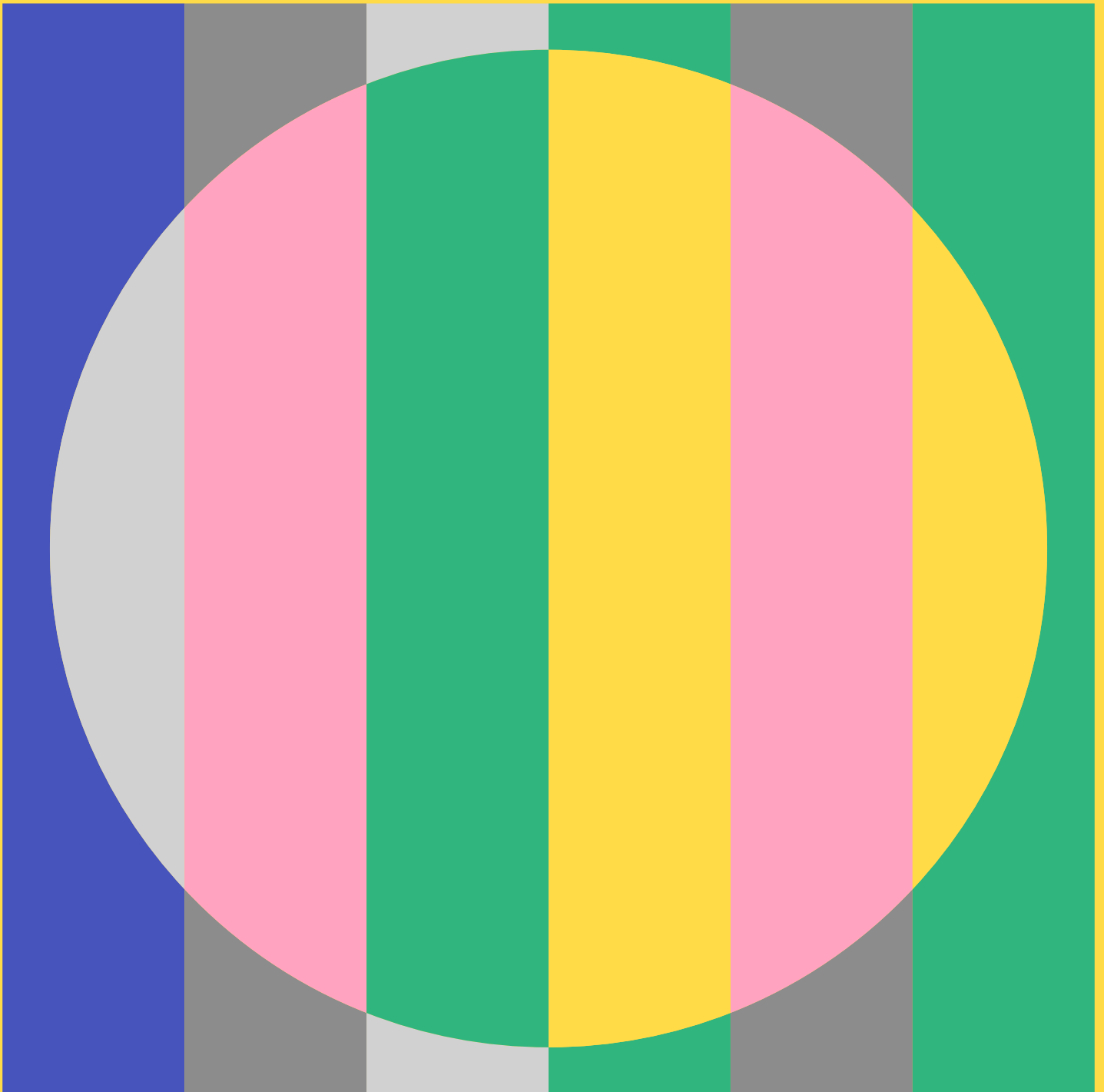


Marketing and communications as a tool for social change



About the Fuller Fellowship

The Fuller Fellowship was established in 2020 by Fuller Brand Communication's Managing Director and founder, Peter Fuller.

Based on the principles of the Churchill Fellowship — 'learn globally, inspire locally' — the Fuller Fellowship is a travel grant that allows the recipient to pursue an overseas experience in an area of professional interest. Upon their return, they are required to share their learnings with the wider Fuller team, and client base.

With international and interstate travel on hold in the wake of the COVID-19 pandemic, the Fuller Fellowship has transitioned into a research and professional development project, allowing the recipient to pursue an area of professional and personal interest.

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A guiding principle for us at Fuller Brand Communication is the notion of 'For Good.'

For Good is about the small steps that our agency can take to contribute to a better society for generations to come.

What began with a ban on takeaway coffee cups has now evolved into a full sustainability agenda, complete with Climate Active and BCorp certification, thanks to the dedication and vision of Fuller's Managing Director, Peter Fuller.

In addition to environmental activism, there are many other ways we, as marketers and communicators, can leverage our expertise For Good — which is something I decided to explore as the inaugural Fuller Fellow.



Inaugural Fuller Fellowship recipient, Eloise Richards, and Fuller Brand Communication's Managing Director, Peter Fuller.

As the custodians for brands, we have immense power over the messages and images consumed by millions of Australians online, and in the media, on a daily basis.

Whether it's the copy we write, the videos we produce or the ads we place, when we use our power for good, we are able to promote inclusion, celebrate diversity and overall, build a more cohesive society.

As overseas or interstate travel as part of the Fuller Fellowship is no longer possible, I decided to instead investigate how marketing and communications can be used as a tool for social change.

This has involved a lot of research, some revealing interviews and seen me question my own biases, privilege, and position in society.

While this journey of discovery is by no means complete, I've collated my findings so far into the production of this guide.

My hope for this guide is that it encourages more marketers and communicators to apply a diversity and inclusion lens to work they undertake, with the confidence that they are doing so in an authentic and meaningful way.

I also hope readers see this guide for what it is — a guide. After all, each one of us has different interpretations and opinions based on our lived experiences.

On that note, I'd like to sincerely thank each and every person who has generously shared their experiences with me in the development of this guide — Ben Nielsen, Tommy Hicks, Guy Turnbull, David Militz and Eugenia Tsoulis.

I'd also like to thank the spectacularly talented team from Fuller, in particular, Millie Sander, Andreas Heikaus, Lewis Brideson, Zoe Christoforou, Marcus LaForgia and Olivia Fuller for bringing this guide to life.

And finally, Peter Fuller for his unwavering interest, guidance, and belief in this project, and myself, as the inaugural Fuller Fellow.

Eloise Richards

Inclusive marketing: for the benefit of society.



Australia is a vibrant, multicultural country — home to the world’s oldest continuous cultures, and Australians who identify with more than 270 ancestries.

In 2021, inclusive marketing is no longer a nice to have. It’s a need to have.

At its core, inclusive marketing is about the messaging, people, processes and technologies that enable marginalised or underrepresented groups to fully experience and connect with your brand.

Inclusive marketing strives to create a visual culture that is representative of things like skin tone, gender identity, age, sexual orientation, ethnicity, culture, language, physical/mental ability.

It requires you to understand — and authentically represent — the various identities, histories, differences and similarities that co-exist between people in Australian society today.

After all, everyone in your target audience wants to see themselves in your marketing — and they want to know that you ‘see’ them too.

To make sure your evolving audience is authentically reflected in your marketing requires you to challenge your own stereotypes, conscious and unconscious bias and be prepared to take risks.

You also need to understand the potential impact of your advertising — and not just its intent.

When done well, inclusive marketing can elevate the stories and voices of people who are marginalised or underrepresented, deepen connections with your customers, and even influence positive social change.

When it’s not done well — perhaps in a tokenistic manner or without proper planning — it has the potential to exclude audiences, impact your company’s bottom line, and reputation.

Who cares?

We do! According to the 2019 Diversity in Advertising survey conducted by Adobe, most Australians — 62 per cent — believe that diversity in advertising is important.

In addition to the Australian public’s support for inclusive marketing, when an organisation actively meets the needs of their diverse customers, the economic pay-off is high, too.

“These organisations are rewarded with stalwart supporters who return for repeat business, and actively campaign within their communities on behalf of that organisation,” states the ‘Missing out: The business case for customer diversity’ report produced by Deloitte and the Australian Human Rights Commission.

Google, partnering with Ipsos and the Female Quotient undertook similar research in the US, surveying 2,987 consumers of various backgrounds to better understand perceptions surrounding diverse or inclusive ads.

They found that people were more likely to consider, or even purchase, a product after seeing an ad they believed was diverse or inclusive.

In fact, 64 per cent of those surveyed said they took some sort of action after seeing an ad that they considered to be diverse or inclusive, and this percentage was even higher for LGBTIQ+ (85 per cent), millennial (77 per cent), and teenage (76 per cent) consumers.

