



SOM

LA MARINA

BARCELONA

This is one in a series of 6 brochures about the project Euler. Euler took place from 2015 to 2017 in Antwerp, Barcelona, Berlin and London.

Euler aims to contribute to the development of cities by harnessing the skills, competences and capacities of local people. Through peer-to-peer, cooperative and solidarity actions citizens learn but also teach each other skills that will be crucial in the future of work. Euler looks at the different ways in which this sharing and exchange takes place, and tries to derive methods that will allow others to also benefit from these empowering and emancipating practices.

Euler is a project from Transit Projectes, ndvr and Tesserae and is coordinated by City Mine(d).

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The participatory cultural process of a Barcelona neighbourhood: identity, memory, audiovisual tools and training

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1. EULER IN BARCELONA: *SOM LA MARINA*

One of the premises of the EULER project is the assumption that **culture is the intangible capital necessary to promote equality, social improvement and to build a critical and constructive environment.**

The cultural participatory process which took place at the LA MARINA neighbourhood in Barcelona has allowed the neighbours of an area labelled 'deprived' to reflect on their own identity, by using a variety of tools which invited profound reflection on their own needs. This has consequently led to a new vision on how to construct their own personal and common identities, avoiding complacency and non-critical attitudes.

Som La Marina ('We are La Marina') was the programme applied at the eponymous neighbourhood, and developed under the EULER framework by Trànsit Projectes between May 2016 and April 2017. The main objectives of the programme were the following:

At a general level:

- ✚ To identify and unlock skills available at community level
- ✚ To develop new skills based on a combination of creative (co-design, co-creativity) and technical skills (writing a script, preproduction, production, postproduction and presentation of videos)
- ✚ To promote tailor-made ways of conducting cultural participative and democratic processes
- ✚ To make local actions visible to international perspectives and interactions

At local level:

- ✚ To reinforce the sense of community and the inhabitants' social cohesion
- ✚ To start processes of change using cultural strategies
- ✚ To experiment ways of networking and working together



2. TRÀNSIT PROJECTES, LA CASA DEL RELLOTGE AND LA MARINA

Trànsit Projectes (www.transit.es) is an organisation specialised in **delivering cultural projects, as well as supporting and designing cultural policies** internationally. It has a team of professionals working in culture and education in Catalan, Spanish, European and Latin American contexts with over 25 years of experience. Trànsit Projectes facilitates a variety of partnerships and networks between cultural agents in Spain, Europe and Latin America.

Trànsit Projectes leads the Trànsit Group, encompassing CEPS PROJECTES SOCIALS (www.asceps.org), an organisation dealing with social and educational issues and ITD (www.e-itd.com), a consultancy firm specialised in international projects. The group has led and cooperated in European projects over the last 17 years, **combining social issues with cultural and artistic creation from many different perspectives**. In recent years, it has specialised in communication and dissemination actions for EU projects and is a strategic co-beneficiary in many projects, being responsible for leading the communication and dissemination work streams and in the development of Open Educational Resources in the fields of reference.

TRANSIT **runs six cultural and/or community** centres belonging to Barcelona City Council, which is the legal body responsible for them: Pati Llimona, Convent de Sant Agustí, Cotxeres Borrell, Casa Sagnier, Casa del Relloige, Zona Nord in the city of Barcelona and **two more in the Barcelona province**, namely, La Capsa in El Prat de Llobregat and Espai Cultura de la Fundació Sabadell. It also runs **three music schools** (in Sant Adrià, Sant Feliu de Llobregat and L'Hospitalet).

La Casa del Relotge (<http://ajuntament.barcelona.cat/ccivics/casadelRelotge>) is a cultural centre in the La Marina Neighbourhood which aims to produce **and disseminate cultural activities with participation strategies and artistic creation**. Targeted to all age groups, its more popular activities are exhibitions, conferences, workshops, cycles of activities and popular events. La Casa del Relotge is a cultural agent at La Marina which had previously started a project called *De la cultura a la indústria (From Culture to Industry)* <http://femmemoria.casadelRelotge.net>, in which former workers of the car manufacturer SEAT factory reflected on their memories of their ways of life, when they fought for this car factory before it was moved to another part of Barcelona.

