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Let's think about family visits in prison. A case of participatory research and committed art in Spain.

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Abstract

This paper presents a research project carried out with participatory methodology in which the collaborative creation of an audiovisual has been the driving element of a complex process of inquiry about prison reality. The objective of the project is to describe, reveal and denounce how conjugal and family visits to inmates in prison take place. We have employed artistic cocreation and media literacy as facilitators of the participation of social groups without a voice. The project is structured as a qualitative case study. The participating group consists of six men in a Centre for Social Integration, the social worker and three researchers. The results discuss the possibilities offered by art as a viable social transformative practice. Likewise, the possibilities of art as social activism and as a facilitator of new forms of knowledge accessible to all are analysed. Finally, as a device of digital artivism, the audiovisual will be disseminated..

Keywords

Participatory research, art as social participation, social exclusion, digital literacy, audiovisual, prison, deliberative democracy, innovative social research methodologies.

Introduction and theoretical framework

This paper derives from an R&D&I project[1], the aim of which is to study the participation and social inclusion processes of groups without a social voice. In particular, it shows how social research can take the shape of artistic co-creation (an audiovisual) and become a valuable tool for participation and social transformation even in very restrictive environments such as prisons.

This project, carried out between 2016 and 2018, has been developed based on a model of participatory research (Bagnoli and Clark, 2010; Bergold and Thomas, 2012; Bourke, 2009; Bowne et al., 2010; Francés et al., 2015; Nind, 2014; Rodríguez-Villasante, 1998). This means that the research objective is designed collaboratively and addresses an issue that is vitally relevant to the group, a social problem that the group would like to reveal, denounce, transform or resemanticize. Furthermore, our research aims to increase knowledge of the situation of communications in prison from the perspective of the protagonists themselves (inmates and relatives), from their own experience and with their own voices. However, the purpose of this research is not exclusively descriptive or analytical; rather it coexists with an inseparable interest in social action, for provoking changes in the protagonists' material and/or symbolic

conditions in relation to the issue identified as problematic, in this case the permitted face-to-face meetings in prison.

As we have mentioned, the aim of this project is the elaboration of a participatory audiovisual about the experience of vis-à-vis in prisons[2] (Grupo inclusionLab-CIS, 2018) that synthesizes and organizes our research. Thus, this work aligns itself with the practice of social art (Montalvo, 2013; Recnatus, 2016; Reestorff, 2015), to the extent that a group of non-artistic people meet and organize themselves with the goal of communicating an experience to others. We are driven by curiosity, the enjoyment of knowing and the recognition of what is usually unrepresented and what remains on the margins (Bailey and Harindranath, 2007). Our audiovisual sources of inspiration (directors such as Sarah Polley, Elías León Siminiani or Agnès Varda), and a careful look at what we see and how we are told, has encouraged us to express ourselves through more artistic language. This is also an attempt to approach the gaze of the other and reduce the barriers usually imposed by our academic language. Therefore, the artistic becomes an instrument of denunciation (Delgado, 2013) in which the protagonists are also co-producers of the work. We can affirm that, ultimately, our project connects with current proposals of digital artivism to the extent that transmedia communication (blogs, podcasts, infography, etc.), in which the audiovisual will be integrated, will be available online and will seek participation through media.

In short, this project is clearly committed to the active inclusion of our social actors who have been excluded or ignored within the community (Susinos Rada, 2009). The participants usually have few opportunities to express, investigate and organize their interests in a way that can be transmitted to other audiences and, therefore, can hardly initiate research by themselves.

Methodology

This research falls under the qualitative paradigm (Denzin and Lincoln, 2011; Flick, 2014) and has been articulated as a case study (Simons, 2011) as a strategy that allows us to recognize the meanings constructed by our participants and understanding in depth their reflections on the experience of elaborating the audiovisual (Rapley, 2014). This methodological choice fits in with our objective of analysing the possibilities of participatory research to amplify the voice of some socially excluded groups, in order for them to gain agency and social visibility and also to test the opportunities offered by artistic co-creation as a transformative social practice.

The participating group consists of six young adult males with custodial sentences in a Centre for Social Integration (CIS), the social worker from this institution and three researchers from the University of Cantabria. Together we constitute the co-research team. This group has advanced in their investigation under a dialogic research model characterized by the horizontality of relationships and the recognition of diverse knowledge that converges in our common objective. This responds to a democratic logic in the processes of decision-making and the production of social knowledge (Samuelsson, 2016; Thompson, 2008), according to which all participants are subjects of the research process and their contributions are an essential element for the collaborative construction of knowledge.

