BAROMETER OF MEDIA EQUALITY AND DIVERSITY IN THE WALLONIA-BRUSSELS FEDERATION

MAJOR TRENDS 2013

The *Barometer of diversity and equality* is founded on a sociological hypothesis that television contributes to the construction of our representations of the world, just as our representations fuel the images which television presents to us.

The following results, derived from the *2013 Barometer* of diversity and equality for television broadcasters in the Wallonia-Brussels Federation, convey an image in "time t" of the representation of diversity on screen. To which reality in the world does the representation of diversity on screen refer? The perspective adopted is based on analysis of five variables: gender, origin, age, socio-occupational situation and disability. These results constitute a premise for a substantive debate taking into consideration the epistemological implications of the relationship between the media representation of diversity and its societal representation.

The philosophy of the project and the methodology of the *Barometer* can be consulted on http://csa.be/documents/2430 and http://csa.be/documents/2431.

The full results (in French) of the *2013 Barometer* and of the 2011 and 2012 *Barometers* are available at this address: http://www.csa.be/diversite.

1. GENDER EQUALITY

Over the whole range of programmes

Like the results of many studies on this subject abroad, the *2013 Barometer* shows that women are under-represented on the television screens of the Wallonia-Brussels Federation. While this representation has slightly risen between 2011 and 2013[1], it remains confined within the 30% range although women make up 51% of the Belgian population.

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[1] This increase is influenced by a programme which broadcast photos of young women in dating advertisements. Discounting this particular class of programmes, it is observed that the proportion of women on screen in 2013 drops back to 33.34%, a very similar result to the *2012 Barometer* which remains almost 2% higher than the 2011 result.

Gender breakdown over entire range of programmes
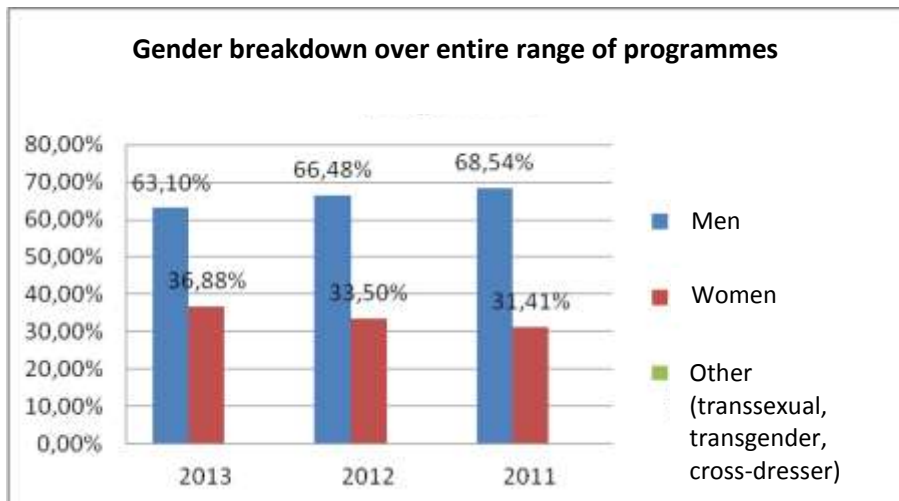
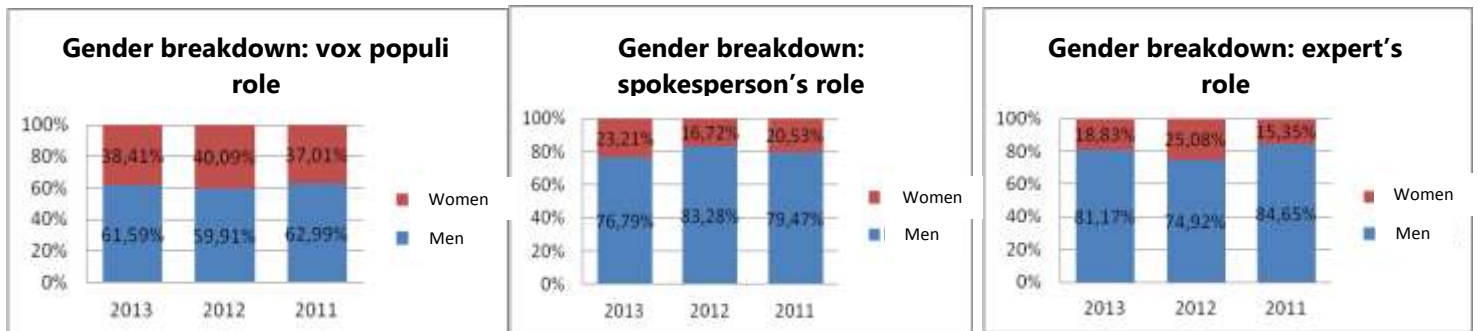### Gender breakdown according to programme type

