A Study of Urban Art as a
Graffiti Prevention Strategy

Office of Crime Prevention
Student Practicum Project
April 2010
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Executive Summary

This paper seeks to validate the success of urban art projects in Western Australia (WA) by evaluating its effectiveness in different projects. To establish whether there is a correlation between graffiti reduction and urban art, exploratory research was conducted to review different urban art projects, implemented across WA by Local Government Authorities, State Government agencies and private organisations. The research also involved the participation of the Chief Executive Officer of ARTRAGE and urban artist Trevor Bly. The interviews were conducted either face to face or via email, and the questionnaire consisted of open ended questions from which a matrix was constructed to facilitate the interpretations of data.

Conclusions drawn from this research indicate that urban art projects can be effective in reducing the incidence of graffiti at targeted hotspot areas. Urban art projects have also proved to be valuable in cost reduction and have showed positive results in influencing project participants and the community as a whole.

Limitations of this study included time constraints, a small sample size and possible inaccuracies in some answers. Moreover, the scope of the research did not allow a proper comparison of urban art projects to other strategies, nor was it able to test Graffiti Displacement Theory.

Recommendations from this research illustrate that liaison between different stakeholders should be improved, a framework on how to conduct an urban art project should be developed, a mixed group of participants should be used during urban art projects, and that weather conditions and school holidays should be taken into account when planning the time and dates of workshops and paintings.
Introduction

The term ‘graffiti vandalism’ refers to defacing private and public property without consent from the property owner. Graffiti vandalism can take the form of writing, drawing or scratching onto surfaces using different implements such as paint, chalk, markers and stickers. Graffiti vandalism is illegal. Urban art however is legal artwork installed on surfaces where permission has been granted by the property owner. Urban art projects are generally run by local councils, schools and private organisations, and aim to improve the artistic skill of the participant and create an aesthetic mural in a specific location. For the sake of this paper, when referring to the term ‘graffiti’, we are referring to the illegal activity of graffiti vandalism and when referring to ‘graffitists’ we are referring to those who engage in the illegal activity.

Graffiti vandalism is one of the most visible crimes in our community. An estimated $200 million is spent every year on graffiti removal and management, and implementation of graffiti removal and prevention strategies (Smith & Lee, 2003). It is estimated to cost the State of Western Australia in excess of $25 million in removal each year.

Graffiti vandalism does not only result in financial costs, but also comprises of other costs to society such as environmental harm, displacement of crime, physical harm, fear for safety, reduced civic pride and decline in property value (Alvi, Schwartz, DeKeeserdy and Maume, 2001; Arcioni, 2003; Collinson, Jones, & Higginson, 2008; Gibbons, 2004; Grabosky, 1995; Smith & Lee, 2003).

There is a common perception that all forms of graffiti are random and reckless acts of vandalism by mischievous adolescents. However this cannot be supported by facts (Arcioni, 2003). Many graffitists consider this illegal activity a vehicle through
which they can express themselves (Gearson & Wilson, 1990; Halsey & Young, 2006). Although there are many other motivations behind engaging in graffiti vandalism, it can be argued that the graffitists motivated by the sheer pleasure of performing their ‘art’ can be successfully redirected towards legal initiatives such as urban art projects (Gearson & Wilson, 1990; Halsey & Young, 2006).

Anyone can undertake an urban art project, however they are generally run by local councils or non-profit organisations. Asset owners provide legal surfaces such as public or private walls, bus shelters or utility boxes for people to practise and display their artistic skills (NSW Graffiti Handbook, 2000). To be considered urban art rather than graffiti, permission must be given by the property owners (NSW Graffiti Solutions Handbook, 2000).

