

ART THERAPY FOR THE PROMOTION OF A CULTURE OF PEACE IN COMMUNITIES

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ABSTRACT

This research examines how the application of art therapy in informal settings contributes to the creation of environments that foster positive peace. To this end, during the summer of 2025, ten secondary school and university students participated in volunteer and community service workshops held in cultural centres and schools, reaching a total of 210 participants. The study adopts a qualitative approach, employing participant observation and convenience sampling. The findings indicate that these practices foster creativity and personal expression, while also shaping processes of social interaction and collaboration. It is concluded that the arts contribute to the development of inclusive, non-discriminatory environments, strengthening emotional bonds through which mutual respect and cooperation can transform diverse contexts and generate processes of social change.

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1. Introduction

The 2030 Agenda and the Sustainable Development Goals, particularly Goal 16 “Peace, Justice and Strong Institutions”, guide governments, communities, organisations and individuals in the use of mediation for conflict resolution across diverse contexts and regions. Mediation is recognised as one of the most effective tools for promoting peaceful coexistence and justice within the framework of a culture of peace.

It is further identified as a cornerstone of sustainable development, with its distinctive contribution underscored in relation to contemporary global challenges. In this regard, such strategies are understood as both preventive and constructive, capable of addressing the root causes of insecurity, censorship and limited access to justice, all of which constitute significant barriers to sustainability. Particular emphasis is placed on the promotion of peaceful, just and inclusive societies (Álvarez Torres, 2022; Gonzalo-Quiroga, 2021).

To understand the interest in the peaceful resolution of conflicts, it is necessary to examine ancient practices that sought to prevent violence, particularly in the context of China. These traditions were shaped by influential philosophers such as Kung Fu Tzu, also known as Confucius, Lao Tzu, Siddhartha Gautama and Buddha, who advocated harmony, non-violence, spirituality, and the cultivation of virtues in the ongoing pursuit of peace through mediation and conciliation. Their teachings established systems of ethical principles and norms governing human conduct, grounded in mutual respect among individuals.

Comparable principles can be identified in Western traditions, particularly in the teachings of Jesus Christ and the Christian Apostles, as well as in the figure of the Messiah in Jewish thought, all of whom are associated with reconciliation, mediation and the promotion of peace and fraternal regard for others.

In the context of Latin America, Father MacGregor emphasised the role of education in the construction of peace, arguing that “education for peace should become a major national project in which educational agents in both formal and non-formal education act as key drivers of a shift towards non-violence” (Loyola Alvarado, 2023, p. 127).

The arts, along with extracurricular educational activities related to citizenship, values and allied themes, whether implemented in school settings or in non-formal contexts, have historically contributed to the development of self-awareness, sensitivity towards others and the environment, and both personal and social growth. They also support the cultivation of kindness and the promotion of the common good across the life course, owing to their community oriented and participatory character (González Nieto et al., 2024).

1.1. Background

Following the United Nations *Declaration and Programme of Action on a Culture of Peace* (1999) and the *International Year for a Culture of Peace* (2000), the more recent *Declaration on the Transition Towards a Culture of Peace in the 21st Century* (2021) calls for a shift from a prevailing culture of war and violence towards a culture of peace. This transition is grounded in an educational framework that promotes understanding, solidarity, gender equality, respect for diversity, and democratic participation. It further encourages freedom of expression and access to information, the protection of human rights, and the autonomy of peoples and individuals, emphasising the peaceful resolution of conflicts through dialogue and the development of new forms of coexistence.

Within this framework, Yudkin Suliveres (2023) proposes a series of guidelines for educating, thinking, and acting in relation to a culture of peace. These guidelines emphasise the development of critical and creative thinking, greater awareness of global and local issues, and alternative approaches to research and knowledge production. They further highlight the importance of empathy, solidarity, arts-based education, and the creation of meaningful opportunities for participation. These principles are underpinned by the assertion that human beings are not inherently predisposed to violence, but rather possess

the capacity for peaceful coexistence, supported by a positive and critically informed vision of peace education.

Furthermore, Barbosa González and Garzón Novoa (2020) argue that art has long been employed for therapeutic purposes and, while effective in the treatment of various conditions, also contributes more broadly to quality of life. Improvements in personal well-being are reflected in healthier relationships within both family and community contexts. Vásconez Gavilanez (2017), similarly emphasises that the arts facilitate non-verbal communication, support the resolution of emotional conflicts, and foster self-awareness, thereby contributing to personal development. Although art therapy does not prioritise artistic technique in depth, it draws on artistic processes to develop socio emotional skills, which in turn influence participants' mental health.

