The Art of Mentoring:

Examining some practices of media mentorship in culturally diverse Australia.

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Statement of Originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

(Signed)

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Abstract

The Art of Mentoring project combines written thesis with creative production to investigate some of the practices of media mentorships in culturally diverse Australia. Current and previous governments have developed programs that support students from culturally diverse groups enrolled in tertiary education media subjects to promote equality of opportunity and increase participation. This practice is intended to support, develop, and ultimately change the current look and feel of local media to reflect more accurately the diversity of Australian culture. There are questions, however, about the principles underpinning these programs and whether they have been sufficiently founded in research. This project addresses the gap in knowledge by asking: What is mentoring? With a substantive definition in hand it goes on to consider: What, in particular, is media mentoring? What is the role of media mentorships in a culturally diverse Australia? This project aimed to examine some of these practices of media mentorships in culturally diverse Australia and to highlight the benefits and drawbacks that have led to the successes and failures of mentorship programs locally. The methods used to answer these questions were practice-based enquiry and qualitative critical analysis of existing research. The written thesis builds upon current research that investigates the association between diversity and mentorship in culturally diverse Australia. Accompanying the 10,000-word thesis is a 10-minute documentary video interviewing mentors and mentees, exploring some of the ways that mentoring and mentorships have personally influenced their careers. The outcomes of this research are a synthesis of knowledge about general mentoring, highlighting specific roles of culturally diverse media mentoring in Australia; and a video resource documenting insight from successful mentors and mentees. Both offer some foundational guidelines that may support the development of programs locally.

Introduction

Australia is often labelled as a culturally diverse society, however when Australians turn on their televisions or listen to the radio, the faces that are seen and voices that are heard rarely reflect the culturally diversity of the Australian population:

> …there is a real lack of diversity in the Australian media. And I'm not sure what way this can be addressed apart from what we're actually doing in this Media Mentorship program at Macquarie University. (Harrison as cited in Meehan, 2018)

Mentorships are one proposed avenue whereby individuals from culturally and linguistically diverse (CALD) backgrounds may be able to gain experience, seek advice from their mentors, and form networks, hence enabling them to enter this predominantly "whitewashed" industry. Thereby, mentorships may directly contribute towards increasing the cultural diversity of those represented in the media.

However, as this thesis will demonstrate, 'mentorship' is an ill-defined term, and there is currently limited research evidence guiding the development and structure of mentorships, particularly within the media industry. In line with the above, the research questions which guided this thesis are: 1) what are mentorships? 2) what are media mentorships? and 3) what is the role of media mentoring in a culturally diverse Australia? This thesis will present an overview and the research rationale which guided the creative thesis. This creative work encompasses a 10,000-word thesis and a short documentary video which interviews both mentors and mentees. The mentees are from CALD backgrounds, and the interviews explore some of the ways that mentorships have shaped their acquisition of knowledge in the media industry. This thesis critically evaluates the research methodology chosen to explore these questions; highlights the strengths and also limitations of the methodology, and reviews current literature which shaped the development of the research questions. The aim was to examine some of the practices of

media mentorships in culturally diverse Australia, and to highlight the benefits and issues that have led to the successes and failures of mentorship programs locally.

In this thesis, there are first-hand accounts from my own experience as a mentor, and due to the personal nature of the research I will refer to myself in the first person at times.

Chapter 1 - The Research Methodologies

The methodologies used in this thesis to research mentoring and mentorships are: Qualitative Critical Analysis, Practice Based Enquiry (PBE), and Ethnographic Research. This chapter explains the ways these research methods were used to build new knowledge in this topic.

Qualitative Critical Analysis Research

Through qualitative critical analysis of existing research, including the reading of journals, articles, books, and viewing other multi-media sources, a picture emerged of what areas of mentoring and mentorships have been examined in the literature to date, the gaps within this existing literature, and other areas of mentoring that are yet to be investigated. This review (presented in Chapter 2) identified several gaps in knowledge, providing a preliminary platform from which this thesis could begin its exploration. In particular, this literature review revealed that there is currently, to the author's knowledge, no existing research examining mentoring within the media industry, limited research examining mentoring within a culturally diverse context, and thus no current literature examining culturally diverse media mentoring within Australia. Consequently, the literature review revealed several gaps in knowledge about media mentoring.

Using qualitative critical analysis of existing literature helped to develop a working definition of mentoring. Having established that there was only general and limited information available about mentorships, it became apparent that there was no current research examining media mentorships. Nursing, philosophy, teaching and the business sector have published literature in this area, while the media industry has not. Discovering the gap in available literature was of great personal interest as this industry is my area of experience and expertise. Due to these current limitations with nil published empirical and qualitative research examining media mentorships, other research methodologies were utilised, including practice-based enquiry and ethnographical research, as well as experiential methods.

Practice-Based Enquiry and Ethnographical Research Methods

Berry states "…creative practice [practice-based enquiry] research by its very nature has material and empirical elements because it is concerned with doing and making." (Berry, 2018, pp. 104) The “doing and making” of my thesis project The Art of Mentoring started with an idea for the video from which the research questions developed. The idea was born while away on a weekend workshop in October 2017 with the Australian artist, Luke Scriberras. Following a day of painting in the historic landscape of Hill End, New South Wales (NSW), discussion over a meal started between a retired CEO of a global advertising company, Luke’s mentee, and myself. All three of us had experienced or participated in mentoring to varying degrees. There were a variety of mentor and mentee stories, full of successes and disappointments, however, it was unanimously agreed that the importance of being involved in a nurturing relationship had been a key component of our achievements.

This dinner discussion triggered this thesis' research journey; examining journals, books and articles to discover the available knowledge and findings on how mentorships work. Due to the limited extant literature in the areas of interest for this thesis, research methodologies other than review and critical analysis of the literature needed to be employed in order to address the research questions. To investigate “What is media mentoring?” and “What is the role of media mentorships in a culturally diverse Australia?”, practice-based enquiry and ethnographic methods have been used in the production of The Art of Mentoring video.

Research into definitions of mentoring was an integral part of the methodology used. Researching as the ethnographer for this thesis created a platform upon which to build. In this thesis, the role of ethnographer is through the cultivation and delivery of questions as well as the execution of the interviews themselves. During the writing of this thesis I have utilised ethnographical methods to draw upon my own observations of mentoring as a contributor to a variety of programs and mentoring relationships with 30 years of working in the field of media and mentoring. In doing so, I have compiled in this thesis the

knowledge and observations I have drawn from the media mentorship programs I have worked with, and the mentors whom I advised. The experience gathered during these 30 years of working in the industry adds some knowledge and new perspectives to this research and thesis.

Using PBE [practitioner-based enquiry] as an example of this insider-oriented approach, we can see that making the object and recording the practices we use at the time would be a sound set of methods to employ. Both the artefact we have made, and the journal we keep of our own process would be sources of data to tell us something about the practices we are using." (McIntyre, 2018 pp. 90)

Following McIntyre, the investigations contained in this thesis were based on the practice-based enquiry method. My experience developed by working for 10 years in a variety of mentoring roles. Initially these roles included working with Entertainment work placement students in a formal mentorship program; that was for 6 years. I was then employed in another formal mentorship program, this one for undergraduate media students at Macquarie University. The synthesis of this experience and these positions have informed my knowledge of and further investigation into mentoring and mentorships.