Urban art projects can have different objectives. These may include reducing the occurrence of graffiti on selected surfaces and locations; encouraging the development of diverse skills; increasing participants’ self esteem and image; improving rapport between artists and community; and enhancing the graffitists’ knowledge on the issues surrounding graffiti and its consequences (NSW Graffiti Solutions Handbook, 2000).
Motivations behind graffiti vandalism

Motivations for graffiti vandalism can range from negative influences such as vandalism, rebellion, peer pressure, competition, frustration, boredom, revenge and anger; to more positive drives including recognition, fame and notoriety, self expression, aesthetic experience, existential exploration, achievement, pride, pleasure and artistic enjoyment (Bandaranaike, 2001; Canter, 1984; Collinson, Jones & Higginson, 2008; Frost, 2003; Halsey & Young, 2006; Halsey and Young, 2002; NSW Graffiti Solutions Handbook, 2000; White, 2003, White, 2001).

The current social stereotype of a graffiti offender is that of a young male from low socio-economic background. However, preliminary graffiti research data from WA Police’s First Class Constable Robyn Cottman (2010) indicates that the

“...main offending age is between 12 to 25 years old from all socio-economic environments. The largest percentage of offenders are from mid to high-level income families with a median age of 15. This is supported by both national and international research.

This data has also highlighted a significant number of graffiti offenders have committed other more serious crimes. These crimes include armed robbery, grievous bodily harm and drug related offences. A significant number of graffiti offenders in WA have also been charged with arson, animal cruelty and serious sex offences. The offence of graffiti is not necessarily committed in isolation but is part of an offending trajectory.”
Graffiti Prevention Strategies

There are a number of strategies adopted throughout Australia in an attempt to reduce or eliminate the problem of graffiti vandalism. These strategies can be divided into two groups; reactive and proactive responses.

Reactive strategies are those that react to the problem of graffiti vandalism rather than prevent the problem. These responses consist of initiatives such as rapid removal, banning or regulating the sale of aerosol paints or marker pens, the use of closed circuit television cameras (CCTV) to help police catch the offenders, target hardening (e.g. having gates or high fences to deter graffitists), implementation of fines or increased penalties, and Community Based Orders to clean up graffiti (Bandaranaike, 2003). These strategies rely on the General Deterrence Theory which argues that behaviour can be deterred through the probability and severity of punishment (Lyman & Potter, 2007). Reactive methods attempt to make the actions of graffiti vandals subject to authority (Halsey and Young, 2006). However the desires of those strongly committed to engaging in graffiti activity is unlikely to be reduced, and as such they will not be deterred by strategies such as rapid removal approaches (Halsey & Young, 2002). Another reason may be that strategies such as rapid removal can be too simplistic and target only the symptoms of graffiti vandalism while failing to address graffiti culture (Halsey & Young, 2002).

Proactive strategies try to initiate change rather than react to events. These types of strategies support people at risk of engaging in graffiti activities, by diverting their talents into a more acceptable form of art. This includes rehabilitation and education of graffitists; promotion of legal art and associated workshops through urban art projects; and the commercialisation of legal art (Bandaranaike, 2003).
Well planned graffiti attacks require attributes typically associated with ‘Rational Choice Behaviour’ including planning, design, practice and alertness. These show that the actions have been premeditated and calculated. The theory of ‘Rational Choice Behaviour’ explains that a person chooses to commit a crime after weighing the cost and benefit of the action (Lyman & Potter, 2007). For those types of graffitists, the best strategies can be to divert them to programs that can give them a sense of responsibility and/or ownership to legal outlets where they can practice their art (Halsey & Young, 2006).

Graffiti Vandalism vs. Urban Art

It is important to distinguish between negative and positive influences in order to understand the difference between graffiti vandalism and urban art, and be able to effectively identify target groups for which urban art projects may be the most appropriate and when these projects will be most effective.

By most definitions, graffiti vandalism is a criminal act that defaces property via the application of substances such as paint, posters, plastic, metal, or wood based compounds; to public or private property without permission (ASOC, 1997; Grant, 1996; Lachman, 1988; Ruddin, 1996; cited in Bandaranaike, 2003; Spooner, 2003; Summary Offences Act, 1981). Urban art on the other hand is legal artwork installed on authorised surfaces, and is generally an organised activity which has a strong aesthetic dimension, and in which artistic effort is the major consideration (NSW Graffiti Solution Handbook, 2000).
Urban Art

The Merits of Urban Art Projects

There are different theories behind the purpose and effectiveness of urban projects as a graffiti prevention strategy. One of these theories is that if graffiti vandals are given the opportunity to perform their art on approved surfaces, they will stop tagging unauthorised properties (NSW Graffiti Solutions Handbook, 2000).