3. STRATEGY

3.1 DATA

In La Marina, an assessment of basic needs revealed the following:

- ↘ La Marina is a neighbourhood with a population of approximately 30,000 people occupying an area of 1.3 km². 51% of the inhabitants were born in Barcelona, 5.4 % in the rest of Catalonia, and 25,6 % in the rest of Spain; 18 % of the population is foreign
- ↘ Family income is lower than the average in Barcelona
- ↘ Inhabitants of the area report a feeling of 'not belonging properly' to Barcelona, and a feeling of a certain stigmatisation
- ↘ There is an urgency to undertake cultural actions dealing with the different cultural and social actors, usually going hand in hand

3.2. A CO-CREATION PROCESS

After setting out a general framework for the Euler project, from April to May 2016 there was a series of meetings with Trànsit Projectes and Casa del Relotge and neighbours in the area. Prior to this, there had been a call for participation, to which about 15 people responded.

Those meetings enabled:

- ↳ Clear **engagement** by a group of people
- ↳ A definition of **vision**: La Marina is an area with a common history, shared memories and a future. La Marina does not hide from its problems and has faith in the future
- ↳ People thought of three basic dimensions underlying the whole action: **life lessons, different perspectives and the future**
- ↳ A definition of contents (**evaluation of one's own history, reflection about identity, the role of culture and the role of education**)
- ↳ An identification of **possible channels** and means to talk about the issues above

There were different possibilities to show this vision of La Marina, and finally by this co-creation process, it was agreed to create a process of audiovisual learning in order to make participative videos.

4. METHOD

4.1 THEORETICAL FRAMEWORK AND AN INTERVENTION-LIKE APPROACH

The outskirts of big cities often have important associative movements, cultural participation and vindication of rights in their histories but often lack a common sense of identity and a greater connection to the city's initiatives and a cohesive social network. They are peripheral territories, not only geographically but also culturally, and they are invisible to the hegemonic discourse of the power structures of the big cities. They are specific local contexts, marked by social, ideological and cultural paradigms.

The La Marina district is characterised by being a large territory, on the edge of the city of Barcelona, made up of small neighbourhoods, which are very different from one another, the result of different historical and social events.

La Marina is linked to a recent past of industrial production that created a life ecosystem, which was also a cultural ecosystem. The disappearance of manufacturing and the rapid urban, economic and social transformation of the city over the last decades has blurred the neighbourhood's sense of identity, community work and the local collaborative network.

Both associations and neighbours feel marginalised, inferior, forgotten and unrecognised. This pessimism often prevents them from realising the importance and high social value of the processes and activities they implement in a collaborative way. Similarly, in some cases these people feel disconnected, as they are only involved in the issues that concern the motivations of their associations or areas.

The local cultural centres can function as facilitators and promoters of citizen empowerment in urban processes. However, in some cases, because of the distrust of institutions, bureaucracy and entrenched ways of doing things or lack of planning and long-term commitment, collaborative and community work does not always take place in these institutions.

Collaborative cultural practices have an enormous potential in the current context, creating experimental environments that foster critical thinking and the development of new practical approaches. Working with **social art** puts creativity at the service of ideas for a sustainable community transformation.



International experience tells us that nowadays culture can achieve what manufacturing used to mean and be the axis of a community. The vindication of the common and the new ideas resulting from citizen participation in cultural and artistic projects have informed us of which urban living conditions are appropriate to contemporary needs and aspirations.

Through a practice of representing the territory as a reflective exercise and by applying **creative processes to the cooperation between neighbours**, the existing disarticulation disappears and the integration and social cohesion is improved, since the participants are the agents of their own change.

