Module 1

Sports Media and Race

Module 2

Digital Technologies in Migration

Module 3

Music Industry and Race

Digital Handbook

Ethno-racial Inequalities in Culture, Media, and Sports

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About this handbook

Over the last years we have —as individuals and as a team— spent many hours to establish our research beyond an audience of academic peers. In fact, we have all made it our primary objective that our work is firmly grounded and shared in the society in which we operate. Therefore, this handbook is one of the outcomes of our commitment to disseminate our research in the public sphere.

Throughout this document, we focus on sharing the most relevant findings of our research on the myriad relationships between ethno-racial inequalities and the consumption of culture, media, and sports. These topics have become highly politicized in recent years, as evidenced by ongoing public debates. Consider for example increased acts of racism during professional football events, the role of social media in driving discrimination against refugee migrants, or how music channels and venues largely fail to represent ethno-racial minorities. We believe that public debates on such topics can only yield progress if they are informed by rigorous research which is swiftly disseminated in the public sphere.

In this handbook the reader will find three modules, each focusing on a different field of research: (1) Sports Media and Race; (2) Digital Technologies in Migration; and (3) Music Industry and Race. Each module is based on the research of the corresponding project member and presents the main concepts and frameworks, key take-aways developed by the researcher, and a set of activities that can help readers delve deeper into the topics presented here.

Sports Media and Race

❝❝ Media sport is not an innocent player in society; the ideologies, attitudes, and values that are present in media sport production powerfully shape our understandings of ourselves and others.

— *Bruce, 2013.*

Researcher:
**Prof. dr. Jacco van Sterkenburg**

🔍 **Main research question**

How do sport journalists and media audiences give meaning to race and ethnicity?

Why research this topic? Televised football can be considered one of the main forms of entertainment nowadays where meanings around cultural differences are (re)constructed on an almost daily basis. As sports media are widely consumed around the world, especially among young audiences, these platforms become an arena where differences between race, ethnicity, gender, disabilities, nationality, among others, are continuously debated. For this reason, it is crucial (for both consumers and producers) to critically reflect on the role of media in (re)producing and challenging power discourses in and through sports talk.
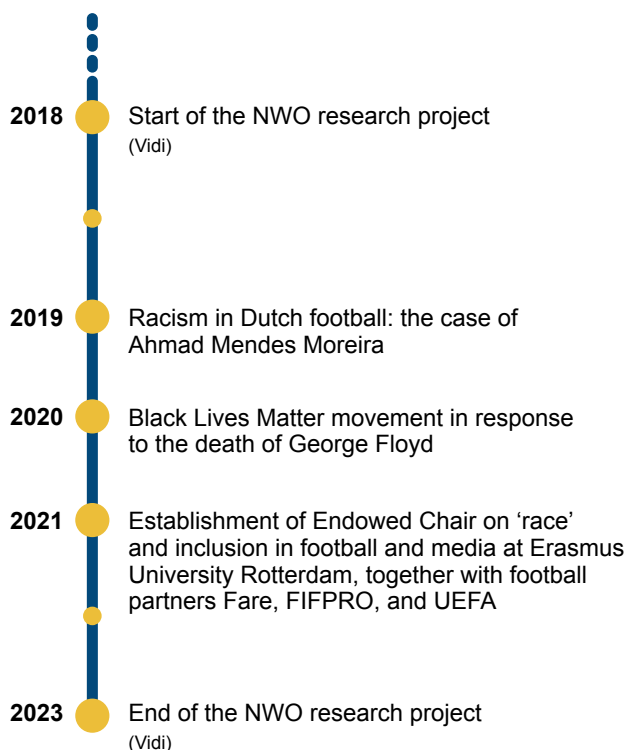
This research has been developed mainly in the European context: the Netherlands, Spain, the United Kingdom, and Poland.

🔑 **Key Concepts**

Racism:
The process of exclusion or inclusion based on physical characteristics, consequently reinforcing a hierarchy.

Whiteness:
A process consisting of discourses and cultural practices that sustain White normativity and structural advantage.

Sincere fictions:
Personal mythologies that serve to sustain an internalized image of themselves as being objective and race-neutral.

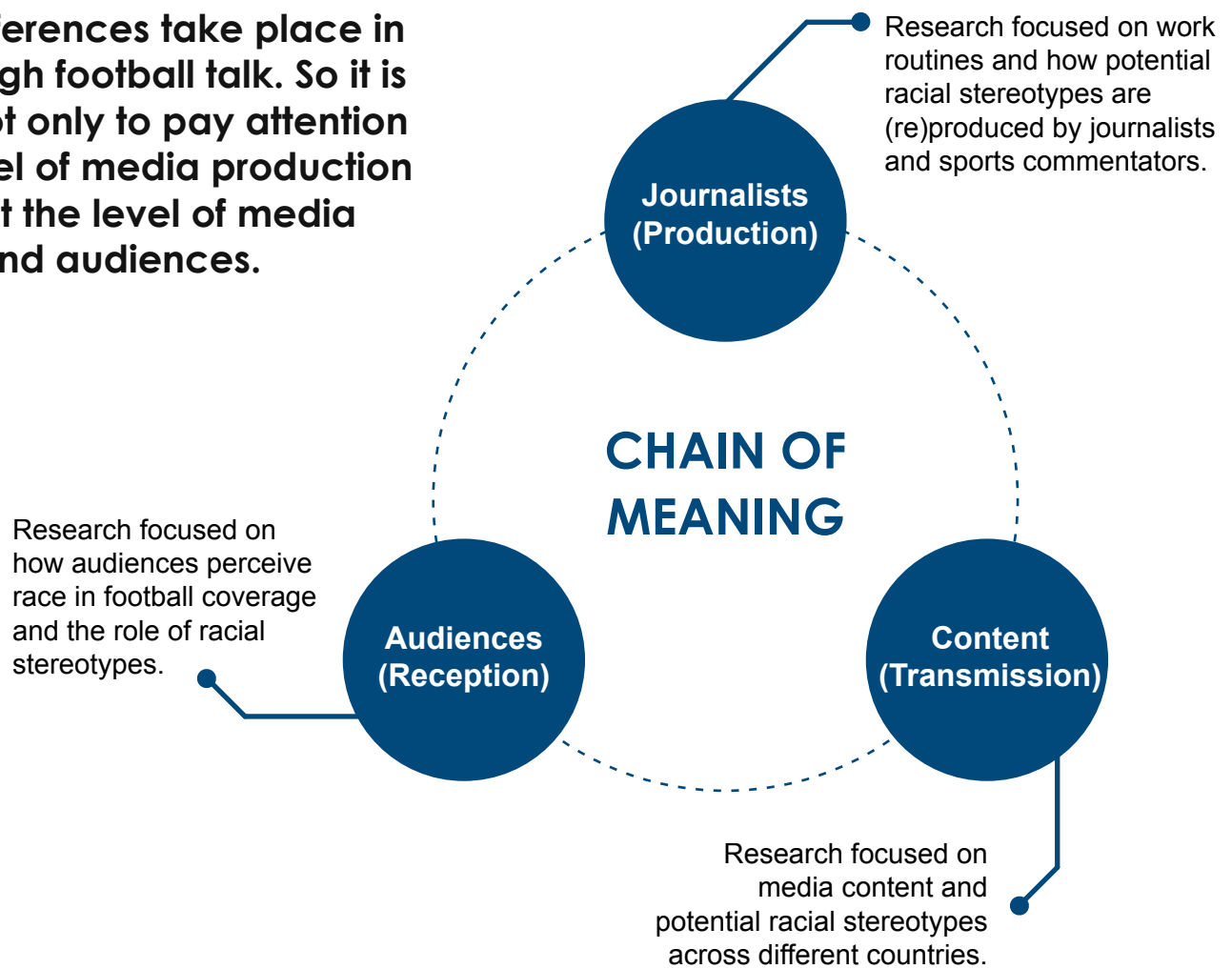📌 **Timeline**
Some events that have impacted this research

2018 Start of the NWO research project
(Vidi)

2019 Racism in Dutch football: the case of Ahmad Mendes Moreira

2020 Black Lives Matter movement in response to the death of George Floyd

2021 Establishment of Endowed Chair on 'race' and inclusion in football and media at Erasmus University Rotterdam, together with football partners Fare, FIFPRO, and UEFA

2023 End of the NWO research project
(Vidi)

Looking ahead...

What could be researched about this topic in the near future?

Online games like FIFA and how online platforms for sports depict players, race, and racial groups.

🔵 Research Framework

The constructions of racial and ethnic differences take place in and through football talk. So it is crucial not only to pay attention at the level of media production but also at the level of media content and audiences.

CHAIN OF MEANING

Journalists (Production)

Research focused on work routines and how potential racial stereotypes are (re)produced by journalists and sports commentators.

Audiences (Reception)

Research focused on how audiences perceive race in football coverage and the role of racial stereotypes.

Content (Transmission)

Research focused on media content and potential racial stereotypes across different countries.

🔖 Key Theories

Critical Race Theory (CRT)

→ Acknowledges racism as endemic in society.

→ Centralises marginalised voices and their experiences.

→ Challenges colour-blindness and race-neutrality.

