
| RESEARCH ARTICLE

Cultural Diversity in Media: Promoting Equitable Inclusivity and Authentic Representation

Zakia MALIK¹, and Tarik Bouguerba²

¹² *Department of English Studies, Faculty of Languages, Letters and Arts, Ibn Tofail University, Kenitra, Morocco*

Corresponding Author: Zakia MALIK, **E-mail:** Zakim1115@gmail.com

| ABSTRACT

In a constantly interconnected and multicultural world, voices' depictions from various backgrounds in media have become a potent tool for change. Media plays a crucial role in shaping global audiences' perceptions and affecting societal values. Content creators, including filmmakers, writers, producers, and media executives, invest tremendous efforts to promote representation and cultural diversity. Representation and cultural diversity in media do have a great potential to shape diverse narratives, challenge clichés, and sustain inclusivity. By supplying original and various perspectives, media may ultimately be supportive in constructing bridges, fostering understanding, and demolishing any existing hurdles or impediments. Representation in media is like a window into people's different experiences and daily lives from miscellaneous cultural backgrounds, whereas cultural diversity in media incorporates the representation of a wide range of cultural, ethnic, and social groups across many media platforms, and it is highly essential to bolster inclusive representation and promote understanding among remote peoples on a global scale. By embracing intermingled voices and experiences in media texts, biases can be confronted and defied. This has a considerable capacity to reform public discourse, challenge dominant narratives, and urge for the sake of a more inclusive and equitable society. The fact that marginalized portions or communities see themselves on screen narratives, films, TV shows, literature or different media platforms grants them a kind of validation, affirmation, and a sense of belonging and recognition. Therefore, this paper attempts to highlight the significance of representation and cultural diversity in various media, and how they contribute to fighting widespread harmful discriminatory stereotypes, aspire to prevail attitudes, encourage empathy and instigate unity among diverse audiences through the ongoing efforts in such a practical perspective.

| KEYWORDS

Representation, Cultural Diversity, Media, Challenges, Stereotypes, Marginalised Communities.

| ARTICLE INFORMATION

ACCEPTED: 05 August 2025

PUBLISHED: 23 September 2026

DOI: 10.32996/jgcs.2026.6.3.2

1. Introduction

Cultural diversity in mass media encapsulates the representation and the inclusion of a wide variety of peoples from linguistic, ethnic, cultural and social perspectives and backgrounds across different media communication forms. It endeavours to report and reflect a multitude of perspectives regarding almost all societies all over the world. Then, media performs a pivotal role within a globalized world, in terms of sustaining cultural exchange, affecting public insights in diverse communities and shaping everyone's perceptions. Such an influence takes place through the miscellaneous media's representations in life's various fields, challenging or fostering societal beliefs and opinions. In the same line of reasoning, Rastogi (2023), states that media turns the world into a global village, since it makes it easier for various peoples, communities and societies to connect with each other's, through an effective cross-cultural exchange. This communication enables them to create moral, emotional and mental bonds while interacting and manifesting different situations within miscellaneous contexts.

As a matter of fact, during the last few years, there has been a constant audience urge for more different and original representations on media platforms that turned out to be a successful transition. It absolutely brought about a positive change towards engaging in equitable inclusivity, especially that media targets to cater to huge audiences' tastes, including different portions of either viewers, readers, listeners or users. There exists a wide spectrum of diverse programme genres with a set of non-confined topics. When these shows display a certain manifested diversity in the chosen themes, language, guests and music, they

automatically imply a variety of the rich human experience. Therefore, equal treatment of people from various cultural backgrounds in media is mandatory. In this line of reasoning, BECKER et al. (2022) wonder how can individuals reach visibility and equality as prominent society members without being given the opportunity to be seen and popular in media, and how can they hold power to influence people and create their own content, if they are not heard and well known just like the famous ones on media.

