

A man in a white t-shirt is painting a mural on a wall. The mural features a large, stylized figure with a blue and green body and a red and white striped garment. The man is holding a paintbrush and is in the process of painting the figure's arm. The background is a warm, orange-brown color, suggesting a sunset or sunrise. The text "COLOURS OF GLOBAL VOICES" is overlaid on the image in a large, white, sans-serif font.

COLOURS OF GLOBAL VOICES

VISIONS OF A BETTER FUTURE

WHERE IT ALL BEGAN

AUTHOR: ANTONIA VOGELSGANG

CULPEER4change is comprising a network of 17 municipalities and civil society organizations. We engaged municipalities and CSOs in Slovenia, Bulgaria, Poland, Denmark, Germany, Italy Austria, Tanzania and Bolivia in a variety of educational activities since February 2019. For three years, we dedicated ourselves to creating synergy between Cultural Education and Education for Sustainable Development. Thereby, we promoted and embedded the learning concept and methodology of Cultural Peer Learning in formal education institutions in the above-mentioned countries. CULPEER4change as a project was initiated by the City of Cologne and Institut Equalita e.V.. It is funded by the European Union program Development Education and Awareness Raising and therefore committed to support and integrate the Sustainable Development Goals (SDG) in its educational activities. It is a major ambition of the project to create awareness of the Sustainable Development Goals in all participants so that they become active towards them with particular focus being on SDG 10 (Migration and Flight), 13 (Climate Protection) and 16 (Children Rights).

Our approach puts children and young people at the center of our work. The partner organizations create the appropriate framework for children and young people to acquire knowledge on global interconnections and to carry out enquiries. Cultural Peer Learning fosters self-efficacy, critical thinking and acting in solidarity. We introduce the learning concept on our website. Check out our e-learning courses <https://culpeer-for-change.eu/en/e-learning-platform>.

The aim is to contribute to social and ecological change through our educational activities.

The enriching experiences of creating large mural paintings have given cause for this publication. We have become aware of the supporting community aspects that this collective activity is bearing. In total, 15 large mural paintings were developed in eight partner countries. For the mural paintings, three artists from Europe, the Global South and the respective country together with local children and young people went through a series of creative workshops. The workshops contained different phases and went on over a period of six weeks. First fantasy and creating visions became elementary. Secondly, exchange of ideas and perspectives prevailed. Hereby, the conversation included Sustainability and the SDG as points of departure. As a result of these steps, the concept was developed with all participants. During the last phase, the large mural was projected as a blueprint onto a big public wall and the work divided among the participants. By doing this, the whole activity has features of community art.

With this publication we would like to share our insights, experiences and at the same time value the creative process that all participants were undergoing. We believe in the transformative power of art. Art carries a certain uncertainty of outcome. Art can serve as a rule-breaker and it provides a different access to complex topics. As people are searching for their individual way of expression, they are also searching for a way of action. It is crucial to think of these components as combined. It's a key factor for social participation and integration.



REFERENCE: [HTTPS://CULPEER-FOR-CHANGE.EU](https://culpeer-for-change.eu)

"GIVING US
A CHANCE LIKE THIS
REALLY STRENGTHENS
OUR BELIEF IN
THE FACT THAT THERE
ARE WAYS IN WHICH
WE CAN MAKE
A CHANGE AND
INFLUENCE OPINIONS."

A STUDENT FROM NATIONAL ART HIGH SCHOOL
TSANKO LAVRENOV

"COMMUNITY ART IS
AN ARTISTIC ACTIVITY
THAT IS BASED ON A COMMUNITY
SETTING, CHARACTERISED
BY INTERACTION OR DIALOGUE
WITH THE COMMUNITY
AND OFTEN INVOLVES AN ARTIST
COLLABORATING WITH
PEOPLE WHO MAY
NOT OTHERWISE ENGAGE
IN THE ARTS."

VERONIKA HOZJAN, ARTIST FROM SLOVENIA



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"NORMALLY YOU DO NOT
THINK ABOUT
OTHER COUNTRIES
– YOU ONLY BOTHER
ABOUT YOUR OWN.

HERE WE ARE ALLOWED
TO FOCUS ON THE
COUNTRY OF OTHER
PEOPLE, AND THAT
IS VERY INTERESTING."

A STUDENT FROM NATIONAL ART HIGH SCHOOL
TSANKO LAVRENOV

OUR MAIN LEARNING LESSONS

We have assessed our educational activities regarding the intended and unintended outcomes. It's essential to figure out the effectiveness of projects working towards social change. During our three-year cycle, we wanted to have a better understanding about where we are building elements in Education for Sustainable Development. The current discussions point out how huge the challenge of measuring change is. It is certain that the impact on change fostered by educational projects can only be verified after a longer period. Nevertheless, we were undergoing a process of learning. It should also be mentioned that it's not clear how to define change in this context. It is worth mentioning that there is a gap in merging science and practice. Science has neglected research about collective transformative learning processes. We call for close collaborations between educational and learning scientists and practitioners of educational programs.

In this paragraph we want to highlight the learning lessons and findings about CULPEER4change's mural paintings. It was also the one activity that was mostly executed according to plan during the pandemic situation. We tried to filter supporting factors for raising critical understanding of interdependencies of a globalized society. We evaluated the activity with the participating teachers and students. It was not possible for us to figure out the promoting factors for young people becoming change agents for the SDG. There is a huge discussion about how to monitor behavioral change, and the obstacles have not been overcome. We are excited about future development in this field.

1. Critical understanding of interdependencies of a globalized society

Following four promoting factors have been figured out

- Consistency
- Joint Creation Process
- Participation
- Visibility

One relevant factor is the consistency in interactions of the participants involved in the mural painting process. The workshops provide a framework of exchange, reflection and practical exercise on a daily basis for a couple of weeks. This allows the deepening and consolidation of newly acquired knowledge. A crucial product of consistency is that relationships between the participants become firmer and trust can be developed. From the beginning of the workshops the artists involve the participants. They become companions and advisers in the development of the concept. The artists create the appropriate framework. From the conceptualization to the drawing of the mural painting the participants create the process jointly. The collective aspect has the potential to nurture a sense of belonging and of being part of something bigger. This leads to the next crucial promoting factor, which we call participation. Not only topics and discourse are defined by the participants, but also the entire process is shaped by the needs of the individuals.



THE COLLECTIVE ASPECT
HAS THE POTENTIAL TO NURTURE
A SENSE OF BELONGING AND OF
BEING PART OF SOMETHING BIGGER.

The participants form the process and redefine the learning space during the workshops by themselves. Thus, an open outcome is enabled by artistic methods. Motivation arises. The critical understanding gains another level through the implementation of Development Education materials. The artists support transformative learning by asking critical questions about a sustainable future. The last promoting factor is the visibility of the mural paintings. All mural paintings are created on public walls.

This leads to an added value for the surrounding neighborhood. It is not only a positive aesthetic factor. The participants involve their friends, families and neighbors and tell them their stories. They feel immensely proud that they have been part of this. It's clear that spreading facts doesn't necessarily lead to behavioral change. Research about learning behavior has confirmed that storytelling is a powerful tool to include more people in the narrative and to inspire and strengthen actions.



