

## Treball de fi de grau

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**Català:**

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### Resum del Treball Fi de Grau (extensió màxima 100 paraules)

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# INTRODUCTION

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The Forgotten was born as a final year project for my bachelor's degree in Journalism, undertaken at Universitat Autònoma de Barcelona. Since I have always wanted to work in the field of photojournalism and reporting I decided that it was a good idea to give birth to my first serious photo report.

My first idea was to portray some sort of community, a group of people that was living life differently from the average citizen. After checking out different options, talking to different organisations and doing some research I decided I wanted to focus on the gypsy community of my hometown: Girona. Nobody seemed to know much about their lifestyle nor approved of it, which made me wonder if there was an unfair discriminatory attitude at hand.

Initially, I focused on a specific area called La Creueta. This neighbourhood was born in the intersection of two main roads in the outskirts of town. The most striking aspect about this area is that whilst all the flats are ran down, a newly built science and research complex exists just at the other side of the road. This creates a really powerful contrast effect, which was visually really interesting. However, I had to give up on the idea since no gypsy community lives in the district anymore.

Then I asked myself: where do gypsies live instead? The answer was clear after getting deeper into research: more than 80% of the gypsies in Girona live in Font de la Pólvora. This neighbourhood's name literally means Fountain of the Gunpowder, a reference to the town's old powder keg which was located in the area along with a fountain that was said to have had healing properties.

Font de la Pólvora was built in the 1970s as a solution to the new shantytown problem that was hitting Girona. During those years the whole of Catalonia started to receive a unprecedented wave of immigration, mainly from the southern part of Spain. A vast majority of this population belonged to the gypsy ethnicity and were generally poor. They settled in some areas around town such as Montjuic and Fontajau establishing multiple small shantytowns. The local government, alarmed by the situation, decided to build a whole new neighbourhood to redistribute the incoming population. This was the beginning of Font de la Pólvora and the East Sector of town.

500 new flats were built two kilometres away from town in a valley that was only accessible by a minor road. Streets were named after trees and plants, so to enhance the beautiful environment in which the "dream" was built. The surrounding nature however became a cage that isolated the area, transforming it into a 21<sup>st</sup> century ghetto.

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Nowadays the parks and forests around are filled with trash and waste. Some neighbours blame the gypsy families that came from the north, others just shrug their shoulders. Font de la Pólvora has been erased from the map; leaving them to their fate and creating a community that live an alternative *modus vivendi*. Street parties, flamenco music, the smell of fried food and outdoors conversations are part of the daily life in the neighbourhood.

Outsiders, though, don't dare to enter. Font de la Pólvora is known for its bad name, rather than its people, and 90% of the population wouldn't dare to experience the neighbourhood themselves. That however, affects the lives of the community, who are subject to discrimination for ethnicity reasons to the point in which they can't include their address in their job application forms.

After living the situation myself I realised something needed to be done. Everybody in the neighbourhood seemed upset about how the media was treating them and how much they needed their name to be cleaned. I realised that by showing the reality of the neighbourhood, the lives of the community and their traditions and values, I could help outsiders to understand their lifestyle and customs and soften the harsh outlook of the general population.

I got in touch with the Associació per l'Atenció de Serveis i Solidaritat (A.A.S.S.), an association that helps to develop positive initiatives in the East Sector of Girona, where Font de la Pólvora is located. Through this association I could find a couple of families that were willing to participate by showing me their daily life, the gypsy traditions and their deepest beliefs. In order to produce a photo report that illustrates life in Font de la Pólvora I spent as much time as I could living with them and experiencing their lifestyle. As a result I was able to observe first-hand and document the difficulties and segregation that gypsies suffer in Catalonia.

To convey my findings to the general population I decided to create an online platform where I could tidy up all the information and display it in an easily accessible manner. I also chose to create my project in English to get a wider projection and gain access to the market on a larger scale. Moreover, I am aiming to work abroad in the upcoming months – first of all taking an internship for a newspaper in Australia – so I plan to use this project as a presentation letter for myself.

The Forgotten is a webpage that is set out as a storybook. Once the user enters the page he will find a cover. Through scrolling, the user will be able to access the contents, divided into four main categories.

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Besides the content found on the main pages, the user will also have the chance to extend their knowledge by clicking onto different buttons and links that will take him to extra content.

Through this webpage<sup>1</sup> I aim to use the Wold Wide Web, the vastest media available, to share my work with society and to point out that xenophobia is happening towards the gypsy community and that something should be done about it.

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<sup>1</sup> Available at: <https://racontr.com/projects/the-forgotten-portrait-of-a-gypsy-community/>

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# METHODOLOGY

## CHRONOLOGY

The process started in September. We first had to choose a department as well as proposing three possible topics. That way, they would be able to allocate us a tutor. Once I had defined the topic I was going to explore and held my first meeting with my tutor, I traced an **initial chronology**. This chronology was displayed in a chart and included the academic deadlines set by the university, as well as my personal and ideal schedule for the development of the project.

The chart below represents this first working plan. It goes from **September to June**. Work is organised in weeks, with each month containing approximately four weeks.

	Week 1	Week 2	Week 3	Week 4
September			Department choice	
October		Tutor allocation		
November				
December			Project proposal and publication rights assignment to DDD	First interviews with associations from Font de la Pólvora
January		Last meetings with associations and experts	Get in touch with the families	
February	Period of adaptation and data collection			Start of the photography taking period
March	Photography taking period and work on the webpage design			
April		Creation of the webpage		
May	Writing of the paper and revision			
June	Project submission deadline		Oral defence of the project	

Chart legend:

<b>Academic deadlines</b>	
<b>Phase 1:</b> documentation	
<b>Phase 2:</b> get in touch	
<b>Phase 3:</b> fieldwork (photography)	
<b>Phase 4:</b> web design	
<b>Phase 5:</b> academic paper writing	

However, after beginning the project in October, this chronology was forced to change once I started facing multiple drawbacks that I didn't consider during the initial plan. Consequently, this gave rise to a new working scheme. The main feature of this new organisation was the lack of spare hours available to develop the project.

The **first mishap** was an accident suffered by the oldest son of my Andalusian family. While out in the streets collecting scrap metal, a heavy wooden wardrobe fell onto his big toe. This injured him badly and was bound to repose at home. His health situation, however, deteriorated, forcing him to be hospitalised. With the doctors unsure over whether his finger should be removed or not, he spent two weeks at the hospital. Meanwhile, his family didn't have the will to carry on with the report. In the end, he had to undergo an operation without having to get the toe surgically removed. This forced me into further research in order to find a second family to move forward with *The Forgotten*. Luckily, I came across Angelita and José Luís, who agreed to take Yolanda and Talino's spot while their son's health was still at threat.

The **second setback** that deeply affected my working routine was the lack of goodwill by the Portuguese families to join the project. Known for their shyness and discretion, a vast majority of the community rejected the offer. It took more than a two and a half months to find a family that would agree to participate, slowing down the working rhythm. Even after Irene's family accepting to cooperate, her husband wouldn't take part in the initiative, leaving it all up to his wife. The resulting chronology from those complications, with more periods of overlapping work, is the following:

	Week 1	Week 2	Week 3	Week 4
September			Department choice	
October		Tutor allocation		
November				
December			Project proposal and publication rights assignment to DDD	First interviews with associations from Font de la Pólvora
January				
February		Last interviews with associations and expets	Contact with the families and data collection	
March	Photography taking period			
April	Diego needs hospitalisation, period of standby		Angelita and Jose Luís agree to participate	
	Creation of the webpage			
May	Irene joins the project			
	Writing of the paper and revision			
June	Project submission deadline		Oral defence of the project	

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The next sections are a detailed description of the steps followed and the different phases of development. They are divided into three main phases: idea, documentation and fieldwork.

## IDEA

I decided I wanted to document the life and struggle of a minority group in Girona, my hometown. Initially, I wanted to report on the life of an community of African immigrants that were living illegitimately in an old flat known as the Blacks Castle. I got in touch with Social Services for support but they refused to cooperate with the project. Seeing the unviability of the topic I changed my mind and focused my attention in the gypsy community. After doing some research I decided **I wanted to portray the lives of the gypsies that lived in Girona.**

Once I had a clearer idea of what I wanted to talk about, I decided to choose the supporting medium. I wanted to take photos, but I didn't know if a printed book or an online platform was a better option. I asked my tutor for advice and we agreed that upon utilising an online interface.

Finally, I chose to create my project in English because I wanted it to have access to as many readers as possible. I am going to undertake an internship in Australia this summer, so I thought this project could be the chance to create a good portfolio in English that could be used as my presentation card.

## DOCUMENTATION

During October me and my tutor defined the topic of my project. The initial idea was to show a general view of life in the area.

To begin with, I decided to work in the neighbourhood of **La Creueta**. This decision was motivated by different reasons. The main one was because my idea was to portray the gypsy community in a neighbourhood that's half way between marginalisation and modernity, so I could show in images this clash between both features. La Creueta is located at the intersection between two main roads. On one side a petrol station, on the other side, next to this, a block of several run down buildings that need to be held together with scaffolding to remain straight. Opposite to this, one of the newest buildings in town: a science and research centre built in steel and glass. The image is quite controversial and powerful and perfectly explained my intentions.

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Once I started to do some research on the area I discovered that most of the families that lived in La Creueta flats were immigrants coming from African and Middle East countries. The gypsy community that used to live there had moved somewhere else. The most significant gypsy population of Girona, however, didn't live so far away. Located inside the same zone, what is called the East Sector of Town, most of the gypsy groups now lived in **Font de la Pólvora**, a neighbourhood just a few kilometres away, on the other side of the river Onyar. This resulted in a **reconsideration of my topic**. I wouldn't portray the life of the inhabitants of La Creueta, but the life of the gypsy community in Font de la Pólvora.

After finally choosing the subject of my project, it was necessary to precisely delimit the topic. I had to search for some information about the current situation in the area, the previous history of the gypsy ethnicity, how they arrived in Catalonia, and the main struggles that the community was suffering in all levels of life. Once I started my research I realised straight away that the isolation of the area was greater than I thought. Hardly any information can be found about Font de la Pólvora online beside some newspapers articles - none of them dated more recently than mid 2014.

Thanks to the contacts of people around me I was able to find a **first nexus** with the subject: Chelo, a gypsy woman from Font de la Pólvora that was working at a public primary school as a leisure supervisor for the kids. I held an informal interview with her to find out more about the neighbourhood and the easiest way to trace a path in. She gave me the contact of the social centre of the area, Centre Cívic Onyar, and the phone number of the main association in the area, Associació A.A.S.S. It was due to this contact that I could find my way around the area.

I got in touch with **A.A.S.S.** and they agreed to hold a meeting to discuss my project, intentions and ideas. We, however, weren't able to meet until early January. In our first meeting they tried to help me have a clearer idea of the current situation of Font de la Pólvora and also gave me a basic set of guidelines about the prototype of a gypsy family. Since I hadn't decided which approach to the topic I was going to take, we agreed to meet once I had made my decision.

After holding that meeting, I had opened the doors to the community, but I still had to define what my objective was. A.A.S.S. had recommended me to talk to **Montserrat Bertran**<sup>2</sup>, an adviser for Departament 2 d'Ensenyament's LIC, Generalitat de Catalunya, who had focused on issues regarding the East Sector.

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<sup>2</sup> View transcription in Annex 2.

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Due to a personal trip and her busy agenda we couldn't meet until April. This made me consider my topic on my own.

I held a second meeting with A.A.S.S. once I had read all the books and watched the documentaries they had lent me. I went to this second meeting with the association with the clear idea that I wanted to show the daily life of two gypsy families: a Portuguese family and a Andalusian family. Both types of gypsies seemed to have diverse features and ideological universes that they used to differentiate from the others. I thought it would be really interesting to present these two types of gypsy families through images of their daily lives. To do so I would need A.A.S.S to help me in finding the families and building a bridge of trust and confidence that would allow me to see their real lives. The association accepted without hesitation and they agreed to find the right families for my purposes.

Unfortunately, they delayed more than I would have liked, and it took longer than three weeks to find the first family. This forced me to readjust my calendar and work with a **significant delay**. They argued that it was fairly difficult to find families that agreed to participate since gypsies are really hesitant in what refers to pictures.

Despite the delay, I kept on working on the project and met the **Andalusian family** as soon as I could. Sandra, a worker in A.A.S.S. accompanied me to help break the ice and to create a bond between me and the family.

As mentioned before, it wasn't until the beginning of April that I could meet Montserrat Bertran at her office in the Departament d'Ensenyament. This meeting was really interesting since she tried to search for a different approach to the topic, showing me some work that had been done about the gypsy community to promote equality. She also gave me a deep explanation about the structure of the gypsy community and their bonds of power as well as the role of women inside society. She also gave me some advice on how to deal with the families and how to knit this bond with its members. This really gave me a wider outlook on this ethnicity and helped me during my fieldwork.

I held two more meetings with A.A.S.S. throughout the course of my fieldwork. They were mostly control-oriented to ensure the accordance of my project with the needs of the area. It was during one of these reunions that they got me informed about the possibility of meeting a **Portuguese family**. I had already given up on the idea of establishing a parallelism between the two groups. Sandra had told me several months ago about how reluctant Portuguese families were to interviews and in particular to photographs. In the end she found a housewife that was willing to participate. The only requirement was

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that her husband wouldn't appear in the pictures. I agreed to work with them and Sandra accompanied me once again to visit the family for the first time.

## **FIELDWORK**

I started to work on my photo report in March due to the delays on contacting the families. I began with the Andalusian family, since no Portuguese family was engaged to participate on the project. By the beginning of May, A.A.S.S. was able to find a Portuguese family that wanted to take part of the initiative. I started working with it straight away. The development of my fieldwork is divided into two sections: Yolanda and Talino, and Irene. Each of those refers to one of the two families and includes a detailed description of my direct work and experience with them.

### **Yolanda and Talino - Angelita and José Luís**

I met Yolanda and Talino six times between March and the end of May. I didn't start taking photographs until our fifth meeting. Until then we talked about their lives and traditions and they explained to me what being a gypsy meant to them. They take real pride in their roots and feel really comfortable inside the community.

The family has five members: Yolanda and Talino and their three sons - Diego (19), Luís (15) and Pepe (11). They own a flat in one of the main streets of Font de la Pólvora, close to Yolanda's mother's flat. Family is a really important aspect of their lives. Any decision needs to have the family approval to be supported or accepted.

Talino defines himself as "rancio", which means that he is a conservative old-fashioned gypsy. He strictly follows gypsy traditions and thinks his authority needs to be respected. He works as a stockman in a warehouse close to Girona from 9am to 5pm Monday to Friday. He feels grateful for having a job since unemployment is common among the members of the community. He wishes he could work in trading, as old gypsies used to do but he admits that isn't sustainable anymore.

Yolanda defines herself as a "hard-worker". She leaves home at 7am everyday to clean some offices in town. After a short lunch break she drives to a village nearby, where she cleans a high school until 7pm.

The family owns around fifteen birds - among those two parrots-, more than twenty fish and a little dog called Doli. On Saturday night they party with their neighbours in the street until dawn and arrange all of

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their mattresses in the dining room, upon which they sleep together once the party is over. On Sunday morning Talino usually cooks some “churros” for the family to eat for breakfast once they wake up.

**The first day** that I visited the family with Sandra, the worker in A.A.S.S., was a Monday night. It was not long after half past seven when she took me to their flat. Yolanda had just come back from work and they were having a little family meeting sitting in the dining room. All of their three sons were at home as well as Yolanda’s mother and some family friends, Angelita and her son Rafa. They were chatting enthusiastically without caring about leaving the front door open.

Sandra and I walked into the room and she introduced me to the family. They started kindly joking about me straight away. Giving a nice and warm first impression, they offered me a seat and we started our first chat. In this encounter they told me about how proud they were of their ethnicity and which traditions they seemed to have lost over time. They also talked about Font de la Pólvara, and how different it was twenty years ago. They agreed to participate as much as they could and me and Talino decided I was going to visit him at his working place in Mercagirona the following morning.