→ Aims not to only understand but to contribute to change.

Critical Whiteness Studies

→ Looks at how Whiteness is centric in society and culture, and in creating potential blindness to privileges associated with White identity.

→ Acknowledges hierarchy among different 'types of Whiteness'; (eg.: Western and Eastern Europe).

→ Aims not to only understand but to contribute to change.

Take-away #1

Racial stereotypes get reproduced in football media

Conversations about football tend to overemphasize the physical qualities (speed, strength) of black players, sometimes portraying them with animal-like characteristics. This can lead to the neglect of other qualities related to intellect or leadership.

In contrast, white (male) athletes are associated with leadership, 'the mind', mentality; normative characteristics for positions of power. As a consequence, white athletes remain more often invisible and become the cultural 'norm' against which Black athletes are measured as 'hyper-physical'.

Let's take a look at some examples:
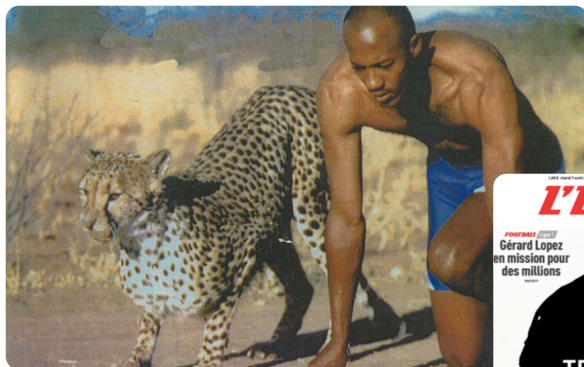
Typical representations of black athletes. These are sometimes accompanied by descriptions such as *"He chases the ball like a puma!"*, used by sports journalists to comment on a game.

More varied representations of white players that include physical attributes, but who are also often represented in roles of **leadership and power.**

Take-away #2

Young audiences are key in the reproduction of the narratives stemming from the media they consume

A recent focus group study (2021) with young football media audiences shows how they tend to take a relatively race-conscious perspective in comparison to most earlier studies.

At the same time, football talk appears as a complex space where racialized discourses are rejected as well as accepted, and where meanings given to race and ethnicity intersect with other markers of difference such as culture and nationality.

How do young audiences reproduce sports media commentary?

Cartoonist: Erwin Suvaal CVIII Ontwerpers

Gibraltarian male, 23 years-old

"But generally, let's be honest. Black people are physically, not advanced... but they are more, they have better genetics, than every other person. They are faster, stronger, quicker."

"For example, I am into swimming... you will not see a person of color —I will say it in a bad way— you won't see a Black [person] in the water, because it appears that because of how they're built, their bones are heavier... And for example, all of those who run are African. And it's because the bone structure is harder."

White Spanish woman, 18 years-old

Very often, young people draw on the 'natural physicality discourse' to give meaning to Black football players. This discourse stems from sports media bus also, other media sources like commercials.

Read more about these studies:

Van Sterkenburg, J. & Walder, M. (2021). How do audiences of televised English football construct difference based on race/ethnicity? *Language and Intercultural Communication, 21*:6, 765-780.

Longas Luque, C., Sommier, M. & Van Sterkenburg, J. (submitted 2022). Talking football: discourses about race/ethnicity among Spanish youth.

Take-away #3

Most media professionals are unaware of how they reproduce racial stereotypes

Journalists understand their work and their audiences as focused on live men's football events. It also means that they consider the content that they present as self-evident and 'just' reflecting the games being played.

Consequently, efforts made in the sports world to mitigate the reproduction of racial stereotypes (especially those affecting black players) often do not include the media as a key player in the transmission of these ideas.

What do sports journalists say?

"For us, ethnicity is of no importance. The only thing that counts is whether you are a good journalist or not. No, it has no consequences or our policy since I do not think we lack anything so to speak."

"I'm describing what's going on and what's happening in the match. So unlikely to get into those sorts of realms in what I do."

"Tonight's show we will discuss the day's footballing topics right across the board and any issues that surround it."

"I always treat a player based on his ability and how he conducts himself… I kind of judge the persona based on their career and the way they play, not the colour of their skin."

These quotes are extracted from qualitative studies conducted in The Netherlands, UK, and Poland.

Read more:

Van Sterkenburg, J. & Walder, M. (2021). How do audiences of televised English football construct difference based on race/ethnicity? *Language and Intercultural Communication, 21,* 5, 765-780.

Van Sterkenburg, J., De Heer, M. & Mashigo, P. (2021). Sport media professionals reflect on racial stereotypes and ethnic diversity in the organization. *Corporate Communications. An International Journal, 26,* 5, 31-46.

Van Lienden, A., Sommier, M., Kossakowski, R., and Van Sterkenburg, J. Football media production in the Polish context [working title]. In preparation.
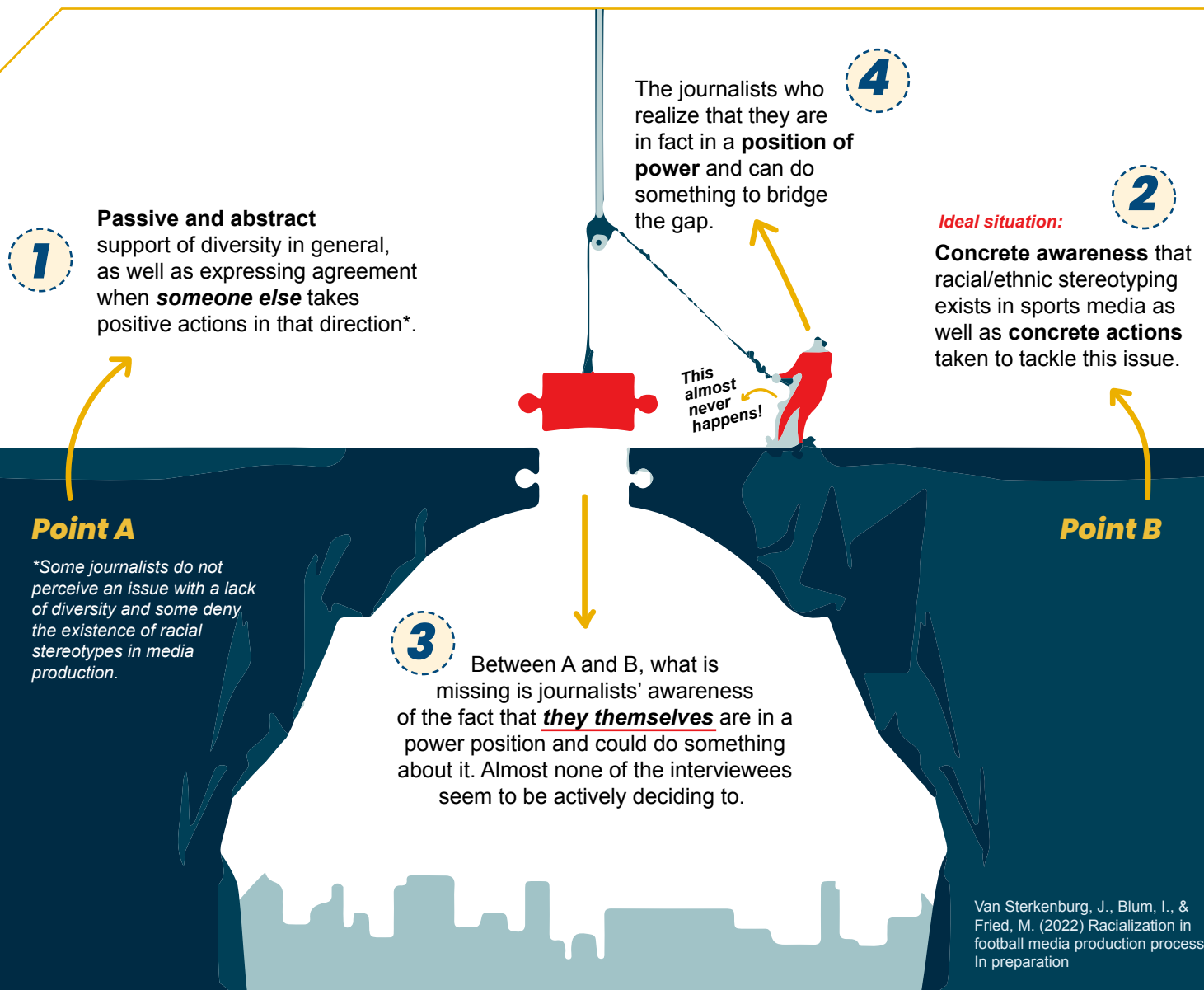
"It is said that a black man is also built differently, right? That's why we will see at, for example, men's 100-meter races, yes, they are usually won by black athletes who have different and better predispositions for this sport."

Take-away #4

There is a big gap between awareness of racial stereotypes and concrete actions to tackle them

Studies conducted in football media production (NWO Vidi project Van Sterkenburg) show that even though there is an abstract recognition on the part of journalists of the need for more diversity and (by some) an awareness of racial stereotyping, this is not seen as something they can act on themselves.

Usually, others are seen to blame (other media, other sports, other journalists, social media, even Black players).