Applying a vision of **culture as a common good**, transparent processes are established where everyone is informed and invited to take part in decision-making. With this particular project, a community is activated and builds and defines the contents of the training course with its contributions, participation and consensus. It also encourages the group's efforts to achieve a common goal. By handling creativity among several people, the mechanisms to complement the different knowledges and skills contributed by each individual to create something collectively have to be found.

The project works with **heterogeneous and intergenerational groups**, as it gives the participants the possibility of recognising themselves as individuals, to understand their identity and their encounter with others, strengthening their links, transforming others and transforming themselves, becoming agents of their own change and their environment. The target group of *Som La Marina* was mainly adults aged 30 to 84 years old. We wanted the group to be heterogeneous in terms of age, genders, personalities and ideologies so that the discussions were more relevant and the final result is as representative as possible of the community. Some of the participants were active members in local associations, institutions or social movements. In this sense, we also wanted people to participate in representation of their entities but also to search for the individual participation of the 'anonymous' citizens.





Making use of the idea of **autoethnography**, we proceeded to analyse the social and cultural context, in which the researcher is in turn an actor of this. The observation, analysis and production of a discourse on this context connects the personal context with the cultural one, in the sense that an individual life is a mirror of the contexts that it inhabits and its historical period.

The **participative video methodology** makes the language and the tools of the audiovisual production available to the group, which thus takes over a new resource to explore and communicate. It is a personal experience of learning and of technical, expressive and artistic empowerment. As a group, it is a collective creative work experience that produces a public communication, in which they as authors are in a position to elaborate their identity with a new approach. It produces changes to the local environment, in the sense that the neighbourhood is represented from unpublished points of view. It also produces changes to the wider city and transnational context, in the sense that the video is a tool for communicating with audiences which might not be necessarily geographically close and are perhaps unaware of the reality represented. It is an experience of active citizenship that breaks the anonymity of the peripheries and turns them into conscious narrators of their own community, making visible what otherwise would be invisible.

It is important to work in a specific local context but always keeping in mind the importance of establishing **national and international connections** with other experiences. The local dimension of most of these initiatives implies that its scale of reference and the resulting impact is limited in its specific area. In fact, most of these are produced in isolation. But when working in a network with other projects from other territories, it is evident that a movement emerges with common needs and aspirations, a transnational work base is strengthened towards the construction of the common benefit. Experimental projects once discussed at international level are a valuable source of information for public debate based on common denominators.

In order to make their voices heard effectively, citizen participation must reach a certain level, which is only possible by networking, by linking the participants with other similar projects and with other cultural agents, allowing thus to widen the reach of the final result.

The project focuses on a **mid to long-term perspective** because it takes time to incorporate and understand the specific local dynamics, build trust among all participants and be able to collectively anticipate the final results.

The **future and continuity** of the project is guaranteed by carrying out fundamental work, on the one hand, reinforcing the empowerment of the participants in the tools and techniques learned and, on the other hand, linking platforms and entities, neighbourhood and the city, so they support future local initiatives.

4.2 CURRICULUM AND UNITS

The aim of the training for *Som La Marina* was **to facilitate a socio-cultural participative process** in a specific neighbourhood. It had a two-pronged approach: on one hand, it aimed to encourage participants to reflect about the place they lived in and about themselves as its citizens, in order to give them an understanding about their identity. On the other hand, it aimed to provide the participants with the best methods, tools and techniques to express their ideas and spread them amongst the community, as testimony of the artistic and cultural work done.

The project launched a process which had an impact on the neighbourhood and its citizenship, and was structured according to local needs and the problems affecting them. This was a community cultural training programme, conceived and produced in a collaborative way with all participants, focusing on the pillars of work around two axes: identity and citizenship. The objective was to learn, discuss and share knowledge and experiences about the concepts of industry, culture, city and participation.

The main objective of this training programme was to develop specific capacities in the participants that work both as professional elements and as civic tools that allow them to improve the cultural activity of their neighbourhood. One of the best ways to do this was by promoting collaborative networking towards a common end goal, in this case an audiovisual output that represents the local identity.

