



a documentary by Lidija Mirkovic

*I have dreamt of working
as a hairdresser*

Ich habe davon geträumt, Friseur zu werden

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I HAVE DREAMT OF WORKING AS A HAIRDRESSER

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ICH HABE DAVON GETRÄUMT; FRISEUSE ZU WERDEN

ein Film von Lidija Mirkovic

Germany /Deutschland

DV, Color, 90 Min

Mono

German, Serbian, Romanes, and so on
with English subtitles

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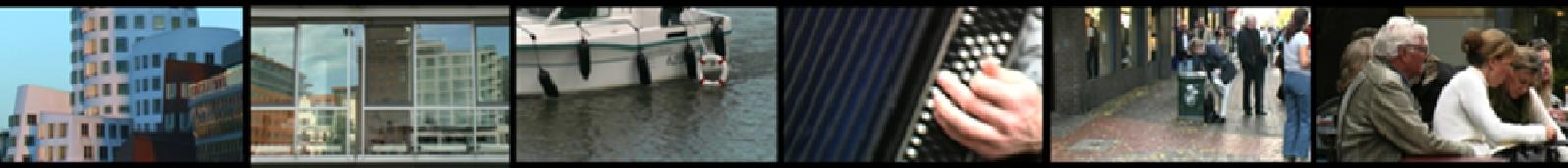
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Düsseldorf city center
Belgrade city center



TAGLINE – LOGLINE – SYNOPSIS

TAGLINE

I HAVE DREAMT OF WORKING AS A HAIRDRESSER is a narrative about the burden of ethnicity, personal and collective loss, and the individual struggle for belonging and identity.

28 words/173 characters

LOGLINE

Neither in former Yugoslavia nor in Germany the young Gypsy woman Iva is able to work as a hairdresser – her dream job. Iva shall be deported to Serbia, but the situation of the Gypsy living there is not promising. I HAVE DREAMT OF WORKING AS A HAIRDRESSER portray the little known reality of everyday life of Gypsies in Western and Eastern Europe. The documentary tells the life stories, which merge to a larger, more general story with a couple of protagonists.

82 words/463 characters

SYNOPSIS

I HAVE DREAMT OF WORKING AS A HAIRDRESSER portray the media little known reality of everyday life of Gypsies in Western and Eastern Europe. The documentary tells the life stories like tragedies which merge to a larger, more general story with a couple of protagonists.

15 million Gypsies are an unknown but a deeply European minority, which is resident on the whole continent for more than 600 years. After the fall of the Berlin Wall the nationality conflicts heated up in all states of Eastern Europe. The Europe's largest minority, the Gypsies, is increasingly despised, discriminated and even persecuted. Since the nineties many Gypsies look for a new home in Western Europe. But the Western countries do not want to be this new home and deport the refugees.

Against this background the documentary immerses into the today's life of the Gypsies. The viewer meets the most different people in Düsseldorf and Belgrade: asylum seekers, deported asylum seekers, protesters, street sweepers, street vendors, school children, shoe polisher, garbage sorters, street musicians, prostitutes. So the today's reality of these people is told by showing the different layers and stories of the protagonists. Based on the variety of the real life stories this documentary layouts a filmic fresco on the present of this minority. The film is about the rigours which scare these people, the misery in all stories which depresses the protagonists. Further the film relates to the burden of ethnicity, to the personal and cultural losses and to the individual striving for belonging and identity.

I HAVE DREAMT OF WORKING AS A HAIRDRESSER is a thoughtful melancholy ballad with an open narrative structure and fragmented plot, a nested composition of scenes which portrays an unknown European minority faraway from all cliché and stereotypes.

292 words/1827 characters



Ivanka and her daughter's

DIRECTOR'S STATEMENT

I HAVE DREAMT OF WORKING AS A HAIRDRESSER is a pensive, melancholic ballad with a non-linear structure and a fragmented story, a intertwined arrangement of scenes, which portray the unknown European minority far behind all typecasts.