Representation of men and women shows strong disparities according to the type of programme broadcast. Thus in 2013, representation of men is predominant in the news (67.80%), in magazines-documentaries (62.48%), in sport (90.30%), in short programmes (63.18%) and in fiction (62.98%). Women involved, however, are only in the majority in entertainment programmes (63.28%). Entertainment is moreover the TV genre which records the most pronounced variations in women's presence for the three barometers: 48.10% in 2011 and 42.93% in 2012. A steady but not so marked trend is observed in information programmes. Finally, note that women's presence in the "magazines or documentaries" genre undergoes large variations according to the sub-category broadcast: they appear more often in lifestyle type programmes than in cultural or heritage-related magazines.
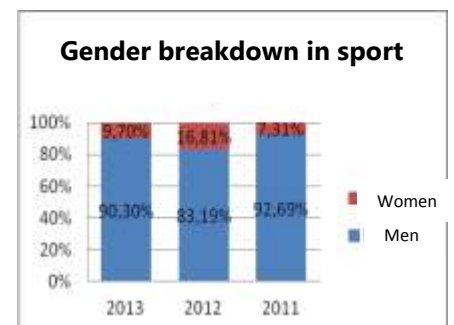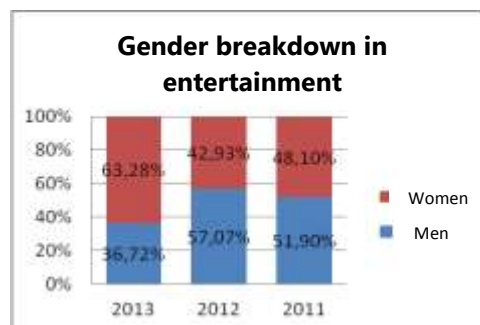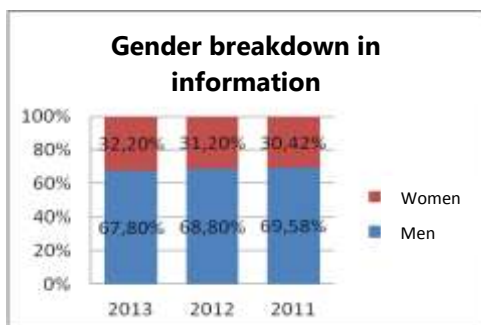
Gender breakdown according to role in programmes

The distribution of programme participants in seven media roles (journalist/newsreader-compere, game contestant, spokesperson, expert, *vox populi*, onlooker or fiction character) shows men to be in the majority in every possible role except game contestants, where women are represented at a level of 62.25%. Significant deviations occur in favour of men's representation when the participants assume a socially esteemed role (spokesman, expert). Moreover, focusing on the discursive roles of those actively appearing (spokesperson, expert,

vox populi), it is observed that women more frequently take on the role of *vox populi* (38.41%) than of spokesperson (23.21%) or expert (18.83%).

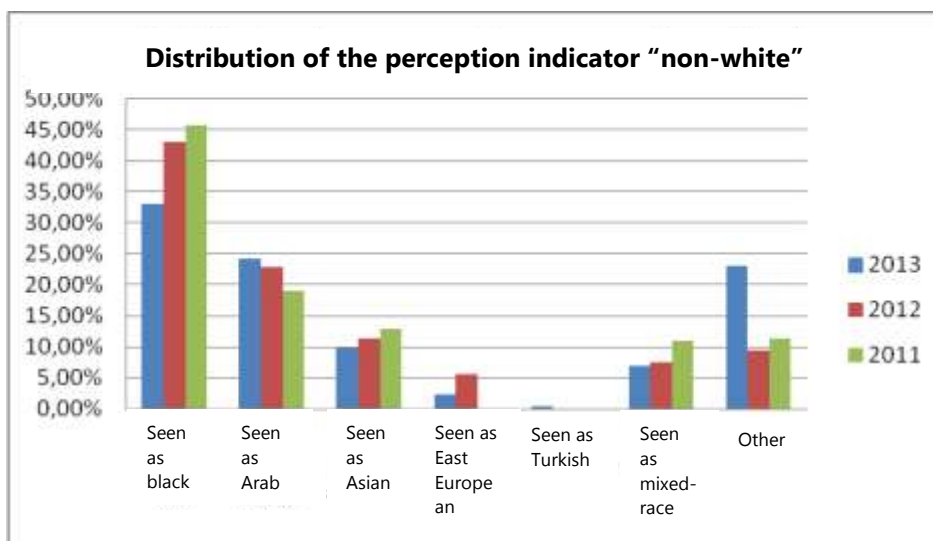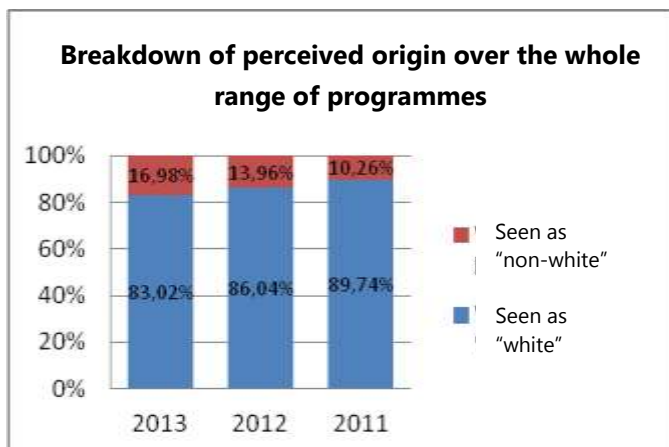| Gender breakdown: vox populi role | Gender breakdown: spokesperson's role | Gender breakdown: expert's role |