In 2018 — at the peak of the police killings of African Americans and other injustices — Nike enlisted NFL quarterback-turned-activist Colin Kaepernick as the face of its global advertising campaign, which featured the tagline “believe in something, even if it means sacrificing everything.”

According to VAB’s ‘Do The Right Thing: How Diversity & Inclusion Drives Brand Outcomes report’, after launching the ad at the beginning of Q3, Nike proceeded to see their highest Q3 revenues ever, and their highest year-over-year growth in any quarter in over two and a half years.

Record-breaking quarterly sales continued in each successive quarter through the evaluation period.

But the benefits of inclusive marketing aren’t just fiscal. Brands are also likely to see their approval and perception ratings increase amongst consumers when they undertake inclusive advertising.

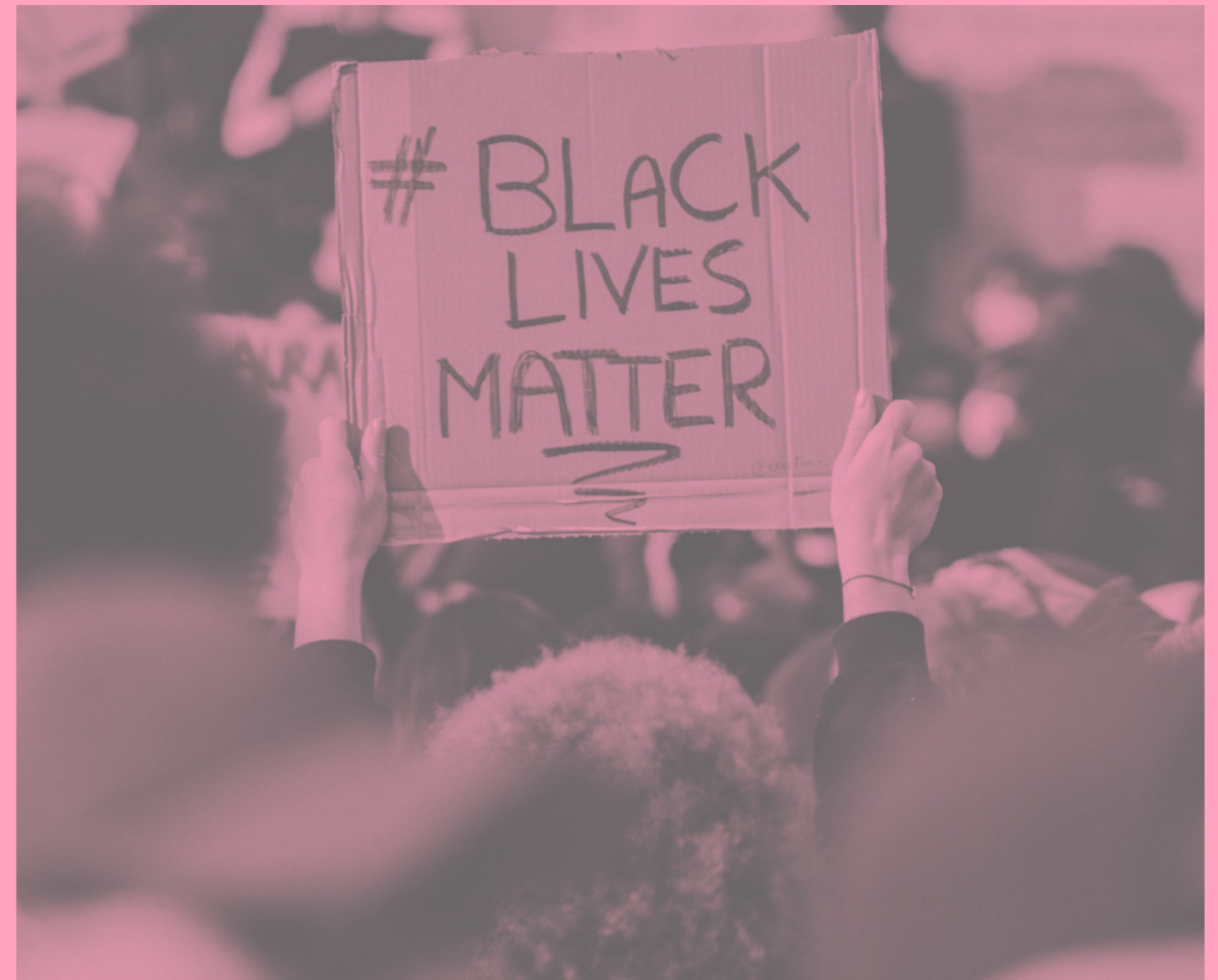
In Australia, consumers place the most amount of value on the trustworthiness of a brand ahead of how ethical, or innovative it is.

With growing distrust in governments, mainstream media and political parties across the world, people are now relying on businesses, and brands, to lead the way when it comes to social cohesion — take these examples of brand activism in the Black Lives Matter movement, for instance.

In order for society to be cohesive and build trust amongst its citizens, the media — and advertising — must act as a mirror.

If brands don’t take an inclusive approach when it comes to marketing, we’re unconsciously concluding that not everyone is part of Australia, and some groups are more important than others — creating dangerous outgroups.

Overall, the most important reason for brands to undertake inclusive marketing is for the benefit of society as a whole.

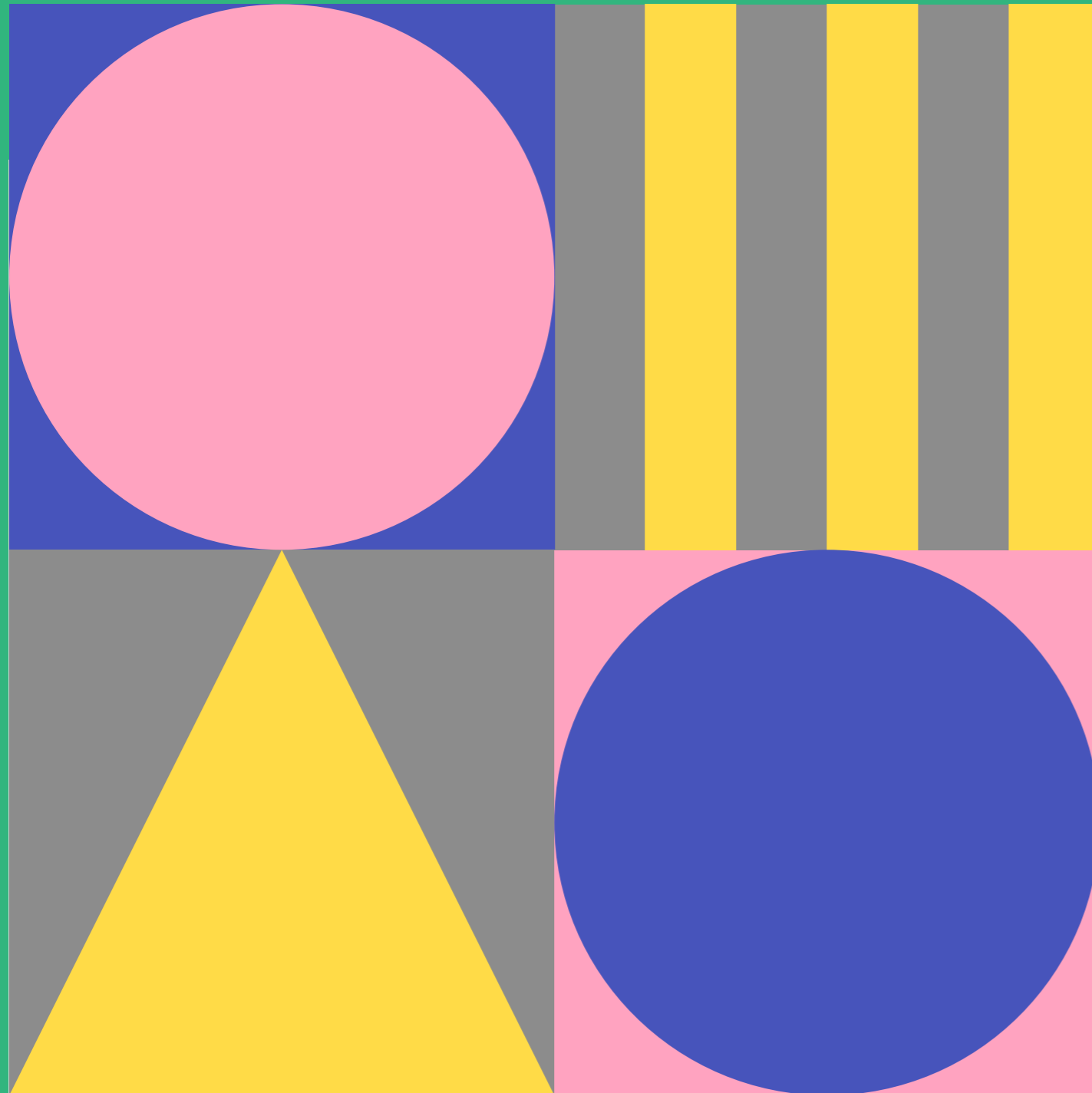


56%



Of Australians surveyed by Adobe say that lack of diversity would impact their perception of a brand

Check yourself! Be aware of unconscious bias



Check yourself!