With regard to the pedagogical relevance of non-formal education, existing literature indicates that its importance has increased over time, functioning, among other roles, as a valuable complement to formal education by offering more practice-based forms of learning grounded in the sharing of experience (Cabalé Miranda and Rodríguez Pérez de Agreda, 2017; Galicia, 2025).

Although workshops in various artistic disciplines have a longer history within these contexts, the incorporation of art therapy is relatively recent, having been implemented only in the past few years. The arts have contributed to the development of skills, socialisation, creativity, expression and critical thinking, among other objectives that continue to be pursued in both educational and community settings in order to improve quality of life, reduce stress, and promote social inclusion (Albar-Mansoa, 2025).

1.2. Statement of the Problem

Ciudad Obregón, Sonora, Mexico located within the municipality of Cajeme, has for some time been identified as one of the most violent cities in the country. In 2021, for example, it was ranked second according to the Citizens' Council for Public Security and Criminal Justice A.C. (Aguirre Quezada, 2022).

According to the most recent report published by INEGI (2025) on perceptions of public insecurity in selected urban areas, the situation in Ciudad Obregón shows a marked increase. The percentage of the population reporting feelings of insecurity rose from 69.4% in December 2024 to 82.2% in March 2025. Similarly, the proportion of individuals aged 18 and over who reported experiencing conflicts or confrontations increased from 5.2% in the fourth quarter of 2024 to 10.3% in the first quarter of 2025.

In response to this context, a range of initiatives has been developed to mitigate the prevailing conditions. Among these, summer camps have been implemented as a sustained intervention. At the conclusion of the school year, these programmes offer pupils the opportunity to consolidate their learning in a more exploratory and less restrictive environment, enabling them to engage with their interests while supporting a more holistic form of development.

These camps now function as spaces for cultivating knowledge and values, fostering creativity, and, importantly, contributing to the construction of peace through engagement with the arts. For the fourth consecutive year, the Honourable Cajeme Town Council, through the Cajeme Municipal Institute of Culture and the Mediation and Art Education project of the Sonora Institute of Technology, has launched the camp programme. This initiative responds not only to demand generated by the Irma Arana Cajeme House of Culture, but also to the needs of areas identified as high risk or with elevated crime rates. In the current edition, these include the southern districts of Russo Vogel, Luis Echeverría, and Aves del Castillo, as well as the north eastern districts of Cajeme and Nuevo Cajeme.

The camps are designed to provide children and young people with opportunities to engage with their traditions and customs through arts and culture, supported by partnerships with public and private sector organisations. In the present iteration, key collaborations include the Municipal Education Department, which facilitated access to

primary school facilities, and the Municipal Water, Sewerage and Sanitation of Cajeme, which contributed to the thematic focus on water conservation as explored through artistic practice. In addition, the Obregón Down School has joined the initiative for the first time, expanding provision to include children with special educational needs.

Within this framework, the present research aims to describe the outcomes associated with the application of art therapy in non-formal settings and to examine its contribution to the creation of community and school environments that promote positive peace, particularly in contexts characterised by social vulnerability.

2. Theoretical Framework

The principal conceptual frameworks informing this study are presented in the following section.

2.1. Peace and Non-Violence: Positive Peace

Within the work of several Latin American scholars, the concept of imperfect peace is subject to critical examination. These authors identify its limitations in relation to the notion of positive peace, seeking to trace conceptual tendencies and to argue that imperfect peace proves insufficient for guiding ethical and political action within peace related research. In doing so, they frequently draw on the contributions of Johan Galtung and Francisco Muñoz, beginning with an analysis of conflict, its participants, and mediation as a strategy for reaching agreements through the involvement of external actors without vested interests in the dispute.

This line of inquiry proceeds through a consideration of negative peace, understood primarily as the cessation of hostilities and the facilitation of dialogue between conflicting parties, often framed as a form of “ceasefire” within political and legal contexts. It then advances towards the concept of positive peace, which extends beyond the mere absence of conflict or war to encompass the sustained presence of justice, equity, and social development. In this sense, positive peace involves addressing the structural causes of violence while fostering, at both individual and institutional levels, attitudes, strategies, and frameworks that support long term processes of peacebuilding (Barreto, 2016; Jiménez Bautista, 2021).

