

## General Information

*In the frame of the FOCUS strategic partnership, the project partners developed a five-days training course curriculum. The pilot course was delivered June 4-10, 2017, in Lyon and improved thanks to participants' feedback. **This document present the curriculum as it was delivered.** It is an open educational resource that can inspired you to design your own education activities and that you should adapt to your context and target group.*

*If you need our support to organize a training course adapted to your needs and context, don't hesitate to contact us!*

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*The views expressed in this manual do not necessarily reflect the opinions of the European Commission.*

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# Call for Participants and Aim of Training Course<sup>1</sup>

## **FOCUS! – Movies to challenge preconceptions against Roma communities**

Training Course  
4-10 June 2017 | Lyon, France

### **Learn how to create spaces where cinema is a powerful response to xenophobia, and racism against Roma communities**

The major aim of this training course is to support youth workers to use films with non-formal education activities for combating stereotypes and racism against Roma communities.

The situation of European Roma communities continues to be critical. Socio-economic strategies will produce limited impact as long as root causes of exclusion: stereotypes and racism are not better addressed, drawing on the power of culture.

Initiatives from organization tackling the production of collective's narratives about Roma Culture and identities remain scattered, and often based on stereotypes both negative or positive/exotic as well as produce by non-Roma. Many youth projects dare blending culture with non-formal education but some times lack artistic resources and vice versa: project carried out by cultural workers / artist might lack pedagogical methods.

Films are a very powerful medium to empower, shape representation and challenging imaginaries. There is today a challenge in developing creative and digital competence of youth workers, educators, trainers, and teachers.

During this training course, participants will be encouraged to

1. Explore, analyze images and discover the principles of story telling
2. Experience the process of film curating
3. Develop their competence in designing and facilitating educational activities using film as a tool in different learning environments
4. Learn step by step all practical aspect of organizing a film screening
5. Reflect on audience development strategies: how to engage audience and especially Roma youth with fewer opportunities?
6. Meet with their counterparts from other countries to develop and share best practices, tools and methods and create opportunities for future cooperation

Target group: The TC is open to participants from FRANCE, HUNGARY and KOSOVO coming from various fields working with young people from diverse backgrounds who want to be better equipped to design spaces where cinema is a powerful response to xenophobia, and racism towards Roma communities

This Training Course was  
for 15 participants  
from France, Hungary, KOSOVO \* UN RESOLUTION

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<sup>1</sup> This call published on Salto-Youth Training Calendar.

and recommended for Youth workers

Working language(s): English

Organizer:

Somany (*NGO/Others*)

Co-organizer(s):

Romawood (*NGO/Others*)

Phiren Amenca European Network (*NGO/Others*)

Team of Trainers

Sára Szilágyi

Charlotte BOHL

Clara Farkas

Sami Mustafa

# Training curriculum

**DAY 1 Introduction day** – designed & delivered by Charlotte Bohl & Sára Szilágyi

## 9:30-11:00 Introduction

### Name game

### Trainer's presentation

**Introduction to the training course:** aims and detailed program

### Getting to know each other

Everybody shares why they participate to this training course (hereafter TC)

Icebreaking games such as:

- Speed dating with different topics (what animal would you be, what superpower would you choose, your favorite holiday...)
- Stand in order based on ... (birthday, eye color darkness, name alphabetic order...etc.) without talking

More examples of such games can be found here:

<https://www.salto-youth.net/> on the section "tools"

## 11:30-13:00 Team building

We give materials (straws, papers, rope, etc.) to a team of 4 participants. We give them challenge to accomplish such as: building the biggest cinema screen possible using only the material available.

## Expectations of the TC/ program

We give out post-its (2 colors) and they write expectations towards the TC and towards themselves (only share what they want). We ask them to share a few. We can stick them on the wall and get back to them on the last day during evaluation session.

## 15:00-16:30 Mapping existing resources in the group

Who they are, what they bring with them

Everyone shares about their own work, activities, related to the TC topics

They sit by group of 4 and share about their professional life. They take note of each other portrait on a flipchart divided in 4 spaces. One person takes responsibility to present to the other groups a summary of the flipchart, which is placed on the wall and can stay during the entire TC.