Before developing inclusive marketing campaigns and content for your brand, the first — and most important step — is to recognise and address your own bias.

The University of California, San Francisco, [defines bias](#) as “a prejudice in favour of, or against one thing, person, or group compared with another usually in a way that’s considered to be unfair.”

The most common types are conscious (explicit) and unconscious (implicit) bias.

As marketers, unconscious bias is what we need to watch out for most when we’re undertaking inclusive marketing campaigns.

Anything and everything can be [subject to unconscious bias](#) — ethnicity, race, age, gender, gender identity, physical/mental ability, religion, sexual orientation, weight — even who we choose to date, where we choose to live or the friends we choose to keep.

“Even though we like to think we always apply logic and reason in our decision-making, implicit or unconscious attitudes or stereotypes (based on our life experiences and backgrounds) affect our understanding, actions, and decisions,” [writes Katie Spearritt for AdNews](#).

“The reality is we all have these biases so ingrained we hardly notice them — that’s why they’re called unconscious or implicit.”

And this can be problematic for a number of reasons.

According to [CMO Magazine](#), unconscious bias originating in marketing and advertising creative is both affecting the financial performance of brands, and perpetuating unhelpful stereotypes in society.

When we let our unconscious bias influence the judgements and decisions we make, we are using an incomplete and inaccurate evidence base, which leads to [poor decision making](#).

Unconscious bias can also have negative consequences for those subjected to that bias (for example, people with disability, the LGBTIQ+ community or migrants), further perpetuating negative stereotypes that might exist.

These consequences could include unfair treatment and poorer health, education, and employment outcomes, as well as facing discrimination.

As marketers, we need to be aware that the creative that we develop is not just reflecting society — it’s shaping it.

“Marketing and advertising creative is such a big part of what consumers see every day. Reflecting society and shaping is both happening, but we have control over it and if we take charge we can impact society in a positive way,” Managing Director of International Creative Services, Anne Miles, told [CMO Magazine](#).

To achieve this, it all comes down to the art of paying attention, Naomi Sesay, Head of Innovation & Diversity at The Media Trust told Ogilvy.

“Pay attention to the culture and society that you live in,”

she said. “And pay attention to Gen Z! These people are getting ad blockers and creating their own brands/influence.

“Unless we change, they’re going to reject advertising altogether as it won’t be conducive to how they want to live their lives.”

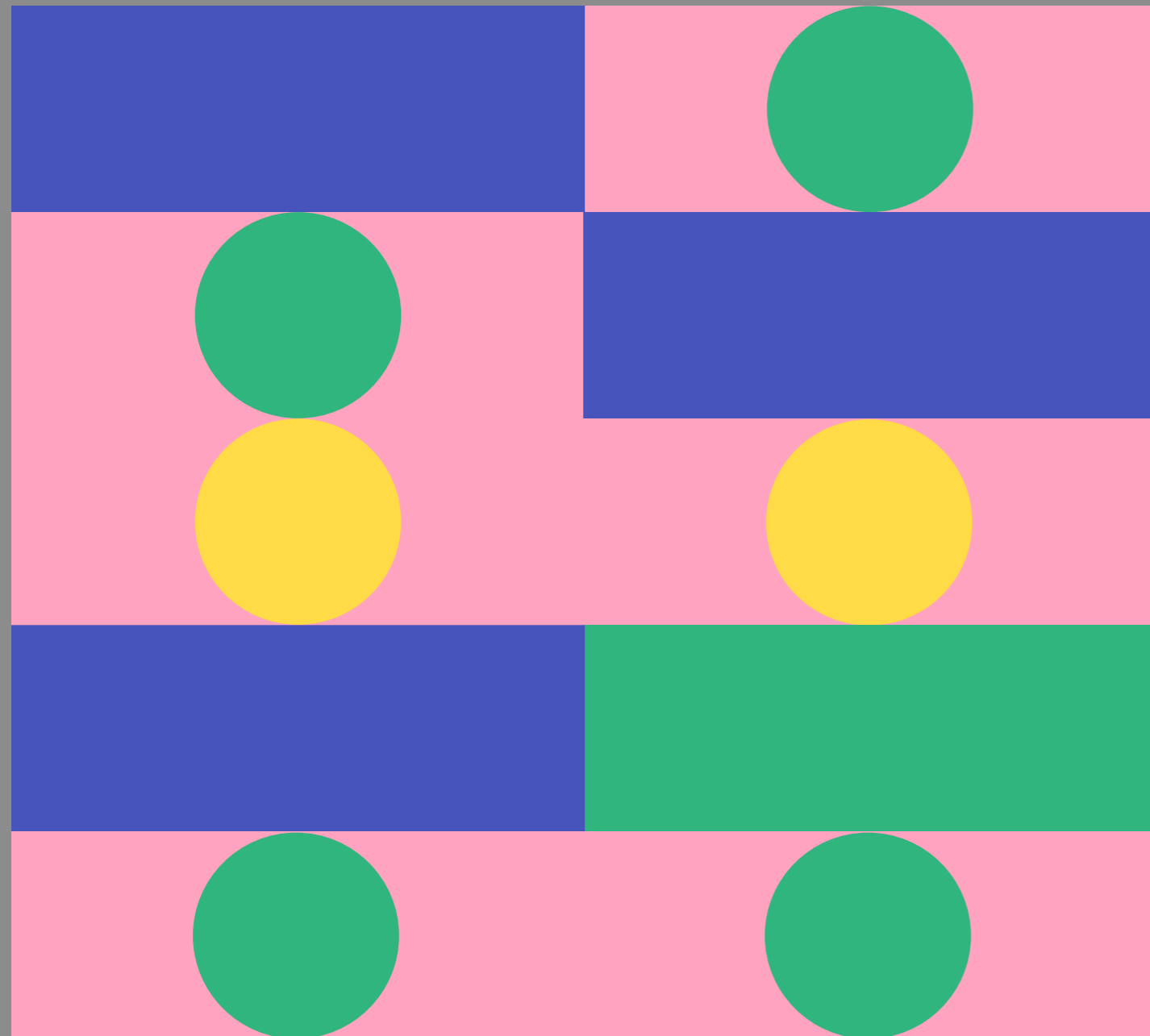
Unconscious bias checklist

Use this checklist to help prevent unconscious bias creeping into your campaigns.

1 Target market	Take the time to reflect on the target market you've identified for your campaign. Is the way you've segmented them based on that market's potential? Does your segmentation reflect actual population demographics?
2 Brand strategy	Authenticity is everything. Make sure your brand purpose is aligned authentically, and that you're not exploiting diversity or marginalised groups just to create noise.
3 Creative	Ask a variety of team members from different backgrounds to review the creative. Better yet - consult with your target audience. Question whether you really need to use she/he pronouns, and make sure you're not using generalisations or defining people by race, ability, gender, or sexual orientation or identity. Double check that your art direction accurately portrays diversity, and make sure there is no culturally inappropriate iconography and symbolism.
4 Approvals	Investigate whether approval processes take into account diversity and inclusion, and make sure your team members feel comfortable raising potential diversity issues they find.



Representing First Nations people & culture in marketing



For once, Tommy Hicks would like to see an “Aboriginal person that isn’t famous for kicking a footy” when he signs into Kayo, checks the news headlines, or scrolls through his feed.

As a 24-year old Yamatji man from Adelaide, South Australia, this stereotype makes Tommy feel like “it’s the only time Australia loves us.”

“It seems like when we do something good we’re Australian but when it’s bad we’re Aboriginal.

“Sometimes I’m not even surprised by the conversations I have with people with little to no exposure to us or our culture,” he said.

Sadly, stereotypes are rife in the portrayal of First Nations people in advertising and mainstream media in Australia.

The reality is that when we switch on the news, we are still more likely to see a negative portrayal of an Aboriginal and Torres Strait Islander person, than a positive one.

Not only are these stereotypes extremely hurtful, they contribute to the confusion about who First Nations people are.

“I want to see an accurate reflection of Aboriginal people and our culture, not just that we have higher rates of diseases and that we can’t look after our own children, land and communities,” said Aboriginal woman Nicole Clinch.

“Sometimes it’s easy to see why some people are so uneducated when that’s all they hear about us.”