I HAVE DREAMT OF WORKING AS A HAIRDRESSER regard the living of Gypsies in Europe: in the Western part as tolerated immigrants, in Eastern Europe as less accepted citizens, widely excluded from active public live. Common clichés and stereotypes are questioning. Images from real peoples are diametrically opposed to romantically idealized glorifications and dehumanizing disregardness.

Lidija Mirkovic: „I intended to create a film, which is not educational or a do-gooder. It should become a film, which visualizes those people, who are tied to each other by the similar experiences of disadvantage, discrimination and persecution. The film should rise of a communication area between the protagonists and the audience.”

ON THE ROAD - Notes by Markus Westphalen

Gypsies in Germany and Serbia tell in their daily environment stories that they experienced themselves. They report about the events that happened, as they were refugees and only temporarily tolerated persons. They talk about their hopes, their disappointments, violence, discrimination, poorness and the perspectives of the life. Briefly – they talk about the life of a Gypsy.

It starts with a narration of an anonymous Gypsy who passes with a ship on a dramatic way the Adriatic Sea to immigrate illegally to Italy. We hear fragments of different stories of flight experiences. Wherefore they flight? The answer to this question is given in the middle part of the film. It is about the harsh social reality of Gypsies in Serbia, but meant are also other States from Eastern Europe. This social reality contravene to all cliché, which are characterized by romantic and kitschy imaginations and which don't let any space for the perception of the real life of Gypsies. This film is also an attempt to correct existing prejudices. With 12 million people announced officially “Gypsies” are the largest European Minority, which lives since centuries on this continent.

A nearly classic holder of the thoughts about Gypsy-living is the Iconography of Carmen which Merimées created. Pictures of Carmen decorated since decades and still decorate living rooms. The different ‘Carmens’ in I HAVE DREAMT OF WORKING AS A HAIRDRESSER do not have a self-determined sexuality nor they could define their personal path of live independently. They are happy, when they have an ensured meal. In this film pictures and reality clash painfully.

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DIRECTOR'S BIO- AND FILMOGRAPHY

Lidija Mirkovic studied social science with focus on political science and "theory and practice of audiovisual communication" as minor subject at Günther Salje at the University of Duisburg in Germany.

Further education she received on seminars on dramaturgy by Karl-Dietmar Möller-Naß (Drehbuchwerkstatt Rhein-Ruhr), seminars on editing by Patricia Rommel, at the Master School Documentary by Horst Herz, (lecturers: Klaus Wildenhahn, Ebba Jahn, Tom Meffert, Heiko Brühl, Brigitte Krause) and so on. Lidija Mirkovic is member of the Filmwerkstatt Düsseldorf.

A HOUSE AT THE EDGE OF THE WORLD / BEZKRAJNA KUKA – 1991

THEATRE PHRALIPE / THEATER PHRALIPE – 1991

SEVERAL MUSIC CLIPS – 1994

GAZELA 18A / GAZELA 18A – 2005

ELVIS WENT HOME / ELVIS WENT HOME – 2006

I HAVE DREAMT OF WORKING AS A HAIRDRESSER / ICH HABE DAVON GETRÄUMT, FRISEUSE ZU WERDEN – 2008

CREW AND CREDITLIST

Camera in Serbia: Miodrag Milosevic, Branko Sujic

Camera in Germany: Patrik Metzger, David Lange, Markus Klemm

Editing: Jens Lindemann, Lola Roth

Sound: Daniel Ludwig

Newsreader: Frank Bahrenberg

Subtitle: Christine Aurin, Jeanette Wolf

Editorial Staff: Tomislav Mirkovic, Christian Rulfs, Frank Winzenried, Jeanette Wolf

Music: "Pilem" from Mustafa Zekirov, "Love is a Gypsy Child" from the opera Carmen by Georges Bizet