We should finally note the large variations in the presence of actively participating women when they are journalists/newsreaders-comperes. The analysis grid in fact allows a distinction to be drawn between principal and secondary journalists/newsreaders-comperes. Women are slightly in the majority when they are principal journalists/newsreaders-comperes (51.09% women and 48.91% men), in contrast to women secondary journalists/newsreaders-comperes who are plainly in the minority (35.11% women and 64.89% men). The programmes in which women are most often journalists/newsreaders-comperes are television news (33.65%), trailers (16.69%) and weather reports (7.76%). On the television news, they are more often secondary (44.53%) than principal (15.61%) journalists/newsreaders-comperes. It should be specified that weather reports are where women are the most numerous when involved in a principal capacity.

2. REPRESENTATIONS OF ORIGINS

Over the whole range of programmes

In 2013, 83.02% of the recorded participants were "seen as white" as against 16.98% "seen as non-white"[2], betokening a slight but steady progression of diversity of origin on screen since 2011 (+6.72%). The overall breakdown of the different origins within the "seen as non-white" category remains similar to 2011-2013, although it has undergone variations over the three barometers. International current affairs account for these variations.

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[2] To gauge representation of origins on television, the barometer uses indicators founded on the perception as commonly defined, without this perception carrying any connotation whatsoever as its sole utility depends on the needs of the analysis. Accordingly, each person appearing is classified according as he/she is "seen as white" or "seen as non-white" and within that category "seen as black", "seen as Arab", "seen as Asian", "seen as East European", "seen as Turkish", "seen as mixed-race" and "other". See also http://www.csa.be/diversite.

Breakdown of perceived origin over the whole range of programmes

	2013	2012	2011
Seen as "non-white"	16,98%	13,96%	10,26%
Seen as "white"	83,02%	86,04%	89,74%

Distribution of the perception indicator "non-white"

Breakdown of origin according to programme type

Whichever the type of programme, there are more participants "seen as white" than those whom the viewer perceives as "non-white". Sport proportionally displays the greatest bulk of individuals "seen as non-white" (25.27%). In information programmes a significant progression is recorded for the proportion of participants "seen as non-white" (see graph below). From 2011 to 2013 the proportion doubled from 7.37% to 15.81%. Note also that magazines-documentaries show a slight but steady progression of the proportion "seen as non-white".

Breakdown of perceived origin in sport

	2013	2012	2011
Seen as "non-white"	25,27%	32,47%	19,27%
Seen as "white"	74,73%	67,53%	80,73%

Breakdown of perceived origin in information

	2013	2012	2011
Seen as "non-white"	15,81%	11,40%	7,37%
Seen as "white"	84,19%	88,60%	92,63%

Breakdown of perceived origin in magazines-documentaries

	2013	2012	2011
Seen as "non-white"	16,47%	13,58%	12,27%
Seen as "white"	83,53%	86,42%	87,73%
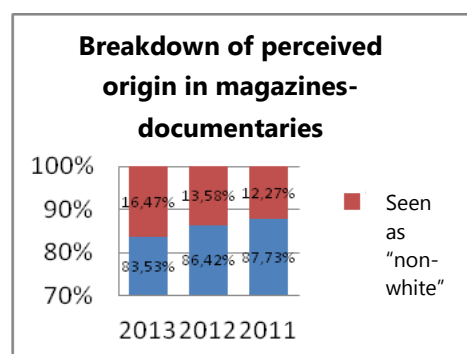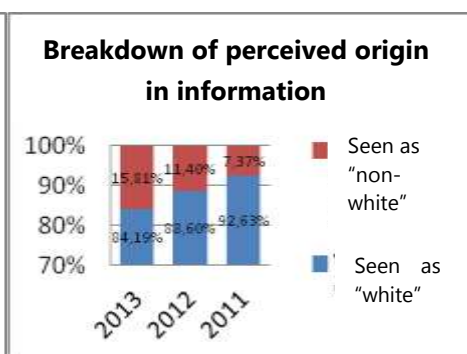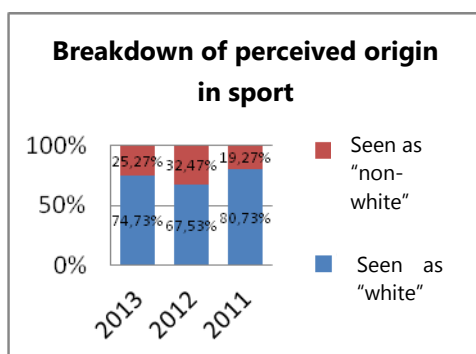
Breakdown of origin according to role in programmes

The more prestigious roles (journalist/newsreader-compere, spokesperson and expert) are those where the proportion of people holding them who are "seen as non-white" is lowest. Accordingly, in 2013 in the discursive roles pertaining to representation of learning, searching for truth, critical detachment or spoken opinion, these actors are fewest. Conversely, there are more of them playing a part in the register of pathos, affectivity, real-life exemplification or true word of the ordinary man. Thus the onlooker, *vox populi* and game contestant roles are those with the highest proportion of participants "seen as non-white": 18.03% are onlookers, 16.63% *vox populi* and 13.85% game contestants. If we look at the breakdown of participants' roles through time, we note that this overwhelming presence of participants perceived as "white" in the most socially esteemed roles is a constant trend over the three years surveyed.