Here is a simple but powerful illustration of this issue:

1 **Passive and abstract** support of diversity in general, as well as expressing agreement when *someone else* takes positive actions in that direction*.

4 The journalists who realize that they are in fact in a **position of power** and can do something to bridge the gap.

2 *Ideal situation:*
Concrete awareness that racial/ethnic stereotyping exists in sports media as well as **concrete actions** taken to tackle this issue.

This almost never happens!

Point A

Some journalists do not perceive an issue with a lack of diversity and some deny the existence of racial stereotypes in media production.

Point B

3 Between A and B, what is missing is journalists' awareness of the fact that **they themselves** are in a power position and could do something about it. Almost none of the interviewees seem to be actively deciding to.

Van Sterkenburg, J., Blum, I., & Fried, M. (2022) Racialization in football media production processes. In preparation

Take-away #5

Some voices have begun to speak up against racial stereotypes, especially those from women and minority groups, but also football players

Some young people in the audience do identify racial stereotypes. They tend to be very vocal about opposing them, expressing that they 'do not believe' in white players being better equipped to occupy positions of power than black players.

On the production side, the media professionals who most identify these stereotypes are women and minority groups. Among other things, their strategies for countering them include revising their own commentary.

Lastly, some football players have started to speak up against this issue as well.

Let's take a look at some cases:

"It's just a bit of a myth the way they think that, if you got a Black African player he probably [is] better in defending because he's going to be strong, but I think I'm right in saying that there is nothing in science that ever proved that a Black African has got stronger bone density and there is no proof. It's just a stereotype that is in everyone's head."

White British female, 22 years-old

Read more about this study:

Van Sterkenburg, J. & Walder, M. (2021). How do audiences of televised English football construct difference based on race/ethnicity? *Language and Intercultural Communication, 21*:6, 765-780.

In 2018, English Black footballer Sterling used his Instagram account to voice his discomfort with the racism embedded in the Daily Mail, a news portal in the UK.

Who is it for?

Sports journalists who want to identify whether they are using racial stereotypes throughout their commentary.

What you will need:

- ☐ Past reportages you have produced or that you want to analyse
- ☐ Pen or pencil
- ☐ This template

Activity #1

Finding the patterns in your *own* commentary

Individual activity | 30 minutes

This activity is designed to help you identify some patterns you may be using when commenting or reporting on sports.

1 Gather the last 2 or 3 reports (written or spoken) that you have produced.
2 Read/listen to them carefully and identify the phrases you use to describe the players. Write them down in the left column.
3 Can you identify whether you are talking about white players or black players? If so, write that down in the right column.
4 Look for the patterns you use to describe different groups of players and for potential stereotypes within those patterns.

Commentary
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Players
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Any patterns?

Who is it for?

Communication and/or media students. Young professionals who aspire to work in the sports media industry.

What you will need:

☐ Internet connection
☐ Internet browser
☐ Pen or pencil
☐ This template

Activity #2

Analysing media representations of athletes in sports

Group activity | 45 minutes

This activity is designed to help reflect critically on the representation of race, ethnicity, gender, nation, or disabilities and understand how these are related to power relations in the media.

1 Search the internet for different sports sections of newspapers in your country or in a context of your choice.

2 Choose players from different race/ethnic backgrounds and take a look at how they are portrayed or described in the articles (adjectives, metaphors, keywords).

3 What differences do you see between how these players are portrayed? Can you identify patterns? What about racial stereotypes?

(Picture of a player)

(Picture of a player)

(Descriptions used)

_____

_____

_____

_____

(Descriptions used)

_____

_____

_____

_____

Any patterns?

Digital Technologies in Migration

❝❝ By promoting the accessibility of distant places and enabling remotely distributed forms of action, ICT usage does offer unprecedented opportunities to migrant societies, but it also involves new unexpected constraints that lead to controversial situations.

— Diminescu, 2020.
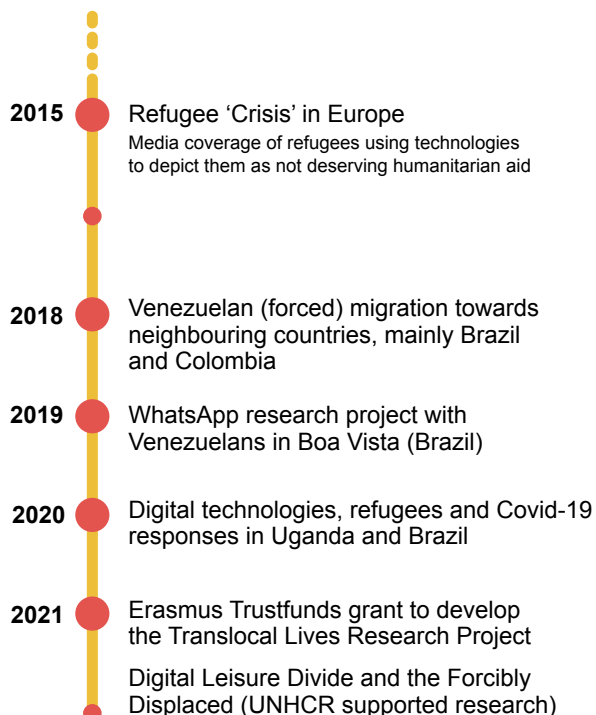
**Researcher:
Dr. Amanda Alencar**

🔍 **Main research question**

How do technologies offer pathways for refugees to rebuild a life after displacement?

Why research this topic? While digital technologies are a powerful tool that enable refugees to rebuild their lives in host societies (for example, find a job, learn the language, make friends, move around a new city, etc.), they can also harm them in less visible ways: datafication of refugees, surveillance or gig-work precarious conditions are a few examples. However, despite the relevance of digital media in the lives of refugees, we still do not know much about how they actually engage with these technologies, their perceptions, motivations, skills, and emotions while using ICTs; How does their creative and tactical use of media shape their everyday life and place-making experiences?

📌 **Timeline**
Some events that have impacted this research

2015 — Refugee 'Crisis' in Europe
Media coverage of refugees using technologies to depict them as not deserving humanitarian aid

2018 — Venezuelan (forced) migration towards neighbouring countries, mainly Brazil and Colombia

2019 — WhatsApp research project with Venezuelans in Boa Vista (Brazil)

2020 — Digital technologies, refugees and Covid-19 responses in Uganda and Brazil

2021 — Erasmus Trustfunds grant to develop the Translocal Lives Research Project

Digital Leisure Divide and the Forcibly Displaced (UNHCR supported research)

This research has been developed mainly in Brazil, the Netherlands, and Uganda.

🔑 **Key Concepts**

Refugee* Integration: a dominant set of values and behaviours that refugees are required to acquire to be integrated towards the goals and expectations set by the receiving country.

Place-making: the process of establishing multiple connections to the new surroundings as well as (re)creating practices that allow people to make a place for themselves.

'Non-media centric' approach: it allows for understanding the integration of digital technologies into migrants' everyday life. This approach decenters the focus on media and places the individual experiences of migrants as central point of departure.
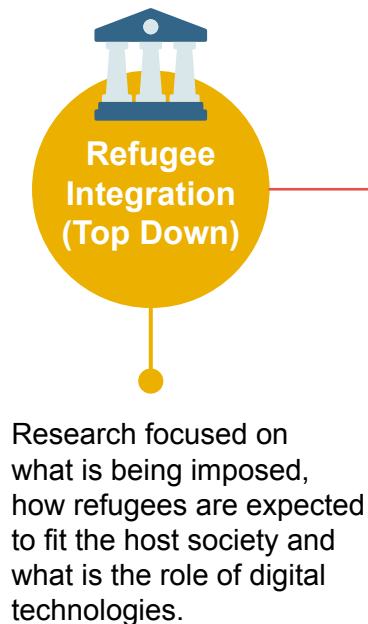
Looking ahead...

What could be researched about this topic in the near future?

Mobile money and digital livelihoods.

*This handbook utilizes the term "refugee(s)" in the broader context of forced migration and forced displacement in an effort to include as many perspectives and experiences as possible.

Module 2

⚙️ Research Framework

Refugee Integration (Top Down)

The place-making experiences of refugees are constituted in interaction with and through institutionalized networks of differential power. While place-making focuses on the agency of refugees, it also recognizes the importance of capturing power relations that exist beyond the sphere of direct influence of individual refugees and that can affect their everyday lives. In particular, technological appropriations in the governance of forced migrations demonstrate the relational and highly dynamic nature of refugees' place-making experiences through and in the digital.

Research focused on what is being imposed, how refugees are expected to fit the host society and what is the role of digital technologies.

The role of digital media technologies in migration

Research focused on how do refugees use digital technologies to rebuild their lives and feel they belong; their subjective and localized perspective.

Place-making (Bottom-up)

🔖 Key Theories

Place-making

→ Acknowledges the agency of refugees to negotiate belonging.

→ Challenges essentialist views of refugees as victims or threats.

→ Characterizes the ways refugees maintain connections to places left behind and articulate new connections in their host society.

→ Recognizes refugees' multiple identities, social positions and aspirations.

'Non-media-centric' approach

→ Decenters the focus on media and highlights the perspective of refugees.

→ Considers technologies as integrated into refugees' lived experiences of place.