To achieve this epistemological effect that permits the representation of different views and voices on a given phenomenon, we need to return to the proposal of crystallization as defined by Ellingson (2009: 3), which advocates combining diverse research techniques and ways of representing reality (including other more artistic methods: video, photography, music or poetry). It is precisely this recognition of the semantic heterogeneity of the same phenomena which gives validity to qualitative research (Susinos Rada, 2013; Ellis and Bochner, 2006; Richardson, 2000).

These ideas are also associated with a research approach focused on action and social change (Kincheloe et al., 2011). Therefore, this project connects the intention of the cognitive advancement of any social research (in our case, finding out how the visits to the inmates are experienced by them and by their relatives, what this encounter should be like and how could it be improved, etc.). We therefore adopt the objective of unveiling and denouncing the social reality which is analysed (in its physical, normative and symbolic dimensions) and also of a learning (formative) purpose for all members of the research group.

For these objectives (cognitive, formative and involving social denunciation) participatory research must incorporate alternative forms of social analysis In our research, we have used a number of qualitative techniques for data production, such as participant observation and the semi-structured interview (Kvale, 2011), that have been combined with the use of innovative social research methodologies that will be described later on.

The research process consists of successive sequences of analysis and hetero-reflection which trigger an advance in knowledge and which are also responsible for advancing our own learning through reflection and practice (Francés et al., 2015). These three elements, research-transformation-learning, are inseparable in our work and constitute the essential quality of participatory methodology.

The project had a duration of 18 months and was structured around three phases that we call 'the inclusive participation cycle' (see Figure 1):
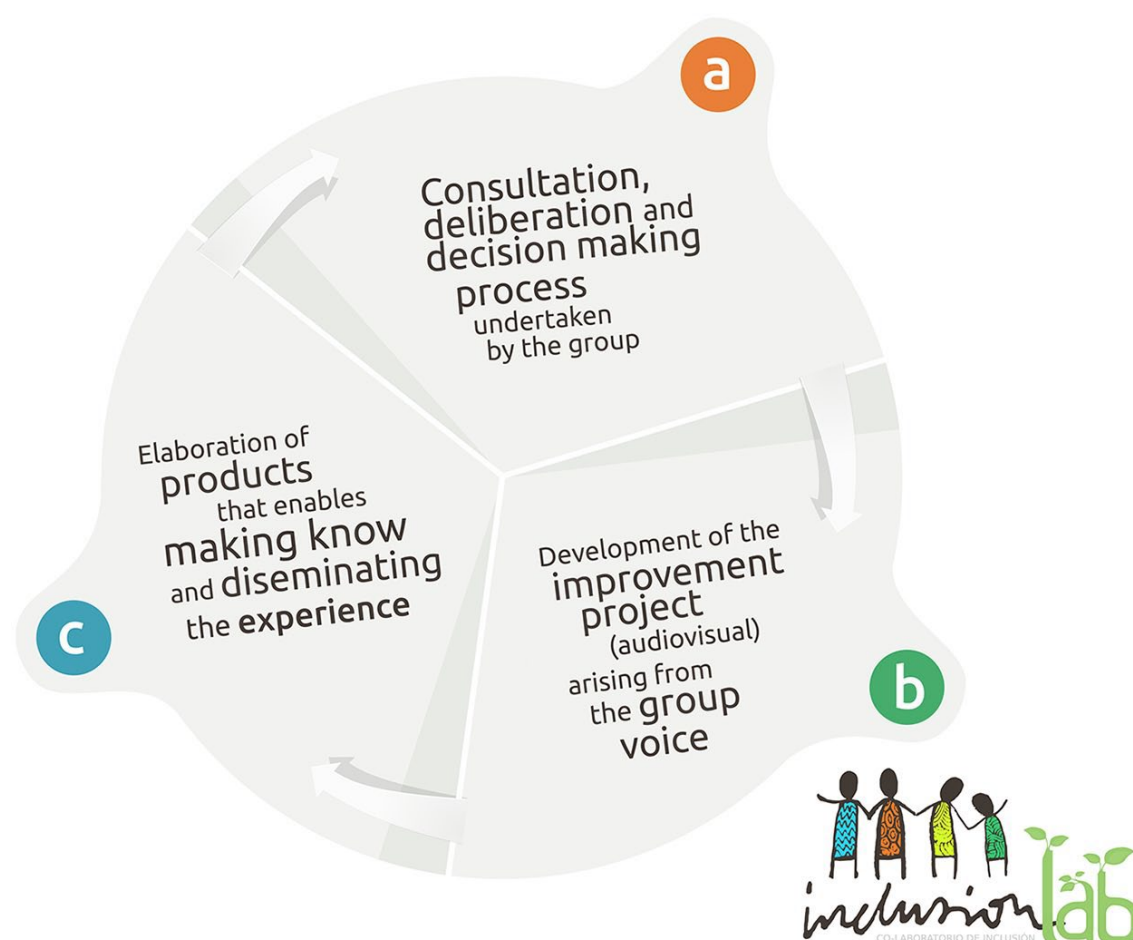

