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SDGs-Based Mural Mentoring as an Educational Medium to Increase Sustainable Environmental Awareness Among Junior and Senior High School Students

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ABSTRACT

Background: BPK Penabur Cirebon School had an underused school wall and faced the challenge of transforming it into an artistic feature while creating a welcoming environment. Thirty pupils worked together to create a 16-metre-long mural, and post-activity reflections revealed an increased awareness of environmental sustainability.

Purpose of the Study: Improve the creative process among pupils by combining art and education, thereby creating a beautiful and harmonious atmosphere within a supportive environment, whilst the pupils actively participate in the planning, design and painting.

Methods: The practical community engagement research is designed to include the following stages: problem identification, planning and collaboration, implementation, reflection, evaluation and reporting and publication of activities via video and scientific publications.

Results: This project successfully nurtured the students' spirit through a sense of togetherness and cooperation, developed their leadership skills in decision-making, and fostered a sense of ownership of the school as their second home. The students successfully transformed bare walls into an artistic, well-organised, integrated and clean environment capable of conveying a powerful message through the theme of harmony. Overall, this project has also enhanced the school's brand as an institution committed to environmental sustainability, aligned with the SDGs.

Keywords

Creative Process; Mural; Open Space; Wall Painting

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Introduction

BPK Penabur Cirebon is located on Jalan Pemuda, Cirebon. In this area, there is a blank wall that has been transformed into a space for students to express their creativity. Recognising the importance of such a space, the school has sought to utilise the wall as a strategic platform for fostering creativity among the students (Ching, 2006; Pandanwangi et al., 2021; Rachmat & Safitri, n.d.; Suhendra, 2022). Students with a creative spirit will take part in mural activities. The walls will be transformed to enhance their visual appeal, to educate the local community and empower school pupils to develop their creative skills. In addition, the walls will serve as a gathering space for pupils, creating an open-air area perfect for Instagram photos. (Ayu et al., 2022; Pandanwangi, 2021; W. & Tobroni, 2019). A mural depicting the theme of the harmony of nature can help raise public awareness of the importance of protecting the environment, whilst enhancing the aesthetic value (Pramana & Irfansyah, 2019; Suryawan et al., 2021; Yohana, 2021).

It is hoped that the mural will bring numerous benefits to various parties, including the school, PT Propan Raya ICC and the services community team. Through a spirit of togetherness, cooperation and shared concern, this initiative can foster creativity among young people; it serves as a symbol of cooperation and unity in enhancing the learning process.

BPK Penabur faces several issues that require attention, particularly regarding the need to enhance the appeal and functionality of the school walls through murals, as well as to foster students' creativity through mural-painting activities. The walls in the school grounds still appear visually unappealing, with plain walls devoid of decoration. This makes the school feel rather dull and fails to reflect the spirit and creativity of the younger generation. The walls in the school grounds appear unattractive as they are plain white and stretch for 16 metres. This situation appears to have an impact on the lack of a visual identity (branding) for the school as a school for young people characterised by a vibrant spirit, dynamism and Instagram-worthy appeal. However, it could also serve as an educational medium conveying a message of a clean environment, so that the school community feels healthy and comfortable carrying out learning activities, whilst also introducing PT Profan Raya ICC's colour products to the younger generation from an early age. Furthermore, the wall, explored by a number of students alongside the volunteer team, can serve as a collaborative creative space. Through positive and productive activities for the students, this issue can be addressed in an integrated and constructive manner. The strategy is based on feedback and the wishes of the students, who desire a visual appeal in the form of a mural. This proposal was facilitated by the Foundation in collaboration with the volunteer team.