**The next meeting** was held as we agreed the day before. I arrived to Mercagirona around 11am. Talino had suggested meeting on a Tuesday since that was the quietest day at the warehouse. He showed me around and told me about his working routine. I got the chance to meet his manager and have a quick talk with him. He told me about the business and the workers, mostly immigrants, and didn't hesitate to complement Talino as a committed and trustworthy worker. I asked for permission to take some photos the next time I come. He agreed straight away but he had to ask the owner first.

I waited around for twenty minutes observing the other workers while Talino was talking to the owner himself. As he walked down from the office I knew there wasn't good news. His boss had sharply refused to allow pictures. According to him, he didn't want his company to be associated with gypsies. This was the first complication we had to face.

We met on Sunday for **our next get together**. Yolanda and her mother had been out all day in Barcelona on Saturday, so they were still sleeping when I arrived at 10am. Talino was cooking some “porras” in the kitchen while the kids and Yolanda's youngest brother were watching TV. While cooking breakfast Talino showed his annoyance about his boss' attitude. He was unaware of his xenophobic ideas and felt this job wasn't going to last much longer.

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When the rest of the members of the family woke up we all sat around the table and shared a tray of the hot “porras” that Talino had been frying. Yolanda and her mother told me about their trip to the capital and all the others started talking cheerfully about different family issues. Apparently, their oldest son Diego had dropped a heavy wardrobe on his toe while collecting scrap metal some weeks before and the toe didn't seem to be getting any better.

I spent the day in the house, while Yolanda was doing the housework. It didn't take long for the rest of the members to vanish. The kids went to play outside and Talino went to solve some pending issues with the owners of a bar. I stayed at home with her until she was too busy to talk, so I decided to visit Angelita, a friend of the family that was in the flat the night I met them.

Angelita and I had a coffee and talked a little bit more about the gypsy lifestyle. I asked her about her situation and how she arrived in the neighbourhood and she got engaged telling me about her relatives and friends.

**The next time** I went to Font de la Pólvora Talino wasn't at home. It was on a weekend, so Yolanda was at the flat cleaning and doing the housework. The kids were out and Angelita was over. The two women were talking about their lives and friends. This was a short meeting, so we stayed at home. They told me about how they met their husbands and what their wedding days were like.

On our **fifth meeting** I finally started taking photographs. I had already built a bridge with the family so my presence wasn't distracting anymore. They were now used to seeing me around and they were no longer scared of the camera - which I had been hanging around my neck during the last meetings, so they could get used to it. It was on a Sunday morning so some of the family members were still sleeping. In the kitchen Talino was again frying some “porras” and making hot chocolate. Yolanda's mum was awake, taking care of Diego's toe and feeding the pets.

I asked Talino for permission to take photos of him while cooking. He agreed straight away and gave me *carte blanche* to wander around and take some pictures. I began taking some photos of the cooking. The kitchen was very narrow and dark, so there wasn't many good angles to work with. That's the reason why I decided to open the balcony door and take them from the outside. That allowed me to play with the different planes of the image and the depth of focus.

Gradually the rest of the family began to wake up and gather around the dining table. Yolanda, her three kids, her grandma and her brother all sat down waiting for Talino to bring the breakfast over. I used the

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chance to take some photos of them eating and chatting around from the back of the room before I got asked to join the meal.

After eating breakfast I stayed in the flat with Yolanda and her mother, who together started their daily ritual of talking to the neighbours at the opposite block from the window. I saw them laughing and talking and showing each other their latest purchases. The light was really nice, with a heavy contrast between the outside and the inside, giving it a really nice temperature of colour.

I spent the rest of the morning there, observing the constant traffic of people in the house and taking some shots of their life as well as their environment.

Our **sixth encounter** was significantly delayed. Diego's toe had deteriorated considerably, causing his hospitalisation. He had to spend more than a week at the hospital under observation to see how the infection was progressing. In case it didn't improve there was a chance that his toe had to get surgically removed. In those circumstances the family asked for some privacy and I paused the project temporarily.

After a couple of weeks I agreed to meet with Angelita to try to convince her about joining the project herself. We met at her flat on a Saturday afternoon and discussed the idea over some coffee. José Luís, her husband, wasn't willing to participate, so she was unable to help me in any way. I accepted their refusal.

She offered to give me a guided tour around the neighbourhood which I gladly accepted. We went out and walked around the streets, stopping by at the different groups of people that were sitting in front of their buildings on old rusty chairs whilst having a chat or getting some fresh air. On a Saturday afternoon nearly all the families go and sit outside. They usually have a cup of coffee or some sweets and talk to one another while different neighbours stop by in their daily walks to join the conversation. I met many relatives and family friends of Angelita and we discussed issues regarding the area and what could be done to improve it.

Once it got too hot to be outside, we walked back to the flat and we spent the afternoon talking about her family and life in her birthplace of Granada. She told me she was feeling homesick and that she sometimes daydreams about going back. She showed me some photos of her youth and her husband's teenage years back in the South that she kept in her wardrobe. After, she got her wallet and displayed all the passport photos she held in there across her lap. She had a photo from not only nearly

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every member of the family - which in the gypsy community can have up to 300 members - but also from her friends. This proved the importance of relatives and the community in their lives and how they are present in all different aspects.

Then Angelita called Yolanda, who invited us over. We walked a couple of streets further into the neighbourhood's centre to their flat. Diego was laying down on the couch. His toe was dark purple in colour and was quite swollen. He had been asked to rest and was forbidden from walking. We stayed there for a while before deciding to go to the area's main square: Plaça dels Llimoners, where a barbecue was being held that evening.

Some residents from the area had organised a free "fritada" - a traditional Andalusian meal made with fried pork meat and vegetables - open to everyone in the square sponsored by the local socialist party PSC. We had a look around and took some pictures of the cooking process. I got invited to try the meal and to join the cooking.

Unfortunately however, I got called over by some of the organisers from the party since they hadn't requested for press to cover the event. I had to explain to them that this was a private project and that it wasn't going to be published in any media. They insisted on their will to keep it private, since publishing those images could distort their political campaign not long before the elections. In front of such insistence, I put my camera back into its case and enjoyed the rest of the evening with Angelita and Yolanda.

After a really fruitful sixth meeting I had to face another setback that would delay our **seventh encounter**. Diego had to be hospitalised again since his toe hadn't improved as expected. Once again, Yolanda asked me to stay aside and give them some space. This time her son was facing a surgical operation.

During the eventual seventh meeting, I visited Angelita. She was taking care of a friend's kid. We chatted about how Diego and his family were going.

Later that week Angelita and I **met again**. We had agreed to go to The Cult (El Culto) that evening. We met around 7pm. Angelita and some other local residents were sitting outside, playing games with the kids and chatting about their worries. She introduced me to some neighbours I hadn't met yet and we got ready to go.

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The Andalusians go to church between three and four times a week. They usually meet at 7pm and walk all the way to the road to attend the mass. When we arrived there was already people gathering outside waiting for the pastor, who didn't arrive long after we did. We sat down on one of the benches and waited for the service to begin. Women sit in one side of the church and men in the other, since gypsies believe they shouldn't mix together.

The church uses an old warehouse close to the main road. They had built a stage, placed an altar and bought some benches. The walls were poorly decorated with some hanging cloths that contained quotes from the New Testament. The service began at half past seven with loud religious rumba music.

The mass is divided into two parts: oration and sermon. During the first half some loud music is played while the pastor talks about the virtues of God. Attenders are meant to pray and praise the Lord while listening to the pastor. After this part is finished, the pastor starts the sermon. He reads some parts of the Bible and gives lessons to the followers on how to be a devoted christian.

It is a really dynamic mass that encompasses music, people clapping and singing and even drinks and food. It usually goes on for two hours.

It wasn't long until me and Angelita met again. **Our next meeting** was later on that week. Angelita's kids were joining the local school team on a day out. Their coaches were taking them into town to participate in the Sports Day of Girona. The town hosts this event every year around May to encourage children to play some sport. Vila-Roja School had decided to take the soccer and basketball teams to the occasion to play some matches against other schools. They considered that it was important to help the children to relate to "paio" - non-gypsy- kids.

I arrived in Font de la Pólvara around 8 o'clock. Angelita and I had agreed to have breakfast before heading towards the event. The entire family and I all had breakfast together before leaving for Girona. José Luís told me about a cave-house they had bought near Granada and about how he got offered 600€ for a bird that had just won a singing competition. We left around half past nine since we had to stop by at a close supermarket to get some bread to make some sandwiches.

When we arrived at the event the kids were already there getting ready to play. The coaches from the school team asked me to take some photos for them, which I gladly agreed upon. We spent the whole morning cheering them on and enjoying a day out in the sun. In between the different games the kids

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got the chance to participate in other activities that had been organised, such as playing wheelchair basketball or playing in bouncy castles.

Around 2 pm we started heading back to Font de la Pólvara.

### **Irene**

I started working with Irene fairly late. As I mentioned before, A.A.S.S. faced a real struggle trying to find a Portuguese family that was willing to cooperate. It wasn't until May that I got the chance to meet them. I didn't have as much time as I did with Talino and Yolanda, and this time I was facing a much more reserved family. I held a total of five meetings with Irene and her family. Her husband didn't want to participate, so no photos of him were taken. I had to hold three meetings with Irene at the local social centre's canteen before I got let into the house. Building a bond was significantly more difficult than with the Andalusian family, but it also gave really interesting results since the Portuguese sector of Font de la Pólvara seemed to be more critical of the neighbourhood's situation.

At the age of 32 Irene has already got three kids: Fernando (9), Raquel (8) and Isaac (5). She got married to her cousin when she was only 19. Marrying a relative is a frequent thing among gypsies. She was born in Font de la Pólvara and has had the chance to experience the evolution of the area from a first hand perspective.

She considers herself lucky because she got the chance to attend classes at a high school in Girona. However, she regrets giving up on studying after meeting her first boyfriend. Even though she came close to escaping the community with him - in turn bringing dishonour to her family - she decided to end the relationship and married the man who is now her husband. Her children are now an important part of her life, particularly their education. In order to give them the best education she could she decided to enrol her kids in a school in Girona.

Her husband is one of the few residents of the area that works outside construction or fairs. He got a job in the department in charge of the selective waste collection of the town hall. With three little kids and a house to take care of Irene decided to devote herself to the housework for now.

**The first time** I met Irene, Sandra also came to help us feel more comfortable. We agreed to meet in the social centre of Font de la Pólvara since Irene was already attending a reunion there. We sat down at one of the canteen's table and talked for over two hours. I got the chance to ask Irene about her life, her

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family and her daily schedule. She told me about her family's daily routine. She also gave me a basic guide on how distinguish between Portuguese and Andalusian gypsies.

We also talked about traditions and the current situation of the area. She showed her unconformity about the drug dealing situation and vandalism in the area and admitted that she would like to move somewhere else. This was the first time I talked to someone that was so critical about the neighbourhood's status. While Andalusian families talked about drug dealing as a minor problem and praised life in the area, Irene talked about a vast majority of dealers and a conflictive neighbourhood.

After a really interesting first encounter, we decided to meet for the **second time** later that week. Like the first time, we agreed to meet in the social centre. This time we focused more on traditions and religion. She told me about their favourite meals and holidays and what were their Christmas traditions.

We talked about the Cult and how often they usually attended. She also described a normal day at the church and the activities they usually do there. I ended up asking for an invitation to join and she agreed to take me to the next mass.

**On our next meeting** a week later we briefly talked about how the family was going. Irene had been really busy getting ready for a three-day camping excursion with school that the kids were attending later that week. She was worried about getting the right equipment on time. Simultaneously, all of the family was focused on her cousin, who had given birth at the age of 15 to a little boy. She had had to visit the family at the hospital as well as take care of her own.

We agreed to meet **later on that day**, around 6pm to take some pictures and see her flat. When I arrived to the flat Irene introduced me to her family. Her three kids and her husband were at home. I got the chance to talk to Fernando, who had a really critical vision of the neighbourhood and their Andalusian families. We talked about the differences between them and the other gypsies and also about their traditions.

He put emphasis on their hard-working spirit and on their honour and commitment to law. The kids were going on their school trip the day after so it was only a brief meeting.

Me and Irene had agreed to **meet a couple of days later** to take some more photos of her daily life. Due to an unexpected medical appointment we couldn't meet that day but agreed to meet by the end of that week.

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**Our next meeting** went according to schedule. She had decided to show me one of the most famous meals in the Portuguese cuisine: “fular”. This traditional dish consists of a thick bread filled with different types of meat. The recipes are passed down from mother to daughter. I got the chance to take some photos of her cooking as well as to try the “fular”. After eating I spent the afternoon at their flat, playing with their kids and taking some shots of their everyday reality.

## BUDGET

This is a non-professional project but based on a professional working scheme. So it is an amateur “making of” based on a real professional routine. Here is a list of the basic <sup>3</sup>material, <sup>4</sup>hours of work and resources this project would need to be produced:

### Material

Reflex camera: Canon EOS-5D Mark II 21.1 17-40 mm - 2,951€ (buy) - 220€/5 days (rent)

Two batteries: 133,46 €/2 (buy)

Battery charger: On sale with the camera (+ one spare battery)

Tripod: Induro Alloy 8M AT413 - 189,57 € (buy) - 27€/7 days(rent)

External flash light: 262€ (buy)

SD memory card: High speed 32Gb 45 €/approx

### Hours of fieldwork

45 h. approx.

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<sup>3</sup> All the prices are average prices.

<sup>4</sup> The price per hour is stated according to the Col·legi de Periodistes de Catalunya [http://albertllado.com/wp-content/uploads/2007/12/tarifas\\_minimes.pdf](http://albertllado.com/wp-content/uploads/2007/12/tarifas_minimes.pdf)

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### Price per day of work

#### Journalist:

600 €/minimum for a written report (it would depend on the extension)

#### Photographer:

500 €/day - approx. 7,000€

#### Web designer:

1,000€ per webpage

#### Meals and transport:

10 €/day in meals - approx. 80€

0,30 €/km - 60€/day (from Barcelona) - approx. 840 €

The fact that I am working in this assignment as a “freelance photographer” certainly determines the budget of the project. The budget spent on the project has been of 0€. The fact that I own my own equipment and I don't need to rent out any of the items reduces the material budget to 0, even if the actual cost of my equipment was of approximately 2,784€, which implies an annual cost of maintenance of 100€. What refers to the webpage, using a free storytelling platform like Racontr allows to save costs in web design.

In case this project was a professional initiative it would cost: **10,674.46€** (rent) - **13,101.03€** (buy)

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PROJECT

DEVELOPMENT

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I decided to create an online platform to host my project because I wanted it to reach as many people as possible. By accessing the World Wide Web, a vast majority of the population could get an easier access to my work, which would help to promote it. The webpage I created is available here:

<https://racontr.com/projects/the-forgotten-portrait-of-a-gypsy-community/>

## THE SUPPORT

I had used several online publishing platforms before starting The Forgotten for personal and academic purposes such as Wix, Wordpress, Blogger or Zyro. This time though I was on the hunt for a more serious and professional platform. My initial idea was to build a simple site with different sections with information, galleries and some additional content such as audio tapes or videos. My idea was to recreate the basic structure of professional photography pages.

After holding a meeting with Gianluca Battista, associated photojournalism professor at the Media Science and Communication Faculty in Universitat Autònoma de Barcelona (UAB), I found out about the growing tendency to create **storytelling platforms** for works like mine. These platforms display reports in chapters, following a similar layout to a written piece. The aim of these stories are to display the information in a way that the reader has to follow a natural path, avoiding the natural jump from topic to topic as it happens in conventional information webpages. The creator tries therefore to construct the product as a whole, guiding the reader and making sure that they get the entire picture. It's a system used by newspapers such as The New York Times or The Guardian.

Besides the main story, additional material can be found and checked, complementing the story and providing a space for interaction and choice to the user.

