

Contents

	Page
Foreword	2
Acknowledgements	3
PART A: Introduction	4-7
Aim	4
General Objectives	4
Strategic Alignment	5
Local Organisations and Initiatives	6-7
PART B: Teaching	8-33
<i>Tag Free Kiwi</i> in Your School	8
Interactive Teaching	8
Involving Parents and Caregivers	9
Police Involvement	9
Assessment	9
Overview	10
Session 1 Our Community	11-13
Session 2 Graffiti – what does it mean?	14-19
Session 3 Rock Art	20-22
Session 4 Consequences	23-26
Session 5 Solving the Problem	27-30
Session 6 Proud to be Me	31-33
Appendix	
Teachers' Notes	34-37

Foreword

Graffiti is a major form of vandalism throughout New Zealand, occurring in both rural and urban areas. Graffiti vandalism, mainly tagging, is prevalent in more densely populated areas and there are initiatives underway to prevent and eradicate this crime.

Graffiti vandalism has a very detrimental effect on neighbourhoods and communities. It gives the appearance that these areas are uncared for, have a high crime rate and makes people fearful for their personal safety. It also detracts from New Zealand's image as a clean, green environment.

Graffiti vandalism also incurs significant economic costs involved with cleaning up affected areas. The costs are incurred by schools, local councils, businesses and home owners.

The Auckland Region Graffiti Free (ARGF) project, established by the seven Chief Executives of the Territorial Local Authorities and the Metropolitan Auckland Police Board of Management, has undertaken a range of programmes within their strategic partnership to influence communities, businesses and schools to reduce the incidence of graffiti vandalism.

Tag Free Kiwi has been developed by teachers and police education officers within the ARGF framework for use in local Intermediate and Junior Secondary classes. It may well have application for other schools in other parts of New Zealand.

It is the intention of **Tag Free Kiwi** to inspire or restore young people's pride in themselves and their community and to encourage them to express themselves in legitimate, creative ways.

It is hoped that schools embrace this proactive initiative to reduce the incidence and affects of graffiti vandalism.



Superintendent Bill Harrison
National Manager
Youth Services



Assistant Commissioner Steve Shortland
Auckland Region Graffiti Free



Leigh Auton,
Auckland Region CEO Forum
Auckland Region Graffiti Free

Acknowledgements

The New Zealand Police would like to thank the following people who formed the writing party to develop ***Tag Free Kiwi***.

Graeme Bakker	Manukau Beautification Trust
Barbara Carney	Manukau Beautification Trust
Inspector Morris Cheer	Police National Headquarters
Bevan Connell	James Cook High School
Helen Mehaffy	Onehunga High School
Sgt Pat Irwin	Counties/Manukau Police
Betty Loto	Weymouth Intermediate School
Chris Mclean	EcoMatters Environment Trust
Constable Carl Musto	Waitemata Police
Sergeant Deane McEntee	Auckland Central Police
Constable Andrew Napier	Counties/Manukau Police
Rowena Rooney	Te Atatu School
Janine Williams	Railside Design Ltd
<u>Consultant</u>	
Dr Catherine Collinson	Office of the Assistant Commissioner: Auckland
<u>Development Co-ordinator</u>	
Gill Palmer	Police National Headquarters

NZ Police would like to acknowledge the following contributors and sources:

Photographs -	<i>Graffiti Vandalism versus Urban Art</i>
	Susi Maxwell Photos 1, 2, 5, 8, 13, 17
	Helen Mehaffy Photos 4, 7, 9, 10, 11, 16, 18
	Go Wellington Photo 14
	Photography by Woolf Photo 14
	Jeff Goldsbury Photos 3, 15
	Manukau Beautification Trust 6, 19
	Judi Satem Photo 12
	Janine Williams Photo 20
Photographs -	<i>Rock Art</i>
	NZ Post Photo 1
	Helen Mehaffy Photo 2
Research -	Helen Mehaffy - Onehunga High School

Part A Introduction

Aim

To reduce graffiti vandalism by encouraging young people to develop pride and respect in themselves and their community.

General Objectives

By the end of the programme students will:

- 1 identify the community they are part of and develop pride in that community;
- 2 understand the difference between graffiti vandalism and urban art;
- 3 have knowledge of the history of the graffiti culture and the value for its members;
- 4 be able to describe some of the consequences of graffiti vandalism for all concerned;
- 5 explore a range of alternative forms of expression, including urban art;
- 6 develop respect for, and pride in, themselves;
- 7 help change the attitudes of peers who do practise graffiti vandalism and help them make positive decisions about their need for recognition.

And parents and caregivers will:

- 8 have an increased awareness and understanding of graffiti vandalism and learn positive ways of managing it.

Strategic Alignment

Tag Free Kiwi fits within the Stop Tagging Our Place (STOP) Strategy.

Stop Tagging Our Place: A Strategy for Change

2008 – 2011 Prepared by the Crime Prevention Unit, Ministry of Justice

This is a partnership between central government, local government, community organisations and utility companies with the main objective of preventing graffiti vandalism in New Zealand. The strategy has three main parts:

1 Prevention

Encouraging local communities to reduce the likelihood of tagging in their area by:

- changing people's (both the public's and offenders') attitudes to tagging
- reducing the number of people engaging in graffiti vandalism
- contributing to developing an environment where graffiti vandalism cannot thrive.

2 Management

Providing information to help local authorities, community trusts, businesses and utility companies, schools and other organisations identify the scale of the problem and manage graffiti.

3 Enforcement

Providing a legal framework for reducing graffiti vandalism.

Publication

How to STOP Graffiti Guide

A practical resource for territorial authorities, schools, businesses and private residents.

Prepared by the Ministry of Justice.

