

Education and Art: A Possibility of Freedom for Minors in Captivity

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Abstract

This paper seeks to expose the problems experienced in women's prisons in Colombia, with respect to those who are mothers with loss of liberty. It addresses the right to education of children in captivity and the possibilities that the DIAR programs oriented by the ICBF offer to validate this right, bringing educational strategies to prisons to assist minors in their first three years of life. Likewise, the reflection on the contributions that the development of the arts can offer in educational scenarios other than the institutions created for that purpose is linked, and that, despite the state of captivity of the children, provides exercises of artistic creation, allowing the minors to live freedom in other ways.

Keywords: *Education, Art, Freedom, Minors in Captivity, Incarcerated Mothers.*

Introduction

The present text is built with the need to make theoretical reflections from the research project entitled “Creation of artistic works by the children of the kindergarten ‘Mis huellitas’ of the women's prison of Bucaramanga for the development of artistic, cognitive, aesthetic and formative dimensions in early childhood”; it aims to review the educational situation of the children of imprisoned mothers in prisons in the country. It shows how the intervention of programs such as DIAR is presented for the educational development of infants born in captivity.

Based on this, a general analysis is made on the conceptions of education and the “adequate” or “pertinent” spaces for a “quality” education, in which only those who attend the facilities designed for this purpose seem to have a place. Likewise, the reflection also falls on the possibilities of making artistic exercises more strengthened within the educational programs for children in captivity in prisons, covering the first three years, in which they have the right to remain with their mothers. The text shows the importance of art in the educational development and aesthetic dimensions, which can help minors in their social reintegration (Clarke and McLellan, 2021).

The exercise implies that emphasis should be placed on trying to distinguish and build a meaning of art that validates the exercise within the educational development, addressing the way in which it directs human beings to the reconfiguration of their context, starting from their individuality, from the analysis of their own sensitive world for the transformation of consciousness (Lavric, and Soponaru, 2023); allowing each person to build his own criteria that allows him to find spaces of expressive freedom, therefore, art is reconfigured and estimated as the process of catharsis that allows the creation from the germ idea that is produced in any human being by his innate creative faculty for the search of sensitive experiences, aesthetic experiences that enable emancipation and forms of construction of freedom of the world (Mak, and Fancourt, 2019).

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Education and Freedom

As a right, education is a place for all in which “being” is constructed from childhood by a series of agents (individuality, family and close people) and circumstances such as cultural events (Meneses, 2023). Although education is a personal development in which the individuality manifests its will to know, the circumstances that surround and affect this individuality also contribute to educational development. Thus, societies have proposed and developed different educational systems that regulate and regulate the ways of educating depending on the cultural circumstances, i.e., the political, spiritual, social, individual, artistic, and other perspectives.

Among the regulations of the educational system, “quality” enters the scene in education, whose quality has been conditioned and ritualized as if it belonged to a single place and a single regulating entity, given by a determined and institutionally named space, with defined physical structures, precise contents and generalized foundations; And if education is not mediated by this regulating entity and this unique place, it is believed that the human being becomes incapable of learning, or at least, of not achieving “quality” learning, it would seem that knowledge, interrelated among them, such as intellectual, emotional, spiritual, moral, ethical, and in general, cultural knowledge, would be defined exclusively by an adapted environment; are defined exclusively by an environment adapted by human beings for this purpose and not by the natural adaptation of their senses in relation to the environment and, consequently, of a conscience that frame the constitution of an individuality in function of the collective (Marín, 2019).

In some way, the system determined by “quality” ignores the particularity of human beings in the construction of their own vision of the world. In the first place, because no matter how much the system shows an approximation to the concept of quality in education, it ends up standardizing knowledge, forcing large populations to learn the same contents, have the same applications of knowledge and even seems to pretend that the people who comprise a social group must have the same experiences or aesthetic experiences, where “the standardized curriculum can have homogenizing purpose of the culture and behavior of the learner throughout life” (Rodríguez, 2017, p.249).

Secondly, because they ignore group and individual needs within diverse communities such as those still preserved from their ancestral traditions, demonstrated by the application of standardized, or perhaps standardizing, tests in these communities, assuming that the necessary knowledge of these communities must be the same as those of Western thought, leading to the recognition that “these tests discriminate against those who do not belong to the dominant culture, since they serve as instruments of exclusion of marginal cultures that, simultaneously, legitimize the position of the dominant social groups” (Treviño, 2006, p. 229).