After checking out different platforms for storytelling, among those Creatavist, Klynt or Interlude, I decided to use **Racontr**. This French interface provides the creator with a wider range of resources and options, without having any previous programming knowledge. Apart from bringing the option to modify assets by HTML, it also has intuitive tools and buttons that allow you to modify nearly all the options without being an expert.

**racontr**

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So I chose to use Racontr because of its intuitive use and the possibility to modify and personalise the interface without the need to use HTML code. Other webpages such as Creatavist didn't allow the writer to modify the different templates whereas others such as Klynt were really limited for people who did not have any advanced knowledge in this field.

Moreover, this interface also offers diverse templates that any creator can use and modify according to his needs, without having to set up the webpage from scratch.



By using a tree-like map - number 1 in the image - you can see and edit all the links between the different pages of your project. The main page is the core story, while the other pages are complementary information to the main story. The different grey sections below the main page show which element of that one page is linked to the secondary pages.

The right-side bar - stated as number 2- allows the creator to edit the whole of the page. Being in the scenario (image above) or the inside pages. It contains all the text, movement, gallery, image and button options that conform the website.

Media must be uploaded in advance to be inserted in the page. That can be done by clicking on the media button - number 3 in the image - on the top bar. Audio, images, videos and other media files can be uploaded and, therefore, inserted in the page. It also allows the creator to manage the different media and to edit its information including the name and copyright. Media that hasn't been uploaded in this section will not be available for use.

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From the My Account button - number 4 - the writer will be able to check and control the Racontr account settings. This includes the brief description of the project, the name of the author, the URL and domain, SEO and purchase availability.

Finally, the fifth basic feature that Racontr offers is previewing the webpage without having the need to publish it.

## **SETTING UP MY PLATFORM**

After making my choice, it was time to design the platform that would host my project. After diving into the world of storytelling design I decided I wanted to create a story as a whole, in which the user would have a main page to get the information from through scrolling down. and that Auxillary information pages would then be accessible to broaden the information on the topic.

### **The first prototype**

On my first attempt<sup>5</sup> I decided that, since I was going to show life in Font de la Pólvora from the perspective of an Andalusian family and a Portuguese family, I was going to organise all my photography work around this.

My webpage was designed to begin with a cover, like a story book, with a photo from the neighbourhood, as a way to locate the story without revealing much about the main characters, this page would go with a soft relevant music that would help to recreate the atmosphere of the area or street sound recorded *in situ*. The user would be able to access the next page by scrolling down.

On the next page the user would find a general description of the neighbourhood. It would contain the information about how and when it was established, how it had evolved up to now, and some headings from newspapers and other media talking about the area. This would complement the explanation about the bad image of the area partially encouraged by the press. At the bottom, as a way to geographically locate the report, there would be a map of Girona with a level indicating Font de la Pólvora.

By scrolling down the user could get to the next page, a summary of the project and a brief description of myself as the author. This would include information about how the project was born, the main aim, and what can be found in the following pages.

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<sup>5</sup> The draft of this first design can be found in Annex 2

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Once the user is familiar with The Forgotten, they can go to the next page. This is exclusively related to the Andalusian family. Just underneath the heading there is a short description of the family and their story: when they arrived in Font de la Pólvora, what they like best about the area and what they dislike, what they do for a living... After this short description there would be the first gallery. This gallery would include all the photographs taken of the family in their daily life activities and interests by which I would explain the reality of the gypsy families of the area. Audio could be an optional resource, including different statements by the members of the family that completed the information above.

After becoming familiar with the first group, the user would be able to scroll down onto the next family. In this case this would be a Portuguese family. Following the same scheme as stated before, there would be short description of the family and their story as well as a gallery with the images and an optional audio file with statements made by themselves.

### The page

After setting a first version of the page I realised it had a lack of extra information and a really confusing structure. Without abandoning my first ideas to set out the webpage with a main page where the user would surf by scrolling down and access auxiliary content indexed through different buttons and links, I changed my mind and designed a second version of the page.

I used white for the background since it gives a cleaner and professional appearance and is one of the most suitable colours for pleasant reading on the screen. All the main texts use Trebuchet MS as their font in black (#292929). Black on white is the best colour combination for on screen information, allowing the user to read longer and provides the appearance of a smart and professional page. To give it a more attractive look, I decided to use dark red (#78131A) for the headlines and a light grey (#888888) for the subheadings as well as including complementary images and illustrations that accompany each section and help to contextualise them. The appearance criteria can be summarised in this chart below:

	Font	Colour	Style	Size
Cover headline	Times New Roman	White (#FFFFFF)	Normal	72
Cover subheadline	PT Sans	White (#FFFFFF)	Normal	22
Cover author	PT Sans	Light grey (#888888)	Normal	16
Body headings	Times New Roman	Dark red (#78131A)	Normal	72
Body subheadings	Trebuchet MS	Light grey (#888888)	Normal	20
Body text	Trebuchet MS	Black (#292929)	Normal	16

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All the linked pages as complementary information follow the same aesthetic scheme.

I decided to divide the different photographs according to topics. After doing research and documentation and living with the community I was able to establish which were the core topics or elements in the community, their lives and the neighbourhood. These were the categories I set:

The Neighbourhood

The two groups of gypsies

The Cult

The effects of marginalisation

*The cover*

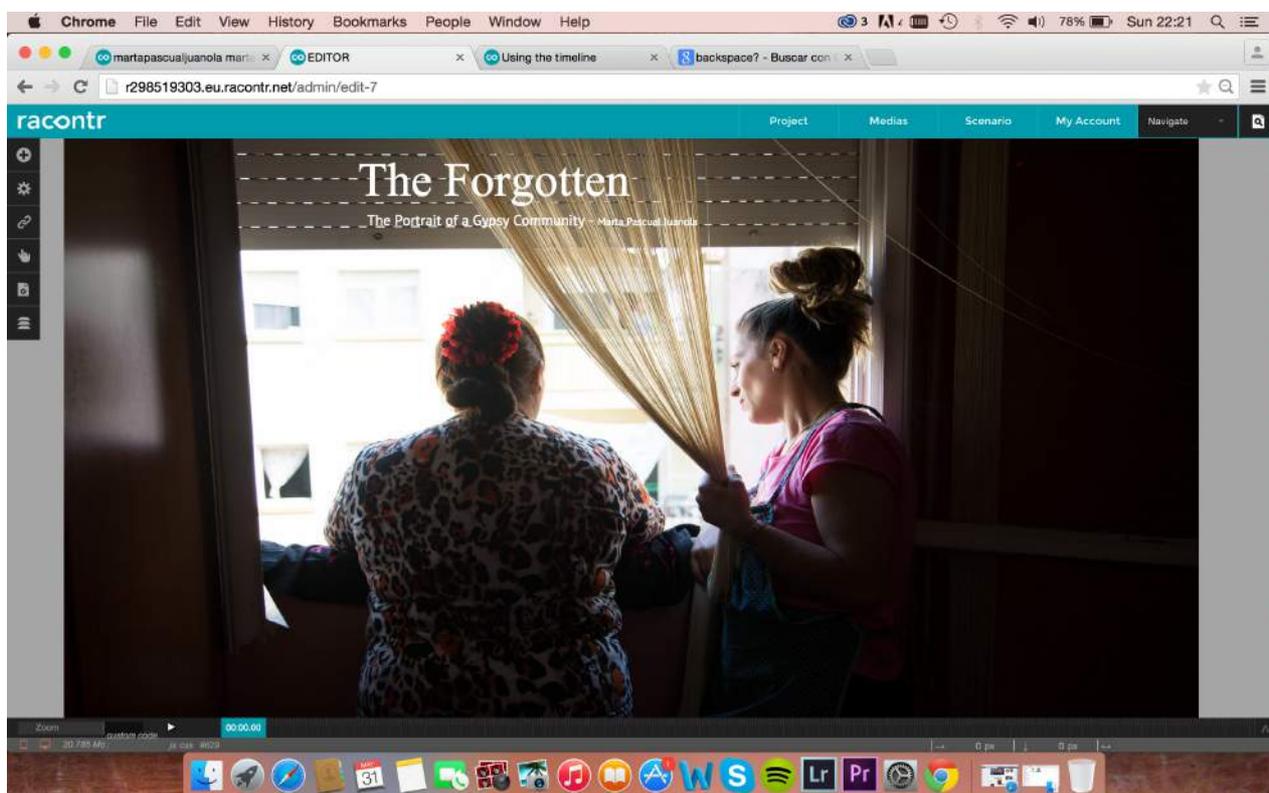
When the user first enters the website from his navigation program, the cover page will show up. This cover includes a photo from Yolanda and her mother looking outside the bedroom window with the title of the project displayed on the bottom left. I chose to start the page with this picture rather than a more general image because I think it gives a more powerful appearance. I really wanted the user to get engaged without giving away too much information. I think the image suggests the idea of isolation and segregation but without being too obvious. By using a title that isn't too illustrative and that doesn't include the word gypsy, as well as displaying a picture that doesn't explicitly show the members of the community the user doesn't know exactly what the project is about. To learn more they must scroll down further to access to real body of the webpage. That way it has already engaged the user and I have drawn them into moving onto the next page.

Despite this idea of showing without telling, I decided to include a subheading in the cover to give it more personality and to give a more concrete outlook to my piece. It is displayed subtly though, being smaller in size and right underneath the main title, which doesn't get in the way of my disorientation game.

I considered including an audio file that would accompany the cover photo. I was unsure in the very beginning in whether to place a music tape or a sound file of the neighbourhood. In the end I chose to

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save the sounds of the streets in Font de la Pólvora for the second page. I considered the idea of including a song that was explanatory enough but without sounding too much like the topic. I didn't want to play flamenco or rumba, I was in the hunt for a more melodic and simple play, maybe only instrumental, that would give an appearance of mystery but that could also show the strength of the gypsy culture and tradition. I decided for a Yann Tiersen song named *The Neighbourhood*. This song by the french composer, that has created such famous plays such as the soundtrack for *Amélie*, gathers the power of the gypsy heritage and the softness and furtive personality of this neighbourhood. I thought it was a good choice because it helped to create the atmosphere I wanted for my work as well as being exclusively instrumental, which didn't distract the potential reader from checking the different explanations. In the end I decided to prescind from it since it didn't sound natural.



### *The body*

Once the user has been engaged by the cover to dive into the project, he will find a first explanatory page about Font de la Pólvora. This page named: *The Neighbourhood, a 21st Century Ghetto*, gives an overview of the area's history and allows the reader to get a first mental image about the

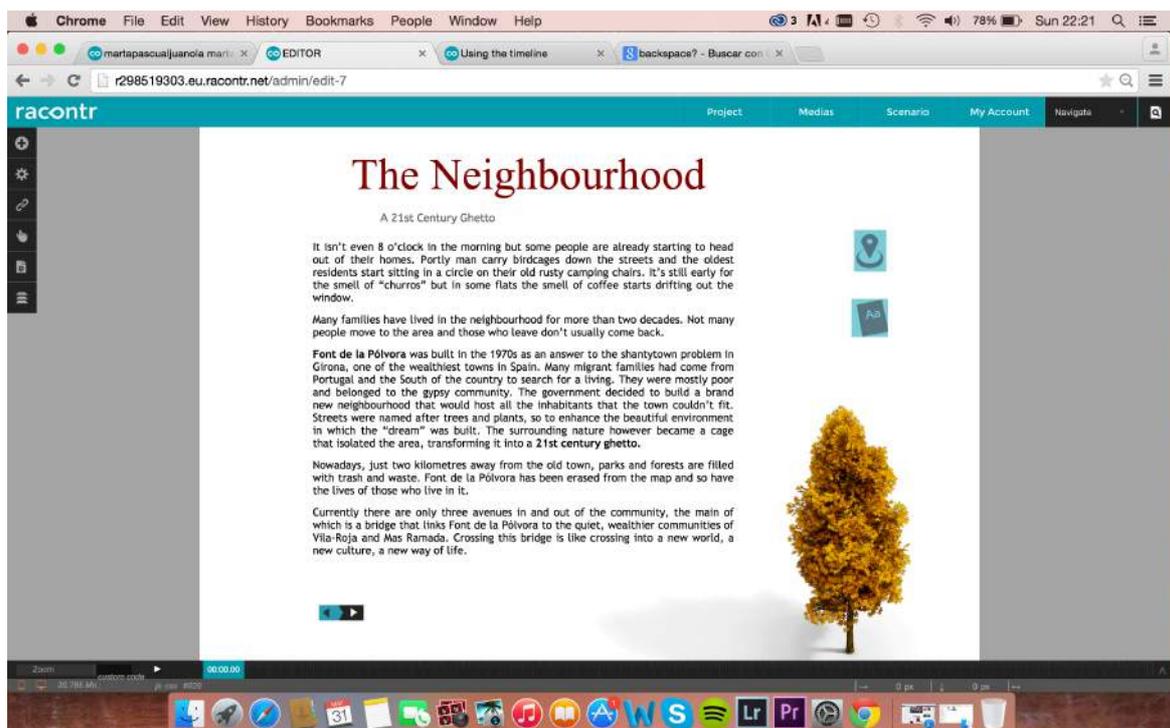
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neighbourhood. Following the basic aesthetic scheme: the heading is in a dark red colour (#78131A), the subheading in light grey (#888888) and the text uses Trebuchet MS font in black (#292929).

I decided to use a tree as an auxiliary image. It is placed on the bottom right to balance the composition of the page. I chose a tree because all the street names in the neighbourhood were named after trees and plants, as well as because it gives the page a nicer character and to enhance the idea of natural surroundings. I also included an audio file of the street sound of the area to help the viewer to step inside the project straight away.

Underneath the text I decided to place an image from Irene's flat that shows the bridge to access the area. I decided to include this image because it goes in accordance with the text. It explains how the area is completely isolated both physically and socio-politically and how that bridge becomes the line one needs to cross to step from one reality to the other. I thought I had a contextualising effect that would help the audience to have a better idea of what the area is like.

On the right-hand side of the page we can also find a small menu. This menu includes two different buttons that link to extra content. The user can choose to click on it or not depending on their will to increase their knowledge. The first button is a magnifying glass. This button links to a page created by myself, and therefore following the same appearance guidelines, that displays an inserted map of Girona with a pin indicating where Font de la Pólvera is located inside the town's area.



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This allows the reader to create a more accurate mental image of the situation of the area inside Girona and the isolation the area faces despite being just some kilometres away from the city centre (it can be seen on the map how inaccessible it is and how remote it is, surrounded by nature and with no major road access).

I think it is really important to include a section with the geographic location of the zone because it can make it more accessible to foreigners that aren't familiar with the area as well. Additionally, it helps to dive deeper into the story and to get a more complete mental picture of the situation.