The approach used in this programme is a bottom-up approach, in which the implementation of activities is driven by the needs and aspirations of the school community itself. The team of volunteers facilitated community discussions through initial coordination and critique sessions once the artwork was completed, together with the pupils and teachers. During this process, pupils were encouraged to identify how they felt before the mural was created and after it was completed, and what aspects were most engaging when they were bringing their visual ideas to life on the wall. It is hoped that the mural will foster a sense of self-confidence in the students, enabling them to hone their skills through mural art, so that they can contribute positively to the community. With the mural in place, it is hoped that the school will become more empowered, creating an educational, aesthetic, and productive environment.

This community service activity is expected to benefit school pupils by introducing them to the expertise available within the Faculty of Humanities and Creative Industries (FHIK) and, as part of the practical component, providing them with basic technical training on how to create integrated murals, drawing on the course content taught by the lecturers and involving the students participating in this initiative.

The research findings of the community service team regarding the activities carried out are measuring the level of community happiness following the completion of the mural through

the distribution of questionnaires to residents living around the Universitas Kristen Maranatha, near the area where the mural was created. The methods employed were collaboration between the community service team and residents, and the use of questionnaires. The mural, which features local wisdom in the form of colourful depictions of dwellings, flora and fauna, as well as scenes of the city of Bandung, was the result of this project. The questionnaire survey indicated that the presence of the mural was able to influence the community's level of happiness by 49.9% (Pandanwangi et al., 2021). The outcome of the community service project on murals is a mural located in Kampung Anggur, Cimahi, which serves as a landmark for the town; it is situated in central Cimahi, approximately 15 km from Bandung. The challenge faced by this partner was how to ensure that visitors could recognise that the area is renowned for its grape production, evidenced by the vineyards planted in pots and climbing up the side of the road used by tourists. The solution involved a strategy to create a mural that communicates through visual elements representing the forms of grapevines. The mural focuses on the development of visual motifs related to wine, represented by a composition of circular shapes combined with curved lines, symbolising the growth of local grape varieties. The decorative style and contrasting colours were chosen to serve as a distinctive feature of the area, allowing the wine brand to be prominently displayed. Since the mural was completed, the wall has become a popular spot for locals to take photographs (Effendi et al., 2023).

The research and community service projects mentioned above both focused on murals but had not yet linked them to sustainability; therefore, the community service team used these murals as a basis for creating murals in the Cirebon area, incorporating the Sustainable Development Goals (SDGs). The theme chosen differs from previous ones. This theme incorporates elements that educate about environmental harmony, whilst the visual style remains decorative and full of colour. It is hoped that the murals will serve as a visual campaign capable of conveying educational messages regarding sustainability, environmental awareness, and social responsibility.

Method

The method employed in this community engagement initiative is practice-based research, an approach to community engagement in which community empowerment activities are designed, implemented and evaluated through a creative process and direct experience, involving the creation of murals in the field (Candy & Edmonds, 2018; Christensen-Scheel et al., 2022).

The aim of using this method is to enable the school to allow its pupils to practise the process of creating murals first-hand, thereby facilitating the transfer of knowledge; the result can address the challenges faced by the school, namely, creating a visually appealing environment that also educates the pupils. Another benefit is that it enhances the school's image, whilst the location can also serve as a spot for students or visitors picking up their children to take selfies. This method is employed in a community service project involving the creation of murals with students, who can play an active role in every stage of the activity, from planning to evaluation. The stages are as follows:

First is the identification of problems and mapping of potential. The problem identification was carried out by the community service team, represented by the Head of the Community Service Team, who coordinated directly with the school to identify the root causes of issues within the school environment. The mapping of potential involved the coordinating parties striving to explore potential, map assets, and identify available resources. Next, a literature and practice review was conducted, involving a review of existing creative works to serve as a basis for the creative process to be implemented on the mural wall. The community service team collaborated with the school. On behalf of BPK Penabur School, Mr Rasidi acted as spokesperson, providing all relevant

information from the school regarding the existence and significance of the mural.