	Journalist/newsreader-compere	Game contestant	Spokes person	Expert	Vox populi	Onlooker	Fictional character	Grand total
Breakdown of perceived origin per role (2013)								
Seen as "white"	1 585	342	2 404	579	2 616	34.218	2 816	44 560
	90.06%	86,15%	91,72%	91.90%	83.37%	81.97%	83.29%	83.03%
Seen as "non-white	175	55	217	51	522	7 525	565	9 110
	9.94%	13,85%	8.28%	8.10%	16.63%	18.03%	16.71%	16.97%
Grand total	**1 760**	**397**	**2 621**	**630**	**3 138**	**41 743**	**3 381**	**53 670**
	100.,00%	**100,00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**	**100.00%**

Between 2011 and 2013, the proportion of persons perceived as "non-white" rose by 7.47% in the role of journalist/newsreader-compere. In 2013, 89.46% of principal journalist/newsreader-comperes were seen as "white" as against 10.54% "non-white". Representation is 91.05% and 8.95% respectively where the players are secondary journalists/newsreaders-comperes. It cannot therefore be asserted that players whose origin is perceived as "non-white" are concentrated in the foreground of current affairs, to the exclusion of the other less visible news-related roles.

	Principal journalist/newsreader/ compere	Secondary journalist/newsreader/ compere	Grand total
Breakdown of journalist/newsreader role according to perceived origin (2013)			
Seen as "white"	985	600	1 585
	89.46%	91.05%	90.06%
Seen as "non-white"	116	59	175
	10.54%	8.95%	9.94%
Grand total	**1 101**	**659**	**1 760**
	100.00%	**100.00%**	**100.00%**

3. REPRESENTATIONS OF SOCIO-OCCUPATIONAL CATEGORIES (SOCs)

Breakdowns of SOCs over the whole range of programmes

Socio-occupational categories on screen by no means conform to the breakdown found in Belgian society[3]. 42.70% of the participants identified in our sample in fact belong to the intellectual and scientific professions (comprising creative/performing arts – including journalists/newsreaders – and the strictly intellectual and scientific professions). 10.26% fall into the category of managers and senior executives (including managers and senior executives in public administration and enterprise, and members of the executive and the legislative assemblies). 52.96% of participants thus belong to what are called "higher" socio-occupational categories (SOC+). This distinct over-representation on screen of higher categories intensifies with successive *Barometers* (see graph below): up 6.79% from 2011 to 2013.

On the other hand, unskilled occupations and the economically inactive in the broad sense (jobless, retired, pupils and students, others) remain very substantially under-represented. The "inactive" category even had a decrease of almost 10% (9.54%) between 2001 and 2013: jobless, retired, pupils and students together totalled 16.14% in 2011, 14% in 2012 and 6.60% in 2013. The sampling may account for these variations. Indeed, many individuals were involved as pupils or students in *Barometer 2012* where the sample took in the resumption of school. For other than "back to school" subjects, the proportion of inactive persons thus changed in 2012 from 14% to 7.84%, a similar proportion to that observed in 2013.