## Connecting to the topic / debate

"World cafe method" discussion around the following topics for example:

- the power of films on representation of Roma
- films & non-formal education (NFE)
- film programming/planning a screening

=> you can choose topics according to the group and better is to formulate inspiring questions to engage discussions among participants

## Day 2 – The power of films

**9:30-11:00 Representation of Roma in movies** - designed & delivered by Clara Farkas

Materials:

- Projector and laptop
- Print images form annex 1
- Print images from the Roma Body Project (4 copies)- <http://gallery8.org/projektek>
- Print text of *Csak a szél/ Just the Wind* case, see text below (4 copies)

Objectives:

1. Reflect on the power of representation
2. Raise awareness about the role and power of cinema and media
3. Raise awareness about stereotypes
4. Disseminate an existing photo project

### Image analysis

Show few images from Annex 1 to the participants.

Split participants to groups of 4-5 people and ask them to choose 2-3 photos that they find the most interesting and discuss:

- What may be the story behind the picture?
- What do you get to know about the people from the image?
- Then ask them to summarize their discussion in the big group.
- How do you think these images shape the people's imagination about Roma?
- What kind of images do you see about Roma in movies, media, and news?
- Who are producing images? (film directors, journalists, TV program directors)

### Elements for a reflection on stereotypical representation of Roma in cinema

- **Representation:** 2 aspects - to portray someone or something + the action of speaking or acting on behalf of someone or something  
→ portrayal: who is trying to depict who and under which circumstances = talk about who has the power of representation, who controls the influence of the images  
→ speaking/acting on behalf: one part may "speak" for the whole, a way of depicting that instantly presents one element to characterize an aggregation of all of them (mechanism of generalization)

- **Different mediums (TV vs cinema)**

→ in **television**, the context in which Roma were/are shown is limited: whether in a context of conflict (this can be about criminality - talk about the concept of "gypsy criminality" - be very careful to emphasize that this term comes from criminalistics and does refer to a very special type of crime - the definition of "gypsy criminality" as an ethnicity based phenomenon is a misinterpretation of the original term), or about conflictual situations between the majority and the Roma community) or in a smaller extent the minority also appears in the context of cultural events.

→ **cinema:**

- Fiction movies do talk more about our fantasies than reality and connect with collective imagination = the reason why movies tend to emphasize on the cultural

exoticism of Roma (the traveller, the exotic beauty of women, the dangerous temperament of men and even criminality is depicted differently as it does not reflect the majority's fear as it may in the news or different shows in television but a kind of freedom which includes the fact that the Roma community has its own laws and separate functioning)

- Documentaries

→ ethnographic film: the procedure of filming could carry false interpretations of the recorded behavior (even though the documentaries genre is supposed to "show the reality", the filmmaker presents an interpretation of this reality) In the 60's = representation of poverty and exclusion (for ex: unlike in fiction, the nomadic life does not reflect freedom but social segregation and rejection) + Roma culture and poverty are often mixed

→ creative documentary: a visionary treatment of actuality - is ethnographic the best representation of reality? Which way leads to less stereotypical images?

### Example of Csak a Szél (Just the Wind) and its premiere

**Ask participants to read the text below and discuss the following elements:**

- the fact that some critics missed that there were no Roma in the key positions of the creative processes
- the fact that before the screening, the Hungarian government placed a paper on each seat of the screening room that said the Hungarian government has great Roma strategy since 2010

#### *Just the Wind (Csak a szél)*

*The movie is about the series of murders of Roma people that happened in Hungary in 2008-2009. These murders were committed with racist motive; the murderers have been sentenced and imprisoned since then (until death). The movie is a fiction movie inspired of these events, made from the point of view of the Roma victims (more specifically of one family among them). Some critics missed that there were no Roma in the key positions of the creative processes; other critics said that the movie works perfectly in its nature or as a narrative work of art. The premiere took place at the Berlinale festival - one of the most important film festivals in the world. Opening the festival with this movie is a political act. The Berlinale is known for its politically speaking controversial attitudes and social activism criticizing the power. Before the screening, the Hungarian government placed a paper on each seat of the screening room that said the Hungarian government has great Roma strategy since 2010 and has done great steps to decrease poverty. According to the government propaganda, this series of murders was said to be an isolated and unfortunate sequence of events and the Hungarian government's social policy makes everything in its power to integrate the Roma communities.*

## 6. Roma body project

Roma Body Politics is an intercultural (Roma – non-Roma) exhibition series and educational program aimed at exploring, documenting and making visible the Roma body politics in present-day Europe. The exhibition "No Innocent Picture" is the first event of the program series. It can be a good tool to explore the fact that the image, the one creating the image and the one deciding who can see the image are in power of representing.