MURAL ARTWORKS AS AN ELEMENT OF COMMUNITY ARTS

What does Community arts mean?

*“Community arts are created **by, with, and for** a community.”¹*

Developed in the 70's, the expression of community arts describes artistic practices that involve the collaboration and participation of the public, whereby it strives toward social improvement through art. Community arts can be promoted institutionally, by an artist group. or by a cultural association or NGO. It can involve the fine arts but also theatre, dance, music, crafts, (traditional) festivals or, like in our case, mural artworks in public spaces.

Another important aim is to overcome cultural hierarchies and strengthen the belief in the co-authorship of the work and in the creative potential of all sectors of society and people of all ages and colors. This establishes two of the basic characteristics that differentiate it from other collaborative practices: the importance of the social context of the work and the involvement of the viewer.

Characteristics of community arts?

„Como una manera de diálogo colectivo, para intercambiar saberes y experiencias.“
TinTin – partner artist from Bolivia sees community arts as “[...] a way of collective dialogue, to exchange knowledge and experiences.”

Community art is characterized by the intention of creating a network. It solidifies the community environment and social and cultural development of specific regions are promoted, based on the interests and needs of the inhabitants.

“I think it is a way of relating that overcomes any barrier, be it cultural, linguistic, age etc. New things always arise, which do not appear beyond an individual artwork, there is a very deep connection when people interact through art.” PumPum – partner artist from Argentina underlines as well the great potential of exchange which arises during CULPEER4CHANGE mural art projects with the community.

ART AND IN PARTICULAR THE MURALS ARE VERY
USEFUL AND EFFECTIVE TO TALK ABOUT
THE ENVIRONMENT, IT IS A UNIVERSAL LANGUAGE
THAT KNOWS NO LIMITS.

¹

Referring to Sally Morgan, who established the concept in Great Britain in the mid 90's, it also means a democratization of culture. This indicates that community artists aim to make arts and culture more accessible, participatory, decentralized. Hereby they strengthen the reflection of the needs and particularities of different communities. And thus community art practices can be distinguished from practices of huge official art institutions and the art market. Even though we can see a tendency of the institutions involving communities due to the expansion of audience development practices.

What is the link to CULPEER4CHANGE?

CULPEER4CHANGE's aim is to promote a creative dialogue from peer to peer between young people from the Global South and young people in Europe and works as an educative platform to push social transformation forward through arts. It aims at giving a face and a voice to artists and activists from the Global South and promote exchange between young people as global citizens.

The mural art projects within the larger project frame are an important vehicle to activate the society and show the importance of arts spreading the messages of peace, diversity, creativity and empowerment to the community. All the 15 mural artworks were achieved by involving children and youth, neighbors and audiences actively, whether they were previously interested in arts or not. This meant a great enrichment and learning experience for both sides, the artist and the participants, not only in a way of artistic expression and aesthetic experiments but also by reflecting such important topics as climate change, children rights and migration together.

"Urban art is a form of free and creative expression, where it can reinforce the identity of a community, its participation and active interaction, reinforce ties, give visibility to a specific area and socially transform these spaces."

For many of our European partners, the promotion of mural artworks as a special form of urban arts became a new way of seeing their own city. The activity enhances citizen's participation while getting in touch with the community. Most of the partners involved are already developing concepts to continue with this method of art-based community involvement.

How may methods and ideas within the concept of Community arts empower socio-ecological transformation?

"Art plays a mediating role and a driving force in communication, since the artist, through his creation, transmits not only emotions, but also messages, and makes us reflect on our existence, social problems or life in general. From this perspective, it becomes a tool that can change or educate a society,"
Elvis Talongang Mekeuwa. ²

These socio-cultural processes of creating mural artworks together, as a form of community arts are creating prerequisites and skills for strengthening global citizens all around the world. The common work and the sharing and seeking of common goals for global issues builds self-esteem and strengthens the feeling of affiliation by forming a part of something important.



It brings self-efficacy to the people, by creating visual meanings, and it offers the community opportunities to express itself through arts.

This process of empowerment is a requirement and a necessary tool to reflect and rebuild society in order to move forward towards socio-ecological transformation.

PumPum concludes: "Art is a very powerful form of communication, and it makes us observe reality in another way, and value the different Context and Cultures. It generates value in our proposals. It makes us hold a more responsible attitude about our view of world reality, about the decisions we make, even about the materials and processes that we make in our different disciplines. I think this project was a challenge and an opportunity for me and it made me value the work of artists as motivators of change."

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HISTORICAL TIMELINE

Traditionally, a mural is any artwork painted directly on a wall, ceiling or other large permanent surface. As an art form, murals can be found inside and outside of buildings, commissioned and non-commissioned, public as well as private places. It is not rare that the muralists of these great artistic endeavours have become widely known due to the scale and themes of their efforts: Leonardo Da Vinci, for example, or Michelangelo and Diego Rivera, among others. The word mural is a Spanish adjective used to refer to what is added to a wall, as in *pintura mural*. The term mural only later became a noun. In art, the word mural began to be used at the beginning of the 20th century: in 1906, Gerardo Murillo Cornado, known as Dr. Atl, issued a manifesto calling for the development of a monumental public art movement in Mexico; he named it in Spanish *pintura mural* (English: wall painting).

Murals are old as humanity itself and are presumed to be the oldest human art form and can be found all over our planet. First historic murals date back to Upper Palaeolithic times such as the cave paintings in the caves of Borneo and southern France, and later within Egyptian tombs, the Minoan palaces in Greece, the Oxtotitlán cave and



PHOTO: WIKIPEDIA, L'HAGEBOUQUET
DE MAINS, GUA JERU/SALEH,
KALIMANTAN, INDONESIA.JPG



PHOTO: WIKIPEDIA, MINOAN
FRESCO, SHOWING A FLEET AND
SETTLEMENT AKROTIRI.JPG



PHOTO: ENTHRONED RULER WEARING WHAT
HAS BEEN IDENTIFIED AS AN OWL COSTUME;
OXTOTITLÁN CAVE SOURCE: [HTTPS://WWW.WMF.
ORG/PROJECT/OXTOTITLAN](https://www.wmf.org/project/oxtotitlan)



Juxtlahuaca in Mexico, in Pompeii in Italy etc. These ancient murals typically depict the activities of a particular civilization's people, encapsulating a moment in time, and range from scenes of hunting, gathering, and family life, to religious and funerary scenes. Humans have used them to record history as well as record emotions.

During the Middle Ages murals were usually executed on dry plaster (secco). The huge collection of Kerala mural painting in India dating from the 14th century are examples of fresco secco. In Italy, around 1300, the technique of painting of frescos on wet plaster was reintroduced and led to a significant increase in the quality of mural painting.