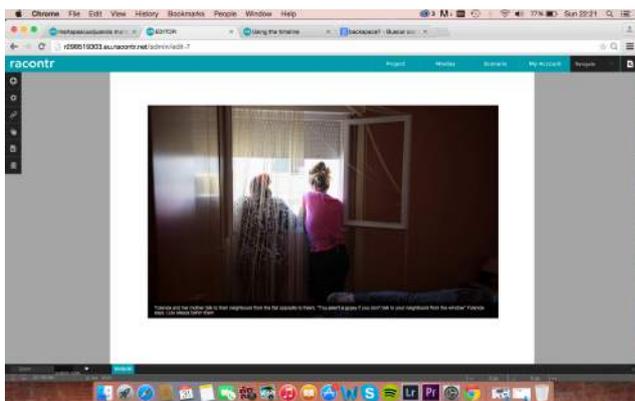
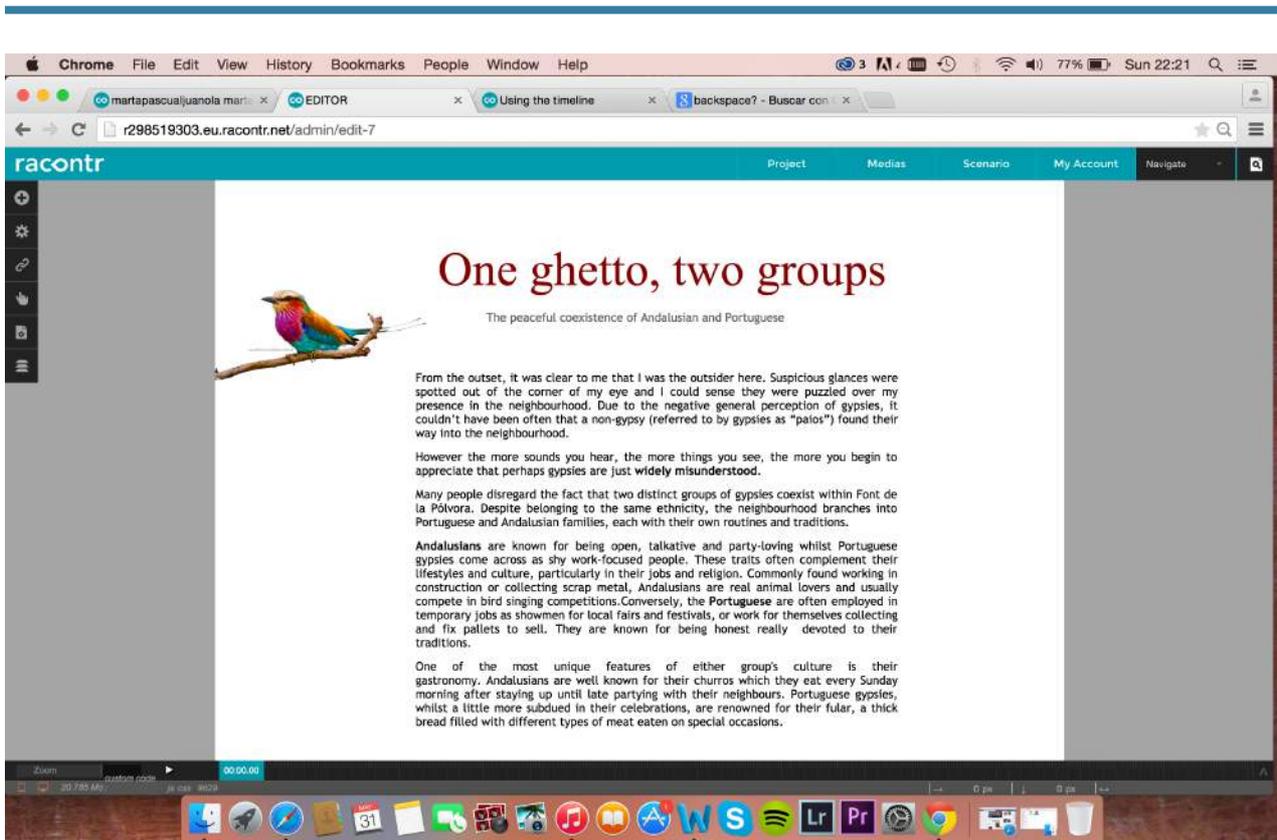
The user then can go back to the previous page, where he can visit the next complementary content by clicking in the icon below the magnifying glass. This is a dictionary book and links to a page created by myself named: *Gypsy Dictionary*. This page, as its name indicates, contains some of the most common words from the gypsy slang. It includes a phonetical transcription, a brief definition and a audio track that I recorded myself with the actual pronunciation of the term.

According to my criteria, it is important to include a short dictionary to give a wider outlook about the community. I think it allows the reader to have a fun time reading through it as well as plunging them into a deeper stage in the topic. It gives the key to get a more empathetic view towards the community and to a more profound understanding of their culture.

Whether the user has or hasn't checked the content, they can carry on with their reading. By scrolling down he gets to the next page: *One ghetto, two groups*. In this section I present the information about the families. It is where I explain to the viewer that two separate groups of gypsies exist inside the community that have distinctive features

This section has a really simple structure of a heading with a subheading - *The peaceful coexistence of Andalusian and Portuguese* - and a gallery of fifteen images. These images display bits and pieces of the lives of two Andalusian families and a Portuguese one. The slideshow is located in the middle and has explanatory captions to all the photographs.

I decided to use an auxiliary image to complete the information of the text and to compose a more interesting general image. It helps to avoid the feeling of too much blank space in the sides of the page and gives some colour to the composition. I chose to use a bird because of Andalusian's love for animals - especially birds - and their business made out of animal trading.



Once the user has read all the texts and checked all the images they are ready to scroll down to the next section.

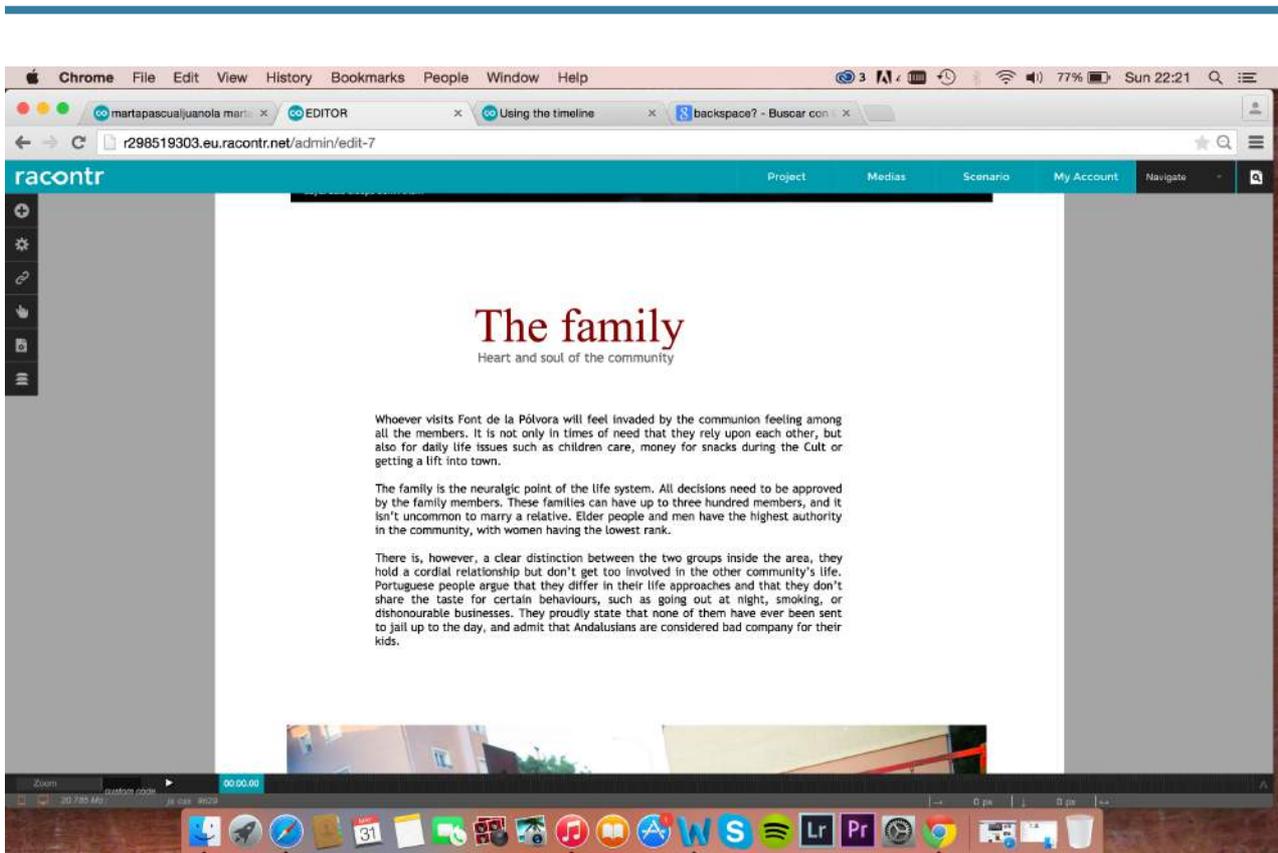
This time, the section is named *The Family*, with the sub-headline *Heart and Soul of the community*.

It follows the same basic scheme as the previous sections - aesthetically and structurally.

Any viewer can read the short text that talks about the importance of the family as the central point of the gypsy life and the strong feeling of communion inside the neighbourhood. A slideshow with images is also displayed underneath the text. This slideshow includes seven images that show the relevance of the family members in one's life as well as the strong presence of the community in the everyday life.

After checking all the information available in this section, it's time for the user to scroll down. The next section has special features due to its spiritual character. It is named *The Cult*, and its subheading is just the translation into Spanish, which is how they call it: *El Culto*.

Underneath the headline we can find a short text that gives general guidelines about their Cult and how the two gypsy groups differ in their involvement. They both belong to the same religion: The Evangelist

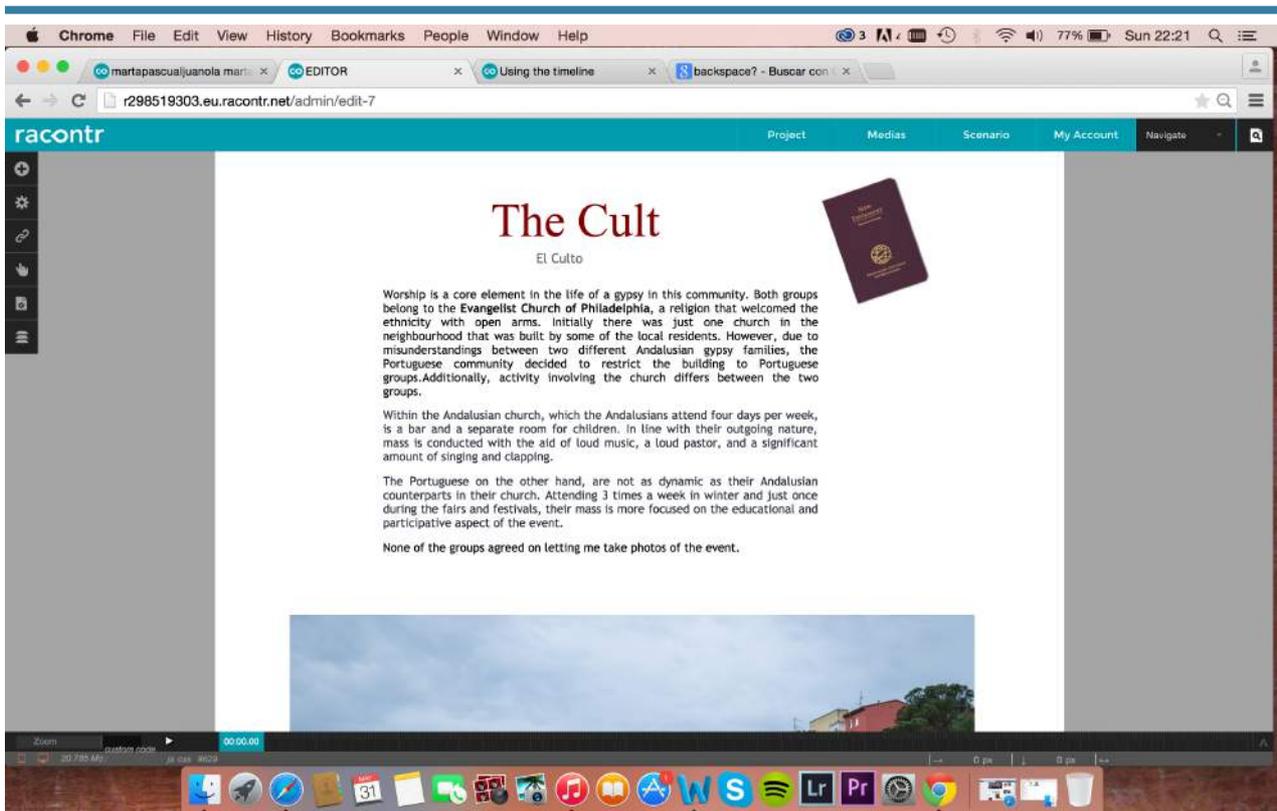


Church of Philadelphia, but their mass, sermons and approach are substantially different. While Andalusians conduct quite a dynamic mass with loud music and clapping, the Portuguese enjoy more quiet sessions focused on the educational and interpretative part of the doctrine.

I decided to use a complementary image of the New Testament to illustrate the section and to balance out the appearance, since the text is really short and I was facing the risk of having too much blank space around it. I thought the image helped to represent the idea of what the text was about and to give a more complete look into the topic

Right under the text we can find once again a gallery with different photos related to The Cult. I was asked not to take images during the mass and sermons. That became a challenge because I considered religion a really important aspect in Font de la Pólvora that needed to be portrayed. After considering different options, among those not showing any image of the topic, I decided to take photos from different objects, places or elements that represented the nature of religion in the neighbourhood and their devotion to religion.

Once the user has checked the images they can scroll down to the next part. This is the last section of the page. After talking about all the traditions and daily life of both the two groups in Font de la Pólvora I thought it was important to talk about the consequences that marginalisation has upon them. That's why I named this section: *The marginalisation effect*. This part talks about a serious problem that affects the



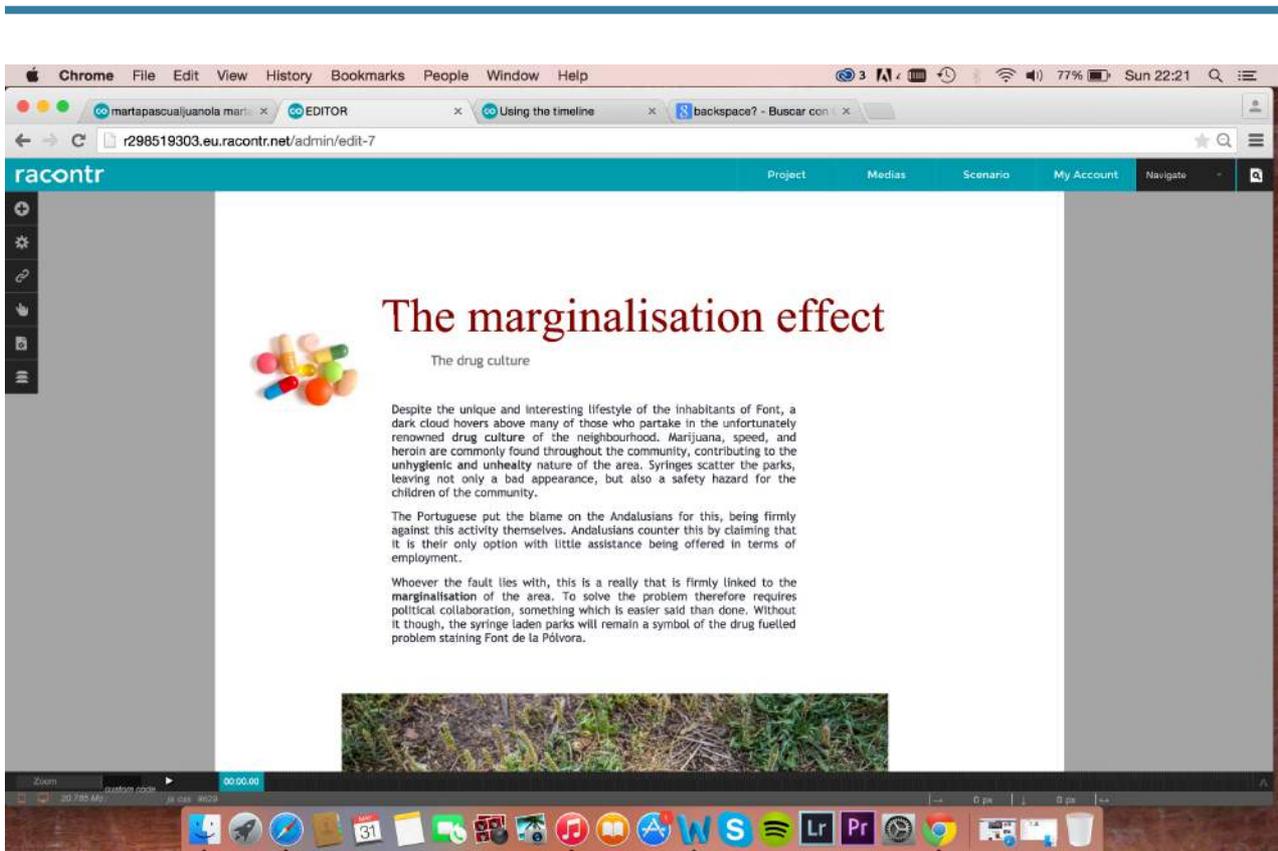
lives of the population of Font de la Pólvora and that contributes to the bad name of the area: the drug culture.

