

A black and white photograph of a woman wearing a hijab, smiling broadly. She is looking towards the camera. The background is blurred, showing what appears to be a railing or fence. On the right side of the image, there is a decorative pattern of small, overlapping red circles.

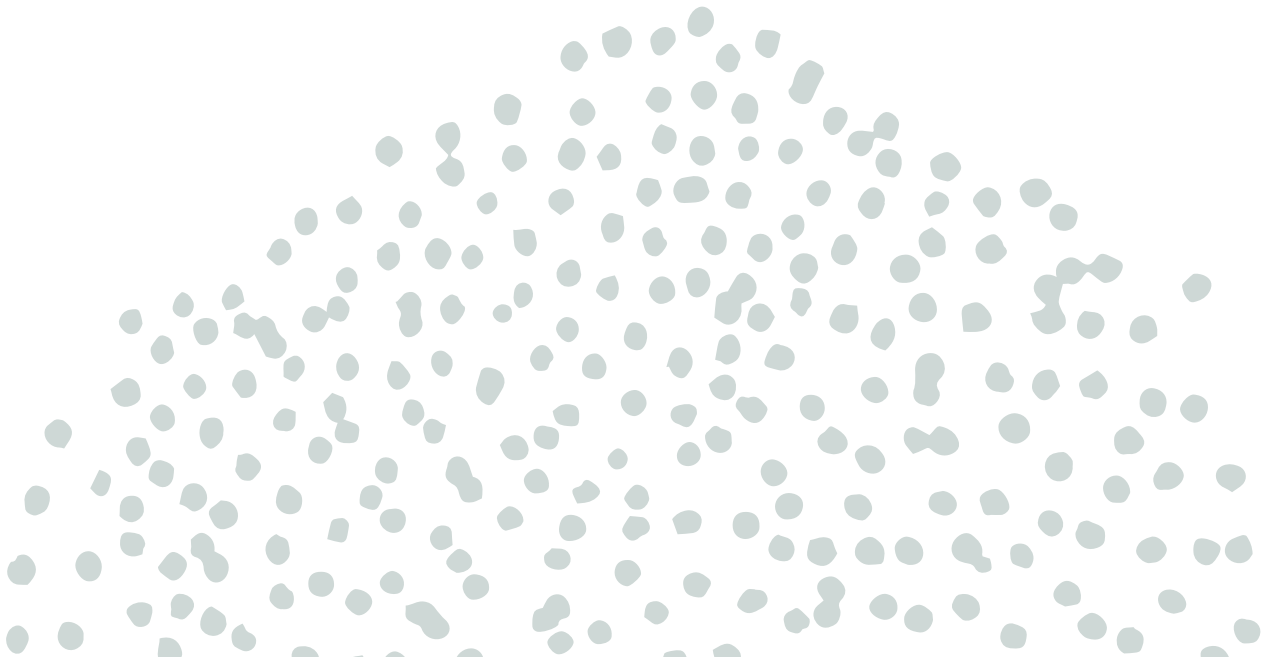
# Welcoming Cities

**Inclusive Communications Toolkit**



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# 1. Introduction

The Inclusive Communications Toolkit supports councils to strengthen engagement and relationships with diverse communities. It provides advice and information for councils on how to speak to everyone, no matter where they're from, or what language they speak. Whether it's rubbish collection details, or a state government emergency mandate, people need easily accessible information. After all, if people can't readily understand the information that councils share, they won't feel valued, or welcome.

Welcoming Cities is an Australian network of local councils that are committed to an Australia where everyone belongs. We recognise that local councils are best placed to understand the complexity and diversity of their communities, however, they often engage in this work with limited resources and support. This toolkit identifies leading communications practice and provides examples of how councils can best reach everyone.

The strategies provide guidance on many aspects of inclusive communications, including how to tap into new channels and how to engage with translators and different media. As with most of Welcoming Cities' resources, it is not an exhaustive compilation of solutions, but it can be adapted and shaped to fit within your own council's communication needs.

We understand that councils across Australia are at different stages of communications planning. While some regularly engage with all their communities, other councils are just beginning their journey and have yet to engage with inclusive communication strategies. Wherever you are on your journey, we are here to support you. All people benefit from inclusive, considerate strategies and these guidelines exist to advance the conversation.

Sebastian Geers  
National Manager, Welcoming Cities



# 2. An inclusive approach works

Australia is one of the most ethnically diverse countries in the world. The people who live here hail from around 190 different countries and speak over 300 languages. More than 20% of us speak a language other than English at home, and 26% were born overseas<sup>1</sup>.

To communicate effectively with the Australian public, we need to consider our diverse populations. This calls for inclusive, considerate strategies that speak to everyone.

Communicating inclusively means more than direct translations – it’s establishing mutually beneficial relationships with community leaders, applying thoughtful localisation to messaging, and developing material that truly resonates. When you communicate using an inclusive, localised approach, you’ll provide communities with communications in a form they can trust, understand and act upon. It ensures the messages travel to everyone.