The term mural became better known with the Mexican muralism art movement (Diego Rivera, David Siqueiros and José Orozco) in 1930s, which brought murals into the limelight as a social and political tool. The choice of muralism was essentially one of the historical moments. At the beginning of the 20th century, young Mexican artists were namely rebelling against academic art and were using murals to create public art that would educate Mexico's illiterate masses and memorialize the sacrifices of the revolution.

“THE HIGHEST, THE MOST LOGICAL,
THE PUREST AND STRONGEST
FORM OF PAINTING IS THE MURAL.
IT IS ALSO THE MOST
DISINTERESTED FORM, FOR IT
CANNOT BE MADE A MATTER OF
PRIVATE GAIN;
IT CANNOT BE HIDDEN AWAY
FOR THE BENEFIT OF A CERTAIN
PRIVILEGED FEW. IT IS FOR THE
PEOPLE. IT IS FOR ALL.”

~ JOSÉ CLEMENTE OROZCO





PHOTO: DIEGO RIVERA - GLORIOUSA VICTORIA; [HTTPS://COMMONS.WIKIMEDIA.ORG/WIKI/FILE:GLORIOSA_VICTORIA-DIEGO-RIVERA-1.JPG](https://commons.wikimedia.org/wiki/File:Gloriosa_Victoria_-_Diego_Rivera-1.jpg)

Throughout the last two centuries, murals present an art form, used as both, a communication tool for expressing political caricature and social satire, as in for instance in a Sardinian village of Orgosolo, as well as an educational and awareness raising tool and empowerment of communities. Political murals in Northern Ireland have become symbols of its country, depicting the region's past and present political and religious divisions. Belfast and Derry contain arguably the most famous political murals in Europe. It is believed that almost 2,000 murals have been documented since the 1970s in Belfast and Derry alone.



PHOTO: BLOODY SUNDAY BELFAST MURALS; [HTTPS://COMMONS.WIKIMEDIA.ORG/WIKI/FILE:BLOODY_SUNDAY_BELFAST_MURALS_-BERNADETTE_MCALISKEY_WITH_MEGAPHONE.JPG](https://commons.wikimedia.org/wiki/File:Bloody_Sunday_Belfast_Murals_-_Bernadette_McAliskey_with_megaphone.jpg)

The so-called Wall of respect in Chicago on the other side of the Atlantic, a public art project was being created in the times of the Civil Rights Movement in United States. Through such murals, communities – often of oppressed peoples – collaborated and empowered themselves to narrate identities and histories, making their political struggles visible and concrete.



PHOTO: MANCA SETTING VERNIK; ORGOSOLO MURAL

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PHOTO: DOLORES HUERTA
 MURAL BY YREINA CERVANTEZ
 | © T. MURPHY/WIKICOMMONS



PHOTO: DAVE NICHOLSON, HTTPS://
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 FILE:TRABOLON_THE_WALL.JPG



PHOTO: WALL OF RESPECT, CHICAGO, ROBERT ABBOTT
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Murals as such were often a radical force of liberation, for instance the ones on the Berlin Wall, sometimes referred to as the "World's longest canvas"; while on the East Berlin side painting was not allowed, artists painted on the Western side of the Wall from the 80s until the fall of the Wall in 1989. Or on West Bank apartheid wall, where Palestinians have created a powerful collection of protest murals expressing their opposition to wall's existence and their fight for freedom and dignity.

As tools for decolonization, murals were often using art to convey indigenous knowledge and wisdom, as well as efforts for emancipation and awareness raising of the region's original citizens, as is the case in so-called Chicana/o indigenous murals movement of California.

To paraphrase the introductory quote of the giant, José Clemente Orozco, murals are here to stay, they are one of the most sustainable forms of public art, they are among us, made for us all and imprinted in our collective spirits as memories of history as well as the voices of the future.



"IN OUR COMMUNITY,
WE BELIEVE THAT
RECIPROCITY
IS A COMMUNITY ACT.

IT HELPS A LOT WITH THE
MULTICULTURAL EXCHANGE
TO STRENGTHEN NEW
WORLD'S PERSPECTIVES."

LUIS ALEJANDRO VASQUEZ ALIAGA
"TIN TIN", BOLIVIA

I AM BECAUSE WE ARE

I COULD WITNESS HOW NEW BONDS BETWEEN THE ARTISTS AND THE PUPILS AND AMONG THE PUPILS WERE CREATED.

O

ur main objective was to involve as many young people as possible in order to create something unique, extraordinary, eye-catching in the very centre of Nova Gorica. We were the first to organise and deliver the entire mural painting process, so we literally had to pave the way for everyone. Other partners could not help us by advising us what to do and what not to do. My

major concern was the final outcome of the activity, what it would look like. In the end, my fears were unnecessary, because everyone did his/ her best.

The nicest moment were workshops themselves, because I could witness how new bonds between the artists and the pupils and among the pupils were created. The final result is, in my humble opinion, wonderful. The murals will always remind us of the CULPEER4change project and what we were able to achieve in less than one month.



I AM BECAUSE WE ARE.

INTERVIEW WITH VERONIKA HOZJAN

What do murals as an art form represent/ mean to you?

Basically, for me murals represent an artistic form that has moved from the museum space into streets and therefore can be seen by many more people. Even those who usually do not go to museums can see murals on streets and can interpret them in their own way. I also like the fact that some people can see more meanings in murals, in their opinion murals are multi-layered, on the other hand some see them merely as a beautification of streets. In a nutshell, it is an art form that is accessible to more people, whether they want it or not.

Where did you draw inspiration from?

For the murals in Nova Gorica, the topic had already been known, global warming. We talked with the children during our workshops and came up with the idea to draw a polar bear. The bear became the focus of my mural. I emphasised the issue with pollution and McDonald's, which is, among other things, an indicator of consumerism. The bear is fat because of the fast food it can get at McDonald's, situated opposite the location where we were creating the murals. But it is also fat because it is left with no good food around. All it is left with is fast food. It was a joke. The inspiration came from the workshop and the surrounding area.

Do you see community art elements in this project and where?

The mural was made through collaboration with the community, with children and the people who were just passing by and giving us comments. The children as participants and the surrounding itself were deeply engaged in the creation of the murals.

How did you stimulate kids' creativeness in the end design of the mural?

The children were already motivated themselves. We discussed various methods and got an idea of what would really be created in the end. The fact that we would include their drawings into the final murals was a strong enough motivator for the children to work. They came to the location and worked hard.

What was for you the best part of the whole process?

The best part was already the fact that we were creating murals, since I like to paint, and that throughout the whole process you did not know what was really going to happen. You could only see the final result in the end.

AUTHOR: LILIJANA KRSMANOVIC

IN A NUTSHELL, MURAL PAINTING
IS AN ART FORM THAT IS ACCESSIBLE TO MORE PEOPLE,
WHETHER THEY WANT IT OR NOT.

How was the cooperation of the local community, if any?

Through the process you see that there are things that you have not thought about, but there are also things that you have thought about. The neighbours opened the doors to their houses and helped us. They gave us physical space and were extremely kind to all participants.

If you could do it all over again, what would you change in the process?

