

Tag Free Kiwi

Programme for Years 9-10



New Zealand Government Auckland region graffiti free project

Contents

	Page
Foreword	2
Acknowledgements	3
Introduction	4-7
Aim	4
General Objectives	4
Strategic Alignment	5
Local Organisations and Initiatives	6-7
Teaching	8-41
<i>Tag Free Kiwi</i> in Your School	8
Interactive learning	9
Involving Parents and Caregivers	9
Police Involvement	9
Assessment	9
Overview	10
Session 1	A History of Expression
	11-13
Session 2	Graffiti Vandalism
	14-17
Session 3	Consequences of Graffiti Vandalism
	18-29
Session 4	Is it Art?
	30-32
Session 5	Making a Difference
	33-36
Session 6	Pride in Your Community
	37-39
Extension Session	Being Creative
	40-41
Appendix	Teachers' Notes
	42-51

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

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 - *History of Expression*

John Miles/Survival Photo 1
Dorling Kindersley, DK Images Photo 2
Māori Rock Drawings Album, Alexander Turnbull Library, Wellington, N.Z. Photo 3
Helen Mehaffy Photos 4, 5, 6, 10, 11, 13, 14
The State Museum Auschwitz - Birkenhau Photo 7
Associated Press Photo 8
Susi Maxwell Photos 9, 15
Jeff Goldsbury Photo 12
Manukau Beautification Trust Photo 16

Photographs - *Graffiti Vandalism*

Susi Maxwell Photo 1
Jeff Goldsbury Photo 2
Photography by Woolf Photo 4
Helen Mehaffy Photos 5, 6, 7, 8, 9, 10
Rick Hackett Photo 3

Photographs - *Urban Art*

Photography by Woolf and Go Wellington Photo 1
Sepp Steffany/Chipmunks Manukau Photo 2
Manukau Beautification Trust Photos 3, 9
Railside Design Ltd Photos 4, 11, 12
Susi Maxwell Photos 5, 6, 10
Judi Satem Photo 8
Wicked Campers Photo 7

Copyright NZ Police 2010

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 legal, economic and social 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 9-10 students. The school may decide that it can also be used with older students, for example in transition and alternative education classes. 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 will assist schools to meet the requirements of the *New Zealand Curriculum* and can be used in two ways as shown below.

1 As a Social Studies Unit

- Understand how formal and informal groups make decisions that impact on the community L4
- Understand how people participate individually and collectively in response to community challenges L4
- Understand how people's management of resources impacts on the environment and social sustainability L5
- Understand how individuals, groups and institutions work to promote social justice and human rights L6

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 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 in 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/s. 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

These are provided as an Appendix on pages 42-51.

Overview

Session	Learning Outcomes		Resources
Session 1 The History of Expression <i>Pages 11-13</i>	1	Explore some of the ways that people have expressed themselves through time.	Copysheet 1 <i>The Wall</i> Page 13 Power Point and Photopack <i>A History of Expression</i>
	2	Create a legitimate personal expression.	
Session 2 Graffiti Vandalism – what does it mean? <i>Pages 14-17</i>	1	Define graffiti vandalism.	Power Point and Photopack – <i>Graffiti Vandalism</i> Copysheet 2 <i>Types of Graffiti Vandalism</i> Page 17 Police Education Officer or Community Constable
	2	Describe the effects of graffiti vandalism on themselves, schools, police and community.	
Session 3 Consequences of Graffiti Vandalism <i>Pages 18-29</i>	1	Explain that graffiti vandalism has consequences for all.	Copysheet 3 <i>Victims</i> Pages 21-22 Copysheet 4 <i>Offences</i> Pages 23-27 Copysheet 5 <i>Match the Crime</i> Page 28 Copysheet 6 <i>Victim Impact Statement</i> Page 29
	2	Match a graffiti related offence with an associated penalty.	
Session 4 Is it Art? <i>Pages 30-32</i>	1	Define Urban Art.	Power Point and Photopack – <i>Urban Art</i> DVD <i>Interview with Lady Diva and Phat 1</i>
	2	List the differences between urban art and graffiti vandalism.	
Session 5 Making a Difference <i>Pages 33-36</i>	1	Distinguish between negative and positive peer pressure.	Copysheet 7 <i>Role Play Scenarios</i> Page 36
	2	Explain the importance of positive peer pressure.	
Session 6 Pride in Your Community <i>Pages 37-39</i>	1	Take responsibility for improving their community.	Local Organisations and Initiatives Project materials
	2	Express pride in themselves and their community.	
Extension Session Being Creative <i>Pages 40-41</i>	1	Express themselves creatively.	Project materials
	2	Show pride in their achievements.	

Session 1 A History of Expression

Learning Outcomes

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

- | | | |
|---|---|---|
| { | <ol style="list-style-type: none">1 explore some of the ways that people have expressed themselves through time.2 create a legitimate personal expression. | } |
|---|---|---|

Resources

- **Copysheet 1 *The Wall*** - page 13; blow up to A3 size page
- Power Point *A History of Expression* - also available as a photopack of colour prints with captions

Curriculum Links

Key Competencies

- Using language, symbols and text
- Thinking
- Relating to others

Learning Areas

- History, The Arts

Activities

- 1 Talk about how people throughout time have needed to find ways to express themselves. These expressions may be, for example, political, spiritual, or cultural, they may demonstrate feelings or power, or reflect the environment or music. Over time people have found ways to express themselves, using methods and materials that were available to them.

Either: Show the power point presentation *A History of Expression*. As each slide is shown:

Ask: When do you think this was made?