Available online at <http://www.justice.govt.nz/cpu>

Local Organisations and Initiatives

There are a number of organisations and agencies working in the Auckland area to help eradicate graffiti vandalism. Schools may well already be working with some of these. It is recommended that schools make contact with the relevant ones in their community before introducing **Tag Free Kiwi**, to determine what support they can offer.

Auckland Region Graffiti Free Project

The Auckland Region Graffiti Free Project is a partnership between Police and Local Government in the Auckland region and aims to prevent and eradicate graffiti vandalism and hold offenders accountable.

The Project has five work streams: education, partnerships, local programmes, regional database and enforcement. The education work stream is focused on raising the awareness of children, young people and adults of the crime of graffiti vandalism and how to prevent, report and eradicate it from our communities.

Keep New Zealand Beautiful

Keep New Zealand Beautiful (KNZB) is a non profit organisation operating as a charitable trust to promote litter abatement, waste reduction and town and city beautification.

KNZB delivers programmes through local, school and national litter and clean-up activities. There are Keep Your Town (or City) Beautiful organisations near your community.

<http://www.knzb.org.nz>

Manukau Beautification Trust

The Manukau Beautification Trust works with the Manukau City Council to provide a range of community projects to help make Manukau a beautiful place to live and work. The Trust is involved with graffiti removal, school and community based programmes and competitions, and the “Best Streets and Gardens Awards”.

<http://www.beautifulmanukau.org.nz>

Waitakere Tag Out Trust

The Tag Out Trust works along side the Waitakere City Council assisting schools and educating students about graffiti removal and prevention. The Tag Out Trust operates Adopt a Spot in which volunteers from schools take care of walkways, fences, park facilities and create murals near their schools.

<http://www.ecomatters.org.nz>

Keep Waitakere Beautiful Trust

Keep Waitakere Beautiful Trust (KWBT) has a range of projects aimed at keeping streets tidy, reducing waste and planting trees.

<http://www.ecomatters.org.nz>

Franklin Graffiti Project

The Franklin Graffiti Project has been set up by the Tuakau Business Association and Towns and Cities New Zealand. Its main objectives are to remove graffiti from the CBD and so to create a disincentive for people to keep offending.

<http://www.franklindistrict.co.nz>

Auckland City Zero Tolerance Graffiti Programme

The Auckland City Council commenced a Zero Tolerance Graffiti Programme in 2000. It aims to remove all reported graffiti vandalism from private properties and premises within 24 hours of notification. Auckland City has over 750 volunteers who participate in the programme by reporting graffiti and/or are involved in removing graffiti tags.

<http://www.aucklandcity.govt.nz/council/services/graffiti/default.asp>

Graffiti Officers of the local Councils

Waitakere City Council

<http://www.waitakere.govt.nz>

Rodney District Council

Respect Rodney - Graffiti Eradication Project

<http://www.rodney.govt.nz>

Papakura District Council

<http://www.papakura.govt.nz>

<http://www.pdc.govt.nz/graffiti.html>

Janine Williams

Janine Williams (aka Lady Diva) runs a graffiti prevention programme including workshops, classroom lessons, mural painting and design.

027 411 6010

charles.janine@xtra.co.nz

Part B Teaching

Tag Free Kiwi in Your School

This education programme has been designed as a unit of work to be implemented over a number of weeks, with Year 7-8 students. The programme should be used with regular classes. Gathering together a class of known or suspected taggers is not a productive way to run ***Tag Free Kiwi***.

Tag Free Kiwi should be driven and supported by Senior Managers in the school.

Tag Free Kiwi fits well within the New Zealand Curriculum and can be used in two main ways, as shown below.

1 As a Social Studies Unit

- Understand how people view and use places differently L3
- Understand how people participate individually and collectively in response to community challenges L4

2 As an Integrated Unit across Curriculum Areas

- Social Studies
- The Arts – Drama, Visual Arts, Music , Dance
- Health – People and the Environment
- Technology – Planning for Practice

Tag Free Kiwi will assist students with the ongoing development of all the key competencies. It will help them to explore a range of values, especially community and participation and integrity.

It is important that ***Tag Free Kiwi*** is given a permanent place in the school's curriculum. Graffiti is not an issue that can be dealt with once and for all. In order to sustain improvements made, the school must constantly reinforce the messages the programme gives.

Interactive Learning

Tag Free Kiwi is designed to help students acquire information, skills and values through hands on, interactive means. Various drama activities have been included. Even if students are not used to working in this way, it is important to give them opportunities to become more confident. Some alternatives are also provided.

Involving Parents and Caregivers

It is very important that parents and caregivers are informed that the school is about to implement **Tag Free Kiwi** and that they are aware of the messages that the school is giving, so that they can reinforce these at home. It is recommended that information is included on the school newsletter or on the school website, and that the Parent/Caregiver Pamphlet, available from Police Education Officers, is sent home with each student. There are opportunities for parents, caregivers and whānau to be involved in sessions, for example being invited to come and view the students' creative expressions and to join them in volunteer beautification schemes.

Police Involvement

While it is necessary that the school takes ownership of the implementation of **Tag Free Kiwi**, it will be advantageous if teachers work in a partnership with either/or the local Police Education Officer, Community Constable or Campus Cop. The officer will be able to provide local information about the graffiti vandalism problem, answer students' questions, especially about the law, and assist with the drama activities. Contact should be made with Police well before teaching is scheduled, to determine the availability of the officer. Be prepared to discuss why the school believes it needs to implement **Tag Free Kiwi**.

Assessment

Some characteristics of effective assessment are:

- it benefits students
- it involves students
- it supports teaching and learning goals
- it is planned and communicated
- it is suited to the purpose
- it is valid and fair

Assessment is an integral part of the teaching inquiry process because it is the basis for both the focussing inquiry and the learning inquiry. Clear learning intentions have been provided in **Tag Free Kiwi**. Teachers will use these to determine the success of the teaching, using a range of assessment approaches. This will be done while learning experiences are in progress and as the unit comes to an end. Assessment will help teachers determine what areas need to be revisited and reinforced.