If I compare the creation of the murals in Nova Gorica and Wrocław, we had activists in Poland who helped us work with the children in terms of the analysis of a particular topic. We just came to the location where everything was ready and we did not have to explain to the children what we were going to do.



In Slovenia, we had to work a little harder with the children and explain everything to them, but fortunately they were old enough to understand. In Poland, the children were much younger. So both situations had some positive and negative traits. Last but not least, the process was the same, we had to find solutions throughout the games and methods. It was of utmost importance to include their drawings in the creation of the final murals. In the end, you see the final mural, and you do not question

yourself whether it was worth it or not. You are happy because you have made it with the help of everyone.

Did the mural painting process influence your personal development as an artist?

I used to always have fixed ideas on how to make a work of art. In this project however, I allowed myself to be influenced by the surroundings, as children can help a lot and contribute to the final form of the murals. I was surprised that even though we consider children to be very young, they are very smart and many times their ideas or worldviews have influenced the design of the murals. As an artist I was influenced by them a lot. The process is mutual.

What do you take home from the project?

I will remember the experience with the children the most and the fact that you should be open-minded towards everything. In principle, artists are open-minded people, but we seem to be often unaware of it. When we are involved in a project, there is always a topic that we think about, but it is important to take into consideration a specific community and to talk to its members, in our case, we needed to talk to the children and by doing so you get a lot of useful and interesting ideas.

CREDITS

COUNTRY
SLOVENIA

TITLE
I AM BECAUSE WE ARE

DATES OF EVENT(S)
SEPTEMBER-OCTOBER 2019

WORKSHOPS
SEPTEMBER TO OCTOBER

DATES OF WORKSHOP
VARIOUS

NUMBER OF PARTICIPANTS
OF WORKSHOP
AROUND 100

AGE
13-18

PLACE OF WORKSHOP
VARIOUS

PLACE OF MURAL
**NOVA GORICA, DRAGOMELJ,
KAŠELJ, SLOVENSKA BISTRICA,
PTUJ, LJUBLJANA**

PHOTOGRAPHER COPYRIGHT
KATJA CANKAR

MURAL ARTISTS INVOLVED
**VERONIKA HOZJAN,
LUIS ALEJANDRO,
VASQUEZ ALIAGA,
JAIME RODRIGUEZ INUNGARAY**





THE CHALLENGE WAS THE SUN BURNING WHEN DOING THE MURAL IN THAT CASE WE REAL EXPERIENCED THE GLOBAL WARMING.

T

he aim was to raise awareness to the society about the global warming, immigration and the children's rights in the community. The challenge was the sun burning when doing the mural in that case we real experienced the global warming.

Nicest moment in the project was when people were happy about the mural and came to ask questions about it and at the same time enjoying the paintings.

Benefits from the mural were, people got the awareness that was intended to be delivered to them, because they were the actors in the topics, so this means if they are aware about the consequences then the immediately actions can be taken to overcome the bad effects.



IN THE STREETS OF KIGAMBONI – UNDERSTANDING THE SUSTAINABLE DEVELOPMENT GOALS THROUGH ART WORK

In February 2020 six young artists from Tanzania and Uganda joined to create a mural artwork in Kigamboni, Dar el Salaam.

Artists: Leonard Meck, Martin Peter, Hafidh Athman, Ahemd Masoud, Mawila Khamsini and Ronald Ssmaganda

WHAT I REALLY LIKE IS
TO CREATE
IDEAS WITH ART.
ART IS LIFE.
ART CAN HEAL.

"We had two sides of the walls and we decided that on one side of the wall we catch an we paint only the problems that are facing us: migration, global warming and about the children rights. ... And on then other side we painted the solutions of them."

"When you go over there the first if all you find a sad child who has wings like an angel. {...} All of the children they are angels. We don't have to make them sad. The children are the only angels that we can see in the world, so we have to protect them in everything."

"Another picture was about a man who was on a cliff of the sea, holding the world on his back and the man was sweating. In that scene it means that through our hands- because the man holds the world in his hands- through our hands we destroy the world, we are going nearly to the end of the cliff, that is the edge of the cliff... so when we reach the end of the cliff it means that we fall."

"I did it through my heart, so that I could deliver the message to the people."

"And there is another picture which is about migration. You can see a big picture .. which has colors of sunset. You see some birds are shifting from one area to another – and other birds from the others side are shifting from the one side to the other."

"It changed me a lot. Because when we painted over there, people passed over and they started to ask us what are those things. We tried to express those messages to them"

"You'll see a happy girl who is from school holding a book which is a red one wrote "Ufahamu". Ufahamu in Swahili means knowledge. So from this book which means knowledge there is a belt in yellow which has been written: "Elimu Imenipa Uhuru wa Fikra". Those are Swahili words which means: "Education has given me the freedom of thinking."

Source: Interview with Leonard Meck
@ Kigamboni from February 2020:
<https://www.youtube.com/watch?v=QGuXCv9j3U>

CREDITS

COUNTRY

TANZANIA

TITLE

ELIMU IMENIPA UHURU WA FIKRA

DATES OF EVENT(S)

FEBRUARY, 2020

INAUGURATION (WHICH GROUP)

KIGAMBONI

COMMUNITY CENTER (KCC)

DATES OF WORKSHOP

FEBRUARY, 2020

NUMBER OF PARTICIPANTS OF WORKSHOP

6

AGE

24,27,35,32,32,23

PLACE OF WORKSHOP

KIGAMBONI

PLACE OF MURAL

KIGAMBONI PRIMARY SCHOOL

PHOTOGRAPHER COPYRIGHT

MWARAMI | FREDRICK DAGHARO

MURAL ARTISTS INVOLVED

LEONARD, MARTIN,

LOCAL ENTHUSIAST, KALASINGA,

MEDDY AND RONALD.



PAINTING MURALS IS WHAT I ENJOY THE MOST, BECAUSE IT GIVES ME THE POSSIBILITY OF CONNECTING WITH THE ENVIRONMENT, WITH THE COMMUNITY.

I
n August 2020, the Song of the Goat Theatre Association (Brave Kids team) carried out the first mural painting workshop in the Przedmieście Oławskie district in Wrocław, led by a take out a local artist Wojciech Kołacz (Otecki). One of the most important aspects of this activity was to involve local children and youth. The local community became very enthusiastic about the action and proud of the results, with the consequence that, shortly after, a series of self-initiated mural painting actions among the inhabitants of the neighbourhood began. In 2021, we continued with a workshop on 'mural designing and

painting' for local children and teenagers in the same district of the city. The neighbourhood struggles with high levels of pollution and faces a great number of social challenges. Three international artists led the workshop: Pum Pum from Argentina, Veronika Hozjan from Slovenia and Mikołaj Rejs from Poland. As the Chairwoman of the Management Board of the district said at the mural opening ceremony: "all artists brought beauty and colour so much needed in this relatively grey part of the city.". The murals were painted mostly with ecological, anti-smog paints, which corresponds with the general idea of the Cupleer4change project. For 2022, members of the community expressed a desire and idea to continue with the mural painting in the neighbourhood, with the goal for it to become one of its distinguishing features.