→ Creates better opportunities for understanding everyday uses of digital media.

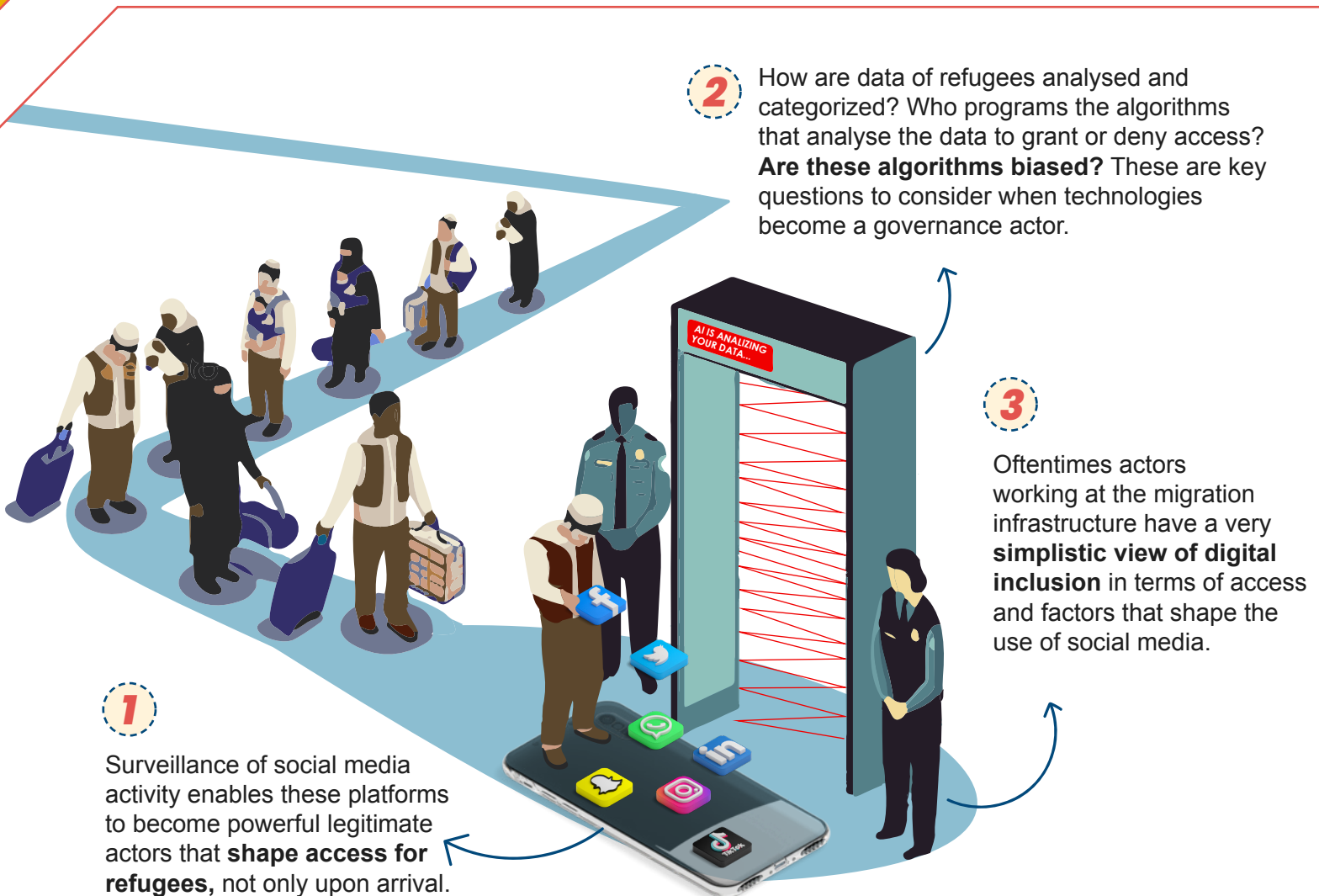→ Enables a subjective and localized perspective on place-making.

Take-away #1

Technologies become a governance actor

Technologies, and specially social media, are more than a tool or a digital space; In processes of integration and/or place-making, these have a direct impact on refugees' experiences of place-making and belonging.

Increasingly, refugees become data subjects: characteristics such as nationality, gender, level of education, and more are being racialized. This has a direct impact on access and affordances, meaning data shapes the ways in which refugees build relations in the host-society, how they can find jobs, learn a new language, move around a new city, make friends, or even gain the refugee status.

This is one way in which refugees become data subjects upon their arrival:

2 How are data of refugees analysed and categorized? Who programs the algorithms that analyse the data to grant or deny access? **Are these algorithms biased?** These are key questions to consider when technologies become a governance actor.

AI IS ANALIZING YOUR DATA...

3 Oftentimes actors working at the migration infrastructure have a very **simplistic view of digital inclusion** in terms of access and factors that shape the use of social media.

1 Surveillance of social media activity enables these platforms to become powerful legitimate actors that **shape access for refugees,** not only upon arrival.
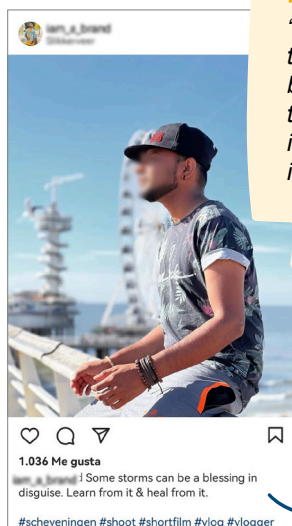
Take-away #2

The relevance of the subjective and localized perspective on place-making

To truly understand the role of digital media in the lives of refugees, more effort needs to be put into conducting research from a localized and situated perspective. This will allow us to question the kind of identities, roles or behaviors that are imposed on refugees.

For example, what does it mean to "be a good refugee"? What is expected of them from a top-down perspective? And how do they engage with or challenge these ideas using digital technologies?

Meet Ronny (Pakistan) and Lula (Eritrea), two refugees living in The Netherlands:

1.073 Me gusta
iam_a_brand "You will be blessed the moment you realize you already are."

#blessedlife #black #model #vision #trending

1.036 Me gusta
iam_a_brand Some storms can be a blessing in disguise. Learn from it & heal from it.

#scheveningen #shoot #shortfilm #vlog #vlogger

"As asylum seeker you never get a chance to share your thing. And people are not interested in listening to you, because ok, everyone has the same problem. But if you transform your problems and everything you want to say into the digital, it gives you a different view, you know? (...) it's a chance, now I can show you what I want to say."

Ronny uses his social media to express the image of himself that *he* desires. His posts are full of motivational messages and his photos highlight the identity of an empowered self, not that of a victim seeking help, as host societies often expects refugees to be and behave.

Another example is that of Lula. Lula is from Eritrea and has been living in the Netherlands for 5 years. When she arrived, she had great difficulty communicating what she wanted to do in the Netherlands: study at a university. Instead, the immigration office kept trying to place her in HORECA jobs for 3 years.

"They ask you what you want to do, you say 'I want to study' and they keep pushing you to go to work. (...) They call it HORECA here, hotel, restaurants and cafes. They assume automatically that is your level, that is what you can do here. (...) I have friends who want to go to school but because of this situation they are working now and they can't go back, they lost their chance to go to school."

Visit **www.translocallives.com/films** to watch short films directed and produced by Ronny, Lula, and other 10 participantes with a refugee background where they talk about their place-making experience!

Read more about this study:

Alencar, A., Sarria-Sanz, C., & Mawazini, J. (in preparation). Aspirational place-making and digital practices of refugees in the Netherlands.

Take-away #3

Mobile technologies for enhancing migrant knowledge

Researching refugees' everyday lives can be challenging due to the volatile conditions of their migratory trajectories and situations. Mobile messaging apps, such as WhatsApp can help researchers collect data about people's everyday lives while also providing insights into processes that are difficult to study as they happen. In our research, we demonstrated that a collaborative and spontaneous approach to the use of WhatsApp can help refugees and researchers construct new forms of knowledge production that are inclusive, sustainable, and meaningful in forced migration contexts.

Moreover, there is also an opportunity that researchers and aid agencies need to meet by engaging refugees in discussions about data collection via their mobiles phones and social media platforms.

Some insights into our experience using Whatsapp as a research tool in the project 'Conexión sin Fronteras':
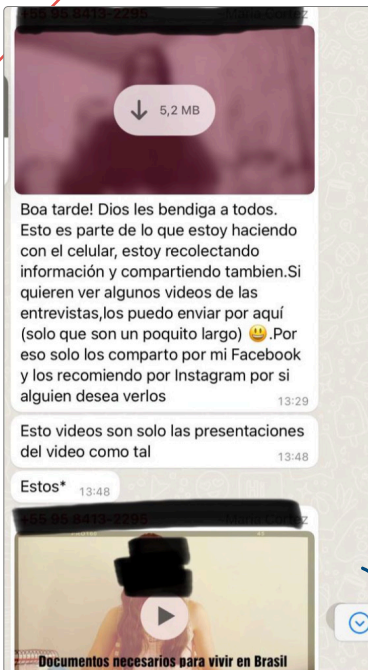
Message 1 (from a group member): Good afternoon, God bless. That's part of what I'm doing with my phone, I'm collecting information and sharing as well. If you want to see some videos of the interviews, I can send them to you here (the only issue is that they are a bit long) [smiling face]. That's why I only share them on Facebook and recommend them via Instagram in case you want to see them.