Show the photos from the following project: <http://gallery8.org/romabody>

Show the stereotypical images first and discuss with the group what they think about the

photos. Show the second image and discuss how it challenges stereotypes and what questions are being raised.

### 11:30-13:00 Practice exercise

Ask the participants to make photo pairs in groups of 2-3 people. The idea is that the 2 photos should contradict each other by showing different side or the wider context of the same thing, same person, and same situation. For example take a photo of a small part of a person that has negative aspect in any way and then take a picture of the whole person/situation that shows the opposite and somehow disproves what the first picture has to say. Watch the photo pairs together with the whole group and ask them to guess the idea behind the others' photos.

### 14.30-15.30 About story telling Part 1 – designed & delivered by Sami Mustafa

Objective: discuss how films are made, how you go through an written story to a visual story

#### Elements: what stories we tell, and what outcome we will have?

Basis of visual storytelling. (Who can tell stories and how do we present them in the moving picture.)

It's simple, we all can tell a story. We are telling stories at least 20 times a day. If you tell a joke it's a story. If you tell what happened to you yesterday during the dinner – it's also a story. And each story provokes something - otherwise we would not tell it. It can provoke laughter, sadness, happiness and anger. Ask participants, if they want to tell a joke (except of questions & answers joke – they are too short) or a short conversation about specific subject they talked recently.

You are always starting to tell the story with the magnificent 5 questions or the in journalism you call them the Golden 5 questions.

1. Who
2. What
3. When
4. Where
5. Why

In the movies, for each sequence and chapter these questions are answered as well. They can be either verbal or visual. What becomes little bit more complicated is the choices you make. The choices are either obvious for you based on your experience, background or whatever, or you have to imagine it. That's in a fiction films and therefore you need to prepare before you go on the shooting.

In documentary films, you don't imagine these sequences but you predict them and you act in the moment together with your team.

Presentation of key Simple Rules of Visual Storytelling (all of them or a selection)

Trainer/ Expert give examples of films and illustration from personal experience

Resources <https://ernestoolivares.com/2016/01/01/visual-storytelling-rules/>



1. Show, don't tell
2. Context Is Everything
3. Be personal, be true
4. Show conflict
5. Reveal hidden things
6. Focus
7. Don't be obvious

For some of the examples, you can check the [DSLR Guide Youtube channel](#) Storytelling with Cinematography

### **3.30-4:00 About story telling**

#### **Part 2 Practical exercise:**

Sit down in team of 4 and decide how they want to shoot the story  
Write and make a short film 30sec up 1min about anything you want.  
Example:

A story around this Training Course  
You can make in one shot, or up to 5 shots

### **4:00-5.30 About story telling**

#### **Part 2 Practical exercise**

Shoot the story with a mobile phone (edited in the phone)  
People come back with ready sequence (edited on their mobile phones)

Each team will have 3 minutes to explain:

- The process of choosing topic
- What is the personal story about the movie
- Why this story is important

Participants reflect on the process: what was easy, what was difficult, what they learned, etc. and how it resonated with the theoretical input given earlier.

If needed, more time can be offered and clips can be presented in the evening



## Day 3 - Film & education

The following activities requires the screening of the film *Searching for the 4th nail* and can be found in the pedagogical screening kit section.

Director: George Eli, Production country & year: USA, 2009, 52'

Official Website: <http://www.searchingforthe4thnail.com>

They are part of the film educational kit : LINK

**9:30-11:00 Reflection on the building of Identities** - design & delivered by Charlotte Bohl & Sára Szilágyi

### 3. Identity flower

Objectives:

- Participants reflect on their own identities
- Getting to know each other deeper

Ask the participants to think individually about the elements of identity, and their answers to the question: "Who are you?" They can think about different categories, groups, characteristics etc. Ask them to represent their identity visually in a drawing. It can be very simple (for example, a flower, tree, building, etc.). The drawing can have different parts in different sizes or colors, as a way of representing their identity elements. For example, if they draw a tree, then they can draw the leaves in different sizes, writing their most important identity element in the biggest leaf or on the roots of the tree, etc.