Who do you think might have made it?

What messages do you think the person/s was trying to give?

How do you think it was done?

How permanent do you think it is?

Do you think it is art or vandalism?

After each slide the teacher gives some background information taken from **A History of Expression** -Teacher Notes, found in the Appendix.

Or: Put students into groups. They view each of the printed photos in turn and answer the questions above. Take feedback and then give students information about each photo taken from the notes in the Appendix.

2 Recording your message

Give students the following information.

You have been given permission to record a legitimate expression on a wall in the community. This must be suitable for the community in which you live. What messages do you want to give? What words, symbols or pictures will you use?

Give each student **Copysheet 1 The Wall**, on which to complete a prototype of their wall design. Once students have completed their 'walls,' they answer the following questions honestly.

Will your creation on the wall stand the test of time?

Will people admire your work?

Will it still be on the wall in 2000 years?

Display finished creations in the classroom. Students view all creations and decide what messages each is giving.

Assessment

- View students' 'walls' and written questions.
- Ask students what they have learnt about the reasons why people graffiti now and in the past.

[illegible]

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. define graffiti vandalism;2. describe the effects of graffiti vandalism on themselves, schools, police and community. | } |
|---|---|---|

Resources

- Power Point – *Graffiti Vandalism* also available as a photopack of colour prints with captions
- **Copysheet 2 Types of Graffiti Vandalism** – for teacher reference only page 17

Police Education Officer or Community Constable for the hot seat activity

Curriculum Links

Key Competencies

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

Learning Areas

- Social Sciences, Drama

Teacher Note

- 1 It is important that students come to recognise that graffiti vandalism is not art and that it is destructive.

“If you are using images of graffiti vandalism alter (reverse, blur or warp) the image in some way so that the mark, tag or picture is not readily identifiable. Including unaltered images of graffiti vandalism only serves to give the graffiti offenders wider public recognition” (Stop Tagging Our Place: A Strategy for Change 2008-2011 MOJ).

- 2 Captions have not been provided for the photos in the *Types of Graffiti Vandalism* power point, to reduce the likelihood of recognition. Tagging has been blurred or reversed.
- 3 **Copysheet 2 Types of Graffiti Vandalism** is for teacher reference only.

Definitions

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

Activities

1 Defining graffiti vandalism

Either: Show students the Power Point **Graffiti Vandalism**. At the end:

Ask: Do you think that graffiti vandalism makes the area look better or worse?

Why do you think people tag?

Whose property do they tag on? Do you think they get permission? Why or why not?

Do you think these tags will last as long as a traditional piece of art? Why or why not?

What could happen to these taggers?

What are the different types of graffiti vandalism in your community?

Or: Put students into groups. Circulate the **Graffiti Vandalism Photos** around the groups. For each photo the group decides:

Do you think these taggers got permission before they tagged? Why or why not?

Does this graffiti make the area look better or worse? Give a reason for your answer.

How do you think the graffiti makes people living, working or playing in the area feel?

Students discuss in pairs what they think graffiti vandalism means and then each student writes a definition of graffiti vandalism in their books.

2 People's views on graffiti vandalism

Explain to the class that they are going to explore some community people's attitudes to graffiti vandalism by using a **hot seat**. Place the hot seat at the front of the class. Group students closely around it. The Police Officer takes the hot seat and the teacher

facilitates the session. Students ask questions to find out how the officer feels about graffiti vandalism and what police are doing about it.

They might ask questions such as:

Is there a lot of tagging in this area?

Do the public let you know when tagging has occurred?

What should people do if they see someone tagging?

Is it true that police keep a data base of tags?

How does tagging make you feel?

What happens to people caught tagging?

Repeat this with other roles such as those below. Confident students could have a turn in the hot seat.

- the principal
- the local Mayor
- a member of the community
- a student from their school

Homework

- a Each student is to interview a member of the community to find out how they feel about graffiti vandalism. This is written up in their books.
- b Each student writes a paragraph explaining how **they** feel about graffiti vandalism.

Assessment

- Read the definitions of graffiti vandalism that students have written.
- Observe the questioning and reactions of students during the hot seating.

Copysheet 2 Types of Graffiti Vandalism

For teacher reference

Tag	<i>A tag is the writer's signature done with curves and letter deformation. Tags are not confined to spray paint, and can also be done with substances such as shoe polish and marker pens.</i>
Throw-ups	<i>A throw-up is written with solid or bubble type lettering. It is similar to a tag in that it showcases a signature.</i>
Pieces	<i>This is short for 'masterpiece.' They are large scale and multi coloured, and can include characters, background and letters.</i>
Bombing	<i>This is the term for tags, throw-ups and pieces done in a spree. This means as much graffiti vandalism as possible, as quickly as possible.</i>
Etching	<i>There are two types of etching – Acid and Dutch (scratching onto a surface)</i>
Monikers	<i>These are gang members' street names or nicknames, and they are often the only name by which a youth is known in the gang.</i>
Stencilling	<i>Paint is applied across a stencil to form an image on the surface below. Sometimes multiple layers of stencils are used.</i>
Slash	<i>A line put through, or graffiti over, someone else's graffiti.</i>
Crew	<i>A group of graffiti vandals, or urban artists.</i>

Session 3 Consequences of Graffiti Vandalism

Learning Outcomes

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

- | | | |
|---|--|---|
| { | <ol style="list-style-type: none">1 explain that graffiti vandalism has consequences for all;2 match a graffiti related offence with an associated penalty. | } |
|---|--|---|

