



All Our Colours

**Mural of the Youth
to Create and Speak Out**



ESKIM ANAK
CIBESUT
SOSIAL
KAWAN



Saling Mengerti,
Tahan Emosi



Merasakan
Susak Masa Depan !!!

OLA



All Our Colours



**Mural of the Youth
to Create and Speak Out**



2023

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"All Our colours: Mural of the Youth to Create and Speak Out" was compiled by children and facilitators of Forum Anak in Jatinegara sub-district who were involved in the Mobile Arts for Peace (MAP) participatory mural project in East Jakarta Administrative City conducted from July to December 2022. The art project was facilitated by art practitioner and educator, Vina Puspita (vpuspita@lincoln.ac.uk), as part of her doctoral studies at the University of Lincoln, UK.

Foreword

Hello, everyone!

Praise to God Almighty for all His blessings and grace so that we can write a guidebook of youth participatory mural: **"All Our colours: Mural of the Youth to Create and Speak Out"**.

This book documents our journey as children of Forum Anak members in the Jatinegara sub-district in creating a youth mural series with Mobile Arts for Peace (MAP) in 2022. In this project, we compiled our experiences and lessons learned into a guidebook. This book is dedicated to young people, communities, schools, and society who want to make and learn more about murals.

We want to share our knowledge so that more people can learn how to create a mural. Furthermore, the excitement and difficulties encountered when creating a mural. Murals, in particular, are visually appealing and convey a social message for change in the surrounding environment.

We hope that this book can describe the mural process in detail as well as convey the meaning of each mural message that we created because each picture has its own meaning. Furthermore, there are numerous stories behind the process of creating this mural that lend this work a voice.

Finally, we would like to thank everyone who helped us finish the book, especially Jatinegara Sub-district, East Jakarta Administrative City, which has provided space for mural activities and has always been supportive of us.

Of course, this book is far from perfect; therefore, suggestions and feedback will be extremely helpful in the future development of this book.

We hope that the public will accept and find this mural guidebook useful. Thank you.

May, 2023
Team of Contributors



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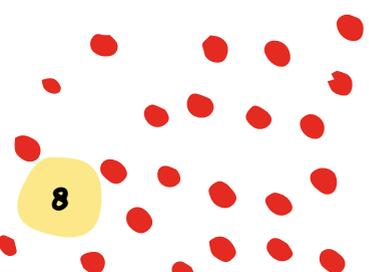
1. Introduction to Mural

Before we get started, how much do you know about murals? Where can we locate murals? Murals are probably already familiar to us because we see them in a variety of places such as street walls, highway overpasses, and alleys near our homes. Murals can also be found in enclosed spaces such as cafes, restaurants, salons, and homes.



MURAL

a large picture that is painted on the wall of a room or building.



2. Brief History of Mural

Did you know that murals have been discovered on cave walls since prehistoric times? That means murals have been around since the beginning of time! Murals are widely used to decorate kings' tombs, religious buildings, and open spaces to depict science, mythological stories, history, and group aspirations. Murals' history is not linear or straight, as you might expect, but varies by country or continent because it follows the context of the country. Let's take a look at some murals that represent their era!





30,000 BC

Murals in the caves of Chauvet and Lascaux in France



16th century BC

Wall paintings in Greece



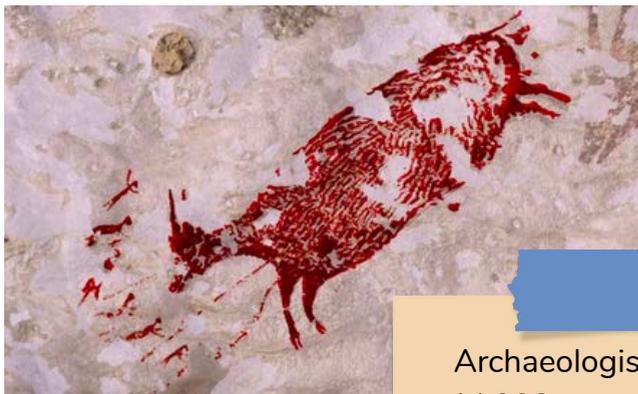
2nd century BC

Murals in Indian caves,

1350 BC

Egypt's ancient tombs





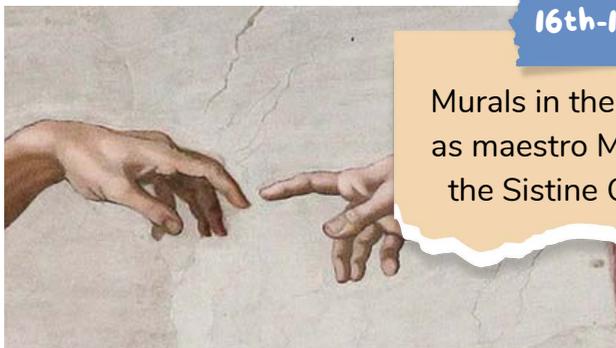
2019

Archaeologists discovered over 44,000-year-old murals on cave walls in Sulawesi, Indonesia, 2019



5th-16th centuries

Murals were used to decorate the interior walls of churches in Europe

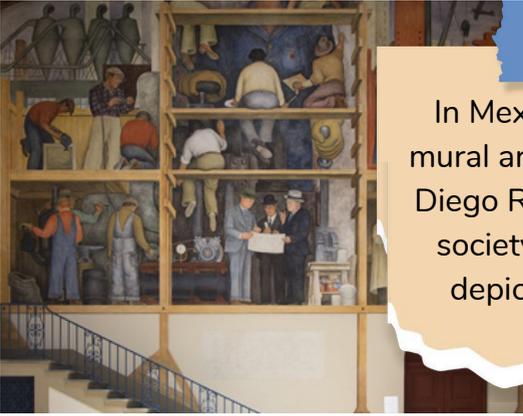


16th-17th centuries

Murals in the Renaissance era, such as maestro Michaelangelo's work in the Sistine Chapel in Vatican City

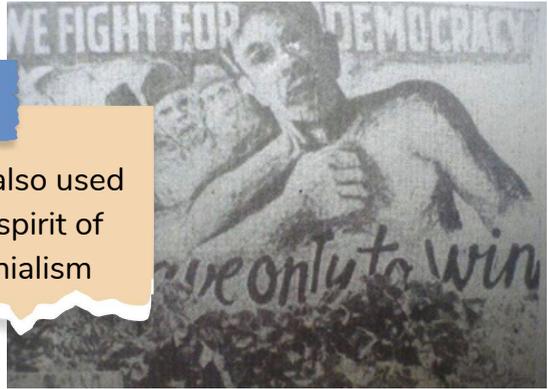
1920s

In Mexico and the United States, mural art, such as the work of artist Diego Rivera, depicted the state of society. There were also murals depicting World Wars I and II



1940s

In Indonesia, murals were also used as a medium to raise the spirit of independence from colonialism



2018

Who remembers the Asian Games in Jakarta and Palembang in 2018? Murals were also widely used as a form of media to publicise the Asian Games and the spirit of sportsmanship.



