

DOI: 10.5281/zenodo.19401405

# ART AS A SYMBOLIC SPACE FOR PEACE: CREATIVE PROCESSES OF ARTISTS IN THAILAND'S SOUTHERN BORDER PROVINCES

Chaiwat Padungpong<sup>1</sup> and Rusnee Susaro<sup>2\*</sup>

*Faculty of Education, Prince of Songkla University, Pattani, Thailand*

*Received: 20/02/2026  
Accepted: 30/03/2026*

*Corresponding Author: Chaiwat Padungpong  
(chaiwat.p@psu.ac.th)*

## ABSTRACT

*This qualitative study aimed to explore the forms and creative processes of art-for-peace practiced by artists in Thailand's southern border provinces. Data were collected through in-depth interviews and focus group discussions with six artists representing three visual art fields: sculpture, Thai art, and local art. Data analysis was guided by conceptual frameworks of social art, cultural art, and art-for-peace. The findings indicate that artists' creative practices are grounded in lived experiences, religious beliefs, and local cultural contexts, with a preference for symbolic communication rather than the direct representation of violence. The creative process unfolds sequentially through the selection, reduction, and reinterpretation of lived experiences, thereby opening spaces for reflection, shared meaning-making, and peaceful coexistence amid cultural diversity. These findings suggest that art-for-peace functions as a culturally embedded, everyday process and contributes to educational practices, youth development, and the design of training programs aimed at fostering peaceful coexistence over the long term.*

---

**KEYWORDS:** Art-for-peace, Artists, symbolic communication, Southern Border Provinces of Thailand.

---

## 1. INTRODUCTION

In Thailand's southern border provinces, a region characterized by protracted conflict and diverse ethnic and religious diversity, many young people grow up amid fear, distrust, and a persistent sense of social division (Betancourt et al., 2017). These conditions not only shape the psychosocial development of youth but also influence broader societal perceptions of the region and constrain its long-term economic and cultural potential (Lederach, 2015). Contemporary peace studies increasingly argue that such conflicts cannot be resolved through security measures or structural governance alone. Rather, they require cultural processes that foster mutual understanding, recognition of difference, and peaceful coexistence in everyday life (Bergh & Sloboda, 2018). This perspective reflects a conceptual shift in peacebuilding from institutional and structural levels toward the cultural and everyday dimensions of social life (Mac Ginty, 2014).

Within contexts of insecurity and psychosocial vulnerability, a growing body of research highlights the role of participatory learning approaches in strengthening emotional resilience and reducing young people's sense of social alienation (Masten & Barnes, 2018). Learning processes that enable direct experience and self-reflection further support the development of self-awareness and inner strength among youth (Kolb, 2015). Within this conceptual framework, art is increasingly understood as a cultural process that can serve as a shared social space for communication. Through visual forms and symbolic expression, sensitive or conflict-related issues can be articulated in non-confrontational ways, thereby reducing emotional tension and fostering shared understanding (Goldbard, 2015). Research in the field of art-for-peace similarly suggests that artistic creation extends beyond the production of aesthetic objects; it constitutes a social process that meaningfully connects lived experience, memory, identity, and cultural values (Cohen-Cruz, 2016). Art thus emerges as a space for negotiation and collective meaning-making within contexts of identity-based conflict (Barrett, 2020).

Previous studies of art in Thailand's southern border provinces have often emphasized art as a project-based activity or a cultural policy tool, rather than examining artists' creative processes as cultural meaning-makers (Belfiore & Bennett, 2016). Such approaches offer limited insight into how artists translate their lived experiences, beliefs, and community practices into artistic languages that reflect violence, coexistence, and everyday

understandings of peace (Berleant, 2017). This limitation aligns with broader critiques in cultural policy studies, which argue that artists are frequently positioned as facilitators of activity rather than recognized as active contributors producing social and cultural meaning (Bishop, 2012).