BEAUTY AND COLOUR

INTERVIEW WITH JIMENA LAURA CAMANO ALIAS PUMPUK

What do murals as an art form represent / mean to you as a method of arts?

I always thought that this "blank sheet" that is a wall is an opportunity to tell stories, to generate a poetic "space" in the middle of cities. A habitable space for the imagination of neighbours, passengers, citizens in general. I consider it a very fundamental part of my work, although painting works in the workshop; drawing, or generating digital illustrations are also part of my activity. Painting murals is what I enjoy the most, because it gives me the possibility of connecting with the environment, with the community. And the possibility of enjoying the process as the main premise.

coherent decisions when generating creative proposals with a positive impact. Art is a very powerful form of communication, and it makes us observe reality in a different way, and value different contexts and cultures. It generates value in our proposals. It makes us have a more responsible attitude about our view of the reality around us, about the decisions we make, even about the materials and processes that we make in our different disciplines. *I think this project was a challenge and an opportunity for me and it made me value the work of artists as the motivators of change.*



How do you understand the main objective of the project and your role within this framework?

It seems to me that the role of the artist who intervenes in a city in which he/ she does not live, has to go through a process of getting to know a specific environment or community. In this project the process of workshops, talks, the exchange of concepts, projections and mutual learning was very important. I also think that the project generates tools on sustainability in order to make more

What was the best part of the whole process for you?

The collective process of thinking about the idea of the garden, the environment, the colors, the best part is to project the ideas, put them on paper, in words ... in talks. This is where ideas take shape. In the second stage of the process, I loved the realization of the collective mural. Where we applied those species that we have imagined, dreamed of and combined in a workshop, and we capture on the walls, creating a collective

AUTHOR: TERESA KROHN

BEING ABLE TO CHAT AND HAVING DIALOGUES ABOUT THE IDEA BEFORE IMPLEMENTING IT IS SOMETHING VERY VALUABLE

garden. Where everyone participates in the CREATION of those species. The mural includes the character of the gardener who takes care of the collective garden. "Our garden".

How was the cooperation of the local community, if any?

I think that every change in the community when they saw us working, when they observed the process of painting together with the kids, that observation of collective work, of the love of the process is something palpable, it is something that can be observed day by day, and I consider that the neighbors appreciated that. It was noticeable at the end of the mural, everyone was happy, they came to visit us every day they wanted to know more about the project, about the idea. And I think I generate a very beautiful collective happiness. That social network that is generated not only with the kids participating in the workshop, but also indirectly with their parents, relatives, neighbors. It is an indirect impact of the message that is very valuable.

If you could do it all over again, what would you change in the process?

I think the processes are fine, I find it interesting to spend time getting to know the community, the city ... understand the functioning of the neighborhood, the environment. I think that the first stage is the "recognition" of the others, companions of the workshop, of the neighbors, of the artists.

The second part is the "design" stage where I develop creative exercises to capture ideas, to be able to tell stories through artistic resources. And the third stage is the part of realizing the mural. It is a part that requires a lot of respect for collaborative work, for understanding the times and ways of working of others. I think that at the end of the work of these stages it is good to do a survey or closing talks together to understand the scope of the joint work.

Did the wall painting process influence your personal development as an artist?

I believe that it taught me to think differently, many things that I take for granted in the solitary process that I usually have. Being able to chat and have dialogues about the idea before implementing it is something very valuable, and above all to have the look of children and young people who have a very fresh and new look!

What do you take home from the project?

I take with me very loving experiences, very beautiful human relationships, and new ways of seeing. The amount of people I met in this project added only good things! I am very happy to have participated and I am very grateful to have been part of it. It is a beautiful project that I hope will be repeated!

CREDITS

COUNTRY

POLAND

TITLE

**TOGETHER WE CHANGE PRZEDMIEŚCIE
OŁAWSKIE!**

DATES OF EVENT(S)

19-29.08.2020 AND 16-27.08.2021

INAUGURATION

27.08.2021 DREAM CATCHERS FROM INDIA

DATES OF WORKSHOP

19-29.08.2020 AND 16-27.08.2021

NUMBER OF PARTICIPANTS OF WORKSHOP

15 PARTICIPANTS IN 2020

AND 20 PARTICIPANTS IN 2021

AGE

9-16 YEARS OLD

PLACE OF WORKSHOP

2020: **CENTRUM NA PRZEDMIEŚCIU,
PRĄDZYŃSKIEGO 39A /**

2021: **PRZED•POKÓJ H13, HERCENA 13,
WROCŁAW**

PLACE OF MURAL

2020: **CENTRUM NA PRZEDMIEŚCIU,
PRĄDZYŃSKIEGO 39A /**

2021: **HERCENA 13, HERCENA 4-6,
KNIAZIEWICZA 15A, WROCŁAW**

PHOTOGRAPHER COPYRIGHT

2020: **MATEUSZ BRAL /**

2021: **DANIEL KIERMUT**

MURAL ARTISTS INVOLVED

2020: **WOJCIECH KOŁACZ (OTECKI) - POLAND**

/ 2021: **JIMENA LAURA CAAMAÑO**

(PUM PUM) - ARGENTINA -

VERONIKA HOZJAN - SLOVENIA -

MIKOŁAJ REJS - POLAND





THE PROCESS
WITH THE ARTIST DID NOT
ONLY TEACH THEM SKILLS
IN AN ARTISTIC WAY
IT ALSO OPENED FOR
MANY REFLECTIONS ON
THE CLIMATE.

T

o build a frame the pupils could reflect on SDG10, 13 and 14. They discussed and interpreted the SDGs facilitated by artist. The youngest pupils made backpacks for the project participants and the older ones made paintings that were exhibited at the public library and was used as inspiration for the artist when he did the mural. The proces with the pupils was wonderful. They had so many great perspectives and thoughts. The reception was also great. They were all invited to the opening of the exhibition and to hear the artist talk about his personal journey.



THE CLIMATE WALL

AUTHOR: GITTE JAKOBSEN

Kalundborg, Denmark

For three weeks grade 6 students from Rynkevangskolen participated in the mural painting THE CLIMATE WALL conducted by the Danish muralist Sara Trier and her Spanish colleague, Ada Ortega Camara. The organizer, Spor Media, had invited muralist Leonard Meck Mwanga from KCC in Tanzania to participate physically but due to the pandemic he contributed online to the process.

The mural is a colourful description of climate and environmental challenges in Tanzania and in Denmark and it also comes up with suggestions for solutions to some of the problems.

During the painting process, the children learned about climate change and the environment, but perhaps even more important is the experience they have gained from influencing the global agenda by communicating their messages to peers and other citizens in Kalundborg.