Teachers' Notes

Background reading and references are included in the Appendix on pages 34-37.

Overview

Session	Learning Outcomes		Resources
Session 1 Our Community <i>Pages 11-13</i>	1	Identify their community and their place in it.	Post Box questions
	2	Suggest ways to improve their community.	Maps of local area Cameras
Session 2 Graffiti – what does it mean? <i>Pages 14-19</i>	1	Identify, list and define keywords that relate to graffiti.	Copysheet 1 Definitions <i>Pages 17-18</i> Copysheet 2 Graffiti Vandalism and Urban Art Headings <i>Page 19</i> Power Point and Photopack – <i>Graffiti Vandalism versus Urban Art</i>
Session 3 Rock Art <i>Pages 20-22</i>	1	Appreciate the value of Aotearoa's rock art.	Photopack <i>Rock Art</i> (2 photos, also available on power point)
	2	Compare Aotearoa rock art with current graffiti.	Samples of stamps brought by teacher or students
	3	Demonstrate their own creative skills.	Website http://www.nzpost.co.nz/stamps
Session 4 Consequences <i>Pages 23-26</i>	1	List three consequences for the person who practises graffiti vandalism.	Copysheet 3 Consequences <i>Page 25</i> Copysheet 4 Consequences Headings <i>Page 26</i>
	2	Describe the effects of graffiti vandalism on members of the community.	
Session 5 Solving the Problem <i>Pages 27-30</i>	1	Use a problem solving model to help deal with the problem of graffiti vandalism.	Copysheet 5 The SARA Model <i>Page 30</i> Map of the school Local Organisations and Initiatives
Session 6 Proud to Be Me <i>Pages 31-33</i>	1	Explain how they can exert positive peer pressure on others.	Art materials
	2	Express themselves in a positive creative way.	

Session 1 Our Community

Learning Outcomes

At the end of this session students will be able to:

- | | | | |
|---|---|---|---|
| { | 1 | identify their community and their place in it; | } |
| | 2 | suggest ways to improve their community. | |

Resources

- Questions on large sheets of paper for Post Box activity
- Post-it Notes
- Maps of the local community
- Cameras

Curriculum Links

Key Competencies

- Thinking
- Using language, symbols and text
- Participating and contributing

Learning Areas

- Social Studies, Maths, Technology, Art, IT

Teacher Note

Do not encourage students to take photos of graffiti vandalism in their community. This can increase the fame of the tagger.

Definitions

Community – the people, places and things that make up the area where we live, go to school, work and play.

Landmark – a prominent or well known object or feature of a particular community or area.

Activities

1 Post Box

Introduce the term 'community' to the class. Work with them to identify the borders of their local community. Write each of the questions below on to a separate large sheet of paper and place them at intervals around the room. Working either individually or in pairs, students go to each question and write their responses to the question on post-it notes and place them on the paper. The questions can be done in any order.

Post Box Questions

1. *What are three important landmarks in your community?*
2. *Who are some local identities in your community?*
3. *What are the different cultures in your community?*
4. *What are three things you like best about your community?*
5. *What are three things that you like least about your community?*
6. *What is one thing you would like to change in your community?*
7. *What do you contribute to your community?*

Divide the class into 7 groups. Give each group the responses to one of the post box questions. They must read all the responses and present them in some way on the large sheet of paper. For example this could be a graph, a spider diagram or a list. Stress that it is important that all responses are included and that it is clear how many people gave that response. These will be displayed on the classroom wall.

Take reports from each group.

Ask: How big a problem do you think graffiti vandalism is in your community?

What would you like to see done about this?

What can you do about this problem?

Do you think there is enough for young people to do in our community? Why or why not?

2 Out in the community

Do one or more of the following with your class.

- Take a walk around the community. Work with the class to take photos of things they are proud of and to make a note of things they would like to change. Arrange photos in a display in the classroom, each linked by a string to the place on a community map where they are located. Discuss the things they would like to change.

- Take students on a train or bus trip through their own and other communities. Ask them to document the level of graffiti along the route and to list specific things they saw that beautified the community.
- Students use Google Earth to research and identify landmarks in their community.

Extension Activities

- Students work in groups to design a welcome sign for their community. Designs could be displayed in the school newsletter or on the web page.
- Divide the students into groups of about 4. Each group is to design an ideal activity for young people to do in their community. One third of the groups design a 'no cost' activity. One third design a 'low cost' activity and one third design a 'high cost' activity. This can be done, for example, as a 3D model, architect's plans or an online or power point presentation. Groups present their design to the class and to invited guests such as the town planner, principal or Community Constable. Students could grade each presentation 1-5 (5 being best) on practicality, creativity and originality.

Assessment

- Ask students to place themselves along a continuum line for each of the following statements. One end of the line is Strongly Agree and the other is Strongly Disagree. Ask some students for the reason for their position on the line.

Statements

We should all take pride in our community.

We can all do things to improve our community.

Graffiti vandalism damages a community.

Session 2 Graffiti – what does it mean?

Learning Outcomes

At the end of this session students will be able to:

- | | | |
|---|---|---|
| { | <ol style="list-style-type: none">1. identify, list and define keywords that relate to graffiti;2. distinguish between graffiti vandalism and urban art. | } |
|---|---|---|

Resources

Copysheet 1 *Definitions* – cut up into individual cards, one set for each group pages 17-18

Copysheet 2 *Graffiti Vandalism and Urban Art Headings* page 19

Power Point – *Graffiti Vandalism versus Urban Art* - also available as a photopack of colour prints with captions

Curriculum Links

Key Competencies

- Thinking
- Using language, symbols and texts
- Participating and contributing

Learning Areas

- Social Studies, Art, English

Definitions

Graffiti Vandalism – the defacing, damaging or destroying of private or public property (including buildings, structures, roads, trees, property or other things) by writing, drawing, painting, spraying or etching on it, or otherwise marking it, without permission of the owners.