Many families from the area have joined the drug business by producing or selling diverse kinds of drugs like speed, marijuana or heroin since it's a good way to make substantial amounts of money in a short period of time. This is a direct effect of the marginalisation and segregation that the area suffers, something that can only be solved with political aid and social and economical assistance.

I thought that a portrait of the neighbourhood couldn't be done without including the most controversial side of it. So I decided to include a section that could explain to users the main difficulties and problems that the community faces and how those have affected their lifestyle.

Despite being a different type of section, it follows the same basic scheme: a headline and its subheadline and a short text explaining the situation to the reader. This time I decided to use one single image, since one powerful photograph can be more important than many average ones. Following the system I used in the very first entry, I placed the photograph right underneath the text as a summary and conclusion to my work. This is the image of a syringe left in one of the parks of Font de la Pólvora.

I also decided to place an image of some pills as an auxiliary element to give a more powerful image to the section. The bright colours of the pills stand out in the white, black and dark red layout, which helps to highlight the importance of the section and to catch the eye of the user.



To sum up, I thought that this was the best way to finish my platform, since it summarises all the aspects of the neighbourhood: the marginalisation, the risky business, the economical struggle... So it constitutes a good witness of the reality of the area. It's also a really powerful and polemical topic, so it provides the keys to debate and reflection.

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# THE PHOTOGRAPHS

This section includes a short description of all the images included in the final webpage<sup>6</sup>. Its aim is to explain their technical features and to explain their relevance in the project.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	40mm
<b>ISO</b>	200
<b>Iris aperture</b>	f/4.0
<b>Shutter speed</b>	1/30

In this image Yolanda and her mother talk to the neighbours at the flat opposite to theirs. This is a traditional thing to do among Andalusian gypsy families. Luís rests in bed. I think it was interesting to include it in the selection because it shows a traditional feature from their culture, which is what I am trying to show in my report.

The image has some interesting light since it's full of contrasts: light outside and dark inside, which gives it a really attractive appearance. I think that's the most striking fact about the picture. There's also a clear predominance of warm colours in the image, despite the daylight coming from the window - that is white light (5,500°K). The different pink elements of the image (Yolanda's t-shirt, the bed's blanket or the pinkish wall) homogenises the picture and gives it a good aesthetic balance.

The light that comes from the opening as well as the lines that the open window on the right side directs the viewers attention to the two women. Luís' legs also help to direct the attention.

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<sup>6</sup> All the images that weren't included can be found in Annex 3.

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Despite not breaking the rule of thirds, which would give it a more interesting appearance, Luís, the bed and the window help to give balance to the composition on the right-hand side while the reflection of the window on the wardrobe door evens the balance out on the left-hand side.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	320
<b>Iris aperture</b>	f/3.5
<b>Shutter speed</b>	1/40

In this photo Talino is frying some “porras” on a Sunday morning. It is a tradition in the family that the father cooks come “churros” or “porras” on Sunday for breakfast. The family usually parties the night before with some friends and neighbours and go to bed late. They all sleep in the dining room. I thought it was important to include a photo of this family tradition, since it’s common among many gypsy families.

This image carried so many different light problems. The image was taken from the flat’s balcony, since the kitchen was really narrow and there was no space left to move around and get a good angle. That implied that the light inside the room and the light outside the balcony were heavily uneven. The only solution was to find a balance between a over-exposed outside and an under-exposed inside. In this case the kitchen got a bit under-exposed but not enough for it to become a problem - we can still see Talino cooking breakfast without making an extra effort.

Besides the light problems, I think the composition of this image is really interesting. I decided to focus on the first term of the image and leave Talino and the rest of the terms out of focus. I am really keen on playing with the depth of field to get more interesting images.

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We can see once again a difference in colour temperature between the inside and the outside. While the outside has a natural light that comes from the sun with no colour dominant - 5,500°K - the inside has a warm dominant. This gives us a feeling of kindness and comfort that I wanted to reinforce.

The fact that the subject of the action, Talino, is wearing green t-shirt and pants helps to direct the viewers attention to the kitchen, instead of focusing on the bird's cage.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	46 mm
<b>ISO</b>	400
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/50

In the image above Diego is sitting on the couch while his grandmother gets ready to disinfect his wound. Diego dropped a big wardrobe on his toe and was forced to stay in hospital a couple of times. Fearing to lose his toe, he asks his grandmother for help. I consider this image to be really important in my report. This was one of the biggest setbacks I had to face throughout the whole process, and at the same time a really tender moment grandmother-grandson that represents the tight ties among the members of the family in the community.

I think the most attractive element of the picture is the light. Once again the daylight coming from the window contrasts with the darkness of the room, which creates a really rich game of textures and volumes. The fact that the image is a backlight makes it special, and gives a special consideration to the central element of the image: the grandmother's silhouette. The light also create a nice white outline around Diego's foot, which makes it stand out and summarises the meaning of the image.

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This image works well with the rule of thirds and gives a good sense of balance. The action takes place on the left, but the light from the window on the right, the crutches and the empty space on the right help to balance out the composition.

The colours are also important in this image. Since the inside is really dark the fact that there are many red and pink elements help to give a sense of life and hope to the image, which is important in images that involve personal mishaps.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	400
<b>Iris aperture</b>	f/3.5
<b>Shutter speed</b>	1/25

In this image we can see the family getting ready for breakfast. Luís is sitting on the couch watching TV with Doli sitting on his lap while Yolanda's brother and youngest son prepare some cereal. In the kitchen Talino and Yolanda talk about their plans for the day. This is an everyday life situation that I considered interesting and worth including in the report. It shows the environment in the house and their daily routines and attitudes.

This image was hard to compose. The fact that there were many different elements of the picture made it hard to take it without it being too distracting and chaotic. I used an open iris to shorten the depth of field. That way only the first term was in focus - Luís and Doli - and the rest were out of focus. I thought this resource helped to reduce the disorder feeling and tidy up the image. Even having the majority of the elements on the left, Luis and the parrot cage help the image's balance, and leaves it with a clean composition.

The colours are really saturated and lively which also help to give a joyful character to the picture.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	100
<b>Iris aperture</b>	f/3.5
<b>Shutter speed</b>	1/80

Talino and Yolanda own more than fifteen birds. According to Talino “any good gypsy loves animals”. During the day they leave the cages outside so the birds can enjoy the sun. Over night they usually take them inside and hang them from the dinning room walls. This is a good photo to explain that gypsy love for the animals and to also show a bit of their flat and surrounding. Moreover, some residents of the area meet on the street every morning to have singing fights. They place the cages facing each other on a little wall and wait until one of the birds doesn't reply singing. Rumours say they give stimulant substance to the animals to encourage them to sing.

In this image, the railing and the wall, altogether with the balcony of the next floor, help to draw clear lines directly to the vanishing point of the image. The composition is balanced and attractive: with a first term in focus and the other ones out of focus. Despite having a really open iris the feeling of blur isn't too pronounced.

We can see a change in light: since the outside it's brighter than the inside. There was a risk of getting a too under-exposed outside. In this image, however, the light is perfectly compensated.

The textures of this image are also important. Due to a short depth of field and how close the lens is from the first term we can get really clear textures in the closes objects. While having a really soft blurry background (with the white buildings, the big cage at the back and the cloth on top of the washing machine), the cages and the flat's wall have volumes and textures.

The light in this image is daylight, so it doesn't have a clear colour dominance - like blue or yellow. The reflection from the yellow wall, however, gives it a warm atmosphere.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	400
<b>Iris aperture</b>	f/3.5
<b>Shutter speed</b>	1/15

In this image we can see a Sunday morning breakfast at Talino and Yolanda's house. The family is usually invited over for breakfast and the father cooks some "porras". This can also occur on special dates such as birthdays, religious celebrations or any sort of highlighted event. It is really important for the members of the community to share time with relatives and close friends, that's the reason why despite the space limitations from the flat it's common to see a large number of people in the house.

The photograph was taken from the same perspective as the one that the subjects that are sitting down have, this helps the viewers to include themselves in the action. It looks like they are sitting down with the family having breakfast. It is a more uncommon outlook which breaks the monotony of the other pictures and gives a different point of view.

Once again I used an big iris aperture (f/3.5), which gave me more brightness and less depth of field. That allowed me to focus on the subjects and to just slightly point out the other elements of the image. In pictures where there is a lot of people and different elements, it is important to have a clear composition that balances out the sensation of chaos. In this case, by just focusing on one term you tell the viewer what to focus the attention on.

We can see Yolanda's mother in the background, drinking some coffee while sitting on the couch. It is an element that could be hard to see, and in some cases it could even disrupt the composition by adding too many elements. The position of the three boys, however, help to draw a line that brings the attention directly to the grandmother. This helps to include her in the picture without giving a wider sense of disorder.

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The light in this picture comes from the windows in the background and in the left side, that let natural light in. The light in the inside, however, isn't white. We can appreciate a small tendency towards a warmer colour dominant.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	32 mm
<b>ISO</b>	200
<b>Iris aperture</b>	f/4.0
<b>Shutter speed</b>	1/250

This image offers a different view from the other, which helps to break the monotony of the gallery. I think it is important to show the subject as well as the surroundings to get a wider picture of their reality. In this case, we get the bird element back, which can be used as a nexus with the other pictures. This image shows the view from Yolanda and Talino's dining room. We can see the street underneath and a big tree that blocks the view. Font de la Pólvara's street are all named after trees and plants, since the neighbourhood is surrounded by nature. Parks and green areas were created for their inhabitants, which are now filled up with waste. Despite the careless attitude of the residents towards nature, the streets are still named after trees. This image, therefore, combines two topics in one: the love of gypsies towards animals and the relation of the area with nature.

In this case I decided to keep the cafe and the bird in focus. With a closed iris of f/4.0, I gained clarity in the cage and blurriness in the background and window. This way, the image gains interest and originality.

Colours are really important here since the environment is really grey. We have a grey window and a grey street, with a lack of bright colours. The presence of the bird - that has a really colourful yellow and orange head - and the powerful green in the leaves brings us a feeling of life and optimism, instead of sadness and gloom. I decided, therefore, to reinforce the colours by saturating them.

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We can see again a big difference between the light outside and the light inside - which can be appreciated in the window frame and handle. All the light comes from the same source - the window - but the inside is darker than the outside. This meant that the background had to be a bit over-exposed (N+1).



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	46 mm
<b>ISO</b>	1000
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/20

This image has a double function: on one side, it shows us the importance of family and community among gypsies. On the other side, it shows the intimacy of a personal moment in which Angelita was telling me about her family history. She didn't want to be photographed but after sharing some deep conversation about ourselves and our story, she agreed to get a photo taken of her lap and the images. Besides having family photos she also had some close friends portraits. I thought it was really important to include this image because of this double meaning. It can show the importance of the community in its members' lives and also helps to show a different approach to the topic: more private and close.

This image had the handicap of not being able to show the person. Angelita has explicitly said she didn't want to appear in the photographs, so I had to share a really private moment without using hands or facial expressions. This was a real challenge. I decided to ask her to display the images on her lap since I wanted some human presence in the image. She agreed.

The composition of the image was also complicated. I didn't want to take too much of a plain image. I wanted volumes and shapes to have importance as well as colours. That's why I decided to take it from a high perspective but without it to be aerial To give it a more original approach, I decided to tilt the camera sideways so it wouldn't be completely sideways. I think it helped it be more attractive and interesting to see. I had two different options for this image. My second option was a sideways image

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with more straight lines and a less interesting perspective. I decided to use this one over the other one because of its attractive outlook.

Something else that worried me while taking the photograph was the reflection of the light in the photo paper. This could create white lines and shapes that would erase the image from the passport photos. Luckily that could be fixed by adjusting the highlight settings of the image.

Moreover, I didn't want this image to have really saturated colours. I was trying to show a private moment between me and Angelita, so I wanted colours not to stand out too much. Despite having really bright colours in her wallet patterns, the brown colour of the dress helped to soften the colour dominants, which created a more close and private atmosphere.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	38 mm (cropped)
<b>ISO</b>	100
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/1000

This image shows a view from some neighbourhood's flats where Irene and her family live. I think it is really important in a report to include some context images such as this one. The fact that I included a general view from the area helps the user to get a general idea of Font de la Pólvora and to draw a mental image of the neighbourhood.

This image was originally a general picture from the neighbourhood from a field nearby. I decided to crop it, so it would have a more concrete purpose and interest. The composition, therefore, is based on the original image's aim. Despite being just a fragment of this other photo, the composition is still attractive and well balanced.

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We have a really cloudy sky, which helped to avoid sharp shadows in the buildings - which is important. It also helped to direct the user's attention to the buildings.

The image hasn't got really bright colours that stand out besides the ones from the laundry hanging from the window's. This generates a feeling of gloom and loneliness. This reinforces the idea that the neighbourhood is an isolated area inside town that has been forgotten. So to some extent, this image embodies the thesis of my work: Font de la Pólvara is a ghetto from the 21st century that has been erased from the political agenda.

Despite not being the most visually attractive image, I thought it was an important element for the report that had to be included.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	50 mm
<b>ISO</b>	100
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/160

This image shows a used syringe that has been left in the middle of a field, right in front of one of the area's churches. Font de la Pólvara deals with a severe problem with drug dealing and addiction. Most of the families that couldn't find a job due to their lack of formation entered the business. They belong mostly to the Andalusian community. It isn't rare to see drug-addicts in the area, searching for a seller. Some of them even consume the substances in the neighbourhood, leaving dangerous waste in public areas. Some children have had to be treated after touching needles by accident. I thought this was a part of the story that had to be told, so I decided to search for such proves around the public areas. Luckily this syringe didn't have its needle anymore.

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This image isn't overly attractive by its composition, colours or light but it is really informative and necessary. I think it mainly talks by itself and doesn't need much explanation.

I used a closed iris aperture to ensure that just the needle and its immediate surroundings would be in focus. That way some sort of tunnel is created which leads the viewer straight to the object. I was also really keen on reinforcing the textures in the image, mainly from the ground and the leaves, that really contrast with the softness of the plastic.

The colours also help to highlight the presence of the object, since the white from the plastic stands out in the green and brown of the background.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	400
<b>Iris aperture</b>	f/3.5
<b>Shutter speed</b>	1/125

This image was taken during an electoral meeting of the socialist party of town, PSC. The party encouraged some members from the community to cook traditional Andalusian gypsy food for all the attendees. Many people from the area joined the meeting. This image shows the cohesion of the inhabitants, helping each other. All the residents are really helpful one another and many meetings and barbecues take place in Font de la Pólvara. The sense of community is really strong among the gypsy ethnicity, so activities aimed at the whole of the group are frequent. This image intended to show one of them.

It was around 7pm so the light was soft. I had to use a higher ISO (400) to be able to shot at a higher shutter speed. The quality of the image, however, wasn't affected by it. I decided to use a different point of view by placing myself and the camera behind one of the cooks. That way I got a foreshortening of the man. This is a more interesting composition and outlook than just a frontal or sideways picture. It

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helps the viewers to place themselves as part of the action and give the impression that you are in the image.

The two main vertical elements - the girl and the man - help to balance out the lack of elements in the corner left and corner right of the image. Despite having many elements in the middle part of the image - the attenders, the food and the cooks - the image is balanced and clean, without too many distracting elements or disorder.