Producer: Markus Westphalen

Production: haymatfilm

Screenplay and directed by: Lidija Mirkovic

Supported by Film foundation North Rhine-Westphalia



Prélude: Sea voyager Anon and the "choir" of the illegally entered

Protagonisten in Deutschland: Ivanka, her husband and her daughters

Specher der Demonstrierenden: Dzoni Sichelschmidt und Metus Bajrami

Protagonisten in Serbien, auf dem Flughafen: mother Maja and son Zika, family Milic, Emran and his father Sulja

Innenstadt Belgrady: Kindermusikanten Darko und Daniel

Vor dem Bahnhof: Straßenverkäufer Buba, Schuhputzer Dragan und Mile, Nationalist Milos

Siedlung Gazelle 18a: Dragica und Bojan, Flüchtlinge aus Kroatien

Siedlung Vojni Put: Großvater Arif, Sohn Sejdo, Enkelkinder Burhan und Azira, Susana und Sohn Armando

Siedlung "Deponija Vinca": Nenad, Samir und seine Familie, Snezana, ihre Tochter Ana und Ehemann Stojan

Vor dem Krankenhaus: Rechtsanwalt Petar Antic, Sicherheitskräfte des Krankenhauses "Klinicki Centar"

Belgrade at night: prostituierte Zaklina, Zuhälter Borim und Kellnerin im Restaurant

Postlude: Sociologin Aleksandra Mitrovic und Architekt Milos Petrovic, *Entwicklungsgesellschaft für Roma-Siedlungen*

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CREW

MIODRAG MILOSEVIC MISA – CINEMATOGRAPHER



Born 1951, Camera Studies at the Belgrade University. Misa is working as cinematographer on fictional, non-fictional and on experimental films, in short and feature long concepts. Some of the films he shot were shown on 3SAT, ARTE, WDR AND BBC. He shot the films from Jovan Jovanovic: **PELISTER JUCE, DANAS, SUTRA** (1982) **PEJZAZI U MAGLI / FOGGY LANDSCAPES** (1984). **GORILLA BATHES AT NOON** (1992) directed by Dusan Makavejev and **USPAVANKA** (1985) directed by Zivko Nikolic.

Misa shot the films from Zelimir Zilnik: **TAKO SE KALIO CELIK / THE WAY STEEL WAS TEMPERED** (1988) **PO DRUGI PUT MEDJU SRBIMA / TITO AMONG THE SERBS FOR THE SECOND TIME** (1993); **DUPE OD MRAMORA / MARBLE ASS** (1995); **KUD PLOVI OVAJ BROD / WANDERLUST** (1999); **KENEDI SE VRACA KUCI / KENEDI GOES BACK HOME** (2003); **EVROPA PREKO PLOTA / EUROPE NEXT DOOR** (2005); **KENEDI SE ZENI / KENEDI IS GETTING MARRIED** (2007); **STARA**

SKOLA KAPITALIZMA / THE OLD SCHOOL OF CAPITALISM (2009).

Further works are: **KLOPKA** (1988) directed by Slaba Kapic; **BLOOD IN THE AIR** from Peter Lee Wright (1993); **WHERE GODS ARE DEATH** from Vibeke Lokkeberg (1993); **BANGLA BORCA** from Igor M. Toholj (1999); **DER GUTE VATER** from Yoash Tatari (2003); **POSLEDNJI MOST / DIE LETZTE BRÜCKE** (2005); directed by Srdjan Knezevic and **I HAVE DREAMT OF WORKING AS A HAIRDRESSER** (2008) from Lidija Mirkovic.

JENS LINDEMANN – EDITOR



He was born in 1977, after his studies in Cologne, Jens done an editorial-internship at Viva TV, and then he switched to the TV production company probono, last has been employed on a permanent basis as editorial journalist, editor and he was also responsible for realisation. Since September 2004 he is self-employed in his own company: "lindemannfilm". His projects are inter alia: **ARTE**: "Verschluss-Sache", **NDR**: "Hauptsache Wein!", **SAT1**: "Flugfunk Berlin", **ZDF**: "Volle Kanne", **MTV**: "Lesezirkel", Premiere: "Meine WM", **3Sat**: "100 Sekunden Abendland" and other works for **Viva** and **MTV**. Jens edited videos for "die happy": "BLOOD CELL TRAFFIC-JAM, for gentleman: SEND A PRAYER, for beastie boys: TOOT DOWN; for marlin: EYE LEVEL; and others.