The second stage involves planning and collaboration. The community service team, represented by the PkM Chair, coordinated with the school and reached an agreement regarding the walls to be painted with murals on the school grounds. Next, an 'Action Design' was developed; together with the school, they designed a training programme that was communicative and easy for junior and senior high school students to understand, focusing on the mural art to be created. This planning was carried out jointly by determining a theme for the decorative mural that was relevant to a harmonious environment, integrated with nature, and would make for an Instagram-worthy spot. The Community Service Chair established a partnership with the industry by submitting a formal proposal to PT Propan Raya ICC regarding the paint requirements for the community service project.

The third stage: Mural Implementation (Action). The implementation stage began with training for secondary school pupils on how to create murals. They were brought together and supervised by several teachers from the school, with representatives from the foundation's education department also in attendance. The training covered the concept of murals, the objectives of creating murals, and mural-making techniques. The approach to the activities is bottom-up, which means that student involvement plays a key role, with students actively participating from start to finish. This involvement also encompassed the selection of mural subjects relevant to the school's values and identity, the determination of colours consistent with the desired visual character, and the overall visual form of the mural. Consequently, the students developed a sense of ownership over the resulting artwork. In practice, the community service team collaborated with all local students throughout the process of sketching, colour selection, painting the mural, and finishing the mural. The initial process involved creating an overall sketch using a special black spray paint designed for murals. The area sketched measured 16 metres in length. The theme chosen was 'harmony with nature', so the sketches created were a collection of simplified flora. The colouring process was determined by creating coloured dots, thereby clearly indicating that a particular section should be coloured, for example, yellow, blue, red, and so on. The wall was painted simultaneously by all pupils, lecturers and students. They collaborated to transform a previously plain wall into an artistic display. This indirectly fosters a sense of ownership and shared responsibility among the students towards the school environment and the common good. The support team actively guided the students throughout the discussions and explored the messages they wished to convey through their visual works, as it was important for them to be able to raise environmental issues that carried an educational message alongside the aesthetic value of the works they had created.

The fourth stage is Participatory Reflection and Evaluation. This stage involves participants being invited to evaluate the results of the activity through a critique session. The students respond to the work they have produced together. Meanwhile, the lecturer and students comment on what has been done well and suggest areas for improvement. Reflection is also carried out openly through discussion sessions led by lecturers and students, who interactively respond to the artwork they have created. In detail, whilst the mural is being created, the students are explained the most important parts of the mural that need to be the focal point, and which parts should fill the mural's space so that it does not look empty. These sessions form an integral part of the overall mural-painting process. Each student working on their mural was also supported by teachers. This evaluation was essential to ensure that the mural's objectives were met and that the activity was genuinely beneficial for the students, in line with the school community's expectations. The key indicator of success for this activity was that the mural was completed within a relatively short timeframe, on schedule and in accordance with the set deadlines, involving over 30 students.

The fifth stage is the dissemination stage. The entire series of activities is reported to the

LPPM, as the provider of the community service grant, as a form of accountability for the activities carried out, and is published in journals and through videos of the activities disseminated via social media platforms. The results of the programme's reflection and evaluation are used as a basis for continuous improvement. The sequence of stages one to five can be seen in Figure 1, where, in the implementation of the activities, all stages actively involve school pupils. They make a significant contribution at every stage as part of the pupils' learning process in the public sphere.