This toolkit will equip your council to go further in your communications and to reach all of the communities that live in your municipality. It is broad in scope, not just for those working in communications or community development departments. It is for employees from all areas, as well as community leaders and other stakeholders who liaise regularly with diverse communities.

## Learning from experience

In 2020, COVID-19 hit Victoria harder than anywhere else in Australia. Outbreaks were common in local government authorities made up of many residents whose first language was not English.

Many examples in this toolkit are learnings from the Victorian Government, and in particular, their response to the COVID-19 pandemic. Though these messages were put out at a state level, the learnings can also be applied locally. The strategies implemented provided us with an excellent learning opportunity because communications with diverse audiences at this scale is not often called for.

Other examples are from councils that already engage with their diverse communities and these councils provided great insight into their organisation’s inner workings. While the focus is on Victoria, the learnings can also be applied anywhere.

# 3. Communications strategy checklist

Traditional models for mainstream communications can alienate and bar entire communities from vital information. This checklist ensures that diverse audiences are considered in all communication strategies.

Check	To Consider
✓ The make-up of the community	<ul style="list-style-type: none"><li>What language(s) do they speak at home?</li><li>What is their English proficiency?</li></ul>
✓ The audience’s country of birth or ancestry	<ul style="list-style-type: none"><li>How long have they been in Australia</li></ul>
✓ Visa types	<ul style="list-style-type: none"><li>Can be an indicator of potential need e.g. humanitarian arrivals are likely to have different immediate needs</li></ul>
✓ Literacy in the audience’s first language	<ul style="list-style-type: none"><li>How large is this audience?</li><li>How much do they need translated materials?</li></ul>
✓ Which communication and engagement channels are already established?	<ul style="list-style-type: none"><li>Are they sufficient to reach the intended audience?</li><li>If not, how else can you reach them?</li></ul>
✓ Are there any existing contacts or relationships between council and these audience groups?	<ul style="list-style-type: none"><li>Are there representatives on Council Advisory Committees</li><li>Are there existing relationships with community members through community centres, libraries or other networks?</li><li>How will council try to build trust &amp; share messaging</li></ul>
✓ Are there individuals from the target audience working in the council?	<ul style="list-style-type: none"><li>Who makes up your workforce?</li><li>Is this appropriate to ask all staff to share with their personal networks?</li></ul>
✓ What are other departments doing?	<ul style="list-style-type: none"><li>Is there a crossover? Can you work together?</li></ul>

<sup>1</sup> 2016 Census



# 4. Reaching everyone in your local area

Every council in Australia is made up of people from diverse backgrounds and experiences, so when crafting your communications campaign it's important you consider all of these people. If you don't, you won't reach everyone in your community. You might need a mix of different materials, including written, visual and audio. These may also need to be translated.

## Identifying channels

To reach all people, different communications channels must be considered. As a general rule, the longer a community has been settled in Australia, the more community infrastructure it will have. That means communities that have been here for some time will have dedicated, in-language media, plus strong community groups and support organisations. Other communities won't yet have this foundation, and if they do, it may be in fledgling stages.

The way you communicate, therefore, will depend on how much community infrastructure exists. Table 1 Communication Channels outlines the best methods for engaging with established and growing communities.

Methods for engaging with established and growing communities:

- Face-to-face engagement with community leaders and organisations is the strongest option, particularly for reaching groups with fewer established networks.
- Digital channels, such as private social media groups and messaging apps, can be used to reach the vast majority of groups. Some groups favour particular channels. For example, WeChat and Weibo are very popular among Chinese communities.
- Paid advertising in digital channels can be targeted effectively to many established groups, depending on the size of the community in your area.
- Traditional media outlets (radio, print and TV) outlets exist for most established groups.

## Which channels to use

To be effective, a campaign must use the right channel for the intended audience. Table 1 Communication Channels can be used as a reference to help you understand what channel is best suited to the audience you are trying to reach.

Table 1: Communication channels

Channels to reach diverse audiences	Audience size	
	Established	Growing
Print media	√√	√
Radio	√√	√√√
TV	√	-
Digital advertising	√√√	√
Social media groups & messaging apps	√√	√√√
Community organisations	√√	√√√

Note: Channels refer to outlets specific to target communities, not traditional 'mainstream' media. e.g., in-language newspapers or radio stations.

For both established and emerging audiences, a community and stakeholder engagement approach is extremely effective. As communities become more established, more traditional methods of advertising and public relations become more viable.

# Case study

## A new way of sharing Diverse communities and the COVID-19 pandemic

COVID-19 presented one of the great communications challenges in living memory. While it was a shared, global phenomenon, the approach to safety varied from country to country, and from state to state within Australia.