Sources:

https://www.worldhistory.org/Chauvet_Cave/

<https://twitter.com/TheEgyptianx>

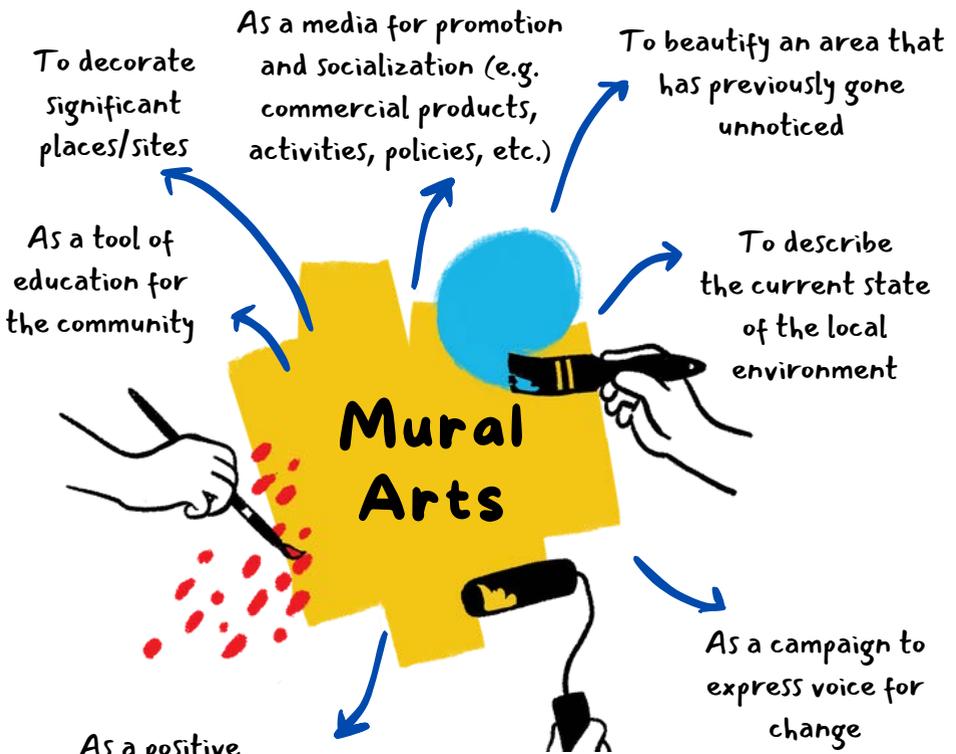
<https://www.bbc.co.uk/news/world-asia-50754303>

Bostock, John. "Natural History". Perseus. Tufts University.

<https://nationalgeographic.grid.id/read/132847224/zaman-perang-kemerdekaan-mural-menjadi-senjata-semangat-kebangsaan?page=all>

3. Purposes and Advantages of Mural

After learning about the history of murals around the world, what do you think about the purposes and advantages of murals? Let's examine this together!



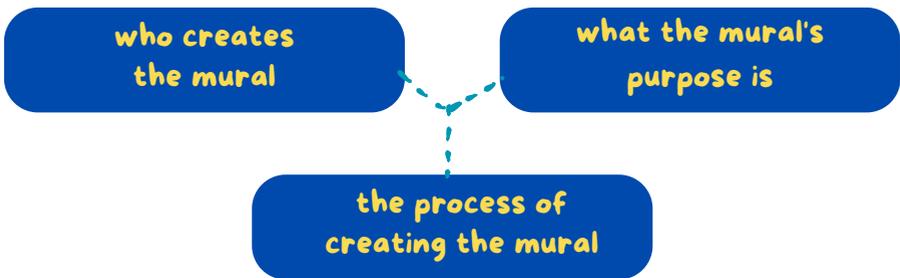
Can you tell us more about the other purposes and the advantages of murals?



4. Participatory Mural

Murals can be created by anyone, including you, who is reading this book. Murals are legal as long as they are created with permission from the local authority or the owner of the wall. Who can be involved in the creation of a mural? It turns out that not only artists but also schoolchildren, local residents, the Public Infrastructure & Facilities Handling (PPSU) team, and others can create aesthetic murals that give a place a certain identity. That's pretty cool, isn't it?

There are some interesting differences between participatory murals and other types of murals

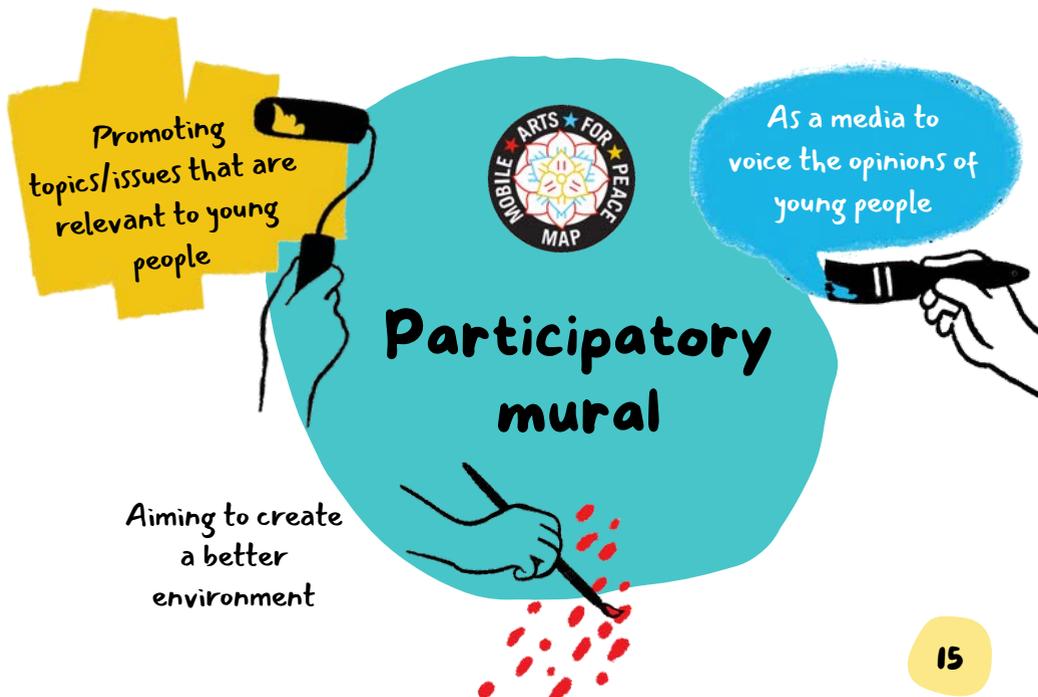


In a participatory mural, the person who creates the mural is not only the person who draws or holds the brush but also the parties who are involved in formulating the message.

In youth participatory murals, children and young people are the main actors who formulate the content of the mural's message and paint on the walls, collaborating with youth facilitators, local government/organisations/schools, and collaborating artists. In short, participatory murals involve many parties in creating murals.

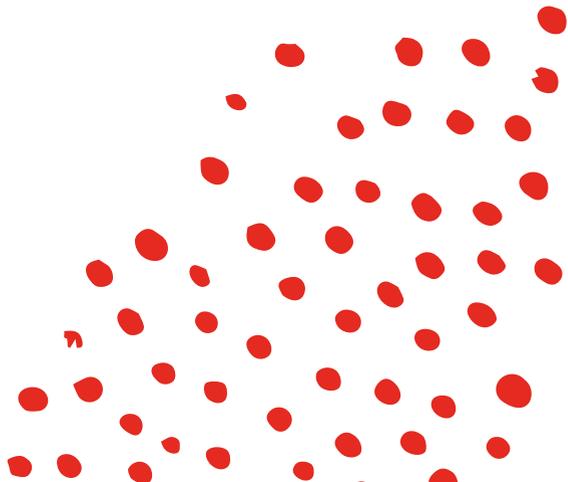
What do you think the goal of youth participatory murals is?