MARKUS WESTPHALEN – PRODUCER



1971 born and PhD mathematician found his self-realisation as senior risk analyst at a financial institute. The professional handling of currency with numerous zeros and minus zeros, qualified him to regulate the flow of money at the production company **haymatfilm**. The first long feature production of haymatfilm is **I HAVE DREAMT OF WORKING AS A HAIRDRESSER**. **BLOODY MARCH** und **ALAIN'S JOURNEY** are in origination.

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Lidija Mirkovic at the set

INTERVIEW with Lidija Mirkovic

You don't look like a Gypsy! I'm Gypsy from my mother's side and very light-skinned. I am taken rather for a Greek. If I tell someone that I'm Gypsy his behavior changes markedly. That's not always pleasant, but sometimes it's very amusing.

What has been your intention with the film? I wanted to create a committed film which doesn't indoctrinate the audience and isn't naive or preachy. It should become a film that makes people visible apart from prevailing views. In the arts and the media Gypsies have always been glorified, praised, admired or vilified. I wanted to show Gypsies who have nothing to do with the romanticized clichés or usual stereotypes.

Don't you take the cliché as well, if you show playing cards in context with Gypsies? You mean the final part in the film? You are right; Gypsies are often linked with playing cards and fortunetelling, for example in the visual arts Gypsies are often portrayed as card sharpener. In the third act of the Opera Carmen the cards play a main role. The cards in my film are meant as an allegory. Nobody knows what will happen to those people. Within each card game there is a kind of show down: the cards are exposed and there are winners and losers. The card game should prepare the viewer for the Iva's defeat.

Do you think the audience will understand this? Just like the pictures in the prelude of the film, these images have several levels of meaning. At first they mean what can be seen. But other levels of meaning can be entered, if the viewer will do this, in this or in other scenes. In the prelude the water and the light have a symbolic function, thus these two image objects you can find both at the beginning and at the end of the movie. Both situations indicate a threat and hope, for this reason I have used identical symbols for equivalent situations. I understand that you can read these images differently, and that the deeper meanings cannot be taught always. But I think they have a significance which perhaps only addresses the recipient's unconscious and thus help developing the mood of the film.

The prelude of your movie is quite experimental! The history of this passage is much longer than we show it. My editor Jens Lindemann takes the view that we can't expect this situation of the audience any longer without that they turn away from the film. I found the material with Anon very strong and wanted to use it by all means. Originally, I wanted to let the viewers sit in front of a complete black wall, but I lost my courage. In search of a motive, I had the idea with the light in the darkness. When I was sure that I will have it like this, we tried to find something that meets my ideas. This light we shot in a port.



Miodrag Misa is filming the children at the standpost

This sounds as if you had a lot of material. How much time has the cut taken? We have shot about 40 hours. The cut have taken very much time, we have a lot of great material. My cameraman Misa Milosevic donated me wonderful pictures. But the complexity of the issue has forced us to rejected new cut versions again and again - until I was satisfied

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that finitely. I wanted a quick dense film and to this end, Jens Lindemann was a great help, even if his willingness to suffer was much less than mine. But this is something that distinguishes women from men - at least I think so.

Have you had imagine your shooting in Belgrade like this? I have carefully researched. I have interviewed many Gypsy refugees and read a lot of reports on the situation of Gypsies in Serbia. The study on the living situation of the *Society for the Improvement of Local Roma Communities* from Belgrade has given me many helpful hints. Similarly the investigation "Abuses of Roma Rights in Serbia" by the Minority Rights Centre. Since the proclamation of the Decade of Roma Inclusion by some countries of Southeast Europe and various organizations of the UN and the EU many scientific reports have been prepared. I have read the UNICEF report and found much confirmed of our own observation.