Venet Muñoz (2019) further emphasises that, within university contexts, the education of citizens for peace constitutes a central objective of programmes related to citizenship and holistic development. Such initiatives aim to promote peace and non-violence as a means of enabling peaceful coexistence and facilitating the resolution of conflicts through dialogue, cooperation, dignity, and mutual understanding.

2.2. Definition and Benefits of Art Therapy

Moreno González (2022) establishes important distinctions between art therapy, artistic mediation, and creative therapies, noting that these terms are often used interchangeably. The author clarifies that such practices constitute spaces for social intervention, whether individual or group based, drawing on diverse fields including the visual and plastic arts, music therapy, and dance therapy, among others. Particular emphasis is placed on the need to delineate their respective scopes with conceptual precision.

Barbosa González and Garzón Novoa (2020) argue that art therapy, while rooted in psychology, has developed as an interdisciplinary practice. Consequently, many of the professionals who employ it come from a range of fields, including Fine Arts, Occupational Therapy, Social Work, Psychiatry, Nursing and Teaching, applying its methods and benefits within their respective areas of practice.

With regard to the benefits observed in intervention contexts, Ransanz Reyes (2022) identifies improvements in communication, enhanced capacity for introspective exploration, the creation of spaces for emotional support and reductions in suicidal ideation. Additional findings include the mitigation of emotions associated with despair and

anxiety, facilitating more effective communication as a form of expression and connection with the external environment. Other reported outcomes include processes of identity construction, increased predictability in suicidal behaviour, reduced hospitalisation periods, and the strengthening of trust within communities. These findings reinforce the assertion that “art therapy can help reduce the intense negative emotions associated with traumatic experiences or unresolved conflicts, allowing ideas and emotions to be expressed through art in a safe manner and at a necessary distance to manage them” (Ransanz, 2022, p. 9).

2.3. Creating Environments (Dynamics of Interaction and Communication)

Peace studies programmes prioritise social interaction through the application of effective methodologies for addressing problems arising from insufficient communication. Within this framework, the involvement of third parties in fostering peacebuilding behaviours is achieved through mediation and conciliation techniques. A central objective of such programmes is the development of local and regional networks that contribute to the consolidation of peace (Caro et al., 2022).

Educational institutions, for their part, have long incorporated harmonious coexistence among their core objectives. In this context, the integration of students’ musical experiences within creative learning environments has been shown to enhance both individual and collective motivation, generate positive emotional responses, and improve the overall classroom climate, well-being and group identity. Such approaches have also been found to strengthen coexistence among participants, for example through the collaborative creation of soundtracks addressing bullying, using strategies of cooperative composition and collective improvisation (Cremades-Andreu and Lage Gómez, 2018).

Furthermore, Millan Delgado (2024) argues that the media, culture and the arts have increasingly become spaces for the promotion of peace through strategies grounded in positive interaction, exchange, and interdisciplinary community participation. These approaches aim to support long term peacebuilding by encouraging critical reflection on the social dynamics that give rise to violence, discrimination, and injustice. In this regard, spaces for dialogue are understood as relational platforms that facilitate interaction, exchange, and coordination among stakeholders, oriented towards problem solving, consensus building and the implementation of collective actions that promote peaceful coexistence, as

spaces for dialogue are platforms for relationships that facilitate interaction, exchange and coordination among the actors involved, aimed at resolving problems or conflicts, building consensus and implementing collective actions that promote peaceful coexistence. In such processes, dialogue, in its transformative nature, fosters the building of relationships based on respect and trust, leading to constructive change. (Millan Delgado, 2024, p. 1)

2.4. Non-Formal and Formal Sectors

Marín (2024) states that “arts education is shaped by multiple forms of institutionalisation and resistance to such forms” (p. 9). This suggests that it operates across both formal and non-formal contexts, underscoring its relevance and adaptability across diverse settings, given the benefits it offers to different populations.

The author further distinguishes that, within formal education, arts education is compulsory from pre-school through to upper secondary level, whereas in non-formal education it takes place outside institutional settings and is characterised by greater flexibility. In informal education, it emerges through everyday experiences and interactions, extending beyond structured pedagogical frameworks.