“I want our young people to envision themselves as more than just sports people. Working with kids, you’d be surprised at how many Aboriginal kids struggle to dream bigger than the AFL.”

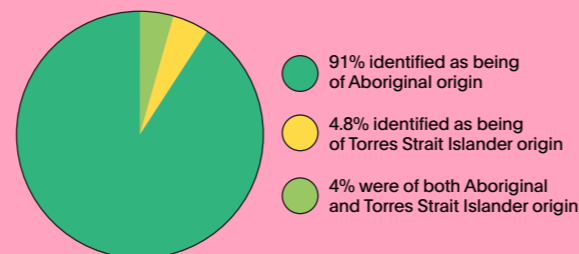
It’s hard to begin to break down these stereotypes when there aren’t many varied or modern perceptions of Indigenous people that exist in mainstream broadcast media or advertising - but getting educated is a good place to start.

According to the Australian Institute for Health and Welfare:

An estimated

798,400

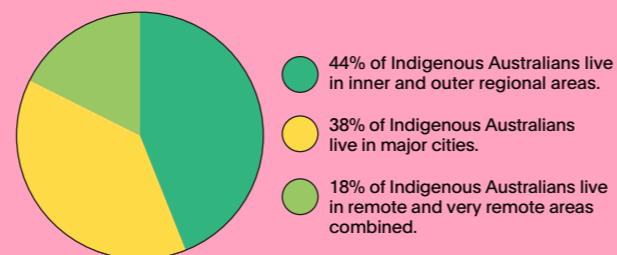
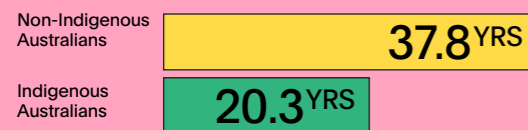
Australians identify as Indigenous (3.3% of the total Australian population).



The median age of Australia's Indigenous population is

20.3 YRS

Compared to 37.8 years for Australia's non-Indigenous population.



31% The Northern Territory has the highest proportion of Indigenous residents among its population, with an estimated 31%.

Population

↑19%

During 2011-2016, the Indigenous population increased by 19%.

Education

↑7%

Between 2012-13 and 2018-19, the proportion of Indigenous Australians aged 20-24 who completed at least Year 12 or equivalent or Certificate II or above, increased from 59% to 66%.

Unemployment

↓2%

Between 2012-13 and 2018-19, the proportion of unemployed Indigenous Australians aged 15-64 decreased from 22% to 19%.

"It's very important for younger Aboriginal kids to see their role models in the public eye and also for non-Indigenous Australia to see the same."

Adam Rigney, Ngarrindjeri man from South Australia.

The importance of education, consultation and open communication

When planning a campaign either targeting, or being inclusive of Australia's First Nations people, education, consultation and open communication are all key.

Begin by recognising and understanding the significant diversity within Aboriginal and Torres Strait Islander peoples, which span a wide range of nations, cultures and languages across mainland Australia and throughout the Torres Strait. You could also consider establishing a network of local leaders.

"Begin to establish a small network of local, Aboriginal leaders you can consult for some topics," said Ngarrindjeri man Adam Rigney.

"We have a lot to offer and could potentially give a fresh and exciting perspective on some projects.

"Maybe some subtle and tasteful nods to the local culture would go a long way in the eyes of our communities," he said.

Nicolle Jenkins, Managing Director of Subiaco-based agency [The Hub Marketing Communications](#) works with Indigenous organisations and communities, and says that agencies needed to "be comfortable working in an honest space of collaboration, respect and understanding."

"Decisions are made differently," she said. "Our world is based more on the individual. The Aboriginal world is based on the collective."

This view is echoed by Doug Clinch Snr, a Yamatji man from South Australia.

"Communication is essential," he said. "For so long, our people have had the government decide what's acceptable and best for us going forward.

"Just to have our views heard and our opinions taken with genuine consideration would be a huge step in the right direction for our country."

Being open, and not afraid to ask questions are also important when it comes to engaging with Aboriginal and Torres Strait Islanders, believes [Ipsos director of Social Research Institute Queensland](#), Ms Kylie Brosnan.

She said marketers working with Indigenous communities needed "complete openness to learning".

"You need to be completely able to show your own vulnerability, so you can build trust and relationships," she said.

"If you're able to be vulnerable and say 'I don't understand, I'm going to make mistakes, please show me' then you'll get a lot further and build really strong relationships based on trust."

Using respectful and culturally sensitive language

Respectful and culturally sensitive language should be used when referring to or communicating with First Nations people.

Aboriginal and Torres Strait Islanders often use different terms to refer to themselves depending on where they are from, and it's not appropriate to assume that you can use these terms without their consent.

So, if in doubt, it's always best to ask Aboriginal and Torres Strait Islander peoples how they would like you to refer to them.

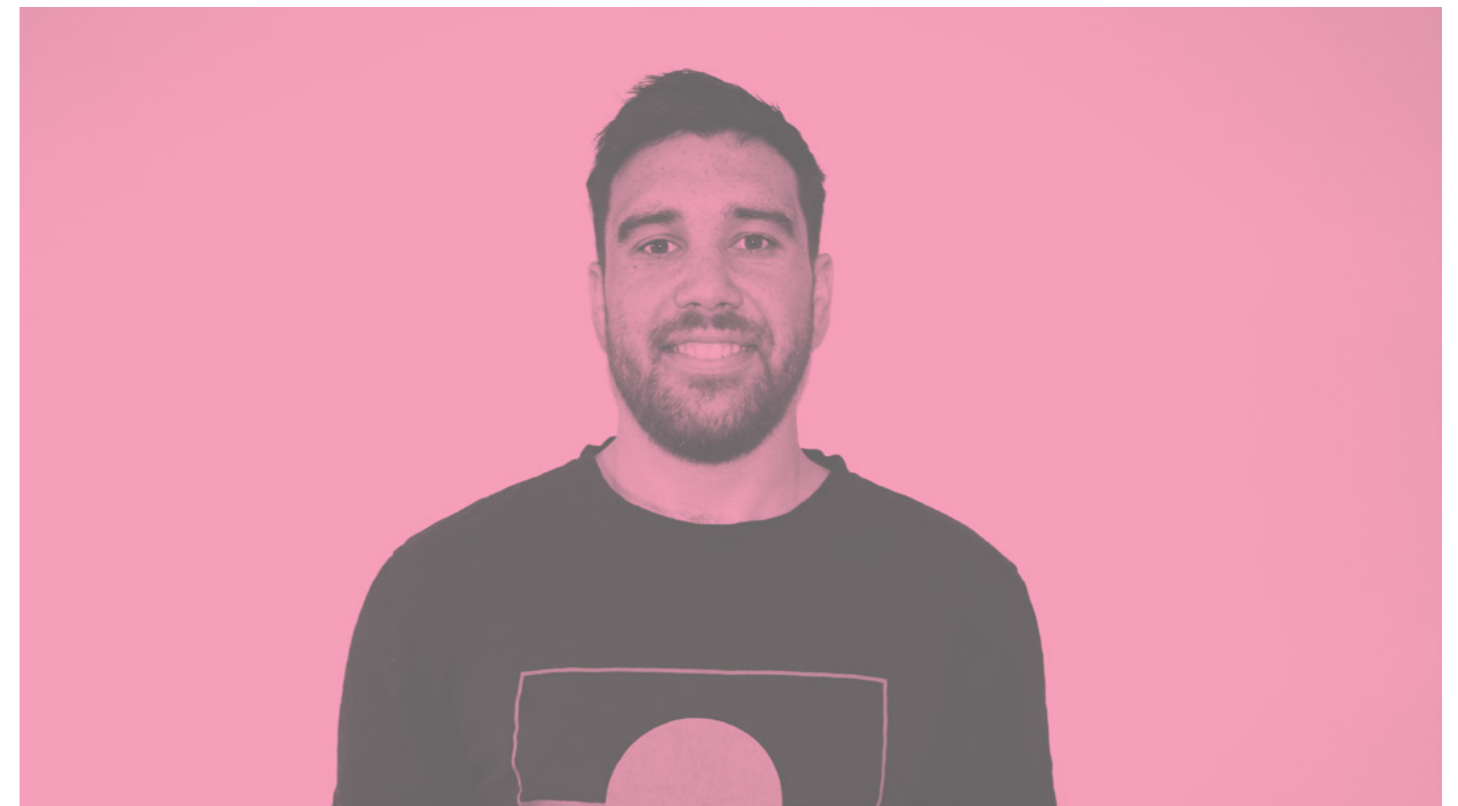
The Department of the Prime Minister and Cabinet has a resource on their website, '[Communicating with Aboriginal and Torres Strait Islander Audiences](#)' which provides guidance and considerations on appropriate language usage for marketing and communications purposes.