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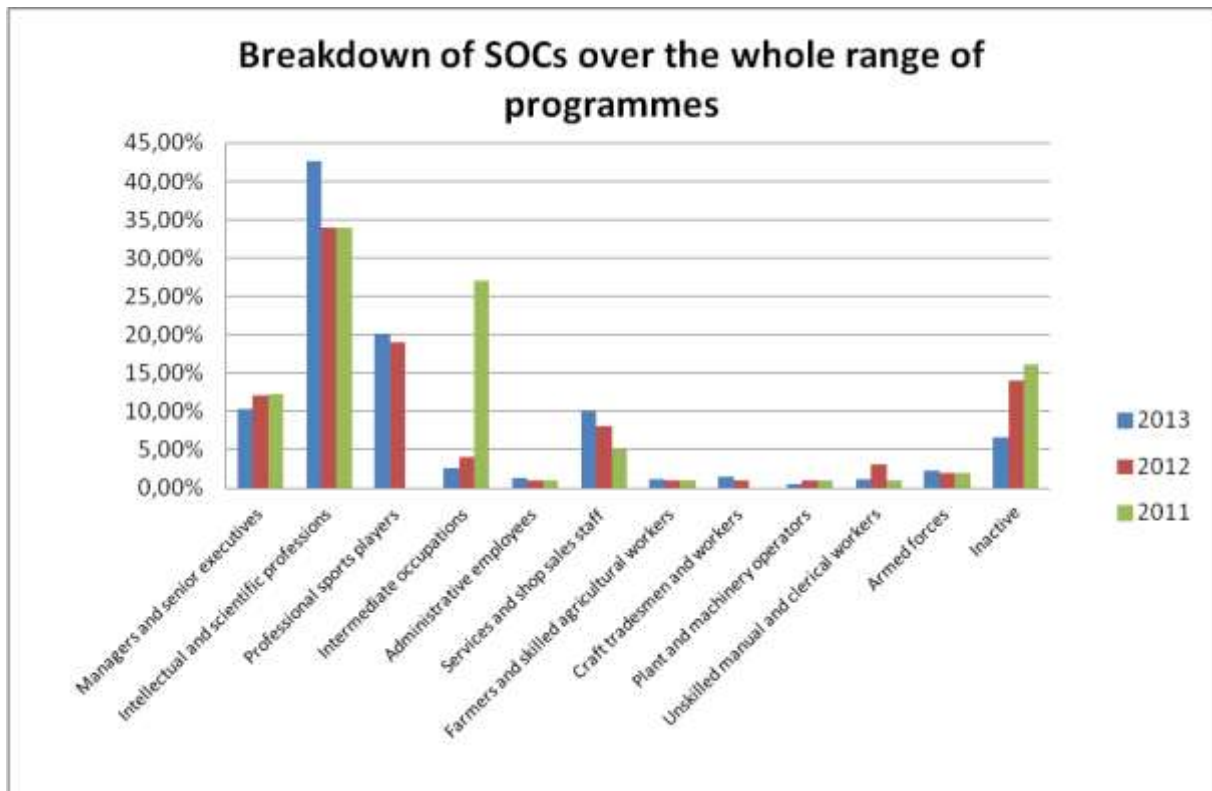
[3] http://statbel.fgov.be/fr/statistiques/chiffres/travailvie/emploi/professions/ (consulted on 04 February 2013).

Breakdown of SOCs according to programme type

The presence of the SOC+ category is especially evident in the informational genre – also the most strongly represented genre in the sample. Executives, managers and members of intellectual and scientific professions appear in it in 61,64% of cases. This is 10% over 2012, when this socio-occupational category formed 51.64% of information programme participants. This increase of the SOC+ proportion in information broadcasts is attended by its corollary, a decrease in the number of inactive persons. From 18.78% in 2012, the inactive and retired, pupils and students made up 9.52% in 2013. Note, however, that information is the television genre in which economically inactive persons are best represented.

Manual, crafts, agricultural and unskilled workers are particularly sparsely represented on screen, and that includes entertainment programmes whose essence is nonetheless to draw together a wider public. These workers represent 2.80% of persons appearing in entertainment broadcasts. The inactive make up less than 5% (4,91%). Professions related to the "tertiary" sector, for their part, are more strongly present here and total 31.20% of the numbers. Conversely members of the SOC+ category – including journalist/newsreader-comperes and creative/performing arts – occupy a predominant place in these entertainment programmes.
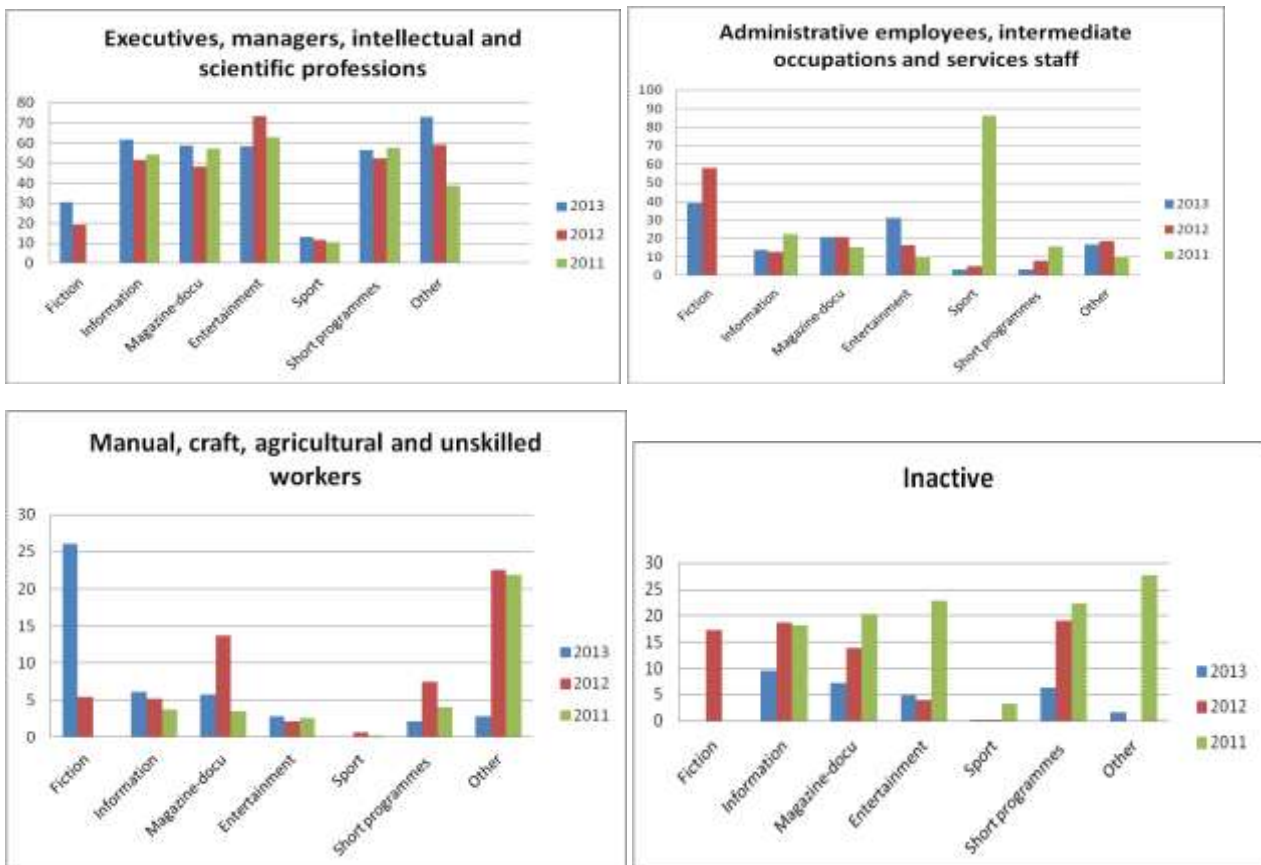
Role-specific breakdown of SOCs