2.5. Vulnerable Communities or Sectors

When artistic practices are developed in collaboration with communities or specific social groups, Figueras Ferrer (2022) observes that the application of creativity in the service of the community generates a dual impact. On the one hand, it functions as a tool for cultural transformation; on the other, it produces significant personal benefits, including the strengthening of self-esteem, the reduction of anxiety and the development of capacities for group collaboration.

3. Methodology

The study adopts a qualitative approach, employing participant observation, in which the researcher “has direct experiences with the participants and the environment” (Hernández-Sampieri and Mendoza Torres, 2018, p. 464). The sampling strategy was non probabilistic and based on convenience.

3.1. Subjects

During the summer of 2025, ten young people from secondary school and university participated on a voluntary basis, contributing through community service to the delivery of workshops in cultural centres and schools. These activities reached a total of 210 participants.

3.2. Data Collection Technique

Data were collected using a field notebook to record observations, complemented by photographic documentation and unstructured interviews conducted without a predetermined script (Folgueiras Bertomeu, 2016). These methods were employed to capture the perspectives of those involved, including workshop facilitators and participants, and to gain a deeper understanding of the contextual dynamics of the intervention.

The unstructured interviews addressed topics such as the nature of the camps, the challenges encountered, perceived impacts and achievements, reported benefits, the structure of the sessions and processes of artistic development.

3.3. Procedure

Contacts were established with the organisations hosting the workshops in order to coordinate and confirm schedules and dates. A call for participants was subsequently issued for the summer camps, which were held at the Casa de la Cultura, primary schools, community centres and the ITSON Adapted Sports camp.

Training was then provided to the student facilitators to support the development of the programme and the design of session plans. The workshops were conducted in person, and the principal outcomes of each session were documented through artistic outputs.

Unstructured interviews were carried out with both participants and workshop facilitators.

4. Results

The results derived from the observation records are presented below.

Table 1 summarises the characteristics of the workshop facilitators, including number, age, degree programmes, academic level, gender and mode of participation. As indicated, a total of 12 facilitators participated, ranging in age from 16 to 55. Of these, four were university students enrolled between the fourth and ninth semesters, and eight were secondary school students in the second to fourth semesters. All workshops were delivered in person.

Table 1. Participants as workshop leaders at the summer camp.

Name	Age	Degree	Semester	Gender	Mode
Volunteering 1	22	LEI	Year 8	F	Remote
Volunteering 2	22	IMT	9th	M	Face-to-face
Social Work 1	55	LGDA	Year 8	F	Face-to-face
Social Work 2	16	CBTA 197	4th	F	Face-to-face
Social Service 3	16	CBTA 197	4th	M	Face-to-face
Social Service 4	16	CONALEP	4th	F	Face-to-face
Community service 5	16	CBTA 197	2nd	M	Face-to-face
Social work 6	22	UPN	6th	F	Face-to-face
Social work 7	16	CBTIS 37	4th	F	Face-to-face
Community service 8	16	CBTIS 37	4th	M	Face-to-face
Community service 9	16	CBTIS 37	4th	F	Face-to-face
Community service 10	18	UPN	4th	F	Face-to-face

Source: Own elaboration, 2026.

Table 2 presents the locations where the interventions were conducted, together with the number of participants who benefited from the workshops. In total, interventions took place across seven venues.

Two art therapy workshops were delivered at both the Casa de la Cultura and Cuddec, while one workshop was held at each of the remaining venues.

Table 2. Number of people served and venues where the camps took place.

Institutions	People served
1. Sonora Institute of Technology	37
2. Cajeme Cultural Centre	71
3. CUDDEC	6
4. CEPAM, 1943 Calle Horizonte, on the corner of Calle Huerto, Colonia Villas del Campestre.	21
5. Herman Bruss Primary School, Boulevard Antonio Caso s/n. Colonia Urbi Villas Del Rey.	23
6. CBTIS 37, Av. Hidalgo 2000, Col. Yukujimari.	34
7. Obregón Down School	18
Total	210

Source: Own elaboration, 2026.

Table 3 presents the organisations that collaborated in the organisation of the camp, including government bodies, educational institutions and civil society organisations.

The collaborating entities made significant contributions to the effective implementation of the programme. These ranged from student volunteers who acted as workshop facilitators, to healthcare personnel providing support to participants, as well as organisations that contributed specialised content and institutional linkages.