The concept of *Som La Marina* did not merely offer the participants the possibility to learn video techniques and to carry out a participative video project or even to discover and understand their own cultural past and reinforce their desires for the future. This training is eventually to be regarded as an essential step to **empower the participants and unlock their personal skills**, in order to use it professionally and also to become active citizens of their community.

This training was carried out in a specific geographical area and the participants chose to use a specific form of art and format to express themselves. In this case, the place was the La Marina neighbourhood in Barcelona and the participants chose to use the audiovisual documentary format. But the **training is structured and organised in a way that can be replicated in any other geographical place (always attending to the specificities of each local reality)** and any other field or artistic expression can be used (e.g. theatre, dance, music, etc. by adapting the contents to the chosen format). All across the process, the participants familiarise themselves with the concepts as citizen participation, collaborative methods, co-creation, autoethnography, visual thinking and social artistic practices.

The programme for *Som La Marina* was organised in two units which are closely tied up with one another:

Unit 1 - Reading the neighbourhood

Unit 2 - Narrating the neighbourhood

5. APPLICATION

5.1 PARTICIPATIVE LEARNING DELIVERY

After the summer of 2016, a process of co-creation of learning activities was devised in order to provide clear milestones, activities and fixed dates to the entire process. Sara Caeiro, the person in charge of the training design and coordination, was hired. She could create real connections with the participants and instil a **sense of engagement, which was key** for the implementation of the project. She was also in charge of coordination of the creation of the curriculum for the project.

Sessions took place in two three-month terms. The first term (from September to December 16) consisted of an introduction to videomaking and participative videomaking by introducing a weekly project developed in Barcelona and a lesson on the different techniques to be used. In the second term (January – April 2017) there was actual application of the different lessons learned and the final production of the videos took place. The combination of testimonials from different associations and the participation of experts in audiovisual techniques allowed a **process of learning by doing** which resulted in the production of a set of 11 videos (a four-minute trailer and ten video capsules).

The training course aimed to promote new models of learning and to open participation at all levels. This was possible by creating a space for the exchange of interdisciplinary knowledge with a high diversity of formats, methodologies, participants and facilitators.

In this sense, during the training, the following modalities were combined and the following areas of work were defined:

- Introduction to the framework, concepts and methodologies
- Participatory dynamics for debate and reflection
- Encouraging participation and individual opinion
- Undertaking small collaborative projects
- Inviting neighbourhood key actors to share their knowledge

- ↘ Involvement of guests with similar external projects
- ↘ Audiovisual technical training (image, sound, video, editing)
- ↘ Creation of collective scripts, planning of the filming, preparation of interviews
- ↘ Tools for dissemination and distribution of results
- ↘ Practical fieldwork (shooting)

Some permanent tools were also used to increase group cohesion, dissemination and sharing of knowledge:

- ↘ A dossier with updated reference material for each session with relevant contents to their project: e.g. articles, case studies, theory, books, etc.
- ↘ A permanent participatory classroom mural with maps and diagrams resulting from each session (in this way, the decisions made were always visible and it was also a way to share the results with other people using the space)
- ↘ Video recording of the whole process (as a form of recording and documentation but also to familiarise participants with the presence and use of the camera)

Throughout the process, there was a set of concepts underlying all actions, decisions and ways of doing: participation, collaboration, empowerment, horizontality, agents, context and continuity. These are the key ideas that nurture and guide community work when we approach it from collaborative cultural and artistic practices.

The whole process is documented here:

<http://www.eulerproject.eu/application/barcelona-process>

5.2 APPLICATION OF UNIT 1 – READING ABOUT THE NEIGHBOURHOOD

This unit focused on providing the attendees with the tools to be able to read and understand their specific neighbourhood, from a cultural and social perspective. In a specific geographic area, they understand which

are the main social and cultural elements that characterise it and that define its identity.