Participants identified as SOC+ are usually clustered in the discursive roles, more socially desirable and more linked with spoken opinion or argumentation (journalist/newsreader-compere, expert and spokesperson). The SOC+ category also totals the largest numbers in the *vox populi* role. In this instance we essentially encounter a spoken presentation of testimony or of experience conveyed by the creative/performing arts.

The socio-occupational category comprising the highest proportion of people participating in a game contestant's role is that of administrative employees, intermediate occupations and services staff. In this role, they represent 4.30% of those participating.

Finally, onlookers are drawn from more socio-occupational categories than the other media roles.

Role-specific breakdown of SOCs (2013)								
	News reader-compere	Game contestant	Spokes person	Expert	*Vox populi*	Onlooker	Fictional character	Grand total
SOC+	4 292 96.45%	34 36.96%	1 769 86.8%	422 78.88%	629 47.54%	4.709 32.97%	285 34.59%	12 140 51.39%
Professional sports players	22 0.49%	0 0.00%	171 8.09%	2 0.37%	144 10.,88%	4 536 31.76%	20 2.43%	4 895 20.72%
Administrative employees, intermediate occupations and services staff	95 2.13%	38 41.30%	123 5.82%	67 12.52%	180 13.61%	2 602 18.22%	284 34.47%	3 389 14.35%
Manual, craft and agricultural workers	6 0.13%	2 2.17%	31 1.47%	31 5.79%	120 9.07%	765 5.36%	57 6.92%	1 012 4.28%
Armed forces	0 0.00%	18 19.57%	5 0.24%	0 0.00%	5 0.38%	430 3.01%	126 15.29%	584 2.47%
Inactive	35 0.79%	0 0.00%	15 0.71%	13 2.43%	245 18.52%	1 242 8.70%	52 6.31%	1 602 6.78%
Grand total	4 450 100.00%	92 100.00%	2 114 100.00%	535 100.00%	1 323 100.00%	14 284 100.00%	824 100.00%	23 622 100.00%

Breakdown of SOCs according to participant's perceived origin

The proportion of participants "seen as white" holds the majority in nearly every category including SOC+ (88.62%). However, the share of "whites" is 75.97% as against 24.03% "seen as non-white" when we examine the breakdown of economically inactive persons, and 65.42% as against 34.58% seen as "non-white" in the case of professional sports players.

The distribution of SOCs according to origin (see table below) shows that participants seen as "white" are mainly concentrated in the SOC+ category, which is not true of participants seen as "non-white". They are more widely distributed over all the socio-occupational categories. The attribute of the variable with the largest complement is the professional sports players category comprising 3.61% of participants "seen as non-white". It is followed by the superior

professions gathering together more than a quarter of participants associated with the "non-white" perception indicator.

Breakdown of perceived origins according to SOC (2013)			
	Seen as "white"	Seen as "non-white"	Grand total
SOC+	8 157 52.55%	1 047 28.09%	9 204 47.81%
Professional sports players	2 722 17.54%	1 439 38.61%	4 161 21.62%
Administrative employees and intermediate occupations and services	2 609 16.81%	465 12.48%	3 074 15.97%
Manual, craft and agricultural workers	743 4.79%	168 4.51%	911 4.43%
Armed forces	211 1.36%	266 7.14%	477 2.48%
Inactive	1 081 6.96%	342 9.18%	1 423 7.39%
Grand total	**15 523** **100.00%**	**3 727** **100.00%**	**19 250** **100.00%**

Gender breakdown of SOCs

Men concentrate the bulk of their numbers in every socio-occupational category except economically inactive which is 53.85% female. Itemising this category, it is observed that 53.68% of pupils-students, 82.35% of unemployed and 100% of persons performing home duties (though with low incidence, 28 for the unemployed, 7 for home duties) are women. Retired people for their part are predominantly male. For the remainder of the socio-occupational categories, the representation of women varies widely. The occupations in which the proportion of men is overwhelming are the armed forces, professional sport and to a lesser extent manual, craft and agricultural work.