Figure 1. Phases of the research project.
Source: Own elaboration.

This process takes place along the lines of the proposal by Rodríguez-Villasante (1998) for whom the participatory processes of social creativity have four tasks in common (training, consultation, information gathering and decision-making,

dissemination). They all form part of the same indissoluble process and are reflected in our own research as follows:

Process of democratic deliberation (December 2016–January 2017). The research group constituted by prison inmates, the social worker and university researchers was presented with the question: 'What do we want to research, change, unveil or denounce?' which led to dialogue and deliberative decision-making. The recording of this deliberative process was based on audio recordings and field notes taken by the researchers. We also carried out an initial semi-structured interview with each participant (6 interviews in total) to address the meanings that had emerged in the deliberation group individually and in more depth.

Improvement project (throughout the year 2017). Following the deliberation process the research team undertook its own project, which aims to give voice and expand the agency of this group. This part of the project gave us the opportunity to incorporate creative and innovative forms of social analysis:

- We held weekly or fortnightly dialogical research meetings to deliberate and make decisions about the design and construction of the audiovisual. Audio recordings were made of the sessions to facilitate the subsequent analysis of the process. The researchers also took field notes.
- We used the photo-elicitation technique (Banks, 2010) with photographs and videos in the first part of the creative exercise to reflect on the importance of visual language and its evocative power.
- We collaboratively designed (in the co-research team) epistemic research interviews aimed at their families about the vis-à-vis experience, which we subsequently carried out with five family members.
- We carried out tour interviews or 'derivas' (Pellicer et al., 2012), in order to evoke dialogue while letting ourselves be carried to the places that are significant for our participants. The act of walking becomes a form of simultaneous reading and writing of the spaces through which we pass.

Assessment, dissemination and social impact (first half of 2018). The team carried out an assessment process and designed different strategies to spread the experience. For this evaluation, semi-structured interviews were conducted with the participating prison inmates and with the social worker.

In addition, we have ensured that everybody participated voluntarily in the research (with no added penitentiary benefit) after having understood the implications of the study (informed consent). Likewise, we have taken care to protect their privacy and anonymity and guarantee the confidentiality of information (Grinyer, 2002) and the project has been approved by the Ethical Committee of the University of Cantabria.

In the following section, we will construct an analytical narrative that fuses the researchers' views (supported by all the information gathered through the documentation of the process) with the information provided by the final assessment interview conducted with the participants, after having been submitted to a thematic coding process (Huber, 2003). This analysis aims to both show the chronological sequence of the process and reveal the pillars that support the participatory research process that we have followed. Specifically, we are interested in revealing how the creative process developed can be taken as an example of research and democratic learning that materializes in a proposal connected to digital artivism.

Results

The results are presented with a sequential thread that facilitates understanding what the most relevant milestones of the research have been.

Beginning the research: we deliberate and scrutinize our reality

The process began with a space for dialogue between the participants about their life in prison. The need to improve how the communications with their families take place in prison unanimously ranked above all others as a problematic aspect shared by all. "All prisoners, if we have something in common, it's how family visits affect us, how we have face to face meetings, we all have connections to the outside, and that is our main concern" (Final interview, C01).

In this initial consultation phase the fundamental premise was that everybody contributed freely to the debate and that the final decision would be the result of a joint deliberation process in which everybody thought about the relevance of the proposal. In other words, the heart of deliberation is a dialogue in which all voices can be heard. Precisely, deliberative democracy grants legitimacy to the decisions made because the process followed is respectful of the moral agency of the participants (Samuelsson, 2016; Thompson, 2008; Saiz, Rodríguez & Susinos, 2019). Consequently, the problematic situation chosen is a challenging subject relevant to all participants. This agency in the decision made explains, to a large extent, the great involvement of this group throughout the whole project:

"It was a group decision, we got together there in the CIS, and decided that the best thing would be to talk about the face to face meetings and the treatment of relatives" (Final interview, C03).