This means that prior to the planning of the contents of the final work result, an intense research process had to be carried out by the participants about the social and cultural reality of the neighbourhood. This helped to ensure that the ideas disseminated and the chosen format were the best approach.

In order to achieve this, weekly from September to December, the participants met at the Casa del Rellotge cultural centre for two-hour sessions (6-8pm). During this phase a documentary, debate and reflection work was carried out on the identity of the neighbourhood, focusing on history, memory, heritage, public space, education and youth.

This process included:

- An ongoing discussion on what are the elements that define an identity (generally speaking and in reference to their neighbourhood)
- A discovery phase (visits to places, Internet research, testimonials from experts from the neighbourhood and from other similar experiences, design visual maps)
- An individual compiling information
- A collective selection of the most relevant elements for the following phases relying on team and collaborative work

The sessions were guided by the training coordinator who was sometimes accompanied by local agents and external guests. Different participatory techniques were used to share knowledge and skills, as well as videos, maps, itineraries in the neighbourhood, etc.

The main contents and topics worked during this unit were:

Introduction to a sociocultural reality:

- Framework (community cultural formation, co-creation, collaborative work, community art, autoethnography, visual thinking)

- ↘ Sociocultural work in Barcelona's neighbourhoods (presentation of Carmen de la Flor, Trànsit Projects)
- ↘ Visual Map - The triangular project (experiences, perspectives and future)

The identity of the neighbourhood:

- ↘ Memory and heritage
- ↘ The community
- ↘ The identity of La Marina (led by Julio Baños, a local, and a chronicler of the neighbourhood)

Our map of La Marina:

- ↘ Collective map (with the participation of the Association of Artists Marina-Montjuic)

Personal stories and micro-narratives:

- ↘ Itinerary through the neighbourhood of La Marina, focused on participants' personal stories

Visual Culture and Identity. Discovering the experiences of others:

- ↘ Presentation of the project 'Bellvitge rol in vivo' by La Fundició (Mariló Fernández)
- ↘ Presentation of the project 'Capturing Identities' by Escola Cinema Popular de Barcelona (Alberto Bougleux)

Images and Videos. How to work with them:

- ↘ Introduction to the Visual Culture. How to work with images (by the Photography Club of Casa del Rellotge)
- ↘ Introduction to participatory video. How to build a script (taught by Escola de Cinema Popular de Barcelona, Alberto Bougleux)

Community television:

- ↘ Presentation of the project Desdelamina.tv by David Picó

Starting the script:

- ↘ Writing a first draft of the script with the participation of Alberto Bougleux Popular Film School in Barcelona

Planning:

- ✚ Planning the work for the next phase

Evaluation and networking:

- ✚ Evaluation of the process to date
- ✚ Closure of the first part of training
- ✚ Presentation of the project Barris & Films by the Catalan Federation of Cineclubs (Julio Lamaña)

This process meant that the participants could research their neighbourhood in depth, with its social and cultural specificities, by visiting relevant places, asking experts questions, compiling available information (from the Internet, from books and other documents) and analysing their findings. They also identified the main positive identity values that define them as a neighbourhood and that they want to reinforce in the future. They also understood the importance of co-creation, cooperation, tolerance and that everyone has something to contribute to the discussion.

The process allowed the group to decide what were the thematic axes to develop on which audiovisual pieces were based. They agreed to work on the experiences, visions and future wishes of the neighbours with respect to their neighbourhood.

All this work brought the group to define the contents of the videos. During this period, participants also received training in audiovisual technical skills essential for carrying out audiovisual work.

5.3 APPLICATION OF UNIT 2 – NARRATING THE NEIGHBOURHOOD

This unit focuses on learning how to transfer the previously designed contents into a format that allows them to narrate the specificities of the neighbourhood. Most of the learning process is based on practice and ends with a final result that can be presented to an audience.