In a country as diverse as Australia, everyone needed to understand the rules – wherever they were and no matter what language they spoke. This presented a unique challenge to our governments at all levels: how to ensure everyone knew how to keep themselves, and their communities, safe.

One method employed by the Victorian Government was to create stakeholder packs. The packs contained materials for community leaders and organisations to share through their own channels, which often included private social media groups and message threads.

This method proved extremely effective in reaching multicultural groups across Victoria. Throughout 2020, more than 60,000 resources were downloaded and shared through these community channels.

### Key takeaway

Sometimes, the best place to hear important information is from someone you trust. Members of your community have existing relationships and are often happy to help get information out.

# The communications mix

In any communications campaign, employing a mix of communications tactics increases its efficacy. For diverse communities, this is no different.

Table 2: Communications mix for reaching a diverse audience

Tactic	When to use
Advertising	When you want to broadcast your message to a large audience. Digital advertising is effective in reaching many diverse audiences at a local level, and more established groups often have traditional media outlets you can advertise in (radio, print).
Co-design	<p>When you are targeting diverse audiences, it is always better to involve them in planning the communications campaign.</p> <p>In your co-design sessions, you can invite members of target communities to ask them:</p> <ul style="list-style-type: none"><li>• What messages will resonate?</li><li>• What channels will be best?</li><li>• What information do people need to know?</li></ul>
Media relations	<p>Often, diverse media will be statewide or national in scope. For councils, this can make them a less targeted channel than local initiatives.</p> <p>Depending on the campaign or story, state outlets could be viable. There are also opportunities to engage community radio stations serving specific local areas.</p>
Community engagement	<p>When you want to engage target communities with authentic, two-way communications.</p> <p>This is particularly important if there are changes that will impact residents at a local level, e.g., a new development or change to council services.</p>
Stakeholder engagement	<p>When a message is highly important to a community, e.g., a public health message, or a change to parking laws in the local area.</p> <p>Avoid engaging stakeholders to share your information if your campaign is not vital. If you do, you risk stakeholder fatigue and a loss of trust that you value their time and contribution.</p>
Translations	Depends on the community you are trying to reach. See section 5 for more information on translations.



## Understanding your audience

Developing your communications mix is important, because different people trust information from different sources.

People in your intended audience might:

- mistrust government organisations, based on experiences in their home countries or in Australia
- trust government authorities a great deal
- have low literacy levels, but pay close attention to in-language radio
- be fluent in English and pay attention to English media, rather than in-language sources.

No two people are the same. That's why it's important to engage your communities as often as possible, to understand what works for them, and to build your communications tactics accordingly.

## Case study

### Towers in lockdown *Taking matters into our own hands*

During Melbourne's COVID-19 lockdown, certain public housing towers in North Melbourne were pushed into a hard lockdown before the rest of the community. In-language government communication was not available at the start, which meant the community took matters into their own hands.

Moonee Valley Council had faith that residents understood the ever-changing situation. Rather than try to solve the issue themselves, they made sure they were talking to the right individuals and partner community organisations.

Community members offered their expertise to translate information and shared it through messaging apps. People within the community also realised that government information is not always trusted, so they called each other and the correct information trickled through.

Ahmed Dini, one of the building's residents, said, 'The 1800 number is really foreign to my Somali community. We would never pick up the phone to ask for help. We go to our neighbours.'

### Key takeaway

Working with the community to give them information is an incredibly effective way of reaching people through a channel they trust. Community engagement works best if existing relationships have already been built: it's much harder to start developing relationships in the middle of an emergency.

# 5. Translated materials

Sometimes you will need to provide translated information to reach diverse communities. Understanding when you do (and don't) need translation is important for any communications campaign.

## When to translate

You need translated information when target audiences for your campaign have:

- low English proficiency
- speak languages other than English at home
- have told you translated information is valuable.

The best way to find out if translated information would be useful is by asking people in the community, but secondary sources are available if consultation is not yet viable. A good option here is to use data from the Census – however, keep in mind that Census data doesn't tell the whole story. Some people are hesitant about providing information to the government because of prior bad experiences and trauma. That's why it's always best to ask people (or organisations) working in the community about their language preferences.

**Australian Bureau of Statistics (ABS),  
Census of Population and Housing  
[www.censusdata.abs.gov.au](http://www.censusdata.abs.gov.au)**

The Census of Population and Housing (Census) is the largest information-gathering exercise conducted in Australia. It provides a snapshot of Australia every 5 years, showing how we are changing to help us plan for the future.

Census data provides a good starting point to identify and analyse audience segments. Key information to look at includes country of birth, languages spoken at home, proficiency in spoken English, age, education, employment status, employment industry and length of time in Australia.

This data can help you build an understanding of the characteristics of the communities in the regions you need to target. It can help you to develop tailored and targeted communication and engagement approaches.