After finishing the drawing, participants form small groups (3 people) and ask everyone to share their own image. Questions for discussion:

What parts of your identity are you born with and what can you choose? How much freedom do you have to choose your identity?

Is there any difference or conflict between your personal identity and the way it is perceived in society? How do you feel about it? How can you cope with it?

If you think about the movie, what is the relation between George's personal Roma identities and how he is perceived as a Roma person in society?

This activity is similar to this one: "Who are I":

<https://www.coe.int/en/web/compass/who-are-i->

### On the way to the 4th nail

Objectives:

- Analyzing the movie
- Understanding better the motives and discoveries of George to search for his identity

Ask participants to form small groups of 3-4 people. Asks them to collect the different steps of the way George searches for his identity in the movie: people, institutions, discoveries, etc. Ask the groups to create a poster about the search that represents what they think are the most important stations, discoveries, and key moments. To support the process, you can write these questions on a flipchart that they can discuss while making the poster:

- What is the starting point of Eli questioning his identity?
- What is his the first important discovery?

- What is he confused about in the process?
- Who are the key people he meets on the road?
- What are the unanswered questions that remain at the end?
- What are his most important learning achievements?

When they finish the posters, ask the groups to present them.

## Role-play

### Objectives:

- Inspire thinking about the effects of negative identity
- Raise awareness of the roles and possibilities of adults around Roma children in influencing their identity

Together as a group, watch the scene again where Christopher says he doesn't want to tell other students at school that he is Roma because of what they would think. Tell the participants that now they will imagine how different people would react to this situation: how would George continue this conversation, what would George discuss with his wife or with the teacher, etc.? Split the participants into pairs and give role pairs to each group: George and Kristopher, George and his wife, George and the teacher.

Ask the pairs to decide who will play each role between and spend a few minutes in silence imagining the character and the situation.

When they feel ready, one pair can start to improvise their discussion while the others are listening. Another option is that every pair improvises their discussion at the same time so they don't have to act in front of each other if they feel uncomfortable, and then each group summarizes or replays their discussion in the full group.

## The Power of Dream

### Objective:

- Connect with oneself dreams
- Discuss the power of dreams in youth empowerment

### Energizer

Find quotes about dreams/passions that inspires you on the Internet and print them on individual pieces of paper. Quotes can be placed on the wall, or on a table in the middle of the circle of participants. Ask each participant to choose one of them that they relate to or disagree with, or that connect to questions they might have for themselves and ask them to discuss it in pairs. You can also spread/hide the quotes around the venue and ask the participants to team up and look for them (for one or more per team according to the time you have).

Examples of quotes:

*-Build a dream and the dream will build you.* Robert H. Schuller

*-If a little dreaming is dangerous, the cure for it is not to dream less but to dream more, to dream all the time.* Marcel Proust

*-Each man should frame life so that at some future hour fact and his dreaming meet. Victor Hugo*

### **Dream catchers - 3 spaces, 3 atmospheres**

**Before the activities starts, prepare three different spaces with very different atmosphere:**

- 1 room with a nice atmosphere (cushions for the floor, nice lighting, soft music, etc.)
- 1 uncomfortable space (for example, a corridor)
- 1 open space (for example garden or terrace)

You will be guiding the group of participants throughout those three different spaces, giving very precise instructions of what they should do in each space. All participants from the group will move together to the next room.

At first, gather the participants in a neutral space (the training course room for example) and explain the exercise.

Then take the participants into the first room (the one with a nice atmosphere). This is the room of dreams. Ask participant to sit and get comfortable. They can lay down, close their eyes, or simply sit down and/ or write in a personal notebook. Ask them to think about one thing that they are really dreaming about.

Guide them through an individual reflective moment, helping them to connect to one of their dream. Remind them that in the room of dream, everything is possible, that there are no limits, not money issues, no time limit, no visa issues, no borders, no limiting belief or social rules, etc. For the exercise to work, inform participants that the dream they choose needs to be specific. For example "I would travel abroad" is too vague and should rather be "I would like to travel to Australia".

