



outline for consolidated report of WS 1 and WS2



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BEAMS: Breaking down European Attitudes towards Migrant/Minority Stereotypes

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TABLE OF CONTENTS:

Introduction

Part 1: Scope and methodology of the analysis

Part 2: Getting acquainted with ethnic minorities and migrants through the popular culture's stereotypes

Part 3: Linking stereotypes and discrimination: the everyday journey from cultural production to public opinion

Conclusions



THIS REPORT WILL HAVE TO BE PROVIDED BY THE WS 1 AND WS2 LEADERS

The report should be realized by WS1 and WS2 leaders jointly using as inputs the reports provided by each involved partner. The aim is to focus on cross-cutting issues that make clear the links between popular culture and stereotypes and between stereotypes and discrimination. The consolidated report should quote part of the national reports but should at the same time provide an organic representation of the experience we made and the lesson learned we got.

Introduction

The approach of the project, its main characteristics, focus on popular culture vs information, three fold perspective, cross country perspective, and local relevance.

(Chapter length: 1 page)

Part 1: Scope and methodology of the analysis

(Chapter length: 2-3 pages with charts and tables)

Definition of popular culture.

Description of migrant/minority groups involved.

Which expressions of popular culture have been chosen by partners: general popular stories, tall tales, post modern poetry, icons and sports, fiction, reality and cinema.

Methodology, indicators used, open groups, interviews, staff involved.

Descriptions and pictures. Boxes with key facts and figures.

Mapping stereotypes of migrants and ethnic minorities in popular culture requires both defining the meaning of the popular culture for the purpose of this project as well as a broader study of all forms and formats of the cultural and societal expressions and/or reflections in the regions of Europe.

For the purpose of definition of domains of the study, a preliminary screening of all types of popular cultures are in place - possible domains of desk research (social and traditional media, culture products, actors of creative business, policies and programmes prioritising issues of minorities and migrants). The desk research results guide the selection of popular culture formats providing space for topics tackled.

A deep study of the quantitative and qualitative indicators is applied to assess the cases of stereotypes in domains chosen. There can be provided various outputs: a comparison between culture domains, art domains and general trends in the development of specific art outputs. We could answer a list of questions such as: What is the main trend in culture products? What is the place of the topic of stereotyping the minorities in the modern culture domains? Do the national programmes and financial incentives influence it? Is it a policy or artistic-driven topic? Is it a public demand answered by the pop culture representatives?

While studying mainstream media or social networks, there are chosen a measurable set of indicators for avoiding processing of volumes of data that is time consuming and leading to in-



depth analyses stranding aside of the main topic. The quantitative data on the topics shall be selected per main issues, for example - choose at least 10 most popular topics in popular culture stereotyping. Can a difference be made in according to some internal and external factors (political, social economic)? And how the stereotypes are changed in accordance with the common sense and sentiments?

In a combination with filtering and analysing data collected, it is worthy distributing a questionnaire either amongst focus groups of experts or through online/offline tools. It is focused on the assessment of the views of people working in the field or being affected somehow by the popular culture such as migrants and ethnic minorities.

Last but not least a breakthrough approach verifying and/or testing the main findings is employed. A proper method of study is the filming and/or recording of moderated interviews with influential people producing culture and/or social products tackling the stereotyped issues.

Part 2: Getting acquainted with ethnic minorities and migrants through the popular culture's stereotypes

(Chapter length: 2-3 pages with charts and tables)

different migration and minority (hi)stories lead to different types of discrimination and access to rights.

Description of the different situations and presence of migrants/minority as reported in individual reports.

The stereotypes: analysis of the stereotypes identified in ws1 (frequency, resilience, valence). Arguments on stereotypes and minority/migrants communities combining country specific focuses and a cross-country perspective.

Boxes: one on migrants, one on ROMA.

Stereotypes about ethnic minorities and migrants are social products emotionally coloured and in most cases there are based on no foundations, these are just reproductions, stylisation and simplification of the realms of the public environment. However the stereotypes are important tools of the public and individual trends. The literature is a unique media of any national heritage following the trends of stereotypes during times of historical moments that are shaping the development of the societies.

It is however strongly supported by random culture events and contents mainstreamed through media (photo reportages, video footages, texts), online blogs, and film productions presenting the "others".

There can be outlined two different forms of popular culture expression: (1) the official culture products supported by the state and given special financial incentives, and (2) the culture products of individual initiatives that are not equally distributed across all countries studied. Usually the level of social demands on discussing stereotypes about migrants and ethnic minorities is respectively reflected in quantities and qualities of popular culture domains.