Resources

- **Copysheet 3 *Victims* pages 21-22**
- **Copysheet 4 *Offences* pages 23-27 Photocopy each to A3, colour and laminate**
- **Copysheet 5 *Match the Crime* page 28**
- **Copysheet 6 *Victim Impact Statement* page 29**
- Police Education Officer or Community Constable

Curriculum Links

Key Competencies

- Thinking
- Relating to Others
- Participating and Contributing

Learning Areas

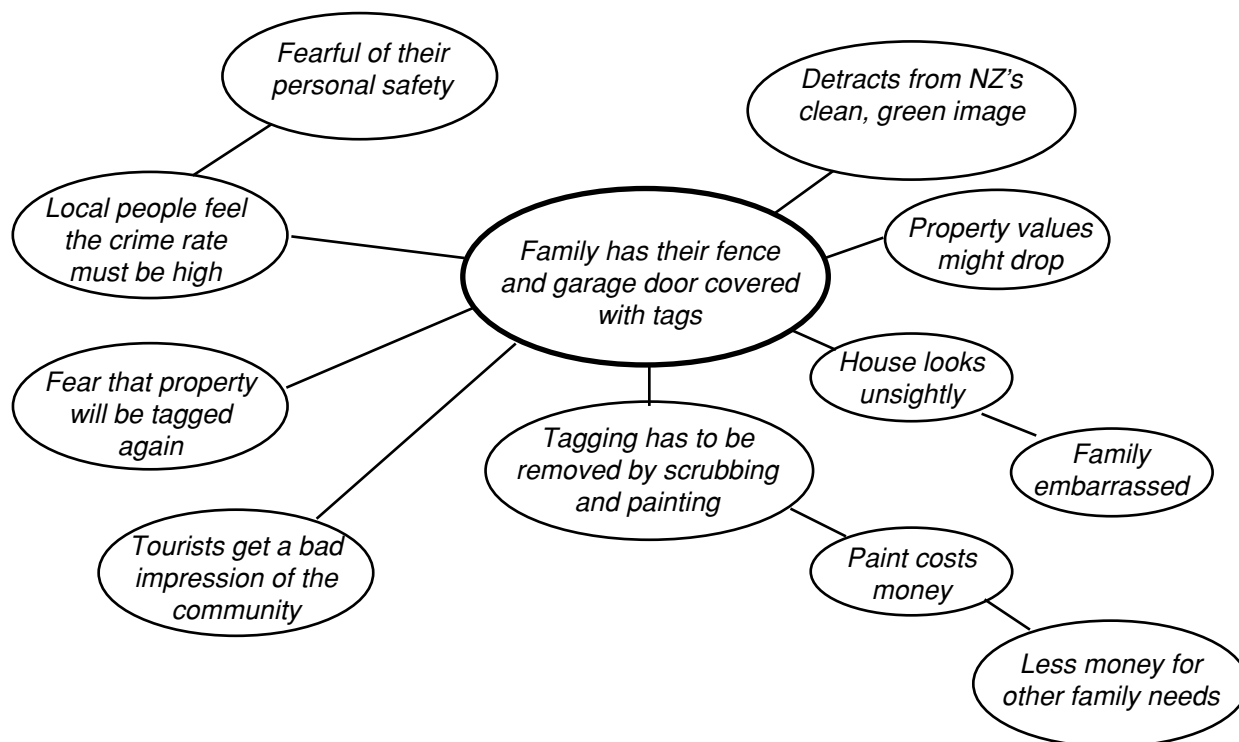
- Social Studies

Activities

1 The Victims

Working in pairs or small groups, students write the word 'Consequences' on a piece of paper, using their own art style. These are displayed on the wall.

Divide the class into 5 groups. Allocate one of the victims from **Copysheet 3 Victims** to each group. The group works together to complete a cause and effect diagram like the one below to show some of the consequences the graffiti vandalism has had for their victims.



Either: Display completed diagrams around the 'Consequences' display, and invite students to skim and scan the other groups' work.

Or: Ask each group to report back their findings.

2 Offences and penalties

Set up a Bus Stop activity using A3 versions of each of the cartoons from **Copysheet 4 Offences**. Working individually or in pairs, students go to each bus stop in turn and decide and record in their books what they think the offence is and what they think the penalty should be.

Give out **Copysheet 5 Match the Crime**, so that students can check the accuracy of their ideas. The Police Officer will be able to answer students' questions relating to the law.

Ask: Were you surprised that any of these things were offences? Why or why not?

Were your penalties more or less severe than the real penalties?

Do you think these penalties would stop someone from tagging? Why or why not?

Would it stop you?

3 **Victim Impact Statement**

Show or read the ***Victim Impact Statement*** on **Copysheet 6** to the class. In pairs students write down 4 questions they would like to ask each of the following:

The principal of Taukimo School

One of the taggers

Parents of one of the taggers

Each pair shares their questions with another pair.

Assessment

- View the students' completed cause and effect diagrams.

Victim 1**The Joseph Family**

You are a family without much money. There are four children in the family aged from 7 through to 15. Mum works hard at the local supermarket. Dad has been working as a fitter, but is now unable to work because of a back injury. Your family is very proud of your house, which you own, and just recently you have all worked together to paint your front fence. It was looking really good. It was difficult to afford the paint but you managed to scrape together enough.

You come out one morning to discover that the fence and the letter box are covered in tags.

Victim 2**Manukau City Council**

You are proud of this community and have spent a lot of money on facilities and beautification. You work closely with the Manukau Beautification Trust and try to remove graffiti vandalism as soon as it appears. This is a losing battle and is costing the council about \$1.4 million a year.