"Everything changed when we addressed the subject […] I got more involved because it seemed very reasonable, something that needed to be addressed, something that needed to be explained, something that needed to be changed" (Final interview C01).

In the following group meeting of the co-research team, we started to discuss and agree on tune in some meanings. They explained the reasons for this thematic choice and their objectives of social denunciation. We expressed our interest in using technologies creatively throughout the project with a double objective: on the one hand, as expressive tools for unveiling or denouncing some issues that need to be changed in prisons and on the other hand, as valuable instruments for increasing the visibility of their work.

In this moment of emerging relationship during which we tried to harmonize our interests and expectations, the research project began to take shape: we decided to create an audiovisual document that would allow us to address the objective of making visible and denouncing the conditions of meetings between inmates and their families.

Intermediate processes of creation: preparing the conditions for the audiovisual and establishing the work dynamic

In the following group meeting of the co-research team, we started to discuss and agree on tune in some meanings. They explained the reasons for this thematic choice and their objectives of social denunciation. We expressed our interest in using technologies creatively throughout the project with a double objective: on the one hand, as expressive tools for unveiling or denouncing some issues that need to be changed in prisons and on the other hand, as valuable instruments for increasing the visibility of their work. In this moment of emerging relationship during which we tried to harmonize our interests and expectations, the research project began to take shape: we decided to create an audiovisual document that would allow us to address the objective of making visible and denouncing the conditions of meetings between inmates and their families. In order to be able to address the objectives raised and for the participants to be capable of integrating themselves as active researchers in the project, it was necessary to implement dialogical training processes for the whole team (Rodríguez-Villasante, 1998). We needed to introduce the importance of the visual aspect in the group. For this,

in one of the first sessions a selection of images by artists such as Chema Madoz, Faried Omarah, Juanan Requena and Terry Border was presented, which connected to different aspects of the process of creation and which would be useful for beginning the creative exercise for the elaboration of the audiovisual. In addition, we shared photos taken by the researchers that allowed joint reflection on their meaning, as a way of exposing our view to others but also because of their potential for self-reflection, understanding that 'the generative capacity of images not only serves to communicate information to others, but also to discover it within ourselves' (Aladro, 2007: 54). Likewise, it is important to point out some limitations that working within the prison system imposed, such as the impossibility of including real illustrations of prison environments in the audiovisual, as well as images which could violate the right to privacy and anonymity of the participants. Consequently, what was allegorical became a central resource for telling their story and a motive of reflection that articulated a large part of the group meetings. Specifically, this first work session enabled us to reflect on the possibilities of using images as metaphors, learning ways of creative intervention in images and exploring their communicative capacity.

Thus, the team began its journey in the construction of the audiovisual where the learning processes of all members and the negotiation of decisions became a constant throughout the process. Francés et al. (2015) point out that to develop participatory processe of social creativity it is necessary to design 'rituals' that allow the implementation of these cycles of reflection, analysis and social action. In our case, we programmed monthly meetings of the entire group for the purpose of hetero-reflection which we complemented with 'assembly workshops' carried out in small groups.