### **Guiding questions**

Here some questions that might help them to think about their dreams

*Who are your big heroes/examples? What is it that you admire in them?*

*What is your most 'impossible' dream for the future that you keep dreaming about?*

*What can you do for hours while forgetting the time?*

*What is your secret wish that makes your cheeks turn red?*

*What makes you smile?*

Once participant have had enough time to connect to one of their dream, ask them to slowly get back to the present moment and invite them to move to the second space (the uncomfortable one). This space is called the Realist space, where participants are invited to get back to reality. Same process. Ask them to sit down and revisit their dreams this time identifying obstacles.

### **Guiding instructions**

*You meet "the spoiler": a person that would feel jealous about you having this dream and want to spoil it. He/she would tell you: "you will never make it because...."*

*You meet "the realist" a person being worried about you failing. He / she would tell you: "but did you think about that....", etc.*

Finally, take the participants to the third and last space: the open space. Invite them to split in small groups to share information about what happened for them in the last two rooms. They are encouraged to share as much as they like and to get the others support for inspiration, ideas on how to overcome obstacles they have identified in pursuing their dreams.

Bring all participants together and discuss the exercise. Create connection with the film by asking what are the main obstacles Laura has to overcome and what are the power of dreams and passion when it comes to self-development and empowerment.  
Reflecting on the experience in the full group

Source: Adapted from Dream Catcher Training course

[https://www.salto-youth.net/tools/european-training-calendar/training/dream-catchers.4794/-](https://www.salto-youth.net/tools/european-training-calendar/training/dream-catchers.4794/)

Method design by Diana Nedeva & Charlotte Bohl and inspired itself by the Disney method  
[https://en.wikipedia.org/wiki/Disney\\_method](https://en.wikipedia.org/wiki/Disney_method)

## Day 4 Film Facilitators day

### Basics of NFE design and facilitation - designed & delivered by Sára Szilágyi

#### Objective

- Reflect to our own learning process
- Explore non-formal education, its methods, opportunities for the participants
- Discuss and become more conscious about the role, skills of facilitator
- Give space to participants to create workshop design and try out facilitation

#### Materials:

- Educational toolkits
- Flipchart paper
- Markers

#### Manual for facilitators:

<file:///C:/Users/Frau%20Szil%C3%A1gyi%20S%C3%A1ri/Downloads/Manual-for-facilitators-in-non-formal-education.pdf>

### 9:30-11:00 Introduction

Think about 2 activities you have participated in the past: one you felt easily connecting with and one where it was hard for you to connect. What happened, what where on both cases the ingredients you can identify that made you feel that way?

2 small group discussions: share with others; reflect on differences and common points

Groups come back together, and discuss

Guiding questions

What is non-formal education?

What are its benefits, when how is it useful?

What are the convenient learning conditions, methods for you?

2. We give out the examples on separate papers to the participants (without the categories), everyone gets one paper and they have to put the papers in order. (We can also stick the papers to their back and they have to stand in the order.) The order is based on: In the process of designing a workshop, what are the steps that follow each other. (Define topic, aims, target group...etc.) Then we categorize the examples together and discuss if they think something is missing. It is not a fixed order, some steps can be changed. We can discuss the aims of the different steps is something is not obvious.

(15 min)

Category	Example
• Topic	Climate change
• Aims	Raise awareness on climate change and our responsibility
• Target group	High school students
• Time frame	90 minutes
• Place	Classroom
• Prepare materials	reflection on how was the workshop/ TC & what are the next steps
• Evaluation	

2. We give them the hand-out with example of different methods and they share in group of 3-4 about the ones they have experience already, the one they are interested in

Collect few concrete non-formal educational methods together with participants

- Games: name games, energizer, warm up, getting to know each other, trust games, team-building cooperative games
- Individual - small group work - big group work
- Debate methods: statement games
- Art methods: drama (image theatre, make a scene, forum theatre replay), photo, video, and painting. etc.
- Resources: Compass, Education pack, Domino, Companion, Mirrors, Manual for facilitators

### **11:00-13:00 Design/Facilitation practice**

We draw a person on a flipchart who is a facilitator and collect:

Who is a facilitator? What is his/her role and responsibilities?