Message 2: This videos are only video presentations.

Message 3: These*

[Video caption: Necessary documents to live in Brazil]

The WhatsApp group revealed relevant insights into relationship-building in a group context and beyond the digital chat. It allowed us to engage with the agency of participants to reach out to each other to request and provide help as they resettled. The WhatsApp group became a relevant space that participants used to obtain and share all kinds of information.

Message 3 (from a group member): Wish you the best of luck, don't worry, everything will be alright. Let's go! (Participant name) [contentment face]

Acknowledgement of limitations regarding Internet access is key to understanding the data that are produced in projects involving the use of mobile phones with marginalized and vulnerable communities.

Read more about this study:

Alencar, A.; Camargo, J. (2022). WhatsApp as a tool for researching the everyday lives of Venezuelan refugees settling in Brazil. *Media and Communication, 10*(3), 261-272.

Take-away #4

Disconnected imaginaries of connectivity in refugee settings

There are multiple complex and nuanced factors that can lead to digital inequalities for refugees, ranging from inadequate infrastructures, access and cost problems, a lack of skills or literacy to sociocultural and linguistic barriers.

These factors are often undermined by governance actors who still adopt an overly simplistic view of refugees' digital inclusion, ignoring the complexity of issues that mediate access to and use of technology among them. Consequently, there is a mismatch between (top-down) digital initiatives such as hackathons or tech-company supported apps, and the actual adoption of technologies by refugees.

Let's take a look at some digital initiaves. Are these inclusive?

MIGRA LAB / MIGRA FLIX

Migrantes que desean aumentar sus ventas en Brasil,

iMigraflix y Facebook le invitan a participar del webinar "Impulsa con Facebook" que le va a enseñar a crear o mejorar la presencia digital de su negocio o marca y aumentar sus ventas! En este webinar, expertos de Facebook hablarán en español sobre cómo utilizar WhatsApp for Business, anuncios de Facebook e Instagram, contenido creativo iy mucho más!

Fecha: **17 de noviembre a las 19 horas Brasil.** ¡Estaremos en vivo desde la página de Facebook de Migraflix!

INSCRÍBASE AQUÍ EN ESTE LINK **BIT.LY/IMPULSACONFACEBOOK2020**

Flyer of an online business course: *"Migrants who wish to increase their sales in Brazil."*

"I have seen an administration course for refugees offered by the Jesuit Service, but I don't have a smartphone or a computer. I think a lot of people were interested in the course but, because of these inconveniences, they won't do it either. Some have a phone but no internet, others have internet but no good phone."

Leonansky, 23, Venezuela

¿Vamos a Charlar?

Gigante es un simpático robot que puede ayudarte con tu nueva vida en Brasil

Educación, salud, documentación, empleo y más!
Conoce uma herramienta exclusiva y gratuita para meres
y adolescentes refugiados y migrantes de Venezuela
U-Report Uniendo Voces en un espacio de información y participación

¿COMO PREFIERES hablar CON GIGANTE?

ENVIE UN HOLA para:
+55 61 3035-1947

Chatbot initiative for migrants in Brazil: *"Gigante is a friendly robot that can help you with your new life in Brazil."*

Lucy, 54, Venezuela

"The group did not look good because we need to know a lot of things and want to ask them... I also left the group because I don't have much phone data and I need to choose what I download."

What to do instead?

Co-create with the community!

In the "Refugee Voice" project, supported by UNHCR and IOM, the Venezuelans received adequate training to produce podcasts about the issues affecting the community. This project represents an opportunity to shape the radio production process in order to provide the Venezuelan community in the shelters with quality information as a fundamental right.

In the 'Conexión Sin Fronteras' WhatsApp Group, Venezuelans were provided with phones and data to use the Internet every month while engaging in the group. Research must be mutually beneficial for both researchers and the local communities and consider participants' voices, needs and goals.

Read more about this study:

Camargo, J., Cogo, D., & Alencar, A. (2022). Venezuelan Refugees in Brazil: Communication Rights and Digital Inequalities During the Covid-19 Pandemic. *Media and Communication, 10*(2), 230-340.

Take-away #5

The neo-liberal mindset shifts the responsibility from the institutions to the refugees

The neo-liberal mentality imposes a great burden on refugees: they seem to have to become "digital entrepreneurs" and prove that they are equipped to work for the opportunities that the market apparently makes available to them. Consequently, the responsibility for their well-being falls on them and no longer on the government or the state.

This ideology is also permeating the Global South, where access to technology is less available, creating false expectations of how refugees can be entrepreneurs, sell their products, work in gig-jobs, and so on.

Meet Neumary, a single mother from Venezuela, trying to make a living through gig-work in Brazil:

Neumary is 42. She is a cook from Venezuela, now looking for a job in Brazil after being forced to leave her country. She described the use of ICTs as a complement or a form of dissemination of her work in Brazil:

"Digital work is a possible task to carry out because I can do it with my baby on my lap."

"I am willing to stop sleeping in order to earn some income through digital work."

Joscarle, 22, unemployed, mother of 1

"I barely used the computer in Venezuela, I worked in the kitchen, what I really like is cooking. If I had to choose, I would want to work in the kitchen. I even made arepas and sold them via WhatsApp, but Brazilians don't like arepas very much."

Like Neumary, hundreds of single mothers place their hope on gig-work platforms to make a living in Brazil.
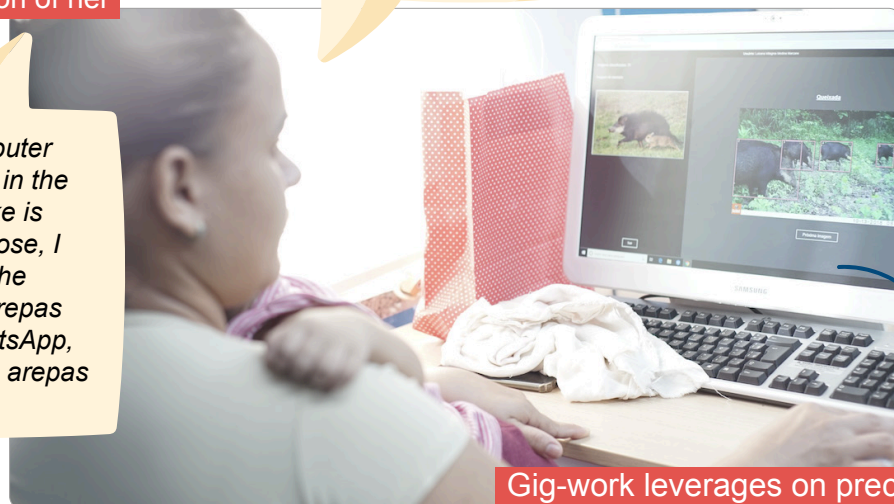
Gig-work leverages on precarity to sell scenarios of success and wealth that are not feasible for the vast majority of refugees in the Global South.

Read more about this study:

Alencar, A.; Camargo, J. (2023). Spatial imaginaries of digital refugee livelihoods. *Journal of Humanitarian Affairs, 4*(3), 22-30.

Who is it for?

Humanitarian and development organizations, the tech sector, policymakers, civil society actors who work with refuge communities.

What you will need:

- ☐ Information about your digital project (proof of concept, design proposal, validation reports)
- ☐ Pen or pencil
- ☐ This template

Activity #1

Building inclusive digital initiatives
A reflexive exercise

Group activity | 45 minutes

This activity is designed to help organizations reflect critically on the approach they adopt for building digital initiatives in refugee settings. It serves as a guidance for the development of digital programming with a humanitarian, development or social impact orientation.

Regardless of the stage your digital initiative is in (ideation, prototyping, validation, or in use) consider each of the following points and discuss them with your team.