You get a report that taggers have broken into the local swimming pool over night and bombed everywhere.

Victim 3**Mrs Sa'anga**

Mrs Sa'anga lives in a retirement flat. She is 75 years old and her husband died 10 years ago. She lives on her own. Her health is not good, especially her heart, and she is very frightened by reports of violence and petty crime in the area. Her family is very supportive but they have recently moved out of the area. She is on a pension.

She is dismayed to find tags across her front door and on the outside walls of the flat. The vandals must have come right on to her property.

Victim 4

Mrs Haumaha – school principal

Mrs Haumaha is principal of a large primary school in Henderson. The school is not particularly well off, but uses its funds wisely and maintains the school property well. There has been tagging at the school, but the property manager keeps it under control and removes it as quickly as possible. Mrs Haumaha thinks that it is kids from the nearby secondary school that do most of the damage.

She is very concerned when she comes to school over the weekend and finds that there is etching over lots of the windows. This is costly. Worse still, she finds etching equipment stashed under one of the prefabs. This makes her wonder if the offenders are students from this school.

Victim 5

Mr and Mrs Patel

The Patels own their own grocery shop and work long hours to keep the shop open as often as possible. They are very proud of their immaculate premises and are well known and liked in the community. They send money home to the family in Fiji. They have two small children, aged 4 and 6.

They come out of the shop in the afternoon and find that taggers have been busy and tagged the shop window, the outside display stand and some of the produce has paint splatter as well. They had not noticed this happening.

Copysheet 4a Offences



Copysheet 4b Offences



Copysheet 4c Offences



Copysheet 4d Offences





Copysheet 5 Match the Crime

Offence	Penalty
Scenario 1 <i>Selling a spray can to a person under the age of 18</i>	Summary Offences Act Penalty: Fine not exceeding \$1,500
Scenario 2 <i>In possession of graffiti implements without a reasonable excuse</i>	Summary Offences Act Penalty: Community work or a fine not exceeding \$500 or both
Scenario 3 <i>Young person spraying a tag on a wall</i>	Summary Offences Act Penalty: a community based sentence or a fine up to \$2000 or both
Scenario 4 <i>Group of 15 year-olds bomb the whole school</i>	Crimes Act – intentional damage Penalty: 7 years in jail
Scenario 5 <i>Young person damaging a letter box by kicking it</i>	Summary Offences Act, section 11 - wilful damage. Penalty: Imprisonment for a term not exceeding three months or a fine not exceeding \$2,000

(Not to be retained unless authorised. Return this copy/original and all other copies to the Court)

Pol 392
12/02

VICTIM IMPACT STATEMENT

Page 1

Name: FRANK TODD

The victim must be informed:

- that the information is being ascertained for submission to the judicial officer sentencing the offender if the accused is found guilty or pleads guilty;
- that the information must be true;
- that the information must be recorded and may be verified in the manner set out at the bottom of this form; and
- about who may properly see or make or keep copies of the information ascertained, and about the orders, directions, and conditions, relating to disclosure and distribution of it, that may be made.

Statement to take narrative form and to cover the following:

Victims details if appropriate
- eg, age, occupation, gender, living arrangements/marital status, relationship to offender (if any), ethnic origin.

Physical injuries
- include type and extent of injuries, long/short term effects, whether treatment/absence from work/hospitalisation reqd, medical/dental reports.

Financial costs
- include costs of treatment, replacement/repair costs, loss of wages/income, incidental costs.

Emotional harm
- include changes in behaviour, lifestyle, personal reaction. Include details of treatment, counselling as appropriate. Attach any relevant reports.

Any other effects

My name is Frank Todd. I am the principal of Taukimo School.

The damage these boys have done to the school is unbelievable. I've never seen so much vandalism done to the school buildings.

The tags are all over the windows and are clear to see during class time. This is having a very negative effect on the kids, especially the younger pupils.

Both the staff and the pupils are very upset about this.

Everyone is asking why has this happened to our School?

What is so hard to understand is that both these boys are ex-pupils of Taukimo School.

No-one seems to have any idea why the boys did this.

It's going to cost a fortune to fix. We've been advised by glazier's that all 55 windows that have been tagged, will have to be replaced at an approximate cost of \$4,000. This is shocking!

I can only hope the court system will deal with these boys in an appropriate fashionthey both need to be sent a clear message.

I have given the information in this Victim Impact Statement knowing that it is for submission to the judicial officer sentencing the offender, and know that the information must be true. The information is true to the best of my knowledge and belief.

Signature: _____ (victim)

Date: _____

OR (if it is not practicable for the victim to sign)

I have advised the victim that the information in this Victim Impact Statement is for submission to the judicial officer sentencing the offender, and that the information must be true. I have read it to the victim and am satisfied that the victim approves of it.

Signature: _____ Name: _____

Designation: _____ Date: _____

Session 4 Is it Art?

Learning Outcomes

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

- | | | |
|---|---|---|
| { | <ol style="list-style-type: none">1. define urban art;2 list the differences between graffiti vandalism and urban art. | } |
|---|---|---|

Resources

- Power Point *Urban art* - also available as a photopack of colour prints with captions
- DVD Interviews with Urban Artists
 - a) *An interview with Lady Diva*
 - b) *An interview with Phat 1*
- Visit from Lady Diva or Phat 1 (optional). See contact details on page 7.