Table 3. Collaborators

Internal and external institutions	Type of support
1. OOMAPAS	Education on water conservation through a day of games, activities and interaction with children and young people at each camp.
2. Municipal Education	Partnerships with primary schools to run the camps.
3. SEC in the Southern Zone	Collaboration with school zone heads and school headteachers.
4. Ongoing Peace Workshops	Programme on pet care, puppet-making and crime prevention in collaboration with Public Safety, as well as efforts to open a community centre.
5. Department of Health	With nurses to look after the children at the camp.
Educational institutions	
6. CBTA 197	10 students, who carried out their Community Service through the outreach department.
7. UPN	Students who, through the outreach department, carried out their Community Service.
8. ITSON	Students who, through the outreach department, presented their Community Service.

Source: Own elaboration, 2026.

Presented below are selected examples of workshop sessions, illustrating the interaction between facilitators and participants during the training process.

Figure 1 depicts one of the workshops held at the Casa de la Cultura, in which participants engaged in therapeutic writing. The facilitator introduced a range of literary forms, including stories, novels, micro narratives, and chronicles, encouraging participants to read these texts and subsequently engage in their own writing processes, allowing ideas and reflections to emerge through free expression.

Figure 1. Casa de la Cultura



Source: Own elaboration, 2026.

Figure 2 presents the facilitator alongside participants, displaying the outcomes of the session. In this art therapy activity, drawing was employed as a means of identifying personal qualities, fostering creativity and facilitating the expression of thoughts.

This figure provides a visual representation of selected moments from the sessions, illustrating the interaction between the facilitator and participants during the workshop.

Figure 2. House of Culture



Source: Own elaboration, 2026.

Figure 3 presents a session from the art therapy workshop conducted with adult and older adult participants at CUDDEC. In this context, artistic practice is prioritised as a means of eliciting ideas, feelings, and emotions, which are subsequently shared within the group.

Figure 3. CUDDEC



Source: Own elaboration, 2026.

Figure 4 presents workshop facilitators working with young participants using a range of artistic materials. The sessions focused on processes of self-discovery, the development of self-confidence, and the identification and articulation of emotions, enabling participants to channel these experiences and make informed decisions regarding their well-being.

Figure 4. CUDDEC



Source: Own elaboration, 2026.

Figure 5 shows the workshop leaders in charge of a group of students with special educational needs.

Figure 5. LCEF Adapted Sport at ITSON



Source: Own elaboration, 2026.

With regard to the unstructured interviews, workshop facilitators described the camps as inclusive spaces that welcome children, adolescents and young people with diverse abilities, supporting the development of artistic, communicative, and collaborative skills.

During the workshops, several significant challenges were identified. Among these was the difficulty some participants experienced in understanding or following instructions, which required facilitators to adapt activities in situ and provide clearer, more measured explanations. This highlights the need for enhanced preparation, particularly through the incorporation of more visual forms of guidance. In addition, one case involved a participant with a heightened need for sensory stimulation, who at times withdrew into behaviours associated with their condition. In response, facilitators introduced sensory alternatives that supported self-regulation while ensuring that the participant did not feel uncomfortable or judged.

The workshops contributed to the creation of a positive, supportive and trusting atmosphere among participants. Interpersonal relationships were strengthened, fostering

social interaction, creativity and personal expression. A strong sense of unity and camaraderie emerged, as participants collaborated, supported one another and engaged in shared processes of creation. Over time, the groups became more open and confident, greeting one another enthusiastically and participating with increasing assurance.

At the individual level, notable progress was observed. Participants who initially appeared reserved or hesitant gradually became more engaged, seeking assistance when needed and sharing their work with confidence. Some began to support their peers and contribute ideas for the development or refinement of activities, demonstrating increased initiative and self-confidence.

In the initial sessions, certain participants showed limited interaction. However, through the introduction of textured materials, tactile and writing based activities and opportunities for exploration without pressure, these individuals became more at ease, demonstrated greater attentiveness to others and participated according to their capacities.

A progressive increase in autonomy was also evident. Participants who were initially reluctant to engage with certain materials, such as paint, later did so with confidence. Overall, they displayed heightened motivation, initiative and enjoyment. Beyond completing tasks, participants engaged with growing enthusiasm and a willingness to share their experiences, representing one of the most significant outcomes of the intervention.