1. What is the area of development (health, employment, education, well-being, legal and practical matters, etc.)?
2. What is the context/space of development (refugee camps/shelter, organizations, community, neighborhood, city, etc.)?
3. Who are involved in the development of the digital initiative?
4. To what extent does your digital project involve refugees? (For example, in the design, development, implementation processes).
5. How are refugees involved in these three processes? Are they welcome as key partners, consulted about the goals and usability of the digital initiative?
6. Does your digital initiative adopt participatory approaches in its design, development, implementation or evaluation?
7. How is your digital initiative linked to the needs and preferences of refugees and their community?
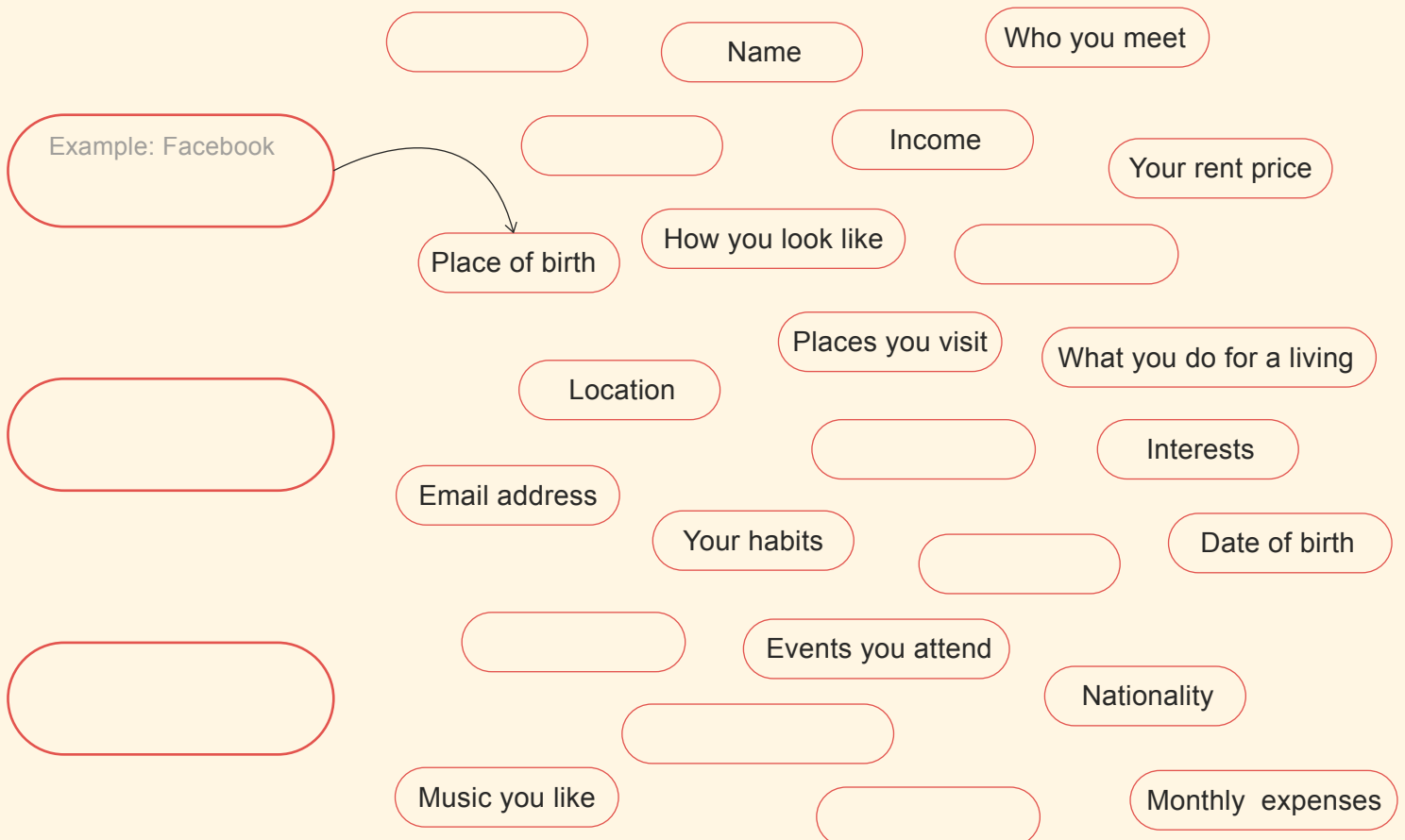8. How is your digital initiative recognizing refugees' daily lives and digital practices and literacies?

Activity #2

Media map: Awareness of your data sharing practices

Individual activity | 15 minutes

This activity is designed to help participants reflect on data sharing practices. By identifying, analyzing and challenging your data practices, you are more prepared to take a more active role in the processes where your data is potentially used by third parties, especially those that can affect your settlement processes in a host society.

1 Browse through your phone and select the three main social media apps that you use in your daily life and write them in the main boxes below.
2 Connect the apps with the types of personal data that you think might be collected online from you when you use each of them.
3 You can add more types of data in the empty boxes as well.
  What conclusions can you make from your data sharing practices? How do you think organizations use your data?

Name

Who you meet

Example: Facebook

Income

Your rent price

Place of birth   How you look like

Places you visit

What you do for a living

Location

Interests

Email address

Date of birth

Your habits

Events you attend

Nationality

Music you like

Monthly expenses

Music Industry and Race

❝❝ Popular music has transformed the world. Its rhythms have influenced how we walk down the street, how we face ourselves in the mirror, and how we handle our daily conversations and encounters. It has shaped our morals and social mores; it has transformed our attitudes towards race and gender, religion and politics.

— Doggett, 2015.

Researchers:
Dr. Julian Schaap & Prof.dr. Pauwke Berkers

🔍 Main research question

How does race/ethnicity impact music consumption and production?

Why research this topic? The music industry is a global ecosystem of cultural production and consumption, and as such, conversations about who can participate and to what extent are crucial. These conversations, however, continue to downplay the relevance of nonmusical characteristics of artists, producers, and audiences: class, gender, race, ethnicity or sexual orientation are key factors that impact both music production and consumption, and contribute to rather rigid genre categorizations. Thus, it seems that the distinction between "good" and "bad" music hides complexities and nuances that mediate access to this industry in ways that are still unclear.

🔑 Key Concepts

Racism:
The process of exclusion or inclusion based on perceived physical characteristics, consequently reinforcing a hierarchy.

Homologies:
Cultural categories such as genres that have become associated with social categories such as gender, class or race.

Conviviality:
'Nice' encounters between culturally different people, for example at festivals.

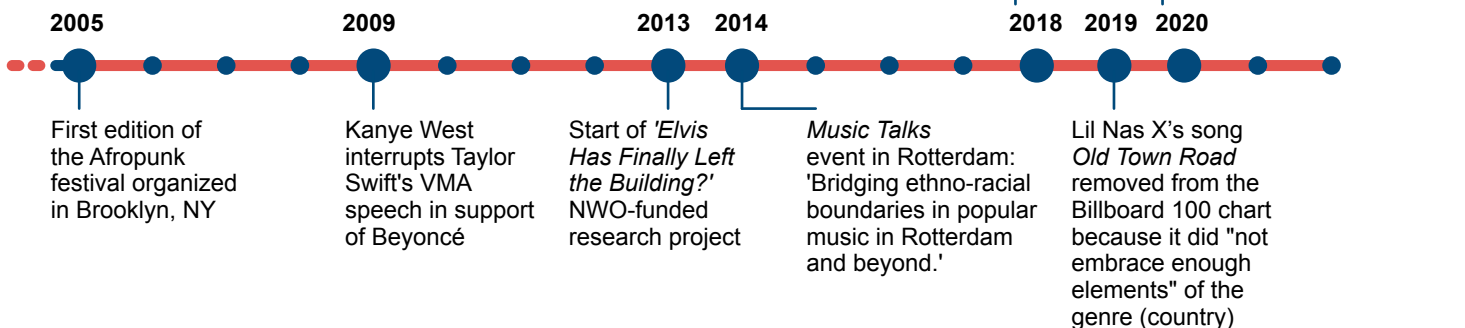This research has been developed in USA, the Netherlands, Poland, Denmark, UK and Ireland.

Looking ahead...

What could be researched about this topic in the near future?

What measures actually work in making the music industry more inclusive?

📌 Timeline
Some events that have impacted this research

Start of the 'European Music Festivals, Public Spaces and Cultural Diversity' HERA-funded research project

TylerThe Creator, critizices the Grammy Awards for consistently placing "guys that look like me" in the rap and urban categories

2005   **2009**   **2013** **2014**   **2018** **2019** **2020**

First edition of the Afropunk festival organized in Brooklyn, NY

Kanye West interrupts Taylor Swift's VMA speech in support of Beyoncé

Start of *'Elvis Has Finally Left the Building?'* NWO-funded research project

Music Talks event in Rotterdam: 'Bridging ethno-racial boundaries in popular music in Rotterdam and beyond.'

Lil Nas X's song *Old Town Road* removed from the Billboard 100 chart because it did "not embrace enough elements" of the genre (country)

Module 3

⚙️ Research Framework

Being perceived as authentic is often crucial in music. Authenticity, however, is not something that we can objectively capture. Authenticity is a social construction: a claim that is made about someone or by someone, that can be accepted or rejected. These claims can be musical but also —quite often— nonmusical (such as your social status, but also someone's gender or race/ethnicity). Acceptance or rejection of claims can happen on different levels, as outlined in Richard Peterson's 'cycles of authentication' model.

Aspiring artists look at the people who have come before them who are inspiring role models. This affects whether people feel that a career in a certain genre —or music more broadly— is achievable or not.

CYCLES OF AUTHENTICATION

Artists

Industry

Society

Fans

Media

Major labels in the music industry are constantly striving to achieve new hits. They do so by follow-ing formulas that have a history of success. These happen to, often implicitly, include the same social aspects of artists them-selves: black rappers, white rockers.

Knowledge on music 'lives' beyond music as well. For example, research finds that most people implicitly expect blackness to be tied to listen-ing to rap/hip-hop music: an implicit expectation based on the dominant ethno-racial group associated with a certain music genre.

Music critics often compare artists based on their shared ethno-racial traits, or suggest that artists who are ethnically different from the norm within a genre, also sound different.