Experiential Methodology

The use of video production in this creative thesis has also drawn on the use of experiential methodology. It has been a slow build, from the original idea to research mentorships to the planning and execution of the video production. The process has had many twists and turns. Adapting to the production circumstances often meant referring back to experiences learnt from prior practices. To guide this process, I have followed Schensul, Schensul and LeCompte's formative learning method:

- Pre-existing information on the research community and topic
- The literature on the study topic

- The researcher's experience
- Popular and media sources
- The experience of a local community. (1999, pp.2)

These points summarise the steps used in compiling this video and the methods used to gather and apply information.

Culturally diverse media mentorship in Australia, as previously noted, has limited pre-existing research available. Practice-based enquiry investigations of the video production The Art of Mentorships endeavoured to capture the unspoken, embodied and empirical information arising from the skill of the interviewer and the relationship with the interviewee. During the filming of the interview, the conversations enhanced new knowledge and ideas to provide an ongoing focus for suggestions in the conclusion of this thesis. From the interviews, selected quotes have been used as discussion points that add new knowledge to the topic. The use of video footage in addition to the sharing of personal hands-on experiences about media mentoring and media mentorships in culturally diverse Australia, increases the recorded knowledge that may otherwise be forgotten or lost. Video production and prior knowledge have been an integral component for the development of this creative thesis. These are the methods which have given it a body and a voice.

The Art of Mentoring video contains 4 interviews with 2 mentors and 2 mentees from varied sectors of society. In The Art of Mentoring, the four interviewees fall into the three broad categories as outlined by Potter:

> …industry practitioner interviewees can generally be placed in one of three broad categories: lower level, casualised media workers, middle/senior management, and industry leaders who have recently left their organisation." (Potter 2018, pp.164)

Two of the interviewees are drawn from what would be considered “lower level” by Potter, with one from each of the other categories (one from middle/senior management, and one industry leader). In my role as the interviewer [ethnographer], Potter’s formula assisted in the gathering of new knowledge on mentoring and mentorships. For example, a list of the potential interviewees was compiled at the start of the thesis project. The list comprised many names; old and new contacts, work associates, and contacts of those work associates. Potter’s classification of the three categories assisted in shaping the selection process of potential interviewees. Referring to Potter’s categories ensured that the video represents a true first-hand account that explored all facets of mentoring and mentorships.

The four interviewees are: (1) Marika Suzuki, a Bachelor of Arts student, majoring in Media, who is a mentee in the Special Broadcasting Service (SBS) National Indigenous Television (NITV) Media Mentorship program; (2) Duncan McFarlane, one of 1,600 students that completed the Vocational and Educational Training (VET) Entertainment work placement, and at the completion of his schooling went into a traineeship at *youthconnections.com* where I was his mentor; (3) Kaye Harrison, an independent documentary film maker who is the current manager of the SBS NITV Media Mentorship program; and, (4) Sandra Nori, a former Australian politician who, as minister for 8 years, held portfolios including Small Business, Tourism, Sport and Recreation, and Women. While in this role she initiated *The Lucy* mentoring program which is still active in New South Wales’s (NSW) major universities today. All four interviewees were fully briefed on the nature of the project and signed consent and release forms as per Faculty of Arts Human Research Ethics requirements.

In this chapter, the methods used to obtain new knowledge were outlined and discussed. Using qualitative critical analysis, practice-based enquiry and ethnographic research methods, mentoring and mentorships, in general, were investigated to form an understanding of current available knowledge. The process of making the video drew on my existing knowledge, but also revealed nuances and insights that could not be acquired only through reading or my own experience. The video may be viewed at any time in the process of reading this thesis (see Appendix A for link and password), and the points it raises are

further discussed in Chapter three. The next chapter will review the available existing literature and discuss the available sources of definitions of mentorship and how I have synthesised and applied them.

Chapter 2 - What is Mentoring?

Historical Origins of the Concept of 'Mentor.'

When investigating the historical origins of mentoring, many researchers have cited Homer's 8th century BC epic poem, The Odyssey, as the origin for the concept of a mentor. For example, Levinson et al., (1978) wrote "Mentor was an Ithacan noble in Homer's Odyssey. A wise counsellor to his friend Ulysses, Mentor, was entrusted with the care, education, and protection of Ulysses son, Telemachus". In addition to Levinson et al.'s description, Kram and Ragins (2007, pp.3) have also summarised the description of a mentor from Homer's Odyssey as "…archetypes [that] embodied both male and female attributes. Mentor was a man, but Athena, the female goddess of wisdom, assumed his form to guide, teach, and protect young Telemachus" Levinson et al. (1978) and Kram and Ragins (2007) both maintained that this piece by Homer provides the earliest mention of the concept of a mentor as well as describing the trademark attributes of a mentor.

Kram and Ragins (2007, pp.3) suggested that the concept of a mentor provided by Homer "offers provocative insights into the meaning of mentoring as a relationship that transcends time, gender, and culture". Having quoted Homer's epic poem, Kram and Ragins added:

> …while the roots of mentoring can be traced to mythology, mentoring is no myth; it is an authentic relationship that has been an integral part of social life and the world of work for thousands of years. (Kram & Ragins, 2007 pp.3)

Kram and Ragins focus on Homer's original premise: that relationships are the core component of mentoring, has been a guiding concept driving this thesis from its inception. The idea of the "relationship" as a core component of mentoring was discussed at the dinner in October 2017 that inspired this thesis, where it was unanimously agreed that a nurturing relationship had been key to our career successes.

Another early reference to the concept of a mentor is "…Merlin who was the wise advisor to a young King Arthur." (Roche, 1979, pp.14) Both Homer's Mentor and Merlin represent the deeply rooted mono-myth of white, male, bearded mentors. This perceived notion of what a mentor should be is outdated and depicts a limiting image for mentors in general. These early references hold little meaning for mentoring and mentorships in Australia where the workforce is culturally diverse, and thus directly challenges these earlier archetypes. So, whilst these definitions of a mentor do not fit within the context of culturally diverse Australia, they do offer some useful points about mentors as instructors or guides and emphasise the importance of the 'relationship' within this concept.