The smoke also helps to create a nice atmosphere. The fact that it drifts left-ways helps to keep the main part of the picture clean and to cover part of the attenders. It doesn't become a problem though since we still appreciate the amount of people waiting for their portion.

In a really desaturated environment, it was important to find some saturated elements to give the impression of fun and enjoyment, rather than sadness and isolation. This is achieved thank to the pink colour of some of the people on the background, the red colour of the swing structure on the righthand side and the green from some trees in the middle.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	31 mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/13

In this image José Luís, Agelita's husband, proudly shows the trophy he won during a bird singing competition. It is very common among Andalusian to participate in such competitions. Winning birds can be sold for more than 600€. They usually go out in the morning and practice for the competitions by fighting other neighbours. I thought it was important to include this image to complement this idea of Andalusians being animal enthusiasts.

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The main attractive about this image is the fact that, by using an open iris, I get just one term in focus. In this case I was interested in focusing on the trophy, reason why I decided to use an f/4.5. This way, all the other elements are out of focus, which helps the user to focus their attention on the trophy. I also like the idea of showing the face of José Luís but without focusing on it. I think it doesn't disrupt the attention from the users but at the same times helps to balance out the composition, together with the shelf on the lefthand side.

It was really early in the morning, so the room was fairly dark. All the light was coming from a couple of windows located behind me. This made me use higher ISO than I wanted (640). Despite using a higher sensitivity, there isn't much noise in the image.

I generally like to use bright colours. Since there wasn't a really diaphanous atmosphere and the light and a white dominant (5,500°K), I couldn't get really bright colours in José Luís or the walls that helped to create a warmer environment. However, I managed to saturate the colours from the objects on the shelf, which helped break with the gloomy environment.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	320
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/25

In this image Raquel, Fernando and Isaac play in the dining room while waiting for dinner to be ready. Portuguese families let the kids run free until the age of fifteen, then they have to assume their responsibilities which include searching for a job, finding a Portuguese wife and having a family. This is a scene from an average day at the families flat. While Irene is cooking the kids can play games together around the flat. I thought it was interesting to show bits and pieces of life in the family to explain their daily routines and *modus vivendi*.

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This image hasn't got a really interesting composition, its value relies on the action and the meaning. To improve the shot, I should have placed myself at the same level as the kids, so the image wouldn't have been taken from above. Moreover, I should have taken care of the composition, avoiding the black chair on the left side and making sure I got the whole head of Fernando in the image. However, the action took place unexpectedly, and I had to take the chance.

Despite having some composition flaws, I think this image is really interesting visually. It has really bright colours and the light that naturally comes in through the window on the right side (you can see the reflection on the wall behind the sofa), gives nice volumes and shades to the subjects.

The fact that I used a slower shutter speed also helps to create this idea of movement in the subjects, that have blurry parts of their bodies. It is the right amount of movement without losing shapes and features. It is definitely a really dynamic image that shows what life at their house is like.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/10

Irene slices a “fular” that she had just prepared with Raquel's help. This is one of the most famous traditional Portuguese plates. It consists of a thick bread filled up with different types of meat that is baked all together in the oven. It is usually eaten during special celebrations, since it is really difficult to prepare. Recipes pass from mother to daughter, reason why sometimes they get lost forever. Cooking and doing the housework are tasks reserved to women, whereas men take care of business and economical activities. This image can be used as a start point to talk about the Portuguese cuisine and their traditions.

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Its composition is specially interesting since all the subjects lead the attention of the user to the “fular”. Despite the focus being set on Raquel, the main character is still the food. Irene’s gaze, as well as Raquel’s and Isaac’s bring the attention to the plate. This clear line is also complemented by the knife and Irene’s arm, that also join the aim of guiding the user.

Once again, we can see how taking the photo from the same perspective as a person sitting on the table helps to dive into the action, being part of the scene and getting a wider picture of the reality.

We can see that the light is natural light that comes from a window located on my right behind me. That helps to create really attractive shades of faces and bodies, that give volume and tridimensionality to the image.

Despite having colourful elements, this image hasn’t got really bright colours.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	36 mm
<b>ISO</b>	125
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/640

In this image we can see little Isaac playing next to the window. The boy is the youngest of Irene’s kids and also the most active. He likes to use his rollerblades inside the flat as well as to practice somersaults on the sofa. This image doesn’t bring too much information about life at their house but it is a nice portrait that helps to present one of the main characters. It’s also the pretext to talk about education in gypsy families and the freedom that children get when they are little.

This image is really interesting for two reasons: its composition and the light. This image was taken through an open window, which helped to create a different effect on Isaac’s face. We can see a really sharp body in comparison with a softer face. The effect we get, therefore, is really attractive. That is

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complemented with his reflection on the wall, that helps to create a parallelism in the image, a mirror-like effect.

The light comes from the open window, fact that brings really nice contrasts to the image. We can see a really bright area where Isaac is standing that contrasts with a darker environment inside the house. It is due to this difference in light that half of the kid's face is more illuminated than the other, which brings volume and relief to his physiognomy. This always helps to direct the attention of the user to Isaac's face, that stands out in the dark environment.

Moreover, the reflection from the purple wall in the background gives a special colour dominant to the image, that brings a warm temperature of colour.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	320
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/25

This is an average evening at Irene's house. Raquel plays in the dining room and Irene and Isaac observe her. While her husband rests on the sofa after a working day, Irene takes care of the kids, cleans the house and cooks dinner. Portuguese women don't usually have a job, they stay at home taking care of the house or join the family business to give a hand if needed. This image is, therefore, a good example of a normal day.

This picture has a really balanced composition. The presence of four of the subjects sitting down in a line in the left side, helps to create a line towards the vanishing point of the image. Raquel on the right side, balances out the excess of people in the left.

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The fact that Raquel is wearing pink pants helps to direct the attention towards her, reinforced by the gaze of Isaac and Irene. There's is, however, an element that creates another focus of interest: Fernando sitting ion the left corner of the image looking straight to the lens. His dark skin and dark clothes help to stand out his eyes, that grab the views attention and gives a special attractive to the image. I had several shots from the same scene with and without Fernando, but the fact that his presence gives a special approach to the scene made me chose this one over the rest.

This image also has really bright and intense colours, which provides it with an appearance of joy, happiness and wellbeing.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	32 mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/6.3
<b>Shutter speed</b>	1/6

In this photograph Irene holds Isaac while they both smile and look at the camera. Children are a really important aspect of the gypsy life. Women are entailed to marry being young to be able to give birth to their kids. Some gypsy families can have up to ten kids. Irene, however, decided to stop at three due to economical difficulties. Taking care of the children is also a task for women. This image shows Irene's happiness about her family. She is a proud mum and loving wife. It is a different photograph to all the other ones in the gallery because it's a portrait in which the subjects look straight to the lens. I thought it was interesting to include it because it helps to break the homogeneity of the other portraits. It's also a really warm and tender image that stands out among the rest.

The composition is really classic: two subjects in the middle o the image looking at the camera. I decided to not break the law of thirds or to look for a special and point of view since I considered the content and feeling of the image more important than the composition.

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The light that comes from the window together with the position in 45° of Irene, gives a sense of volume and tridimensionality to the image and creates really nice shades in their faces.

The red from the sofa and Isaacs protections gives some colour to the image, without getting in conflict with the intimate and warm character of the photograph.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/6.3
<b>Shutter speed</b>	1/15

Raquel observes her mother while she prepares some “fular”, the traditional Portuguese meal. This dish is usually prepared in special occasions such as birthdays, Christmas or highlighted dates. Irene learned how to prepare it from her mother, and plans of teaching Raquel. She already joins the cooking by helping her mother, but there is still a long way to go before the girl is able to cook such complicated meal. I wanted to include an image of Irene preparing the “fular” because this is the most appreciated food among the Portuguese. Irene doesn't cook it really often, but she enjoys trying to improve the recipe every time.

The presence of Raquel in the image creates a really original composition. The image could work without her, but the fact that we can see her face in the left corner gives a special add to it. The two subjects tilt the weight towards the left side, which is balanced out by the sink on the right corner.

The light conditions in the kitchen were really difficult. The light coming from the window was really bright in comparison with the inside. This meant that I had to overexpose the outside to be able to get a right exposure in the inside of the room. The result though was satisfactory, since it projected really nice light touches on faces and objects that contributed to break the bidimensionality.

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The bright colours on the kitchen cloths and cooking utensils help to break with the uniform grey colour of the image.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/6.3
<b>Shutter speed</b>	1/15

Fernando, Raquel and Isaac sit down on the sofa after having dinner. It's time to play some more quiet games and to do some homework for school. Meanwhile, Irene cleans the kitchen and does the dishes, whilst her husband watches TV on the couch. This is a everyday situation at the flat that I considered worth documenting.

The weight in this composition is tilted slightly to the left. The absence of elements on the right help to concentrate the weight in the other side, where all the members of the family are sitting. The different parts of the sofa help to direct the attention towards Isaac and his book, as well as the gaze from Raquel and Fernando. The fact that the book is really white in comparison to the rest of the image also helps to make it stand out.

This scene has really saturated colours, which give it a more lively atmosphere. Light comes from a window located opposite to the sofa, which conditions the light and therefore needs from a slower shutter speed.

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We can see many different elements in the image, which could distract the attention of the user. By giving some air to the right side we help to give a tidier appearance to the image which will help not to distract the attention and to clean up the chaos.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	640
<b>Iris aperture</b>	f/6.3
<b>Shutter speed</b>	1/15

Isaac plays in the couch after having dinner while Raquel and Fernando do their homework next to their father. It is an average night image that I considered that it should be included.

It's main attractive is the presence of Isaac int he first term, smiling and playful. This is the element that gets the attention of the user, that has to give a second look to focus the attention on the other subjects. However, the lines that the sofa draws direct the attention to the second term, where the rest of the family members are. I decided to use an open iris to reduce the depth of field and enhance the presence of Isaac.

The composition of the image is really attractive thank to the funny position of the little kid and the concentration faces on his brother and sister. It is taken from a really different perspective than the other images of the gallery which helps to break with the visual uniformity of the slideshow.

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The bright colours on the kids' clothes and the couch help to give it a more informal and cheerful appearance.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	85 mm (cropped)
<b>ISO</b>	1600
<b>Iris aperture</b>	f/5.0
<b>Shutter speed</b>	1/60

In this image we can see the Vila-Roja basketball team celebrating their victory. The educators in charge of the team decided to take the kids on a day out to Girona's Sport Day. They think it is important that kids from the East Sector relate to other kids from town. They got the chance to play some basketball and soccer matches and to participate in other activities organised by the Town Hall such as bouncing in inflatable castles or playing basketball on a wheelchair. I considered it important to show this initiative in my report, since it's one of the really few actions that take place to normalise the situation in the area. It also shows the strong communion among the little kids, who consider their team mates as part of their family.

I had to crop the original image in order to get the composition I was aiming for. I wasn't allowed to enter the area so I couldn't take photos from as close as I would have liked to.

The two people standing at the right side help to balance the weight in the composition. The fact that they are looking towards the Vila-Roja team also helps to direct the attention towards them. Their red outfit helps them to stand out and become a clearer focus of attention.

The light conditions inside the sport centre were really bad. There was only artificial lights on the ceiling that gave the images a clear yellow dominant. It became a challenge to get the white balance right.

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The bright colours on both team's equipment (yellow and red) contrast with a really plain and lame wall and floor colour.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	100
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/320

Team Vila-Roja poses outside the sports centre. The educators decided to take them on a day out to the Sports Day in Girona. They all seemed to enjoy the little trip.

This group image didn't allow me to have many original outlooks. I thought it was important to include an image of all the kids from the community that participated in the initiative to show the cohesion feeling among all of them.

This image has really bright and saturated colours, which helps to reinforce the idea of a fun day out in the sun.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24 mm
<b>ISO</b>	100
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/320

In this image Angelita's daughter Desiré and her friends strike a pose before their first match. There is a really strong sense of belonging among all the members from the community which translates into a really active social life and activities together. Friends are considered nearly part of the family and it is common to spend the free time visiting the different houses from friends and relatives.

I chose to use an innovative composition for this image. Despite the possibility to take a landscape photo I decided to take a vertical one to get more depth in the background and to give it a more funny appearance.

The colours in the image are highly saturated, which ones again helps to reinforce the values of fun, friendship, enjoyment and day out in the sun that I wanted to highlight.

Due to the bright sun, it was hard to take an image without sharp shades on the faces or overexposed areas in the image. That could have been solved using an external flashlight but unfortunately I wasn't carrying the device with me at the time.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	24mm
<b>ISO</b>	1600
<b>Iris aperture</b>	f/4.5
<b>Shutter speed</b>	1/40

The support of the community is one of the most striking facts about Font de la Pólvora. When some neighbour takes part on a public event or gets in any sort of trouble there's always support from the community. In this case, some of the oldest kids from the school came to watch their youngest neighbours play a basketball game.

The composition of this image is really interesting because of two clearly distinct terms of the image. On one side we have the two girls, watching the match on focus - thank to an open iris (f/4.5). On the other side we see the match taking place in the background.

The space between the two girls create a triangle shaped gap that, together with the trajectory of the player creates a really powerful effect. Despite being an instant photo, we can get an idea of the movement in the court.

As mentioned before, the light in the sport centre wasn't really good. There was only some artificial lights placed on the ceiling that had a really warm temperature of colour. That gave a yellow colour dominant to the image.



<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	55 mm
<b>ISO</b>	400
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/125

This image shows some neighbours from Font de la Pólvora cooking some “fritada”, a typical Andalusian meal, in the central square of the area. The barbecue was organised with the purpose of a visit from the local socialist party, PSC. Nearly all the local residents joined the meal and the dancing. Initiatives such those show the strong cohesion between the different families that live in Font de la Pólvora. Many contributed to the meal by bringing ingredients or other necessary items.

We can appreciate a balanced composition in the image. The weights are balanced on left and right and despite being many elements in the picture we don't get a feeling of chaos and disorder. This is so thank to reducing the depth of field and focusing on the first term. The presence of the smoke coming out of the pan also helps to reduce the information that comes from the background.

The colours in the image aren't really saturated, but the presence of some pink, red and green elements in the attendants clothing help to break the chromatic monotony of the image.

It was around 7:30 pm, so the light wasn't as bright as before. That gave it a special lighting, with soft shadows and warm colours.

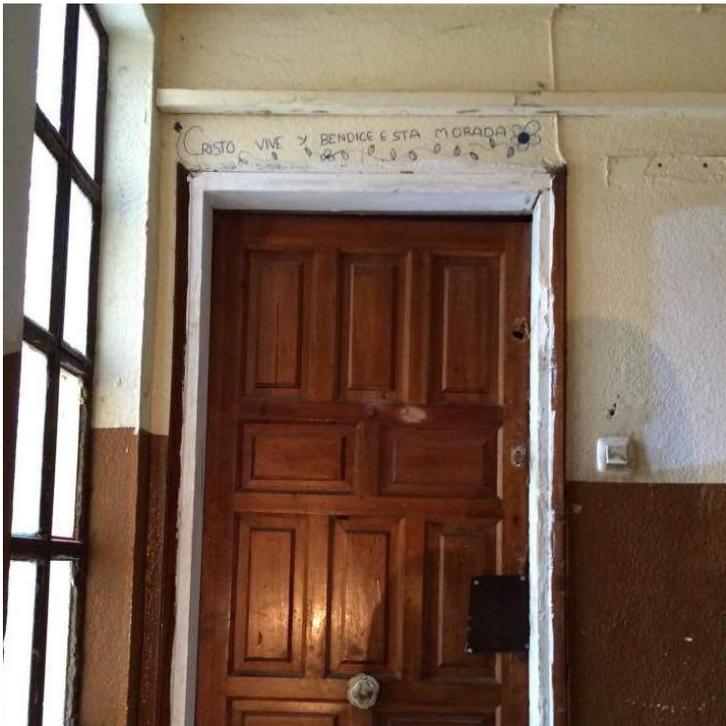


<b>Camera</b>	Nikon D600
<b>Lens</b>	24-85 mm f/3.5-4.0
<b>Focal length</b>	48 mm
<b>ISO</b>	100
<b>Iris aperture</b>	f/4.2
<b>Shutter speed</b>	1/250

This is an image of the building in which the Portuguese community worship. It was build by some of the local residents that were undertaking a construction course. Initially it used to host all the different groups from the Font de la Pólvara, but due to some misunderstandings they separated into different churches around the area. Since I couldn't take photos during the service I thought it was important to show the building from the outside, since religion is a really important element in the gypsy lifestyle.