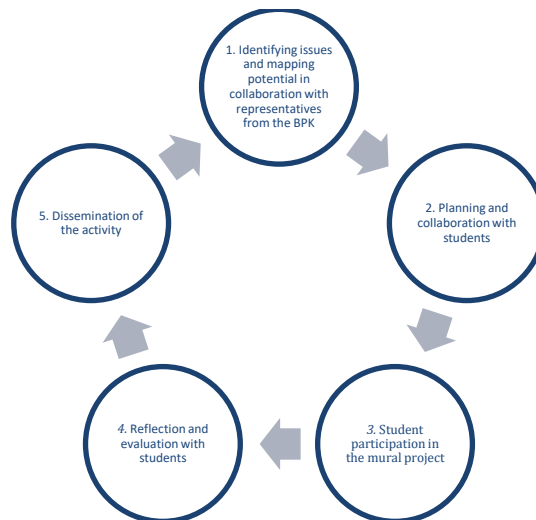


Figure 1. Stages of community service

Result

The community service project, from preparation through to completion, took three months, running from February to April 2026. The mural activity took place at BPK Penabur on Jl Pemuda, Cirebon. This community service initiative is a collaborative project within Maranatha Christian University involving four academic programmes: Fine Arts (5 lecturers and 9 students), Japanese Literature (2 lecturers and 4 students), Visual Communication Design (1 lecturer and 5 students), Psychology (1 lecturer), and Civil Engineering (1 lecturer). The aim is to foster collaboration between 1) academia: students and lecturers, 2) the community: community partners, 3) schools: students and teachers, and 4) industry: PT Propan Raya ICC. This cross-programme and cross-faculty activity is one of the realisations of the collaboration indicators set out by the Faculty of Humanities and Creative Industries (FHIK). The target audience consists of schools with pupils from junior high and senior high schools participating in this activity. The indicators for measuring the impact on participants are based on the completion of the mural artworks and the pupils' engagement during the critique sessions. This indicates that the activity provided a visual experience and significantly enhanced the pupils' knowledge.

As a result of the planning and decision-making process, pupils were actively involved through the feedback they provided to their class teacher during the learning process. They contributed to proposing overarching themes focused on environmental issues and the SDGs, and selected visual elements such as flora, nature and sustainability. This participation fostered a sense of ownership of the mural artwork and strengthened their understanding of the message intended to be conveyed through the mural.

The outcome of the on-site implementation phase was a comprehensive sketch created using black spray paint. The sketch was executed by a specialist in the field, resulting in a spontaneous creation; visually, the previously plain wall became more engaging with the addition

of the sketch. The time required for this sketching process was approximately 45 minutes. Each spray of paint that formed part of the sketch was first assessed by viewing it from a distance of about 2 metres; once the visual composition was deemed appropriate, the sketching continued, and so on until the entire wall was sketched (see Figure 2).



Figure 2. Creating a mural sketch

Source: Team social services. 2026

The colour selection process utilised harmonious colour combinations; the students prepared the colours by mixing them in accordance with the course material they had studied at university. The prepared colours were then dabbed onto the wall to mark the areas that were to be painted, for example, red, yellow or other colours (see table 1 on the left). This was followed by the painting process, in which all participants took part. Each participant holds a plastic container containing a specific colour and paints the entire wall marked with that colour (see table 1 on the right). The volunteer team has employed this technique on several occasions, thereby speeding up the work. Time is utilised more efficiently during the creation of the mural.

Table 1. The mural process, from colour selection to painting

Before the mural (sketch)	The creative process (colouring)

The students’ feedback indicated a positive level of engagement. The mural, themed around harmony, was particularly well-suited to the school environment, which appeared to lack vegetation; the inclusion of floral motifs in the mural made the surroundings feel more pleasant. One student remarked, “I now understand better the importance of looking after the environment because we helped create the mural on our school wall.” Another student added, “This activity was great because we got to help decide on the design, so it feels like it’s really ours.”

Below are the results of the mural project carried out by 30 participants and the

volunteer team. The 16-metre-long mural can be seen in Figures 5 and 6.



Figure 3. Mural 1

Source: Team social services. 2026



Figure 4. Mural 2

Source: Team social services. 2026



Figure 5. Visualisation of a 16-metre mural.