Mentors, Mentees and Protégés - Defining the Mentor Relationship

The principles of mentor and mentee relationships are further refined in contemporary writing on mentoring:

> Mentoring is a personal relationship in which a more experienced (usually older) faculty member or professional acts as a guide, role model, teacher, and sponsor of a less experienced (usually younger) graduate student or junior professional. (Clark et al., 2000; Johnson, Koch, Fallow, & Huwe, as cited in Johnson 2000, pp.88)

However, while guidance and instruction remain reasonably present in contemporary discussions of mentoring, opinions differ on the understanding of how this 'relationship' should look. Within the existing literature, there is not one consistent definition of mentoring, or of the mentoring relationship. This is reiterated by Roberts:

> No word currently in use is adequate to convey the nature of the relationship we have in mind here. Words such as "counsellor" or "guru" suggest the more subtle meanings, but they have other connotations that would be misleading. The term "mentor" is generally used in a much a narrower sense, to mean teacher, advisor, or

> sponsor. As we use the term, it means all these things and more (Roberts, 2000, pp. 148-149)

The use of the Anglo-Celtic word "counsellor" for example, may suggest a professional in mental health; whereas the Hindi term “guru” is the masculine for a teacher or a person who passes on knowledge. There is further disparity in the meaning of this word as it can differ from one dialect to the next. Other authors have similarly described a mentor as providing "…the protégé with knowledge, advice, challenge, counsel, and support in the protégé's pursuit of becoming a full member of a particular profession" (Clark et al., 2000; Johnson, Koch, Fallow, & Huwe, as cited in Johnson 2000, pp.88). While there are 22 years (1978 to 2000) of research examining mentoring between the composition of these attempts at definitions, neither can pinpoint exactly what mentoring encompasses.

The choice of the words, ‘protégé’ from Clark et al. denotes that it is an American publication. If it were of European or Australian origin, then the word “mentee” would be used. While this could be seen as an insignificant point, what it shows is that there remain issues on the terminology used to describe one part of this dyad. Clutterbuck, in the preface of his book, comments on how the relationship is perceived by various cultures:

> … Europeans and Americans do not even share the same language with respect to mentoring relationships! The word ‘protégé' is commonly used in the USA, but this term is considered unacceptable by Europeans as it suggests a somewhat patronising, hierarchical, and one-way relationship. (Clutterbuck, 2002, pp. x, preface).

To create a clear definition for future research it is necessary to explore the variations in terminology used. Thus, not only does it remain difficult to define mentoring clearly, but an added complication is the language used when defining terms within the mentoring relationship. For the purpose of this thesis, the word "mentee" has been adopted to describe the individual being mentored.

While the terminology or language used may differ, the definition of mentorships also differs amongst sources, for example, Kram and Ragins (2007, pp.3) described mentoring as "… an authentic relationship that has been an integral part of social life and the world of work for thousands of years." Differently, the definition of mentoring provided by Roberts (2000, pp. 162) describes mentoring as:

> A formalised process whereby a more knowledgeable and experienced person actuates a supportive role of overseeing and encouraging reflection and learning within a less experienced and knowledgeable person, so as to facilitate that person's career and personal development.

Specific words used and phrases in this definition, for example "formalised", "reflection and learning" and "career and personal development" highlight the key elements of mentoring and mentorships. These words when used independently can describe the process and are frequently used by other researchers in their work. This definition from Roberts builds upon definitions discussed earlier in this chapter by describing the relationship between mentor and mentee and the process by which mentoring takes place. This definition also encompasses, refines, and specifies aspects of mentoring that other definitions do not. Further, this definition coincides with my own experiences of mentoring. Consequently, Roberts' definition will be the one utilised in the first instance when examining particular mentoring relationships in Chapter 3.

Research Examining Mentoring and Mentorships

Mentoring as a practice is being embraced by sectors as diverse as teaching, nursing and business. Some of the successes of the practice of mentoring within the business industry were highlighted in Roche's article where :

> Executives who have had a mentor earn more money at a younger age, are better educated, are more likely to follow a career plan, and in turn, sponsor more protégés than executives who have not had a mentor. (1997, pp. 15)

Subsequently, the business industries' interest in mentorships seems to have grown, as reflected by increasing amounts of research into mentoring in businesses and corporate contexts. One of the first articles to discuss mentorships was Kram's 1985 paper, "Phases of the Mentor Relationship" in which Kram wrote:

> A mentor relationship has the potential to enhance career development and psychosocial development of both individuals. Through career functions, including sponsorship, coaching, protection, exposure-and-visibility, and challenging work assignments, a younger manager is assisted in learning the ropes of organisational life and in preparing for advancement opportunities. (Kram, 1985, pp. 613-614)

In this early work, Kram emphasised the personal approach as well as the benefits to the careers of both individuals within the mentor relationship. Her research focused on the advantages of engaging in a mentoring relationship from the view of what the "younger manager" receives from the "senior manager". Knowledge of the work environment and experience are not the only types of support offered to the younger manager; the senior role offers sponsorship and coaching. Kram listed a few of the benefits that mentoring offers and also raised awareness of other responsibilities and benefits that are a part of mentoring but not as readily identified. Dimensions of all round good physical, mental and spiritual health of the mentee are not just work related they can include emotional support, social structure and acknowledgement of spiritual beliefs. In considering the other side of this relationship (the mentor), Kram also observed the beneficial outcomes of mentoring for the "senior manager". She wrote:

> … a senior manager gains recognition and respect from peers and superiors for contributing to the development of young managerial talent, receives confirmation

> and support from the young manager who seeks counsel, and experiences internal satisfaction in actively enabling a less experienced adult to learn how to navigate in the world of work. (Kram, 1983, pp. 614-615)

Overall, Kram's early work examining the mentor relationship emphasised the potential career gains for dyadic relationships, while also stressing the individual benefits to the mentor and the mentee.

Following Kram's work in the early 1980s, research on mentoring continued from the mid-1980s to the late 1990s. During this time, Ragins published "Diversified Mentoring Relationships in Organisations: A Power Perspective" (1997) 14 years after Kram's paper. In this article Ragins reported that:

> Diversified mentoring relationships are a fact of life for minorities organisations. Diversified mentoring relationships are composed of mentors and protégés who differ in group membership associated with power differences in organisations (e.g., race, ethnicity, gender, class, disability, sexual orientation). (pp. 482)

While the definition of the mentor relationship is similar to Kram's, Ragins built on this knowledge by identifying, and then listing, sub-groupings other than "senior and young managers" that were then, in 1997 a "fact of life". These sub-groups for example, sexual orientation, disability, class, gender, ethnicity and race, are today found in all parts of the workplace, and accordingly, such matters of diversity have begun to be considered and incorporated when structuring a mentoring relationship.

Two decades on from the growth of research into what mentoring was in the 1990s, the research and discussion of mentoring has developed in various genres of writing, appearing in both academic research and journalistic accounts. The opening paragraph of an article published in the online magazine *businesslife.com* refers to the original 'Homeric' idea of what constitutes mentoring. The list it provides is of famous fictional characters

from books and movies which all have the same characteristics as ‘Mentor’ in Homer's The Odyssey. In the article, Dr Liz Alexander writes:

> What do Dumbledore of the Harry Potter books, Obi-Wan Kenobi of Star Wars, John Keating of Dead Poets Society and Jean Brodie of The Prime of Miss Jean Brodie all have in common, apart from being fictional? Each of them characterises the ‘wise and trusted counsellor’ or ‘mentor’ archetype we have seen in storytelling for centuries. (Alexander, 2015, pp. 61)

While Hollywood characters are used to update the idea of the mentor archetype, Alexander’s homage to the history of the term also helps to define mentoring by contextualising the practice into this decade. This article by Alexander is titled *Wisdom Of The Young*; the tag-line reads “Can older more senior employees and executives learn something from younger staff?” (Alexander, 2015 pp. 60) Alexander also considers the benefits of ‘reverse mentoring’. In this instance the roles are reversed. The mentor is younger than the mentee. This article examines what changes have occurred to the practices of mentoring since Kram's research in the early 1980s through to the 1990s.