However we should accept that supporting of subcultures of minorities open their characteristics to the majority and draws down the barriers. The stereotypes are forms of categorisation of the world around us. Human beings are communicating through the stereotypes and antagonisms of two worlds "ours" and "foreign" and through the schemes of dualisms. The culture products give more opportunities for minorities to strengthen the effects of positive differences. This role of the culture products is part of the civilisation processes in



any society. Although the science is studying the culture dimensions of the world, there cannot be solved issues of minorities without arts in the broader description breaking the stereotypes.

We have to ensure the civilization work with the stereotypes in order to avoid killing each other cause of the colours of our skin.

The differences offered by ethnic minorities are a source for PC because these help us distinguish in the society of consumers. Media offer a very limited reporting that do not help the public develop a tolerant models and understanding of migrants and minorities. It depends on the artists and writers how to improve the tolerant environment in our societies. The art shall be focused on the processes of revealing the differences offered by the minorities. We are living in the period of animated and attraction art products, we live in the world of attractions and media is feeding this world with teasing products. Though the mainstream media point is more on the criminality of the minorities because it is part of the world of attractions.

There cannot be passed the fact that some artists misuse the stereotypes towards minorities in order to produce marketable products for the festivals and commercial media. Some artists depict the stereotypes in the mode of attractions and consider it a drive to success in the international festivals or contests.

However the reasons for changing the stereotypes should appear amongst those who are stereotyped cause some people make profit on it so they do not have a reason to change it.

Popular culture and stereotypes can briefly be described as follows:

- **PC ethnographic – folkloristic approach** to stereotypes (bringing the issues of the others to the majority through the ethnographic characteristics such as food, folklore music and dance and songs, colouritte costumes and customs, traditions)
- **PC individualistic approach to minorities** – searching for the exemptions, presenting individuals breaking the stereotypes
- **PC of outdoor advertising** reflecting the stereotypes towards minorities fueled by political tensions.
- **Absence of minorities/migrants issues in the PC products** of the theatrical performance, fine arts
- PC products are usually reflecting generally popularized stereotypes about the culture features of certain minorities – ethnographic approach.
- Many of the positive stereotypes about the minorities **are turned into kitche – dance, music, food, and etc.**
- Films are usually **reproducing the general expectation of the public** – a replica of the well-established stereotypes.
- However some of the film products try to break the stereotypes by employing a modern tools and techniques of filmmaking.
- The film production has **borrowed the social stereotypes** of minorities for the purposes of being attractive. Therefore the stereotypes are viewed through the perspective of the popular culture products as attractions.
- Te topic of ethnic minorities and the fight with the right extremisms is linked to the anti-roam trends however it is mainstreamed in the form of the social populism
- The culture differences are part of the ethnics, however it is part of the international and world music or culture.
- Today PC uses the stereotypes as tool, subject and approach of self-reflexion.



- The minority issues and stereotypes related to them could give a birth of a new artistic genre, the genre of truth and sincere humankind art.

Part 3: Linking stereotypes and discrimination: the everyday journey from cultural production to public opinion

(Chapter length: 30-35 pages with charts and tables)

Processing the results from group meetings focusing on public perceptions and opinions.

8 themes analysed separately. For each theme: a short intro, 2 pages of text, pictures and boxes with quotations and examples coming from partners' reports or insights. Themes and reference to partners' reports have been indicated just for clarity's sake and are not compulsory.

Theme 1: how are popular culture stereotypes influencing discrimination vis a vis media (news).

ex Hungary, Slovakia, Puglia, Madrid.

Witnessing stereotypes or artistic invention of photography

The topics of "the differences" are deeply rooted in today's visual products including images promoted in media, at exhibitions and displays or in printed publications in Slovakia.

Roma population is of any interest of the creative industry, namely the photography. Roma become a centre of photographic genres cause of their alluring or folkloric appearance and expression, and different life-settings. Roma community is a subject of photographs illustrating social, labour or health topics, however drawing attention to negative effects and influences. Random photographs present Roma people as part of the common life in Slovakia, however it is usually featured as ethnic minority that is unable to integrate. Images do very often illustrate issues concerning the unemployed, uneducated, drunk or aggressive and ill people from the Roma walks of life. The photography is somehow following the public sentiments, in most of the cases, reaffirming the negative connotations based on a less sympathetic approach of public intolerance and graduating lack of understanding or inclusion.

Following the development of the reflection of Roma in the Slovak photography, it's worth highlighting that before the Second World War Roma population was free to travel and established settlements, though it appears to be a vehicle of any exotic and romantic part of the pastoral life of the agriculture Slovak society. Later on, the socialist's regime took a significant role in their "cultivation" by taking Roma out of their natural environment, from the hatch to the panel block of flats and from the field and crafts-work to the factories. Countering illiteracy was another push-up factor for the change of Roma self-perception. The new situation of the job market makes Roma people poorer than before. Their representatives are involved in forced work, trading with human beings (prostitution) gambling, migration and continuous jobless living.