In this second phase of the training, the various video capsules were made with the narratives and discourses about their neighbourhood that had arisen in the subjectivities of the participants. The videos defined the players, spaces, times and actions of each capsule. Once this was defined, the recordings were planned, and structured interviews and all necessary procedures (contacts, permits, etc.) were carried out. The group also collected photographs and archive items to document the stories to be recorded.

Once the whole planning was established, the group went to several places in the neighbourhood to listen to the stories that still survive in the memory of those who live there. The participants visited the oldest shops, which resist the changes of the surroundings, and were shown around by the shopkeepers. They talked to former workers of extinct factories, now transformed into cultural centres. They were introduced to the life stories of some of their neighbours, which are like mirrors reflecting the history of the neighbourhood itself. These experiences allowed them to experience the transformation of their part of town in the last decades, following the traces of spaces and characters that still keep the forgotten identity of the neighbourhood.

To complement the above, a training on methodologies for the presentation of audiovisual works in public, techniques of moderation of debates, etc. was provided to the attendees so they could work independently in order to present their final work in the best possible way.

With the intention of presenting the final output to the rest of the city, and in order to improve the image of the neighbourhood, a strategical network with different groups, artists and platforms was established, to assure a later dissemination circuit.

The main contents and topics covered during this unit were:

Script and planning:

- ↘ Definition of objectives and working plan
- ↘ Final script
- ↘ Scheduling recordings, procedures and distribution of tasks

Technical aspects and video editing:

- ✎ Guidelines and technical aspects of video editing (by Patri Gómez, camera person and editor in several audiovisual projects)

Practice:

- ✎ Practise filming and recording (with the participation of Alberto Bougleux)

How to conduct an interview:

- ✎ Planning the contents of recordings
- ✎ Manual of good interview practice (by Ivana Ujcic, journalist)

Ready to film?

- ✎ Final decisions about filming and shooting
- ✎ Distribution of tasks
- ✎ Preparation of the interviews

Filming:

- ✎ Filming at Francesc Candel Public Library and at Peña Cellar
- ✎ Filming at a tobacconist's, at Iberia football club stadium and at a parish church
- ✎ Recording images of La Marina neighbourhood
- ✎ Recording the interview with Josep Maria Torres
- ✎ Recording the images and sound of La Marina neighbourhood
- ✎ Filming at the Navarro bookshop and at the local butcher's
- ✎ Recording the interview with Josep Maria Ferrer

Editing:

- ✎ First viewing of video results; comments and proposals for improvement
- ✎ Decisions about editing

How to make a public presentation. Networking:

- ✎ Watching final videos
- ✎ Presentation of the Participative Social Documentary Platform from La Virreina (Jacobo Sucari)



- ↘ Methodologies for audiovisual presentation in public and debates moderation techniques (by Julio Lamaña, Catalan Federation of Cineclubs)

Organise a public presentation:

- ↘ Organise a public presentation; distribution of tasks
- ↘ How to communicate and advertise appropriately for a public presentation
- ↘ Evaluation of the training
- ↘ Proposals and future projects
- ↘ Testing image and sound at the auditorium
- ↘ Review of the public presentation
- ↘ Watching final videos

During this period, the participants were able to transfer and transform the relevant identified elements in the previous phase into their chosen cultural or artistic format by getting involved with it, identifying and analysing its specificities, dynamics, resources and tools.

They identified all the possibilities given by the chosen format (video), selected which was the best way to narrate the neighbourhood and drew up the final structure, in order to elaborate and create the final work.

The video recording was possible thanks to the collaboration of the Escola Popular de Cinema de Barcelona film school, an organisation that works in the participative video field. Its director, Alberto Bougleux, trained and accompanied the participants in the technical aspects of filming, recording and editing.

VESTUARIS





6. RESULTS

The final videos were presented in a multiplier event on 20 April 2017. With more than 100 attendees, there was a very special atmosphere of interaction, joy and trust.