This study explores the conceptual frameworks and creative processes through which artists in Thailand's southern border provinces engage with art-for-peace. By emphasizing artists as cultural meaning-makers who connect personal experience with social and cultural contexts, the research aims to deepen understanding of art as a symbolic space and a cultural process through which meanings of peace are generated. In doing so, the study contributes to the expansion of knowledge on arts-based peacebuilding and everyday coexistence within multicultural societies, particularly in contexts affected by prolonged conflict.

### 1.1. Research Objective

To investigate the forms and creative processes of art-for-peace through which artists in Thailand's southern border provinces construct and communicate meanings of peace.

## 2. METHODOLOGY

This study employed a qualitative research design to examine the forms and creative processes of arts-based peace practices among artists in Thailand's southern border provinces. The analysis focused on artists' conceptual frameworks, working methods, and how meanings of peace are constructed and communicated through artistic creation.

### 2.1. Participants

The participants were selected using purposive sampling. A total of six artists participated in the study, representing three fields of visual arts: sculpture, Thai art, and local art, with two artists from each field. The artists ranged in age from 28 to 48 years, including five men and one woman. Demographic information is reported in aggregate form to preserve confidentiality and ensure compliance with research ethics. The selection criteria were as follows:

1. The artist is either a native of, or actively involved in artistic practice within, Thailand's southern border provinces, namely Pattani, Yala, Narathiwat, and Songkhla.
2. The artist has at least three years of continuous professional experience and proven expertise in their respective field.
3. The artist has created works that have been

publicly exhibited or shared at the national or international level.

4. The artist's body of work reflects concepts or values aligned with art-for-peace.

All participants voluntarily agreed to participate in the study and provided informed consent prior to the interviews.

## 2.2. Research Instruments

The research instruments were developed by the researchers within the conceptual framework of art-for-peace and an interpretive qualitative research approach. The instruments consisted of the following:

Semi-structured in-depth interviews Open-ended questions were used to explore participants' backgrounds, life experiences, artistic concepts, and creative processes, as well as their perspectives on art-for-peace within the context of Thailand's southern border provinces.

Focus group discussions Focus group discussions were conducted with artists from the three visual art fields to synthesize knowledge derived from their artistic practices and to collectively reflect on the application of art to youth development through practice-based activities. Additional data were obtained through participant observation and the collection of documentary materials related to the artists' creative works.

## 3. DATA COLLECTION

Data were gathered through semi-structured in-depth interviews and focus group discussions with the selected participants. The in-depth interviews were designed to explore the artists' backgrounds, lived experiences, conceptual frameworks, and creative processes. In contrast, the focus group discussions were conducted to synthesize shared perspectives on how ideas of peace are conveyed through artistic works. The data obtained from both methods were used as the basis for subsequent analysis and interpretation.

### 3.1. Data Analysis

All data were analyzed using interpretive content analysis. The data were systematically categorized according to key analytical themes, including conceptual frameworks of artistic creation, artistic working processes, the use of symbols, and the meanings of peace as expressed in the artworks. The analysis focused on identifying both shared patterns and differences across artists from the three visual art fields. This approach enabled the synthesis of an overall understanding of arts-based peace processes

in Thailand's southern border provinces, while situating the findings within relevant theoretical frameworks in art and peace studies.

## 4. RESULTS

The findings from in-depth interviews and focus group discussions with six artists across three visual art fields, sculpture, Thai art, and local art, reveal shared patterns in the conceptual frameworks and creative processes of arts-based peace practices in Thailand's southern border provinces. The results can be synthesized into the following key themes:

### 4.1. Findings From the Analysis of Artists' In-Depth Interviews

Analysis of the in-depth interview data yielded four main themes that reflect the artists' conceptual frameworks, creative processes, and modes of artistic practice in Thailand's southern border provinces. These themes illuminate how artists engage with art as a process of meaning-making and as a symbolic space for articulating peace in a context shaped by protracted conflict.

#### 4.1.1. Lived Experience and Local Context as the Point of Departure for Artistic Creation

Interview data indicate that artists' lived experiences, personal backgrounds, and local contexts constitute the primary points of departure for their creative processes. Rather than initiating their artistic practices from ideological positions or direct responses to conflict, the artists grounded their work in everyday life. Their creative processes emerged from sustained engagement with religious beliefs, family and community relationships, and the natural environments that shape their daily experiences.