In the regular meetings of the large group, we made collective decisions about structure and content of the audiovisual and we also shared resources and visualized some others for its elaboration (this shared repertoire was called 'drawer of resources', see Figure 2).
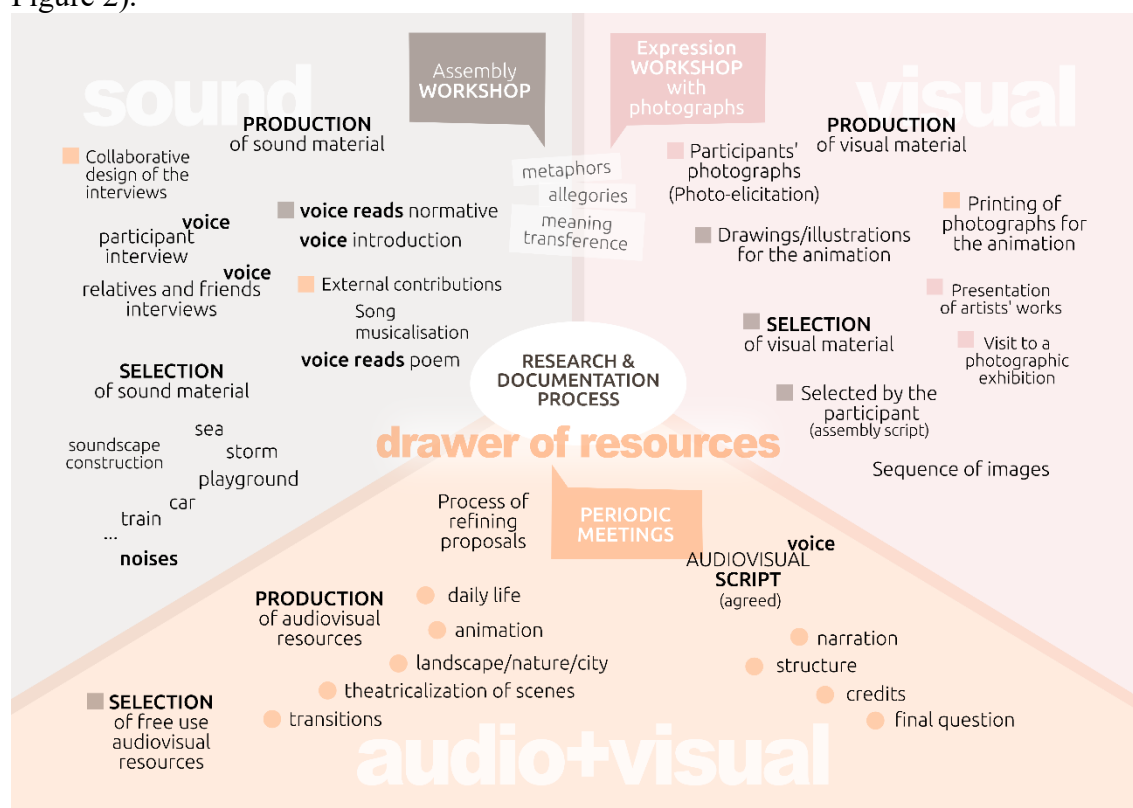

Figure 2. The audiovisual kitchen

Source: Own elaboration

Likewise, we discussed the partial creations produced in the assembly workshops. Thus, in the first sessions we collaboratively proposed a script to address four questions: What are the face-to-face meetings like? How does it affect me? What is the vision of my relatives? What could these communications be like? This initial structure underwent some modifications during the process which allowed connecting these blocks which initially appeared very contained. In addition, a personal space for all participants was reserved, within the common audiovisual, to allow them to 'respond' based on their unique experiences of these questions. Finally, it was decided that the audiovisual would have an open end, which would maintain the participatory vocation of the project. Thus, the last question 'What could it be like?' has been left open to the audiovisual audience, who are invited to give their opinions with a formal dissemination participation proposal through different current communication platforms.

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Assembly workshop

The assembly workshop (see Figure 3), designed initially as a simple video editing space, became a space for dialogue, contrasting and shared creation (What can you see? Do you like the result? What can we do to adapt it better to your message?). As we said, these refining processes were shared in the large group meetings, where both new contributions of the team and their critical comments were welcome (What do we have more of? What are we losing? Which scenes have more impact? What resources do we need to complete it?).
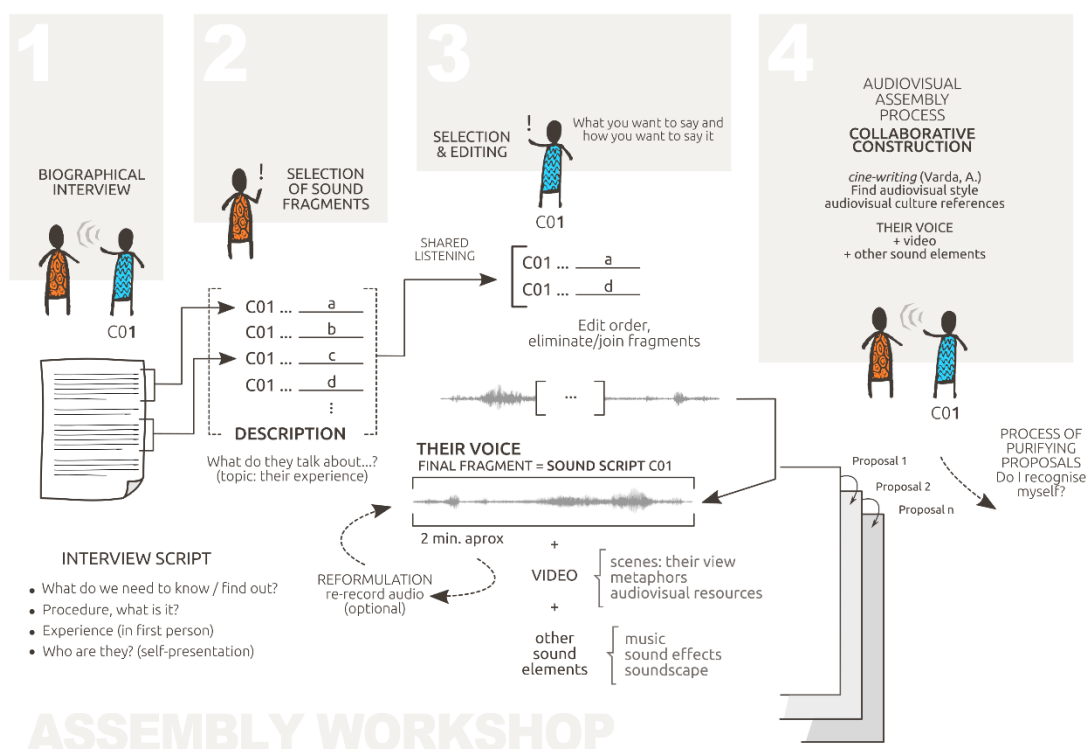