The murals in Figures 3 and 4 form an inseparable whole; the placement of the vine-like and curved forms is an implementation of a two-dimensional composition that considers the overall filling of the space. Figure 5 shows a mural wall covered in curved lines stretching 16 metres in length. The mural on the left-hand side is dominated by a spiral circle that appears larger than the other forms. According to Tabrani's theory of visual language, objects rendered larger are those to which emphasis is placed (Tabrani, 2017). Besides the spiral, the visual form of the leaves has been simplified so that they appear supple and graceful; the details are displayed in the central section that divides the two sides of the leaf blade. Another visual element is the representation of vine-like plants that creep and continue to fill the entire wall surface, ending on the right with a repetition of the spiral form in bright yellow. The mural's colour scheme is dominated by green, with accents of orange, deep purple, and yellow creating a contrasting and dynamic effect.

The visual realisation of the concept of harmony is manifested in the composition through the arrangement of visual objects, combining curved forms that serve as a metaphor for the visual forms of leaves and flowers; this constitutes the implementation of the creative process (Ayu et al., 2022; Dektisa et al., 2022). The visual realisation of the concept of harmony is manifested in the composition through the arrangement of visual objects, combining curved forms that serve as a metaphor for the visual forms of leaves and flowers; this constitutes the implementation of the

creative process (Abu El-Ela Mahmoud & Farouk Ahmed, 2022; Budhi Suhara et al., 2026). No space is left empty without meaning; every element is crafted to interconnect and form a flowing visual narrative. These elements complement one another in creating the visual narrative intended to be conveyed through form, colour, and techniques that demonstrate careful artistic planning. In an aesthetic context, filling empty spaces with colour is a key strategy that serves not only as a visual complement but also as an effort to create a strong visual impact.

Discussion

The students' youthful exuberance is reflected in their choice of colours. The colours chosen reflect the spirit of youth; sometimes they are subtle, sometimes contrasting, but more often than not, contrasting colours are selected. This colour choice considers the surrounding environment, which is characterised by vast open spaces and a lack of trees. Therefore, when contrasting colours are displayed, they become the centre of attention for visitors. This aligns with Ayu Diah & Hamzah Lubis (2023), which states that colour choice can create compelling visuals and enhance a city's branding. Some of the coloured areas are accented with dots formed by the tip of the brush touching the wall surface. These accents serve to fill the space whilst adding visual texture. The work becomes less monotonous, dynamic, and aesthetically more engaging. This aligns with mural projects conducted by Effendi et al. (2023), who noted that this technique requires careful consideration and precise decision-making during the execution process, as every detail of these dots also creates a visual effect that softens the transitions between colours.

In the final stage, the overall details are finalised. The team of mentors, together with their selected students, refine the visual elements by smoothing and correcting the outlines. Incorrect colours are corrected, and lines that overlap with colours are tidied up. The black outlines defining each object serve as boundaries between one object and another, whilst also acting as markers to ensure the visual objects are recognisable. Every action taken results in a neat, consistent work of art with aesthetic value, which addresses environmental issues that can be appreciated by the viewer (Effendi et al., 2023; Pandanwangi et al., 2023). A mural can be described as a visual marker capable of enhancing a location's branding (Ayu et al., 2022; Wang & Wu, 2023). This aligns with Mendelson's (2021) assertion that murals in a city contain policy implications and are subject to local government regulations; this implies that a mural can serve as a visual representation carrying the weight of public policy. Regarding the murals created by the students and the community service team, these were produced due to the responsive attitude of the foundation's management and the teachers towards the students' own proposals.

This mural successfully shows 1) significant student participation, 2) consideration of technical aspects, and 3) the ability to incorporate artistic values into the mural. The students made a significant contribution to the sense of ownership they felt towards the mural they created together. They acted both as executors and as creative agents capable of determining the direction of the mural's creation. This fosters a sense of responsibility and pride within them, as they feel they are part of the creative process. The creation of murals is in line with the success of mural projects carried out by Arsyad et al. (2022), who state that, through the process of creating murals, students can learn to work together, make decisions collectively, and enhance the creative process. This active participatory approach also contributes to student empowerment (Rahmat & Mirnawati, 2020). They gain direct experience working alongside older students during the creative process, learn to collaborate, and develop critical thinking skills in resolving visual challenges. Informal small group discussions also took place during the mural design process, ensuring students felt confident in voicing their ideas, considering various alternatives, and reaching a mutual agreement. The process helped enhance artistic skills, as well as social and communication skills.