Artists across the visual arts field incorporated these contextual elements into processes of selection, adaptation, and transformation, resulting in distinct modes of artistic expression across sculpture, Thai art, and local art. Despite differences in media and form, a common feature emerged: the use of symbols rooted in local culture, folk art, craftsmanship, and natural resources as primary symbolic means of communication. Many of the artworks employed semi-abstract forms, color schemes, and symbolic compositional elements to reduce representational realism and to create interpretive space, allowing meanings to emerge through symbolic engagement rather than through narrative depiction or direct representations of violence.

Interview data further indicate that a number of artists linked their creative practices to relationships

between humans and the natural environment, as well as to forms of interdependence among people of different religions and ethnic backgrounds. Nature was frequently employed as a symbolic representation of a shared space to which all individuals are connected. Through this symbolic framing, art functioned as a space for understanding, interpretation, and negotiation of meanings related to life, place, and coexistence in Thailand's southern border provinces, rather than as a medium oriented solely toward aesthetic production or project-based activities.

#### **4.1.2. Forms and Creative Processes of Artistic Practice**

Analysis of the forms and creative processes of artistic practice indicates that artists across the three visual art fields—sculpture, Thai art, and local art—share common working characteristics. Their creative processes typically begin with lived experiences and immediate local contexts, which are then translated into artistic works that reflect

memory and everyday life, rather than directly depicting incidents of unrest. Based on the data, the creative processes can be categorized into three main groups by the artists' areas of specialization, as outlined below.

#### **4.1.3. Creative Processes in Sculpture**

An examination of sculptural practices shows that artists in this field ground their creative work in lived experiences and immediate surroundings. They select materials such as wood, metal, and mixed media to articulate relationships between humans, nature, and inhabited spaces. In terms of form, the artists use simplified structures and semi-abstract forms to create interpretive openness, reflecting the uncertainty and fluidity of life and social conditions in Thailand's southern border provinces. These characteristics indicate that sculpture functions as a symbolic space through which experiences, attachments, and everyday coexistence are conveyed, rather than as a medium for the direct representation of conflict.



*Figure 1. Examples of sculptural artworks created by participating artists.*

Analysis of the sculptural works further indicates that artists in this field draw on everyday ways of life, belief systems, and local cultural practices as foundations for symbolic creation. Their works emphasize the relationships among nature, family, and the balance of lived experiences. These characteristics reflect the articulation of community identity and shared experiences of coexistence within a multicultural social setting through artistic processes.

#### **4.1.4. Creative Processes in Thai Art**

Interview data shows that artists working in Thai art tend to ground their creative practices in traditional forms, particularly in compositional structures, spatial organization, and symbolic conventions. Concurrently, these artists do not adhere rigidly to conventional narrative traditions. Instead, they reinterpret and adapt traditional forms to connect Thai art with the contemporary social contexts of Thailand's southern border provinces.

This creative process reflects learning derived from place-based experiences and ongoing interaction with local communities, resulting in a flexible application of Thai art forms that aligns with the multicultural social context of the study area.



**Figure 2. Examples of Thai artworks created by participating artists.**

Artworks produced by artists in the field of Thai art demonstrate the use of traditional artistic forms and compositional elements alongside their adaptation to the contemporary context of Thailand's southern border provinces. The arrangement of visual elements and the use of symbolism reflect connections between traditional cultural values and lived experiences within a multicultural society. These characteristics indicate that the artists' creative processes serve as a mechanism for linking past and present through artistic practice within the study area.

#### **4.1.5. Creative Processes in Local Art**

Interview data indicate that artists working in local art typically begin their creative processes by studying craft motifs, folk art, and cultural heritage embedded within the local context. These elements are subsequently adapted into design-oriented or contemporary works that are accessible in everyday life, including graphic works, handcrafted objects, and functional products. A distinctive characteristic of this group is the use of color, patterns, and rhythmic compositional elements as symbolic representations of cultural diversity. Rather than being confined to exhibition spaces, these works are integrated into community activities and social contexts.