While the basic meaning of what mentoring is has not changed, what has developed are the practices used in mentorship programs. There has been specific research in some areas, for example, teaching, where the support through the introduction of formal mentorship programs for student teachers has shown increases in job retention and completion of studies by student teachers. The nurturing of teaching staff created a better work environment. From the knowledge that is now available on the diversity of the practice of mentorships, Alexander outlines how the culture in today’s business workplace is adapting the practice to suit its needs. In her article, she states:

> After hearing the head of their global finance company in London describe how he kept up to speed in his business by having a mentor under the age of 30, [General Electric’s then-Chairman and CEO], Jack Welch returned to the US insisting hundreds

of GE senior executives find young, bright juniors to mentor them on embracing the internet. (Alexander, 2015, pp.62)

For a global company to impress upon its senior executives the need to participate in a mentor relationship is an example of how the ideas have circulated about the potential benefits of mentoring and reverse mentoring. The versatility of mentoring and mentorships is evident, particularly, as Alexander highlights, when mentors have something to gain from having mentees or can embrace “reverse mentoring”.

While Alexander's work has emphasised the benefits of mentorship programs to big businesses, particularly through the potential gains of reverse mentoring, large companies and businesses are attracted to mentorship programs for other motives too, such as, to improve employee retention. For example, Eby and Lockwood listed eight major American companies that introduced formal mentorship programs in 2004 to "... to capitalise on the benefits of mentoring … to attract, develop, and retain high-quality employees" (2004, pp. 442). In the workplace, Carlson, Lankau and Nielson's research into how mentoring and a supportive mentor can affect family versus work struggles found that mentoring was "… a unique form of social support that organisations are increasingly fostering in an attempt to develop their employees." (2001, pp.378) Together, these excerpts from research into mentoring highlight some of the reasons why businesses, schools, universities and other organisations may wish to invest in establishing a mentorship program for the benefit of the employees as well as for the ongoing growth and potential success of the company itself.

Research Bias towards Mentorship Programs

Unlike the research reviewed until now, which has held an optimistic and positive view of the practice of mentoring, some authors have raised concerns about near-perfection outcomes reported, namely;

> The literature on mentoring is biased in favour of the phenomenon … it warrants neither the enthusiasm about its value nor the exhortations to go out and find one … Mentoring is not clearly conceptualised … The majority of published articles consists of testimonials or opinions … There are no studies … on the negative effects of mentoring, or [its] absence … (Merriam, 1983, pp. 169– 170)

In addition to the lack of diversity in topics on mentoring and mentorships researched, Merriam highlighted a potential bias in research on mentoring, and raised issues with the qualitative nature of the research that had been gathered to date on this topic. Furthermore, Merriam identified an important point that there was limited available research examining the potential negative effects of mentoring. Other authors have offered a slightly different view in their critique of the practice of mentoring, arguing that mentorship programs have been conducted without consideration of the context. For example, Gulam and Zulfiquar argued "…there was nowhere any real critique of ideology, the political economy or prevailing social constructs surrounding mentoring and education." (Gulam & Zulfiqar, 1998, pp. 41) Together, these authors have identified several gaps in the practice of mentorships.

Another issue to be considered is that currently there exists a lack of mentorship programs in Australia specifically targeted towards minorities. As Palsa and Rosser stated:

> Mentoring is a successful development tool used in High Degree Research (HDR) however, research on mentoring between genders, ethnicities, and cultures is limited …understanding people's differences will provide for more successful human development, particularly in the area of mentoring. (Palsa & Rosser, 2007, pp. 1)

In Australia in 1990, the Commonwealth Government identified 6 groups as targets for future social and urban framework planning. The 6 groups listed are:

1. Indigenous Australians
2. people from socio-economically disadvantaged backgrounds

3. people from rural and isolated areas
4. people with disabilities
5. people of non-English speaking backgrounds, and
6. women(especially women in non-traditional areas of study)

Then, in 2002, Clutterbuck embellished the Commonwealth's list of targeted social groups. His list identified the groups that he believed were areas needing further research within the practice of mentoring. These groups included: heterosexual and gay; men and women; disabled and able-bodied; practitioners using formal and informal practice methods; different races, ethnicities, religions and socioeconomic backgrounds, and from different organisations, cultures and countries. Whilst the breadth of these categories is too extensive for a single thesis, it remains important to acknowledge the gaps in research examining mentoring. In order to make some preliminary steps towards addressing some of these concerns, this thesis has focused specifically on media mentorships within the context of culturally diverse Australia. The overarching purpose is to support, develop, and ultimately change the current look and feel of local media to reflect more accurately the diversity of Australian culture. There are questions, however, about the principles underpinning these mentoring programs, in particular whether these programs have been sufficiently founded in research. This project addresses the gap in knowledge by asking: What is mentoring? What are media mentorships? and What is the role of media mentoring In a culturally diverse Australia? The aim has been to highlight the benefits and drawbacks that have led to the successes and failures of mentorship programs locally.

Current Areas of Concern with Mentorship Programs

From the research completed to date the success of mentoring and mentorship programs is well documented. There is little information and limited data on the drawbacks and failures of mentorships. Some areas of concern that have been identified during this research are:

- Limited research investigating issues of diversity within mentorship programs

Originally, mentorship research focussed on the type of arrangements between the two parties in a mentorship and the type of program that the mentee was involved in, and this research was focussed specifically in the areas of Psychology, Teaching and Nursing. What the research has yet to address are the issues of diversity (e.g. race [ethnicity], gender, sexuality) within mentoring relationships. This lack of research into issues of diversity within mentoring relationships has not been ignored. As Palsa and Rosser noted:

> …there is a need to develop networking with people of colour through their own caucuses, providing mentoring through alignment of good matches. The amount of research on this issue, however is minimal. More research on the availability of mentors in diverse environments would serve practitioners well as they develop mentoring programs. (2007, pp.4).

There is a small yet growing number of studies beginning to examine these roles of media mentorships in a culturally diverse Australia, however this research remains at the preliminary stages.

- Lack of a consistent definition of 'mentoring'

Whilst reviewing the existing literature, it is evident that the amount of general knowledge about mentoring and mentorships has developed over time, however what remains unclear is a consistent definition of mentoring. When investigating a shared understanding of what mentorships are, the author Roberts (1997) conducted a systematic review of the literature and identified eight different categories which listed the essential qualities of mentoring. He aimed to form a definitive meaning of the topic *mentoring*. Roberts' eight category titles explain mentoring as:

1. a process
2. an active relationship
3. a helping process

4. a teaching-learning process,
5. reflective practice
6. a career and personal development process
7. a formalised process
8. a role constructed by or for a mentor (Roberts 1997, pp.151)

Mentorships, in Roberts view, can consist of all or just one of these processes and practices. Further, they are not exclusive or formally bounded – they may overlap, others could be added, and they could certainly be further defined. However, in the creation of these groups, Roberts has created an active and potentially elastic definition of mentoring from which future research can start. It is anticipated that having a clear definition of mentoring will assist with future development of mentoring programs that have to date lacked a clear definition.