Urban Art – colourful, complex and skilful designs, often murals, which are commissioned or done with permission, for community enhancement or beautification, in either urban art or traditional pictorial style.

Activities

1 Testing Prior Knowledge

Write the word '**Graffiti**' in the middle of the board.

Ask: What does graffiti mean to you?

Record all the students' responses as a spider diagram around the word 'Graffiti.' Accept all responses.

Ask: What have we found out about graffiti?

2 Key Words

Either: Divide students into groups of 2-4. Give each group a set of cards made from **Copysheet 1 Definitions**. They must match each keyword with the definition with which they think it best fits. Give each student **Copysheet 1 Definitions**. They use this to check the accuracy of their group work, and then paste it into their books. Discuss any new terms or ideas with the class.

Or: Play Memory by spreading the keywords face down in one area and the definitions face down in another. The class must find the correct definition for each keyword.

3 Picture Cards

Divide students into ten groups. Give each group one of the photos from the Photopack *Graffiti Vandalism versus Urban Art*.

Put the two headings 'Urban Art' and 'Graffiti Vandalism' taken from **Copysheet 2** in a clear space on the floor. Ask each group to decide whether their example is urban art or graffiti vandalism. Each group in turn places their photo under the appropriate heading. Discuss each placement with the class to decide if it is in the right place. If the class cannot decide whether it is one or the other, they can place the photo between the two. Remind them that urban art is legitimate.

Ask: What is the main visual difference between urban art and graffiti vandalism?

Which do you think takes the most skill? Why?

Which one would you rather see in your community? Why?

What does permission mean?

Who do you think is most likely to get permission for their art, the graffiti vandal or the urban artist? Why?

Who would they ask for permission?

Each student writes a definition of graffiti vandalism and urban art in their books. It is

important that they recognise that graffiti vandalism is done without permission and is illegal, while urban art is done with permission and is legitimate.

Extension

- Each student designs a title page for this unit of work. Encourage them to use urban art.
- Divide the class into groups of three. Give the class the following scenario:

An adult comes out of their gate and finds two young people tagging on their garage door.

Each member of the group takes on the role of one of the people in the scenario. They develop a 'freeze frame' of the scenario. Work with one group at a time to see how they could resolve the situation in a positive way.

Assessment

- Students choose a key word taken from **Copysheet 1** and share its meaning with the class.
- Students can explain the difference between urban art and graffiti vandalism.

Copysheet 1 Definitions

Cut out each word and each definition

Key Word	Definition
Tagging	<i>The writing of someone's initials or nicknames (their tag) in simple letters on any property, both public and private</i>
Crime	<i>An action that breaks the law</i>
Art	<i>Creating or arranging elements in a way that appeals to the senses or emotions</i>
Unacceptable	<i>An action or behaviour that is not approved by the majority of people in the community</i>
Paint	<i>Applying paint to a surface such as paper</i>
Vandalism	<i>The intentional destruction or spoiling of anything owned by someone else</i>
Annoyance	<i>An action that upsets or annoys someone</i>
Natural Environment	<i>The natural surroundings of a community, including its trees, water, parks, open spaces and air</i>
Private Property	<i>Property that people may not enter without the permission of the owner</i>

Permission	<i>To get approval to do something</i>
Graffiti	<i>The defacing, damaging or destroying by scratched, painted or marked images or lettering on property and places without permission</i>
Disrespect	<i>Behaving in a way that is hurtful to someone else</i>
Unauthorised	<i>Doing something without permission</i>
Prevention	<i>To stop something happening</i>
Victim	<i>A person who suffers because something they own has been destroyed, damaged or lost because of a crime</i>
Vandal	<i>Someone who purposefully damages or destroys property owned by someone else</i>
Mural	<i>A large picture painted on a wall or building with the permission of the owners</i>
Built Environment	<i>The structures built by people on the land, including such things as houses, factories, shops and roads</i>

Graffiti Vandalism

Urban Art

Session 3 Rock Art

Learning Outcomes

At the end of this session students will be able to:

- | | | |
|---|--|---|
| { | <ol style="list-style-type: none">1 appreciate the value of Aotearoa's rock art;2 compare Aotearoa rock art with current graffiti;3 demonstrate their own creative skills. | } |
|---|--|---|

Resources

Photopack Rock Art (2 photos, also available on power point) - photocopy photos for group work

Samples of stamps brought by teacher or students

Website <http://www.nzpost.co.nz/stamps>

Curriculum Links

Key Competencies

- Thinking
- Using language, symbols and text
- Participating and contributing

Learning Areas

- Social Studies, English and Art

Teacher Notes

- 1 There are two main types of rock art. The art can be scratched or carved into stone, or it can be painted or drawn onto the stone's surface. Aotearoa New Zealand's rock art dates back to the 16th century.

It is recorded that the rock art paint was made from animal or bird fat mixed with vegetable gum and soot or kokowai i.e. red ochre to make black or red paint. The pigment created was known to be particularly long-lasting, and was referred to as, 'an ink that would stand forever'. Drawings often depicted animal symbols or daily life.

Rock may appear to be one of the most durable surfaces on which to apply

art, yet drawings of charcoal and ochre are perhaps the most vulnerable in existence. They are vulnerable because the materials used to create the art are perishable, and few other art works are required to stand the punishment of the elements, wind borne dust, animal rubbing, changes to the environment and, indeed, time.

Despite its seeming durability, limestone, the favoured rock surface on which the art was produced, is notoriously unstable and easily eroded. Aotearoa's rock art heritage includes the earliest records created by this country's first inhabitants, and they are provided with very little protection against damage, either by natural forces or vandalism.