The activities were effectively adapted to the abilities of each group, enabling inclusive participation. Moments of shared enjoyment and collaboration between participants and facilitators contributed to the strengthening of mutual trust.

Finally, individual and collective strengths were identified, particularly in relation to creativity, cooperation, and pride in completed work. Group cohesion was reinforced, especially in smaller groups, where bonds of support and camaraderie became more evident. Sensitive situations were addressed with care and respect, with facilitators offering appropriate alternatives that ensured participants felt supported and included.

4.1. Discussion

Summer camps can be understood as informal extensions of schooling, where learning takes place outside the constraints of the regular academic calendar. Their appeal lies in the absence of formal assessment structures, such as homework and examinations, and in the opportunity they offer for social interaction beyond the usual classroom environment. As García (2016) notes in his postgraduate thesis, these spaces are particularly significant in early stages of development, where children and adolescents should be supported in developing autonomy in the management of their own health.

For young people and adults, art therapy camps and workshops provide spaces for leisure, recreation and social interaction, all of which are essential for the exchange of ideas, the generation of collaborative dynamics and the strengthening of community bonds. These initiatives facilitate engagement at the local level, as they are often situated within participants' immediate environments, thereby enabling access to activities that support holistic development. As Rodríguez (2020) argues, such opportunities constitute a fundamental right from childhood onwards and should be sustained throughout the life course, irrespective of social or individual differences.

Ávila (2025) further emphasises the importance of normalising the arts as an integral component of everyday life. In this sense, engagement with artistic practices should not be contingent upon socio economic or educational background, but rather embedded within daily experience. Such integration contributes to mental health and well-being, as evidenced in the outcomes of these workshops, which benefited not only participants but also facilitators and other individuals involved in the project.

5. Conclusions

Participation in the camp programme, alongside a broad network of organisers and collaborators, enabled the alignment of efforts towards a shared objective, facilitating the

mobilisation of resources and capacities to extend the reach of the intervention. The support of participating organisations also allowed for the expansion of venues in which workshops could be delivered, thereby increasing access for communities.

This study has described the outcomes associated with the application of art therapy in non-formal contexts and its contribution to the creation of community and school environments that promote positive peace in contexts of social vulnerability. Participants across the different groups expressed satisfaction with their involvement in activities of socio-cultural impact. Workshop facilitators highlighted the significance of arts-based interventions in supporting individuals and communities, while participants engaged in processes related to identity, belonging, cohesion, and inclusion. Art therapy further contributed to areas such as the management of stress and anxiety, the facilitation of dialogue and the strengthening of resilient communities. In parallel, organisers and collaborators not only fulfilled institutional and cultural policy objectives but also developed shared management models that support artistic development.

Through the articulation of human, financial, technological and infrastructural resources, these partnerships enabled a more equitable distribution of support in response to identified needs, while strengthening connections with the social sector in the promotion of human and cultural rights. In this sense, such initiatives respond to the broader need to address the consequences of violence and to foster environments characterised by safety, well-being, and social fulfilment.

The experience of the art therapy workshops demonstrates that these spaces are both meaningful and engaging. Despite the challenges encountered, participants expressed a high degree of satisfaction with both the process and its outcomes. The experience proved to be formative, generating lasting impressions and insights for those involved.

Overall, the workshops reaffirm that, through patience, creativity, and empathy, it is possible to establish meaningful connections with participants, supporting processes of expression and engagement. Beyond the immediate activities, these experiences highlight the value of collaborative work and the importance of recognising the contributions of all those involved. Such initiatives leave a lasting impact on both facilitators and participants, underscoring their significance within broader efforts towards community development and the promotion of positive peace.

5.1. Outlook

It is essential for institutions and organisations to sustain collaborative approaches in the promotion of initiatives that support communities in addressing the challenges prevalent in the city. Isolated efforts are insufficient to ensure the long-term sustainability of such projects.

For workshop facilitators, challenges function as opportunities for professional and personal development, encouraging the adaptation and refinement of activities in response to diverse needs. Continued engagement in volunteering and community service is therefore recommended, given the significant impact of these roles on community well-being.

For participants, engaging in activities that involve the body, voice, gesture, and sound enabled the expression of lived experiences within the context of art therapy, contributing to processes of health and well-being. It is important to sustain practices of self-care, as these are closely linked to the development of active and responsible citizenship.

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