity of individuals and groups. The international community recognises that these rights and principles shall provide a standard of comparison for the assessment of the law, practice and behavior with respect to the protection of persons and groups represented in the media.

The media can only maintain the freedom of expression by following these principles. Observance of international human rights means that diversity in present day media will be handled in a manner that respects ethical standards and acknowledges that people of the world who are increasingly interdependent also constitute a heterogeneous world community. This is especially applicable where issues of discrimination and unequal distribution of resources need to be addressed, where marginalized groups have to be made heard and where stories need to be told in a way that is socially diverse.

10) Current Difficulties

Although there are legal and ethical frameworks that enforce fair representation in media, international media and pop culture still pose many challenges to equal representation of race, gender, social class and other social structures.

It's the tokenism and the stereotypes that are really big issues. So people from marginalized groups might be included in the film but it's not really deep inclusion, it's more surface level and the stereotypes get perpetuated rather than actual meaningful representation. We see this a lot in films. So the women are always relegated to domestic work, the black man is always the thug. Those kinds of stereotypes stop us from being able to really imagine different futures and it perpetuates those kinds of negative social attitudes that we've got to get rid of.

Also pertinent to the debate is cultural appropriation, or the cultural norm in which powerful structures appropriate the cultural expressions of marginalized groups without context or recognition of their original purpose. Again, such appropriation removes cultural practices and objects from their original meaning and context and provides socio-economic benefit to

the apparatus of power, a common theme in media studies which is particularly visible in the international media that dominates television and film channels around the world.

Finally, digital inequality and media access is a factor in the representation issues we are witnessing. Unreliable internet, poor technology and biased algorithms on social media mean that ethnic minorities are being marginalised and kept out of the media. Minority creators are therefore being excluded from this digital landscape.

11) Possible Solutions and Policy Approaches

There must be an integrated policy and response across three areas of change, involving legislation, the media industry, and civil society. This means an international coalition of governments, media outlets and civil society organisations, with corresponding national equivalents, to advance balanced, diverse and inclusive international reporting that serves to strengthen equality. Addressing representation in international media is an inherently complex and multifaceted challenge that can only be addressed effectively if tackled from a variety of angles in parallel.

Employing diversity and inclusion policies in media industries is also an option. This includes employment equity policies for diverse representation of men and women in all levels of jobs in media and the creation of content that addresses the needs and values of diverse communities. Employers have the opportunity to introduce content development guidelines for original programming, scripted productions, and documentaries that address the appropriateness and the exclusion of tokenism, stereotypes and cultural appropriation and promote diversity and inclusivity to reflect the diverse experiences of all communities in society.

Media regulatory institutions are also a crucial part of addressing discrimination in the media. These institutions are tasked with monitoring the content of media outlets to determine if there is discrimination, and reporting on media related indices and metrics such as the Media Assessment Report and Media Sustainability Index. These institutions may report annually on their findings or even name and shame particular outlets with low scores. International and regional organizations can also partner with media regulatory institutions with the aim of developing media regulatory frameworks that are compliant with human rights instruments and thereby protect both the freedom of expression of media outlets and individuals from discrimination.

Technology is also an important factor. Algorithmic transparency and fair online platforms for everyone can prevent discrimination and prejudice in the form of unequal dissemination and valuation of various content formats and address the exclusion of marginalized creators through equal opportunities for representation and participation. Another key focus area is the

enhancement of the digital competences of marginalized groups and the creation of a more equitable technology environment that provides them with fair opportunities for the creation and consumption of media.

Media literacy and public education are also a priority. Media literacy must be taught in schools and the public must be taught to be critically engaged in relation to media and also aware of the social impact of stereotypes and stigmatization. This can also be done in partnership with Ministries of Education and NGOs. Through these measures, media providers, institutions and stakeholders can create an open, diverse and social media environment that respects human rights principles and values and also promotes the diversity of cultures.

12) Questions to be Addressed

1. How can the committee strengthen its monitoring and reporting systems and regulation control?
2. How can the committee work with member states in order to establish media freedom as an institution bound by international law?
3. In what ways can the committee collaborate with media producer companies and work to support independent media producers?
4. In what ways can the past actions of the United Nations be strengthened to better suit current media standards?
5. How can the committee ensure the legitimacy and inclusivity of parental provision and school curriculums?
6. How can the committee detect and prevent stereotypes and hate speech in youth media while still respecting freedom of speech?
7. What mechanisms can be developed to ensure youth participate in shaping media policies and content standards?
8. How can the committee make sure underrepresented racial, gender, and socio-economic groups have access to media tools?

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