Results from the Census are available from the ABS website in a range of formats:

- Quickstats provides summary Census data for an area, including some basic cultural diversity information on a webpage.
- Community Profiles provide more detailed Census data for a selected area in an Excel spreadsheet.
- Table Builder allows you to register for a free account and create tables, graphs and maps of Census data tailored to your needs (with some restrictions on which datasets can be combined).

Custom datasets are also available (fees apply) from the ABS, and can be requested using their data request form:  
**[www.abs.gov.au/contact](http://www.abs.gov.au/contact)**.

You can use Census Table Builder to understand which languages are spoken at home and the English language proficiency of people in your local areas. This will help you work out the priority languages in your council area.



# Priority languages

Identify the priority languages for your communications in a number of steps:

- 1. Understand what languages are spoken in your community.
- 2. investigate the number of people who speak those languages and who also have low English proficiency.
- 3. Focus on the intersection of these two factors often suggests an audience that will value translated information.

## Example

A suburb in your municipality consists of:

- 1,500 people who speak Greek at home
- 1,200 people who speak Mandarin at home
- 1,000 people who speak Spanish at home

And

- 20% of people who speak Greek have low English proficiency
- 50% of people who speak Mandarin have low English proficiency
- 30% of people who speak Spanish have low English proficiency

Which languages would you translate to?

The likely answer is all of them. However, these numbers also show that:

- 600 people speak Mandarin and have low English proficiency
- 300 people speak Greek and have low English proficiency
- 300 people speak Spanish and have low English proficiency

In this instance, Mandarin might be considered a tier one priority language, with Greek and Spanish being tier two. That’s because even though more people speak Greek at home, there are fewer overall who don’t also speak English, making Mandarin the language of greatest need.

Translated information is important for all three groups, but knowing the numbers helps you allocate resources according to where they will have the greatest impact.

It’s also important to consider smaller communities with high percentages of low English proficiency, as they’re unlikely to be reached through other channels.

# Translation, localisation and transcreation

Once you’ve worked out what languages to translate into, it’s time to work out what process will work best. Generally speaking, there are three options to choose: translation, localisation or transcreation.

Table 3: types of translation

	Translation	Localisation	Transcreation
What?	<p>Translating information directly from one language to another.</p> <p>Information is not adapted to a local context – it is a straight translation from language to language.</p>	<p>Information is translated with a local lens applied.</p> <p>The meaning stays the same, but the type of language used is adapted to the local context. This requires translators who are familiar with the local area.</p>	<p>Information is adapted with the local community, for the local community.</p> <p>A co-design process, where messaging is changed to suit the audience. It’s not a translation from one language to another; it adapts the message to make it as relevant as possible to the target community.</p>
When?	<p>When resourcing is limited, but there is an identified need for translated information.</p>	<p>When your issue needs local, contextual relevance.</p>	<p>When you have the opportunity to create communications materials with and for the community.</p>





## Engaging and working with translators and designers

Engaging translators requires due diligence to ensure quality control. There are many important steps to follow.

### Prepare

Prepare your materials for translation. That means removing jargon and being as simple as possible. Take a sentence such as, 'Council is undertaking community consultation on the proposed shopping centre redevelopment.'

This could be changed to, 'Council is speaking to people about the shopping centre upgrade.'

Provide additional clarity by adding briefing notes and contextual information for your translator. This could include a direction to keep proper nouns (for example, street names) or to give extra context for terms that might not have a direct translation.

### Translate

Engage a NAATI-accredited translator to translate your materials.

NAATI stands for National Accreditation Authority for Translators and Interpreters.

NAATI-accredited translators and interpreters are bound by a code of conduct, and have undergone training and examinations to ensure their language skills are of a certain level. You can find a NAATI-accredited translator through their database, or contact a communications or translation agency to help.

### Check

Engage a second NAATI-accredited translator to ensure the work of the original translator is correct.

### Design

Sometimes documents need to be designed, and in these cases, it is best that the pool of designers includes those from diverse communities. Council's procurement policies may take this into account, but if they don't, encourage the department to set up an equitable framework.

### Re-check

Once your final design is ready and the translated text has been added, have the text checked again to make sure no accidental errors have been introduced during the design stage.