How was practice? Before the film I believed knowing the circumstances of Gypsies living in Serbia, I was there and went regularly to relatives. I was certainly never in the Gypsy quarters of Belgrade. We are assimilated Vlach-Roma, my contact with members of other Gypsy groups was quite limited. With some working hypothesis in the luggage we went to Belgrade. What we actually have found it has by far exceeded my ideas, in a negative sense. Overall, we were three times in Belgrade, and had over twenty days of shooting there. That was not planned originally.

The opinion of the experts will come only when the film is

finished already. Why? Talking about someone structured the perception of the audience. This I wanted to avoid in this situation, because talking about gypsies is often; they rarely get a chance to speak themselves. Günter Grass called Roma and Sinti correctly as people without a voice. There is always the danger of a paternalism by too much well intended, which does not apply for those two experts here. I did not want to go with quite objective information, putting the statements of two experts at the end seemed a possibility.

How did you feel when you were confronted with Heil Hitler-shouts? It was sort of a lucky chance that the situation has developed in the way like it did. The confrontation of these two men is also a conflict of the Serbian society. This conflict between the left and the right social forces of Serbia characterizes Serbia at least since the occupation by Nazi troops in March 1941. In the resistance, there were the communists and the royalists which waged war against each other too. Under Tito, the political rightists were silenced and did not become socially important. Many people mourn after Tito's time, because the people are better at this time, even the Gypsies. However, one must not forget that the Tito's neutrality efforts and his Third Way have been remunerated with Western loans. Today, Serbia is impoverished and burdened by the huge refugee problem. The political right has captured many hearts and roads. It often leads to rightwing violence, often directed against Gypsies. The justice punishes the abuses and crimes against Roma now, but many proceedings of racist crimes are delayed or the punishments are very mild.

In my hometown for instance Gypsies were forbidden to enter a leisure facility, the operator was also the district chairman of the Radical Party of Serbia. He could do this for several years until the district court sentenced him to apologize to the affected Gypsies affected by newspaper notice. NGOs set the proceedings rolling; local authorities tolerated the behavior of Krsmanovic for years.

Is Prostitution actually a problem in the Gypsy society? Since the 1990s the prostitution of women, girls and children all over Eastern Europe has increased dramatically. To my knowledge in the Belgrade city centre there is a children's line, where six year old boys are offered for sexual services, where young girls like Zaklina prostitute them. Frequently, this income of children and women goes for the alimentation of the family.

Do you see Carmen as a prostitute? In one sequence, the 15-year-old prostitute Zaklina is introduced, the contextual relevance of this sequence is expanded by the reference to Carmen. Taking into account the social situation of Gypsies usually live in, then you can see in Carmen a prostitute. The image of Carmen is one of the major



Lidija Mirkovic is having a conversation on Belgrade's street-walkers' pitch

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stereotypes that are noised about Gypsies. Remember that Gypsies in art and literature are represented and portrayed for centuries by Gadjos, means non-Gypsies.

On literary precursors of Carmen is called The Gypsy Girl by Miguel de Cervantes of the early 17th century and Notre Dame de Paris by Victor Hugo of the centre beginning of 19th century. Prosper Mérimée published the novella Carmen 1845. For his opera Carmen premiered in Paris in 1875, Bizet let rewrite this story by Henri Meilhac and Ludovic Halévy. Carmen is one of the most successful operas of the world. In this opera the mental pictures of the Gypsies are effective which exist for centuries.

Can one really claim that prejudices from the Middle Ages still have validity? Attributes that the Gypsies had been assigned to already in the Middle Ages are still in fact, look at the events in Italy in May 2008.

The attacks on the Gypsy slums have been triggered because a Gypsy woman should have supposedly stolen the baby of an Italian. The charge of children robbery is already raised since the Middle Ages. By the way, the Jewish fellow citizens were faced with the same charge.