What skills are needed for a facilitator? - After discussing it participant can reflect on their own skills: choose few that you already have and others that you feel you need to improve.

They are the workshop designers and facilitators now. They start to work in pairs (total 5-6 pairs) to think about more methods for the Woody Allen and 4th nail film workshops.

Preparation 30'

Delivering 1h

Feedback 30'

### **Lunch break**

**14:30-16:00 Film programming, a matter of compromises** - design & delivered by Charlotte Bohl

### **Material**

Boxes/ hat and cards printed

Film catalogue of FOCUS project

Energizer and intro to the afternoon

Rules of the game

### **Programming: Brainteaser**

3 teams, if possible

5 different boxes

1. Space
2. Duration
3. Audience type
4. Theme / objectives
5. Other challenges

In each boxes different cards describing different situations, such as

1. Space: open air, small venue, school, refugee camps, etc.
2. Duration: 1:30 or 1 evening, 2 days, 3 days
3. Audience: audience by habits (usually attending cultural events), audience by choice: that do not participate due to particular social or cultural disadvantage or audience by

surprise: they are indifferent or even hostile to cultural activities, for different reasons... youth, etc.

4. Theme / objectives of the screening: part of a wider event on human rights, festival music on films, must address one specific theme: holocaust, or gender issues, etc.
5. Electricity cut foreseen, country where they are 3 different official languages, etc.

Pass boxes around and ask each team to pick up one card randomly from each box.

Participants discuss the situation and list, identify challenges related to it.

Participants design a possible program fitting the situation, using the 100 films catalogue and choose what film could be screened

Each team present it to the group in 5-7 min

Conclusion with highlighting all key aspects of designing a film event

Break

**16:30-17:30**

### **The perfect event**

3 tables, 3 topics, participants have 40 minutes to draw, represent, list, identify all underlying elements, challenges, tips about each topic

Table 1: Screening fees, here is all what we need to know filmmakers, producer, and distributor: let's list the key actors and what they do

Table 2: where/ how to find movies

Table 3: Screens Projectors Sound system, Venues, subtitles what to keep in mind, do and don't

Table 4: promotion, communication (visual identity)

1 host by topic who will present at the end to the group

Trainer/ expert on the topics add, comment, react on elements if needed

17:30-18:00 – Reflection groups



## DAY 5 Screen it! Day

Design & delivered by Charlotte Bohl & Sára Szilágyi

### 9.30-11:00 Design a screening in real context – Part 1

Form group of 3-4, if possible from same country or cities, or from same/ partner organizations or people simply willing to cooperate with each other in the future

Each group start by defining the context that best correspond to their reality at home, using categories of the previous exercise (cf. day 4)

1. Space
2. Duration
3. Audience type
4. Theme / objectives
5. Other challenges

Participants design a possible film program fitting the situation the chose

They collect main elements to be shared to the rest of the group on flipchart paper

They come up collectively with 2 or 3 questions that they would like to explore and that relates to a challenge they are having in the event design process. Questions have to be written on a big A4

### 11.30-13:00 Design a screening in real context – Part 2

Each group present the program their have design together to the others group and put up on different walls of the training room their questions.

Silent Floor

Participants and trainers walk around the room in silence and answer the questions on the wall (write possible answers, suggestions, or more questions on post it and stick it to the relevant A4)

Music can be played at the same time.

After 15', group meet again, collect post it and reflect on it.

Back in plenary for a reflection group

### 15:00-16:30 Future networking

Objective:

- Involve participants in thinking about TC follow-up project - mapping needs for international project from local project's perspective

3 tables Flipchart -butterfly

1. Connect to Personal needs - what would i like to get personally from follow up activities?
2. Connect to society needs - what problems should be addressed at EU level?
3. Brainstorming concrete ideas / Dreams for follow up activities we could to at EU level together

### 16:30-18 Evaluation session

Participant are ask to answer 3 questions on post it

-What did I learn?

-What are my gold nuggets?

-What would I suggest to improve this TC?