**Figure 3. Examples of local artworks created by participating artists.**

The works produced by artists in the field of local art reveal creative processes that begin with the study of craft motifs and cultural heritage embedded within the local context, which are subsequently

adapted into contemporary forms such as graphic works and functional products. The use of color, patterns, and rhythmic compositional elements functions as a symbolic representation of cultural diversity. These characteristics indicate that local art operates as a cultural medium that connects everyday practices with the broader social contexts of the study area.

This approach allows viewers to reflect on and construct meaning through their own personal experiences. The use of locally familiar forms, materials, and symbols reduces the distance between artists and audiences, enabling concrete, accessible communication of peace-related ideas within everyday life. These patterns indicate that the artists' forms and creative processes unfold gradually and are embedded within the cultural contexts of the study area.

#### **4.2. Artists' Perspectives on the Situation of Unrest and Its Influence on Artistic Frameworks**

The findings indicate that artists perceive the situation of unrest primarily through both direct and indirect lived experiences, which significantly shape their artistic frameworks. Rather than representing violence explicitly, the artists employ art as a symbolic space to reflect emotions and everyday social relationships. As a result, their conceptual approaches and creative strategies vary across artistic fields, as outlined below.

Interview data indicate that sculptural artists perceive the situation of unrest primarily through lived experiences and individual senses of security, rather than through direct references to violent events. Their artistic frameworks emphasize symbolic communication concerning faith, familial bonds, and human existence within conditions of uncertainty. These ideas are conveyed through semi-abstract forms and the selection of materials associated with everyday life. Such characteristics suggest that sculpture is employed as a symbolic space for reflecting emotional experiences and coping with social environments, rather than as a medium for directly representing unrest.

A key finding is that artists' of Thai art perspectives on the situation of unrest lead to adjustments in their artistic frameworks, particularly in the use of compositional structures, patterns, and symbolic elements familiar to local audiences, to align with the contemporary social context of the study area. While the structural foundations and technical conventions of Thai art remain intact, the thematic content of the works emphasizes

relationships among people of different religions and ethnic backgrounds through the selective use of symbols and compositional arrangements. These characteristics indicate that Thai art functions as a cultural medium that facilitates shared interpretation, without foregrounding conflict-related issues in a confrontational manner.

The analysis reflects that artists' of local art perceptions of the situation of unrest are closely connected to external representations of Thailand's southern border provinces. As a result, their artistic frameworks emphasize creative processes that present everyday life, cultural practices, and local identities in accessible forms, offering perspectives that differ from generalized or stereotypical portrayals prevalent in broader social contexts. These characteristics indicate that local art functions as a mediating medium through which community identities and experiences are communicated, fostering recognition of cultural diversity without privileging confrontational meanings.

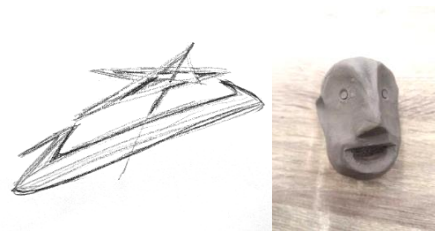
Overall, the analysis indicates that artists' perspectives on the state of unrest significantly shape their artistic frameworks, prioritizing symbolic communication over direct representations of conflict. Although modes of expression vary across artistic fields, a shared characteristic emerges: the use of art as a cultural space for reflecting lived experiences, fostering understanding of difference, and articulating everyday forms of coexistence within Thailand's southern border provinces' multicultural society.

#### **4.2.1. Meanings and Roles of Art-for-peace from Artists' Perspectives**

Analysis of the data indicates that artists in Thailand's southern border provinces conceptualize art-for-peace as a cultural process that connects lived experience, personal histories, and social contexts. This understanding is articulated through the artists' conceptual approaches and creative processes across different artistic fields.