All these changes of the public and policy approaches to Roma people were depicted by the photography. However the contemporary journalistic photography in Slovakia is maintaining the negative attitudes of the public and politicians rather than encouraging a greater dialogue on the issues. Few professional photographs do present Roma in a romantic style other just recycle the clichés and miss the opportunity to get an original approach making the difference.

Roma people conjure up all kinds of stereotypical images in the minds of viewers and readers.



As part of the individual contemporary photo exhibitions, a full-fledged of artistic genre showcases the numerous ways in which it is possible to profile Roma experiences. The exhibitions match the spirit of modern Roma capturing the cultural and physical landscape through photo-series of images of changes, progress, immigration and contemporary rural, urban and suburban spaces.

It's worth mentioning that the photography products of self-reflection – young talents living in settlements or Roma photographs, could be characterized mostly as a spontaneous witnessing. However few photographs from the majority demonstrate how photography's role of "momentary reporting" gradually gives way to contrived arrangements and artistic inventions.

The landscape photography of formal and vernacular portraits, documentary-style works from history and images from surveying expeditions to Roma settlements are mostly a subject of exhibition displaying rather than media outlets.

Common misconceptions taken by photo-cameras

Of all the stereotypes of the Roma, the social construct of "Gypsy criminality" has had the most devastating impact upon the social status of the community. To increase ratings or sell newspapers the Gypsy as Thief stereotype is sensationalised by news media. A disproportionate number of stories vilify the Roma – usually portraying them as thieves.

Romantic and carefree lifestyles

A common misconception about Roma is that they have romantic carefree lifestyles and are free to point the wheels of half-broken caravans/carriage in any direction and travel at will. Many are forced to live beside the city dump or metal wastelands filled with toxins in extremely poor conditions with no running water – places where nobody else wishes to live – on the outskirts – segregated and rejected by the society. In these hovels they are still considered nomads and yet, have nowhere to go. This is not freedom and far from any imagined romantic carefree lifestyle.

Sexy Gypsy

But Controversy creates interest, and sex and violence images increase media sells – hence it is no long Carmen, the latter we could consider it one of the PC expressions which popularity in the collective psyche overshadowed reality, resulting in the Sexy Gypsy Stereotype. Today's images of women prostitutions are those portraying the social nature of prostitution in Slovakia at all.

Dirty vs. Tidy – images of oppositions

Another stereotyped view of Roma women depicts them as dirty, having too many usually naked children, being beaten by their husbands and exploited by their wider family who marry and have the first child at age of 12. However the lack of utilities such as running water, having no clothes for children, or eventual cases of domestic violence are **indicators of poverty but not of "Gypsiness"**.

Love and Marriage

Amongst the myths surrounding Roma lifestyle are outdated images presenting Roma wedding. These include marriage age, family size and the practices of arranged marriages and dowries.



Folklore

Folklore and exotic literature often convey the ideological and symbolic disorder that the Gypsies appear to represent. The Gypsies are shown in either positive or negative form. Their apparent differences from non-Gypsies are elaborated or simply imagined, for example, the belief that Gypsies are closer to nature, though there are pictured as wild and free. The general public considers Roma so far from viewpoint of generally proclaimed understanding on how life shall be experienced/framed. However it suddenly become alluring: handsome, artistic, living symbols of freedom. They are assigned to areas of folklore: music and dance, the circus, caravans in approved sites.

The only good Gypsy is the mythical one – the one who does not exist.

Education

Based on the stereotype that it is not possible to teach Roma children, the latter are often refused admission and sent to schools for mentally disabled children.

Systematic Segregation: Mayors and local school authorities in Slovakia and other central and eastern European states still favour segregation of Roma children, despite national policies adopted by the central governments. Until solutions for inclusion of Roma children are invented or adopted by governments, many non-profit organizations are struggling to give to the Roma children a good education.

Theme 2: comedy, humor, discourse - meaning of using stereotypes and self stereotypes in negative and positive ways.

ex Holland, Italy, Romania.

Theme 3: positive and negative valence... impacts? E.g. Roma stereotypes, Women stereotypes, Ethnic stereotypes is positive valence reflecting non discrimination?

Ex: Sucar drom, Romania, Slovakia, Czech Republic.

Theme 4: stereotypes and resistance strategies. rap and black comedian.