Therefore, to opt for equality in its policies, media adopts powerful mechanisms to confront segregation, avoid biases and clichés for the sake of an impartial human diversity portrayal, promote tolerance and understanding among peoples, encourage creativity and sustain the sense of belonging as well as ensure a kind of balanced variety. From another angle, it is tough for a media channel or company to match the needs of all social groups, and this is the reason behind media pluralism. This later occurs when multiple types of media combine and coexist to realise a certain required diversity. Hence, as previously mentioned, such a rich and culturally various mixture of a multitude of backgrounds on media creates a kind of reflection of societies realities, since contemporary societies are multiethnic, multiracial and multicultural par excellence, portraying and reporting it to the global audience in its most authentic form. It also endavours to shape peoples' belonging and identities in terms of depicting and sharing different cultures in a highly positive and encouraging images, and simultaneously sustains tolerance, understanding and coexistence between diverse communities and societies around the world.

Farley (2021) argues that: "examples of these viral hashtags include "#HeForShe", "#BlackLivesMatter", and "#LoveWins". These hashtags are spread and used throughout the world to unite people towards a common goal, such as gender equity, awareness of police brutality towards Black people"... (p.48). These particular media manifestations tend to defy any sorts of derogatory stereotypes and break down any false widespread biases or clichés as some harmful misconceptions about certain social groups.

Today, almost all forms of media literacy, be they explicit or implicit, may cover stereotyping in their programmes. Along with other media representation issues, they can clear many misconceptions and correct prejudices which target other groups. This media literacy is capable of alleviating the negative impact of various individuals with diverse age segments on their self-esteem. Positive depictions are not only against employing clichés, stereotyping or under-representation, but they also manage to make a move towards an authentic representation of the non-confined issues and challenges individuals of under-represented groups confront in their daily life. In this context, Wheatley (2024) highlights that media literacy education performs a crucial role in promoting critical engagement with media content. Through sensitizing audiences, making them more aware about stereotypes and speculating about clichés or misrepresentations, they can develop a better understanding to ask for a high-quality media.

2. Literature Review

Cultural diversity in media body literature reflects an ambivalent landscape, featuring both positive evolution and tough challenges. In this context, Rastogi (2023) makes a clear-cut division to discern the difference between the term 'Diversity', which he defines it as an issue of human variations, incorporating race, class, gender, religion, ethnicity, age, national origin, political allegiance and sexual orientation. Whereas he states that the term 'Cultural Diversity' most of times employed to talk about human societies or cultures variety within a particular area or all over the world. In other words, it stands for the inclusion of diverse cultural perspectives inside the frame of a certain organization or society.

Appearance in media is not about fame and popularity, but it is also about the way narratives are highly orchestrated and meticulously interwoven, depicting different cultures and peoples worldwide. Then, media representation is considered a portrayal of people's daily lives and personal experiences from different areas around the globe. As a matter of fact, media influence is overwhelming for individuals of all age portions. When youth from marginalized societies, for example, see good, encouraging depictions of their identities, it can ingrain pride, sustain self-esteem, and stimulate them to pursue their goals and future dreams. Contrarily, derogatory or deliberate ignorance may cause self-doubt, frustration or feelings of disdain, and perpetuate segregating biases about specific identities or cultures. Rigoni (2014) go further to contend that: "Since historians have shown media's role in developing the national narrative and the perpetuation of national identity, media are now commonly acknowledged as major actors when dealing with identity construction, social and national cohesion as well as citizenship. We now know the way in which the mass media have played a major role in imagining (national) community/ies. While standardizing popular ideologies, media help nationalize culture as it was contextualized in the frame of the emerging nation state." (p.2). Then, digital media plays a pivotal and significant role in shaping contemporary cultural diversity. It helps disseminate cultural representation, makes cross-cultural exchange easier, conserves and revitalizes cultures, and fosters social movements.

However, media in general and digital media in particular can be a double-edged sword. It challenges the common clichés and biases through granting minorities, ethnic or marginalized groups a voice and a visibility as a chance to share their cultural background, to promote positive representation and inclusivity. At the same time, it reinforces stereotypes by spreading discriminatory depictions of some cultures.