The videos are available at: <http://bit.ly/2sSbfRN>

The initial idea to create a participative cultural project to fight stigmatisation, promote social cohesion, and open up La Marina to the rest of the world (taking advantage of the fact of this being part of a European project) actually gave way to much more relevant reflections and interactions.

- ↘ The videos were the product of the participants' deepest concerns and feelings: **life stories frame our personality**
- ↘ **The memory of the city's periphery is not only a memory of marginalities:** it is struggle, a fight and living together
- ↘ **Technique can be enriched by *intangible* elements:** empathy, trust, engagement, patience
- ↘ Acquiring **new skills can also change attitudes and visions** of the participants if they are in a real *participative* process: a solid group is a source of multiple effects over the communities
- ↘ Co-design, co-creation and co-production using creative techniques (in this case, audiovisual techniques) are the principles of common authorship and social recognition
- ↘ Skills and competences can be identified, developed and transferred in urban contexts in order to create a direct impact on the collective construction of memory and identity

L'ATENEU DE CAN BATLLÓ

DIVENDRES 13 D'OCTUBRE 19H [AUDITORI DE CAN BATLLÓ]

DOCUMENTAL:

«SOM LA MARINA, RELATS D'UN BARRI DARRERE DE MONTJÜIC»

DOCUMENTAL SOCIAL PARTICIPATIU.



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BLOC ONZE
C/CONSTITUCIÓ, 19
LA BORDETA, SANTS

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7. FUTURE

The group of La Marina working at this project at Casa del Rellotge has shown a great interest and enthusiasm for this project and care about the presentation of their neighbourhood. Therefore, **Euler has led to numerous ideas on how this work can be continued** through the activities of the Casa del Rellotge civic centre, along with Barcelona's Sants-Montjuic district, which has recognised the overall value of this project. The group formed with this project is committed to its decision to continue the project and **to continue telling and sharing stories about their neighbourhood**. Furthermore, the group is actively engaging more people to participate to create a feeling of community, co-working, critical thinking and adequately contextualising and addressing criticism.

In this sense, Trànsit Projectes, Sara Caeiro and Casa del Rellotge (with the acknowledgement of Barcelona Council, which has supported the whole previous process) will **continue to monitor the communication process** within the neighbourhood on one hand and **design a future audiovisual production**, on the other. Also, a local public school (with children from 3 up to 12 years) has showed their interest to collaborate. During following editions, several workshops will be organized to involve the students and teachers in the process.

On the other hand, several institutions in the city have shown interest in receiving presentations of Som La Marina, accompanied by a debate with the participants and, so far, public television in Barcelona (BTV) has already broadcasted three times the audiovisual.

Som La Marina will thus follow its own life without the support of international resources, based on the organic evolution of the participants' decisions to improve their skills and talents for the generation of reassured **urban local identities**.

8. TESTIMONIALS

At the initial meetings, the group of *Som La Marina* was very critical of the way their neighbourhood was being perceived by the rest of Barcelona, which initiated a need for a new (re)presentation of La Marina.

Julio, one of the participants, is very passionate about the history of the neighbourhood and he wanted to show how the place has changed over the years while actively criticising things lacking in La Marina:

“With this video, we can show all the things lacking in La Marina and show how despite the many things which are missing, people are still active and organised when it comes to different activities in the neighbourhood.”

One of the people who does not live in the neighbourhood but was still interested in participating is **Carme**:

“What attracted me was the people’s desire to participate in changing their neighbourhood; the sense of unity and collaboration. We shared ideas and hopefully have found a good way to represent La Marina.”

Tomás was active in contacting the interviewees and conducting the interviews:

“There are so many things you need to think about while interviewing: how to prepare a question, how to formulate it and how to make sure that everyone who will see the video will understand the point of it.”

Josep Maria participated at the meetings and was also one of the interviewees:

“The feeling of community in this neighbourhood was created by working class people who fought for their rights and we are a part of Barcelona and this video shows it.”

José Asensio was also eager to change the stereotypes about La Marina:

“With this, we can show who we really are and all the things we do here in La Marina.”



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