Gender breakdown of SOCs (2013)							
	SOC+	Professional sports players	Administrative employees and intermediate occupations and services	Manual, craft and agricultural workers	Armed forces	Inactive	Grand total
Man	8 02 67.32%	4 848 98,58%	1 854 56.37%	817 83.88%	545 99.63%	623 46.15%	17 189 72.50%
Woman	4 128 32.68%	70 1.42%	1 435 43.63%	157 16.12%	2 0.37%	727 53.85%	6 519 27 50%
Grand total	**12 630** **100.00%**	**4 918** **100.00%**	**3 289** **100.00%**	**974** **100.00%**	**547** **100.00%**	**1 350** **100.00%**	**23 708** **100.00%**

When determining the socio-occupational category where women are represented in a majority (see table below), it is noted that they score 63.32% in socially esteemed occupations (SOC+). In proportion to their numbers, women are thus more frequently represented than men as SOC+. The further breakdown of the category shows that the factor which inflates women's share in this socio-occupational category is the performing arts (journalists/newsreaders-comperes included).

Gender breakdown according to SOC (2013)			
	Man	**Woman**	**Grand total**
SOC+	8 502	4 128	12 630
	49.46%	63.32%	53.27%
Professional sports players	4 848	70	4 918
	28.20%	1.07%	20.74%
Administrative employees and intermediate occupations and services	1 854	1 435	3 289
	10.79%	22.01%	13.87%
Manual, craft and agricultural workers	817	157	974
	4.75%	2.41%	4.11%
Armed forces	545	2	547
	3.17%	0.03%	2.31%
Inactive	623	727	1 350
	3.62%	11.15%	5.69%
Grand total	**17 189**	**6 519**	**23 708**
	100.00%	**100.00%**	**100.00%**

4. REPRESENTATION OF AGE

Age breakdown over the whole range of programmes

Persons in the 19-34 age group represent over 40% of those shown on screen (43.73% to be precise). This proportion is twice as high as in the Belgian population as at 01 January 2010[4], where it is 20.15%. Children and elderly, on the other hand, are seriously under-represented on screen compared to their place in Belgian society. Thus children aged 12 or under total 7.36% of persons shown on screen, half what they actually represent (14.65%). As to persons aged 65 and over, their presence in the sample of programmes is almost 4.5 times lower than in society. They represent 3.74% of programme participants as against 17.16% of the Belgian population.

Age (2013)			
	%	**Numbers**	**Belgium as at 01.01.2010 (INS)**
12 or under	7.36%	3 469	14.65%
13-18	5.24%	2 471	7.02%
19-34	43.73%	20 617	20.15%
35-49	27.56%	12 991	21.75%
50-64	12.37%	5 834	19.27%
over 65	3.74%	1 763	17.16%
Grand total	**100.00%**	**47 145**	**100.00%**

Representation of age according to type of programme

The distribution of age brackets according to programme type shows that in fiction, magazine-documentary, entertainment, sport and short programmes, the 19-34s make up a larger aggregate number of participants. The share of the 19-34s is massive in sport (70.93%) and represents slightly over half those involved in entertainment broadcasts (54.90%) and in

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[4] Source: http://statbel.fgov.be/fr/statistiques/chiffres/population/structure/agesexe/pyramide/
(consulted on 12 February 2013).

short programmes (53.22%). In information and "other broadcasts", the 35-49s make up the largest total (33.92% in information and 30.75% in other broadcasts).

Role-specific age breakdown

The discursive roles which are the most "prestigious" and founded on discourse which gives prominence to opinion, argumentation or critical refocusing – journalist/newsreader-compere, spokesman and expert – have a higher proportion of involved persons in the 35-49 age bracket. They make up nearly half the number in each discursive role. It will also be noted that the *vox populi* role and its expression founded on affectivity, on speaking from experience or common sense, also comprises far more participants in the 35-49 age bracket. Here they score 31.45%, almost as much as the 19-34s in the same role (28.70%). In general, the discursive role of *vox populi* is more broadly distributed between the different age groups than the other media roles.