Again, Gao et al. (2024) go further to argue that: "Cultural studies recognize that media can either reinforce prevailing cultural norms and power structures or challenge them. For instance, media can perpetuate stereotypes and uphold dominant narratives that maintain existing hierarchies. Conversely, media can be a site of resistance, where marginalized voices and alternative perspectives find expression, contesting established norms and ideologies. This duality underscores the complexity of media's role in shaping culture." (p.2). Thus, media can perform a double and contradictory role at the same time, depending on its targeted agendas. It also works on cultural presentation to be recognized, understood and tolerated by the global audience. Therefore,

various media theories are concerned in such a process to clarify the representation of cultural diversity, media power dynamics and audience interpretation.

For instance, representation theory claims that media creates meaning via representation, gratification theory focuses on viewers who satisfy their needs of watching shows instead of media stakeholders, agenda-setting theory, which implicitly revolves around mastering the audience's minds and thoughts and cultivation theory claiming that prolonged exposure to different programmes constructs people's insights and life visions. Wheatley (2024) claims that the underlying correlation between media and cultural identity is deep and multilayered, building various forms of awareness and social norms across different periods of time. Then, historically speaking, media has played a pivotal role in constructing and disseminating cultural narratives that influence public perception and identity formation.

Globalization Theory focalizes upon the dissemination of culture and media on a global scale. Cultural Imperialism Theory claims that western culture of powerful nations dominates the international media landscape, diffusing their culture all over the world. Meaning is produced and audience interpretation are realized through encoding and decoding model; which was coined by Hall (1973). Media producers construct messages via miscellaneous shows, TV programmes or ads, and encode them with connotations and assumptions, deploying symbols, language, images and cultural items. They are most of times extremely influenced by their own culture, beliefs as well as the target audience. This later decodes them in diverse manners along many elements such as cultural background and personal experiences. However, audience's interpretations of media messages might be different from what media stakeholders expect or intend. In the same line of reasoning, Gao et al. (2024) mention that: "proponents of the cultural imperialism theory argue that the predominance of Western media content leads to the homogenization of cultures worldwide. Indigenous traditions, customs, and distinct cultural identities can become marginalized or overshadowed by the pervasive influence of Western values, lifestyles, and narratives. One prominent example of this phenomenon is the global dominance of Hollywood films and American television shows." (p.1). National culture absolutely faces a threatening problem of influence, by the inescapable invasion of western culture that don't cease to entice a huge audience, especially the youth portion.

One of the most persistent challenges in today's media is the representation of minority and ethnic groups, who are usually neglected or sidelined in multiple TV shows. Such an ongoing issue brings about a huge lack of original stories and voices. Stereotypes are also still perpetuated, manifesting discriminatory manifestations, fostering harmful narratives of inequalities and distorting the image of particular communities. These stigmatizing clichés epitomize a real obstacle in front of building an inclusive media landscape. When marginalized societies watch themselves authentically portrayed on mass media, notably the visual one, it contributes to granting them validation, self-esteem, affirmation, identity and a sense of belonging. Positive representation can defy the commonly widespread stereotypes, broaden insights, and bolster tolerance, empathy and intercultural respect, to promote mutual understanding and call for unity among various global audiences. Similar fair and accurate representation across mass media can break down boundaries and fight misrepresenting narratives that have been normalized in the international media. Wheatley (2024) demonstrates that dealing with clichés and finding a remedial approach involves a strong cooperation between media producers and consumers. Media literacy is highly essential for the audience, since it provides a better understanding about stereotypes' impacts. It also promotes for more comprehensive and correct representations which can boost gradual a progressive change regarding the practices of media creators. Hence, fostering policies that instigate media variety may contribute to alleviate such widespread biases and at the same time sustain a global impartial media landscape.

