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*Artículos científicos*

## **La orquesta participativa: estrategia socioeducativa aplicada a los internos de la cárcel de Albolote/España**

***The participatory orchestra: a socio-educational strategy applied to the inmates of the prison of Albolote/Spain***

***A orquestra participativa: estratégia socioeducativa aplicada aos internos do presídio de Albolote/Espanha***

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### **Resumen**

Los tratos inhumanos propinados a los reclusos condujeron a las Naciones Unidas a establecer un marco legal para la protección de sus derechos humanos. Este convenio enfatiza que el periodo de privación de libertad debe ser aprovechado por los internos (término que incluye a los dos géneros) en los centros penitenciarios como espacios demandantes de intervenciones dirigidas al desarrollo de su población. En tal sentido, la orquesta participativa fue propuesta como una estrategia socioeducativa a través de la ejecución colectiva de la música, apoyada metodológicamente en la práctica orquestal. En concreto, la investigación tuvo como objetivo analizar la intervención de la orquesta participativa como estrategia socioeducativa en la cárcel de Albolote (España) durante los meses de septiembre y noviembre de 2022. El estudio fue de campo, cuantitativo y descriptivo. Se elaboró un cuestionario *ad hoc* en función del objetivo. La población se seleccionó al azar de un universo voluntario y de forma intencional, y se tomaron en cuenta personas con conocimientos musicales y sin ellos. Participaron de manera directa 18 internos y de manera indirecta 200, cuyas edades oscilaron entre los 18 y 55 años. Los datos analizados mostraron incidencia del 88 % en su estado de ánimo, el 78 % reportó mayor comunicación con sus compañeros, el 67 % experimentó un aumento de confianza y el 67 % se manifestó en torno a los logros alcanzados. En conclusión, el uso de



diferentes instrumentos musicales confiere a los internos un rol que permite el reconocimiento individual y colectivo, lo que favorece la convivencia. Para oír la creación visitar el siguiente enlace, <https://youtu.be/0P5YRzUEwGs?si=TbZFMce7dqhoHKef>

**Palabras clave:** música, orquesta, creación artística, público, espacio para socializar, intervención social.

### Abstract

The inhumane treatment of prisoners led the United Nations to establish a legal framework for the protection of their human rights. This convention emphasises that the period of deprivation of liberty should be used by inmates (a term that includes both genders) in penitentiary centres as spaces demanding interventions aimed at the development of their population. In this sense, the participatory orchestra was proposed as a socio-educational strategy through the collective performance of music, methodologically supported by orchestral practice. Specifically, the research aimed to analyse the intervention of the participatory orchestra as a socio-educational strategy in the prison of Albolote (Spain) during the months of September and November 2022. The study was field-based, quantitative and descriptive. An ad hoc questionnaire was developed according to the objective. The population was selected randomly from a voluntary and intentional universe, and people with and without musical knowledge were taken into account. Eighteen inmates participated directly and 200 indirectly, ranging in age from 18 to 55 years. The data analysed showed an 88% impact on their mood, 78% reported increased communication with their peers, 67% experienced an increase in confidence and 67% were positive about their achievements. In conclusion, the use of different musical instruments gives inmates a role that allows individual and collective recognition, which favours coexistence. To listen to the creation, visit the following link, <https://youtu.be/0P5YRzUEwGs?si=TbZFMce7dqhoHKef>