Audience members tend to authenticate each other on the basis of the gender and ethno-racial traits. For example, black rock fans are sometimes questioned 'whether they are at the correct concert.'
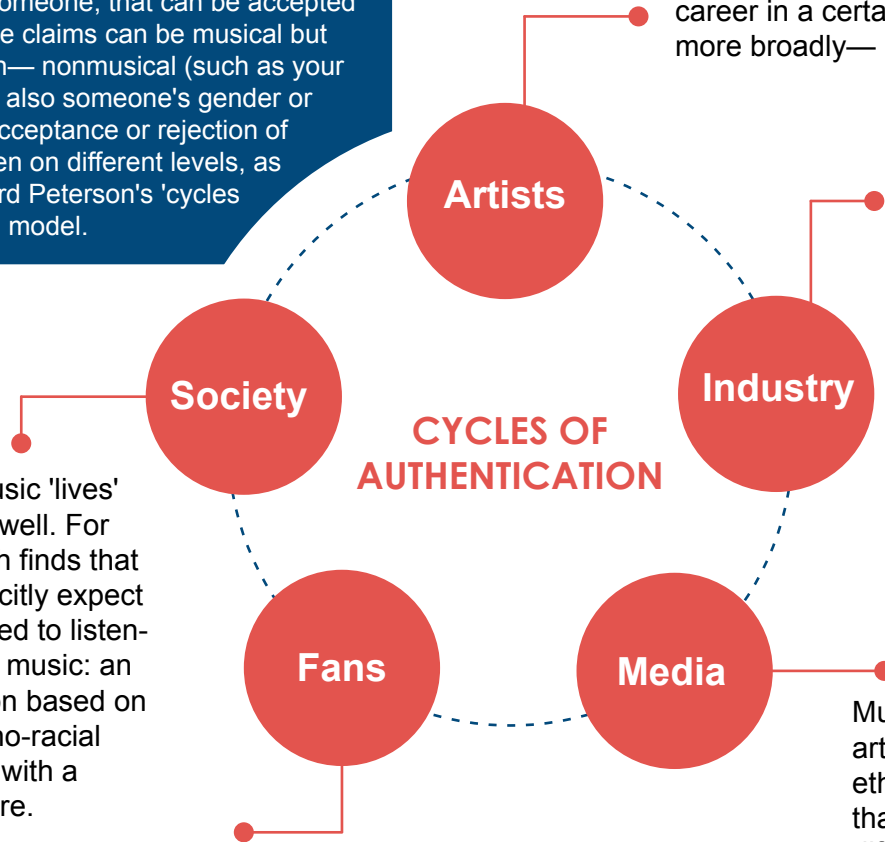
🔖 Key Theories

Sociology of Taste

→ Tastes in music are partly deter-mined by people's social upbringing.

→ This means that tastes become socially patterned.

→ Well-known taste patterns are 'high-brow' versus 'lowbrow' tastes.

→ But taste also forms on the basis of gendered or racialized patterns.

Boundary Work

→ Everyday, people draw boundaries between and around themselves and others.

→ They do so on the basis of all kinds of things, but mainly aspects such as class, gender, age or race/ethnicity. This determines how people see themselves as part of a group, or not part of another group.

→ Moving or defending these boundaries to include or exclude certain people or groups is called boundary work.

Take-away #1

White rock, black rap? The historical racialization of music genres

Music genres sometimes reflect ethno-racial groups, consequently setting important ethno-racial boundaries in music production and consumption. Moreover, music is a prime source for identity formation for many people; thus struggles over its history and canons can be delicate subjects that reach deep into collective social memories.

So, genres like hip-hop, soul or reggaetón are forms of cultural expression that are widely perceived as dominated by people of colour while genres like country, heavy metal and rock are mainly associated with white producers and consumers.

The 'Elvis Effect' and the history of rock whitewashing:

NOTICE!
STOP

Help Save The Youth of America
DON'T BUY NEGRO RECORDS

(If you don't want to serve negroes in your place of business, then do not have negro records on your juke box or listen to negro records on the radio.)

The screaming, idiotic words, and savage music of these records are undermining the morals of our white youth in America.

Call the advertisers of the radio stations that play this type of music and complain to them!

Don't Let Your Children Buy, or Listen To These Negro Records

For additional copies of this circular, write
CITIZENS' COUNCIL OF GREATER NEW ORLEANS, INC.
509 Delta Building   New Orleans Louisiana 70112

Permission is granted to re-print t

'Don't buy negro records' Advertisement from the 50s.

> *"If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars!"*

Sam Philips Sun Studios, who first recorded Elvis Presley.

Chuck Berry on Stage.

> *"Before Elvis, there was nothing."*

John Lennon, the Beatles.
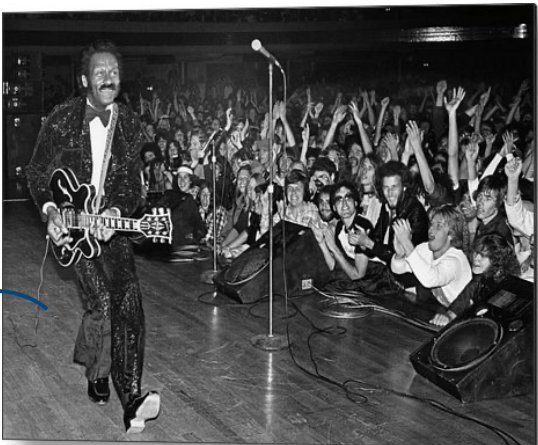
DEEP DOWN IN LOUISIANA CLOSE TO NEW ORLEANS
WAY BACK UP IN THE WOODS AMONG THE EVERGREENS
THERE STOOD A LOG CABIN MADE OF EARTH AND WOOD
                              COUNTRY
WHERE LIVED A ~~COLORED~~ BOY NAMED JOHNNY B. GOODE
WHO NEVER EVER LEARNED TO READ OR WRITE SO WELL
BUT HE COULD PLAY A GUITAR JUST LIKE A-RINGIN' A BELL

Berry has acknowledged that the song is partly autobiographical and that the lyrics originally included "colored boy" (an allusion to the guitarist's skin color) but that he changed it to "country boy" so it could be played on US radio.

Take-away #2

Today, racialized categories of music genres still play a key role in music consumption

Ties between genre categorizations and nonmusical aspects such as race are consequential for music consumers today. Recent studies demonstrated how audiences widely connect rock with whiteness, and rap with blackness.

More importantly, these connections seem to be firmly grounded in the participants' nondeclarative knowledge, that is, knowledge that is more often activated or expressed 'automatically'. This is relevant because nondeclarative knowledge plays a key role in the (re)production of social inequalities across the music industry.

Let's take a closer look at the findings:

Mean = .479
Std. Dev. = .396
n = 920
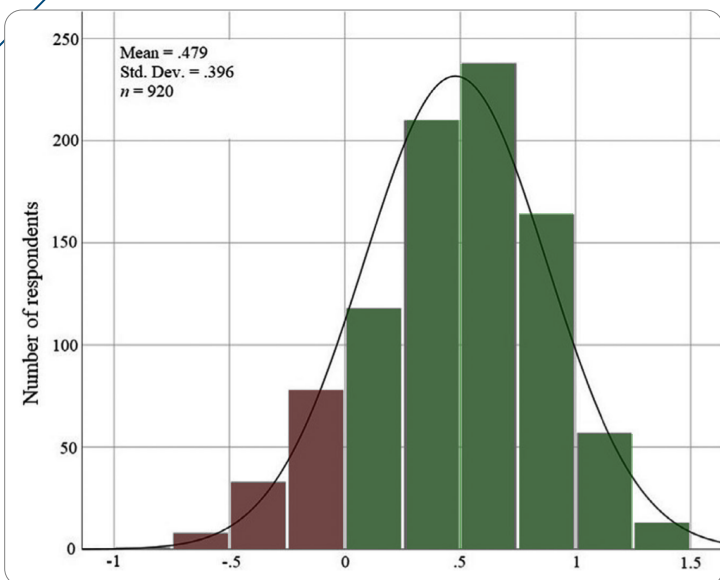
> Positive scores indicate an association between rock and whiteness, and rap and blackness. 0 indicates no association.

1 Rap music is preferred by respondents identifying as people of color, while rock music is preferred by white respondents, replicating earlier findings in other studies.

2 There is a **moderate-to-strong** overall implicit association between blackness and rap, and whiteness and rock, among respondents. In other words: there is clear evidence that the racialization of cultural categories such as music genres can be found in non-declarative knowledge.

3 Although the effect size is small, these associations are stronger among respondents identifying as people of color, perhaps because of the important role that rap music has played (and continues to play) in black empowerment and authentication.