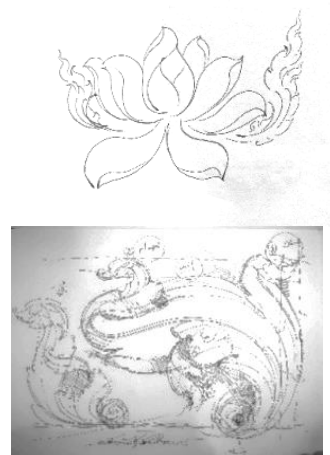
Artists working in sculpture interpret art-for-peace as a symbolic space for reflecting on life experiences and inner values. Their works communicate themes of faith, familial bonds, and human existence within a multicultural social context. The use of semi-abstract forms and everyday materials softens the emotional intensity of the content and fosters interpretive openness, inviting viewers to engage with emotional experiences and personal reflections. These meanings are conveyed through the selective use of symbols that resonate with the social and cultural contexts of the study

area, such as natural elements (e.g., the moon and stars) and affective symbols (e.g., smiles), which are used to express emotions, hope, and perceptions of human coexistence without directly referencing conflict.



**Figure 4. Symbols representing concepts of peace in sculptural artworks.**

Artists working in Thai art understand art-for-peace through the retention of familiar artistic structures, compositional arrangements, patterns, and symbols, while simultaneously adapting thematic content to reflect contemporary experiences within Thailand's southern border provinces. Traditional Thai motifs and symbols are employed to communicate ideas related to social relationships, acceptance of difference, and coexistence among people of diverse religious and ethnic backgrounds. This perspective is expressed through the selective use of symbolic forms such as lotus and kanok leaf motifs, which convey the concepts of forgiveness, humility, and openness toward others within the cultural context of the study area, without foregrounding conflict in a direct or confrontational manner.



**Figure 5. Symbols representing concepts of peace in Thai artworks.**

Artists working in local art conceptualize art-for-peace as a creative process oriented toward presenting everyday ways of life, natural resources, and cultural identities of Thailand's southern border provinces in accessible forms. This conceptual

framework is closely linked to broader social representations of the region, leading artists to employ art as a mediating medium for communicating community experiences and perspectives without directly referencing incidents of unrest. These messages are conveyed through the careful use of symbols associated with shared social beliefs, such as eyes and lotus flowers, which are employed to convey awareness, growth, and human coexistence within a multicultural context drawing on the cultural dimensions of the study area.



**Figure 6.** Symbols representing concepts of peace in local artworks.

Overall, the analysis reveals that, from the artists' perspectives, art-for-peace functions primarily as a cultural process intertwined with everyday life, lived experience, and the social environment of

communities in Thailand's southern border provinces, rather than as a direct response to conflict. While artists across different fields employ diverse methods and practices, a shared pattern emerges in their use of art as a symbolic space for reflecting experiences, fostering understanding of difference, and questioning the meanings of coexistence within a multicultural society in the context of the southern border.

#### **4.3. Synthesis From Focus Group Discussions to Inform the Development of Arts-Based Peace Workshops for Youth**

Data from focus group discussions with artists were synthesized and systematically organized in a table to illustrate the relationships among artists' knowledge, perspectives, and practical approaches, and their application to the design of arts-based peace workshops for youth. This synthesis highlights how insights derived from artists' creative processes can be translated into structured training frameworks for youth development, as presented in Table 1.