Figure 3. Four moments from the assembly workshop

The assembly process followed the logic expressed in our 'Quick guide to producing audiovisual products: research and document' by Ruiz-López (2017). In short, we aimed to move from the simplest to the most complex, progressively introducing new elements. For example, we started with a sketch or chart of the scene in order to define their idea or we used a script with notes for the assembly of scenes based on the transcription of the epistemic interview conducted with each participant.

The assembly of these personal spaces within the group audiovisual was inspired by the idea of the 'I-voice' by Chion (2004: 57):

> "The identity of the "I-voice" is not solely based on the use of the first person singular. It relates, above all, to a certain way of resonating and occupying space, a specific closeness with respect to the ear of the spectator and a specific way of surrounding it and provoking its identification" (p. 57).

In other words, it was our concern to respect this way of representing all the participants' spaces, maintaining their body, their personality, that 'residue of meaning' (Chion, 2004). Therefore, during the editing process, effort was made to maintain their natural expression, recognizing their voice as unique, with their tone, their way of speaking and their pauses. Their voice was already an artistic product for us. This is why the recording of their interviews was a starting point for the construction of the audiovisual. In addition to their transcription, we exposed ourselves to the sound fragments and, as such, we tried to identify ourselves in order to look for its framework, its own register, in order for other people to identify themselves as well. Therefore, the images were placed below their voice rather than above it, which meant that the visuals were elicited by their voice. This was the reason for the transcription of the 'sound script' for each participant (codified as case 1: C01, case 2: C02, etc.) and the shared search for scenes that would accompany their voice. What is said and how it is said was in the foreground and the images, connecting their feelings, view and their story remained in the background.

This process of voice-image assembly required discarding some previous preconceptions on what a documentary style audiovisual is and the literality of the images that normally configure it. In this regard, Agnès Varda's concept of cine-writing, referring to the style of each filmmaker (Larraz, 2011), helped us search for our own style in the audiovisual references that explored in depth the use of metaphors or allegories, as an element of connection and resonance with the Other and also as a remedy for overcoming the restrictions described earlier. On the other hand, this implied a progressive process of harmonization between the participants' styles, more linked to what is tangible, and the style of the person responsible for supporting the assembly, with subjective references connected to the symbolic. All this affected the final aesthetics of the composition.

It is important to note that the construction of the audiovisual took into account the need to continually adapt the process to the production possibilities related to the resources of all members. For example, we could not assume that all participants could develop some type of activity outside the session, because there was less routine in their daily life than we anticipated, preventing them tackling these tasks. Consequently, for some participants the possibilities of developing any activity for the project were restricted to the time in which we were working together in the university, where there was full involvement.

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"Because it is very complicated, within their life stories, to keep working on something concrete for a long time. Throughout the fulfillment of the judicial sentence, for good and for bad, there are many incidents, positive and negative ones, so [it's complicated] to carry on this level of engagement for such a long time" (Final interview, social worker).

On the other hand, the choice of audiovisual references that the participants shared with us led us to reflect on the ethical implications related to intimacy (Imbert, 2003) and how intimacy could be managed without trivializing political aspects. In this discussion, we highlighted the importance of ensuring that spectators, faced with such a complex reality, do not develop an arrogant discourse in which they have all the answers, believing that they already know the complete truth and feel capable of making judgements.