**Keywords:** music, orchestra, artistic creation, public, space for socialising, social intervention.

## Resumo

O tratamento desumano dos prisioneiros levou as Nações Unidas a estabelecer um quadro jurídico para a protecção dos seus direitos humanos. Este acordo enfatiza que o período de privação de liberdade deve ser utilizado pelos reclusos (termo que inclui ambos os géneros) nos centros penitenciários como espaços que exigem intervenções que visem o desenvolvimento da sua população. Nesse sentido, a orquestra participativa foi proposta como estratégia socioeducativa por meio da execução coletiva de música, apoiada metodologicamente na prática orquestral. Especificamente, a pesquisa teve como objetivo analisar a intervenção da orquestra participativa como estratégia socioeducativa na prisão de Albolote (Espanha) durante os meses de setembro e novembro de 2022. O estudo foi de campo, quantitativo e descritivo. Um questionário ad hoc foi desenvolvido com base no objetivo. A população foi selecionada aleatoriamente a partir de um universo voluntário e intencional, e foram consideradas pessoas com e sem conhecimento musical. Participaram diretamente 18 presidiários e 200 indiretamente, cujas idades variaram entre 18 e 55 anos. Os dados analisados mostraram um impacto de 88% no seu humor, 78% relataram maior comunicação com os colegas, 67% experimentaram um aumento na confiança e 67% falaram sobre as conquistas alcançadas. Conclui-se que a utilização de diferentes instrumentos musicais confere aos presidiários um papel que permite o reconhecimento individual e coletivo, o que favorece a convivência. Para ouvir a criação acesse o seguinte link <https://youtu.be/0P5YRzUEwGs?si=TbZFMce7dqhoHKef>

**Palavras-chave:** música, orquestra, criação artística, público, espaço de convívio, intervenção social.

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## Introduction

The United Nations approved regulations in Geneva in 1955 that seek legislative unification in penitentiary matters, for which they focused on respect for human rights and the effective use of the period of confinement. These norms promote cultural and educational activities aimed at developing the personality of the prison population and facilitating their social reintegration in the best conditions. In other words, most laws related to the penal system and its treatment seek, as their central objective, rehabilitation, and re-education.

In accordance with this, item 58 on crime prevention and treatment of offenders of the United Nations refers to prison sentences as a period of confinement intended for inmates to carry out social actions in accordance with the legal framework to which they



were subjects at the time of their reintegration into society. In addition, it is established that, along with the sentence, tools must be provided that connect the inmate with the legal system to instil a sense of responsibility. In this sense, it is important to highlight the commitment of the signatory countries to implement reintegration programs as a social responsibility towards their members in vulnerable situations, including the prison population (Del Olmo, 1999).

Following the perspective of Añaños-Bedriñana *et al.* (2013), penitentiary institutions should not be seen simply as physical and administrative entities with their own organization, but as complex systems of socialization and training that have a great social impact, especially on inmates. They expect to have access to educational opportunities and have the right to participate with the aim of developing various skills that allow them to grow personally and facilitate their social reintegration.

The purpose of social intervention is to provide effective responses that promote change in order to improve the quality of life of people and groups, and recognize their mutual interdependence (Añaños -Bedriñana, 2010). Reaching unconventional environments where the pedagogical structure adapts to the needs of the participants and where music serves as a socio-educational strategy becomes a possibility where art not only exists by itself, but also serves as a motivating element that contributes to the integral development of each individual.

It is at this point where its educational impact is manifested, by creating a dynamic and resonant space between the world and the individual, transforming them, and generating a reciprocal emotion (Rosa, 2018). As Scarfó (2002) points out, “in prisons, education is the instrument that can act as a refuge from the human condition for those people who have committed crimes” (p. 292), since it provides knowledge and tools that can be applied in the daily life once the sentence has been served, thus guaranteeing the inclusion of people who have been deprived of liberty.

For Lassus (2022), “the participatory orchestra (OP) gives rise to a new concept of responsibility, which is not related to the ideas of punishment or guilt, since self-motivation and commitment are the forces that drive them” (p. 77). Indeed, The OP is a structure that encourages collective musical interpretation, regardless of musical genre or training, and aims to create orchestras accessible to all, promoting the creation of a social musicality that contributes to (re)creating links between people (Lassus, 2020).

Orchestral practice, supported methodologically, supports its action by promoting socialization spaces that connect people and encourage their integral development. It is essential to value new pedagogical approaches to social education in prison contexts. For this reason, Abreu (2009) maintains that an orchestra gives performers different and

fundamental roles in a community, which allows the discovery of new forms of interaction that reflect the creative force of the collective and promote harmonious human relationships. Therefore, when playing music in a group, learning is experienced by listening to others, which involves learning both to listen and to be listened to. This dynamic creates a sense of belonging in the group and establishes meaningful bonds with others. In the words of Martín *et al.* (2013):

The important thing is to know the meaning of educational processes in prisons and ensure that they are not used to maintain social control, so that the time of deprivation of liberty becomes a useful time for people subjected to such deprivation and that prisons become areas of citizenship (p. 19).