Curriculum Links

Key Competencies

- Thinking
- Relating to others
- Participating and contributing

Learning Areas

- The Arts, English

Teacher Note

Janine Williams aka Lady Diva, 29 years, has four children, has been painting graffiti for 11 years and went legal in 2000. She has a keen interest in urban art, interior design and calligraphy. She owns a business alongside her husband, called Railside Design Ltd. Through that they do freelance design for urban art murals, clothing and design for products. They have done work for the Manukau City Council, Auckland City Council, Housing NZ and various local and national organisations such as the Awhi Whānau Trust and the Safe City Church. She has put together an education programme incorporating murals and art to direct energy into positive initiatives.

Charles Williams aka Phat 1, 29 year, started as a tagger at 11, moved to graffiti art around 15, and became a legal artist in 2000. He works full time as a Retail Manager at Loaded which is a store selling street wear, spray paint and so on. Charles is a sponsored artist with Ironlak Spray Paint.

Both are members of T.M.D. (The Most Dedicated), a crew/collection of artists ranging from urban art, photographers, fine artists and scientists. They are also members of other world known crews. The team have held numerous gallery shows, exhibitions and live painting events throughout NZ, Australia and Europe. In 2006 and 2008 TMD won the world Write 4 Gold Graffiti Art Championship held in Germany. They will continue to compete in the international competition. <http://www.tmdcrew.com>

To contact Railside Design Ltd please email railsidedesign@xtra.co.nz
or phone 09 2781196, Charles 027 6766 568 or Janine 0274 116010

Definition

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 What is urban art?

Invite students to discuss in pairs what they think 'urban art' means.

Ask some students to share their ideas.

Either: Show the power point *Urban Art*. Afterwards:

Ask: Does this urban art make the area look better or worse?

How much skill do you think a person needs to produce urban art like this?

Where is this urban art usually done?

Do you think the artists get permission? Why or why not?

How do you think the community feels about this urban art? Why do you think this?

How long do you think these pieces of art will last?

What do you think of urban art?

Or: Put students into groups. Circulate the photos around the groups. For each photo the group decides:

Does the urban art make the area look better or worse?

How do you think the people who work, live or play in this area feel about the art?

Do you think it was done with permission? Why do you think this?

How long do you think this art will last? Give a reason for your answer.

Students could view other examples of urban art on <http://www.resene.co.nz/murals.htm>. This shows winners of the Mural Masterpieces competition run by Resene.

2 Interview with urban Artists

Preview both interviews to decide if this resource is suitable for your school and which interview will work best with your class, *Lady Diva* or *Phat 1*.

Play the DVD Interview with *Lady Diva*.

Ask: *What do you think of Lady Diva's piece?*

Why do you think there is no tagging on it?

What messages was Lady Diva giving to people like you?

What is one important thing you learnt from Lady Diva?

What questions would you like to ask Lady Diva?

Play the DVD Interview with *Phat 1*.

Ask: *What do you think of Phat 1's piece?*

What things led him to become an urban artist?

What messages was he giving to people like you?

What is one important thing you learnt from Phat 1?

What questions would you like to ask Phat 1?

Students record in their books the main differences that they see between graffiti vandalism and urban art. This could include such things as the following:

Graffiti Vandalism	Urban art
Illegal	Legal
Low level of skill	Requires a high level of artistic skill
No permission	Permission
Spoils the environment	Beautifies the environment
Is quickly removed	Stays for a long period of time
No payment for doing it	Can be done on commission

Homework

Each student either writes a letter, or prepares an email message, to send to Lady Diva or Phat 1 telling them what they have learnt about urban art.

Assessment

- Check students' understanding of the differences between urban art and graffiti vandalism by viewing their charts and reading their messages to Lady Diva or Phat 1.

Session 5 Making a Difference

Learning Outcomes

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

- | | | |
|---|--|---|
| { | <ol style="list-style-type: none">1 explain the importance of positive peer pressure;2 know how and when to report tagging. | } |
|---|--|---|

Resources

- **Copysheet 7 Role Play Scenarios** page 36
- 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>
- Resource person such as a graffiti officer from the local council or Police. See contact details on pages 6-7.

Curriculum Links

Key Competencies

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

Learning Areas

- Drama, English

Activities

1 Positive Peer Pressure

Talk to the class about the way young people exert pressure on each other - peer pressure. Explain how this can be positive or negative.

Either: Put the headings **positive peer pressure** and **negative peer pressure** on the board. Ask the class for examples of these and record on the board as shown below. They may like to share times when friends exerted positive or negative pressure on them.

Positive Peer Pressure	Negative Peer Pressure
encouraging a friend to go for a run	pressuring someone to have a cigarette
telling someone why they shouldn't steal something	encouraging someone to tag in the school toilets

Ask: Which sort of pressure do you think is best, positive or negative? Why?

What could happen if you exerted negative peer pressure on someone?

How could exerting positive peer pressure help a friend?

Or:

- Divide the class into groups of 4. Give each group one of the scenarios from **Copysheet 7 Scenarios**. Give the tagging card to a confident group. Note: If the class has large numbers some groups will have the same scenario.
- Each group discusses the situation on their card, allocates roles A, B, and so on, and comes up with a freeze frame (frozen image) to depict what is happening. Ask all groups to assume their freeze frame.
- Choose the group who has the tagging card. Ask other students to relax their positions. Tap A, B, C and D on the shoulder in turn. When they are tapped they say one line from the scenario.

Ask them to resume the freeze frame. This time, when each of them is tapped on the shoulder and asked to say one line, it must be a line that will lead to a positive outcome.

Ask: What was different about the second freeze frame?

What sort of pressure was being applied here? (positive peer pressure)

Do you think this is a good outcome? Why or why not?

Students return to their original groups and role play a positive outcome to their situation, using positive peer pressure.