The stamp illustrated is an early example of Māori art found at Dog's Head Rock Cave on the Tengawai River, South Canterbury. It is drawn on the limestone walls of the cave using charcoal. A feature of these figures is their three-fingered and three-toed limbs.

- 2 With regard to stamp design, New Zealand Post maintains a file of artists that are called on from time to time to submit design proposals for new stamp issues. In this file are examples of the artist's artwork which best illustrates their style/genre of art, which is then reviewed when choosing designers for a particular stamp issue. Members of this panel have a diversity of skills and specialities, and include illustrators, photographers and graphic designers. NZ Post usually decide on stamp issues 12 months in advance,

NZ Post has a children's **Design a Stamp Competition** that runs from March – May where 3 designs are chosen to be featured on the Christmas stamps which are released in October. You can find out more about the competition at <http://stamps.nzpost.co.nz/Cultures/en-NZ/Stamps/SchoolsDesignAStamp>

Activities

1. Either display the *Māori Rock Art Stamp* from the power point or have students in groups look at a colour photocopy. Students answer the following questions.

Ask: What do you think these drawings are?

Who do you think might have done them?

When do you think they were drawn?

What might they have been drawn with?

Why do you think that they were put on a stamp?

Give students some background information about the Māori Rock Art, stressing its importance to New Zealand and why it is held in such high regard.

- 2 Either display the photograph of the etching from the power point or have students in groups look at a colour photocopy. Students answer the following questions.

Ask: What do you think these drawings are?

Who do you think might have done them?

When do you think they were drawn?

How have these marks been made?

Do you think NZ Post would put this on a stamp? Why or why not?

- 3 **Either:** Individually students create a message using only symbols and pictures. Working in pairs, students try to decipher each other's message. Messages can then be displayed on the wall. Students move around the display and try to decipher all the messages.

Ask: How easy was it to work out what the messages said?

Which messages were the easiest to work out? Why?

What other means do we use to get our messages across?

Or: Individually students design their own postage stamp. Samples of stamps could be shown to them. Completed stamps could be displayed on the school website. Invite students to explain the significance of the design they have used.

More information about stamps can be found on the website
<http://www.nzpost.co.nz/stamps>

Assessment

- Students complete a PMI chart to show their reactions to their new learning from this session.

Plus	Minus	Interesting

Session 4 Consequences

Learning Outcomes

At the end of this session students will be able to:

- | | | |
|---|--|---|
| { | <ol style="list-style-type: none">1. list three consequences for the person who practises graffiti vandalism;2. describe the effects of graffiti vandalism on members of the community. | } |
|---|--|---|

Resources

Copysheet 3 *Consequences* – cut up into individual cards page 25

Note: some blank cards have been included so that students can add their own ideas.

Copysheet 4 *Consequences Headings* page 26

Pamphlet ***You're a key part of our graffiti free team*** Auckland Region Graffiti Free Project.

Also available online at <http://www.graffitifree.co.nz>

Curriculum Links

Key Competencies

- Using language, symbols and texts
- Relating to others
- Participating and contributing

Learning Areas

- Drama, Social Studies, English

Definitions

Consequences – the impact of a destructive behaviour like graffiti vandalism on all those concerned

Tag Out Operator – a worker, often a volunteer, from the Tag Out Trust who has the job of painting out graffiti vandalism in the community

Activities

1 Consequences for the Tagger

Divide the class into groups of 4. Give each group a set of cards made from

Copysheet 3 Consequences and three headings made from **Copysheet 4**. Explain that these are consequences for the person who practises graffiti vandalism. Ask the group to place each consequence of graffiti vandalism under the heading where they think it best fits – **Minor, Quite Serious, Very Serious**. Ask students to justify their placement.

Ask: Which of these consequences would be most likely to stop you from tagging? Why?

What do you think your parent or caregiver would say or do if they found you had been tagging?

2 Consequences for the Victim

Divide the classroom into quarters. Ask students to go to one of the quarters.

Read the following scenario to the class: *Overnight there has been serious tagging in the neighbourhood. Places that received most tagging were the Pacific Island Church, a factory making clothing, and an elderly person's front fence, gate and garage.*

Allocate one of the following people/group to students in each quarter of the room.

Members of the Pacific Island Church

The owner of the factory

The elderly person

The local Tag Out operator

The students in each quarter discuss how the tagging has affected them.

Either: They choose one person to put forward their view. Seat the four speakers on chairs at the front of the room. Group other students around them. Each seated person, in role, says how this tagging has affected them. Other students, out of role, can question them to find out more.

Or: Each group completes a spider diagram to show how the tagging has affected their person/group. Take reports from each group.

Each student then records in their books the main things they have learnt about how graffiti vandalism affects members of the community.

Note: Advise students that if they see someone tagging they should Ring 111 immediately and report it to Police, providing as much information as they can. Refer to the Auckland Region Graffiti Free pamphlet.

Extension

Invite a resource person from one of the organisations listed on pages 6-7, or the local Community Constable or Police Education Officer to talk about the legal consequences for those who practise graffiti vandalism. Issues such as keeping of a data base cataloging all tags in the area, cleaning up graffiti vandalism, the harmful effects of using spray paints and what to do if you see someone tagging should be covered.

Assessment

- Look for signs of empathy as students are taking part in the drama activity, or creating the spider diagram.
- Hold a class debate on the topic **Graffiti vandalism hurts everyone**.

Copysheet 3 **Consequences**

Cut up into sets.