Please see video:

<https://vimeo.com/534602668>

CREDITS

COUNTRY

DENMARK

TITLE

CHILDREN'S VOICES

DATES OF EVENT(S)

WEEK 34-35 AND 39 IN 2020

NUMBER OF PARTICIPANTS
OF WORKSHOP

80

AGE

6-7 & 11-12

PLACE OF WORKSHOP

DYBBØL SCHOOL

PLACE OF MURAL

**HARBOUR FRONT IN SONDERBORG CITY,
KALUNDBORG CITY CENTRE**

PHOTOGRAPHER COPYRIGHT

PATRICIO SOTO

MURAL ARTISTS INVOLVED

**PHUC VAN DANG & RASMUS,
SARA TRIER, ADA ORTEGA CAMARA,
LEONARD MECK MWANGA**



ENCOURAGE A CLEAN MOBILITY

IT'S A STRATEGIC
POSITION, WITH MANY
PEOPLE PASSING BY
TO GO TO WORK,
TO SCHOOL, TO THE MANY
PUBLIC OFFICES OF
THE AREA, OR SIMPLY TO
THE CITY CENTRE.

T

he mural was painted on the facade of a parking lot owned by the Province of Varese situated in front of the train station in Casbeno neighborhood, at the edge of the city of Varese. It's a strategic position, with many people passing by to go to work, to school, to the many public offices of the area, or simply to the city centre. The aim was to give those people a message to take action against climate change, adopting more sustainable

behaviour in everyday life. Nine youngsters from the area had the opportunity to reflect on this global issue during the artistic workshop with two successful international artists, and created this colourful mural, inviting us to take care of Nature and move by feet or bicycle.

The joyful group of young artists painting the wall immediately caught the attention of the local community, who encouraged them and really appreciated the final result. We hope many other citizens will be inspired walking by the mural in the future.



CLEAN MOBILITY

INTERVIEW WITH JIMENA LAURA CAAMANO ALIAS PUMPUM

Where do you draw inspiration from as an artist?

I am always inspired by the observation of nature, music, reading, other artists etc. I always feel that the curiosity of observing, searching, is the engine to activate inspiration.

From posters, fanzines, murals, postings, etc. everything made out of artistic creation. Frequently it is something so simple that they do not take into account, and through these workshops I noticed that they see it as a tool of change, with which we can transmit ideas in a creative way.



How do you think your mural contributes to the content of the project? Is it connected to any SDG?

The murals, developed in the city of Wrocław and in the city of Varese, were two incredible experiences. Especially since I proposed to work on the Action for the climate (SDG13), it seemed to me one of the most interesting objectives to approach from the artistic and conceptual point of view. And I think it brings a poetic and sensitive outlook on the subject, from the development in the workshops to the implementation on the wall, there was a lot of mutual learning. They were very fruitful experiences.

Do you see elements of transformative art in this project and where?

I think it is very important that children and young people realise that they can generate changes from the artistic discourse.

What was your preparation strategy for working with the children?

Taking a specific part on the world's climate issue, and the amount of the world's flora that is disappearing due to climate change, forest fires, and disasters that occur worldwide. I believe that it is important to be aware that plant biodiversity must be preserved, as a basic notion that humans are just another species, part of nature, that all species are interdependent, and we will prosper when everything around us also prospers. It is necessary to generate a fascination for the simple from a young age, and it is from observation, contemplation, the poetic gaze that we achieve that appreciation. Knowing what surrounds us, connects us in a sensitive way, so that we can more easily understand the loving interaction, the care we need to show in relation to nature. These topics were the triggers to chat with the children,

AUTHOR: TERESA KROHN

ART AND IN PARTICULAR THE MURALS ARE VERY USEFUL AND EFFECTIVE TO TALK ABOUT THE ENVIRONMENT, IT IS A UNIVERSAL LANGUAGE THAT KNOWS NO LIMITS

and that stage showed me a very strong awareness on their part of the topics we talked about. From this, the proposal throughout the workshop was that each child designs his/ her own plant, through the collective generation of a library of graphic resources, different materials, colours and techniques, to build an imaginary herbarium, an unreal botanical system, generated from the creative universe of each participant. A poetic composition made of particular forms of each participant, which represents nature or tells the story of one's vision. This collectively generates the notion that we can generate a collective reality and create a possible environment.

How did you stimulate the children's creativity in the final design of the mural?

It seems to me that during the process they understood that they were a fundamental part of the mural, and that gives a very special sense of belonging and collaboration. The freedom to freely design a plant, flowers, leaves, insects and understand that they are part of a whole, is something very creative and playful at the same time.

What should partners prepare in advance before undertaking such an activity?

I believe that they must be flexible in terms of the changing structure that may arise, because as I work in collaboration with different ages, different cultures, and different backgrounds, it is important to be able to propose formats that are

modified according to needs. The time for presentations, observations, discussions and different times of the creative process must be contemplated. It is important to make a score of the particular plans while contemplating flexible times.

Understand that work in the creative field goes hand in hand with more "scientific" information on the SDG topics. This information must be given to children in a dynamic way, in order to give way to the creative part of action. I think it would also be very nice to be able to generate an expo or publication with the graphic processes of children during the workshop.

What would be the most valuable advice you could give someone who is doing a mural right now?

That they be honest when it comes to "talking" through painting, drawing. Be aware that art is a means to communicate, in a sensitive way, that links us from a very authentic place.

What do you take home from the project?

I take with me loving experiences, very beautiful human relationships, and new ways of seeing the world. The amount of people I have met in this project has brought only good things! I am very happy to have participated in it and very grateful to have been part of it. It is a beautiful project that I hope will be repeated!

CREDITS

COUNTRY

ITALY

TITLE

**"WE WANTED TO CREATE
A SMALL SUSTAINABLE WORLD,
THAT MUST BE CULTIVATED
AND PROTECTED LIKE PLANTS,
AND ENCOURAGE A CLEAN
MOBILITY BY BICYCLE"**

INAUGURATION (WHICH GROUP)

30 SEPTEMBER 2021, TEATRO TRONO

DATES OF WORKSHOP

8-15-16-19-20 SEPTEMBER 2021

NUMBER OF PARTICIPANTS
OF WORKSHOP

9

AGE

15-18 YEARS OLD

PLACE OF WORKSHOP

**PROVINCE OF VARESE PREMISES
(VILLA RECALCATI)**

PLACE OF MURAL

VARESE (CASBENO)

PHOTOGRAPHER COPYRIGHT

**ROBERTA FERRARI
(DOCUMENTARY FILM MAKER)**

MURAL ARTISTS INVOLVED

**PUM PUM FROM ARGENTINA;
SEACREATIVE (FABRIZIO SARTI)
FROM ITALY WITH
WGART ASSOCIATION**





THEY ARE A CONNECTION
WITH OUR INNER SELF,
A REMINDER OF THE BEAUTIFUL
THINGS, A LARGE EXPLOSION
OF SELF-EXPRESSION, WHICH
CAN UPLIFT THE COMMUNITY
AND BRING COLOUR TO THE
GREY DULLEST OF PLACES, AND
ENHANCE SPACES.

T

alents from the National art high school “Tsanko Lavrenov” worked for the first time with special wall spray paints and under the guidance of accomplished artists such as Sarah Sundance Yates and Faith Atieno. The mural focuses the attention of the viewers towards environmental contemporary problems and with its aesthetic message gives a new look to the building of the Secondary school “Sveti Sedmochislenitsi”. The high parts of the mural were a bit challenging,

requiring a special chair to be used for the purpose, as the mural was 8m by 8m. The underaged artists were doing the work with the first two meters of height, while the adults were using the chair to access the higher sections. A slight delay in the arrival of the Kenyan muralist also required some special organization of the work and communication online.