- Misinterpretation and exploitation of mentoring programs

Mentorships and internships are a method of acquiring knowledge and a support for many individuals. However, in a recent online report, Brett Tweedie and Inga Ting stated:

> It's a murky world. While some say their internship helped them land their dream job, others warn Australia is at a tipping point of an internship culture that legitimises worker exploitation, undermines the graduate job market and entrenches class inequalities. (2018)

This recent article articulates the situation that confronts a growing number of students who are offered a "career enhancing" experience. When the process is administered within set guidelines (as this thesis explores), mentorships can deliver great outcomes. However, what this article discloses is a trend toward exploitation that is a growing concern. While there is little academic research that explores the drawbacks and

exploitation of mentorships and mentoring programs, articles such as this are growing in number and frequency. For example:

> The advertisements provide an intriguing snapshot of a practice that appears to be growing but for which little data exists. Though not a representative sample, the collection sheds light on the strategies employers use to attract interns, the requirements some demand, and the financial arrangements advertised — from paid positions to those charging interns upwards of $1,000. (2018)

The "Unpaid work – overview" guidelines on the Australian Government Fair Work Ombudsman website list and give a definition for "unpaid work. Furthermore, an explanation of the different forms of this type of experience follow, but as Tweedie and Ting have discovered not all opportunities are working within the acceptable and legal boundaries that mentorship programs set.

- Cost of mentorship programs

There are many contributing factors to the success of a mentorship program. One that often is overlooked is the fiscal cost of mentors' time that is required during business hours and the additional hours that the mentor may accumulate as a cost of having a mentee. When calculating the real cost of a mentorship program, previous studies have only added the hours at work. They have neglected to add in any additional hours that may have been required. These costs included mentor's salaries and benefits; private time costs; administrative overhead and changes in staffing leading to the training of new staff members. While looking at the success of a mentorship program a crucial element depends on the commitment of the parties' time and availability to the process. "… to put a financial value on intangible costs and benefits, is a process that can be highly subjective." (Villar & Strong, 2004 pp.1) Attempting to estimate an actual cost of time spent was the subject of a study on American teachers. New teachers presented as a smaller, controlled group to monitor. The aim was to work out how much it cost in real dollars for a community seeking

government funding in support of a mentorship program and what was the 'real dollar' cost of the benefits, if any.

The report summarised the actual known costs while adding the ongoing benefits to the community after the program had finished. One of these benefits was the retention of teachers, thus reducing future cost of recruitment and retraining. In their conclusion Villar and Strong noted that "From an administrative perspective, the program is a clear winner. Another way to state the impact is, after 5 years the induction program saw a fifty percent return to society." (2004, pp.7). On the strength of these findings there is a convincing argument for the implementation of mentorship programs in general. Unfortunately, there is a lack of research to date on the costs and benefits of mentoring in other fields.

What are Media Mentorships?

Searching for information on media mentorships and mentoring revealed there is little available, especially on mentorships in culturally diverse Australia. Production of The Art of Mentoring video, therefore, sought to obtain new knowledge on media mentorships. The qualitative critical analysis of the literature, discussed so far in this chapter, has revealed gaps in knowledge on media mentoring whilst at the same time assisted with shaping, structuring, and designing the line of questioning to be used in the video interviews.

Protocols were followed to ensure that the knowledge conveyed through the video depicts a real and actual account of what was said at the time of recording. As part of these protocols, processes articulated by Potter were followed, who, when conducting interviews herself, explained:

> …to interviewees both in email and in person that my research has ethics approval, which in my case means guaranteeing that nothing from the interview material will

be published without having been read and approved by the person being interviewed. (2018, pp. 9)

This process, outlined by Potter, was the same utilised for 'The Art of Mentoring' video. This informed approval process undertaken by the participants assured that their responses were a real and honest representation of their first-hand experiences, exposing the success and failures of mentoring, especially in the field of media. While working through the four transcripts, each interviewee offered new avenues for creative integration of the different insights on mentoring and media mentorships. Suzuki, an undergraduate student, currently studying a Bachelor of Media at Macquarie University disclosed that

> …having a media mentorship program, was a great idea because you could have a more older and experienced person to walk you through things and, you know, give you tips and just general life advice, I guess, of how to deal with the work place and career path and things like that. You're surrounded by likeminded people. You're surrounded by like-minded people and you can connect a lot more easily. You feel a lot more understood. You have a similar way of thinking and I think that's a really important network to have. I really enjoyed that you make lifelong friends from it. (Suzuki as cited in Meehan 2018)

For Suzuki it was important to be part of a group or in this case the mentorship program. The program offered her a connection to fellow students who were all studying media. Within that group she felt welcomed, creating a common ground for all to work in.

McFarlane, who worked his way up from runner to production manager, stated:

> To me, media mentoring … there are a lot of different branches to media mentoring. You can go into a TV station and be mentored in how to be a news anchor, or you could be trained up in how to be on camera, or how to script write. So, one person might be interested in audio. One person might be interested in camera. You just

don't know, and so it's trial and error with a new mentee. Key element is mainly to do with learning and furthering your skills. (McFarlane as cited in Meehan 2018)

McFarlane described his many and varied media mentoring experiences. He maintained that he managed to learn something from every job. It was while employed and mentored by YC Media as a production coordinator he enrolled in a trainee program. During that time, he completed a Certificate IV in Screen and Media at TAFE NSW. His mentor, YC Media Senior producer, encouraged him to engage in this further study and gain formalised qualifications in the media industry. McFarlane acknowledged that the support from his mentor was key to completing his study, as discussed during his interview in video The Art of Mentoring.

During each interview, a cup of tea is shared. On arrival, as part of a general welcome, the purpose of offering a cup was not only to help ease any pre-interview anxiety, but to set the scene for the video interview. Similar to mentoring, the success and authenticity of the interview is the relationship between the two people. In this case, the mentor is the interviewer, and the mentee is the interviewee. While the unusual setting of bright lights, three cameras and a camera operator can be off-putting, the trust of the known interviewer and a warm nurturing cup of tea brewing or in hand, assisted in creating a constructive atmosphere. Thus, the metaphor is more than a metaphor; it is a part of the process of eliciting insight and experience. It can also be seen as a relationship builder, a way to commence a meeting is to welcome someone with a cup of tea. The process of the video production itself also helped to inform the written work of this thesis. By producing this video, insight into the area of media mentorships has been collated; this thesis aims to express this embodied knowledge. Capturing firsthand information added to the knowledge of what a mentorship in media is, and the meaning of these programs from those interviewed.

The review of literature on mentoring discussed thus far has assisted in creating a general understanding of mentoring and mentorships. Overall the literature review

revealed gaps in the current research available and helped to generate a definition that could be applied to media. Whilst areas such as teaching, nursing, psychology and business have substantial research available, other areas (such as media) have little, if any, research completed to date. Further, within the available literature, whilst there is considerable discussion of success and effectiveness of mentoring and mentorships, there is limited discussion on the adverse effect or failure of these programs, and minimal research investigating areas of diversity within mentoring.