Participatory research and artistic creation in motion. Roles and relationships between the protagonists

This process of joint development of the audiovisual also allows us to advance some results regarding the evolving research relationships during the process. Although we began the project based on a vocation of 'radical collegiality' (Fielding, 2011) that requires participatory research, establishing a genuinely horizontal framework in relationships takes time. It is not an easy task to distance oneself from the traditional roles of researcher-'researched' that have become deeply entrenched in our academic and social mindset. This distancing is even more difficult when we work with a group used to the highly regulated prison environment which has reduced, almost completely, any possibility of them making decisions about their own lives in the institution. Therefore, the very beginning of the relationship was a complex and crucial moment which was resolved by verbalizing what the different roles within the project were: them as directors of the audiovisual, and us essentially as facilitators. In their interviews the participants confirmed that this original agreement was respected and appreciated: "you have helped us direct the project, then you have given us the ability so that we, who have no idea, well you advise us and help us in how to work in it" (Final interview, C01).

"What I liked most is that you have given them a voice, and that you have given them the chance to make decisions. From the beginning to the end" (Final interview, social worker).

In this defined social space, researcher and participant had to speak to each other and make joint decisions based on the unique and valuable knowledge provided by their different baggage. This was the moment for clarifying that knowledge is distributed and that it is not only the patrimony of researchers. Each participant had different expertise and skills (academic, practical, technological, experiential, etc.) which have been combined in the project in order to achieve this unique audiovisual product.

"we have been given attention when deciding things, when making decisions they have always asked us…so, of course, we felt that we were listened to […] opinions have been expressed together but it has always been us who made the decisions" (Final interview, C01).

However, these initial axioms needed to materialize. It takes time to get to know each other and also to establish a collaborative work dynamic. As we met, we recognized what we could contribute and what we could learn from each other. In this regard, during the project a progressive process of empowerment emerged, in which the concept of participants themselves as producers of knowledge and directors of the audiovisual was radically transformed: they contributed more ideas, they were more familiarized with audiovisual language and, consequently, they became more aware of their indispensability within the group. In short, the relationships, roles and expectations

of all were transformed. This fluid relational model meant that all members of the team experienced cognitive changes (in terms of their original position with regard to the problem investigated), positional changes (the way in which they participated in the research) and relational changes (their relationships with the rest of the members).

"I think that it has been able to evolve in terms of the trust that has been generated in the group […] you trust each other more, because you know them more, and we have shared more" (Final interview, social worker).

"The easiest thing for me turned out to be recording the videos, and I've never recorded anything or recorded a lot and although it appears a lie, I'm a very quiet man, but give my contributions and see…they haven't questioned me, and they've been taken into account" (Final interview, C03).

On the other hand, the dialogical perspective that we adopt for the production of knowledge requires relational environments that constitute favourable habitats for communication in which a sincere and attentive conversation flows, "taking into account the initial training and knowledge inequalities of the different actors" (Francés & al., 2015:46).

Finally, we need to point out another unexpected outcome, invaluable to this research with an expressly participatory philosophy. Creating an audiovisual document was an ambitious goal for which we did not initially have many means or resources. The result of which was that the friends, parents and other relatives, professionals and friends of friends of all of us collaborated in this audiovisual with different types of contributions: writing a poem,3 adding music, composing a song or constructing scenes to be filmed. This 'chain of favours' can only be explained by a project that stirs up sensitivities, that connects with our concerns and that definitely generates a sincere interest in contributing to the social transformation demanded by the participants. This generous and disinterested mobilization exceeded our initial forecasts, but it is a very relevant result for the project.

From participatory and creative research to Net-artivism

The objective of the team of co-researchers, at the time of designing the audiovisual, was to facilitate its viewing to the highest number of social audiences possible. In this regard, from the very beginning, dissemination has been considered a core element of the research project and some strategies were designed to achieve this goal.

"[I hope] above all that a lot of people see it, that a lot of people see it and that they know, that they know what happens in reality" (Final interview, C03).

First of all, we carried out an on-site dissemination through a call for the presentation of the audiovisual in our city. About 100 people attended. The meeting, which was originally intended to be close and familiar, had a far greater reach and a larger audience than expected attended. During the event, the music group sang the song composed for the audiovisual and the father of one of the inmates recited the poem he had written, before the projection took place.