**Table 1: Analysis of Observed Youth Learning Behaviors during Arts-Based Creative Processes for Peace Inspiration.**

| Synthesis Dimension                        | Key Themes from Artists' Focus Group Discussions                                                                                                                                                                | Observed Learning Characteristics                                                                                        | Stages of the Learning Process                                                                                                                                                                                                             | Guidelines for Workshop Design                                                                                                                                                                                     |
|--------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Knowledge Base and Lived Experience</b> | Artists based their creative practices on everyday life, religious beliefs, family relationships, and locally available resources, emphasizing lived experience as the primary foundation of artistic creation. | Learning that is closely connected to learners' real-life contexts and lived experiences                                 | <ol style="list-style-type: none"> <li>1. Perceiving life experiences</li> <li>2. Interpreting meaning</li> <li>3. Expressing meaning through artistic creation</li> </ol>                                                                 | Workshop design should begin by creating spaces for youth to reflect on their own life experiences, before linking these reflections to structured processes of artistic creation.                                 |
| <b>Perspectives on Peace</b>               | Peace is understood as coexistence, mutual understanding, and respect for differences, with an emphasis on social relationships embedded in everyday life.                                                      | Learning that fosters the development of values, critical awareness, and social consciousness among learners.            | <ol style="list-style-type: none"> <li>1. Questioning the meaning of peace</li> <li>2. Reflecting on personal experiences</li> <li>3. Connecting individual insights to surrounding social contexts</li> </ol>                             | Workshop activities should be designed around open-ended questions and dialogic processes, avoiding prescriptive or fixed answers to allow diverse interpretations of "peace" to emerge                            |
| <b>Artistic Creative Process</b>           | Artists emphasize the importance of field-based engagement, observation, and analysis as foundations for experimentation and the creation of artistic works.                                                    | Learning that emphasizes inquiry, exploration, critical analysis, and iterative experimentation as a sequential process. | <ol style="list-style-type: none"> <li>1. Gathering information through field engagement</li> <li>2. Analyzing and exchanging ideas</li> <li>3. Experimenting with artistic creation</li> <li>4. Refining and revising the work</li> </ol> | The workshop format should be designed to provide learners with opportunities to experiment, problem-solve, and learn through the full cycle of artistic creation, including reflection on mistakes and revisions. |

|                                                          |                                                                                                              |                                                                                   |                                                                                                                                                                                                   |                                                                                                                                                                                           |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Communication and Dissemination of Artistic Works</b> | Art functions as a space for the exchange of ideas and the negotiation of meanings related to social issues. | Learning that emphasizes presentation, dialogue, and open engagement with others. | <ol style="list-style-type: none"> <li>1. Presenting artistic works</li> <li>2. Receiving feedback and perspectives</li> <li>3. Reflecting on and co-constructing shared understanding</li> </ol> | Workshop design should integrate exhibition activities as an essential component of the learning process, positioning public sharing as part of collective reflection and meaning-making. |
|----------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

As shown in Table 1, the synthesis of findings from focus group discussions with artists across the three fields indicates that the design of arts-based peace workshops for youth is grounded in lived experience and value-based understanding, along with learning processes that develop gradually rather than focusing solely on the transmission of technical skills. Table 1 illustrates how artists' experiential knowledge can be systematically translated into structured learning stages for youth peace workshops. The table highlights a structured relationship between key themes emerging from the focus group discussions, observed learning characteristics, and corresponding approaches to workshop design, demonstrating a systematic alignment between artists' perspectives and educational applications

## 5. DISCUSSION

The findings of this study show that the forms and creative processes of arts-based peace practices developed by artists in Thailand's southern border provinces can be understood within contemporary peace frameworks that emphasize peacebuilding at the level of everyday life, rather than through direct engagement with structural or institutional dimensions of conflict (Lederach, 2015). This perspective aligns with the concept of everyday peace, which highlights the role of daily practices, social relationships, and shared meanings through which people negotiate coexistence in lived contexts (Mac Ginty, 2014).

First, the findings reveal that the forms and creative processes of arts-based peace practices developed by artists in Thailand's southern border provinces do not prioritize the direct representation of violence or conflict. Instead, they are founded in lived experiences, memory, religious belief, and community life, and function as modes of symbolic communication. In this regard, Goldbard's (2015) framework helps explain how community-based art enables reflection and collective meaning-making through the audience's emotional experiences. At the processual level, the selection, reduction, and reinterpretation of lived experiences operate not merely as artistic techniques but as mechanisms for constructing symbolic spaces. Through these spaces,

values can be communicated in non-confrontational ways (Berleant, 2017). Within such spaces, the artist's role goes beyond expressing ideas or positions toward that of a social and cultural meaning-maker. This interpretation aligns with Mitchell and D'Amore's (2022) argument that art in conflict-affected contexts can function as a mediating space for communication and coexistence. Moreover, retaining familiar symbols alongside their reinterpretation in contemporary contexts helps reduce identity-related vulnerability while sustaining shared meanings within multicultural societies (Barrett, 2020).