The goal is to encourage children and young people to participate in making their environment more comfortable, safe, and harmonious through mural art.



Furthermore, the purpose of participatory murals is not only to decorate a space but also to deliver specific messages about social issues in the surrounding area.

Finally, the process of creating a participatory mural involves a number of steps before the mural is completed. Actually, it's not as difficult as you might think! First, a discussion is held to identify the problems in our surroundings, and then the mural design is created by combining the drawings of each mural participant. Following that, the mural design is discussed with the appropriate stakeholders such as local community leaders, school principals, and others. The mural painting can then proceed. To make the mural painting process more exciting, artists, friends, or residents who are experts in drawing can be involved.



If you think that the mural process ends when the mural is completed, you are mistaken! Participatory murals do not end with the completion of the mural. Furthermore, the resulting mural has the potential to be used in further discussion activities, such as with local leaders, schools, or peers. Murals can also be used by citizens to advocate for or deliver ideas in order to influence certain policies.



The time required to create a participatory mural varies greatly and is determined by the participants' time and willingness. Based on our experience with the MAP project, a mural can take as little as three days or as long as one month to complete. Let's take a closer look at the illustration of the stages of creating a participatory mural below to understand it better.

The elements of a participatory mural:



The elements of a participatory mural:



Have a spirit of collaboration in order to learn from each other



Each individual's contribution is significant



To raise topics that are related to the community



To build dialog



Mural is a collective work



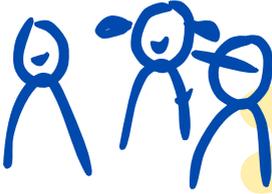
To bring positive change to the environment

Well, through murals, young people can not only express themselves through images, but they can also talk about the issues they are facing around them, expressing them in the mural's visuals and messages, and can also build discussions with local leaders. How cool is that? As a result, many parties are willing to contribute to the success of this participatory mural. Positive changes, hopefully, can be achieved through the collaboration of various parties.





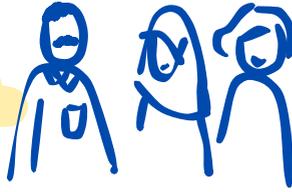
5. Role of Each Party



Children and young people:

The title of this book already indicates that children and young people are central to this activity. We, as young people, are the ones who understand the problems we face on a daily basis, whether at home, school, or in our neighborhood. The main actors in this mural are children. Working together to determine the topic or message to be raised in the mural, visually describing it, and finally painting it on the wall. Of course, you will not be working alone; you will be assisted by mentors, teachers, collaborating artists, and local leaders

Mentors or teachers:



Having an important role in assisting children to realize their mural projects, including accompanying children when they discuss, supporting with licensing the mural location, assisting with the process of preparing funding proposals, and providing input on mural design submission. These will be of great assistance.



Local leaders:

The participatory mural is designed not only to beautify the neighbourhood but also to raise social issues and ideas from young people. We hope that this mural will spark a conversation with local leaders. As a result, local leaders play an important role in responding to young people's voices through policies and further collaboration between local leaders and young people. Isn't that amazing?



Collaborating artists:

Children can also work on a mural with artists or skilled draftsmen from the local community (for example, the Public Infrastructure & Facilities Handling team/PPSU or neighbors who can paint). The artist's or draftsman's role is to aid in the technical process of painting on the wall, as well as to organize and prepare the necessary materials. Furthermore, during the development of the mural design, the collaborating artist can provide input on a good layout or colour themes that match the nuances of the local environment.

Youth participatory murals
are a space for children
and young people voice their
thoughts, listen to each other,
and play a role in decision making.



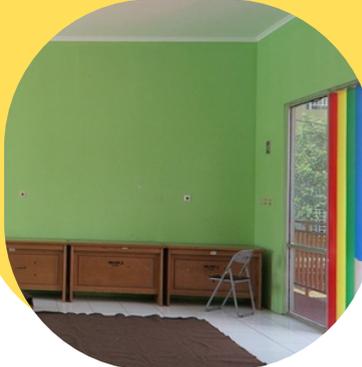
6. Media, Tools and Materials

Outdoor



Murals can be created on an outdoor wall, such as one in a park, the outside of a building/office, or the pillar of an overpass. What must be ensured is that the area is safe during the mural-making process.

Indoor



Murals can also be created on indoor walls, such as those in the Child-Friendly Integrated Public Space (RPTRA) meeting hall, school hallways, and others. Ensure that the mural's location is easily visible to a large number of people so that the mural's message can be conveyed.

We can apply paint directly to the wall when creating a mural.



You can also paint it on a board (plywood/multiple boards) and then permanently mount it on the wall. This method can be used to make it easier to paint together, especially if the mural wall is difficult to reach or has a textured surface.



Tools and materials required:

PAINTING TOOLS



pencils and erasers



permanent markers



scissors



papers



transparent plastics

PAINTS



wall paint with five basic colours: yellow, red, blue, black, white

transparent/clear coating



PAINTING TOOLS



chalks for sketching on the wall

paint brushes of various sizes



paint rollers and containers

SUPPORT TOOLS



some paint containers



buckets of clean water to wash brushes



some spoons to mix the paint



old rags



newspapers/used banners to cover the floor



ladder/some chairs



LCD projector (if necessary)

Consider the following points:

Dry paint on the brush can cause damage! Soak and wash the brushes immediately after use.

Avoid using disposable utensils as much as possible. Clean, store, and reuse immediately after use.





7. Budget

Let's move on to the budget. This is a critical step in ensuring that your activities run smoothly. The following funds must be budgeted for when creating a participatory mural:

Requirements	Prices (Rp)
Stationary: pencils and erasers permanent markers scissors papers transparent plastics	
Painting tools: chalks for sketching on the wall paint brushes of various sizes paint rollers and containers	
Paints: wall paint with 5 basic colours: yellow, red, blue, black, white transparent/clear coating	
Support tools: paint containers spoons to mix the paint	
Operational costs: transportation consumption communication cleaning documentation	



8. Legality and Safeguarding

So, how do we determine the legality of an artwork, particularly a mural? The legality of a mural as a work of art in public space must be considered. In this case, we must first obtain permission from the appropriate authorities before starting the mural activity. For example, if the wall is in a Child-Friendly Integrated Public Space (RPTRA) or on a public road, we must obtain permission from the RPTRA manager and the community's head. Furthermore, if you want to use a resident's house wall, you must obtain permission from the house owner. Similarly, if you want to paint a mural on a school wall, you must first obtain permission from the principal. Sometimes the owner of the wall or the person in charge of the public space wants to know more about the mural's design and the theme that will be addressed. As a result, it is also advisable to prepare a well-thought-out proposal to be submitted to the appropriate parties. It will feel good to have permission and support from your community.