2 Reporting Graffiti

- a) Invite a graffiti officer from your local council or Police Station to talk to the class about what members of the public, including school students, should do if they see someone tagging, or if they have information that could lead to the arrest and conviction of graffiti vandals. Students will need assurance that they can report tagging without fear of reprisals.

This talk should cover such things as:

- Ringing 111 immediately and asking for Police if someone is seen tagging and what information should be given
 - 0800 STOP TAGS (0800 7867 8247) Auckland City, or similar from other councils to provide information about graffiti vandals
 - Techniques for removing tags straight away
 - Techniques for protecting property from tags
- b) Using the information from the speaker and from the pamphlet *You're a key part of our graffiti free team* students:

Either: Make an information sheet for parents and caregivers about helping to wipe out graffiti vandalism.

Or: Make a poster for fellow students to advise them what to do to report tagging.

Homework

Students talk to parents or caregivers about helping to wipe out graffiti vandalism.

Assessment

- Listen and observe as students complete their role plays.
- Check the information contained in their information sheets or posters

Copysheet 7 Scenarios

Scenario 1 Fighting

Two boys (A and B) are fighting just outside the school gates. There are two other students (C and D) watching. One of these is taking photos of the fight on a mobile phone.

Scenario 2 Cyber Bullying

One student (A) receives a text on her mobile phone. It is saying unkind and untrue things about her. She looks up and sees a group of 3 girls (B, C, and D) laughing and hears one of them say, let's text that to everyone.

Scenario 3 Joining a Gang

This person (A) is lonely and has been bullied by other kids. Two boys (B and C) tell him that he can join their gang and it will protect him. He's not sure about this. Another student (D) overhears them.

Scenario 4 Tagging

A girl (A) is about to start spraying paint on a wall, encouraged by her boy friend (B).
Two of her friends (C and D) are looking on.

Scenario 5 Driving

A group of friends (A, B, C and D) decide they want to go to the mall. One of them says she will drive them there. One person (C) points out that she is on a restricted licence.

Scenario 6 Stealing

Two year 9 students (A and B) are in the dairy. One dares the other to steal some chocolate bars. They notice two people from their class (C and D) watching them.

Session 6 Pride in your community

Learning Outcomes

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

- | | | |
|---|---|---|
| { | <ol style="list-style-type: none">1 take responsibility for improving their community;2 express pride in themselves and their community. | } |
|---|---|---|

Resources

- Resource person working in the graffiti prevention area see Local Organisations and Initiatives – pages 6-7
- Project materials (paint, masks and so on) provided by local organisations and initiatives

Curriculum Links

Key competencies

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

Learning Areas

- Social science, The Arts, Drama, Technology, Health

Teacher Note

- 1 This session will take an extended period of time to complete.
- 2 Do not encourage students to take photos of tagging in the area, as this will spread the 'fame' of the offender.

Activities

1 Pre lesson Preparation

Students, working in small groups, investigate an area in or near their school to find out:

What are some beautiful things in this area?

What things make this area ugly?

What is one thing you would like to improve?

They prepare a report for the rest of the class.

2 Sorting out Solutions

Each group presents their report to the class. Record the following information from each group on a chart which might look something like the one below.

Location		Suggested Improvement
1	Lots of rubbish along the stream	Organise a group to pick up litter
2	Area outside the gym is very unattractive	Arrange tree planting
3	Graffiti on the subway wall	Arrange to have this painted over
4		

Work with the class to decide which of the suggested improvements they can practically achieve. This could be one major project for the whole class, or students might like to work in groups, each with their own project. Students consider the following:

- 1 What is our improvement plan?
- 2 What would be the cost?
- 3 Who is responsible for this area?
- 4 Whose permission would we need?
- 5 What resources do we need?
- 6 Who might help us with this?

A list of agencies that can help with projects such as these are listed under Local Organisations and Initiatives on pages 6-7. It could be useful to invite some of these to class to hear the students' plans.

Students carry out their community improvement.

3 How did we do?

Ask students to form a **donut** – that is an inner and outer circle, with the same number of students in each circle, facing each other. Give students one of the conversations below. They carry out this conversation in pairs. Stop them after about 30 seconds. Ask the outer circle to move one place to the left. They then have the conversation with their new partner. Repeat once more, and then give the students a new conversation.

Note: If students are unused to donut type activities, introduce the technique by getting them to talk first to their partner about something familiar such as their favourite music. Alternatively they could have conversations, seated, in pairs.

Conversations

A member of the council (inner circle) is talking to the local MP (outer circle) about the excellent job students of this school have done on improving the area.

Someone from the Tag Out Trust (outer circle) is telling the principal (inner circle) why students in your class should be proud of themselves.

A member of the public (outer circle) is asking you, a student in this class (inner circle) how you feel about the improvements you have made to your community.

Assessment

- Assess students' performance as they work to improve their community.
- Listen to conversations in the donut to see how proud students feel of themselves.

Extension Session

Being Creative

Learning Outcomes

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

- | | | | |
|---|---|-----------------------------------|---|
| { | 1 | express themselves creatively; | } |
| | 2 | show pride in their achievements. | |

Resources

- Project materials

Curriculum Links

Key Competencies

- Thinking
- Participating and contributing
- Relating to other

Learning Areas

- The Arts

1 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, photography, film, hair and make-up, poetry, visual. Ask students to form themselves into groups of three and to choose a way that the group wants to express themselves, that does not include graffiti vandalism.

Examples could be:

- Paint a picture
- Design and make an outfit for one of them to model
- Prepare an ethnic dance
- Write and rehearse some rap or rock music
- Make a short film

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**.