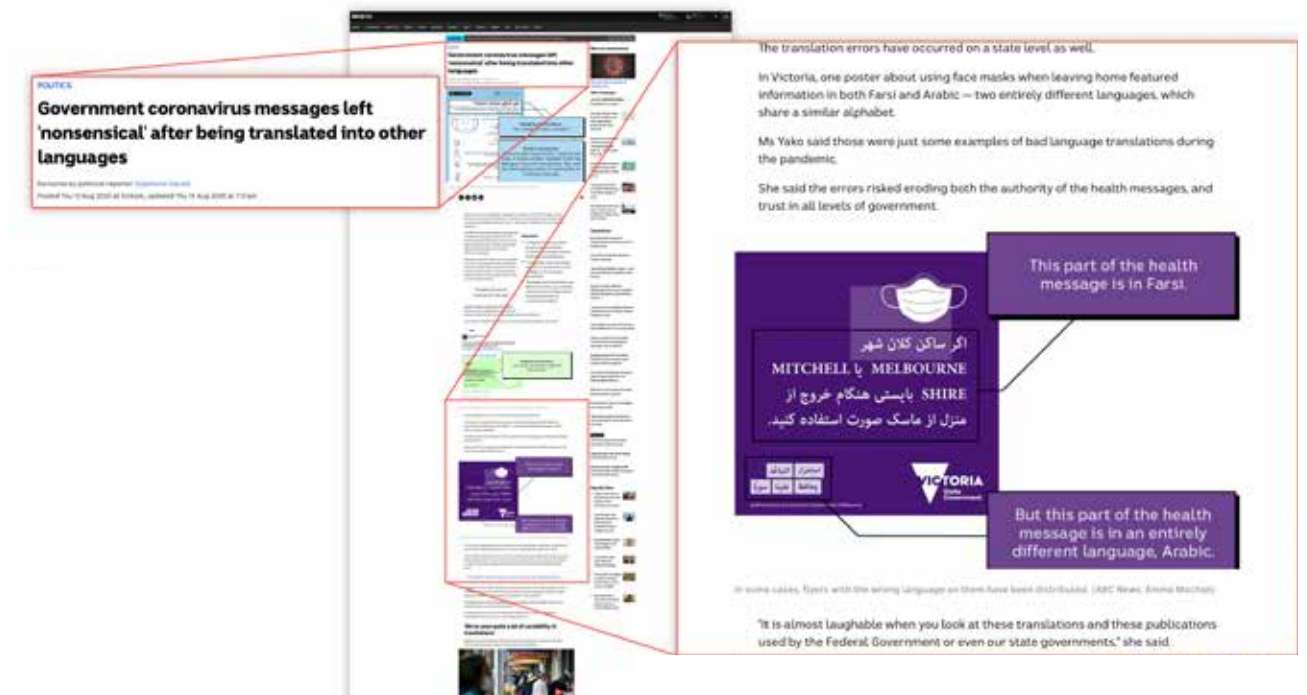


## Case study

### When things go wrong *The importance of double-checking*

During the Victorian COVID-19 lockdown, tens of thousands of resources needed to be made in more than 50 languages. Every effort was made to have every resource checked, but sometimes, things were missed.

And when things went wrong, people noticed.



This resource, developed by the Victorian Government, was updated and corrected as soon as the issue was raised – but by then it was too late for many in the intended audience, who had lost trust in its authority, and for the media who reported widely on the error.

### Key takeaway

Having resources checked after they are designed is essential. Even with all these efforts, sometimes a mistake will be made, and when that happens, own it. And then fix it.



## The user journey

When you're creating translated assets, consider the user's journey. If your material has a call to action, such as a link to click or a number to call, what happens when someone follows it? Try to imagine it from your audience's perspective. If you only speak English, imagine you've read a poster that explains a change to the parking laws outside your house. Now imagine that you type the link into your phone and it takes you to a page in a completely different language.

Keep this in mind when you create translated materials. If it has a link, where does it go? Is there further information available in the target language? If not, this is not an easy user journey.

## Checking the material in context

It's important to check written text in the right context. For example, when you paste languages that read from right to left into Instagram, letters can become misplaced.

## Multilingual materials

Bilingual or multilingual materials are an excellent option for reaching several diverse communities in the one place. These are materials that have information in multiple languages on one piece of collateral, for example, a poster that has the same message repeated in five different languages.

By having information in English as well as in other languages, you make your collateral accessible across generations and across language groups.

"When creating translated materials, keep in mind how they'll look where you plan to publish them. If you can, check them in the context where they'll be shared".





# 6. Creating content with and for communities

Feedback from the community tells us that working with them directly makes them feel valued and appreciated. Knowing when and how to engage in a co-design process can help take your communications to the next level.

## Involving the community: when and how

Involve the community you are targeting in your communications as often as possible. This could take many forms – from inviting members of the community to co-design workshops, to testing the material with target groups.

Type of engagement	When to engage	How?
Co-design workshops	If a campaign is targeted to a specific group	<p>Co-design workshops can take many forms. Look on them as a community brainstorming session.</p> <p>Invite members of the target community, and present them with the challenge you are looking to meet. Work together to come up with solutions that will be relevant to their community. Most importantly, co-design shifts the balance of power. You are not simply getting input; you are creating something together. This creates ownership of the information resource and usually has a better outcome.</p> <p>Remember to keep an open mind in co-design. The people you invite will have a better understanding of their community than you do, so value their ideas.</p>