Thirdly, because a proclamation of strict forms of “quality” is constructed, as if the human being and his knowledge were only a useful product derived from these forms, and that in addition, they are related to the results and contributions to the economy of a society; This avoids at all costs intellectual emancipation, which is ultimately the purpose of education that guarantees a form of equality in the construction of knowledge from the respect for the way in which the other, different and diverse, constructs his knowledge and therefore his world, from his will, his intelligence, from his need to know, so that “emancipation will be called the difference known and maintained between these two relationships, the act of an intelligence that obeys only itself, even when the will obeys another will” (Ranciere, 2018, p.36).

In addition to all this, there is the existence of a certain stigmatization, in which it is considered that those who do not have access to standardized forms of knowledge, places, structures of thought, among others, do not attain the “quality” and “necessary” knowledge for life. Unfortunately, it is also established that those who do not have access to certain renowned institutions will not achieve so-called professional “success”.

This idea puts in check any possibility of human learning and subjects it to modes and standards that, in any case, limit the freedoms of knowledge construction; freedoms that are ultimately expressed within the maximum state of exploration of learning and knowledge, namely, creativity and creation. Two elements

that are only achieved in scenarios of freedom and that are not strictly subsidized to the criteria of “quality spaces”, but rather, to those that art and education provide since “through art, the human being develops as a person, by having total freedom to express ideas and emotions that are very difficult to externalize in any other way” (Ortega, 2020, p. 3).

It is important to recognize that learning and knowledge take place in spaces of freedom and that these spaces are in accordance with individual and collective needs, regardless of places or structures designed specifically for the purposes of a productive quality education and not one of knowledge by the mere need of human nature: to know, to know constantly and tirelessly. Any space is worthy for human learning as long as there is a will to know, that, in a way, guarantees equality, “that method of equality was, before anything else, a method of will. One could learn when one wanted to learn” (Ranciere, 2018, p. 35).

Education is necessary for all human beings, because of the search for self-recognition and of course, of the role that this individuality can fulfill in a social way; thus, it delves into the forms of recognition of the cultural aspect. Freedom is then one of the most relevant aspects for knowledge, without it, one can fall into the criterion of an education alienated towards any tendency of thought that pretends indoctrination; but, consequently, the question arises: what are those spaces of freedom that allow the individual and education to be

This is a difficult question to solve if we think that freedom is determined by the physical space in which one moves, or by the “autonomous capacity” to make decisions about some daily and professional aspect. The decisions that people make in a supposed autonomy, for example, in the choice of a professional career or a simple television series or documentary, are not so autonomous, because they fall on the fact of a cultural tradition, of collective influences on individual tastes, of fixations of beliefs installed by traditions, recognizing that “the feeling of believing is a more or less certain indication that in our nature a certain habit has been established that will determine our actions” (Peirce, 1988, p.5); which implies that freedom is subjected to multiple phenomena that obey what we have constructed of ourselves, but with the cultural heritage of our ancestors.

It is possible then to look at the term freedom as an intimate event, in which every thought and form of expression is not only valid, but also needs to be made known. This is achieved through its representation; the representation of the ideas created, constituted and exposed for the observation and contemplation of others, all this from art and education.

It is in this order of ideas, in which education is placed as a fundamental component of freedom, in the sense that its contribution to the cognitive development of human beings allows them to reinforce and structure ideas to communicate them freely in the way they are and can be, that is, artistic, written, graphic, scenic, sonorous actions, among others (Mak, and Fancourt, 2019).

In early childhood, specifically in Colombia, under the law “From Zero to Forever”, it is stated about the development of minors in all its dimensions, emphasizing recreation as the foundation of such development stating that it is intended

To provide opportunities to explore and relate meaningfully with the environment, enjoy play, physical activity, recreation, art, literature and dialogue between children and adults, are elements that contribute in the formation of creative, sensitive and supportive human beings (MEN, 2013, p.49).

Thus, it can be evidenced from the inference that, tacitly, the section on recreation in the document From Zero to Forever, speaks about adjectivations that when gathered constitute the exercise of freedoms in early childhood, but which can also be expressed without any type of coercion. In this regard, the Convention on the Rights of the Child expresses in its article 13, numeral 1:

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, orally, either in writing or in print, in the form of art, or through any other media of the child's choice. (UNICEF, 1990, p. 65).

The declaration of the Convention on the Rights of the Child shows that education and freedom go hand in hand in favor of the expressive and, consequently, creative possibilities of children, while favoring their full development.