Assessment

- Assess each group's presentation.

Teachers' Notes

Background Information for Teachers

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".

The word 'graffiti' means: 'inscriptions or drawings scribbled, scratched, or sprayed on a surface.' '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. 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. 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 study. 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.' 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 graffitiists 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 graffitiist in action. ANY details you can give them about the offender(s) is vital. The Councils 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.

<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. 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'. 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. But graffitiists 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.'

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. 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.'

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. 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.

The History of Expression Power Point- Background Notes

Prepared by Helen Mehaffy

The goal of this power point is to provide an understanding of the history of expression, loosely classified as graffiti. Our historical tour has been organised in chronological order. We begin in Australia, looking at ancient Aboriginal cave art from 40,000 years ago. We then move through the following: Roman graffiti from Before Christ; Maori cave art from roughly 1000 years ago; the city that inspired William Shakespeare's most famous play in Verona, Italy; graffiti in Kilmainham Jail, in Dublin Ireland; the deadliest World War Two concentration camp called Auschwitz; the Berlin Wall that divided East and West Germany; Abbey Road Studios in London England; the murals of the New York subways; general tagging; and finally Urban Art.

Aboriginal Cave Paintings, Western Arnhem, Australia

Aborigines are the native or indigenous tribal groups of Australia. There were lots of different tribes, and each had its own language and customs. One custom that many tribes shared was cave paintings. The oldest Aboriginal cave paintings date back 40,000 years. Because they are so old, it's impossible to know exactly why they were made, but we do know some important things about this art: the paintings have enormous spiritual significance.

This means they were not drawn just for fun; they were drawn to show the important spirits that each tribe believed controlled the 'rain, storms and floods', and each new generation would learn about these spirits from the paintings. Some Aboriginal tribes believe that these paintings were drawn by the spirits themselves, not humans.



Photo: John Miles/Survival
<http://www.survival-international.org>

Photo 1

Roman Graffiti

The ancient Roman empire has given us some of the earliest records of political expression in the world. Prehistoric cave paintings date as far back as 30,000 BC. Some inscriptions were to please the gods; others were declarations of love; some were magic spells; others expressions of disagreement with religion and politics. Whatever the reason, the drawings left by people 30,000BC years ago have been preserved, and provide us with a link to our past. This example is a stone carving of Gladiators in the Imperial Forum.



Photo Dorling Kindersley, DK Images

Photo 2

Maori Cave Drawings

New Zealand's rock art dates back to the 16th centuries. 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 art 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.



Photo 3

*Photo Theodorus Johannes Schoon (1915-1985) 1948.
Copyright Alexander Turnbull Library, Wellington , N.Z.*

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 drawings were often of human figures, moa and bird-like figures, fish, taniwha, the huge extinct pouakai.

The examples illustrated here are Maori rock drawings from the Opihi River Area, showing the dreamtime dog and lizard. Images are aged between 700-1000 years old.

Graffiti inspired by Shakespeare

Legend has it that William Shakespeare wrote his most famous play based on the myth of Juliet who may have lived in this building, and used this balcony. Whether this is true or not, every year thousands of fans flock to this site to write the names of the person they love on the wall. In fact, if you are looking for someone to love then visiting this place is supposed to give you luck with finding someone.



*Romeo & Juliet's Balcony,
Verona, Italy.*

Photo 4



Photo 5

*Graffiti on and around Romeo
and Juliet's balcony and statue,
Verona, Italy, 2000.
Photos by H. Mehaffy*

Shakespeare's play was based in the city of Verona, and if you want to go there you need to find Verona's main shopping street, and then find this little enclave called Casa di Giuliette.

Kilmainham Jail, Dublin, Ireland

The Irish had suffered years of oppression from the British government and were sick of it. Some brave men and women decided to act. They made an army, they gathered supplies, and they were prepared to die for what they believed in. On Easter Monday, 1916, they began their rebellion. Just 5 days later, these people were forced to surrender, and the leaders of the rebellion were imprisoned at Kilmainham Jail, where they would all be executed.



Photo 6

"Beware of the risen people that have been harried and held, Ye that have bullied and bribed", carved by Patrick Pearse, Easter 1916, in Kilmainham Jail, Dublin, Ireland. Photo by H. Mehaffy.

Patrick Pearse was the leader of the Easter Rising, and before he was executed he engraved this sentence from a poem he had written called 'The Rebel', on a wall of the prison: *"Beware of the risen people that have been harried and held, Ye that have bullied and bribed"*.

It means that one day, those that have been oppressed will rise up against their enemies. This piece of expression and the life Pearse lived changed the future of Ireland forever. This sentence that he carved on the wall is still there nearly 100 years later.

Auschwitz

Established in 1940, Auschwitz became the deadliest concentration camp during World War Two. Adolf Hitler, the German ruler during WW2 believed that the most superior race in the world was the Aryan. Blond-haired, blue-eyed, fair skinned, these people were the descendants of the 'Master Race', which dates back to ancient German history. Hitler particularly hated the Jews. He murdered 11 million people, mostly Jews, but also 4 million non-Jews.