Type of engagement	When to engage	How?
Surveys	To gather quantitative insights from a community	<p>There are a number of survey platforms you can use to create simple surveys, like Google Forms or SurveyMonkey.</p> <p>Surveys are a useful tool for gathering data from a broad and diverse range of people in your community. By including questions about cultural background, you can build your understanding of the different preferences of members of the community.</p> <p>If possible, you can distribute surveys in partnership with community leaders and/or organisations.</p> <p>You may consider providing these surveys in multiple languages.</p>
Interviews	To gather qualitative insights to inform a campaign	<p>When co-design workshops aren't possible, interviews are a good option to gather feedback and insights from the community.</p> <p>If you're able to talk to community leaders or representatives from community organisations, they are often a great source of information on how their communities feel. But remember, no one person can speak for everyone in a community.</p> <p>If you have the time and budget, speaking to a broad range of people in the community is a great option to help you understand what people are thinking and feeling.</p>
Focus groups	To gather qualitative feedback on a campaign	<p>Co-design is for developing ideas; focus groups provide feedback on the ideas and help you refine them.</p> <p>When you are preparing to launch a campaign, focus groups are a way to gather feedback from your target audience. Engaging diverse communities in these sessions can help you understand how communications can be adapted and refined to suit diverse audiences.</p>

## The value of video

Video is one of the most effective methods to engage the community. It is often the most accessible form of content. Remember, not everyone is literate, so having someone speaking in a video, with captions and in-language where appropriate, makes your content available to a much wider audience than text alone.

During the COVID-19 lockdowns in Victoria, video proved itself to be the most popular format in the Victorian Government's content mix. It was downloaded the most by members of the community, and shared the most across individual's owned channels. These videos featured well known people reading the message in the language of the target community.



## Creating videos with the community

Generally, video content performs best on social media – no matter what audience you're targeting. This is because it's prioritised in the feed – meaning more people are likely to see it.

Video content is also more accessible, no matter what language people speak. Video (and audio) content ensures people can engage with your content, even if they can't read.

Video content ideas could include:

- a piece to camera from a community member
- a recording of a panel event
- a demonstration of how to use a specific council facility
- a snippet of an event or function.

Ideally, invest in creating high-quality video content. When possible, work with professional videographers and editors in the community. A smaller budget doesn't mean video content is out of reach. You can have great success editing together footage of people from the community, even if they film it themselves. Most people have a good quality camera phone, so with some simple guidance, they should be able to produce a decent quality video.

### Checklist for remote recording

When you can't be present for the filming, it's a good idea to make a plan for how to manage it. Before you start, confirm the type of recording you'll do ahead of time. Are you going to record someone live via a videoconference, or ask them to film themselves? There are pros and cons to each.

### Videoconferences

With videoconferences, you're able to ask questions live and react to what your interviewees say, which can be lively and engaging. However, if the internet connection isn't good, your recording won't be either. Keep in mind that most people rely on non-verbal cues to create meaning, and these can be harder to identify in a video call.

### Subjects filming themselves

If you ask your interviewees to film themselves on their phones, the quality will be much better. However, you won't be able to interact and ask questions live; you will have to rely on whatever is sent.

Before you film remotely, it can be useful to send your interviewees some guidelines for filming, such as those provided here, to ensure the best outcome. Also let participants know whether you'd like the video filmed in portrait (with the phone vertical) or landscape (horizontal), depending on where you'll place the video. An Instagram story or TikTok will work better in portrait, but a video that is going to appear on your website or other social media channels will work better in landscape.



## Guidelines for filming

- Choose a quiet location and minimise background noise where possible, for example, air conditioners and noise from open windows.
- Do at least one practice recording – especially if it's your first time using the technology or recording yourself.
- Avoid clothing that blends in with the background, or that is highly patterned or made from shiny fabric.
- Make sure your face is in the centre of the frame, and that you're looking straight ahead.
- Ensure your light source is in front of you, but behind the device you're using to film.
- Make sure your background isn't too cluttered, and there isn't anything in the background you don't want people to see.
- If possible, sit on a chair without wheels.
- Pause for a second before you start recording, and again before you stop recording to make sure you aren't cut off.
- Speak clearly and take as much time as you need.

## Image libraries

Finding images that represent diverse communities is a huge challenge, no matter what council you work in. While it might seem like a daunting task to start building your own bank of images, the benefits are significant. And, if you start small and add to it progressively, it doesn't have to be a huge undertaking.

### Getting started

First, agree with your team that you want to build your own image library. If you're able to make it a team effort, it'll be much easier.

Make a list of the type of photos to collect. Who needs to be represented? It might help to cross-reference with a council demographic breakdown. Make sure you think about all types of diversity, for example, people with disability, people from different cultural backgrounds, people with varying gender identities and people of all ages.

### Obtaining images

You don't need to stage photoshoots to start building your image bank (but if you have the time and resources, these can help ensure diversity in your images). It's likely your council runs events and you probably already take photos at them. Turning these images into a photo library can be simple, but it takes some effort and organisation.