Since media plays a crucial role in constructing public viewpoints and influencing the audience's mindsets and convictions, the integration of a combination of voices and life experiences proves its effectiveness in broadening perspectives and voicing the voiceless, excluded groups who are deprived of their rights of visibility and expression. This has a great impact on operating change and reshaping public discourse within such an interconnected world. Hence, variety in media representations definitely results in tremendous public opinion engagement and social understanding. Cultural diversity in media supports social cohesion to eradicate and abolish wrong misconceptions. During the last few years, a significant number of advocates have been enthusiastically urging to integrate inspiring and reassuring representations about cultural diversity in movies, TV programmes and miscellaneous media content. In fact, content producers, including creators, writers and filmmakers, perform roles in upgrading representation and cultural diversity on different media platforms. This latter is very important in affording opportunities for underrepresented individuals to show their potential as talented voices in storytelling, music, fashion, literature, cinema..etc. Awad-Cherit (2008) explains that media staff including specialists and experts and specifically journalists must avoid to fall into the trap of producing all types of biases that serve certain agendas or gratify any superior public sides or concerns otherwise, the used clichés might seem as amateurish or far from being professional. Similarly, Romano (2007) claims that journalists who make use of these customs as their operational foundation can unintentionally exclude promising ethnic groups, voices and perspectives which need visibility. These scenarios might take place regardless of the journalists' invested efforts to be fair and objective in terms of the manner they define issues of public interest, investigate the facts and give people the chance to participate and tell their sides of the story.

3. Methodology

The study relied on a specific type of research methodology, namely, the desktop. The latter stands for data that can be gathered without any needed fieldwork. Such a research methodology is mainly required in collecting information from the already available resources. For this reason, it is usually regarded as an affordable technique in terms of its budget, in comparison with field research,

which involves higher costs in executives' time, directories and phone charges. Thus, the study focused more on the existing published articles/studies, reviews, reports and statistics. Generally speaking, the study's gathered data was easily accessed via the online articles from accredited and well-known journals as the library database.

4. Results and Discussion

The importance of cultural diversity has been increasingly gaining ground and momentum on a multitude of media platforms during the recent decades. This helps foster identities and a sense of belonging of individuals from different cultural backgrounds, especially minor groups, once they are given space, voice and visibility in various TV programmes and media shows. By introducing various perspectives, stories and narratives, cultural gaps are bridged, misunderstandings are cleared with a greater sense of empathy, calling even for future and compromising dialogues. According to the World Economic Forum (2021), there are two types of cultural diversities, clarifying the following: "In-content diversity is what is directly seen, heard or experienced by the audience. Several studies measure the number of diverse characters and their time on-screen. Others importantly consider the portrayal or the stereotypes that are challenged or perpetuated." (p.5). As for the second type, which is: "Creative diversity, in the contributors or creators "behind the screen", is vital to driving content that reflects the lived experiences of diverse audience. Creative diversity spans decision-makers, from the producers that hire for key roles through to casting and commissioning agents, to the investors and executives that greenlight projects." (p.5)

Furthermore, storytelling can also contribute in economy development in terms of making a wide propaganda to productions encompassing a range of cultural diversity with fixed ethnic groups, attracting global audiences with augmented viewership. Yet, there still exist some challenges that hamper a better and smoother cultural diversity. For instance, systemic barriers which might concern economic pressures in hiring, funding problems, misrepresenting biases about ethnic groups or disabled people who are often excluded or marginalized, reinforcing societal prejudices, lack of cultural diversity even in leadership, superficial and decent inclusion and limiting access for these minority producers. Rupar and Bracho (2024) state that the impact of media holding on diversity within the frame of TV, radio, newspapers and Internet platforms or apps which shed light on regional and local markets are less recognized and noticeable, while certain nations dominate the worldwide media map. The universal media environment, diversity matters get more and more de-institutionalized, gradually converging with broader issues of identity construction, digital access and ethnic or minority groups representation.

Thus, there is an urgent need to bolster cultural inclusivity in media by following and applying certain strategies. Collaborating with creators, including artists or actors with diverse cultural backgrounds, probably ensures comprehensive representation, allowing authentic storytelling of minority narratives to reflect credible, rich and distinguished human experience, and adding a kind of value and bringing new thoughts. World Economic Forum (2024) asserts that entertainment and media companies are our contemporary storytellers, building and sharing lived experiences that can gather all peoples. Also, Dembe (2024) contends that economic ramifications of media cultural representation remain very important. Then, different illustrations can captivate a huge audience, increasing a considerable viewership and an augmented revenue. The victorious diffusion of films like "Black Panther," that displayed a mainly black cast and celebrated African culture, emphasizes the commercial practicality of diverse storytelling.