How did you find Ivanka? After our first main protagonist Hermione dropped out, we have first worked with several protagonists. In the months in which we have accompanied the demo, it has emerged that it is Iva, which we want to have for the film. We have worked with her by the point in time when she lost their residence status and was staying illegally in Germany. The contact we have kept up. The situation was hard to take for her and her family. I found it inappropriate to accompany her cinematically under the conditions of illegality.

Rich and poor, a subject in Düsseldorf and Belgrade? I tried to find images in both cities, which can serve as metaphors or symbols. I have seek for parallels and contrasts in these two cities. Much of it was just luck, for instance the two children making music on the street and playing a very broken variation of the Gypsies National Anthem Romany.

The development of Gypsy children in Belgrade seems predetermined. The girl in Belgrade selling the postcards in street cafes is a reference to the coming sequence with the young prostitute Zaklina who worked also as a street vendor when she was a child and before started prostituting. The shootings with Gypsy children create suspense to the images that we have found of children of the white majority of the society. Looking at the key figures on unemployment, education, etc. and also the increasing nationalism in Serbia, the idea is daring that these children will have a civilian job some day. Here I can only refer to the reports and investigations of the various humanitarian organizations which get involved more and more with.

Life on the dump is rather an exceptional situation, isn't it? The film I have dreamed of working as a hairdresser is not a film about Serbia, but it is a film about the situation and the experiences of Gypsies in Eastern Europe. If you read the studies by UNICEF, UNHCR, and so on, you can see that Serbia is only an example for those countries. Life on dump is certainly not the rule, but you can find these and similar circumstances at all major landfills in Eastern Europe. And you can always find Gypsies there. One of the reports by UNICEF says that about 20 % of all Gypsies in Eastern Europe live on the evaluation of secondary raw materials. Of course, not all of them are living on the garbage dumps, but they live on the garbage evaluation.



Lidija Mirkovic on the dump Vinca

How should I see it? Do the people actually eat from the garbage? Food whose date of expiry is exceeded are brought to the disposal, and the people dig it out again, they consume it or pass it on. Partially leftover food of others or died

animals are eaten. Or they catch the seagulls you see everywhere on the dump, they have several techniques for that. They prepare them as roast chicken. You may get used to the thought that this situation is everyday life. It is maybe unimaginable, but unfortunately it is like this. We have a situation similar to the Third World just around the corner, whether we like it or not.

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What is your opinion? Are Roma and Sinti nomads? There are groups of Gypsies who wander about. An ethnologist would possibly describe them as nomads. Right now only the Cergari come into my mind. But most Gypsies – that’s my opinion – are settled. They leave their traditional places only when they have to.

Take, for example, the Gypsies from Portugal, a country in a bad economic situation. As citizens of the European Union (EU) Gypsies could settle into any economically better-off EU member state. This has not happened, although Gypsies also live in extreme poverty. For me, this behavior that one finds elsewhere is an indication that Gypsies are primarily sedentary. If and only if political tensions are added to the economic hardship, they decide to seek a new place where they want to settle down once more. You can observe this in the Gypsy migration that has started in the 1990ies in Eastern Europe and still continues.

What was the reason for you to start with the film? Germany and especially North Rhine-Westphalia became the scene of a demonstration of about 600 Roma who travelled across Germany in a motorcade to demonstrate against their upcoming deportation. The demonstration made it easier to find the right actors and enabled a trustfully communication with affected persons. This would be impossible for example in the context of an asylum home or in private homes, since Gypsies are very shy in such matters. Presenting oneself or acting as a Gypsy is very embarrassing for many of them because most of them hide this from their neighbors’ but also from close friends.

But this demonstration was a wonderful place to show the nowhere where the Gypsies are in and live. They are not nomads, but they are really at home nowhere because they are really accepted nowhere.