If you can, engage a photographer to attend some of your events. If not, assign one (or more) people in your team to take photos. Instruct them to aim for candid shots of people enjoying the event, as well as photos of people smiling at the camera.

Finally, when inviting people to your event, make sure to let them know that their photo might be taken and used on council channels. Make sure you have clear signs that tell people that they might be photographed, and ask them to tell a photographer if they don't want their photo taken. You could have a system like a certain coloured wristband, or seating locations to indicate which people don't want their photo taken.

### A note on consent

When you are creating visual content with people from the community, it's important to receive written consent before publishing anywhere.

Consent forms should include where the materials will be used, and the period of time in which you are able to use them.

You should also provide avenues for individuals to withdraw consent at any time. Events outside anyone's control can mean that people's willingness to be involved changes, and can potentially put people at risk. Giving people the option to withdraw consent can encourage them to participate.

An example image consent form is included as an appendix to this document. Please note, your organisation may have its own consent forms. It is very important any legal document, like a consent form template, is reviewed and approved by your legal team.

### Building the image library

Getting images is just the start – and probably what you do already. Storing them properly, and making sure they're used, is where it comes together.

Create a shared space on your server for images. Create a file structure that works for you and your team, that will make images easy to find, for example, start with the year, then label the event.

### Ensuring diversity in your images

With council events as the foundation of your image bank, diversity in your imagery depends on diversity at your events. If you engage with the diversity within your council, you should be able to start building a representative bank of images.

You may find, despite your best efforts, that there are gaps in your image library. If this happens, balance out the images. You could arrange a photoshoot, or put extra effort into inviting people from certain communities to your next event.



# 7. Engaging with media

## Choosing media

Often, you'll find community-specific media outlets are state or nationwide. However, there are more geographically specific outlets – radio stations in particular – that may be in your area.

Another option is to create multilingual advertisements and place them in local, English-language news outlets. You may also include multilingual information in council letters and newsletters to ensure community members stay informed of relevant information.

The best way to determine which outlets would work best is simply to ask people in your community. Ask the people you want to communicate with where they get their information. What media do they engage with? This will point you in the right direction.

## Pitching to in-language media: similarities and differences

Often, you'll find much of the process of pitching to in-language media is the same as pitching to English-language media. When you're building your in-language media list, there are a few things to keep in mind:

- **Language preference** – just because an outlet is serving a specific cultural audience doesn't necessarily mean they will publish in the language of that culture. Some outlets publish in English. Check by buying a copy of the paper or listening to the radio show. It's also worth asking the journalist or editor once you get in touch, and making the effort to produce translated materials when they're needed.
- **Format** – often, in-language publications are time-poor and understaffed. They usually prefer you to provide an article that they can insert into their publication as is, rather than having to write their own story. Again, understanding the language preferences of the outlet will help you know what material to provide.
- **Spokespeople** – sometimes, outlets will want a community representative to speak to your story. If you can, it's advisable to have someone from the community on hand to speak to the media on your behalf.
- **Payment** – outlets sometimes perceive government stories as advertising, and might ask for payment to place your story. If you have the budget, and the outlet serves a priority audience, it's worthwhile considering or negotiating payment.

Otherwise, pitching to multicultural outlets is much the same as pitching to mainstream English-language media. Send off your media release, call to follow up and work together to get the story across the line. Above all, try and build a mutually beneficial, and ongoing, relationship with these outlets.





# 8. The value of teamwork

If your council staff mirror the Australian population, you have a culturally diverse workforce.

This is a huge communications asset as long as it is treated with care and respect. Many staff are happy to communicate directly with their own communities, but it is essential that their cultural and psychological safety is front and centre in this process. There are opportunities in each state to engage staff in valuable cultural awareness and safety programs.

When asking staff from diverse backgrounds to communicate with their community, or to share their insights and experience with you, it is very important to have a strong and safe relationship first. Be wary of cultural nuances and the power structure of your organisation.

There are many reasons a person might not feel comfortable mixing elements of their culture with their employment:

- It can be challenging to mix personal and professional life.
- This work is usually in addition to a person's normal workload.
- An employee might not have strong connections to their cultural community, or might not have an influential role in that community.
- There may be safety and past trauma issues.

Whatever the reason for hesitation or reluctance, it is valid. If the answer is no, do not push further.

## Working out the potential

The first step in making the most of your team is working out who makes up your workforce. Always bear in mind that cultural diversity and connection to cultural groups is not always visible. It is best to approach all staff to ask. It can feel awkward to start these conversations, so approach respectfully.

Consider setting up a sounding board group that meets regularly. This could be an opt-in meeting where people's expertise is recognised. Collaborative forums like this are great opportunities to throw around ideas and ask for advice about particular communities. It is important that these meetings be recognised as part of the participating staff members' workload.