Freedom in Captivity

The existing stigmatization of the human beings who live in detention centers in Colombia has a moral impact on their actions; they are thought of as socially excluded, they are isolated by forms of power that imbue a generalized morality and, on many occasions, it is imagined that their only social function is the deprivation of their liberty. In addition, it is also believed that they cease to be subjects of law because they have committed some type of crime. Ruling T-388 of 2013 of the Constitutional Court of Colombia mentions: “persons deprived of liberty are subjects of special constitutional protection due to the massive and widespread violation of their fundamental rights within the same detention centers”.

For some reason of social power relations, it is believed that prisoners are not worthy of rights for having committed crimes, as well as that incarceration is the solution to the social problems of those who commit them and to criminal actions. It would seem that discrimination takes an important place when it comes to “reforming” people in the condition of confinement; besides solving, the problems of the outside world where one can “live better” because those who commit criminal acts are in their corresponding place. Another existing imaginary, is that after an inmate pays his sentence in a legally determined time, he ceases to be a criminal; but prisons are not constituted, in their fundamental functions, as centers of social resignification of people, but as institutions of loss of freedom. “Prison incarceration in penal units acts as a deposit of men and women” (Scarfó, 2022, p.292).

The problem with this action on incarceration is that, in all cases, it seems to ignore the situation that many people end up in an incarceration center, among them: lack of opportunities, affective situations, lack of access to the education system, the violence in which these people have had to grow and create themselves, the social inequality they have had to endure and that has marginalized them into the abyss of a vicious circle that only builds and guarantees more violence.

Prison is the place where those people end up who, for the most part, have had no education, no work, no health and no guarantees of any kind. The system generates and excludes them, generating its own mechanisms that respond to the logic of power that prevails at that moment (Scarfó, 2002, p.292).

Education can manifest itself in all these cases as a possibility of such social resignification that allows inmates to think about their reconditioning, giving them places of non-discrimination that guarantee a future participation in the societies of which they are part. This could reconfigure an element of power that would turn the gaze to the prison as an institution for the resignification of the human beings who are there, giving them the possibilities that, having been denied from the beginning, have put them in that place, recognizing that the deepest problem of these situations lies in the population of women's prisons.

In Colombia, in women's prisons, there are some particularities in which, due to different events, some of them become mothers and, consequently, their children grow up the first years of their lives in captivity. In these cases, that the mother accompanies her child during the first years of its life is not only a constitutional or moral right, but also a natural necessity. This is demonstrated in its general objective in the document TECHNICAL ANNEX CHILD DEVELOPMENT IN RECLUSION ESTABLISHMENTS (2021) which states:

Promote the comprehensive development of children who remain with their mothers deprived of liberty in prisons, from gestation, breastfeeding and up to three years of age, within the framework of comprehensive care to promote the guarantee of their rights, with emphasis on strengthening the bond between mother and daughter and child. (p. 7).

Women prisoners have the right and duty to remain with their children until they are three years old and have access to an outside caregiver, preferably a close blood relative. During captivity in the first three

years of life, the children of female prisoners also have the right to access the educational system to guarantee their future participation in society as citizens:

Whoever does not receive or does not make use of this right loses the opportunity to belong to society, to participate in a real way and become a citizen, who makes use of his rights and fulfills his duties in favor of the development of society. (p. 291).

The fact that mothers have committed crimes that marginalize them from freedom does not mean that their children, by extension, should suffer the same consequences, because, in that sense, the constitutional rights of the minor and the rights proclaimed in the declaration of the convention on the rights of the child would be violated. Precisely because of this, the guilt of the mother can be determined for the acts committed and that place her in that place, but the minor, has no guilt and no responsibility for the actions of the mother. However, during the first three years of life, they must limit themselves to living in captivity due to chance situations.

In Colombia, education is a constitutional right, to which everyone should have the possibility of access. For the scenario of early childhood “in prison”, due to the fact that their mothers are in penitentiary centers paying sentences, there is also the right to access education, even if there is a particularized system for it. The first paragraph of article 67 of the 1991 Constitution, which is currently in force, reads as follows: Education is a personal right and a public service that has a social function; it seeks access to knowledge, science, technology, and other cultural goods and values

The possibility of remaining the first three years of life with the mother allows the right to food, the right and need of the family and the construction of affective bonds between mother and child to be safeguarded. In this same line, the Universal Declaration of Human Rights of 1948 and the International Covenant on Civil and Political Rights of 1966, highlight the family as a fundamental element with rights of protection by the State and Society (Ahumada and Del Pozo, 2019 p.175).