When organizing a youth participatory mural activity, remember to consult with the facilitator about child protection and safety, also known as "safeguarding." Because this mural project involves children and young people, it is critical that the process does not harm or violate their rights.

It is also critical to consider safeguarding when creating participatory murals.



Things to consider when it comes to safeguarding:

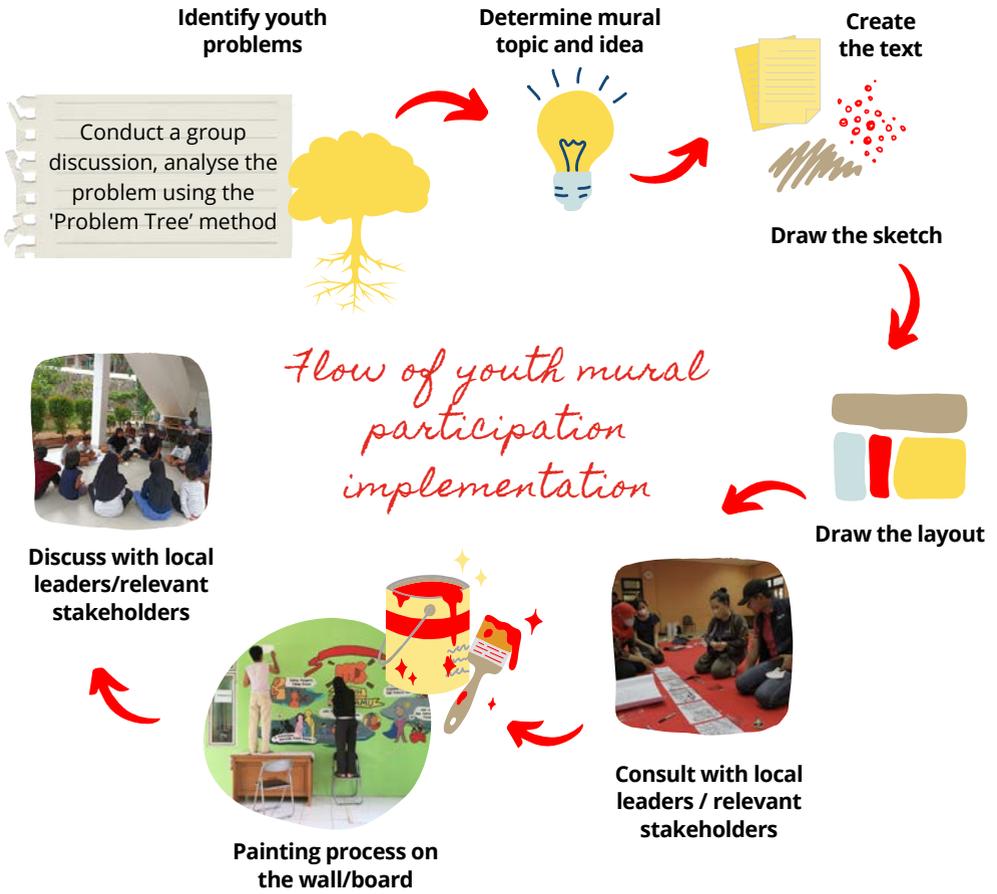
- Freedom to participate without coercion
- Privacy, obtaining permission before taking photographs or recording
- Avoiding violence (verbal, physical, electronic)
- Avoid exploitation
- Provide psychological support (peer counselling, mentoring with initial psychological support skills) when discussing sensitive topics
- Provide tools for reporting
- Consider safe mural places/locations





9. How to Create a Mural in 10 Steps

The process for the youth participatory mural is also distinct from that of the mural in general. This mural model involves numerous parties and emphasizes the established dialog as well as the social message delivered by the mural.

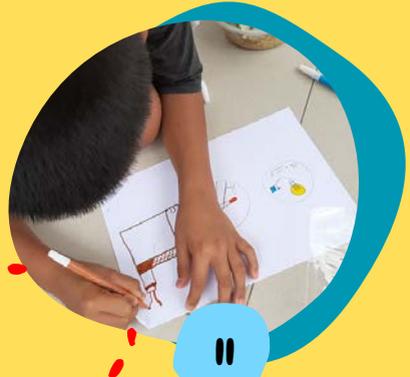


There are several stages of creating a youth participatory mural that are being completed. However, it should be noted that this is not a linear process. When sketching (step 2), we may return to the process of composing the mural message to include an important message that we have just thought of (step 1).



I

Composing the mural message



II

Sketching on paper



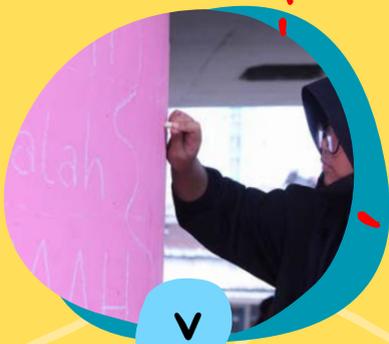
III

Arranging the composition/layout



IV

Finalising the mural design draft



V

Sketching on the wall



VI

Mixing colours



VII

Painting on the wall



VIII

Finalising the mural



IX

Coating the mural



X

Mural as a starting point for discussion



Participatory murals can be used by young people to deliver messages to anyone, such as peers, the surrounding community, school residents, and local leaders. As a result, the content of the mural message can vary greatly depending on the mural's intended audience and the context in which it is created. The mural should convey a message that is relevant to issues that are important to young people and must be addressed as soon as possible.

Here's an example of how to look into the issue:

challenges for the young adults

A

Ask stimulating questions for discussion:

For example:

How do you feel about living/attending school here?

What makes you feel comfortable and safe living/learning here?

What makes you feel less comfortable and safe living/attending school here?

What changes do you want to see/experience?

Who is responsible for the change?

What role can you play in bringing about that change?

... ?



You should be able to better understand what topics are of mutual concern based on the results of the discussion with the questions above.

B

Problem Tree Analysis

You can also try using Problem Tree Analysis to make it more interesting.

Leaf : consequence, impact, result of the problem

Example: psychological impact, victim not wanting to go to school, etc...

Tree trunk: the problem that occurs

Study case: bullying

Root : the roots of the problem, the cause of the problem

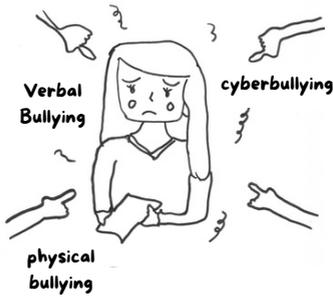
Example: showing power/dominance, join in friends, lack of empathy, etc...

What exactly does it do? A problem tree, on the other hand, assists us in analysing how a problem can occur and what the impact of the problem is. After we understand these two aspects, we can imagine possible solutions to these problems.