In this sense, education within prisons constitutes a right for inmates and an obligation for nations, which is why it is contemplated in the majority of universal norms and legal entities in order to reduce the risk factors that led to the commission of the punishable act, as well as favouring the social and labour (re)integration of inmates (Castillo and Ruiz, 2007).

This task is not easy, since when the custodial sentence is imposed, the institutions carry with them a paradoxical task aimed at offering opportunities for inmates, who must undertake an alternative future, different from the past and present experienced in a situation of confinement. This duality, according to Gil (2010), “oblige pedagogical knowledge to better qualify the educational possibilities of subjects and penitentiary institutions” (p. 49).

In effect, sociocultural activities establish a link between the prison and its institutional environment, since it improves the interpersonal relationships of the inmates, presumes preparation in social skills and provokes cultural development of the inmates (Arnaz, 1998). In this sense, questions arise that can pave the way to evaluate new socio-educational mechanisms for people with custodial sentences; For example, what strategies can be developed to carry out socio-educational activities with the inmates of the Albolote penitentiary center (Spain)? What training activities do Albolote inmates participate in during their confinement? What requirements must inmates meet to participate in the OP? What intervening factors influence the participation of inmates during the concert cycles held at the end of the socio-educational intervention through music? The answers to these and other questions are elucidated during the development of this research.

## Legal foundations

The Spanish Constitution (EC) contemplates a democratic social state of law, where custodial sentences are oriented towards the re-education and social reintegration of those convicted, as established in article 25.2. These essential objectives are accompanied by the emphasis on respect for the human rights of prisoners who are serving their sentences (Fernández, 2014a).

This regulation represented an innovative change, since it was the first time that penitentiary policies were included within the Constitution of Spain, which distinguished it from others on the same continent (Delgado, 2004). In fact, the aforementioned article of the Spanish Constitution prohibits forced labour and indicates that anyone sentenced to prison will enjoy the fundamental rights of that chapter, except those expressly limited by the content of the conviction, the meaning of the sentence and the penitentiary law, which constitutes a guarantee for inmates in prison (Fernández, 2014b).

Likewise, and according to the constitutional order of the General Organic Penitentiary Law (LOGP), in its article 1, the lines of action of penitentiary institutions are defined, which makes it the norm to guarantee resocialization and supports the (re) social insertion (Nistal, 2009). It requires the existence and organization of treatment programs aimed at the training and education of its population to help reduce the stigmatizing and dissocializing effects of any custodial sentence (López, 2012).

## Scene characterization

The Albolote Penitentiary Center is located in the province of Granada. It is the third with the largest number of inmates in Spain, since its number fluctuates between 1,255 inmates, of which 95 are women. It is below other centers such as Antoni Asunción Hernández in Valencia (with 2002) and Brians 2 in Catalonia (1566).

The center is made up of 17 residential modules, four respect modules (one of them for women), two semi-respect modules, four ordinary modules (one of them for women), two therapeutic modules, two modules for preventive inmates. Likewise, nursing is provided for the elderly or those inmates who have un stabilized physical or psychological pathologies. Finally, there is the income module.

The hierarchical and functional structure of this center is made up of a director and five deputy directors: deputy director of Treatment, deputy director of Regime, deputy director of Security, Medical deputy director and the administrator.

## Narrative of the intervention

During the second visit, the penitentiary center celebrated 25 years of construction. To get around you have to travel about 25 km by car, as it is far from the town. On the first visit, the welcome was very friendly from the coordinator of the sociocultural space and the deputy director of treatment, who, like the director of the center, after listening to the proposal for the musical integration workshop, were very interested.

After the presentation, some questions were asked in order to know the needs to execute this activity. The access protocols and movement through its corridors were fluid. Along the way, you pass through more than six control doors before entering the modules. Its officials were always visible to say good morning and seek the order to enter each space.

Upon reaching the socio-educational space, the structure shows a huge building with a multi-purpose field, coordinating offices for the activities that take place there, a library, classrooms for school education, a painting workshop with its participants and paintings for decoration of the entire building. In addition, it has a swimming pool and gym, until reaching the space assigned for the intervention. The center's theater or auditorium is a very well-conditioned space physically and technically. In that same place, they have a small recording room that allows inmates to listen to songs and their own productions.