[The Aboriginal and Torres Strait Islander peoples Style Manual](#), will help you use culturally appropriate and respectful language when writing with, for or about First Nations Australians.

In addition, within the [Reconciliation Action Plan Good Practice Guide](#), there is a section about demonstrating inclusive and respectful language, and Australians Together has also developed a handy [Language and Terminology Guide](#).

Tommy's quick guide to Aboriginal English

MOB	DEADLY
Family, tribe or group. Use it in a sentence or question like "where's your mob from?" to help demonstrate genuine interest, and convey an understanding that we're [Aboriginal and Torres Strait people] not all one group.	Something that's good or impressive. For example, "You did that painting? That's deadly!" This small language substitute can almost instantly show an above average understanding of social interaction with Aboriginal people.
AUNTY OR UNCLE	YARN
Respecting your elders. "Hello Aunty, would you like a cup of tea?" By using kinship names, you can demonstrate your understanding of the significance of elders in our communities, helping them feel comfortable and respected.	A casual talk or conversation. "Let's go for a feed and we can have a good yarn." Words like yarn break down the level of formality that many of Aboriginal people aren't comfortable with.



Tommy Hicks

Creative considerations

Noel Niddrie is the Managing Director of Winangali, an Indigenous public relations and community engagement agency, and an Aboriginal man of Kamilaroi and Darug heritage.

When developing messaging for campaigns targeting Aboriginal and Torres Strait Islander peoples, Mr Niddrie said key messages need "to be told clearly and in their idiom."

"You need to press the buttons that will make (the messages) work and at the moment people don't know how to," he told the [West Australian](#).

He added that Aboriginal and Torres Strait Islander peoples did not respond well to "a black face selling a white message." So, campaigns with local champions often resonated more strongly.

If your campaign is targeting Aboriginal and Torres Strait Islander peoples, television is a good medium to consider, as are print publications such as the Koori Mail, and social media — in particular, Facebook. Indigenous community radio is the most successful medium because it uses local Aboriginal talent.

Imagery is a powerful tool to help break down stereotypes about Aboriginal and Torres Strait Islander peoples — something which should be at the forefront when it comes to casting talent or developing campaign concepts.

"I'd like to normalise the fact that a lot of us are hard-working, educated people just like everyone else - and see Aboriginal faces on everyday marketing campaigns," said Tommy.

"I want to be able to see people who're like me driving a new car, or getting a home loan. Isn't that the idea of marketing?"

Finally, when selecting images to feature in marketing materials, it's important to ensure that:

Permission was gained before the photo was taken (especially of children or of any sites significant to the local community.)

A photo consent form has been signed by each of those appearing in the image and can be produced if required; and

You should also consider asking whether the people displayed need an 'Aboriginal people need to be aware this may contain images or voices of people that are deceased' warning.

Representing people with disability in marketing



“People with disability want our lives to be respected and affirmed. In addition, many people with disability are proud of being disabled, and want that identity respected.”

People with Disability Australia

Like all Australians, people with disability enjoy watching drama unfold on MasterChef, catching the latest news headlines, discussing trending podcasts and sharing news on social media.

With more than four million Australians living with disability, it's likely that they are a significant part of your brand's audience, perhaps without you even realising it.

Unfortunately, many people with disability don't believe that the media or advertising properly reflects the diversity or reality of their lives.

“People with disability are people first — people who have families, who work, and who participate in our communities,”

states the People with Disability Australia Language Guide.

“People with disability want our lives to be respected and affirmed. In addition, many people with disability are proud of being disabled, and want that identity respected.”

When brands include people with disability in their advertising, everyone benefits.

It helps to show that disability is a normal part of life, and has the power to reframe society's perception of people with disability, by portraying them as having responsible jobs, being in senior positions, being talented, and being part of camaraderie at work, for example.

Disability-inclusive advertising also makes good business sense.

By representing people with disability in your advertising, your brand can connect more strongly with customers with disability, as well as their families and friends.

Globally, the disability market — representing 15 per cent of people around the world — has US\$1.2 trillion in annual disposable income. And when you consider the families and friends of people with disability - that's another 2.3 billion potential consumers!

So, if your brand would consciously like to include more people with disability in its advertising, here's how to do it.

Learn about disability issues from people with disabilities

If you'd like to include people with disability in an advertising campaign or your marketing material, the first steps are to learn about disability issues from people with disabilities.

Organisations like the Australian Network on Disability and People with Disability Australia are great places to start.

According to the European Association of Communication Agencies' Guidelines: Portrayal of People with Disabilities in Advertising you should always cast disabled actors in a disabled role. Featured actors or models are seen as role models, especially for younger people, and should be disabled themselves.

Using respectful language and terminology

When used correctly, the language chosen to describe people with disability can create a sense of empowerment, pride, identity and purpose.

Conversely, when used incorrectly, language can reinforce harmful stereotypes, as well as discriminate against, offend and degrade people with disability.

People with Disability Australia has developed a [Language Guide](#), written by people with disability, to assist the Australian general public and media outlets in talking about and reporting on disability.

It includes information on [Identity-First vs Person-First Language](#), and [appropriate and inappropriate terms to use](#) when describing people with disability.

The [Reporting on Disability](#) section for journalists and communications practitioners provides guidance on how to share the stories of people with a disability.

As always, if you're not sure what the correct terminology is, you should always ask how the person how they prefer to be described, or introduced.

Generally speaking, the terms to avoid when describing people with disability include:



Afflicted/crippled by	suffers from
diffability	the disabled
differently abled	victim of
handicap(ped)	with different abilities
handicappable	person with a disability
specially abled	people with disabilities
special needs	

Some recommended alternatives are:



people with disability (women with disability, children with disability, etc)	
has disability	has a chronic health condition
lives with disability	lives with a chronic health condition

Visual Representation of people with disability

Understanding the difference between [thematic advertising](#) and [inclusive advertising](#) is the first step when developing creative concepts for an advertisement featuring people with disability.

Thematic advertising

"In a nutshell, 'thematic' advertising focuses on disability itself, usually conveying an explicit message or comment about disability," wrote Catia Malaquias, founder of [Starting with Julius](#) — a not-for-profit organisation focused on improving disability inclusion in advertising — in an article for the [Australian Network on Disability](#).

"Many companies are reluctant to consider thematic advertising about disability, fearing that they will get it wrong, say 'the wrong thing' and cause offence. However, thematic advertising can be done well and may be helpful in showcasing products or services specific to disability.

"Ads about disability should be created in consultation with people with disability."

Inclusive advertising

Inclusive advertising does not emphasise disability, instead, incorporates people with disability in images and messages incidentally as part of the general community.

"This presents little risk of criticism for 'disability opportunism', has broader economic and social potential and is more easily incorporated into "sustained commitment" marketing strategies, often as an extension of existing "diversity" initiatives in marketing," she explained.

According to the [UK Government](#), it is important to identify which type of advertising — thematic or inclusive — you will develop, and ensure your creative concept and messaging is clear.

"If you have a disabled person in a pivotal role, you need to decide whether the disability is central to the idea or beside the point creatively," they state [on their website](#).

"Problems arise if the creative idea is unclear. If people don't understand, they will decide for themselves why advertising features disability and this could lead them to make incorrect assumptions about the message."

Normalising disability

When it comes to execution, the [European Association of Communication Agencies](#) recommend featuring people with disabilities in normal, everyday situations, rather than situations especially associated with disability.

Include disabled people in a natural way, and make sure they are part of the story without their disability being the focus of it. By making sure there is a point to the disabled character (as opposed to simply being there just to 'represent disability'), you'll avoid being tokenistic.

Showing people with disabilities interacting with non-disabled people in a non-disabled-specific context will also help encourage integration, and portraying disabled people in responsible jobs or senior positions can change negative or limiting assumptions and expectations.

Finally, remember that [most disability is not visible](#). For example, only a portion of people with disability use a wheelchair, so bear this in mind when developing characters and casting.

Representing the LGBTIQ+ community & culture in marketing



“To normalise the idea of LGBTIQ+ existence in the community and to increase visibility generally is especially important for young people/regional people/closeted people and for the morale of the community itself.”

Ben Nielsen

It was in the 1970s that advertisers recognised the economic potential of the gay community and directly targeted it, even though homosexuality was illegal in most states and territories.

Finally, when most jurisdictions reformed their criminal laws in the 1980s, ad campaigns exclusively targeting gay and lesbian Australians took off across the country.

In fact, the late 20th century was known as a golden era for Australian gay print media, with more than five million copies of gay and lesbian publications printed annually and advertising revenues of nearly \$8 million a year.

Since then, the number of Australians of diverse sexual orientation, sex or gender identity (the LGBTIQ+ community) has grown — now accounting for up to 11 per cent of the Australian population — resulting in an increase in the number of brands wanting to speak to this audience.