We can observe a clearly restricted chromatic range in this image since all the flats and buildings are painted in red and yellow. This monotony is countered by the green in the grass and the trees, that help to balance the composition as well, and the blue in the sky.

The fact that I decided to take the picture from far away helped to create this feeling of isolation and spirituality that a church needs.



<b>Camera</b>	iPhone 5S
<b>Lens</b>	-
<b>Focal length</b>	-
<b>ISO</b>	-
<b>Iris aperture</b>	-
<b>Shutter speed</b>	-

This image was taken with my cellphone. It shows a house in which the “Christ lives and blesses this house” was written on top of the door. This shows the importance of religion in their daily life. They all belong to the Evangelist Church of Philadelphia, since they welcomed them with the arms open.

The lack of space precluded the possibility to get a different perspective. Despite being taken with a cell phone still has a good quality that doesn't make it stand out too much among the rest. I considered the importance of the shot to justify the use of a compact device.

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# ACKNOWLEDGE MENTS

First of all I would like to thank Chelo for her initial help. Without her I wouldn't have been able to make this project happen. She gave me the keys to the community of Font de la Pólvora and helped in finding the support of the local institutions, among those A.A.S.S.

Associació A.A.S.S. has been my guide throughout this process. Putting me in touch with the different families of the neighbourhood, giving me general information about the gypsy ethnicity and providing me with advice on how to help the community. I'd would like to give special thanks to Sandra and Glòria, they assisted me from day one and throughout the whole journey.

I would also like to take Montserrat Bertran Tenas into account. She gave all the information I needed to know about the East Sector and the gypsy population in town, serving as a guide in the most theoretical part.

Moreover, I would like to thank Callum Taylor for his help and support throughout the process, serving as guide, corrector and friend.

Finally, but not the least important, I'd like to thank all the gypsy community in Font de la Pólvora for their kindness and warmth and for accepting me as part of their people. I would like to give the warmest thank you to Yolanda, Talino and their family, Angelita and José Luís, and Irene and her family for opening the doors of their home and showing me the core of their lives in Font de la Pólvora. This project wouldn't have been possible without all of you.



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[http://www.unionromani.org/index\\_es.htm](http://www.unionromani.org/index_es.htm)

Interviews and meetings

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**Sandra**. Social worker for the association A.A.S.S., which specialises in occupational and education matters regarding the East Sector of Girona. More information about the association can be found at:

<https://associacioaass.wordpress.com>

**Montserrat Bertán**, Adviser for Departament d'Ensenyament's LIC, Generalitat de Catalunya. Bertran has focused his work towards issues regarding the Est Setor of town.<sup>7</sup>

**Gianluca Battista**, photojournalist for media like El País and associated professor at the Ciències de la Comunicació Faculty, Audiovisual Communication Department, Universitat Autònoma de Barcelona (UAB).

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<sup>7</sup> This interview's transcription can be found at Annex 1. p.



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# ANNEXES

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## ANNEX 1: INTERVIEW TRANSCRIPTION

### SUMMARY

Many projects are currently taking place regarding the gypsy community at a national level. *Paio Today* is just an example. Their main goal is to lower the impact of xenophobia upon the gypsy community and their opportunities.

The Departament d'Ensenyament in Girona works on social, educational and insertion matters that affect the East Sector of town, which is composed by five different neighbourhoods: Font de la Pólvora, Vila-Roja, Mas Ramada, Sant Daniel and La Creueta.

Each of these subareas has different features and assets. Font de la Pólvora is the most populated, holding more than half the population of the East Sector and the one with a wider predominance of the gypsy ethnicity - despite having a small hindu and muslim community.

The East Sector was built during the 60s and 70s as a response to the overflow of migrant groups that arrived in Girona, an event the town couldn't absorb. The area was built with plenty of structural and urban deficiencies. Families that had never lived in a flat couldn't adapt to the new situation since no process of integration had taken place. That caused a severe misuse of the facilities of the neighbourhood and the houses.

Font de la Pólvora is the biggest gypsy group of town and, unlike other gypsy groups in neighbourhoods like Santa Eugènia, they haven't fully adapted to become invisible within society. This is so because Font de la Pólvora is the poorest area in town and gathers the vast majority of marginalised population.

It is important, though, to distinguish between "marginalisation" and "gypsy". A gypsy isn't necessarily a careless dirty person that lives a life of drug dealing and dirty business. Being a gypsy is an ethnicity, a sociocultural feature. Being careless, dirty or living off dirty business is a feature from marginalisation. Under no circumstances should these two concepts be misunderstood. The problem is that there is a confluence of both in Font de la Pólvora. Many gypsy families are marginalised families, which leads to bad practices like the former ones, but that should never be extrapolated to the whole of the community.

It is also important to understand how the community works to be able to enter it. Gypsies form a heterogeneous community, with different gypsy groups. The basic unit is the family and everything else is built around it: authority, support, religion etc. Families are really big and can have more than 300 members. The family group and, on a second term the community, are the ones that have to accept someone's

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behaviour and decisions. If there's a lack of acceptance that means having everything against oneself. Approval and respect are two core elements in the group.

Families also organise the religious practices. There are five different churches followed by the 2,000 inhabitants of Font de la Pólvara, although they all belong to the Evangelist Church of Philadelphia. Individuals decide to assist one or the other depending on the family which they belong to. The Cult, as they refer to religion, is a central element of life.

Finally, it is important to have a relaxed attitude towards the community and get to know them by letting them know you. Saving a space for their participation is an optimal idea.

**10/04/2015. Montserrat Bertran Tenas - Assessora LIC del Departament d'Ensenyament, Generalitat de Catalunya (1:04:31).**

Hi ha una iniciativa que es diu Paio Today i que val molt la pena perquè és una campanya per reivindicar la bona imatge del col·lectiu gitano en els mitjans. Llavors, s'han inventat una plataforma, han dissenyat com una plataforma, un món virtual amb un telenotícies i un diari tot enfocat a com ho faria un gitano si expliqués les notícies igual com ho fan els païos. Val molt la pena si ets del món periodístic.

Tenim un bloc de sector també [referint-se al Sector Est de Girona]. Tenim un bloc que és molt discret on hi pengem els actes que compartim a nivell comunitari, de totes les entitats, de les escoles i del Sector. El Sector és això, ja et situes: Font de la Pólvara, Vila-Roja, Mas Ramada, Sant Daniel i La Creueta. Llavors, en aquest bloc hi tenim ara aquesta setmana dues exposicions molt interessants: Mirades de Futur que justament és fotogràfica, està posada a la Casa de Cultura i està junt amb aquesta altra que també és molt interessant, estan de costat a la casa de cultura, i aquest és un pintor gitano de París que pinta, amb un punt naïve, una mica la reivindicació a través de l'art. Cada un té un sentit. Val molt la pena. Mirades de Futur doncs és aquesta que et dic, ves-la a mirar perquè val molt la pena.

L'enfocament que han fet a Paio Today et pot donar idees o com a mínim si vols tractar el tema gitano has de tenir clar també quines associacions hi ha també a nivell estatal [passa un vídeo del Paio Today]. A més és amb un llenguatge gitano però des de la perspectiva dels mitjans. Si gires el discurs diries "el juez imputa a otros treinta-i-tres gitanos"....

Llavors, això és de la Fundació Secretariado Gitano, si t'interessa parlar amb aquesta gent a Barcelona et puc passar el contacte de la Carme Méndez que és la presidenta del Secretariado amb la qual sí

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que hi tinc contacte. Però que et pot donar o més contacte amb aquesta gent o et pot dirigir una mica amb qui ha fet això... Perquè si ets del camp més del periodisme i de la comunicació igual... El Secretariado és una fundació que ara justament aquest any li donen el Premi Princesa d'Astúries aquí a Girona. Està molt reconeguda tota la feina que ha fet amb el col·lectiu gitano. És d'àmbit estatal però té les delegacions a cada lloc. Llavors la de Barcelona, pots fer-hi el contacte i tal.

Aquí hi ha una mica el que és la campanya [referint-se al web de Secretariado Gitano]. I si vas a Secretariado Gitano trobaràs informació d'això. Això potser ara no et lliga ben bé amb el que vols fer però és informació de context: cap a on pots anar etc. Aleshores, van fer la part audiovisual i també tenen el mateix amb un diari. Nosaltres ho tenim penjat al bloc del Sector Est.

N'hi ha moltes de campanyes d'aquestes. Aquesta setmana justament ha sortit la de... no he tingut temps de penjar-la... o sigui, el diccionari de la Real Academia de la Lengua Española, l'última edició en el concepte "gitano", la paraula "gitano", l'han definit despectivament. Llavors tenen també del Secretariado un petit vídeo de nens molt maco que també aniria bé veure'l perquè entre aquesta idea i l'altra igual també et surt el reportatge o el treball fotogràfic que pots fer. T'ho busco [es posa a buscar el link del vídeo]. Perquè no he tingut temps ara de penjar-lo.

Ves-me preguntant però. Una cosa interessant que pots fer si t'interessa, és contactar amb la Carme Méndez, que a més a més ella és doctorada en antropologia i està a la universitat també i presidenta del Secretariado i et pot orientar també. Et donaré el correu. [busca el correu]. [carmen.Méndez@gitanos.org](mailto:carmen.Méndez@gitanos.org). Si li fas un correu digues-li que vas de part meva, Montserrat Bertan de Girona. Va molt enfeïnada i a vegades tan està aquí com a Madrid. No sé si tindrà disponibilitat de quedar amb tu però en tot cas és un referent. Val la pena que ho miris.

A veure... on està això.... Yo no soy Trapacero. Mira-te'l també. Aquest és l'últim que ha sortit aquesta setmana eh, també és de la fundació. I, com que tenen fons aquesta gent ho poden fer. [mirem el vídeo]. És molt maco, està molt bé.

Llavors es mou molt aquesta gent en tots els àmbits: periodístic, acadèmic... I estan aquí i van treballant per la igualtat, per trencar estereotips. I em penso que et pot anar molt bé. Hi ha moltíssim. Del tema gitano potser hi ha un gran desconeixement però hi ha molta cosa. Moltes campanyes.

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[referint-se al sector Est] és un món apart sí. Si et vols mirar el bloc que t'he dit que tenim et pot anar bé perquè aquí dalt poses Sector Est i ja et surt i a les pàgines una mica expliquen què fèiem, qui érem, com treballàvem... El marc com més teòric i de línia. T'ho pots mirar aquí. Una mica explica els plans, programes, projectes... Una mica què s'hi fa. Aquestes pàgines d'aquí dalt pots torbar-hi informació.

És un sector que té 5 sub-barris que són: Font de la Pólvora, Mas Ramada, La Creuteta, Vila-Roja i el grup Sant Daniel. I cada un té unes particularitats determinades. Perquè té una història, va ser construït en un moment determinat i va acollir una immigració en un moment determinat. Llavors tot i que és tot un sector hi ha particularitats diverses en cada un d'ells. Majoritàriament la població és gitana i un tant per cent important de païos també, però ja et dic, depèn dels barris. Per exemple, tot el que és Font de la Pólvora, la població majoritàriament és gitana. Tot el que és Mas Ramada, que és la part del mig, la població és molt paia. És la part més normalitzada i autònoma. Parlo de normalitzada i autònoma perquè no són usuaris de serveis socials, tenen feines normalitzades i a més hi són fruit de la immigració dels anys 50 llargs 60. Perquè Font de la Pólvora, per exemple, es va construir... sí, tot el barri entre el 56 i el 70. Vila-Roja va ser primer. A Vila-Roja sí que hi ha un tant per cent més de població paia... Però tot això ha anat variant amb els anys.

Primer es va construir Vila-Roja i després el barri es va anar configurant fruit de l'arribada de la immigració dels anys 60 que Girona no tenia capacitat d'assumir. Tota la gent que venia, moltes d'aquestes famílies es van instal·lar en barraques a Montjuïc, d'altres ho van fer a tota la zona de Fontajau. I en un moment determinat, quan van netejar eh, i van posar ordre a la ciutat es va construir tot el que és Font de la Pólvora. Llavors a partir d'aquest moment comença un barri i un sector amb moltíssimes deficiències estructurals i urbanístiques i amb unes famílies que fins aquell moment havien viscut d'una manera molt diferent amb el que això suposa doncs de dificultats de viure en un pis. Famílies extenses, acostumades a viure a l'exterior, amb animals i altres. És a dir, no es va fer un procés d'integració d'aquestes famílies en un context de ciutat sinó que els van moure allà directament. Va haver-hi un xoc molt fort amb situacions de fer malbé els pisos... Però també per mal ús de la infraestructura perquè tampoc tenien altra cosa a fer per dir-ho d'alguna manera. Això ja no és així, això va passar els primers anys i el panorama del barri ara ha canviat molt.

Ha canviat en algunes coses i en d'altres no. Continua essent un barri ghetto i amb això no ha canviat. Continua igual. Continua essent el barri on majoritàriament hi ha tota la comunitat gitana de la ciutat, tot i que també hi ha petits nuclis en diverses zones com pot ser Santa Eugènia, on hi ha un nucli, un parell

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de blocs de pisos, o Tialà. Però són famílies ja molt més integrades a la vida de la ciutat i que són invisible. En canvi els de Font de la Pólvora són visibles perquè a més allà s'hi aglutina la major part de pobresa i de marginació de la ciutat. Llavors s'hi barreja: el fet gitano amb el context marginal. I això sí que ho has de tenir molt clar: separa totalment gitano de marginal. Són dues coses totalment diferents. Una cosa és una identitat cultural, una ètnia, i l'altra cosa és un tret fruit d'una situació socio-econòmica d'un grup de famílies o unes persones. Sí que és veritat que molt sovint hi trobem les dues. Però no té perquè anar junt. Llavors no ho vinculis mai. És a dir un gitano no és delinqüent, un gitano no és brut, un gitano no és un "trapacero". Són dues coses diferents, que a Font de la Pólvora ens ho trobem molt sovint junt, perquè són famílies gitanes multi-problemàtiques que diem sovint. Amb moltes dificultats de molts tipus. Cada barri té unes particularitats de composició i de població, això t'interessa. Font de la Pólvora és la que té la quantitat més alta de població gitana. Té un total d'uns 2.000 llargs d'habitants actualment. [ho busca] Sí, veus, 2.080. Potser ha variat una mica. Tot el que és Sector Est és entre 3.000 - 3.500 o 4.000. Uns 4.000 sí. És el sub-barri amb més habitants, sí [referint-se a Font de la Pólvora].

El que està passant ara també és que, com que és la zona més barata per comprar habitatge, també és un reclam per altres famílies diverses que han estat desnonades o amb dificultats que s'instal·len aquí. Llavors sí que és veritat que ara hi ha col·lectiu gitano que és el majoritari, col·lectiu paio, col·lectiu magrebí, col·lectiu hindú... Hi ha un petit nucli de sud-americans... Hi ha més diversitats. Els més nombrosos [després del col·lectiu gitano] són l'hindú i el magrebí. L'hindú és bastant invisible perquè són molt autònoms, tenen els seus mecanismes per relacionar-se, establir negocis i, per tant allà hi tenen poca presència. Sí que aprofiten els serveis del sector però són molt més visibles la població magrebí. Conviuen diguéssim. Però hi ha més diversitat en aquests últims anys, s'ha fet més gran i a nivell de famílies gitanes la majoria de les famílies que poden i que progressen marxen del barri i per tant sí que queden les famílies més multi-problemàtiques. Que vol dir que s'hi ajunten dificultats econòmiques, culturals, socials, de salut menta... una miqueta tot.