Following the determination of the content of the message to be conveyed in the mural, there are three types of viewpoints that can be used to depict the message, for example:

A

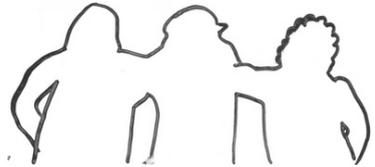
Point of view of the problem: describes the situation



B

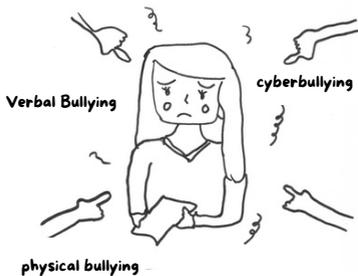
Change point of view: depicts the change that is expected to occur

support each other as friends



C

Combined problem and change point of view: depicts both the situation that is happening and the change that is expected



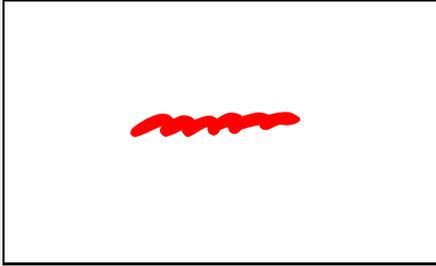
support each other as friends



To support the mural image, summarize the core message of the mural in a few short sentences. There are several methods for adding text to the mural

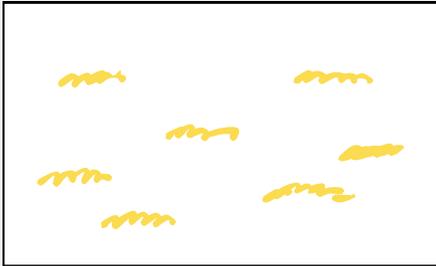
A

1 sentence of the main message



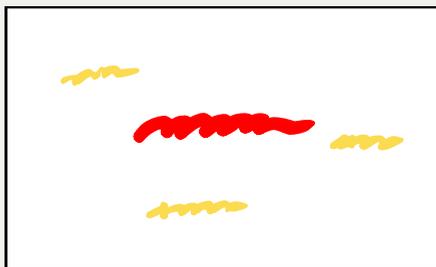
B

several sentences of the main message



C

1 sentence of the main message & several sentences of supporting messages



(Supporting messages are still related to the main message)

Questions to reflect:

Is the message content of our mural...

... is clear and easy to understand?

... is accurately targeted?

... contain sensitive issues?

... Does it need to be consulted?

... will build peace or potentially cause conflict?

... will benefit the community and the environment?





First, talk about the mural's concept and the images you want to display. This can be done collaboratively and in consultation with collaborating artists/image experts so that the results are even cooler.



You can also assign tasks to friends to draw on their respective papers, such as someone sketching the text, someone drawing the school atmosphere, and so on



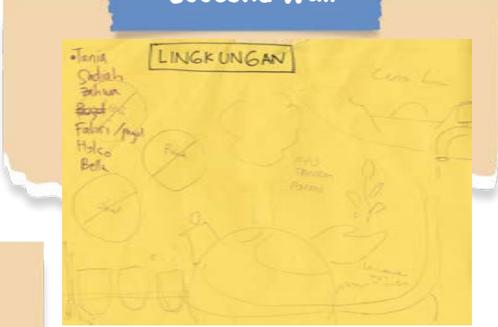
All sketches are then combined to form a composition or layout



First Wall



Second Wall



Third Wall





III

Arranging the composition / layout

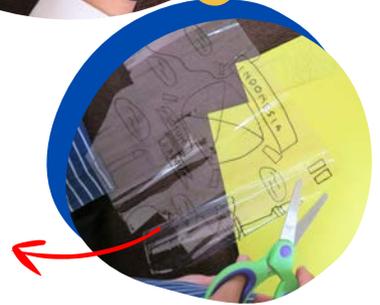


After all of the sketches have been completed, there are several methods for combining and arranging them into an interesting composition. However, the first thing you must determine is the size of the mural you wish to paint. Measure the mural wall (length and height) and draw a scale on the prepared paper. For example, if the wall measures 300 cm x 100 cm, you can prepare a 30 x 10 cm working paper. This means you're using a 1:10 scale. You can properly arrange the composition of the pictures and texts in this paper area.

A

Manual

You will need to gather the following materials: transparent plastics, permanent markers, and scissors.



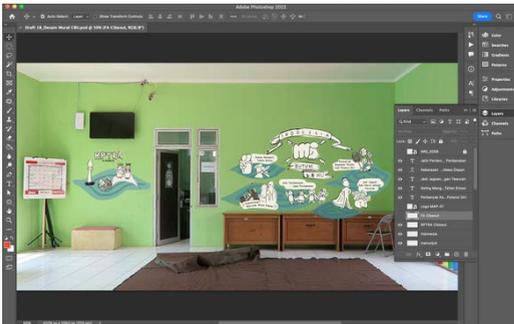
1. the paper sketch is traced onto transparent plastic with a permanent marker.
2. The plastic is then cut out in the shape of the traced image.
3. Following that we can combine, stack, and position each image to create the desired composition (example: 10x30 cm scale 1:10)

The advantage of this method is that the materials are simple and readily available. This method can also be used in conjunction with others.

The disadvantage of this technique is that the image's scale cannot be changed at any time.

B Digital

You can also use digital methods; all you need is a camera or scanning tool, as well as editing software on a computer/laptop



1. First, we photograph or scan the individual sketches that have been collected.
2. After that, the photos or scans are opened in an editing program, such as Adobe Photoshop or Picsart.
3. Arranged into a fun composition.

The advantage of this method is that the image's scale can be adjusted to suit your needs.

The disadvantage is that it necessitates application and technological skills.

Whatever method you choose, make sure it is the most comfortable and relatively easy for you!



IV

Finalising the mural design draft



After the layout is complete, we must finalise the mural design before beginning to paint on the wall. To ensure that all parties agree on the image and message to be raised in the mural, it is preferable to first discuss the mural design with the mentor or teacher, as well as the owner of the location or related authorities (local leaders, school principals, and others). Their opinions and suggestions must also be considered.

Because a mural is a work of art in a public space, there are some things to consider when creating images or texts that will be visible to the public. First, the images and text must be clear and not cause confusion. Second, adapt to the local community's social and cultural aspects.





Sketching on the wall

There are several methods for sketching a mural on a wall, depending on whether the mural is indoors or outdoors.

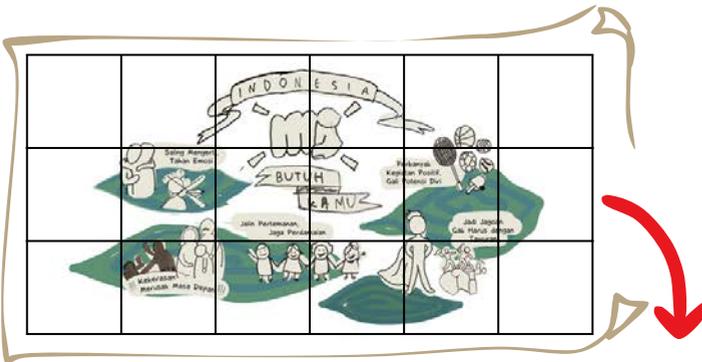
The scale method can be used manually for both indoor and outdoor murals. The projection method is another option, particularly for indoor murals.