Chapter 3 - What is The Role of Media Mentorships in a Culturally Diverse Australia?

Until now this thesis has examined the questions "what are mentorships?" and "what are media mentorships?", however when placed within the cultural context of Australia, the country's cultural diversity necessitates additional questions, such as, "what is the role of media mentoring in a culturally diverse Australia?" First, this chapter will outline the current areas of concern for cultural diversity within Australian media. Then, it will discuss mechanisms for addressing these concerns including the development of new organisations tackling these specific issues, and finally, what role media mentorships can play.

Cultural Diversity within Australian Media

There is concern expressed from within the Australian media industry that an accurate representation of the country's cultural diversity is still missing from our screens. Daily this lack of diversity can be seen on our television screens and websites, heard through podcasts and radios broadcasts. Television personalities such as David Koch, Amanda Keller, Leigh Sales, Richard Wilkins, Andrew Bolt and Ray Martin; while on radio, the voices of Alan Jones, Jackie O, Ray Hadley and Kyle Sandilands, regularly top the ratings. In acknowledgement of this concern, in July 2018 Australia's first Diversity Showcase took place, championed by the Equity Diversity Committee, with significant support from Screen Australia. The promotional trailer of this showcase outlines the issue concerning culturally diverse Australia:

> If you're not white, straight, and able-bodied, the chances of seeing yourself on Australian television aren't great. Screen Australia's ground-breaking report on diversity on Australian television found that nearly 60% of the programs [on television] had Anglo-Celtic characters (2018)

Emily Havea, the presenter of this promotional trailer, is an actress and a National Institute of Dramatic Art (NIDA) graduate; she adds that "the results are unsurprising, but they need to become a benchmark to measure change." On the Equity Foundation's

website, the Diversity Showcase delivers the strong message 'Your voice. Your stories. Join us for Australia's first Diversity Showcase and help shape Australia's future on screen'. The most poignant word that cuts through all those written above is *first*, emphasising the lack of attention given to issues of diversity to date within the media industry.

On April 10, 2018, Damien Cave's article 'In a Proudly Diverse Australia, White People Still Run Almost Everything' appeared on the website of the New York Times. Other related articles are 'Two Very Different Australias?' and 'How a Sydney "War Zone" Became a Centre of Vietnamese Resolve'. These global stories question our country's claim of being culturally diverse. Taking a moment to watch and reflect on our daily television broadcasts or listen to any popular radio broadcast would show that Damien Cave's article echoes the current issues that the media industry is facing in a culturally diverse Australia. The divide between what is the perceived representation of the Australia population in Australian media today, and what is visible is a possible area for further study. There are, however, individuals and organisations that are beginning to tackle the issue of cultural diversity in Australian media specifically.

Emerging Changes in the Australian Media Industry

It is important to acknowledge that there are currently government broadcasters that exist to be representative of the Australian population. The Australian Broadcasting Commission (ABC) charter states that the broadcaster aims to "contribute(s) to a sense of national identity" (Section 6, ABC 1983). Similarly, the Special Broadcasting Service (SBS) Section 6 of the Special Broadcasting Services Act 1991, states:

> The principal function of the SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society. (SBS, 1991)

Together, while these broadcasters have attempted to ensure that they are catering for cultural diversity, they represent only a fraction of the media industry in Australia.

In addition to the above, changes are beginning to emerge within the Australian media industry in response to issues of cultural representation on our screens and radios. The example provided earlier of the 'Diversity Showcase' is one such way that the media industry is commencing to respond to these issues. There are also new organisations like Media Diversity Australia (MDA) that are being developed in response to this issue.

The mission statement on MDA's website is "working to make our news media more reflective of all Australians". Media Diversity Australia is a nationwide not-for-profit organisation formed to target the lack of cultural diversity in our local media. Their aims articulate what they want to achieve and emphasise why the organisation exists. The aims are to:

- Provide support and networking opportunities for journalists and media professionals from culturally and linguistically diverse backgrounds.
- Conduct empirical research about ethnic and multiculturalism in Australian media.
- Work in collaboration with media outlets on policies and strategies.
- Foster inclusive discussion that respects different viewpoints.
- Recognise the importance of Aboriginal and Torres Strait Islander roles in the media.
- Stimulate public discourse on issues related to cultural diversity including religion, gender, disability, income, age, geography, and socio-economic backgrounds (Media Diversity Australia, 2018).

The Advisory Board members of MDA include some of the most prominent representatives in this sector; Waleed Aly academic, lawyer and media presenter, and Former Australian Race Discrimination Commissioner (2013-2018), Dr Tim Soutphommasane. These two are among the impressive 10 member board. Together with the advisory board of nine members, the MDA aims:

> to carry out these goals in a manner that is collaborative, inclusive, honest and respectful. We believe in core Australian values, including multiculturalism and a fair go for all. (Media Diversity Australia, 2018)

To achieve the aims of the organisation the team are active on all the major social media platforms, keeping alive the conversation on culturally diverse representation and associated issues in local media. The posts are a mixture of relevant stories, news items, such as the appointment of the new race commissioner, and lists of guest speaker appearances at various forums. For example, on September 7, 2018, at the Women in Media Conference, MDA Director Antoinette Lattouf, spoke about the current issues that face entry-level journalists. It seems that a journalist who enters the workforce as a mentee, intern or cadet is not staying on to have a fruitful career. Acknowledging the growth of this phenomenon in public forums, raises awareness of underlying issues, and alerts students to potential problems that may be encountered. With the recent arrival of organisations like MDA, another voice has been added to the push that is working for positive change for cultural representation on all Australian media platforms.

The Role of Media Mentorships in a Culturally Diverse Australia

Culturally diverse media mentorships can play a role in changing the shape of Australia's media industry. Multicultural NSW's website's media page states:

> With nearly one in four Australians born overseas, multicultural media plays a unique and important role in capturing information, viewpoints and promoting opportunities within the growing multicultural community of Australia. (Multicultural NSW, n.d.)

Therefore, it is the role of media mentorships firstly to support students from culturally and linguistically diverse and refugee backgrounds during their studies and in the pursuit of a career. Secondly, a mentorship can initiate opportunities that assist students in

creating the network necessary to establish themselves in the media industry; one that will grow with their careers Lastly media mentorships must operate in good faith and with honourable intentions for all media students.

In The Art of Mentoring video, mentee Marika Suzuki says that when participating in a media mentorship program:

> You're surrounded by like-minded people and you can connect a lot more easily. You feel a lot more understood. You have a similar way of thinking and I think that's a really important network to have. They would be representing the authentic multiculturally diverse Australia as it should be. (Suzuki as cited in Meehan, 2018).

Through the mentorship program, the mentees are introduced to, engage, and associate with like-minded students, and this has been shown to increase the retention of students at university level. The role of the program, in this instance, is to create a nurturing environment that can also be a foundation, as Suzuki discovered; the beginning of lifelong friendships and the establishment of their media industry network.