Hi ha una doble visió també sobre marxar perquè en definitiva també la gent d'allà se sent arrelada a la comunitat i el territori i se sent segura. Perquè aquesta por que tenim a vegades els païos en relació als gitanos, els gitanos també la tenen en relació als païos. Per ells el seu poble és allò i Girona és una altra ciutat. Ho diferencien. Baixar a Girona... no se senten participants de Girona, de la ciutat. No se senten ciutadans de Girona, se senten ciutadans de Font de la Pólvora, del barri. I hi ha aquest punt de por, de què em passarà si baixo.

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I el mateix els hi passa als joves que van a l'institut. Quan han d'anar a l'institut allà no n'hi ha, llavors han d'anar a un dels set instituts de la ciutat. Hi ha una por molt gran tant per les famílies com dels nens. La reflexió que fan molts d'ells és de que aniran allà i allà es perdrà, podrà tenir males companyies. Tenen por al que tenim por nosaltres, i nosaltres tenim por d'ells. Si parles amb famílies: "oh, vindran els gitanos de Font!". Però ells tenen les mateixes pors. En definitiva, tots tenim por al desconegut i tots ens arrelem als nostres i a allò que ens dóna seguretat. I en aquest sentit sí que hi ha un gran desconeixement de la ciutat cap el col·lectiu gitano.

I una mica les associacions, A.A.S.S mateix, ja vas veure Chavorrillos d'avui dia, el material didàctic que van fer els dossiers... Amb A.A.S.S i amb mi van fer en material didàctic per poder-ho passar a les escoles. Ho tenim en PDF [ho busca]. Estic buscant col·laboracions. Treballem en xarxa, treballem de forma conjunta. Amb el dossier aquest el que vam fer va ser preparar aquest material perquè poguessis tenir una guia a l'hora de passar el vídeo als instituts. És una guia didàctica plantejada a partir del treball de la llengua oral però tenint en compte totes les àrees. Llavors, bé, potser amb el temps me'l miro i penso: potser hagués fet tal o qual... Però si t'ha de servir... Això seria la guia pel professor i això seria el material per l'alumne [ho ensenya].

Hi ha referents positius. Per exemple la Tamara, és gitana i mestra i treballa a l'escola Sagrada Família. Penso que nosaltres, els professionals, et podem donar una visió, però després suposo que voldràs parlar amb la població.

Tenim un Moodle. El bloc és més divulgatiu i hi pengem notícies de tot tipus... I després tenim un Moodle perquè fem una formació. Si això fos a principi de curs fem una formació durant l'octubre que per tota la gent nova o la gent que li interessa venir, fem unes sessions intensives de tres setmanes un cop a la setmana. Anem passejant per tots els barris i pel camí expliquem tot això que ara estem explicant així ràpid. I cada any fem sessions de formació per tot el col·lectiu de mestres, educadors, tothom. Tenim el Moodle on anem penjant materials. I llavors aquí si vols entrar-hi no tenim cap problema sempre i quant en facis un bon ús i citis les fonts però ho tenim una mica classificant tot allò que pensem que pot ser interessant per algú que comença a treballar en el sector i vol informar-se. Des de recursos i materials sobre comunitat gitana que en aquest moment hi ha, hi trobaràs en PDF, el reportatge també està penjat, pla integral del poble gitano... Un material pedagògic, museu virtual de poble gitano.... [M'ho ensenya]. I tens explicació també una mica de què es fa, qui hi ha, les entitats, els serveis... I després a partir d'aquí doncs hi ha blocs de treball que hem fet. Que igual no t'interessa

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però són blocs que des del grup hem treballat. Vull dir que si això t'interessa... tu no hi podràs entrar perquè no ets d'ensenyament, hauríem de demanar permís, però puc demanar permís. M'hauries de dir: nom i cognoms, DNI, correu electrònic... [escriu les dades]. Doncs t'ho demano. Et donaran una contrasenya i amb aquesta contrasenya podràs entrar en aquest curs. Perquè la gent que no sou d'ensenyament cada any s'ha de renovar. Però mira-ho perquè penso que podràs trobar força informació.

[...] La comunitat gitana és molt heterogènia de fet. I dins del que és la comunitat per una banda podràs trobar els gitanos portuguesos i el grup de gitanos catalans i el grup de gitanos del sud de l'Estat però dins de cada comunitat trobaràs també els grups familiars. Que de fet pesa més el grup familiar que el grup de situació general. I després hi ha unes jerarquies entre ells. El gitano català té una jerarquia determinada, bastant alta. Peret per exemple, els gitanos de Gràcia... El gitano andalús una altra. I a la branca més baixa hi ha el gitano portuguès i, darrerament, encara més, els de l'Est. N'estem tenint. A Celrà hi ha bastants gitanos de l'Est treballant a les càrniques Juià, que s'han instal·lat allà. I encara més, no?

Per tant, és una comunitat molt, molt, molt heterogènia, i ens equivoquem de posar-los tots sota el mateix paraigües. Hi ha un llibre molt bo que es diu: Gitanidad que aquest [el busca a Internet], potser t'agradaria. No recordo l'autor ara. Te'l puc enviar. T'agradaria. Perquè ja és un llibre un punt complex que et situa en la història dels gitanos, l'arribada, els diferents punts, els diferents grups de gitanos al món... Està molt ben contextualitzat. Igual t'aniria bé tenir un bon fons bibliogràfic. Te l'enviaré.

Sí, hi ha grups i ve determinat bàsicament pel grup familiar. El grup familiar pesa molt. És bàsicament un grup extens. I en aquest grup extens podem estar parlant de grups de 300 persones. No estem parlant de pare, mare i fills. Quan parlem de grups familiars estem parlant de família extensa. Llavors, són grups familiars amb molt de pes i que aquí sí que hi ha uns trets peculiars familiars. I llavors això ho englobaríem dins del que són els gitanos catalans, gitanos portuguesos, gitanos del sud de l'Estat...

Hi ha un altre element que has de tenir en compte que no té res a veure amb trets identitaris gitanos però que sí que hi està molt vinculat darrerament que és el tema de religió, el culte evangèlic. Molts són de El Culto. Quan ells parlen de El Culto són evangelistes de Filadèlfia, de l'Església Evangelista de Filadèlfia. I aquesta església no és un culte gitano però sí que ells s'hi han sentit molt vinculats i hi són molt ficats. Llavors això també és un tret que has de tenir en compte. Perquè hi ha presència. Aquí tampoc hi ha homogeneïtat, perquè en una zona petita com el Sector Est n'hi ha cinc, de grups. Què

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fan? S'agrupen segons grups familiars. 5 Cultos. Cada Culto té el seu pastor, que seria l'equivalent a capellà i cada Culto té una manera de de fer. I no hi ha un Culto per tots sinó que cadascú s'ha muntat el seu Culto. Llavors és un altre element a tenir en compte. No sé si et serveix o no però és un element important.

La família té molt de pes. A veure, el motor de canvi de la comunitat gitana és la dona. Això està clar. És la que sustenta tot. Aguanta la família, tira endavant amb la família, a més a més ajuda a evolucionar cap a trencar històries que encara tenen. Per tant el motor és ella. L'altra cosa és qui té l'autoritat. És una societat, una comunitat masclista, molt masclista. On l'home continua tenint un paper patriarcal i decisiu. Tot i que l'evolució real l'ha fet la dona, a nivell d'estudis, de tirar endavant, d'evolucionar com a persones... Llavors el tema de la jerarquia podria ser això, la importància que té la família, la gent gran en el grup, i el poder que té la pròpia comunitat a l'hora de determinar decisions importants dels membres de la comunitat. Més que una jerarquia de l'avi que mana a tota la resta, que també, encara això es manté, jo parlaria de la consideració que es té a la gent gran, que la gent gran té l'autoritat, que qui té l'autoritat doncs és per una banda els homes i la comunitat per l'altra. La pròpia comunitat. I que, per tant, molts membres de la comunitat no poden prendre decisions, o si les prenen pesa molt el que diu la comunitat a l'hora de prendre-les. Per exemple, a l'hora d'estudiar, la comunitat no veu amb bons ulls que els joves gitanos estudiïn i vagin a la universitat, ni vagin a l'institut. Per això hi ha tantes campanyes per fer anar els nens a l'escola. Si un jove vol estudiar ho té tot una mica en contra. Mira la pel·lícula Lola vende ca. Mira-te-la perquè tracta d'això. Tipus documental.

Per tant, més que una jerarquia d'un que mana i els altres creuen és una comunitat on la gent gran, els mayores que diuen ells, tenen un pes molt important i on l'autoritat queda repartida entre els homes i on si et surts una mica de la línia del que la comunitat espera de tu costa molt canviar. Costa moltíssim. "Te estás apaiando", que si fas com ells t'apaies. Els trets identitaris s'han construït en base a la negació del que és paio. És a dir, si el món paio, que és el que m'ha estat oprimint durant tants segles i tants anys, jo he de fer el que fa el món paio no té massa sentit perquè m'estic ajuntant amb la gent que m'ha oprimint. Per tant construeixo la meua identitat en contraposició. Que el món paio estudia? Jo no vaig al món paio perquè tot el que em diran serà un adoctrinament perquè em torni paio i així de seguida. Que el món paio ensenya català a l'escola? Jo per què he de parlar català si és el del món paio? Doncs jo no parlo català. Llavors construeixen molt en base a la negació i contraposició del món paio. Llavors això s'ha d'anar treballant des de la pròpia comunitat. Per això sempre s'utilitzen els referents positius, com tots aquests joves [referint-se als joves que han anat un pas més endavant i han estudiat] o tot el

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que trobaràs en el Secretariado i altres. Es treballa a partir dels referents positius de la pròpia comunitat. És a dir, gent que ha fet el seu procés laboral i acadèmic sense deixar de ser gitano i per tant, pugui mostrar a la seva comunitat: jo visc com un gitano i tinc estudis i sóc advocat i sóc gitano i això no vol dir que tal. Això es fonamental. I la comunitat té molt de pes en aquesta jerarquia que tu dius.

A l'hora de prendre decisions o de poder tenir ascendència a la comunitat gitana, has de saber qui té l'autoritat. Per això a vegades el que costa és quan parlem amb les escoles i fem mediacions a vegades et ve la mare, que tot i ser la dona i motor de canvi i va obrint portes, no té l'autoritat del seu grup. Llavors et diu a tot que: "sí, sí, sí, sí, señorita, ya lo haré" però si no té l'autoritat quan arriba a casa no tira. Per tant és important tenir vincle i saber qui és l'autoritat.

I l'altra cosa que és molt important per poder tenir ascendència, entrada, a la comunitat gitana és el vincle afectiu i de confiança. El conèixer i deixar-se conèixer. És una comunitat que t'obre les portes i molt propera però pots estar-hi si estableixes un vincle de relació. Nosaltres parlem més de vincle afectiu quan ens referim a nens i escola, i un vincle de relació quan seria més adults. Un vincle de relació i de confiança. De conèixer i deixar-se conèixer, apropar-te al seu món.

Per fer això, molt de respecte, trencar estereotips, partir de la igualtat i apropar-se. El respecte és la base de tot. No pots entrar en una comunitat anant de superior. Per exemple amb nens, els nens, si tu vas pel barri o a l'escola el que faran primer serà: "y ¿quié eres?", "y ¿qué tal?". I te tocaran. Tenen una manera de relacionar-se on l'espai vital és molt diferent. De seguida toquen i de seguida et pregunten per la teva vida privada: qui ets, com et dius, estàs casada... I es fan el seu dibuix de qui ets. Si tu poses molta barrera en aquest contacte inicial s'entén com un rebuig. Allò típic que et diuen al mercat: "¡Niña! Ven, que me compres". Això, traslladat a la relació del dia a dia dels professionals necessites primer fer un vincle. Aquest vincle no és fàcil, perquè com a professional has de deixar fer vincle fins a un cert punt. No ets un amic. Però sí que és important que això hi sigui i sigui ferm. Sinó és molt complicat que ells tinguin confiança en tu. No t'estranyi si et passeges pel barri normalment et demanen això: qui ets i si estàs casada i si tens nens. Perquè la família és el més important. Això ja t'ho deuen haver explicat. I per tant, per això demanríem: qui ets i de què treballes i ells qui ets i si tens nòvio i si tens nens. Xoca molt. Perquè t'ho demanen tinguis vint o vint-i-cinc. I dius: ai! No posis barreres si et diuen això: doncs mira, tinc nòvio i ara no tinc nens però ja m'agradarà tenir-ne algun dia. Buscar l'empatia no? Ara clar, si demanen gaire més tu has de decidir fins a quin punt vols. Això normalment ho fan les dones i els nens. Són molt de tocar. L'espai vital és molt diferent, nosaltres som molt distants.

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Naturalitat, no tenir por de parlar de gitanos. Ells són gitanos. Si li has de dir tu ets gitano, et sents gitanos, com a gitano com vius, no és tabú dir la paraula gitano. Al contrari. Amb respecte i naturalitat i sobretot trenca estereotips. No vagis pensant que els gitanos són això: "trapaceros" o lladres o... Que n'hi ha? Sí. En aquests moments Font de la Pólvora és un lloc on hi ha més droga de la ciutat i on en molts pisos hi ha plantacions de maria i això ho sabem tots. Hi ha situacions molt, molt, molt complicades. Però això no vol dir que sigui perquè siguin gitanos. Sinó perquè són famílies marginals. Això ho has de tenir molt clar i no vincular-ho mai. tot i que si ho fas a Font de la Pólvora et trobaràs amb moltes d'aquestes situacions.

I ells després el problema hi ha és que vinculen trets de la marginalitat com si fossin trets identitaris gitanos. "Los gitanos somos así". No. Els gitanos per sistema una característica no és que demaneu la PIRMI, el subsidi. Ho feu perquè a darrere hi ha una història. Però no tots els gitanos tenen la PIRMI, clar.

Hauràs de conviure amb les famílies, anar-hi un dia. Deixa't portar per la família, no et faran cap mal. Són gent afable, molt acollidora, que si accepta això doncs t'hi estaràs i menjaràs, estaràs amb ells... crearàs aquest vincle. I fer les coses amb el seu vistiplau. Ensenyar-los-hi. "I què t'ha semblat?", "Mira", "Posarem això, allò". Fer-los partícips d'aquest projecte. Que no sigui un projecte teu. Que hi hagi un espai on ells puguin expressar-se. Tu hauràs de marcar. Però que no sigui "Mira, la paia ya viene, fotos y se va". No. Fer-los partícips. "Jo pensava aquí posar això, tu què vols posar-hi?" Tingues previst un espai on tu expliquis la part més formal acadèmica que sigui la teva i que tinguis un espai més de testimoniatge de què diuen ells i com viuen.

# ANNEX 2: WEB DESIGN DRAFT

This is the first draft I designed for my webpage.



## FAMILY 2

THE PORTRAIT OF A ARRALS SPDF FAMILY

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## FEAR AND BAD NAME

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70% OF FLATS OUT OF 500 HACK ELEC-

TRICITY METERS

EL PAÍS, SEPTEMBER 2010

DIARI DE GIRONA, JULY 2013

MORE THAN 900 MARIJUANA PLANTS  
FOUND IN FOUR DIFFERENT FLATS

SIX CARS BURNT DOWN OVER NIGHT

DIARI DE GIRONA, NOVEMBER 2008

DIARI DE GIRONA, OCTOBER 2010

200 FLATS WITH NO POWER DUE TO  
LIGHT SCANDAL

PRISON ESCAPEE DISCOVERED  
IN FONT DE LA PÓLVORA

DIARI DE GIRONA, JULY 2014

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## CONTACT ME

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## ACKNOWLEDGEMENTS

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Thank you.

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## ANNEX 3: OTHER IMAGES

In this annex I include other images that I took but decided not to publish on the webpage.