They share it orally with the group

Individual questionnaire in written

## Annex 1

It is important to state that the fact that these movie stills represent a base to our work, this is not judgementary regarding the quality of these films. A stereotypical representation can lead to a better understanding of the social patterns through which the received ideas are created. The significance of this exercise is to understand the mechanism and the language of images in order to recognize manipulation and influence.



Guy Ritchie, **SNATCH** (2000)

The legend of the outlawed: a composition connecting prosperity and criminality. The characters are mostly dressed in formal clothes but the way they are wearing these clothes does not send the message of distinctiveness, but of the lack of classiness (unbuttoned shirt, tastelessly massive jewelry, the smoking, the haircuts, the presence of the cross in the background is also contradictory).





Tony Gatlif, **TRANSYLVANIA** (2006)

The illusion of nomadic lifestyle: the woman's traditional clothing (the vivid colours and the patterns) and the fact that she is wearing the shawl on her head, and the man's unclothed bust in contrast with the open luggage-rack in the background sends the message of a wanderingly of living, of displaced habits compared with the modern world they live in.



Jean Delannoy, **THE HUNCHBACK OF NOTRE DAME** (1956)

The sexualizing fantasy of Roma women: Esmeralda dances in a red dress, bare skin, long hair vs all the other women in the background, who are “properly” dressed (their hair cannot be seen and they wear long dresses). This erotical representation is emphasised by the fact that Esmeralda is played by Gina Lollobrigida. The myth of the entertainer also comes to life, as everybody is looking at Esmeralda, she is the show itself. The presence of the goat also gives a magic tone to the scene, stating that Esmeralda has a magical/witch power.



Petr Václav, **THE WAY OUT** (2014)

The image of the underprivileged (1): poor environment (dirty walls, decoration set to a minimum, furniture seems to be used), poor clothing (majority of the persons are dressed with jog suits)- this image does not give the impression of a warm home. The inadequate presence of a guitar in the background reinforces the stereotypical representation.





Sándor Sára, **Gypsies** (1962)

The narrative of an irreligious funeral : according to the christian culture, this image of burial gives more the impression of a pagan ritual. This result is achieved because of the presence of elements such as the lack of distance between the dead person and the relatives or the communal presence of the mourners. The clothes of the deceased are also unusual (the boots for example) and the presence of children and women emphasises the non-individualised image of Roma.



Men Lareida, **VIKTORIA: A TALE OF GRACE AND GREED** (2014)

The image of the underprivileged (2): the fact that this scene takes place outside sends the message of a lack of housing and a lack of economical possibilities, as this environment becomes the socialising space for the people we see on this picture. The facades in the background are in bad shape and the neglect of the milieu is also shown with the randomly growing vegetation. The persons are sitting on chairs selected in an arbitrary way, but also on objects that should not be used as in the first place: the baby carriage. The presence together of children and of objects like the pram, and of women reinforces the unindividualised image of Roma.



Emir Kusturica, **BLACK CAT WHITE CAT** (1998)

The myth of the prodigious wedding: many attention grabbing and flashy elements mixed with a sense of triviality, which creates the impression of a specific amalgamate of wealthiness and bad taste (the bread with the jewelry, the mother's clothes and her jewels, the happiness of the attendees and the presence of a gun).





Zoltán Molnár, **Kátszonzeltíz/Erdély** (2012)

[http://www.fotomuveszet.net/korabbi\\_szamok/201402/molnar\\_zoltan\\_kepei\\_a\\_petofi\\_irodal  
mi\\_muzeumban?PHPSESSID=2d9e656092019dbccd939180eed0ac45](http://www.fotomuveszet.net/korabbi_szamok/201402/molnar_zoltan_kepei_a_petofi_irodal_mi_muzeumban?PHPSESSID=2d9e656092019dbccd939180eed0ac45)

This image is the only one that is not taken out of movies, but from the press, more precisely as part of the work of a photo artist, Zoltán Molnár, who went through Transylvania taking pictures mostly of Romas. The differences to mention: why is this picture taken in black and white? (dramatisation of the situation or reinforcement of the realistic impression given by this environment?) Why is everybody looking at the camera, how is this picture addressing more directly its public than a movie still? (explicit and implied cultural/historical codes) Is there a story behind these people, can you see any element that lets you narrate or is this a status quo?