A

Scale Method

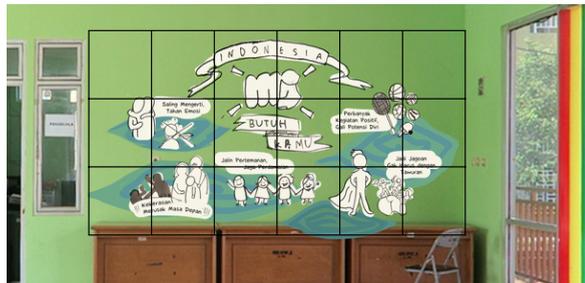
Materials: chalks, a wool yarn, paper tapes, a printed mural design

To put it simply, the scale method is a method of transferring an image from a small medium (paper) to a large medium (wall). Because we have already used scale since the beginning of the image composition step, which means that the size of the working paper is comparable to the size of the mural wall, we only need to provide a comparison marker line at this stage.

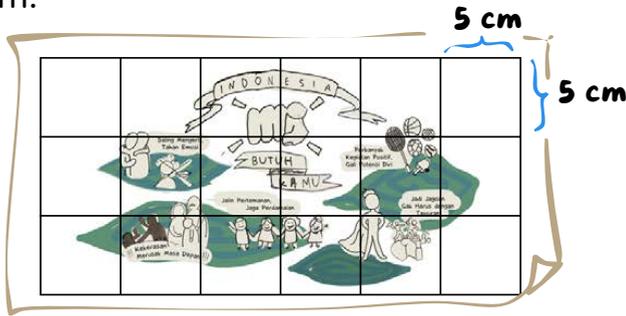


working paper

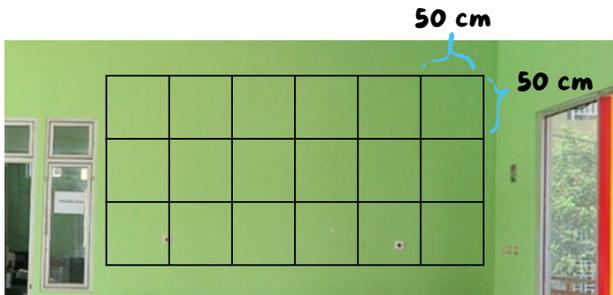
wall



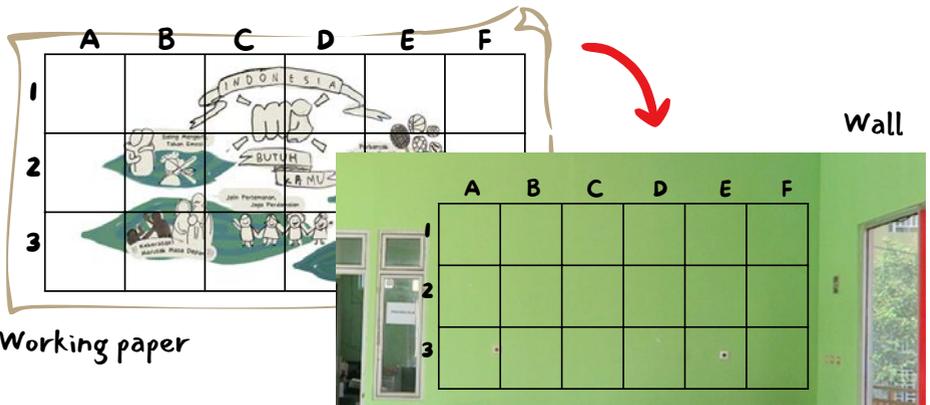
1. First of all, we measure the side of the wall.
2. For example, the size of the wall is 150 cm x 300 cm.
3. Next, we determine the ratio scale for the length and width of the paper. For example, if we use a scale of 1:10, then we need to prepare a working paper measuring 15 cm x 30 cm.
4. on the working paper, we draw horizontal and vertical lines. We can set the distance between the lines to about 5 cm.



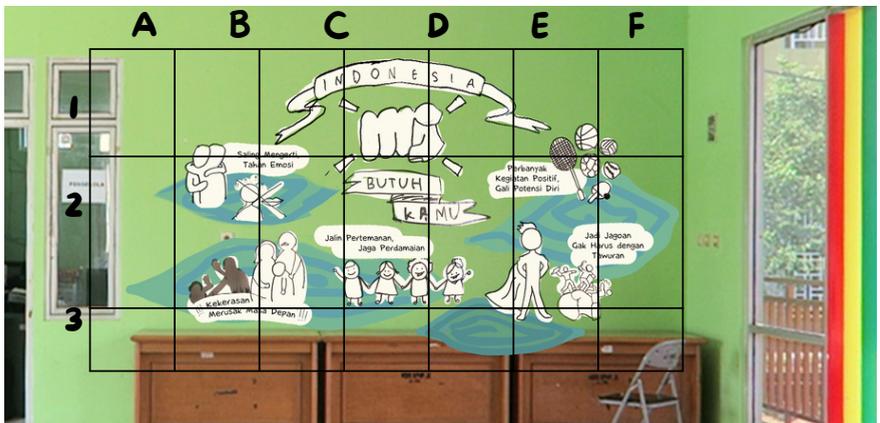
5. After that, on a wall-size 300 cm x 150 cm, we used wool yarn to make horizontal and vertical lines on the mural wall, taping both ends with paper tape. Using a scale of 1:10, the 5 cm distance between the lines on the working paper will be 50 cm on the wall.



6. Once the scale outline is complete, we can code each box. Give each column a letter code and each row a number code. This code will make our work easier.



After that, we can draw on the wall with chalk, using the working paper as a guide.



B Projection Method

Materials and tools: chalks, a laptop, a LCD projector, a cable reel



The projection method works well in a dimly lit room with an electrical outlet. This method saves time and can help with the sketching process by projecting a sketch of the mural design from a laptop directly onto the wall. Then, using chalk, trace the image on the wall.



C

Mapping Method



Material: chalks

Finally, there is a method known as the mapping method. This is the most relaxed method and allows for more exploration. All that is required is chalk.

The wall will only be marked in the mapping method to indicate what image is placed in a specific area and how large the image area is (composition).



After that, you can fill it with sketches that you and your partner have created and finalized, and then you can add other decorative images.



It turns out that there are numerous ways to draw on the wall. The weather is another factor to consider when sketching outside. Because if you finish drawing with chalk and it suddenly rains, your sketch will be erased. To prepare for this, we can thicken the sketch lines with gray paint before colouring.



VI

Mixing colours



You are now in the colour mixing stage. colour mixing technique is one of the fundamental skills that can be learned while creating a mural. You should be familiar with the following colour category terms when using the colour mixing technique:

Primary colours

(basic colours)

red, yellow, blue



Secondary colours

(mixture of two primary colours) orange, green, purple



Tertiary colours

(mixture of one primary colour with one secondary colour)= e.g. maroon

(red+brown)



Mixing primary colours into secondary colours

1. Red and yellow = orange
2. Red and blue = purple
3. Blue and yellow = green

Secondary colours become tertiary colours

1. Red and green + (yellow and blue) = brown
2. Red and brown = maroon
3. Yellow and green = lemon yellow
4. Red and purple = magenta
5. Pink and orange = peach





VII

Painting on the wall

Friends, it turns out that we can produce a wide range of colours using only three primary colours (red, yellow, and blue) as well as black and white! As a result, before you begin painting a mural on the wall, you must first decide on a colour scheme. This colour scheme is required in the mural so that when completed, the mural appears to be one aesthetic colour unit.

What exactly is a colour scheme?