Media networking activities assist in broadening an individual's thinking, creating an opportunity to see different target markets that may not have been considered. It is also the new people met while networking that often can help identify new career opportunities. Tertiary education is in stark difference to what most first-year university students have experienced previously. Generally, it is the transition from the nurturing, intimate environment of high school to the more open, independent study style that students find challenging. There are other students who may also be returning to study after a break, or international students who may be feeling isolated. These situations are where the advantage of a specially designed program with activities, workshops and interests focused on the selected topic of media studies may provide extra support and encouragement to study. For McFarlane, he understands mentoring as:

> not just teaching, but it's also connections. It's learning how to make connections as well as learning whatever it is that is being mentored to you, but there's more to mentorship than just being mentored. Without a mentorship, you can't reach the connections that you want. (McFarlane as cited in Meehan, 2018)

The establishment of a network is an exercise in relationship building and trust. A good network is genuine and authentic; it is an avenue to help others while nurturing one's career. In *The Art of Mentoring*, McFarlane describes the negatives that can occur in mentoring relationships. From personal experience, he learned that not all mentors and mentorship programs meet professional standards. As previously discussed there is a growth in advertised mentorship programs that are supported by reputable educational institutions. However, it is possible, given the dearth of academic research in the area (as discussed in Chapter 2) that they may fail to deliver a program where practices are developed from research methodologies. These programs also do not seem to make a practice of engaging with industry professionals. Recently, posts from Not for Profit (NFP) and Non-Government Organisations (NGO) on social media outlets offering mentoring programs for mentors and mentees have increased. Of particular interest is Marrickville Community Training Centre (MTC). This website is just one example of many others that "pop up". Their websites offer mentoring for Year 11 and 12 students with anyone who is interested in becoming a mentor in '3 simple steps'. It is a situation that is becoming more commonplace with mentorship programs, generally, across the education sector. Students need some ways of being assured that the program they choose is established:

> to help an individual change the course that they were otherwise on for the better and helps guide them along, reaching a goal that perhaps was higher than they thought they could achieve. (Nori as cited in Meehan 2018).

As Nori states in The Art of Mentoring video, this is a sound benchmark to apply when considering joining a mentorship program. All four interviewees in The Art of Mentoring, expressed in a variety of ways that the most important part of any mentorship or any

mentoring program is the relationship between the mentee and mentors. Once the relationship is formed, it can be the beginning to a whole new learning experience.

Review of a Media Mentorship Program - SBS NITV Media Mentorship Program – A Case Study

Local examples of mentorship programs provide background information about what is required to make a program succeed. Programs like the SBS NITV Media Mentorship Program have been designed to help address the issues linked to the retention of culturally diverse students in territory education. This particular program targets media students. The SBS NITV Media Mentorship Program is an example of an established formal mentorship program, which as Redmond states:

> Planned [formalised] mentoring systematically addresses causes of culturally diverse student attrition and delayed graduation by (a) promoting greater student/faculty contact, communication and understanding; (b) encouraging the use of university resources designed to aid students with non-academic problems; (c) intervening promptly with academic difficulties; and (d) creating a culturally validating psychosocial atmosphere. (Redmond, 1990, pp.199)

At the initial meeting in which Macquarie University, SBS, and the Victorian Ethnic Communities Council (ECCV) convened to discuss the issues raised at the ECCV 2010 forum Spotlight on Stereotypes, the ECCV proposed a media mentorship program for young people from a refugee background studying media at the university level. SBS agreed to provide mentoring support to students of Macquarie University. The Ethnic Communities' Council of NSW (ECC NSW) took on a partnership role. Macquarie University worked with the partners to develop a dynamic mentoring program for students from a culturally and linguistically diverse or refugee background in the media program at Macquarie University. Now in its eighth year, the program has developed and adjusted to accommodate staff movements and funding demands, while focusing on the mentees' needs and the shifting trends in the media industry.

From February 2015 to March 2018, I was the first non-academic, industry professional in the role of Program Manager of the SBS NITV Media Mentorship Program. Upon commencing the role, it became evident that parts of the program required updating. During that period, the program was funded by the Australian Federal Government's Higher Education Participation and Partnerships Program (HEPPP). This funding, along with administrative support from the Widening Participation Unit of Macquarie University, gave financial stability to the program. The program focused on the mentees' needs and their professional development rather than searching and applying for funding. In a soon-to-be-published internal case study, Sonal Singh, Manager, Widening Participation Unit, Office of the Pro Vice-Chancellor (Programs & Pathways) stated:

> We have had fabulous feedback from participants and partners and are already seeing increased retention rates at Macquarie from students who are engaged in this program. Evaluation outcomes document the longevity, growth, and diversification of this program, and the scale of university-external partnerships have been truly impressive (Macquarie University, 2018).

This positive feedback is verified by the rigorous reporting that is a fundamental requirement of any funded program. This documentation is feedback to the funding body, in this case, the federal government. For funding to continue, there needs to be evidence of achieving desired outcomes. Secured funding assures the continuation of programs like the mentorship program, creating stability amongst staff, thereby increasing staff retention. As mentorships are built on relationships, to have continuing staff members adds to the support and assistance available for the mentees and mentors.

From 2015, only students of Aboriginal or Torres Strait Islander background or from culturally and linguistically diverse (CALD) background or refugee background and from low socio-economic (SES) background were eligible to apply for the program. Low SES is determined by proxy indicators, such as primarily location postcode and also Centrelink

income support, Health Care Card Eligibility, and First-in-family at time of application for admission to University.

The program has three stages; based on feedback from all stakeholders, appropriate changes are made. In 2015, the stages of the program followed this brief outline:

- Year 1: Activities, workshops, networking events and general introduction to program and partner organisations;
- Year 2: Development of mentor/mentee relationships. Mentors are assigned a mentee in preparation for work experience placements. Continued connection with activities;
- Year 3: Opportunities for work experience placements with SBS and NITV (Workplace Induction). Continued connection with activities and "peer mentoring" by Year 3 mentees.

From the feedback received in 2015 from both Macquarie University mentees and the selected mentors at SBS and NITV television, it became evident that changes needed to be made to the second year of the program. Following the first year that was well structured and engaging with regular workshops, group activities to media events, studio visits and a group trip interstate, the second year fell flat with minimal contact with the group and the staff. The sole activity was designed as an "ice-breaker" event that would then lead into the Year 3 work placement experience. The rationale was that a relationship would develop between the mentor and mentee, establishing the perfect setting for the work placement the following year. The success rate was negligible. While good in theory, the structure of the process needed more support and input from media professionals. Both parties to the mentorship needed more guidance in establishing the bond so that it could develop into a fruitful mentoring relationship. However, neither the time nor the human resources were allocated to the plan.