Aside from chasing the “pink dollar”, brands are realising the huge benefit in demonstrating social acceptance through inclusion and recognition of the LGBTIQ+ community in their advertising.

“Over the past few years I’ve noticed a huge increase in advertising featuring the LGBTIQ+ community,” said gay man Ben Nielsen.

“When I returned home to Adelaide in 2019 after six years living in Sydney, I could see how the city had changed over the time I was away.

“For example, I saw that aged care homes were using transgender couples in their marketing, and the Adelaide City Council used a gay male couple to promote Christmas.”

Almost 70 per cent of homosexuals (both male and female) say they are positively influenced by ads that contain gay and lesbian imagery, and would be more likely buy these products.

“It means LGBTIQ+ people feel welcomed,” said Ben Nielsen. “For instance, I went to Coles the other day and a staff member was wearing a rainbow sticker on her badge.

“It was a small thing with a big impact - it means businesses can increase their clientele.”

But it’s not just the LGBTIQ+ community that benefit when they’re featured in advertising. People who say they are accepting of homosexuals usually have positive attitudes towards brands that use ads depicting homosexuals or a homosexual lifestyle, too.

In fact, a 2017 YouTube study reported that nearly 60 per cent of millennial women said they were more likely to remember a brand that’s LGBTIQ+ friendly.

Like all campaigns targeting minority groups, it’s essential that brands engage with the LGBTIQ+ community authentically, and not through tokenism.

Look inward, before turning your brand rainbow

Just plastering your brand in rainbow colours is not enough when it comes to engaging with the LGBTIQ+ community, says UNSW Business School Associate Professor in the School of Marketing, [Nitika Garg](#).

Like most consumers these days, the LGBTIQ+ community are savvier than ever, and will research your company's internal LGBTIQ+ policies. If they're dissatisfied, there's a high chance they will use social media and other means to vent their concerns.

If your brand hasn't addressed the LGBTIQ+ audience before, MediaCom group director [Colin Day](#) suggests beginning by asking yourself the following questions:

Do we have our own inclusivity policy?

Are we doing enough internally to champion diversity and inclusivity?

Does my company recognise same-sex relationships in our general communications or products?

"If the answer to these is no, or you're not entirely sure, go back to the drawing board, work internally first on your own staff policies, recognise your own LGBTIQ+ staff, look at your general communications and examine if you're really doing enough day-to-day," he writes in a column for [AdNews](#).

"Then, and only then, consider if you should do a pride campaign. Or in fact, don't do a campaign — first do BAU activity that will truly benefit your LGBT audience."

Once your company has ingrained LGBTIQ+ policies and support within your business, and developed a campaign concept, it's important to consult with the LGBTIQ+ community, says Ben.

"Talk to people in the community to ensure your brand's representation is authentic and accurate, and not tokenistic," he said.

"The LGBTIQ+ community is evolving so much. For example, media coverage of Juno actor Elliot Page announcing he is transgender featured a lot of [dead naming](#).

"I'm sure this wasn't intentional — but perhaps avoidable if people had spoken to LGBTIQ+ experts.

"Plus, it doesn't take much effort to reach out! For example, as a journalist, I will always consult an Indigenous leader on relevant matters so why not an LGBTIQ+ leader?"

Using respectful and inclusive language

The words used to talk about lesbian, gay, bisexual and transgender (LGBT) people and the issues that affect them is an important starting point in all communication.

The right words support inclusion, build trust, and educate, while the incorrect usage or 'wrong' words can create distance or confusion.

A number of guides have been published to help the public, as well as those working in marketing and media, understand how to use language respectfully and inclusively.

The [LGBTIQ+ Inclusive Language Guide](#), developed by the Victorian Government for Victorian public sector employees is a great place to start.

"A bank promoting a home loan doesn't need to use the words 'mum and dad', maybe there are two dads or two mums." Ben Nielsen

The top three tips from the LGBTIQ+ Inclusive Language Guide:

1	If someone tells you they're from an LGBTIQ community, respectfully ask what terms they use to describe themselves, then use those terms.
2	Never question or make assumptions about someone's gender, sexuality or relationship status - and accept and respect how they define their gender and sexuality.
3	Use language that acknowledges that we have diverse relationships and families, such as 'partner' or 'parents'.

Handy Resources

ACON	GLAAD	PRESS COUNCIL
A New South Wales-based health promotion organisation specialising in HIV prevention and HIV support has developed a Pride in Diversity Pronoun Guide , explaining pronouns, why it's important to use the right ones, how to use pronouns when affirming someone's gender, and how to be a good ally to trans and gender diverse people.	GLAAD's Media Reference Guide has been created for journalists reporting for mainstream media outlets, to enable them to tell LGBTIQ+ people's stories fairly and accurately. They've also produced An Ally's Guide to Terminology . Journalists or communications professionals might also want to consult the Community Broadcasting Association of Australia guide on interviewing and reporting on members of the LGBTIQ+ community.	The Press Council in Australia consulted with editors, journalists, peak community and health organisations, mental health specialists, persons with lived experience, police and academics to develop the 'Reporting on persons with diverse sexual orientation, gender identity, and sex characteristics' guideline, to help safeguard against unfair reporting.

Subtlety is key

When it comes to portraying LGBTQ+ people in advertising or marketing materials, research has shown that members of the community would like to see themselves represented as normal and not outside of the mainstream.

"I think it's important to normalise the idea of LGBTQ+ existence in the community and to increase visibility generally," said Ben.

"This representation is especially important for young people, regional people, and closeted people, and for the morale of the community itself."

Unfortunately, however, many people within the community are currently dissatisfied with how they're currently being portrayed in advertising, especially as shallow or 'sex obsessed'.

In fact, the 'Pride year round: The benefits of LGBT-inclusive messaging in online video advertising' report found that four in 10 viewers still feel brands aren't fairly representing LGBT people in their ads.

"I don't feel like LGBT people are being represented well at all, unless it is an LGBTQ+-specific product or campaign," said Ben.

So, how can we better portray LGBTQ+ people in marketing campaigns? Subtlety is key.

"I think more could be done to overthrow traditional media/marketing images (heteronormativity, etc) and subtly introduce LGBTQ+ ideas without there being a big song and dance about it," said Ben.

"I think subtle changes – not just overt changes to imagery - would go a long way. For example, more inclusive language especially around gender."

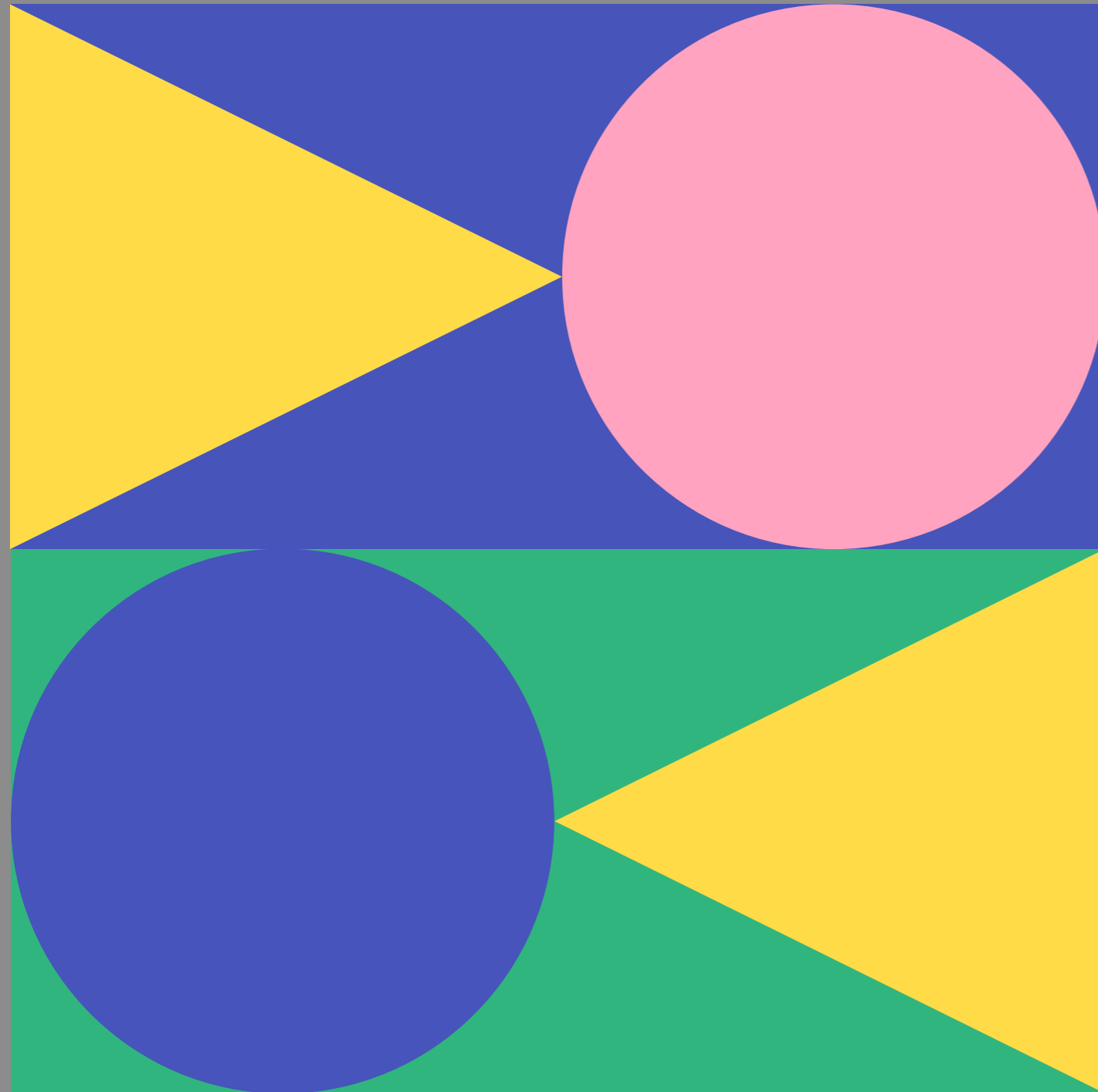
Authors of 'Practitioners Guide to Targeted Marketing and the Lesbian and Gay Community', Dr Tom McNamara and Dr Irena Descubes, suggest coded messages.