A colour scheme is a collection of colours chosen to create a specific effect. For example, if you want a nature-themed mural, you can use green, brown, blue, and orange as the primary colours. To achieve a unified mural colour, avoid using too many different colours.

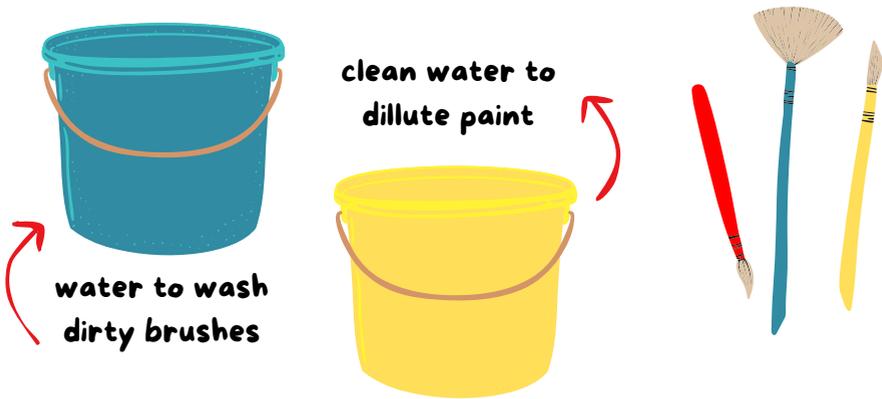
You can also look for mural colour references on the internet, such as Google Search or Pinterest, to help you decide on a colour scheme. In this case, the colour scheme will help us determine which colours to use.

Once you've decided on a colour scheme, you can begin preparing/mixing colours in the paint container. If you're using wall paint or acrylic paint, add just enough water (10% of the paint) so it doesn't drip when you apply it to the wall.

Make a large amount of each colour mixture (for example, one glass/jar full) with a tight lid so that it can be used repeatedly and does not dry out when stored.



Fill a small bucket or used jar with two containers of clean water. One container of clean water is used to dilute paint, while the other is used to wash or soak dirty brushes. Brushes that have been used or are unused must be soaked in water. If the brush is not soaked, the wall/acrylic paint that is attached to it will harden and damage the brush. Paint that has hardened on the brush will be extremely difficult to remove. If the brush can no longer be used, it is a waste.



Brush wash water should be changed frequently. If the water appears cloudy, discard it and replace it with fresh clean water. The goal is to prevent dirty colours from the wash water from affecting the colour of the paint applied to the wall.



Acrylic-based wall paint dries quickly, usually in about 15 minutes, especially if there is sun heat. If the paint has not completely dried, it may fade if it is splashed with water. As a result, one of the challenges of outdoor murals is the weather.

Ideally, a mural on the wall should be painted in stages. The priority in the first step is to colour the sketch until it is completely covered with paint. Depending on the quality of the paint used, it may take several paint applications to achieve a truly solid colour

Once the mural sketch has been coloured, the next step is to decorate and add text to the mural, which is known as mural finalisation.





The finalisation of the mural is divided into three stages:



Adding details to the mural image that was based on



Adding text to the mural or writing a message on it



Adding decoration

hin the form of motifs, specific shapes, or abstract forms. This decoration is intended to fill in the empty spaces.

If necessary, use black paint to outline the drawing to draw attention to it.



When it comes to finishing the mural, there are several details to consider! Let's take a look!

Does the image appear clear?

Is the text simple to read?

Does the colour scheme look appealing?

Does the mural's object composition appear balanced?





After you are satisfied with the results of the mural, there is one more step that must be completed to make the mural look brighter in colour and more durable. This is the step in which the mural is coated with a transparent paint known as clear coating. There are numerous types of clear coating available in supply stores. Make sure to use a water-based clear coating on your walls. Before applying the clear coating to the wall, make sure the mural is completely dry!



X

**Mural as a
starting point for
discussion**

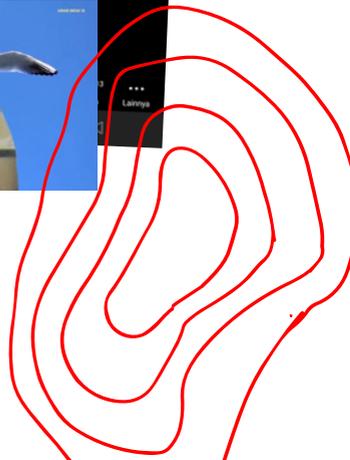
Hooray! The murals are completed!

Wait a second! That does not imply that the murals are finished. What is interesting about the participatory mural perspective is that the mural work is not the end goal, but rather a tool for continuing to move forward in order to effect change.

The mural you created can be used as a discussion starter. For example, after the mural is completed, an inauguration ceremony can be held, inviting friends from school, local residents, local leaders, and other parties. The mural can then be used as a discussion starter about the topic raised in the mural. Furthermore, you can create social media content by utilising mural creations, such as with positive challenges or trends.



What other things can be done with murals to spread the social message?



10. Photo gallery

Mobile Arts for Peace, in collaboration with children from Forum Anak in Jatinegara sub-district, created four youth mural projects between July and December 2022. Let's take a look at the stories behind each mural!



Mural #1

"Indonesia Needs You"

RPTRA Cipinang Besar Utara,
East Jakarta

July 2022

Children's Forum of
Cipinang Besar Utara



“This mural depicts the situation in Indonesia, which is attempting to recover from cases of violence against children. This mural is an invitation to all members of society to work together to prevent violence against children and brawls, both of which occur frequently in Cipinang Besar Utara Village. This mural also represents a wish for Cipinang Besar Utara Village to be able to succeed in becoming a child-friendly neighbourhood.”

- Muralist



Mural #1



Mural #2

**"Active Youth,
Positive Mental Attitudes"**

**Jatinegara Sub-district Office,
East Jakarta Administrative City**

September-October 2022

**Children's Forum of
Jatinegara sub-districts**



“This mural depicts active teenagers with a positive attitude. We talked about family, goals, sports, preventing brawls, preventing drugs, protecting the environment, and other topics in the theme. Aside from learning about murals, we also learn how to be grateful for ourselves so that we are not insecure. We are happy when we participate in mural activities because we learn so much. We are also pleased because we are able to meet new people and gain new experiences by making new friends. In any case, we are excited to be a part of this mural project.”

- Muralist

Mural #2





Mural #2



Mural #3



“Tough in Solidarity”

RPTRA Rusunami Beriman, Bidara C
November 2022
Children and Children’s
Forum of Bidara Cina



“This mural depicts the hopes of the children and residents of Bidara Cina Village, such as the RPTRA as a place to play and learn, the residents of Bidara Cina living in harmony, and environmental awareness.” - Muralist

Mural #3

1. Having an RPTRA for community activities, a place for children to play, a place for children to learn, a place for residents to exercise, and many other things.



2. The children of Bidara Cina hope that there will be no violence in the Bidara Cina area, that bullying will stop, that drugs will not be used, and that they will maintain safety and comfort together by loving and working together.



Mural #3

3. "Because the earth is getting older, we should love it by planting more trees, using water and electricity only when necessary, not littering, and going green."