This space is managed by two interns who have learned to arrange everything related to a show production: they take care of all the details and are meticulous. They handle the sound, the set design and even the audio-visual editing. It is evident that the sociocultural area has an active cultural life. That same day the workshop participants introduced themselves. Most of them were lovers of flamenco music, with a lot of potential, among whom stands out an extraordinary professional flamenco guitarist. Upon listening to them, the pedagogical proposal of the workshop was modified and adapted to a configuration in which potential was taken into account.

On Friday, inspired by the story of La Llorona from Mexican folklore, the Venezuelan writer Javier Guédez was contacted to express the idea of writing a new version of this story, where dance, music and acting would be combined. The story would be inspired by three love themes, which would develop within them, and which would be narrated by its protagonists: Joaquín and Cleo, while the dancer in retrospect alluded to the main character, dancing during the songs that spin the story.

The adaptation of the text was completed in two days. The work also involved a cameraman who recorded all the rehearsals, a stage director, stage crew, sound, and



audio-visual editing with sound effects as part of the set design. Therefore, the working group was expanded and with it the collective commitment to do well what corresponded to each one.

Two presentations were held for the prison population, attended by about 200 inmates. One of them included personalities from the University of Granada, civil associations that cooperate with the prison community and the center authorities, such as the director, the deputy directors, and the coordinator of the sociocultural area, who chaired the presentations.

On the day of farewell, there was no shortage of gestures of appreciation and gratitude from all those involved: the perceived feeling was a collective achievement. Inmates, officials and external personnel, such as the Association of Volunteers for the Deprived of Liberty of Andalusia (Avopri), joined to give a space of resonance and abstraction to that small theatre.

## Method

The proposed research was based on a field and descriptive level design. For Yuni and Urbano (2005), the term *field* refers to the social reality that is desired to be studied and that is analyzed through the presence of the researcher in the different contexts or scenarios in which said social reality is manifested and where his presence is essential to obtain accurate and relevant data. For this, qualitative and quantitative methods were used in a complementary manner, and mixed questionnaires and semi-structured interviews, designed *ad hoc*, were applied to record the information.

Hurtado (2000) refers to the questionnaire as “an instrument that groups together a series of questions related to a particular event or topic, about which the researcher wishes to obtain information” (p. 487). The information collected was processed through a descriptive statistical analysis, which was complemented with a double meaning of content. The population under study was selected at random from a voluntary universe, which combined inmates with musical knowledge and those who did not have it.

In total, 18 inmates of both genders participated directly in the assembly, who were observed and interviewed about their experience within the orchestra. In addition, indirectly, as an audience, some 200 inmates participated, to whom 20 interviews were conducted regarding the show and their opinions about the participants. The ages of the two groups ranged between 18 and 55 years. It should be noted that the activity was implemented between the months of September and November 2022. This intervention was developed through socio-educational theory and praxis, aimed at the participation of inmates of the aforementioned prison in order to promote knowledge of their



environment, reflection and the critical process to transform their own reality (Caride, 2010).

## Results

Below are tables detailing the results of the study in terms of age, motivation, social skill development, and impact on peers. This last aspect is significant since the appreciation of the concerts had a notable motivating effect. These tables represent two dimensions of the information obtained, considering both the inmates who participated in the show (the actors in the concerts) and those who were spectators and benefited from witnessing the performances inside the prison.

**Table 1.** Age of women and men surveyed.

	Ranks	Women	%	Men	%
Age	18-23	3	38 %	3	30 %
	24-29	2	24 %	2	20 %
	30-35	0	0 %	2	20 %
	36-41	3	38 %	1	10 %
	42- +	0	0 %	2	20 %
	Total	8	100 %	10	100 %

Source: self-made

Understanding the reality of a country's prison population requires in-depth studies that reveal the situations they face. In these delicate environments, each indicator plays an essential role that is intertwined in the design of treatments and socio-educational interventions. This is essential for developing attractive plans aimed at a dynamic and constantly changing population that needs constant motivation. Regarding the prison population in Spanish prisons, Galán (2015) expresses:

The penitentiary statistics detailed by the General Secretariat of Penitentiary Institutions, in a population analysis carried out in the month of November 2014, including both sexes and convicted and preventive subjects, show that there are 705 inmates aged between 18 and 20 years. On the other hand, increasing the age range, the values are higher. 6,024 inmates are between 21 and 25 years old, while from 26 to 30 years old, the inmate population amounts to 9,932 inmates. If we analyse these data in comparison with other age groups, we would appreciate that after the elderly (2,272), they represent the second largest minority group present

in prison, with a total of 16,661 inmates aged between 18 and 30 (from 31 to 40 years 21,910 internal and from 41 to 60 years old 23,346) (p. 98).