	Journalist/ newsreader -compere	Game contestant	Spokespers on	Expert	*Vox populi*	Onlooker	Fictional character
Table 22. Age breakdown according to role (2013)							
12 or under	36 2.05%	10 2.40%	0 0.00%	2 0.32%	172 5.51%	2 971 8.35%	273 9.21%
13-18	0 0.00%	46 11.06%	12 0.46%	15 2.38%	188 6.02%	2 039 5.73%	171 5.77%
19-34	665 37.78%	149 35.82%	391 14.92%	61 9.68%	896 28.70%	17 460 49.05%	983 33.15%
35-49	770 43.75%	128 30.77%	1 239 47.29%	309 49.05%	982 31.45%	8 492 23.86%	1 055 35.58%
50-64	261 14.83%	70 16.83%	892 34.05%	210 33.33%	594 19.03%	3 452 9.70%	350 11.80%
65 or over	28 1.59%	13 3.13%	86 3.28%	33 5.24%	290 9.29%	1 180 3.32%	133 4.49%
Grand total	1 760 100.00%	416 100.00%	2 620 100.00%	630 100.00%	3 122 100.00%	35 594 100.00%	2 965 100.00%

Gender breakdown of ages

The 19-34 age group is the one comprising the most participants for men and women alike. Nevertheless the proportion de women aged 19-34 is higher than for men in the same age group: 51.05% as against 39.59%. Thus a certain tendency to highlight youth is discerned in the representations of femininity on screen. Note that this tendency is accompanied by women' greater inconspicuousness with age compared to men.
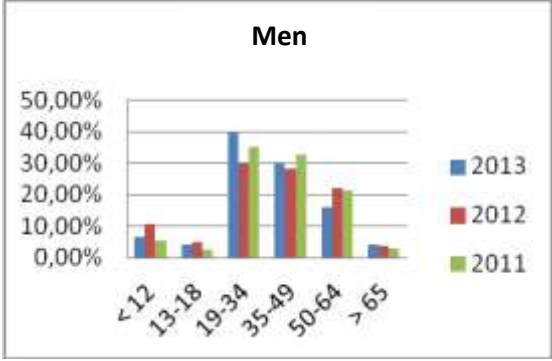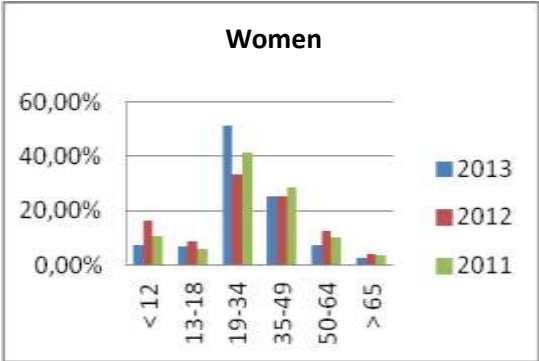
5. REPRESENTATION OF DISABILITY

Of the 63 568 participants encoded in the *2013 Barometer*, 212 ie 0.33% have a visible disability. This result is analogous to the one arrived at in the 2012 (0.30%) and 2011 (0.33%) Barometers The representation of disability on screen therefore still seems to constitute a real taboo.

Visible disability (2013)		
	Numbers	**%**
Display no visible disability	63 356	99.67%
Display a visible disability	212	0.33%
Grand total	**63 568**	**100.00%**

Each television genre except fiction totals fewer than 1% of persons suffering from a visible disability. Fiction is the genre that, proportionally, gives most exposure to disability: in it, 29 participants out of 608, ie 4.55%, display a visible disability. With two occurrences in a total of a 8 780 individuals, entertainment almost totally excludes representation of disability.

Breakdown of persons displaying a visible disability according to programme type

The highest proportion of participants with a visible disability is concentrated in information which totals 77 participants out of 212 (36.32%). It should be recalled that in 2011 this generic category concentrated 78.48% of persons displaying a visible disability but in 2012 this proportion had fallen to 36.75%. From 2011 to 2013, the tendency for the question of disability to appear in other genres than information (generic de-partitioning) seems to be confirmed.

Distribution of persons with a visible disability according to genre in the 2013-2011 Barometers			
	2013	**2012**	**2011**
Fiction	29 13.68%	2 1.71%	******
Information	77 36.32%	43 36.75%	62 78.48%
Magazine/documentary	13 6.13%	13 11.11%	0 0%
Entertainment	2 0.94%	20 17.09%	9 11.39%
Sport	40 18.87%	35 29.91%	2 2.53%
Short programmes	49 23.11%	3 2.56%	2 2.53%
Other broadcasts	2 0.94%	1 0.85%	4 5.06%
Grand total	**212 100.00%**	**117 100.00%**	**79 100.00%**

Role-specific breakdown of persons with a visible disability

The more socially esteemed discursive roles – journalist/newsreader-compere, spokesperson, expert – leave room for just one actor displaying a visible disability. Likewise, people in a situation of disability are excluded from the active media role of game contestant and,

overall, from the universe of entertainment. This is a primarily escapist, hedonist, dreamlike universe tending to present young adults who tend to be female and in good health.

Persons appearing with a visible disability are essentially confined to secondary onlooker roles (150 occurrences out of 212) and roles as fictional characters (31 occurrences out of 212). Their larger presence in these roles and in the fictional genre can be accounted for by the broadcasting of two films-telefilms on the national channel RTBF over the sampling period. It can be further remarked that while these participants are excluded from "logos" based roles, they are on the other hand encountered in the *vox populi* role biased towards "pathos" and experience (30 occurrences out of 212).