- Muralis



Mural #4



"Green Space, Feel Safe"

Kampung Melayu Flyover Bridge,
East Jakarta, December 2022
Children's Forum of Bidara Cina
and Cipinang Besar Utara



"This mural depicts the problems that exist in the Kampung Melayu neighborhood and its surroundings. We created murals on four pillars with different themes, including talking about positive youth, environmental themes, the issue of brawls, and child exploitation."

- Muralist

Mural #4



“Children Forum and the children of Bidara Cina created a mural in pillar one that invites our young generation to care about healthy living and to love the earth. The hope is that many of our young generation are becoming more aware of the importance of maximizing youth, specifically by developing talents and maintaining a healthy lifestyle, specifically by not using drugs and becoming accustomed to consuming balanced nutritious food so that the body becomes healthy.



Mural #4

We illustrated simple things we can do to protect our planet in the Love the Earth pillar, such as planting many trees, using water and electricity only when necessary, and not littering.



The third pillar addresses the issue of brawls, which are still common in the Kampung Melayu area and its surroundings. There are paintings in the Brawl pillar of students who are still wearing school uniforms but are holding weapons, similar to what happens in the surrounding environment.



Mural #4

TFinally, there is a theme of child exploitation in the fourth pillar because many children in the neighbourhood drop out of school and become beggars, buskers, and even 'Silverman'. Following an investigation, it was discovered that the majority of them do this not for their own desires, but for the wishes of an irresponsible person who uses them to work by asking for the mercy of others.” - **Muralist**

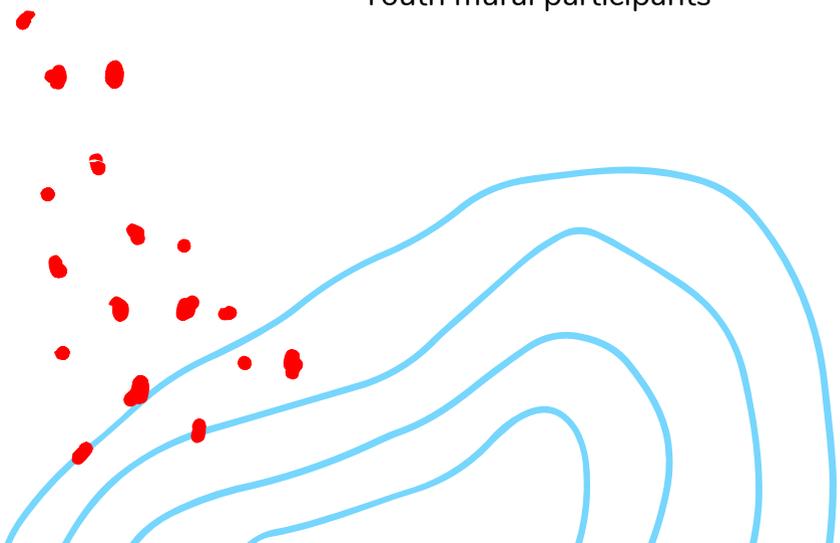


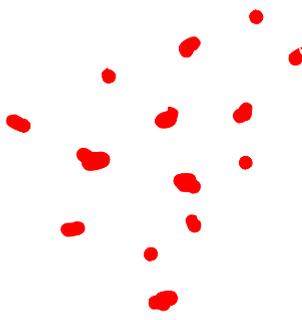
“

**I am very happy to join this mural project.
I made fun new friends and a positive environment.
I learned to express my opinion, as well as improve
my drawing skills.**

”

- Youth mural participants



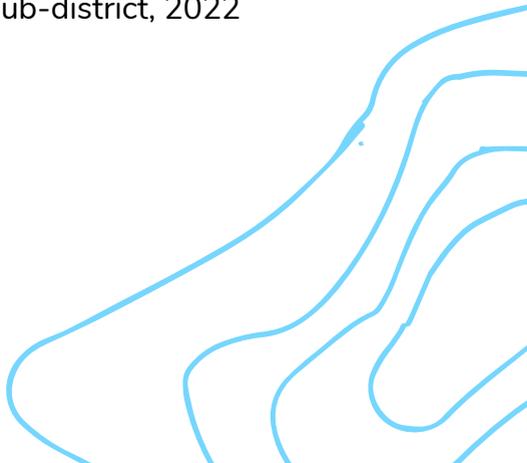


“

I am very happy and proud of the children of the Jatinegara District Children's Forum, who were able to participate in this mural activity with such enthusiasm. Not only are the final results spectacular, but in this way, young people have helped me map youth and environmental issues through murals that need to be addressed together.

”

- Vice Head of Jatinegara Sub-district, 2022

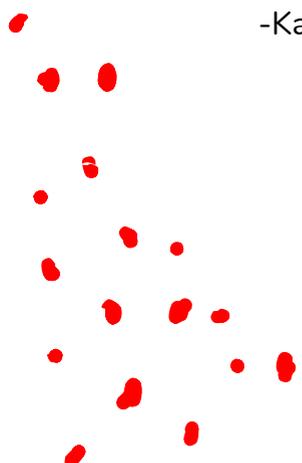




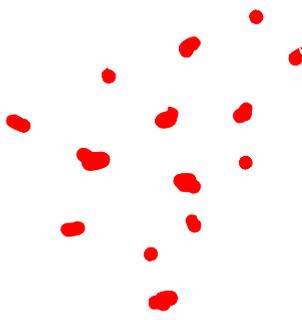
“

I see the arts as a fun and effective way to engage young people. Apart from learning new things, gathering and discussing social issues, children internalize the messages they have raised through art activities, such as not bullying, brawling, thinking about the future, and so on.

”



-Kasatpel PPAPP Jatinegara Sub-district,
2022



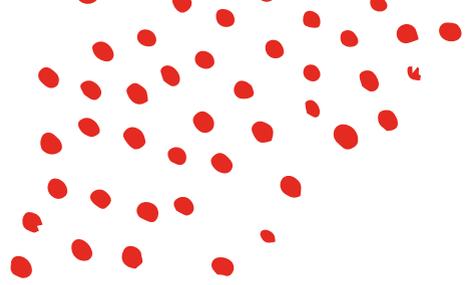
“

We hope that by displaying this mural, more people will become aware of the surrounding environment, which is still deplorable and requires improvement in order to provide a better living environment. We also hope that the local government will be more assertive in its response to events in the neighborhood. We also hope to see more youth activities like this in the future.

”

- youth mural participants (muralist)

Thanks to



- Mr. H. Muchtar, SE, M, Si, Head of Jatinegara Sub-district, East Jakarta Administrative City
- Mr. Kelik Sutanto, AP, MA, Vice Sub-District Head of Jatinegara Sub-District, East Jakarta Administrative City
- M. Gama Nampan, Head of Sub-district Head of Empowerment, Child Protection and Population Control (PPAPP) Jatinegara Sub-district East Jakarta Administrative City.
- All elements of Jatinegara Sub-district, East Jakarta Administrative City
- TP.PKK Jatinegara Sub-district East Jakarta Administrative City
- Village Heads in Jatinegara Sub-district, East Jakarta Administrative City
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- CBU and Bidara Cina RPTRA Managers
- PPSU Bidara Cina and Kampung Melayu
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- Professor Bonaventura Majolo and Dr Annemieke Van Den Tol, PhD Supervisor
- Dr. Harla Sara Octarra, Head of the MAP Research Project in Indonesia