Ex UK

Theme 5: one is all and all is one indifferentiating individuals, discrimination groups and individuals are categorized.

Ex Citalia on public communication

Theme 6 potential of pop culture, with all its limitations, to raise awareness: using popular culture for social experimentation.

Ex: Czech Republic, Vienna (Biber)

Theme 7: panem et circensis sports journalism

Ex Vienna

Theme 8: pictures for the newspapers polarization and fixing images, no change of pictures aid NGOs Africa.



Ex 2050, tandem plus

Conclusions

(Chapter length: 2 pages with charts and tables)

Wrap up the main insights and propose some guide lines for WS3 (Pilots).

I do propose a separate boxes with recommendations to each type of popular culture format providing mostly advises on changes of the innovative approach:

What to be considered by the PC in photography

The PC of photography could challenge many arising topics referring to the Roma population, and below we do summarise some proposals:

- Minorities are part of the popular culture as any other human story,
- Move from selective to objective message of the photos
- The culture of minorities should not be specifically promoted (it could deepens the differences, it does not enable integration as the latter are considered different),
- The minorities shall be presented as other in daily life,
- Images could propose tools for solving issues of racism and intolerance
- Photography shall depict angry people from all walks of life, avoid selective photo illustration
- Creative business is lacking decent research on how to promote tolerance and avoid ethnic stereotyping on particular sensitive economic and social context
- Photographs are nice not because of their technical characteristics only, however it is because of the subject on them.

Photographic stereotypes

Popular culture of photographs and stereotypes can be briefly described as follows:

- Stereotypes of negative nature are part photojournalism, outdoor commercial advertising, new media websites and blogging.
- Ethnographic images draw attention to the folkloristic approach to stereotypes (bringing the issues of the others to the majority through the ethnographic characteristics such as food, folklore music and dance and songs, colouritte costumes and customs)
- Images searching for the exemptions, presenting individuals breaking the stereotypes
- Outdoor advertising reflecting political tensions
- Images of Roma presenting those as kitsch - dance, music
- Images stressing on the ethnic origin of criminals or trespassers
- Images reproducing traditional prejudices towards Romai



- Images manifesting latent racism and intolerance against Roma, neo-nacist manifestations
- Images focused on crime, social issues and information presenting the psychosocial characteristics of the Roma.

The Movies with Character

Humour is the window to the opposite, Luigi Pirandello

By taking different aspects, the individual approach to ethnic minorities is carrying values from the past, romanitic and nostalgic. Though film industry considers strange is worthy to tell or in other words to produce a stereotyped perception.

The growing presence of migrants, ethnic minorities and Diasporic cultures within Europe and on European screens calls for a re-evaluation of the established notion of national cinema in a global context.

Movies have for decades been one of the great socializing tools for our society – providing us with irresistible models for dress, behavior, and attitudes. This is not to "blame" movies themselves – after all, they can't reflect what doesn't already exist in the psyche of those who watch them.

To bring together researchers, filmmakers, policy makers and representatives from the cultural sector who explore how the films of migrant and ethnic minorities and diasporic filmmakers have redefined our understanding of European identity as constructed and narrated in European cinema.

During the past two decades the cultural spaces occupied by migrants have shifted from the 'subnational' to the 'transnational' as representations of migrant identities and experiences have been articulated in a variety of media.

Anyone who believes movies – from blockbusters to intimate "star vehicles" and to kids' movies – are not cultural propaganda is naive.

Is it a corporate manipulation of movie imagery to subtly justify all kinds of immorality?
?whitewash reality for a populace that might be dangerous without that thin layer of "paint"

Minority Film or Minority Discourse:

Families of Diaspora and ethnic minorities are a micro cosmos offering a plethora of controversial and colourful texture with character

How the films are bridging the gaps between communities?

Are migrants and ethnic minorities a matter of film fabula or a nostalgia dream of modern societies after traditional family values?

EFFECTIVE TOOLS

- Assigning the minorities extended roles in TV series
- Content-wise plot
- The performance arts and film industry follow the reflection of public sentiment
- Standup comedy audience as a mirror - present stereotypes in a colloquial situations
- Changing the roles
- Introduce new genres of the creative documentary filmmaking - docu-soap, involve witnesses from all parties interested, follow the development of the standpoints in a longer term of development, social experiment
- Content balancing
- Ethnic origin comedy, self-perception is the best way to reflect and mirror the foolishness of some stereotyped forms of discrimination
- Inter-ethnic approach, demonstrate active presence of various minorities in the plot



- Involve more ethnic minority protagonists
- Presenting stereotype in more colloquial way

Following the character in the ordinary life, do not expose it to extraordinary situation as it is worthy depicting it as equal to majority