"Codes and images that are easily recognised by gay and lesbian individuals can be used.

"One can also purposely make the gender or sexuality or the people in an ad vague," they write.



Representing culturally & linguistically diverse (CALD) Australians in marketing



People from CALD backgrounds make up nearly one quarter of Australia's population - and our rich cultural diversity is lauded as one of our country's greatest strengths.

As well as being home to the world's oldest continuous cultures, Australia has welcomed almost seven million migrants from many different cultural and geographic backgrounds, and their descendants over nearly two centuries.

Currently, 21 per cent of Australia's population comprises of people from culturally and linguistically diverse (CALD) backgrounds, with the main CALD groups in Australia being Italians, Chinese, Vietnamese, Indians, Filipinos, Greeks, Germans, Malaysians, Dutch, Lebanese, and people from Hong Kong.

According to the study 'What it means to be an Australian' conducted by SBS in partnership with Western Sydney University, the majority of Australians — 71 per cent of us — think cultural diversity is good for our society.

Not only does cultural diversity provide a softening influence on racial attitudes, introduces us to new cuisines and cultural celebrations and leads to a more cohesive society — it helps counteract our aging population, provides skilled workers, strengthens our economy, and creates jobs and improves the workforce participation rate.

With support for cultural diversity being at an all-time high, it's important that brands reflect this positivity in an authentic and inclusive way in their advertising.

Not only is this a smart financial move — studies show that consumers are 75 per cent more likely to purchase products from brands with diverse advertisements — but it also helps promote a more inclusive society.

Consultation is key

Successfully engaging with culturally and linguistically diverse Australians is essential for developing an effective marketing campaign targeting, or being inclusive of this community.

Comprehensive research and consultation should be undertaken in the planning and execution phases of your campaign, says Professor Steven D'Alessandro, judge of the Australian Multicultural Marketing Awards and Professor of Marketing at the University of Tasmania.

"Qualitative research is useful, as is an understanding of what kind of media each group is consuming," he told Mumbrella.

"It might be completely different to somebody whose second language is English. Consider attitudes, behaviour and how information is communicated.

"Take the NSW Government promoting breast cancer screening among communities that don't like to talk about those issues.

"They had to consider how you go about doing that sensitively and with cultural competence. That's where consultation can become crucial."

Another example he provided was for a campaign to encourage Chinese Australians to quit smoking.

"Rather than say, 'You might get sick' the message was, 'You might not be around to see your children prosper.' Why? Because family values are very important in traditional Chinese culture."

Professor Steven D'Alessandro also explained that successful multicultural marketing campaigns tend to include people from the target market or multicultural group in their team. So before launching a campaign featuring, or targeting, CALD groups assess your entire business, and its level of cultural awareness and diversity too.

This will avoid your campaign being regarded as 'tokenistic'.

"These days consumers are smarter than ever," writes Billy Leonard for The Drum. "They won't be fooled by small tokenistic actions."

Breaking down language barriers

When communicating to, or about, people from culturally and linguistically diverse backgrounds, it's important to remember that they're not a single audience or market; they are just as diverse as their English-speaking counterparts.

"Some of these groups are big enough that marketers need to consider targeting different regions or data groups," said Professor Steven D'Alessandro.

"For example, most of the people who speak Arabic in Australia are Christians, something many will be surprised by."

This view was echoed by CEO of the Migrant Resource Centre, Eugenia Tsoulis, OAM.

"Consulting with your target groups or communities will help you work out how they want to be communicated to, as each is different," she said.

Generally however, according to 'A guide to better communication with CALD communities', they do have certain characteristics in common, including a reliance on family and friends for information and delegating information seeking to their children.

People from CALD background also tend to acquire information from community organisations and clubs, ethnic radio and TV, professionals from their own cultural group and translated brochures.

The preferred media channels for communication with CALD communities include verbal and visual sources, as opposed to written.

"The Premier of South Australia, Steven Marshall MP, consulted with AMRC when COVID-19 kicked-off, about how to get COVID-safe messaging out to migrant communities," said Eugenia.

"Each community is different — for some, we recommended Facebook, for others, we recommended animations with songs, we held forums, wrote personal letters and translated information brochures into multiple languages."

Some groups may also prefer to receive information via information sessions and educational seminars, which facilitate information sharing, planning and networking.

It's also important to recognise the communication barriers that can affect CALD people.

These can include limited language knowledge, cognitive or physical impairment, different social, educational and linguistic backgrounds and stress (this can also influence communication outcomes for people who don't speak English well.)

"It is important to understand why some CALD people do not speak English well, or at all," the guide states.

"Learning a second language as an adult can be difficult...and will depend on the level of literacy in one's own language, as well as social and economic factors.

"Older people may lose their acquired English as they mix with their own community, or they may have migrated to Australia later in their life.

"Some suffer memory loss and revert back to their native language."

Therefore, as with all communication materials, it is important marketing and communication practitioners use active language, and plain English.

Positively and accurately portraying Australians from CALD backgrounds

Ads and marketing materials that feature people from culturally and linguistically diverse backgrounds in an accurate, genuine, and positive light are consistently regarded as the most effective and impactful.

Research from the Alliance for Inclusive and Multicultural Marketing (AIMM) found that "highly relevant ads go beyond winking and recognizing diversity and inclusion," and instead, "mirror consumers genuinely with positive reflections."

"These ads enhance brand perception, increase brand effectiveness, and significantly lift purchase intent and loyalty," said Carlos Santiago, co-founder of AIMM.

If your team is composed of people from a diverse range of backgrounds — as suggested by Professor Steven D'Alessandro — checking for accuracy and authenticity will be easier.



If not, run the creative and distribution strategy by some colleagues or friends who represent the minority group your campaign is targeting and see if they can poke holes through it.

In addition to the importance of portraying CALD groups accurately and positively, also consider including the wider Australian community too, which displays genuine inclusion.