Another theory is that vandals will not deface the art of others out of respect (Callinan, 2002; Sommer, 1974). Thus it is assumed that properties that are painted by urban artists will not be tagged because the graffitists will value the work that belongs to someone else (Callinan, 2002; Sommer, 1974).

Interviews with urban artists and other people interested in art, conducted by Halsey and Young (2006), reveal that graffitists see a blank wall as a canvas that is in waiting of colours and art. It is an area considered as boring and needs to be brought to life. It is also believed that surfaces which are either blank or have light colours, are considered ‘graffiti friendly’. Wallace and Whitehead (1989) explain that these surfaces have a higher propensity of being tagged than those with colours and paintings, because the marks on light or blank sites are more easily visible and it can be concluded that surfaces painted with murals consisting of striking colours deter vandals from tagging.

According to Halsey and Young (2002; 2006), the provision of legitimate venues reduces the incidence of illegal graffiti. It is said that the formation of gangs by many youths to undertake illegal activity such as graffiti is a sign that there is an insufficient number of legitimate sites that can allow youths to express themselves (Farington, 1996). Therefore it may be determined that, offering legal surfaces to young people...
to participate in meaningful urban art projects can be a reliable way to stop them from tagging.

**Legal Walls**

Legal walls are legitimate areas designated for legal urban art activity whereby youths are allowed to practise their art under limited or little supervision (NSW Graffiti Solutions handbook, 2000). Legal walls or boards and sometimes paint and equipment are often obtained through contributions from local councils or businesses. Still at its infancy and lacking research to attest its effectiveness, this strategy has been seen as a waste of time and effort and without any possibility of improvement at present.

Various parts of New South Wales (NSW) have attempted this approach and have failed in establishing a sustainable positive result (NSW Graffiti Solutions Handbook, 2000). In Western Australia, an initiative by the City of Gosnells has demonstrated that ‘legal walls’ have encouraged graffiti around the legal wall locality; that there was no respect as to the equipment provided; and the wall has resulted in being a mess of different types of tagging that has no aesthetic element (anecdotal information from the City of Gosnells staff).

Another problem concerning legal walls is the need for them to be constantly repainted, to continuously allow the opportunity for all youths interested in using them, to exercise their art at this site. This may result in high cost for maintenance, monitoring and supervision so that inappropriate paintings, stealing or damaging of equipment does not occur.
Methodology

Research Design

This study consisted of exploratory research that made use of qualitative methodology incorporating a semi-structured interview process. The questionnaire used during interviewing comprised of open-ended questions that included some general discussion topics on the projects conducted, as well as questions relevant to the effectiveness of urban art. Responses were used to evaluate the success of urban art projects and gain a general knowledge of urban art projects as perceived by different organisations. Responses were also used to develop a framework on how to conduct an urban art project (Appendix E) as well as to create a register listing current urban art projects being conducted in Western Australia. The answers obtained served in the construction of a matrix (Appendix B). The research also made use of other secondary resources provided by the organisations themselves or through evaluation reports sent to the OCP by local councils. The Participant Feedback Survey (Appendix C) and the General Participant Survey (Appendix D), conducted by local councils, pre and post projects, were used to appraise the projects’ contribution in redirecting and influencing those participants.

All interviews conducted were face to face, with the exception of the City of Melville, where secondary data from their initiative was used; and urban artist Trevor Bly who underwent the interview via email.

Sample

A sample of eight participants was obtained through information on local councils and organisations, made available through the Office of Crime Prevention (OCP). The chosen participants for this study were the City of Subiaco, City of Bunbury, City of
Nedlands, City of Melville, the Public Transport Authority (PTA), Condor Tower Car Park, ARTRAGE, and urban artist Trevor Bly.