Avoiding clichés as much as possible and moving beyond them to introduce strong and realistic characters, and opting for the use of a set of dialects and languages to stimulate linguistic diversity as well, is the key solution. The implementation of broad policies is very significant, prioritizing cultural diversity in media via hiring content production for the sake of equitable representation at all levels. Also, the promotion of media literacy enables audiences to get educated and sensitize them about the importance of various representations. This can encourage critical engagement and support the demand for inclusivity. As a matter of fact, there are non-confined advantages of inclusive media, inspires equality and calls for social justice in society, instigates cross-cultural tolerance and understanding, spreads innovation and creativity and aspires to expand awareness. To illustrate, social media is a good example that performs paramount roles to voice the marginalized communities, grant creators the chance to share original content and move beyond media gatekeeping. Platforms such as Instagram, TikTok and YouTube are relevant models in this context. Sadiq (2018) clarifies that as new technologies and habits pop up, and as social and political contexts evolve, the dynamics of power and inclusivity in the digital media landscape are likely to shift in complex and unpredictable ways, presenting both opportunities and challenges for the promotion of diverse and inclusive cultural expression in the digital age.

Acknowledging that people are constructed by a multitude of facets of their identities is highly essential for an authentic representation. Intersectionality matters extremely since it asserts that individuals' diverse experiences are not only built through their ethnicity, belonging or gender but also by a combination of elements and motives. Any media programme which embraces intersectionality in the form of multi-layered identities produces characters and narratives that are compatible and resonate with the ramifications and intricacy of personal and collective real-life experiences, supporting a much more subtle understanding of different identities. From another angle, while variety in casting is considered a good move, true inclusivity transcends a mundane token portrayal. It requires assigning meaningful roles for actors from underrepresented groups, which adds a positive contribution to the narrative instead of perpetuating discriminatory biases. Such an approach guarantees a more original storytelling experience, and at the same time affords opportunities for artists to expose their hidden talents without being constrained within limited, stigmatising, stereotypical roles. Then, autonomous creators, usually outside the conventional spotlight, perform a paramount role in extending the narrative scenery. Sustaining independent producers and gathering these voices can bring about the exploration

of untold stories that can probably otherwise get ignored and overlooked. Thus, all media platforms which grant priority to independent shows or content participate in a more miscellaneous and vivid media ecosystem, providing audiences to choose from a wide spectrum of real-life experiences and different perspectives. World Economic Forum (2022) indicates that: "due to different challenges, various strategies can be adopted by stakeholders, including the integrative platform design and governance, empowerment of content creators and users and advocacy and collaboration with policymakers to bolster inclusive and diverse cultural expression in the digital age." (pp.776-777). Luckily, audiences or viewers worldwide are getting more and more demanding and do insist on a better inclusive representation of all races, and producers keep responding positively. Such an interaction is obviously shown across a significant number of platforms that invest in different storytellers, artists, musicians and fashion models from underrepresented backgrounds.

Another important shift is about the cultural representation behind the scenes, making sure that creators, writers, executives, designers and directors with various ethnicities are part and parcel of the decision-making operation. On the other side, media literacy education and youth sensitization contribute effectively in driving the wheels of change, via their active mobility to advocate for fair and equal portrayal in diverse media fields. Either engaging in social media activism, organising and participating in fruitful viral campaigns, each time they prove that media is never negotiable, rejecting that is called 'tokenism' and all sorts of prejudice, manipulation or implicit conspiracies. Undoubtedly, the fight is not over yet. Young generations who aspire for promising change embrace positive attitudes and solicit media stakeholders for a human cause.