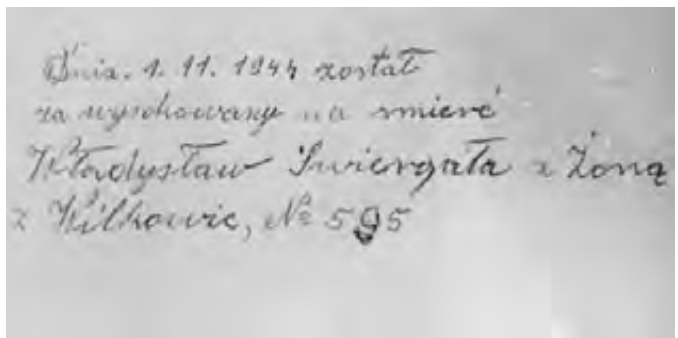


Photo 7

The inscription on this photo says "On 1st November 1944 Władysław Świergala and his wife from the village Wilkowie, house no. 595, were sentenced to death."

As Nazi-Germany's empire quickly spread across Europe, undesirables were packed into trains, taking them to a concentration camp. When these death camps became operational, prisoners could be selected to work if they could; otherwise, they were killed. Those that lived suffered unbearable conditions. They were tattooed with a number on their forearm to identify them. They had gold fillings removed to be used for other things, had their hair cut off and used as pillow stuffing, were so starved they literally looked like skeletons, and they witnessed acts of brutality such as public executions.

The number of victims at Auschwitz can only be well-informed estimates. Corpses were thrown into mass graves, cremated, or just left where they fell. There are literally thousands of people who will never know what happened to their family, their wife or husband, their children. Auschwitz is the final resting place for the following:

Jews:	1,100,000
Poles:	150,000
Gypsies:	23,000
Soviet POWs:	15,000
Others:	25,000

The victims sometimes left messages in the concentration camp. The example here was left in Block 11.

Berlin Wall

After World War Two, Germany was divided into two nations. The Soviet Union took possession of the East which became the German Democratic Republic, whilst the United States, Britain and France took control of the West, which became The Federal Republic of Germany.

Unfortunately, living conditions in the East were extremely poor, and people had to do what the government told them to. The Soviets did not want people to try and escape back into West Germany, so they built a massive wall to divide the two nations. The construction of the Berlin Wall began on August 13, 1961.

The wall divided families and friends. Anyone caught trying to escape were shot. On the Western side of the wall, people drew their thoughts and expressions all over the wall. The picture above is one of the most famous murals painted on the wall. It depicts the failure of Communism – the system that East Germany and the Soviet Union tried to use on their people. On the 9th November 1989 protestors gathered in the thousands and began pulling down the wall. By October 3, 1990, East and West Germany were united again.



Photo 8

*Leonid Brezhnev [the leader, or more accurately, the dictator of the Soviet Union 1964-1982] and Erich Honecker [the leader of East Germany 1971-1989] are depicted here kissing, in a mural on the Berlin Wall.
Photo - Associated Press*



Photo 9

Graffiti on the Berlin Wall 2004.

Abbey Road Studios, London, England

Any music fan from any music genre will have heard of the Beatles – ‘the most successful pop group in the history of recording’. If you are a fan, you will know that they recorded 90% of their music at Abbey Road Studios, in the heart of London. Their most famous album cover [and the last album they made together] is of the four of them [can you tell me their names?] crossing the zebra crossing outside the studios.



Photo 10

*Abbey Road Studios, London, England, 2000.
Photos by H. Mehaffy*

Every year, thousands of fans come to Abbey Road to take photos of themselves recreating the album cover on the zebra crossing, and to write their names on the wall outside the studios. So many people sign their names the wall has to be repainted every couple of months, to make way for new signatures. Fans even write their favourite lyrics – such as ‘I am the Walrus’ on the wall and surrounding poles. You can go online 24 hours a day, and watch the live webcam that has now been set up, that shows every person who turns up outside the studios!

When I visited, a family of four had come all the way from America, and had dressed up in the SAME clothes and hairstyles that the Beatles wore on the Abbey Road album, and spent 30 minutes walking back and forth across the crossing until they got the photo just right! Some of the world’s most successful movie soundtracks have been recorded here, including the Lord of the Rings trilogy, Harry Potter, Shrek, and Gangs of New York. Musicians know they have truly made it when they come here to record an album, including U2, Coldplay, The Red Hot Chilli Peppers, and hundreds more.



Photo 11

*Abbey Road Studios, London,
England, 2000.
Photos by H. Mehaffy*

New York Urban Art

Urban Art was born somewhere around the late 1960s, early 1970s, reportedly in New York although some dispute this. It was called “writing” or “hitting”, and those who did it sought the means to express themselves through art. There weren’t any cell phones, computer games, the internet, MP3 players, or for that matter very sophisticated TV technology. Urban Art was ‘discovered’ in the 1980s, when media suddenly took an interest in what became known as “Hip-Hop”. This permanently changed Urban Art from being a subculture, to becoming something very mainstream – much to the annoyance of true artists. There are many different types of expression in Hip-Hop. Writing is just one of them. A few aspects are dancers that can express themselves through physical graffiti; photorealists who paint the most incredible life-like faces on walls, and murals such as the one below.

This art form spread from New York, Australia and on to New Zealand.



Melbourne Australia.
Photo - Jeff Goldsbury

Photo 12



This mural was featured on the wall of a dairy in Mangere, Auckland, and was created, and photographed with the permission of the owner.
Photo - Helen Mehaffy

Photo 13



Commissioned Mural by Phat1 in Onehunga
Photo - Helen Mehaffy

Photo 14

Graffiti Vandalism

This is defacing, damaging or destroying of private and public property, including buildings, structures, road signs, property, by writing, drawing, painting, spraying or etching on it, or other wise marking it without permission of the owners. Graffiti vandalism is found all over the world.



Porirua children's playground.
Photo - Susi Maxwell

Photo 15



Moonies Bridge Pakuranga
Photo - Manukau Beautification Trust

Photo 16

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'.