- City of Subiaco

The two recent projects developed by the City of Subiaco, and evaluated for the purpose of this paper, are the ‘Shenton Park Underpass Project’ (2007) and the ‘Market Square Urban Art Project’ (2009). Due to the vast number of graffiti incidents reported to both the Police and the City’s removal hotline, and the high cost of removal for the specific locations, the City chose to implement urban art projects as preventative strategy. Hotspot areas were identified by the City’s graffiti removal contractor and were chosen as the location for the paintings.

The City recruited participants with the help of the Juvenile Justice Team (JJT), local schools and advertising in the local newspaper. For the Shenton Park initiative, the City worked in collaboration with the Public Transport Authority (PTA) who helped in preparing the site and coating of the mural. Workshops were conducted for both initiatives to provide sessions on how to increase artistic skills and to educate the participants on the consequences of graffiti vandalism. Upon completion of the paintings, the City organised an unveiling event where different stakeholders and family and friends of participants were invited.

- City of Bunbury

The City of Bunbury developed two urban art projects under the auspice of ‘Outer Spaces’. The first mural painted in 2008 was very successful and due to popular demand the City decided to run a second project in 2009 targeting youths at risk of committing graffiti. A local professional artist mentored the participants during workshops and helped them in developing their artistic skills. These workshops had topics similar to that provided by the City of Subiaco. The objective of these projects
was to allow participants to contribute to a community-based activity through the installations of artwork. Before the pilot commenced, a local business which was a hotspot for graffiti vandals, had approached the City and asked for the wall to be painted. This wall was used for the pilot site. The second mural, also identified as a hotspot area, was chosen as a priority for an art installation. Participants were invited to explore other art forms and media, and to submit their work to existing public exhibitions.

- City of Nedlands

The City of Nedlands has been developing and implementing urban art projects involving utility boxes and bus shelters for many years. With the help of local schools, newspapers, the Department of Corrective Services and the Police and Citizens Youth Clubs (PCYCs), the City recruited participants between the ages of 12 and 25 years. The paintings consist mainly of artworks based on the natural surroundings and require a high level of community consultation due to the demographics of the city. The workshops offered to participants as part of these projects included sessions on how to improve their art skills and other topics in relation to graffiti and its consequences. Information on scholarships, career paths, and other forms of education was also provided by the Project Coordinator and the urban artists involved in the projects.

- City of Melville

The City of Melville applied for a grant through OCP’s Graffiti Grants program in 2008 and the ‘Adopt a Bus Shelter’ initiative was originally structured to paint five bus shelters around the city. Once the project was underway the City received significant discounts on equipment and paints, and was able to paint eleven bus shelters. An evaluation was submitted to the OCP as part of the OCP Graffiti Grant financial
acquittal process, which was used to compare findings between Melville and that of other local councils. All information on the City’s initiative was purely second-hand data. The participants involved in the initiative were offered workshops that covered topics such as consequences of graffiti vandalism, increasing painting skills and learning of new painting techniques. This initiative helped the community engage in a project where they could express key community safety messages.

- Public Transport Authority

The Public Transport Authority (PTA) worked on different projects called ‘Right Track’ around Western Australia, including bin compounds in Bullcreek, Cockburn, Kwinana, Murdoch, Warnbro, Wellard and Mandurah, as well as paintings on Murdoch Station Bridge, Joondalup Bus Station, Bullcreek underpass, Edgewater Train Station and Rockingham City Centre Transit System. The urban art projects run by the PTA were different from that of local councils, in the context that they did not involve extensive consultation or workshops. The urban artists played a key role in recruiting the youths and were given much freedom in their work. The Corporate Communications Officer interviewed stated the artists were very creative people and that they insisted on delivering high standards of work as opposed to basic paintings, in order to attract more respect from other artists and the community as a whole. To encourage a flow of creativity and enjoyment and to reduce intimidation, there were no strict structures or rules imposed, although a draft of the artwork was still provided for stakeholder approval, before the painting commenced. The PTA also partnered with non-profit organisation Millennium Kids, to host a forum where different issues were discussed and different stakeholders imparted their knowledge and skills to the youths.
**- Condor Tower Car Park**