Getting caught	Reputation
Losing friends	Difficulty of getting a job
Family finding out	Ugly reminder
Stand down or suspension	Curfew
Prosecution	House searched
Bringing shame to the family	Losing privileges
Risk of injury	Police visits
Being fined	Cleaning up in public
Losing trust	Family punishments
Banned from areas	

Minor

Quite Serious

Very Serious

Session 5 Solving the Problem

Learning Outcomes

At the end of this session students will be able to:

- { 1 use a problem solving model to help deal with the problem of graffiti vandalism. }

Resources

Copysheet 5 *The SARA Model* page 30

Map of the school (or immediate area around the school if that option has been chosen)

Local Organisations and initiatives

Curriculum Links

Key competencies

- Thinking
- Using language, symbols and texts
- Relating to others
- Participating and contributing
- Managing self

Learning Areas

- Social Studies, Health, English, Art

Teacher Note

This session will need to be carried out over a period of time.

Definitions

The SARA Model - *a four stage model used by Police and others to identify and solve*

community problems. The four stages are:

1. Scanning - *to identify the problem*
2. Analysis - *to find out the underlying causes of the problem*
3. Response - *to find ways of solving the problem*
4. Assessment - *to find out how successful the solution has been*

Activities

1 Problem solving

Introduce the SARA Model to the class, using Copysheet 5. Explain that they are going to use this Police model to solve the problem of graffiti vandalism in their school (if the school is relatively graffiti free use the community around the school).

Stage 1 Scanning

Divide students into groups. Each group walks around the school and its grounds and marks the spots where graffiti vandalism has occurred on a map of the school. They make a note of the following:

- What surfaces is most tagging found on?
- What buildings/places are mostly tagged?
- What sort of places are free from tagging?
- What medium is used?

Students report back on their findings. Maps are displayed on the classroom wall.

Ask: Do you think graffiti vandalism is a major problem in our school/community? Justify your answer.

What sort of places receive the most attention from the taggers?

Did you find any examples of urban art?

Stage 2 Analysis

Students carry out observations, interviews and surveys to find out the following:

- When does most tagging take place?
- Why do taggers tag?
- What is the cost of tagging for the school?

This information is added to the wall display.

Stage 3 Response

Divide students into groups. Each group discusses the following:

Which area of the school would we like to get graffiti free? (Example: Toilets)

How could we achieve this? (Example: Install cameras)

Who should be involved? (Example: BOT and principal)

Each group reports back and responses are recorded on the board. After considering all the group reports, the class decides:

- a) area of the school they want to improve;
- b) which solution is best for them to put in place;
- c) how they will go about doing this;
- d) how they will know if they have been successful.

Note: If the class decides that they would like to Adopt a Spot, set up school paint out days or undertake a beautification project there is help available for them to do this. Refer to the list of Local Organisations and Initiatives on pages 6-7. It could be helpful to invite representatives from these groups to talk to the class.

Stage 4 Assessment

Ask the class to decide how they will know if their intervention has been successful:

Has tagging decreased?

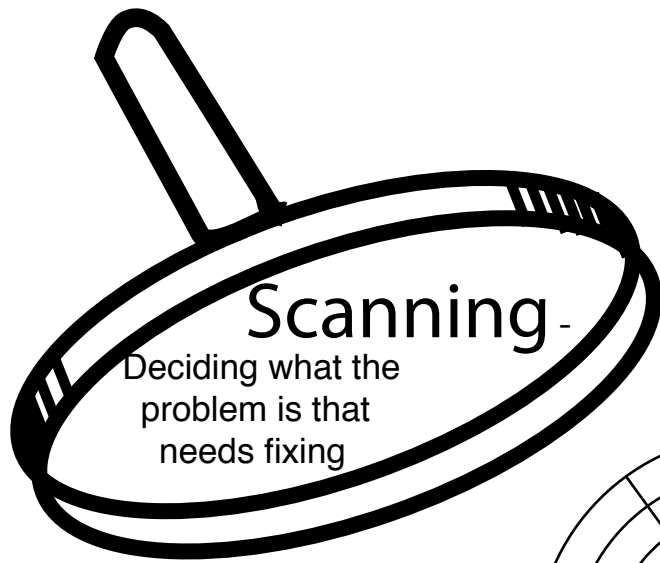
Has this new lower level of tagging been maintained?

This assessment will need to take place sometime after Step 3.

Assessment

- Observe the success of the solutions to tagging that the class has put into place.

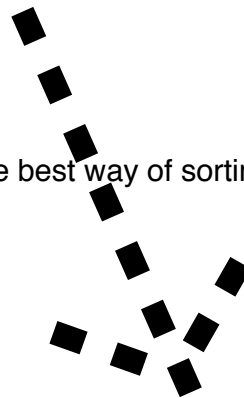
Copysheet 5 The SARA Model



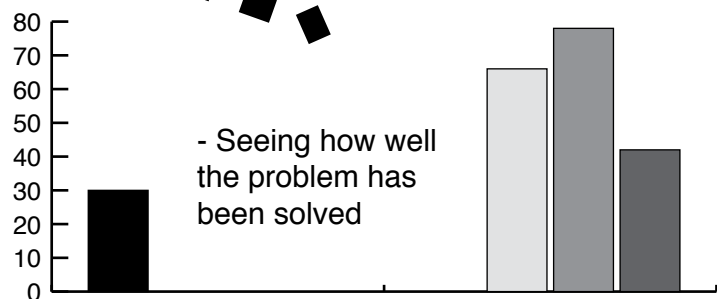
Analysis - Working out
who, what, when, where, how and
why the problem was caused



Response - Deciding the best way of sorting out the problem



Assessment



Session 6 Proud to be me

Learning Outcomes

At the end of this session students will be able to:

- | | | | |
|---|---|--|---|
| { | 1 | explain how they can exert positive peer pressure on others; | } |
| | 2 | express themselves in a positive creative way. | |

Resources

Art materials

Curriculum Links

Key Competencies

- Thinking
- Using language, symbols and text
- Managing self
- Relating to others
- Participating and contributing

Learning Areas

- Art, English, Drama

Activities

1 Positive Peer Pressure

Explain to the class that they will be thinking about how each of them can apply either positive or negative peer pressure to someone their own age. Talk about why it is important to exert positive pressure to help friends make good decisions.