INCONGRUENT   **CONGRUENT**

Rock
=
Black

Rock
=
White

Rap
=
White

Rap
=
Black
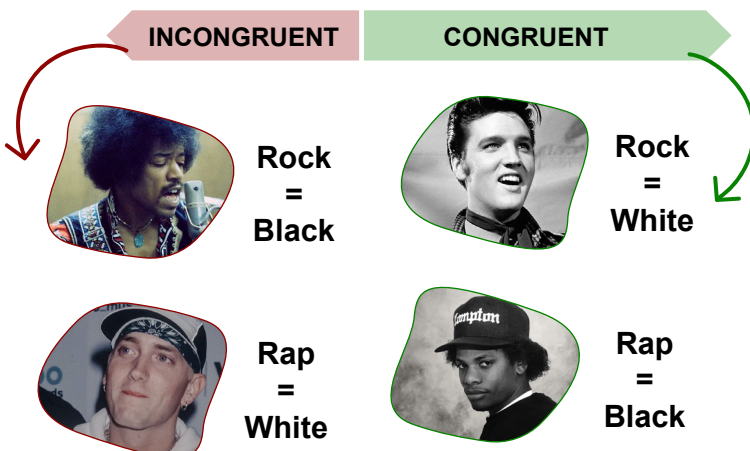
Although implicit attitudes do not always inform everyday actions, racialized categories may also be persistent in broader spheres of social life such as education, employment, or legal systems. This means that racialized non-declarative knowledge is probably found throughout —and has substantial consequences for— continued racialization in contemporary North-Western societies.

Read more about this study:

Schaap, J., Van der Waal, J., & De Koster, W. (2021). Black Rap, White Rock: Non-Declarative Culture and the Racialization of Cultural Categories. *Sociological Inquiry, 92,* 4, 1281–1305

💡 **Take-away #3**

Nonmusical characteristics have an impact on how music is evaluated by both critics and audiences

People often use nonmusical information such as race, ethnicity, age or gender to assess something about artists. For example, black artists are often habitually considered to be 'less rock' than white artists, whereas the opposite is true for white artists in rap or soul music.

In music reviews, albums by nonwhite rock artists tend to receive lower evaluations than those by white rock artists. Reviewers often ignore talking about race —echoing a color-blind ideology— although some critics are more explicit and color-conscious regarding nonwhite participation in rock music.

Maybe it's... skin color?: Some examples of artists being classified based on nonmusicial characteristics:

Lil Nas' song was removed from Billboard for not being 'country' enough. But who gets to decide categories?

The artist's country-inspired rap track would have been number one on the Hot Country Songs chart this week

📷 Lil Nas X's new song, Old Town Road, has been removed from Billboard's country chart for not being country enough. Photograph: Eric Lagg/AP

① **LIL NAS X:**

In 2019, this decision by Billboard sparked controversy as some believe **there was a racial element to the decision** of keeping Lil Nas X off the charts:

"While Old Town Road incorporates references to country and cowboy imagery, it does not embrace enough elements of today's country music to chart in its current version."

"I think this could be a soul-lady who was in some kind of a metal-period."
— Sven

③ **JUDAS PRIESTESS:**

"I have to think of Rihanna. Especially with these big pop artists now. Yeah, they can just take up a new image for every album."
— Nadine

This is how some rock music fans responded when they were asked to evaluate the vocalist of metal band Judas Priestess — **based on only a picture.**

② **BENJAMIN BOOKER:**

This journalist is the new Jimi Hendrix!

That's how Dutch newspaper *NRC Next* titled its interview with the American rock guitarist. **Why Booker is the 'new' Hendrix does not become clear in the interview,** apart from the observation that Booker, like Hendrix, is part of a three-piece band. Why this association then? **Maybe it is because Booker, like Hendrix, is a black rock musician.**

Read more about this study:

Schaap, J. & Berkers, P. (2020) "Maybe it's ... skin colour?" How race- ethnicity and gender function in consumers' formation of classification styles of cultural content, *Consumption Markets & Culture*, 23:6, 599-615,

Take-away #4

Race/ethnicity enables dynamics of exclusion and inclusion in the everyday participation of audiences in concerts and shows

Rock music production, culture, and spaces are both numerically and symbolically dominated by white men. Consequently, women and/or people of colour entering the scene are delegitimised based on an assortment of marked attributes, such as gender, race, or religious affiliation.

The legitimacy of their membership to the rock music scene is not only questioned by other members of the same music culture, but also, by peers or family who seem to (re)produce the same discourse: women and/or people of colour do not belong there.

Meet Pinar, a Turkish-Dutch Muslim woman who enjoys rock music:

"There were moments that I was at a white rock show and that a dark person joined who also wasn't dressed like the rest. Then you kind of have the idea that the person is misplaced there."

"You walk towards the venue and it's always like **'Are you at the correct concert?'** But then when you talk with these people it turns into 'Oh man, I really didn't know what to think of you, but you are in fact really cool!'"

Is Pinar's initial **exclusion** primarily based on her femininity, her ethnicity, or her religious affiliation?

Pinar, female

"We thought you were at the wrong place. But then you went completely crazy and started singing along and then we thought, oh, you do belong here'..."

Sven, male, white

Berna, female, quoting what another attendee said to her at a rock concert

Gender and race/ethnicity are both causes for the experience of social exclusion, yet in distinctly different ways. While gender is explicitly attended to and given mental weight as a reason to delegitimise women's presence in rock music spaces, race/ethnicity is discursively ignored yet given substantial mental weight in the evaluation of people of colour belonging in the rock music culture, as Muslim women like Pinar attest to.

Read more about these studies:

Schaap, J., & Berkers, P. (2020). "You're Not Supposed to Be into Rock Music": Authenticity Maneuvering in a White Configuration. *Sociology of race and ethnicity, 6*(3), 416-430.

Schaap, J. (2019). 'Are you at the correct concert?': The mental weighing of gender and race-ethnicity in rock music reception. *Tijdschrift voor Genderstudies, 22*(1), 49-65.

Take-away #5

Music festival producers use genre categorization to design how and when attendees find each other

Inclusion and diversity have become paramount within the festival sector and beyond, often focusing on bringing together a diverse group of people within one space. More and more often, festival producers are expected to put in efforts to diversify and create inclusive spaces.

Interviews with music festival organizers reveal that they use their knowledge of spatial design and symbolic boundaries to stimulate or block movement of audience groups, which affects segregation and mixing of audience groups within a festival. Spaces of encounter therefore are consciously designed through symbolic and social boundaries that have spatial consequences.

Four ways in which organizers design movement to foster encounters:

1 Mixing by spatial design
Organizers use their knowledge about different audience groups and their taste, to make a place-based estimation of where these groups will go and where the possibilities to mix with others and discover new music are.

"We make sure that: okay everyone has their own thing ... but to accidentally put something that's very close to that, but that they wouldn't go to themselves, or that people walk across that before they go to their own thing..."

"We have the main [...] and there we program a bit mixed. We start with house and we go to a bit of techno, but we try to keep that more general, so that everyone likes it"

3 Mixing by program design
Organizers try to mix genres at separate stages so that broader audience groups are attracted to specific locations, thereby onsciously blocking movement and creating mixing in one area.

2 Mixing by timetable design
Organizers not only pay attention to where specific genres, and hence audiences, will be located, but also to when these audience groups will want to go somewhere.

"You want people to walk from location to location, so that's something you work with in how you program. So you have a big artist at place A and then 10 minutes in between and a big artist at place B or some smaller things in between. So you give people the opportunity to go from place to place to place"

"Every stage has to be that good that people want to stay there all day, but at the same time the other stages have to be so cool that you want to keep walking around"

4 Mixing by visual design
Organizers agree that it is important to provide the possibility to hop from stage to stage, to create an experience and make the space visually interesting so that people will want to move around and to steer people in certain directions through signing.

Read more about this study:

Swartjes, B. & Berkers, P. (2022): Designing Conviviality? How Music Festival Organizers Produce Spaces of Encounter in an Urban Context. *Leisure Sciences*

Who is it for?

People who want to have a better insight into how aspects such as gender or race/ethnicity impacts their music taste.

What you will need:

☐ The music platform that you use more often.
☐ Pen or pencil
☐ This template

Activity #1

How do your background characteristics affect your music taste?

Individual activity | 25 minutes

This activity is designed to help participants reflect on implicit aspects of their music taste and how their gender and race/ethnicity could be playing a role in the kinds of music recommendations that they receive from their preferred streaming platforms.

1 Browse through your preferred music streaming app (Spotify, YouTube, etc) and find the recommendation section (for example, Discover Weekly).

2 List the first 10 artists that are recommended to you and write down their race/ethnicity and gender.

3 What patterns can you see? Is your music taste a reflection of your own social background?

Recommended artist	Race/Ethnicity	Gender

Any patterns?

Who is it for?

People who want to have a better insight into how potential racial biases impacts their imaginaries on certain music genres.

What you will need:

☐ Small group of participants (5-8)
☐ Pen or pencil
☐ This template

Activity #2

Are your perceptions about music genres biased?

Group activity | 45 minutes

This activity is designed to prompt a discussion on how non-musical characteristics of artists such as race/ethnicity, class, gender,or sexual orientation could affect how participants authenticate their music and belonging to specific music genres.

1. Pick (3) three music genres randomly (even better if you are not really familiarized with them).
2. Write a description of how you imagine that a typical artist of each music genre that you chose looks like. Add information about their social background characteristics.
3. What can you conclude about your imaginaries of this genre in relation to race, ethnicity and gender?

Genre 1

Description
_____
_____

_____
_____
_____

Genre 2

Description
_____
_____

_____
_____
_____

Genre 3

Description
_____
_____

_____
_____
_____

Ethno-racial Inequalities in Culture, Media, and Sports

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