They depict people who are happy with the progress of their work, with what they are learning, with how they are influencing each other and what new perspectives and tools for directing opinions and actions within the community through arts.



FAUNAGRAPHIC

INTERVIEW WITH SARAH "SUNDANCE" YATES (GREAT BRITAIN)

What do murals as an art form represent / mean to you?

They are a connection with our inner self, a reminder of the beautiful things, a large explosion of self-expression, which can uplift the community and bring colour to the grey duldest of places, and enhance spaces.

How do you define community art?

Artwork, which is within public spaces, or a residential / community, to enhance the living locations.

How do you understand the main aim of the project and your role within this framework?

I understand that it's important for there to be a connection with the topic of the artwork that the local people can connect with, and to guide and encourage others to push boundaries with their own art.

DRAWING, PAINTING,
ARTS AND CRAFTS
WAS ALL REGULAR DAILY
EFFORTS, MY INSPIRATION
COMES FROM WILDLIFE
MOSTLY AND OUR
HERITAGE – ROOTS

Do you see transformative elements in this project and where

I see the project-built trust, and new understandings of friendship and collaboration between the participants, learning different acts of kindness and ideas from another culture, different to each own.

What was your preparation strategy to work with the kids?

I wanted to find what they found as good imagery to use as representing their home, country, and the things they find important and to try to establish something the whole community would find uplifting. They processed a series of ideas individually, then developed the strongest favourite idea together, which would become the mural.

What was for you the best part of the whole process?

Working with Faith Atieno (Kenya) was very exciting, just seeing her ideas and her adapting to being in a new country around different types of artists was a learning curve for me too, the students were very receptive so it was very exciting for me to see them grow in confidence. I felt like I had done my job :)

If you could do it all over again, what would you change in the process?

I think the process we had was nice, it may be nice for individuals to make their own large paintings, however the team process was also great as they worked together to create a large-scale artwork and got a lot of experience working with the scale of the wall, machinery, spray paints and other artists.

What do you take home from the project?

I am fulfilled the people involved made such an exciting experience, and everyone was very happy with the final result, we all had a lot of fun together and I hope the experience stays with them and helps them through their art, for me I am happy I guided them, and helped them where it was needed.

AUTHOR: ZORI STANEVA

CREDITS

COUNTRY

BULGARIA

TITLE

MOTHER NATURE

DATES OF EVENT(S)

SEPTEMBER-OCTOBER 2019

INAUGURATION (WHICH GROUP)

**29 OCTOBER 2019 WITH
GROUP NAFSI AFRICA ACROBATS
FROM KENYA**

DATES OF WORKSHOP

29 OCTOBER 2019

NUMBER OF PARTICIPANTS
OF WORKSHOP

20-30

AGE

10 YEARS OLD

PLACE OF WORKSHOP

**SECONDARY SCHOOL "SVETI
SEDMOCHISLENITSI"**

PLACE OF MURAL

**SECONDARY SCHOOL "SVETI
SEDMOCHISLENITSI"**

PHOTOGRAPHER COPYRIGHT

SARAH YATES

MURAL ARTISTS INVOLVED

**SARAH YATES (UK), FAITH ATIENO
(KENYA) AND GABRIELA RADULOVA,
VIKTORIYA PRUSTOVA, KALINA KOLEVA,
NELI SHISHKOVA AND VANYA PANDURSKA
(STUDENTS FROM BULGARIA)
AND ATANAS KAMESHEV
AND SVETLOZAR CHAVDAROV
(TEACHERS FROM BULGARIA)**



THE WORLD IN OUR HANDS

THE STREET HAS ALWAYS
BEEN AN OPEN DIALOGUE
TO FIND OPINIONS AND
ARGUMENTS FOR LIFE, WHICH
HELP TO DISCUSS POLITICAL,
SOCIAL AND CULTURAL
PROBLEMS IN THE WORLD
– THROUGH ART
AS A SOCIAL TRANSFORMER.



Our aim was to create an universal imagery that symbolizes the relations of human beings and nature. To create different cultural approaches to this topic and include the perspective of children. It was new to us to bring all the different

participants in contact and communication, including the neighborhood, which was very interested in the creation of the mural.

Our highlight was the opening ceremony, which worked out wonderfully, the presentations of the artists, the spiritualized ceremony of TinTin with incense sticks and the performance of Teatro Trono.



A COLLECTIVE DIALOGUE

What do murals represent to you as an art form?

A maximum expression of human feelings, committed to telling the diverse realities that a community lives in its environment and in this way, through the mural, helping to understand the reality for its social transformation.

Where did you draw inspiration from?

Through the feelings of each individual being, which at the same time works as a collective portrait willing to manifest itself through the symbols of life and reciprocity that each culture has for "buen vivir" (note: "collective well-being of an individual within a community in relation to a specific cultural-natural environment.")

How do you define community art?

As a way of collective dialogue, to exchange knowledge and experiences.

How do you understand the main objective of the project and your role within this framework?

My objective is to find other ways of cultural dialogues through the discovery of new artistic feelings. It is easy for some participants to feel and to translate their ideas and feelings into artistic expressions, while for some it is not the case. I see myself as a mediator who inspires a dialogue of images without using any words. As a community representative of my environment, with the responsibility of communicating through pictures. Yes, it is possible to build a cultural dialogue but only if one is willing to learn and teach the values of life, without denying the other.

Do you think your mural contributes to the content of the project? Do you have a connection to SDG 10/13/16?

I am convinced that it is a great strategy not only for those who are accompanying

the mural process, but also for the place of intervention, creating a symbolic dialogue in the neighbourhoods where the murals are reflected, the interaction of artists with neighbours of neighbourhoods. It is a workshop of feelings and appreciations that inspire you to reflect and discuss through gestures and body reactions what you are painting on the mural.

Do you see elements of transformative art in this project and where?

Yes, arriving at a place, be it a square or neighbourhood where various human environments converge, is an optimal success to be able to translate our objectives as a project. The street has always been an open dialogue to find opinions and arguments for life, which help to discuss political, social and cultural problems in the world - through art as a social transformer.

How was the cooperation with the local community, if any?

Very nice, when they found out that we were painting, some neighbours helped us with coffee or tea. Since they knew that it was a community work for the well-being of the entire neighbourhood ... Mural street art is a great strategy to share knowledge and concerns of those who live around it.

What would be the most valuable advice you could give someone who is doing a mural right now?

That he/ she/they is performing the most human act of community interaction, that he/ she/they is making a transcendence of life with the environment. That every day you should enjoy to the maximum the communication with the neighbours of the place, since the strokes and brushstrokes that you will capture on the mural will be filled with human magic.