Either: Place a chair in the front of the class and ask a strong, confident student to sit there. Seat students on the floor around the chair. Explain that this person has a decision to make.

Decision

Someone has asked you to help them steal cans of spray paint from the art room.

Invite two students to come and stand one on each side of the chair. One is **Positive Peer Pressure** and the other is **Negative Peer Pressure**. Each in turn must try and influence the student as he or she tries to make the decision. Other students can be invited to come and take over any of these roles. At the end, ask the student on the chair what decision they have made and why they decided this. If the student on the chair, after hearing the advice, makes a poor decision, ask the class what the consequences of this decision might be.

This process can be repeated with other decisions such as:

You have been invited on a tag fest at 3am.

You have been dared to climb on to the roof of the school hall to leave your tag.

Your friend wants you to wag school.

Or: Put students into pairs. Ask each pair to consider each of the decisions above in turn. One person in the pair then tells the other person all the reasons why they should not be involved in this activity.

Or: Give students one or more of the above decisions. Working individually, they write down all the reasons why they should not be involved in this activity.

Ask: Why do you think it is a good thing for you to apply positive peer pressure to stop someone tagging?

How would this make you feel about yourself?

2 Being Creative

Note: This activity can be completed over a week or longer.

Brainstorm with the class ways that people express themselves. Examples could be dance, song, clothes, hair and make-up, poetry, visual art. Ask students to form themselves into groups of three and to choose a way that the group wants to express themselves. Stress that this does not include graffiti vandalism.

Examples could be:

- Create a collage
- Design clothes and dress a doll or a group member
- Prepare an ethnic dance
- Write and rehearse a rap or other song
- Create a papier mâché object such as a guitar

Each group presents their creative work to the rest of the class. After each presentation:

Ask: How did it feel to express yourselves in this way?

What have you learnt about yourself?

What might you do differently in the future?

Students could choose one group's work to enter in a competition with other classes working on **Tag Free Kiwi**.

Extension

Each student chooses a positive word that describes them as a person. They prepare a page in their books that illustrates this word.

Assessment

- Ask each student to describe two things that makes them proud of who they are.

Teachers' Notes

Prepared by Helen Mehaffy, Onehunga High School

What graffiti expression has meant in history

It is important to understand what graffiti was, and is; but this is not an easy task. There are many arguments over what constitutes 'art' and what constitutes 'vandalism' within the spectrum that we are labelling graffiti-expression, be it positive or negative. The distinction between ancient and modern graffiti expression is the purpose of the work. Whilst this is not all-inclusive, the research shows that there is a massive divide between expression that began around the 1970s, and expression before that time. A modern definition is clear: "teenagers who leave their mark without permission are demonstrating antisocial behaviour", done for "attention or simply for thrills".¹

The word 'graffiti' means: 'inscriptions or drawings scribbled, scratched, or sprayed on a surface.'² 'Graffiti' is actually the plural of the word; 'graffito' is the singular. Since the dawn of time, people have been leaving their mark on natural and man-made structures around the world, using many varied types of tools - including paint, rocks, and spray-paint. Expression in history happened because of a number of things: spiritual wellbeing, severe political oppression, superstition, pop culture, artistic expression, and finally expression today.

What graffiti expression means today

Graffiti is a multi-million dollar problem every year in NZ. In Auckland alone, the annual cost of graffiti is estimated to be \$5,000,000.³ The law is clear: if a person 'defaces any building, structure, road, tree, property, or other thing by writing, drawing, painting, spraying, or etching on it, or otherwise marking it, - (a) without lawful authority, and (b) without the consent of the occupier or owner or other person in lawful control', they are committing vandalism.⁴ If caught, the offender(s) face a 'community-based sentence', and/or a 'fine not exceeding \$2000'. Being in the possession of 'graffiti implements' is also an offence. The sale of spray-paint to anyone under the age of 18 is illegal - unless the person can prove that they require spray-paint 'to enable him or her to undertake the work of his or her course' either at school or in tertiary study⁵. Shop-keepers must keep spray-paint under lock and key, and face a \$1,500 fine should they fail to do so. This became so serious a problem that Resene Paints no longer sells spray-cans. Let us be clear: it is a crime, and therefore illegal, when graffiti is applied to any surface without the explicit consent of the owner. Whether it happens in a school, park, derelict house, or any other surfaces, without consent = criminal offence. Police, communities and schools are sick and tired of this ongoing problem.

Graffiti-expression affects us all whether we realise it or not. The Auckland City Council published a pamphlet on graffiti vandalism in 2003. It states that graffiti is a community problem, 'which can lower property values and encourage more vandalism and other types of crime.'⁶ It argues that if graffiti is left it attracts more graffiti. We certainly found much evidence to support this claim. Areas where tagging had been left became absolutely covered with graffiti. Communities such as Onehunga and Central City Auckland where graffiti is removed as soon as it appears had little graffiti when compared with other suburbs. Quick removal and commissioned murals seem to greatly help this problem. During my

quest to photograph as many types of graffiti expression as I could, I came across two tags that covered half of Auckland - from Waitakere across to the very centre of Auckland city. I also saw clearly from suburb to suburb, commissioned murals do NOT get graffiti, provided they are not dilapidated. There seems to be a code amongst graffitists that ruining someone else's work is NOT ok.