**Table 2.** Motivation to work in the PO.

Indicators	Interviews		Frequency	%
Time occupation	18	100%	13	72
I like music	18	100%	13	72
I sign up for everything	18	100%	6	33
See other people	18	100%	13	72
Get a partner	18	100%	3	17
Others appreciate my talent			1	6
Share my experience in music	18	100%	4	22

Source: self-made

The results show that 72% of the respondents mentioned that their motivation to participate in the participatory orchestra (OP) lies in the occupation of their time. Likewise, 72% expressed their affinity for music as their main reason, and another 72% indicated that they valued the opportunity to interact with other people while participating in the OP. The arts offer a space for interaction and occupation of time, a perspective that is particularly relevant in the case of institutionalized people (Ezell and Levy, 2003, cited by Sarkis, 2014). In this regard, it is worth noting: “The inmates maintain their willingness to interact in cultural activities, music is one of them, through the orchestra they manage to integrate socially and distance themselves from prison dynamics”. (official 1)

collective expression, since they are dynamics aimed at breaking the penitentiary routine, which alleviates tensions among the population and strengthens individual and group self-esteem. “Inmates can express their feelings, on some occasions they show rarely seen attitudes, their capacity for interaction becomes more permeable” (official 3).

Article 112.3 of the Penitentiary Regulations states as an essential characteristic of the treatment the voluntariness of the inmate to guarantee the effectiveness of their re-educational process. As it does not have a coercive and obligatory nature, the inmate can refuse to participate in the activities without incurring punishment (Gallego Díaz, 2013).

García-Pablos (1999) consider that these interventions seek the resocialization of the prisoner and prevent his recidivism. In this way, the advantages of living by establishing bonds of empathy and tolerance are highlighted, actions that when repeated can become internalized.

**Table 3.** Influence of the OP.

Indicators	Interviews	Nothing	%	Bit	%	A lot	%	Quite	%
Communication with colleagues	18   100%	0	0	3	16	1	6	14	78
Enjoy artistic activities	18   100%	1	6	1	6	7	38	9	50
Improvement in mood	18   100%	1	6	0	0	1	6	16	88
Trust in relation to the group	18   100%	0	0	0	0	6	33	12	67
Goal achievement	18   100%	0	0	0	0	6	33	12	67

Source: self-made

88% of participants expressed improvements in their mood, while 78% reported increased communication with their peers. Likewise, 67% highlighted an increase in trust in the group, as did another 67% who indicated that it contributed to the achievement of objectives. Additionally, 50% said they enjoyed artistic activities. These results reflect an intervention with significant development potential, since it gives prominence to the participants, who assume various responsibilities with a collective vision.

From these results, and following Lévi-Strauss (2005), it can be stated that music stands as a collective expression that shapes mental structures shared by both those who listen to it and those who perform it. Music is, without a doubt, a universal form of expression relevant at any stage of a person's life, which makes it one of the most transcendental elements of the culture of any society.

Music awakens internal and cognitive impulses in a relatively simple way and, in turn, musical coexistence fosters a creative attitude in a playful environment that helps relieve the tension to which inmates are exposed (Cohen, 2012). An example of this in the present investigation was “the mood of several inmates [that] improved during their participation in the OP, they have been seen to be more animated, they try to maintain constant communication in relation to the activity they carry out and their relationships.” interpersonal are positive” (teacher 1).