Likewise, according to Law 1709 of January 20, 2014, penitentiary centers must protect pregnant mothers and children in conditions of confinement, to guarantee the non-violation of any of their rights, allowing them to live, in some way, the equality of those who are not in states of captivity.

Regarding the right to education, it is important to protect it for minors in prisons, understanding that this can be a component that can give new meaning to the lives of children deprived of their freedom and can also include them socially when they are separated from their mothers. Thus, “through social education, ways of improvement can be found for prison spaces, establishing adaptations for the population of mothers with children, which provides a way out of the institutional processes” (Ahumada and Del Pozo). (Ahumada and Del Pozo, 2019 p.176)

In Colombia, the INPEC (Penitentiary and Prison Institute), in company with ICBF (Colombian Institute of Family Welfare) developed the Comprehensive Development in Prison Establishments (DIER), from where the educational needs for minors in a state of captivity for crimes committed by mothers are addressed. This service ensures that minors in confinement have the opportunity to be included in the educational system.

A service of the Colombian Institute of Family Welfare that recognizes the initial education, care and nutrition of children up to three (3) years of age, who remain with their mothers deprived of liberty in prisons, as well as pregnant and breastfeeding women who are deprived of liberty where the service is located. Due to its special nature, it promotes intentional actions that enhance the comprehensive development of children, such as strengthening the mother-child bond. (INPEC, 2020, p.7).

Although within the program there are possibilities of conditioning the places of confinement for children to receive educational services, it is understood that the situation in which they find themselves is possibly not the best; but, remembering the first lines of this text, we must hold on to the fact that the educational exercise does not require specific spaces to guarantee teaching, much less learning. Based on the Vygotskian

theories on the proximate context as a fundamental influence on learning, they are relevant in the sense that early skills can be developed; the fact that children in captivity have spatial limitations and difficult contexts in terms of social relations does not mean that they cannot achieve a relevant development of their skills (Qiao et al, 2021). The ICBF shows that by taking the DIAR service to some detention centers, it is possible to develop cognitive, affective and physical skills in favor of early childhood.

From the research project developed with CECAR entitled “Creation of artistic works by the children of the kindergarten ‘Mis huellitas’ of the women's prison of Bucaramanga for the development of the artistic, cognitive, aesthetic and formative dimensions in early childhood”, we seek to have a complementary impact on DIAR, with the purpose of responding to other spaces of freedom that allow creativity, expressiveness and creation, favoring the development of the aesthetic dimension of human beings in their first years of life.

In addition to the importance of education in the aforementioned places of confinement for minors in captivity, artistic development in dialogue with education can help knowledge transcend the walls that separate them from freedom.

On Art and its Importance in Educational Emancipation

Art is one of those spaces of freedom; it is a process mediated by thought, therefore, approaching the concept of art is by no means a simple exercise, therefore, in initial circumstances, it is important to get rid of the confusion that the work of art is art. Because of this, it is proposed here, to make an approach to the concepts that surround art, in order to understand what art is and what are the contributions it makes in educational processes, or as Eisner (2016) states, about what education can learn from the arts:

In the arts, there is more than one way to interpret a musical score, more than one way to describe a painting or a sculpture, more than one appropriate way to perform a dance, more than one meaning for the poetic description of a person or a situation. In the arts, diversity and variability occupy a central place. This is one of the lessons that education can learn from the arts. (p.240)

While it is important to distinguish the differences between art, work of art and artist, it is also important to establish the relationships between these three concepts, the way in which they articulate and depend on each other, the way in which none of these can disappear, as it would cause the disappearance of the others (Moula, 2020).

The work of art is a result that represents the artist's ideas, it is the thing presented evidencing the materials of which it is made and the way in which it is made, showing, in Heidegger's terms its “cosity”: “The cosmic of the work is notoriously the matter of which it is made. Matter is the basis and the field for artistic shaping” (Heidegger, 2018, p.46). The artist in the use of matter, molds and shapes it to show what he wishes, he makes use of the materials that he considers pertinent and precise for his communicative pretensions, so the artist and the work need each other, without the work, there is no artist and without the artist, there is no work of art.