From an educational perspective, murals serve to educate and represent the Sustainable Development Goals (SDGs). Through murals, students are encouraged to understand the importance of protecting the environment, both visually and ecologically, whilst also serving as a medium for instilling values of environmental care (Maria Lestari et al., 2024; Rofian, 2016). Through the creation of murals, students can learn, socialise, collaborate, work together and make the best decisions to produce a collective work that can build collective awareness of the importance of aesthetics and sustainability (Gazali, 2017; Pamungkas & Suryanti, 2023).

The future impact is that the school has launched a visual campaign to raise awareness of environmental issues, and visiting parents can act as word-of-mouth ambassadors for the school's visual displays. Parents are also proud to share that their children were part of the mural-making process. Overall, the results of this community service project reflect success in meeting the target completion time, as well as in terms of the aesthetic placement of visual elements, composition, and colour choices. The mural has great potential to serve as a tool for participatory learning and the development of environmental awareness, so that it may eventually be incorporated into an integrated programme within the curriculum. A mural is not merely a work of art; it serves as a medium for learning, empowerment, and reflection on sustainability values. The benefits of the mural are also well-maintained as it is upgraded annually through the involvement and support of the industry. Students can also gain early exposure to the industrial world. Once the mural was fully completed, a group photo (Figure 6) was taken with the entire team and representatives from the school's partner organisations.



Figure 6. Group photo after the mural had finished

Source: Team social services. 2026

This program has successfully established itself as an integrated learning model involving schools, universities and industry partners, positioning the school community as agents of environmental change. Main recommendations from this initiative include strengthening awareness-raising activities for pupils regarding sustainable development goals integrated into the school environment, the importance of a sense of ownership, maintaining school cleanliness, and pupils' ability to enhance the school's brand. This collaboration needs to be maintained and integrated into the school curriculum so that pupils can also experience learning outside the classroom, in open spaces, and get to know partners from outside the school. In this way, the mural activity at BPK Penabur can continue to serve as a model for integrated, participatory learning based on the visual arts.

Conclusion

The academic discipline of fine art, combined with various other fields of study, was implemented through the visual interpretation of the environment on a wall themed 'School

Environmental Harmony’, successfully realised in a 16-metre-long mural created by 30 students together with a team of volunteers. The visualised subject matter, featuring vine-like plants, is the result of a creative process that began with sketching the mural using a spray gun. The colouring process utilised Propan Raya’s exterior wall paint, which is resistant to extreme weather conditions and features contrasting colours. The discipline of fine art can be utilised to achieve objectives regarding environmental awareness and the SDGs, whilst also strengthening the foundational basis for socialisation and the transfer of knowledge about the environment through visual means. Students, aware of sustainability, can learn much about aesthetic values—an implementation of theories of beauty—which form part of the mural, from the process right through to the finished work. The mural depicts various objects; the composition is horizontal in orientation, and the colouring technique requires a keen eye for blending. Through the integration of technology in the creation of this mural, the students can enhance their knowledge by familiarising themselves with the paint products used for both interior and exterior applications. As a result of this activity, the environment has become more appealing thanks to the visual display of harmonious colours. Pupils can experience learning first-hand through participatory, hands-on art practice in the field. The collaborative approach implemented empowers pupils to take ownership of the mural project, thereby enhancing their understanding of environmental sustainability. Findings from this community engagement initiative indicate that the process of learning mural art through practical fieldwork fosters pupils’ enthusiasm for collaboration, enhances their creative processes, and makes the knowledge transfer process more enjoyable.

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Conflicts of Interest

The authors declare no conflict of interest

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