**Table 4.** Dimension of personal appreciation.

Indicators	Interviews	Nothing	%	Bit	%	A lot	%	Quite	%
I have potentialities that I have never experienced	18   100%	0	0	0	0	10	56	8	44
I maintain a positive attitude	18   100%	0	0	0	0	8	44	10	56
I am supportive	18   100%	0	0	0	0	13	72	5	28
I feel the recognition of others	18   100%	0	0	0	0	4	22	14	78
I can share activities with my colleagues	18   100%	0	0	0	0	9	50	9	50

Source: self-made

The dimension of personal appreciation shows that 78% claim to feel the recognition of others, 56% maintain a positive attitude, 50% express that they can share activities with their colleagues, 44% indicate that they experience having unknown potentialities and 28% % reveals to be supportive.

OP, as intervention devices, is situated in an art context at the service of a group where the objective can be multidimensional, according to the needs of each participant and/or group. For this reason, the OP's work covers different audiences without any type of discrimination, since it acts in the spaces where it is invited and adapts to its participants. "The inmates, during their participation in the orchestra, show joy, willingness to rehearse, continue perfecting their participation individually and collectively for their presentation, where each of them performs before their peers, which represents a commitment for them" (official 2).

Based on the participants' testimonies, it is important to highlight the following reflection: there are unexplored resources that emerge thanks to the support provided by this pleasant environment where they are naturally included, which has contributed to them regaining confidence in themselves and in their abilities. the rest. Therefore, it is quite common to observe how, after just one or two days of practice, participants experience a transformation and offer their best in the service of collective interpretation. On average, five to seven orchestral pieces are performed during these concerts, and sometimes even more (Lassus, 2022).

**Table 5.** Motivation of the public to attend concerts.

Indicators	Interviews	%	Frequency	%
See my colleagues on stage	20	100	17	85
Leave the module to see other people	20	100	13	65
I like cultural activities	20	100	14	70

Source: self-made

Regarding the motivation of the public or indirect participants to attend the concerts, 85% expressed their desire to see their peers on stage. 70% like cultural activities, while 65% attended with the interest of leaving the module and interacting with other people. “Attendance at the concert was massive, the enthusiasm for watching the colleagues was felt in the applause and their faces showed the local joy of the show, brave for all the musicians and singers” (official 4). In this regard, Caride and Gradaille (2013) review:

Prisons are hostile settings for education, as is any place intended to lock up and secure people who are subject to some type of punishment. But it is even more hostile when, by imposing their confinement, these institutions are made participants in a paradoxical mission: enabling new opportunities for those who have to seek an alternative future, different from what is being their present in a situation of confinement (p. 37).

Belonging to a musical work group in the context of prison makes that community approach new dynamics aimed at strengthening self-confidence (Pastor and Rodríguez, 2013).

**Table 6.** Public emotions.

Indicators	Interviews		%	Frequency	%
Desire to participate	20	100%	100	12	60
Enthusiasm	20	100%	100	16	80
Joy for the presentation of my colleagues	20	100%	100	17	85

Source: self-made

Regarding the emotions of the public, it is observed that 85% experienced joy when witnessing the performance of their colleagues at the concert, 80% felt excited and 60% expressed their desire to participate in upcoming OP activities.

These results have significant value for the prison population, since they underline the importance of socio-educational interventions, which not only impact the direct participants, but also positively influence their environment. The evaluations issued by

their colleagues when listening to the concerts performed demonstrate a beneficial effect on the prison community. In this sense, the following appreciation is worth highlighting:

One of the important aspects of socio-educational practices through OP consists of the transformation of the participants from the first to the last day, seeing other colleagues take on challenges together gives them a very positive team dimension (teacher 1).

For all of the above, Martínez and Pacheco (2006) refer to social education as a reflective process aimed at achieving changes and improvements in people's living conditions. Consequently, the authors emphasize the promotion of human rights and seek to transform the traditional notion of institutionalization, focusing on the empowerment of the individual.

This educational option for the promotion of critical attitudes strengthens personal decision-making processes, promotes participation in the socio-educational and institutional sphere, and encourages perceiving reality as a space susceptible to change and improvement, qualities that are especially relevant in an environment that It currently hosts various forms of substitute violence, which are socially accepted and compatible with norms that prohibit physical violence (Hulsman, 1993).