Second, the findings suggest that applying artists' forms and creative processes of art-for-peace to youth contexts in Thailand's southern border provinces has strong potential for extension into learning design and practice-based workshops. Kolb (2015) emphasizes that experiential learning grounded in active engagement and reflective processes supports self-understanding and emotional stability. In this regard, creating spaces in which youth can interpret peace through symbols and personal experiences helps reduce feelings of social alienation and strengthen a sense of belonging in conflict-affected contexts (Masten & Barnes, 2018). Within the multicultural setting of Thailand's southern border provinces, learning approaches that avoid confrontation and communicate through art embedded in everyday life function as key mechanisms for sustaining peaceful coexistence over time (Bergh & Sloboda, 2018). Consequently, the role of the artist expands beyond that of a producer of artworks to a designer of culturally grounded learning processes that prioritize embodied practice and experiential engagement over the transmission of abstract concepts (Zelizer, 2017).

In summary, the findings demonstrate that art-for-peace in the context of Thailand's southern border provinces functions as a cultural process embedded in everyday life, operating at both the level of artists' creative practices and its application in youth development. This process-oriented role broadens the understanding of art as a foundation for learning that supports everyday peace and peaceful coexistence within culturally diverse contemporary societies. Conceptually, this study contributes by

reframing art for peace from a project-based or policy-driven instrument to a culturally embedded symbolic process, highlighting the role of artists as cultural meaning-makers who actively shape everyday peace within conflict-affected multicultural contexts. Future research should extend this inquiry by examining the long-term impacts of arts-based

peace processes on youth development and community resilience. Comparative studies in other conflict-affected or multicultural settings would further deepen scholarly understanding of art as a sustainable cultural platform for fostering everyday peace.

## REFERENCES

- Barrett, M. S. (2020). *Peacebuilding and the arts*. Palgrave Macmillan.
- Belfiore, E., & Bennett, O. (2016). *The social impact of the arts: An intellectual history*. Palgrave Macmillan.
- Bergh, A., & Sloboda, J. (2018). Arts and culture in peacebuilding: From practice to policy. *Journal of Peacebuilding & Development*, 13(1), 1-17.
- Berleant, A. (2017). *Aesthetics beyond the arts: New and recent essays*. Routledge.
- Betancourt, T. S., Meyers-Ohki, S. E., Charrow, A., & Hansen, N. (2017). Annual research review: Mental health and resilience in HIV/AIDS-affected children—A review of the literature and recommendations for future research. *Journal of Child Psychology and Psychiatry*, 54(4), 423-444.
- Bishop, C. (2012). *Artificial hells: Participatory art and the politics of spectatorship*. Verso.
- Cohen-Cruz, J. (2016). *Remapping performance: Common ground, uncommon partners*. Palgrave Macmillan.
- Goldbard, A. (2015). *New creative community: The art of cultural development*. New Village Press.
- Kolb, D. A. (2015). *Experiential learning: Experience as the source of learning and development* (2nd ed.). Pearson Education.
- Lederach, J. P. (2015). *The little book of conflict transformation* (Rev. ed.). Good Books.
- Mac Ginty, R. (2014). Everyday peace: Bottom-up and local agency in conflict-affected societies. *Security Dialogue*, 45(6), 548-564.
- Masten, A. S., & Barnes, A. J. (2018). Resilience in children: Developmental perspectives. *Children*, 5(7), Article 98.
- Mitchell, J., & D'Amore, A. (2022). Arts-based peacebuilding and everyday peace: Creative practices in divided societies. *Peacebuilding*, 10(4), 520-537.
- Zelizer, C. (2017). *Integrated peacebuilding: Innovative approaches to transforming conflict*. Westview Press.