Resene Paints run one of the most comprehensive and helpful programme to help rid communities of illegal graffiti. The company recognises that illegal graffiti is the most common form of vandalism in our communities. Swift community response is vital: 'record, report remove' - a simple but effective method. BOTH Resene and the Police make it clear that you should call 111 if you see a graffitist in action. ANY details you can give them about the offender(s) is vital. The Council and Police have a 'central tags database' so recording tags and other illegal graffiti is crucial. DON'T feel intimidated. Offenders get away with graffiti because it's usually done at night, and offenders travel with their friends otherwise known as their 'crew'. People fear retribution, but the reality is this is extremely rare. If you are seriously concerned, or have been threatened, this becomes a much more serious issue for the Police to deal with. See the Resene website for information on how to remove all types of graffiti, as well as how to prevent it. Resene says 'don't give up!'. This is a multi-million dollar problem that affects us all. If you are a not-for-profit organisation, or a school representative, Resene will GIVE you paint! From August 2007 through to February 2008, Resene donated over 40,000 litres of paint for graffiti-removal. Resene have even stopped manufacturing spray-cans of paint. If you want to help - contact Resene through the website below.⁷

<http://www.resene.co.nz/products/antigrffiti.htm>

Legal Graffiti Art-forms

The consensus between the Police, schools, communities, businesses, local councils, and legal artists is that most graffiti-expression is NOT art. The most common form of expression is through 'tags'. A person invents a name for themselves and a stylised signature, and applies this to as many places as they can. The goal is simple: fame. The more dangerous or difficult the spot, the more fame the tagger receives. For example, if you sail under the Harbour Bridge in Auckland and look up, you will see tags. There is a chain-reaction that happens when someone vandalises an area in the community. The paint can be toxic, it immediately intimidates the community and this intimidation creates a real feeling of powerlessness, property values decrease, and crime rates increase.⁸ It is inextricably linked to gangs.

Within legal confines, Graffiti-expressions such as 'Photorealism' - artists paint faces on walls with amazing realism - and Urban Art murals, are two forms of graffiti. They are generally completed by older and more mature artists, with permission. They also adhere to the 'regulations' within these art-forms. 'Older artists have more respect for personal property than younger ones, and often petition local Mayors for 'legal spots'.⁹ Many of these artists recognise that illegal expression is not art, and is a very negative form of self-expression. Some go so far as to argue that it's not even expression, but rather a reflex, or 'mob behaviour'. Destructive expression commonly known as tagging 'is urban expression at its most juvenile core.' Youth that partake in this only serve to leave behind a legacy of wasted time.¹⁰ But graffitists have their own opinions too: 'If the work was taken out of context, placed on a canvas, given a hefty price tag and hung up in a gallery, it's likely those same people that viewed it as vandalism would see it as art.'¹¹

Another form of graffiti-expression is called 'Physical Graffiti', today collectively known as Hip-Hop. This form of expression began in the 1970s, coining the phrase 'Break Dancing' because the dancers would jump up and dance during the section of the music when just the percussion instruments were playing.¹² However, what used to be a specific art form with rules and regulations in the 1970s, has devolved into a generic type of dance, misrepresented by modern media, and commercialised by younger generations. Young expressionists have turned physical expression into 'hybrid dances with unclear form and structure.'¹³

What can we do as a community?

Allowing teenagers to decorate public facilities 'with the aim of engendering feelings of pride and ownership of the amenities' has had some success.¹⁴ Whilst this is an expression of art, it is more importantly an expression of ownership, and something that teenagers can show to their families and friends that is a positive way to get recognition. Our research shows that commissioning artists to draw actual pieces of art on walls keeps other expression such as tagging away. Swift responses to illegal graffiti also have a tremendous impact.

A strong community response sends a clear message that tagging will not be tolerated. Members of the community should:

- Ring 111 immediately to report someone tagging to Police.
- Quickly remove tagging from their property.
- Take action to protect property from tagging.
- Take part in 'paint-outs' and adopt a spots"⁶

Footnotes

1. Britannica Concise Encyclopedia, Chicago, 2006.
2. Della Thompson, [ed.], The Oxford Modern English Dictionary, Oxford, 1996.
Also see: <http://www.graffiti.org/faq/graf.def.html>; http://encarta.msn.com/dictionary_1861614866/graffiti.html; <http://www.merriam-webster.com/dictionary/graffiti>; accessed 27/03/2009.
3. <http://www.justice.govt.nz/cpu/stop-strategy/stocktake.pdf> accessed 27/03/2009; 'Report on Stock-take of Anti-Tagging Activities in Selected Territorial Authorities 2007', Ministry of Justice, Crime Prevention Unit.
4. <http://www.legislation.govt.nz/act/public/2008/0043/latest/096be8ed80229218.pdf>; accessed 28/03/2009.
5. <http://www.legislation.govt.nz/act/public/2008/0043/latest/096be8ed80229218.pdf>; accessed 28/03/2009.
6. 'Help stop graffiti vandalism', Auckland City Council Pamphlet, 2003.
7. <http://www.resene.co.nz/products/antigrffiti.htm>, accessed 18/04/2009.
8. Inspector Morris Cheer, [Coordinator: Youth Partnership Programmes; Operations Support Group], 'Dealing with Graffiti in New Zealand: Current Initiatives and Options for the Future'.
9. Ma'Claim, *Finest Photorealistic Graffiti*, Hauptstraße, 2006, pp. 12, 23, 25, 27, 29, 31,
10. Christopher D. Salyers, *CBGB: Decades of Graffiti*, New York, 2006.
11. www.ucl.ac.uk/museumstudies/websites06/ancelet/index.htm accessed 24/03/2009
12. Jorge "Popmaster Fabel" Pabon, 'Physical Graffiti: The History of Hip-Hop Dance', in Jeff Chang [ed.], *Total Chaos: The Art and Aesthetics of Hip-Hop*, New York, 2006, pp. 19-20.
13. Jorge "Popmaster Fabel" Pabon, 'Physical Graffiti: The History of Hip-Hop Dance', in Jeff Chang [ed.], *Total Chaos: The Art and Aesthetics of Hip-Hop*, New York, 2006, pp. 24-25.
14. Inspector Morris Cheer, [Coordinator: Youth Partnership Programmes; Operations Support Group], 'Dealing with Graffiti in New Zealand: Current Initiatives and Options for the Future'.