Finally, the participatory nature of the project and the unexpected extension of its collaborative roots to our immediate environment encouraged us to offer an 'open-ended' audiovisual product to the audience, under the question that ends the documentary: 'So, what do you think?' To this end, in a final moment of the event, we asked all those who were attending to write down a feedback of what they had seen and heard. Although most of their contributions highlighted the awareness raised by the documentary about a little known or ignored social reality, others also dared to propose changes in the penal institution in order to improve the conditions of the face-to-face meetings. In short, the voices collected so far appear to support the idea that audiovisual expression can also be a tool for raising awareness and social transformation.

We have also shown the audiovisual with a training purpose (university master's degree in education and a training course for prison professionals) and we have received

very interesting feedback in these forums which we intend to incorporate into the final reflection that the audiovisual releases.

On the other hand, we believe it is coherent to design and initiate a communication strategy through social media (still in progress) in line with studies on the impact of the media and active social participation (García et al., 2014; Jivkova et al., 2017). We want to spread the voice and the experience of our participants and, at the same time, open a space that brings us closer to the voices of those who watch and listen to the audiovisual.

We understand that only under the pretensions of this goal or, rather, this dream, audiovisual expression has the potential to become a critical tool capable of genuine social transformation.

Conclusions

The purpose of this article has been to show an example of artivism developed in a very restrictive social environment such as the prison context. With this illustrative example, articulated around the collaborative creation of an audiovisual aimed at denouncing how communications with relatives within prisons take place, we aim to advance knowledge about the types of participatory research connected to artistic practices focused on social transformation.

A first conclusion of this work refers to the conditions that characterize a participatory research project. Reinterpreting the proposal by Rodríguez-Villasante (1998), we have developed a collaborative inquiry process that has been undertaken based on an issue identified by the participants as problematic, through a process of democratic deliberation (Samuelsson, 2016; Thompson, 2008).

To address the objectives outlined, the training and hetero-reflection processes have formed the basis of the audiovisual creation process. All members of the team of coresearchers shared different knowledge (academic, practical, technological, audiovisual, experiential, etc.) to allow us to elaborate the product together, in a way that confirms that learning-from-the-other becomes a fundamental principle of a participatory research project. This process of collaborative construction of knowledge has allowed us to rethink the roles of researcher-'researched' towards ones that are more symmetrical and it has also enabled our participants to recover certain agency in the analysis and in decision-making processes with respect to their own lives in the institution. In short, participatory methodologies have played a part in the definition, development and implementation of this research, resulting in a redefinition of the strategic alignments of knowledge (Francés et al., 2015).

Likewise, we have encountered numerous difficulties (space, time, means, etc.) during the project related with this specific context (Watson and van der Meulen, 2018). However, these obstacles have also encouraged us to think of ad hoc and more creative ways of participation (closely linked to technologies such as videoconferencing, email or Telegram Messenger) that recognize the value of other channels and alternative languages for promoting dialogue which have reaffirmed the ultimate objective of this project which is clearly inclusive. Moreover, from the effort of looking for other languages and forms of representation the use of art has emerged as a tool of social mobilization (Delgado, 2013).

In this way, the barriers involved in this study can be described as dilemmas that have permeated the entire research process. We consider that the joint and creative search for solutions in each phase has been a fundamental value of this project, guided by participatory principles, despite the difficulties of putting this into practice. For this reason, perhaps the greatest limitation to be highlighted involves the difficulties in reconciling the time schedules and rhythms of all the participants. Research funded by national or international agencies (like this project) has deadlines and requirements that are not always compatible with the time schedules of the users or with their needs. This

structural difficulty seems to make participatory research limited or restricted by the impositions of a more traditional research model. For this reason, in this project the dissemination and publicity phases and the phase involving social reflection on the project have been curtailed and really required more time, new scenarios and the extending of audiences.

In short, this artistic exercise of the creation of an audiovisual has confirmed its value as a vehicle for encouraging participation and incorporating diverse voices. Furthermore, to the extent that this safe virtual and non-virtual space is used as a means of social mobilization, in which other people, artists or non-artists are invited to participate (Montalvo, 2010), its value as a tool for denunciation with the transformative vocation we want to achieve is also corroborated. As we mentioned previously, the audiovisual document will be accessible online[3] and after its publication, combining consequently face-to-face and virtual dissemination and using feedback and comments to the hashtag #espacioopaco for this purpose.

Declaration of conflicting interests

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Notes

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[2] The title of the audiovisual "Through the slot of this opaque space" comes from this poem.
[3] Watch the full audiovisual at http://inclusionlab.unican.es/en/espacio-opaco/ or https://vimeo.com/311745153

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