Why did you let repeat the radio news? I have asked the local radio station in Düsseldorf whether I could get their messages on this demonstration. Unfortunately, they archive them for only a very short time. So I have fallen back on the local newspaper Rheinische Post, whose publisher is indirectly the main owner of this radio station. I didn’t want to correct the errors that were included in these reports. I wanted to provide it as it is has been perceived by the media.

How satisfied are you with your work? This is my first long film. I aimed at a entertaining committed film without stressing the interested audience. I hope I have succeeded. I hope that from the abundance of the material a condensed and hopefully exciting narrated film was developed, although is biased, but still keeps a critical distance to its protagonist. I am very happy that the Film Foundation North Rhine-Westphalia has supported my film.

The film team of I HAVE DREAMED OF WORKING AS A HAIRDRESSER



Miodrag Milosovic – Misa, Lidija Mirkovic, Markus Westphalen and Dzoni Sichelschmidt

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HISTORY OF A WALK – “GYPSIES” IN EUROPE

FIRST AND SECOND MIGRATION PERIOD

The “Gypsies” migrated about a thousand years from India. In several groups on different routes they came to Europe. Similar to the situation of the Jews, they were disadvantaged, discriminated, persecuted or even killed by the already settled majority of those countries to which they came. “Gypsies” are with about 12-15 million people the largest minority in Europe. The Roma mainly living in Eastern Europe and the Sintis mainly living in the German-speaking area of Europe are the two most known main groups. As further main groups of the “Gypsies” ethnologist named the Manush and Calé who are mainly located in Spain and France. A discussion which other groups of the “Gypsies” are to count to the main groups or to the subgroups can be found in the specialist literature.

The second migration of “Gypsies” started after the abolition of the serfdom in Romania in 1848 respectively 1855. In the period to 1920, a lot of these “Gypsies” emigrate to Bessarabia, Russia, Bulgaria, Serbia, Hungary, Central and Western Europe, North America, Mexico, South America and Australia.

ROMA ASYLUM SEEKERS IN THE EU

A third migrant movement began after the end of the system competition in the end of the 1980ies. In almost all countries of the former Soviet bloc attacks on minorities took place largely ignored by the European public. Especially in Romania, Poland, Bulgaria and the former Czechoslovakia Roma were often brutally persecuted. The background was mostly the privatization of the agriculture. In Yugoslavia the Roma nation was grind down between the interests of the warring nations. The fleeing Roma from Eastern Europe sought asylum in safe countries of the European Union (EU) even in the economically weaker countries such as Portugal. To deport Roma asylum seekers easier the Western states closed special agreements with the East European states. Such an agreement was closed with Slobodan Milosevic in 1996, but due to the political developments it couldn't be redeemed. In the consequence Roma from Serbia stayed particularly long in the EU, they received just so-called chain-tolerance status and were in fact excluded from the labour market. All efforts to achieve a right of residence failed by the lack of political will of the majority parties. Since a short time ago Roma refugees can get a residence permit if they are entering an employment.

UPCOMING DEPORTATIONS IN 2008 ALSO OF THE KOSOVO ROMA

Meanwhile many Roma have been living since 15 or 20 years in the EU. For 2008 the return of about 60,000 Roma from the EU and also from Germany is planned. Also “Gypsies” which fled from Kosovo should be returned to Serbia, including also those EU countries which have not acknowledged Kosovo as an independent state. In some municipalities in Serbia in which return programs for the deported Roma refugees should be implemented citizen have already protested.

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STILLS

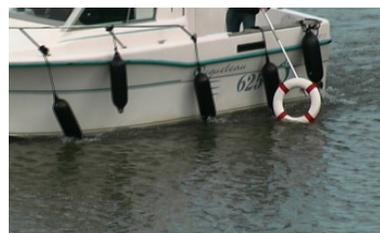
DÜSSELDORF



Rich and poor



Düsseldorf harbour



Rescue vessel



Iva together with her daughters
Stanka and Silvia



Protester



Hope I

BELGRADE



City centre



Buba and the shoe blacker



The nationalist
with the Serbian salutation



The nationalist in the interview



The big gambling



Hope II