CREDITS

COUNTRY

GERMANY

TITLE

THE WORLD IN OUR HANDS

DATES OF EVENT(S)

24. OCTOBER (INAUGURATION)

INAUGURATION (WHICH GROUP)

TEATRO TRONO

DATES OF WORKSHOP

18. - 22. OCTOBER 2021

NUMBER OF PARTICIPANTS

OF WORKSHOP

8

AGE

11/12 YEARS OLD

PLACE OF WORKSHOP

COLOGNE - SÜLZ

PLACE OF MURAL

NIKOLAUSPLATZ

MURAL ARTISTS INVOLVED

JAIME RODRIQUEZ,

LUIS VASQUEZ ALIGA (TINTIN),

MALIN WEISSENBERG





MURAL ARTWORK STEP BY STEP MANUAL

A mural artwork project is a beautiful option to share ideas within the community, make art for social transformation visible and strengthen local relationships.

But it also contains lots of unforeseen moments and challenges. This Step by Step manual may help you to check the most important elements before starting your own project.

1. Preparation Phase

Concept: Create your own concept and follow these questions:

- ☐ What do I want to show with a mural artwork?
- ☐ Who do I want to address as a main target group?
- ☐ Which artist could transmit my message / my aim?

Does the mural artist:

- ☐ Has experiences in international projects
- ☐ Is experienced in mural artworks
- ☐ Is also professional in educational / pedagogical terms and / or
- ☐ Is experienced in working with Topics of SDG or at least interested / related to such Topics
- ☐ Is willing to cooperate in a Team and with young people / Kids / Teenagers

- ☐ Willing to create a sustainable work, maybe also thinking of another cooperation in future (for example creating material for the e-learning tool ...)
- ☐ Has a valid passport?
- ☐ Is he / she able to get a Visa? (Is there an embassy of my country nearby)
- ☐ Is a person of sympathy to me I'd like to work with closely
- ☐ Speak a common language, which should be easy to translate

Space and neighborhood:

- ☐ Where could it take place?
- ☐ Why do I choose this area?
- ☐ What is the neighborhood like?
- ☐ Who is passing at the wall of my choice?

Collaboration & Participation:

- ☐ Who could be my cooperation Partner?
- ☐ Who could assist during the realization?
- ☐ Who else could be involved (Workshop group, neighborhood, other artists?)
- ☐ When should it be finalized, when should the inauguration event take place?
- ☐ Is the inauguration embedded in a bigger context?
- ☐ Is there a link to any other activity in my city (content)?

2. Planning phase:

Agreements:

- ☐ Check the legal situation with municipality
- ☐ Get a cooperation agreement signed (artist / owner / municipality / sponsors)

Wall & area:

- ☐ Check the availability of the chosen wall
- ☐ Is the wall visible for the public?
- ☐ Is the wall easy to access (also thinking of the participants)?
- ☐ Check the street situation and requirements to make it a safe place during the painting process (> is there enough space to work? // would it be necessary to „close the street“ // would a lift be necessary or would a letter be enough?)

- ☐ Is the wall easy to paint (not a small gap to the street, possible to put a lift / scaffolding, without disturbing the traffic > or get the permission)
- ☐ Does the wall has a paintable surface
- ☐ Is the wall available for at least one year (sustainability)
- ☐ Is the wall approved by the Municipality and/ or the corresponding offices / owners?
- ☐ contact the owner and the district manager to confirm

Content and material:

- ☐ Contact the artist and explain the concept idea
- ☐ Ask the artist for a sketch in advance
- ☐ Discuss the space, the wall of the mural with the artist (discuss Workshop)
- ☐ If you invite an artist from abroad, think of accommodation and food
- ☐ What materials can be used?
Please respect our environment, we recommend „Eco Paint“ colors
- ☐ Extra materials for a Workshop needed? (colors, brushes, paper, scissors, markers, glue, protection overalls, masks)

Process & Schedule:

- ☐ Timetable: Count enough days for the working process (rainy days)
> check weather forecast regular
- ☐ If possible, talk to neighbors and explain what is going to happen in the next weeks
- ☐ If it corresponds with your project implement participation workshop for getting the neighborhood involved
- ☐ Create Press release and inform media



HOW CAN WE MAKE MURALS MORE SUSTAINABLE AND WATCH OUR FOOTPRINT?

ECO murals in Wroclaw - KNOxOUTpaint turns a wall into an air purifier The CULPEER4CHANGE murals in Wroclaw are both ecological and anti-smog, plus each of them carries an important message about our planet.

It is evident, that within our main project aim to push forward the socio-ecological transformation we should reflect all materials used within our actions to fulfill this aim. Therefore, we tried out an innovation of wall paint, which is proofed to "clean the air".

How does this work?

Each square meter of the KNOxOUT paint reduces up to 0.44 g of nitrogen oxides per day (in comparison, a medium-sized tree filters 0.42 g per day). The paints are safe for young artists. They are water-based - they are odorless. Moreover, they are durable. The surrounding residents and inhabitants of Wroclaw will therefore be able to enjoy them for a long time. The painting activity was supported by the EcoEvolution.org Foundation, which is the official partner of the colaboration.

Paweł Lisowski, president of the EcoEvolution.org Foundation explains: - Each of the murals is created using CrystalACTIV technology. KNOxOUT is a fully ecological paint that actively reduces pollution, it is durable and long-lasting. The British and the Filipino Partners worked long hours to come up with the right formulation of nano titanium dioxide. Once this was achieved, it turns out that with every swipe of the paintbrush, we are applying an air purifier on the wall that is "powered" by the sun. This is researched. It is certain. And it's also important to replace traditional products with ones that have a lower environmental footprint and that support our health and don't add extra chemicals. KNOxOUT is said to be a "VOC-negative" paint, meaning it reduces far more VOCs than were used to create it.

Let's sustainably change cities by rising awareness in every act we take.

3. Production Phase

Logistics & Production:

- ☐ Get all required material in advance (colors may be sold out, you need to order them)
- ☐ If collaboration with children is planned, who is going to be their supervisor? < // do you need a parent's agreement?
- ☐ If working with an artist from abroad, who is going to accompany him/ her and translate?
- ☐ Local transport for artist / Workshop participants, if not in walking distance?
- ☐ Are barriers for the street needed? Communication with local competent service in advance
- ☐ Is there a lift needed if the wall is high? May they be sponsored (as they are very expensive to rent)
- ☐ Who can be a reliable contact person before and during the process?
- ☐ Who can intermediate between artists, participants, stakeholders?
- ☐ If you paint in winter the mural needs more time to dry, you might need extra light as it gets dark early // you shouldn't paint with less than 10° or more than 30°

PR & Public event:

- ☐ Don't miss to take photos before, during and in the final of the mural process > get photo and data protection rights if needed
- ☐ Post on social media regularly // invite Press & media in time to inauguration // arrange interviews with the artist or the group involved
- ☐ Inauguration of the mural (arranging the venue -chairs, tables, canvas / theatrical stage -if a performance is also planned, food for the participants, sound system, electricity)
- ☐ Think of documentation, naming of Sponsors and funding partners, collaboration partners, evaluation.

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EL ALTO



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