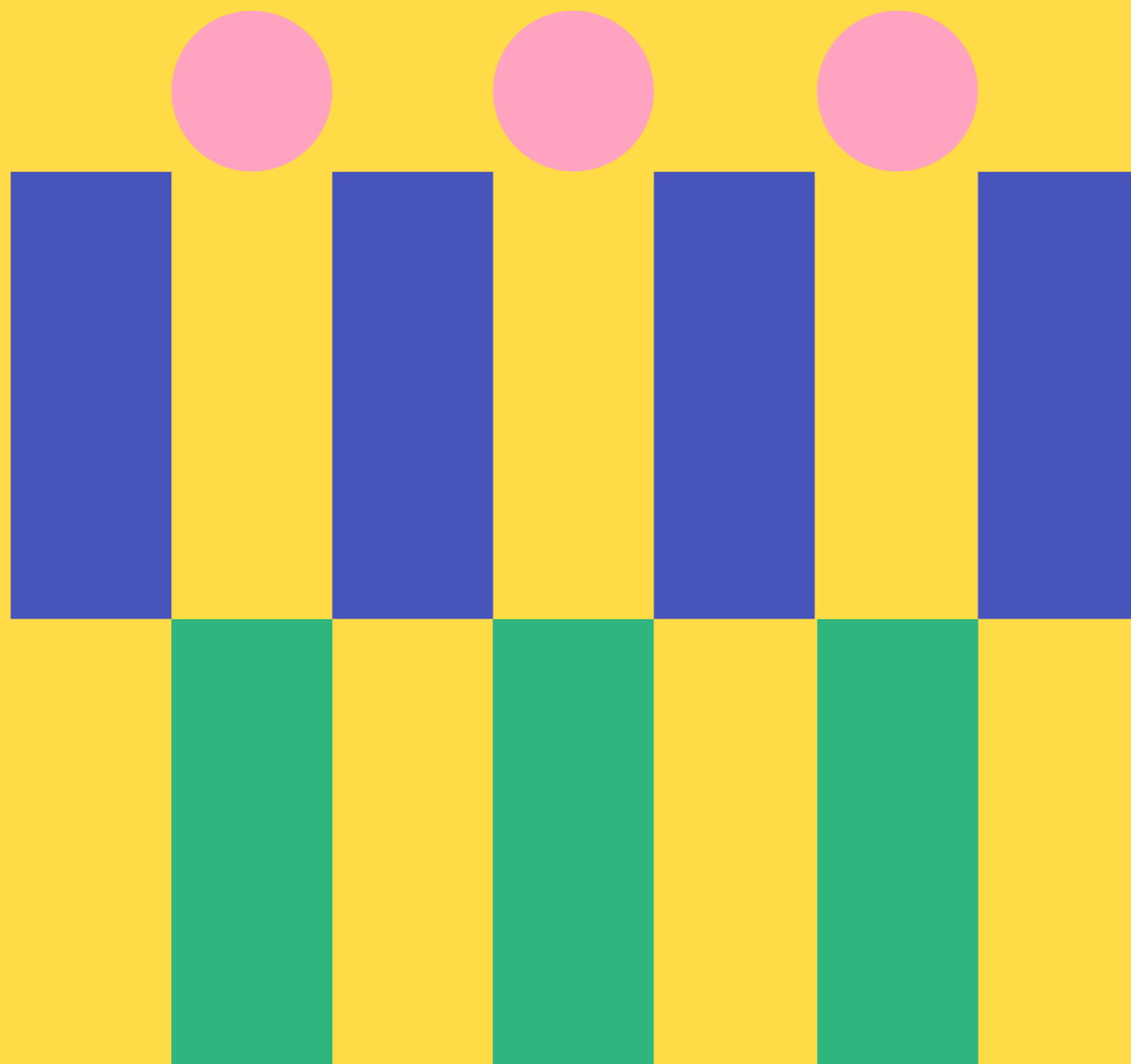
"The appeal of a good campaign isn't limited to a particular multicultural group but includes the wider Australian community," Professor D'Alessandro said.

"Take the Greater Western Sydney Giants AFL team.

"When they appeal for support during the Eid al-Adha Islamic festival, it shows off the whole city's diversity. The AFL itself also broadcasts matches in Chinese.

"Always remember there's an international payback, too."

Representing older Australians in marketing



“There needs to be a change in the value put on the life of older people. Everyone will get old and it should not be frightening. It should be embraced, and what comes with ageing — things like experience and wisdom — should be celebrated.”

David Militz

Older people — defined by the South Australian Government as people over the age of 50 — currently make up approximately one third of our state’s population.

But while the number of over 50s in Australia is growing due to low fertility and increasing life expectancy, research from the Australian Human Rights Commission reports that older people only feature in 4.7 per cent of advertisements.

So, as a significant growth market with large amounts of disposable income and the desire to spend it, why are brands over-looking older Australians?

According to Forbes, one reason ageism exists in advertising is because the marketing and advertising industry is disproportionately populated by young people — the average age of someone working in the Industry in Australia is 34 years old.

“When organisations don’t take active interest in studying and understanding the retiree market and don’t have practice and experience doing so, the default is to depict older people with bland, negative or unrealistic stereotypes and outdated narratives about what it means to be older,” write the authors, Ken Dychtwald and Robert Morison.

And — when businesses try to target the older audience — the messages are often inauthentic, unrealistic and out of touch, believes Marc Freedman, author of How to Live Forever: The Enduring Power of Connecting the Generations.

“They all have the same clichéd ideas about what a good life looks like. It’s like a video stream of stock photos, with people who feel like cardboard characters,”

he told Forbes.

In addition, the same research from the Australian Human Rights Commission reported that many older people feel invisible - as consumers, from the perspective of stories in the media, and also from the viewpoint of role models and media leaders.

According to the International Council on Active Aging and Carers SA CEO David Militz, the lack of understanding of 21st century retirement dreams translates into an absence of sensitivity and respect.

“There needs to be a change in the value put on the life of older people,” he says. “This is one area that I think has been lost during COVID-19, between the health and economy debate.

“The value of human life has been challenged when it comes to those vulnerable and ageing and the discussion about how to manage the pandemic.

“Everyone will get old and it should not be frightening. It should be embraced, and what comes with ageing — things like experience and wisdom — should be celebrated.

“Unfortunately, this is outweighed by fear of illness and death and the stereotype of losing individual value.”

Marketing to older Australians should be a lot more than using bigger fonts and images of older people. These days, people have an entirely different attitude about aging. As people get older, they don’t want to feel left out, or be considered as backdated.

Advertising and the media should reflect that.

Three generations

The 'over 50s' aren't a single audience — for the first time in history, demographers have identified three separate generations within it.

These generations should be kept in mind when engaging and developing campaigns with older Australians. But keep in mind that where someone may fit in terms of age does not necessarily reflect 'typical' characteristics of a segment, and that there is diversity in background, interests and experiences.



50-70	<ul style="list-style-type: none"> • Preparing for their 'third age' • Could be sharing the experience of their working lives, still working, retraining or in retirement • In a caring role — often referred to as the 'sandwich generation', looking after parents and their grandchildren; and • May be more familiar with social media and other technologies.
70-85	<ul style="list-style-type: none"> • Begin realising new independence challenges in relation to their mobility and health • Could be caring for long-term partners and friends • New opportunities on the horizon in terms of travel; and • Facing economic disadvantage.
85+	<ul style="list-style-type: none"> • Beginning a golden era of wisdom, gratitude, while facing deeper challenges of meaning, health, loneliness and economic disadvantage.

Representing older Australians in marketing

The way we describe older people is important, as it has the ability to either support or challenge stereotypes and ageist attitudes.

Sadly, this report also suggests that the public are taking on board the portrayals outlined in the media, which may be influencing deeply held attitudes about older people.

According to a report by the Human Rights Commission, the most common words Australians use to describe the portrayal of older people in the media are forgetful, slow, frail, vulnerable, a burden, grumpy and sick.

So, think carefully about the words that you use and their effect — and remember that a word one older person or age group (for example, a 50 to 70 year old) finds neutral, may be considered negative by another person or age group (for example, someone aged 85+). When in doubt, consult with your target audience.

Regardless, the International Council on Active Aging's communications guidelines clearly state words and phrases that should be avoided and encouraged:



Anti-aging	Adults aged 60 and older
Aged	People aged 55 and older
Codger, geezer, and similar	People with dementia
Grandmotherly	People in middle age
"he looks good for his age"	Aging adults
"is active even at that age..."	Midlife
"even older adults can..."	Older adults
"he looks good for his age"	Older persons
"is active even at that age..."	Older people
"even older adults can..."	Older patients
	Prime time
	Experience, experienced
	Independent
	Mentor, coach

Portraying older Australians in a positive and encouraging light

With almost 50 per cent of people believing that the portrayal of older people in advertising isn't a fair representation of the community, there is a clear misalignment between how members of the community view the older cohort, and how advertising portrays older people.

To help remedy this, older Australians would like to be represented as they are: "normal people, living normal lives," states the [Fact or fiction? Stereotypes of older Australians Research report](#).

Many survey respondents expressed a desire for the media to stop 'lumping together' older people. Instead, they want to see more diversity within how the older population is portrayed, and a reduced reliance on stereotypes.

One of the most effective ways to do this, according to the [International Council on Active Aging](#), is to develop messaging and creative that either appeals to a life stage (for example, an anniversary, the change to a new profession, or the birth of a grandchild) or a need or interest.

The council also suggests using imagery that showcases older people across the full range of interests and functional abilities as well as socioeconomic and ethnic groups, and portrays people engaging in a range of behaviours, roles and activities.

Older people also want to see a more positive and encouraging representation of themselves in the media and advertising.

They feel there is a need for the media to show more respect to older members of the community, and to provide images and messages which reinforce the contribution that older people make to Australia.

[The International Council on Active Aging](#) suggests using images that show the breadth of interests and achievements of older adults, including using computers and taking classes, socialising and traveling, and portraying older adults in well-kept, contemporary and fashionable (as appropriate) clothing and eyeglasses.

Finally, be cautious of a boomerang effect of exclusively showing only beautiful, fit and apparently wealthy older adults. This is also not a realistic or fair image of aging and the older population.