They believe that media transcends exposing a wide range of faces on screen to transfer and shift diverse remote cultures, abolish stereotypes and build together a homogeneous, equal and fair world in which all peoples' narratives matter. Gen Z is an appropriate and relevant example who made a leap towards a radical change in the current media landscape, to recognise and value cultural diversity. Such a cooperation between media decision-makers and civil society members comes up with auspicious initiatives advocated by the ongoing dialogues, deals, projects and partnerships to embrace reassuring change in this perspective. Media institutions own a huge potential and logistics to hire practices, offer internships or the necessary training for different talented individuals and diligently interact with diverse communities to construct accurate cultural representations.

Additionally, theory contribution has played a pivotal role in this field of study. Many considerable theories, including the Social Identity, Framing and Cultivation ones, can be deployed to inform future research on cultural diversity and representation in the global media. Such a theme involves further theoretical frameworks to encompass feminist theory, ethnicity theory and intersectionality for a better analysis of media portrayal. Basically, it has presented some recommendations to media creators to adopt integrative casting and narrative strategies, resort to coaching programs and administer regular diversity assessments. Policy tips and advice have incorporated powerful guidelines and incentives for the sake of this kind of variety, as long as the systemic stereotyping is monitored. Particular industry methods have been proposed for several media spheres, just like cooperating with cultural specialists and algorithms developers to promote different subject matters. Educational strides move entailed including diversity and media representations in academic program courses and offering cliché training for consultants. In a nutshell, such a topic has focused on the urge for a universal collaboration and continuous research to observe and supervise trends, as well as to evaluate the influence of representation initiatives.

5. Conclusion

Cultural diversity in media is not only about depiction and portrayal; it is rather about integrity, accuracy, and equity. Once media shows a fair, inclusive world diversity, it automatically contributes to empowering various global peoples, educates and sensitize audiences and calls for justice and interconnectedness for all societies, since it is indispensable for promoting inclusivity, tolerance or understanding, and social solidarity. However, while significant steps of progress have been made for the sake of a better and appropriate representation, harmful misrepresentations are always continuing in almost all media forms. For instance, systemic boundaries and clichés persist to hamper any invested efforts. As it is already mentioned in the previous sections, marginalized communities and some ethnic groups are represented via a confined lens, either as dehumanised and inferior individuals, villainous characters or disdained and underestimated within a category of cultural bias, reinforcing alarming stereotypes. These prejudiced misrepresentations affect the way society perceives various minority and racial groups, how policies are made and modified in addition to how society members and even worldwide citizens behave and treat each other in the quotidian life. Historically speaking, Hollywood has portrayed Black races in denigrating manners, sustaining derogatory biases. The real threat is that these distorting representations are not just omnipresent in entertaining shows; they result in real-life repercussions. They may influence public opinion, job opportunities, and self-confidence. Yet, representation and cultural diversity in media do still have a tremendous power to reshape narratives, defy stereotypes and instigate inclusivity.

Through providing original and different viewpoints, mass media, particularly the visual one, can manage to construct bridges, promote clarity, fairness or understanding, and dismantle barriers to overcome any kind of relevant obstacles. As for producers and consumers, they are supposed to assume the responsibility to insist on asking for a congruent media landscape that mirrors the variety and richness of the whole world. In such a commitment to a better representation, media will be able to create a more homogeneous and inclusive society, in the form of a standard story at once. Then, when youth perceive themselves reflected in a positive image, it helps foster their identity and self-esteem. Portrayal in media matters a lot because it substantiates experiences, inspires opportunities and stimulates people's right of expression. Neglected underrepresented groups who have never seen

anybody from their community in powerful positions, as a leader, a character, a celebrity posted on magazine covers, or as a hero in famous films, generate a feeling of frustration and an implicit negative message of exclusion and rejection.

Thus, by giving ground and momentum to a wide variety of narratives genres and embracing authentic storytelling, fighting and defying clichés, bolstering inclusivity even in backstage, enhance and chances to unheard voices, implement inclusive approaches, integrate, and encourage media literacy, an outstanding media landscape will be the outcome of a collective hard work, aspiring to navigate this dynamic and evolving terrain that reflects the rich diversity of societies across worldwide media, and a spectacular cultural transformation. Once again, it is mandatory to celebrate this development and simultaneously remain careful regarding the continuing challenges. Last but not least, the ongoing progress to ameliorate media cultural diversity is very significant both for an equitable portrayal and preserving a homogeneous, harmonious and cohesive world.