A painting by Durero, or Guayasamín, or Manzur, are specifically the thing that symbolizes the thought of these authors, or symbolizes their representations; they can also symbolize the collective cultural thought of a community or a historical movement, but they are not in themselves art, but their representations, they are the thing, or the finished object that shows creations, intentions and materializations of ideas; management of creative and material resources conjugated to configure the object that, later will be submitted to all aesthetic judgment, judgment of value and reason. In any case “the real work of art is what the product does with the experience” (Dewey, 2008, p. 3).

In order to approach the concept of art, it is also important to highlight the artist; to try to unveil him conceptually, that is, to approach what it is that makes him an artist. The basic principle for the artist to be, is the production of works of art, that is why previously mentioned, in some way, the indissoluble relationship between work and artist. The artist is the one who models the forms of the material for the

construction of his work, he is the one who produces the work from his intelligence and his creativity, with the intention of being intelligible, of being thought. Unlike the artisan, who is shown as a producer, possibly in mass and standardized form of representative objects that are put on sale in order to produce a livelihood, but who also shapes the forms of the material, the artist seeks to express in the formed material a process of catharsis; he explores the different forms that he can give to the material, he goes towards the manipulation of this so that his work represents what he feels and builds from his perception and his aesthetic experience.

In his work the artist re-presents his creation, his poietic and aesthetic exercise, his experience, as Dewey (2008) shows, the experience lived with the conscious mediation of the senses, is the foundation for the creation of the work of art. It is precisely catharsis, poiesis and aesthetics, which bring us closer to the concept of art; having already found differences and relationships between work of art and artist, it allows us to give way to the adventure for art, to try to define it.

Art is, in fact, a need for human expression, it is the creative process, it is who links the artist with his work and the work with its artist; art is a poietic exercise, understood as the manifestation of ideas; it conjugates the psyche and the aesthetic experiences of the one who ends up expressing them in the creative exercise (Eisner, 2016). The artist lives the experience, feels and wants to express himself, uses art as his possibility of freedom in creation; and it manifests itself in his artistic work, a work that gathers forms and details of the chosen matter to tell his own epistemology.

In all cases, art is freedom to be, to think, to create and to manifest through catharsis, the artist's ideas, which he re-presents in the desired material, turning it into a work of art, so that the feeling that represents art, the artist and his work, is the product of the whole world known, lived and experienced by the artist, is the product of the whole world known, lived and experienced by the artist, and allows, in the teleology of the exercise, to show the emotional, affective, rational, individual, collective, political, social complexities, among many others, which are an essential part of the artist.

Somehow, all the representations that the human being develops from the graphic, the sound, the scene, and all the arts from which it can be expressed, are part of the need and the communicative nature of human beings. All people at some point want to express their mood, their sadness, their joy, the euphoria for a triumph, so many things that are part of the intimacy of the human being and in which many times the word is not enough to achieve expression, this does not mean that the word does not have the capacity to do so, but the arts find wonderful ways to express what at some point seems impossible for us to express or transmit with the sole occurrence of the word, so Villoro (2018) states that “mime and dance, music, song and poetry are modes of speech” (p. 14). 14); let us not exclude in any way painting or theater that also provide possibilities to express the intimate world from the need to communicate it; and many times, to communicate it without a single word.

Education has made use of the arts for many reasons, affective, communicative, motor, among others; but it can be considered that the most important of them is that of the aesthetic development of the human being, from such development, the relationships that accommodate the way of living and coexisting are established, which in the words of Eisner (2016) are nothing more than the relationships attended, therefore, understood and of course, conscious.

Aesthetics fulfills a fundamental function among humans. Aesthetics refers to the sensible world, nothing more and nothing less than the possibilities of perceiving the world with the different senses with which one is endowed. Aesthetics should not be thought of as traditionally and mistakenly thought, because it is related to beauty, but in reality, aesthetics refers to the senses.

It is those senses that, from education and the arts, are intended to be developed in terms of particular and collective benefits; although the human being is endowed with this sensory element, he must make it conscious from the reflection of the aesthetic experience (Fontal, 2015). It is in that instant that the arts play a fundamental role, since they, in their creative exercise to produce works of art, or from the contemplation of the works, can help that, from the particularity of such works, the relationships built in

them, are attended with thoroughness, that is, sensitized to the appreciation that ideas, forms and materials provide.

The arts are often practiced to make possible the elaboration of aesthetic forms of experience. Works of art do not guarantee that such experience will emerge, but they increase the likelihood that it will as long as those in their presence are inclined to experience these works with respect to their aesthetic characteristics. (Eisner, 2016, p.27)

Thus, aesthetics plays a preponderant role in the educational development of people, since it guarantees their relationships conditioned by constant reflections on themselves and their relationship with others. It is therefore necessary to educate in the arts, since it not only develops the world of the senses, but also makes possible the constant construction of a world of better relationships in all senses.