## Discussion

The intention of the legislators is governed by the creation of a penitentiary system that facilitates the reintegration of the inmate through socio-educational strategies. In this context, music plays a fundamental role, since it implies the integral development of the individual, covering intellectual, psychological, spiritual and relational aspects. In this sense, the State, in its constitutional framework, establishes in article 25.2 one of the fundamental objectives of the penitentiary institution: to provide education and offer activities aimed at developing personal and social skills that are fundamental both inside and outside the institution.

Now, the results of this research coincide with the findings of Azar and López (2019), who point out the challenges experienced in extremely vulnerable environments, such as Venezuelan prisons, where violence, leisure, crime and bad habits are predominant. In such circumstances, there is a lack of resources, strategies and effective solutions to address these problems and improve the quality of life of prisoners. These authors state:

Music is not only an activity that they must carry out within the prison, but “a form of freedom” where they can entertain themselves, learn, coexist,

work as a team, and develop a series of skills, learning and relationships with their companions that would help them to generate and assimilate new basic personal values that they probably did not have (p.112).

In an environment where there is deprivation of liberty, various activities and projects are carried out that implicitly involve pedagogical processes prepared to improve the quality of life of inmates and promote the resurgence of active subjects in a relationship between the parties and the environment that surrounds them.

Socio-educational activities, and especially music, aim to break the patterns of marginalization, exclusion and vulnerability through activities that enhance their skills, thoughts and intramural relationships to foster social attitudes after conviction.

The results of the research indicate that the Albolote inmates experienced a change in their attitudes and generated positive feelings among those who witnessed the concert. Furthermore, a latent desire for inclusion in these activities is evident. Díez (2014) points out about the work and training activities that These “make it possible to reproduce social patterns of behaviour and interaction typical of social life in freedom, as simulations that anticipate future scenarios of reintegration into freedom” (p. 33).

In other words, the socio-educational activities carried out at the Albolote Penitentiary Center through the participatory orchestra (OP) demonstrate that the use of time in recreational activities not only allows entertainment, but also promotes learning. These activities act as behavioural stabilizers when managed properly, contributing to the development of habits and the acquisition of social skills, such as communication, solidarity, recognition and trust, among others. In addition, these activities encourage increased self-esteem, motivation and mutual support.

## Conclusion

This research, focused on analysing the intervention of the participatory orchestra as a socio-educational strategy in the Albolote prison (Spain), revealed the enthusiasm of the inmates to participate in this training activity. What is notable is that this participation was not forced, and no prior musical knowledge was required. Thanks to the applied methodology, participants were gradually guided towards knowledge and enjoyment of collective musical practice. In fact, the more experienced ones helped the beginners, which fostered group cohesion and increased motivation and self-confidence as they assumed responsibilities.

This intervention, therefore, underlined the importance of the responsibility assumed from within the participants, considering it a commitment to themselves and to

the common achievement that satisfied the public that applauded them in recognition of their achievements.

On the other hand, the dimension of concerts offers a series of indicators that deserve detailed analysis due to the richness of social interactions that are manifested in that context. Feeling recognized and, at the same time, recognizing the talent of others are aspects that arise from this intervention, since it not only benefits the performers of the participatory orchestra, but also their environment, since it influences them in a reciprocal way by valuing the work done and serve as inspiration for their colleagues.

From this perspective, it is essential to consider art as a socio-educational tool that, within the framework of human rights, takes into account the subjective and material differences present in each case. In addition, it delves into the motivations of prisoners to achieve their active participation in the construction of knowledge that leads to a release with the least possible stigma.

Undoubtedly, any effort aimed at improving the educational and training capabilities of prisoners in general has a significant impact that is reflected in sustainable social reintegration upon release. This benefits not only the inmates, but also the community around them.

### **Future lines of research**

In future research related to socio-educational activities, it is recommended to address aspects related to the participatory orchestra (OP) and music as essential components to understand social pedagogy in penitentiary contexts. Furthermore, it would be beneficial to conduct studies in various prison institutions in order to obtain a more complete view of the scenarios and contexts present in these environments.

Likewise, it is crucial to consider including interviews with non-governmental organizations that operate in prisons and managers, with the aim of contrasting opinions from various perspectives. It is also suggested to track the achievements achieved in the institutions that have been the subject of intervention and highlight the indirect indicators obtained in this research, since they are rarely valued, despite the fact that they are what give life to the entire complex ecosystem. penitentiary.



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