A different approach was undertaken to stimulate growth and create longevity for the program. The stability of the program also needed to be re-established, as there were five staff changes in the program during this time. Although new staff brought fresh ideas and a different approach, it is the familiar face and the consistency of that person being there that is important to these students, especially those students from a refugee background. It is this particular group that benefits most from the stability of the program. By implementing the changes suggested by the mentees and mentors to the second year program it demonstrated that their voices were heard and respected while giving ownership of the program to those involved. Kaye Harrison, an independent documentary filmmaker, is now manager of the SBS NITV Media Mentorships program and also an interviewee in *The Art of Mentoring* video. In her interview, Harrison expresses that;

> It's really just passing on your own knowledge and being supportive and encouraging. That can go a long way. I know in my own career, from my own experience, that's really helped me, and I really, really value those relationships that I had (Harrison as cited in Meehan, 2018)

Through the activities and implementation of strategies, the program has improved not only access to undergraduate courses but also retention and completion rates for students from CALD, Indigenous, and low SES backgrounds. Below are examples of the achievements made by 2 students who have participated in the SBS NITV Media Mentorship Program.

Figure 3.1. Mentor, Hugh Riminton with Third Year Mentee Dalia Qasem completing her work placement at Channel 10, Sydney. 5 September 2018.

Figure 3.2. SBS NITV Media Mentorship Program Mentee 2015–2017, Hekmat Hozilah, Bachelor of Media Graduation Day Facebook post. 24 September 2018.

In the Art of Mentoring video, Harrison says:

> I think diversity in the media is essential because I think we need a range of perspectives and points of view. I don't think it's really healthy to have one point of view. I think also we need a media that reflects the community we live in, in Australia, multicultural community. I think it's important from the community's point of view that they have their culture, their views, reflected in the media (Harrison as cited in Meehan, 2018).

The SBS NITV Media Mentorship program is an example of how a specifically designed program deals with these particular issues. In this instance, it has been a slow but steady build that with the assistance and support from various sectors of the community continues to grow towards achieving the aim of making the changes to reflect a culturally diverse Australia media.

Conclusion

This thesis explored and discussed mentoring and mentorship programs, particularly within the media industry, as one avenue whereby individuals from culturally and linguistically diverse (CALD) backgrounds may be able to gain experience, seek advice from mentors, and form strong networks. The aim of these mentorship programs is to enable young people to enter the media industry, which is currently seen as dominated by white Anglo-Saxon workers. In this way, mentorships may be able to contribute directly towards increasing the cultural diversity of the media.

The research questions which guided this thesis are: 1) what are mentorships?, 2) what are media mentorships?, and 3) what are the roles of media mentoring in a culturally diverse Australia? The video *The Art of Mentoring* responds to these questions by presenting four interviews exploring some of the ways that mentoring, and mentorships have shaped their acquisition of knowledge in the media industry. From the interviews, new knowledge on mentoring and mentorship programs has been recorded. *The Art of*

Mentoring uses only 15% of all the material gathered during the interviews. The full transcripts are available for viewing and will be further utilised for future research on this topic. The research summarised in this thesis has provided the first step towards further examination of media mentorships in Australia.

There are numerous questions that could be 'starting points' to continue with from this study. To begin with, there is more information to be sourced from the remaining unused video interviews of *The Art of Mentoring*. Due to the duration set for this thesis a concise piece was created; however, there are 4 hours of footage that can be examined and utilised for future research on topics such as the increasing negative outcomes and abuses of mentorship programs and mentoring relationships. Further research should also include mentorships in media as well as other minority groups, such as women, race, disabilities, and issues pertaining to individuals living in rural areas. Consequently, there remains a need to continue investigating the role of media mentorships in a culturally diverse country like Australia.

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Appendices

Appendix A. The Art of Mentoring

The Art of Mentoring is a short documentary video interviewing mentors and mentees from CALD backgrounds, exploring some of the ways that mentoring, and mentorships have shaped their acquisition of knowledge in the media industry.

To view *The Art of Mentoring* video go to:

EITHER

https://www.dropbox.com/sh/zu7u99bjo3wekgz/AAAmDMGn7QBAqwLuEz52sUyKa?dl=0

password: mres2018

OR

https://vimeo.com/295996762

password: meehan2018

Appendix B. Ethics Application Ref: (5201800232) - Final Approval

To: Dr Karen Pearlman <karen.pearlman@mq.edu.au>
Cc: Faculty of Arts Research Office <artsro@mq.edu.au>, Ms Margaret Elizabeth Meehan <margaret.meehan@students.mq.edu.au>
Bcc:
Date: Tue, 17 Apr 2018 12:31:03 +1000
Subject: Final Approval - Issues Addressed - Ref. no. 5201800232
Ethics Application Ref: (5201800232) - Final Approval

Dear Dr Pearlman,

Re: 'The Art of Mentoring: examining some practices of media mentorship in culturally diverse Australia'

Thank you for your recent correspondence. Your response has addressed the issues raised by the Faculty of Arts Human Research Ethics Committee.

Approval of the above application has been granted, effective 17/04/2018.

This email constitutes ethical approval only.

If you intend to conduct research out of Australia you may require extra insurance and/or local ethics approval. Please contact Maggie Feng, Tax and Insurance Officer from OFS Business Services, on x1683 to advise further.

This research meets the requirements of the National Statement on Ethical Conduct in Human Research (2007). The National Statement is available at the following web site:

http://www.nhmrc.gov.au/_files_nhmrc/publications/attachments/e72.pdf.

The following personnel are authorised to conduct this research:

Dr Karen Pearlman

Ms Margaret Elizabeth Meehan

NB. STUDENTS: IT IS YOUR RESPONSIBILITY TO KEEP A COPY OF THIS APPROVAL EMAIL TO SUBMIT WITH YOUR THESIS.

Please note the following standard requirements of approval:

1. The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Human Research (2007).

2. Approval will be for a period of five (5) years subject to the provision of annual reports.

Progress Report 1 Due: 17/04/19
Progress Report 2 Due: 17/04/20
Progress Report 3 Due: 17/04/21
Progress Report 4 Due: 17/04/22
Final Report Due: 17/04/23

NB: If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:

https://www.mq.edu.au/research/ethics-integrity-and-policies/ethics/human-ethics/resources

3. If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).

4. All amendments to the project must be reviewed and approved by the Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:

https://www.mq.edu.au/research/ethics-integrity-and-policies/ethics/human-ethics/resources

5. Please notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that affect the continued ethical acceptability of the project.

6. At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at the following websites:

https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central

https://www.mq.edu.au/research/ethics-integrity-and-policies/ethics/human-ethics/resources/research-ethics

If you will be applying for or have applied for internal or external funding for the above project it is your responsibility to provide the Macquarie University's Research Grants Management Assistant with a copy of this email as soon as possible. Internal and External funding agencies will not be informed that you have approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this email.

If you need to provide a hard copy letter of approval to an external organisation as evidence that you have approval, please do not hesitate to contact the Faculty of Arts Research Office at ArtsRO@mq.edu.au

Please retain a copy of this email as this is your official notification of ethics approval.

Yours sincerely
Dr Mianna Lotz
Chair, Faculty of Arts Human Research Ethics Committee
Level 2, The Australian Hearing Hub
16 University Avenue
Macquarie University
NSW 2109 Australia
Mianna.Lotz@mq.edu.au