Art and Education in Captivity

Regarding the necessary educational development in prisons, the arts should be a fundamental scenario for the development of children born in captivity. Although the aim is not to achieve artistic development in which artists are trained, a scenario should be sought in which aesthetics is the focus of development, since infants are born and grow up in captivity during the first three years of life, with the limitations that the walls provide them (Garrido, et al, 2021).

The world scenario, reduced to a confinement center, seems to place wall limits to children affected by the captivity of their mothers, but it is in these moments that programs such as DIAR, play a very important role in allowing children to approach the world of education that can allow them to make invisible the limits in which they find themselves. The arts can more than complement the educational possibilities that facilitate the programs intended for this purpose, they are more than a complement in the spaces of confinement; they help them to extend and understand the place in which they are from the creative possibilities, they help them to understand and, in some way, to manage the space in which they are, making it their educational space, in this way, “art offers us the conditions for us to wake up to the world around us” (Eisner, 2016, p.27)

In these cases, art transcends as an expression of freedom. Although creativity is determined as an innate human faculty that allows the human being to create, it must also be formed as a space in which one can be free (Pascual, 2024). Creativity allows the expression in art of the real and the unreal; we are not speaking here of the reality of the work of art, resulting from the poetic process of creation, but of the lived realities that are manifested in the work of art in multiple ways.

The minors in captivity can find in the different artistic manifestations, the possibility of being free, of exploring their context beyond the limits of the mural limits that their space presents them. In addition, the contributions that art brings to the development of the aesthetic dimension are the same as if they were in educational settings, only with different contexts (Pratiwi, et al, 2023).

The arts help human beings to recognize themselves, to understand their bodies, their physical, social and political places. The arts contribute in the educational construction, as they include the contemplation and observation of the existing relationships in the work that is created, or in the created work; this strengthens the reflective capacity and the consolidation of consciousness, a consciousness that awakens the ability to relate to the world and of course, to give meaning to these relationships, is to learn to see or listen, which is not an easy task at all.

Seeing is an achievement, not a simple task. It is the result of understanding a part of the world. Learning to see the qualities that constitute a visual field requires a mode of attention that is rarely employed in <<ordinary>> life. (Eisner, 2016, p. 30)

Learning to attend to the relationships of the work of art, prompt so that analogical reflection on the everydayness of relationships in the world is also constructed. Learning to express oneself through the arts

helps not only to transform the individual sensitive world, it also helps to meet the creative processes, the expressive processes, the processes of understanding the materials of the context to use them in the way of expressing oneself (Solórzano, 2022).

In all cases, minors, in captivity or not, will always obey their nature and human needs of constant learning, of communicating what they have learned about the world from their aesthetic experience, of showing it in its different expressive possibilities. This is why the arts must play an important role in all educational spaces, especially in those where the possibilities of freedom are scarce. Art is freedom and it is manifested in the possibilities of catharsis that every human being has, it is materialized in the work that can be appreciated and that shows all the aesthetic experiences that up to that moment that human being has lived.

Conclusión

Through this study, it was possible to highlight the role of education as a fundamental right that must be guaranteed even in restrictive environments, where the integration of art in educational programs not only promotes academic learning, but also favors the development of social and emotional skills essential for the social reintegration of young people.

In this particular context, it became evident that, despite the physical restriction that captivity implies, it is possible to cultivate a sense of freedom through artistic expression, since art allows minors to explore their identity, emotions and experiences, providing them with a way to free themselves psychologically from the limitations imposed by their environment, a fundamental element for their personal and social development.

Similarly, the importance of art as a tool for educational emancipation was emphasized, facilitating self-knowledge and reflection on their circumstances, which contributes to improving self-esteem and building healthier interpersonal relationships, since the inclusion of art in early childhood prison education acts as a catalyst for personal and social change, helping young people to channel their emotions in a constructive manner (Pascual, 2024).

Finally, it is emphasized that it is essential that educational policies in prison contexts recognize the value of art as an integral part of the training space that children are obliged to fulfill, since investing in artistic programs can significantly improve the emotional and social well-being of minors, thus contributing to their resocialization process. In summary, the article shows that both education and art are essential elements to promote the freedom and integral development of minors in captivity, offering valuable opportunities for self-expression and social reintegration.

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