Funding: This research received no external funding

Conflicts of Interest: The authors declare no conflict of interest

ORCID iD: 0009-0000-8674-6492

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

References

- [1] Angela Romano, 2007, The Media, Cultural Diversity and Identity. A paper tabled at the Language–Culture–Identity Plenary Session NEMBC-AICA Conference, Brisbane. Queensland University of Technology. a.romano@qut.edu.au
- [2] Christine Larrazet and Isabelle Rigoni, Media and Diversity: A Century-Long Perspective on an Enlarged and Internationalized Field of Research, *InMedia* 5(5), DOI:10.4000/inmedia.747, LicenseCC BY-NC 4.0, *InMedia* [Online], 5 | 2014, Online since 17 October 2014, connection on 28 November 2014. URL : <http://inmedia.revues.org/747> Publisher: Institut du monde anglophone <http://inmedia.revues.org> <http://www.revues.org>
- [3] Farley, Claire, (2021). Cultivating Diversity and Positive Representation in American Entertainment Media. Claire Farley Johnson & Wales University - Providence, cfarley02@wildcats.jwu.edu. Honors Theses - Providence Campus. 48. https://scholarsarchive.jwu.edu/student_scholarship/48
- [4] Isabel Awad-Cherit (awad@eshcc.eur.nl). Awad, I. (2008). Cultural diversity in the news media: A democratic or a commercial need? Javnost-The public
- [5] James Dembe (2024). Cultural Representation in International Media: Trends and Implications. *Journal of Communication*, 5(2), 28–39. <https://doi.org/10.47941/jcomm.1974> Vol. 5 No. 2 (2024)
- [6] Mary Christine Wheatley. 2024 Media Representation and Cultural Identity. Wheatley MC. *Premier Journal of Social Science* 2024;1:100004. DOI: <https://doi.org/10.70389/PJSS.100004>
- [7] Nikhil Rastogi Media Role and Importance : Cultural Diversity and Diffusion 2023, University of Lucknow, India Reflecting Society: The State of Diverse Representation in Media and Entertainment, World economic forum, In collaboration with Accenture, Geneva Switzerland, White Paper, September 2021
- [8] Shaimaa Waseem Sadiq 2018. Culture in the Age of Digital Media : Disrupting Power Structures and Promoting Inclusivity Coventry University-UK and Iraqi University Magazine, number 59, Part 3
- [9] T. Becker, A. Buhrig, A. M. Duarte, E. Hopfe, I. Ludewig, M. Pavlovsky, A. Robben, I. Scarfo & M. Troger. Diversity In Media And Media Management, Institute of Journalism and Communication Research, 2022, Hanover, Germany
- [10] Verica Rupar with Santiago Bracho 2024. Diversity In Media : Challenges in the Age of Algorithms, Media Diversity Institute. ISBN 978-1-83654-303-99 London, UK
- [11] Yuan Gao^{1,a}, Hao Yuan^{2,b}, Xiangyue Zhang^{3*}, Yiyuan Li^{4,c}, Tong Shen^{5,d}, Media and Culture: An In-Depth Academic Discourse. EDP Sciences, SHS Web of Conferences, Volume 185, 2024, 2024 2nd International Conference on Language and Cultural Communication (ICLCC 2024), <https://doi.org/10.1051/shsconf/202418502015>
- [12] World Economic Forum, Benchmarking Diversity and Inclusion in Media and Entertainment: The Audience Representation Index. In collaboration with Accenture, Ipsos and Nielsen, INSIGHT REPORT, MARCH 2022, Geneva, Switzerland
- [13] World Economic Forum, Reflecting Society: The State of Diverse Representation in Media and Entertainment. In collaboration with Accenture, White Paper, September 2021