## Upskilling the team

A great option for members of your team who speak languages other than English is to pay to upskill them as NAATI-accredited translators or interpreters. In doing so, you're providing the team member with recognised accreditation, while adding a valuable new skill to your team. Once they're accredited, and depending on what they're comfortable with and what they are accredited to do, they can translate information, check translations from other sources, or interpret at events.

## Case study

### Creating Champions *How Hume City Council engaged the community*

During the COVID-19 lockdowns, Hume City Council faced a serious challenge. They had high COVID case numbers, but low testing numbers, which suggested that many cases were undetected. The council developed new strategies to encourage the community to get tested.

They created the Hume Health Champions, a group of people deployed to engage their own communities. The Champions were recruited from across Hume and they covered a cross-section of the community, chosen for their connections and ability to reach different people. There were 26 Champions in total, across 18 different language groups.

The Champions were given materials about COVID-19 and protective equipment to share with their community, they also received training on how to present information and how to manage difficult conversations and conflict. The strategy delivered a benefit to the community Champions in the form of practical training they could apply to their personal and professional lives, and a benefit to the council, who were able to get their messages out to the community.

The Champions also became the face of Hume's official campaign, making the advertisements even more effective, because they featured people the community already knew.

### Key takeaway

When you're asking members of the community to share your messages, there needs to be trust and a two-way conversation. Community members can be a great resource for getting your messages to the community, but that can't be taken for granted.



Appendix

Image consent form

The consent form below provides a template you can use and build on for your Council. Many Councils will already have a form they use, so the attached is intended as a guide only.

Highlighted sections should be updated based on the project. They include indications of how long the talent is providing consent for their image/recording to be used, and any payment for taking part.

Please note this is a guide only. You may require further legal advice on consent documentation.

Talent Release Form – Deed

	Producer (the “Producer”)	Participant (“You”, “Your”)
Name:		
Address:		
Phone:		
Email:		
Date:		
Description of the Project		
Include description of the project – What is it about? Who is it for? How will the images/videos be used?		

You have agreed to take part in the Project and give the Producer and its contractors the right to record and/or photograph (both audio and visual) (the “Recordings”) in connection with the Project.

You agree as follows:

- a. You are 18 years of age or older;
- b. The Producer, and its contractors, agents, clients, assigns, successors, licensees and others (the “Associates”) have the exclusive rights to the Recordings, including (without limitation) the rights to use, edit, adapt, copy, change, publish, broadcast and communicate the Recordings in the agreed media without restriction or limitation throughout the world subject to the limit of the agreed usage period;
- c. The Producer, and its Associates have the right to use Your name, likeness, or other information concerning You in relation to the Recordings subject to the limit of the agreed usage period.

- d. The Producer owns all rights, title and interest (including present and future copyright and any other present and future intellectual property rights) in the Recordings and You hereby expressly assign to the Producer any rights (including present and future copyright and any other present and future intellectual property rights) throughout the world that You may have in the Recordings subject to the limit of the agreed usage period;
- e. You fully release the Producer and its Associates from and against all actions, suits, claims and demands arising directly or indirectly in respect of any infringement or violation of any personal or property rights of any sort (including intellectual property rights) from the use of the Recordings subject to the limit of the agreed usage period;
- f. You waive all of Your rights to prevent the Producer, its Associates or anyone else’s use of the Recordings subject to the limit of the agreed usage period;
- g. You irrevocably consent to the Producer and its Associates doing or omitting to do anything which would infringe Your moral rights under the Copyright Act 1968 (Cth) in connection with the Recordings including without limitation, Your rights of attribution, rights not to be falsely attributed, the right to edit, change, copy, add to, take from, adapt and/or translate the Recordings for any purposes and in the agreed media subject to the limit of the agreed usage period;
- h. You will be paid \$xx for participating in the Project which includes the future use of the Recordings subject to the limit of the agreed usage period;
- i. This \$xxx payment will cover filming for the duration of the project, which includes any potential re-recordings to be completed in the future though additional call fees at the same rate shall apply if the talent is required to attend in person;
- j. Usage rights is 12 months within Victoria across OOH, digital, social and print media, with option to extend another 12 months for an additional negotiated fee;
- k. This Agreement shall be governed by the laws of the Commonwealth of Australia and the State of Victoria for the time being in force;
- l. Your personal information will be used and held in accordance with the Producer’s privacy policies and in accordance with Australian privacy laws;
- m. You have read and understood this document and acknowledge that You are aware that by signing it, You are waiving certain legal rights (including the right to sue) which You or Your heirs, next of kin, executors, administrators and assigns may have against the parties who benefit from the terms set out in this document.

Executed as a Deed.  
PARTICIPANT  
SIGNED SEALED DELIVERED

Name	Signature
PRODUCER: [[COUNCIL]]	<div></div> <div>Signature of sole Director &amp; Secretary</div>
EXECUTED by [[COUNCIL]]	<div></div> <div>Name of sole Director &amp; Secretary</div>
in accordance with section 127(1) of the Corporations Act 2001 (Cth)	



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