The Condor Tower Car Park on St Georges Terrace, Perth, was an initiative of the Project Developer of the Condor Tower. It is the biggest urban art project in the southern hemisphere and comprises of five levels, which were painted over a period of twelve months. Its launch in July 2009 was very successful and attracted around 3000 people. Unfortunately being a private car park, the launch was the only time the general public have been given access for viewing. The project consisted mainly of artists from an art production group, the OLOLO organisation, as well as a known artist from Melbourne who was visiting Perth at that time. For the purpose of this paper, the Project Developer of this building was interviewed in order to assess the success of the urban art project by measuring the reduction of graffiti in car parks. When interviewed, the Project Developer stated that he would be very happy to work on similar initiatives in the future.

**- ARTRAGE**

ARTRAGE is an organisation that provides a variety of programs for a diverse range of artists and youths. It has been very successful in helping and supporting West Australian urban artists in accomplishing various creative and high standard murals around Perth city. The Chief Executive Officer (CEO) of ARTRAGE was interviewed to provide background information and to be the voice of urban artists who are interested in working on murals, and who want to produce quality and talented artwork. Those artists want to engage in urban art projects to be able to have legal outlets to perform their art.
- Urban Artists Trevor Bly

For the purpose of obtaining the perspective of an urban artist, local artist Trevor Bly was interviewed, following a referral by ARTRAGE. In his experience all projects he has worked on were mainly successful and community members were happy about the artworks installed as long as they were bright and well painted and reflected the values of the community.

Data Collection and Analysis

The interviews consisted of open-ended questions to encourage discussions and sharing of knowledge. The participants were free to express their thoughts and experiences on their different projects and were allowed to give anecdotal and empirical data. A question ordered matrix was then constructed with rows of participants and columns of questions, to provide a matrix for corresponding responses and comments (Appendix B).

To increase the accuracy of data, participants were contacted to verify findings and confirm the interpretations of themes and statements by the researcher (Miles & Huberman, 1994).
Findings and Interpretations

This exploratory study was conducted in order to determine whether urban art projects can be considered as a successful strategy to reduce or prevent graffiti vandalism in Western Australia. This was done by evaluating its effectiveness in terms of reducing or preventing the incidence of graffiti; its cost effectiveness; and how it impacts upon the participants, urban artists and the community.

In order to address research questions, interviews were conducted and the main findings grouped in five different sections. These sections are: overall success of initiatives; incidence of graffiti post urban art interventions; cost effectiveness of urban art projects; influence of urban art projects on its participants and other urban artists; and impact of urban art projects on the community.

The aforementioned urban art projects were found to be successful whether or not they had achieved all their initial objectives. Additionally, the incidence of graffiti had significantly reduced post intervention and graffiti clean up costs for local government areas were also reduced. The City of Melville was the only respondent which returned a result indicating that the urban art intervention had not been successful in reducing the cost. It was observed however that results may have been affected by the monitoring period and therefore may not be a true indicator of the effectiveness of the artwork. Overall, the general influence on participants, artists and community was very positive.

Overall Success of the Initiatives

The interviewees were asked about the success of the projects and they all stated that overall the projects were very effective. They all showed strong support to these types of initiatives due to its benefits to different stakeholders. It can be concluded that even when not all objectives are reached, urban art projects can have value, and
if well implemented can be very effective. The results obtained agree with the existent literature stating that it is an approach that works in redirecting the graffitists and preventing graffiti attacks and therefore high cost of clean up (NSW Graffiti Solutions Handbook, 2000; Arcioni, 2003; Gilson & Wilson, 1990; Halsey & Young, 2006).

For example the City of Subiaco stated that there was a ‘harmonious’ relationship between staff and the participants and there was a great improvement in the participants’ self esteem. This feedback supports the theory that the projects can be helpful in improving communication and relationships between young people and the community.

The PTA’s Corporate Communications Officer reported their urban art projects to have been successful. Moreover the Commissioner for Children and Young People, Michelle Scott, supported the PTA’s ‘Right Track’ program stating that it is “an excellent example of how the participation of children and young people can improve outcomes for both the agency and the State’s youngest citizens. By developing partnerships with community-based organisations and committing to listening and responding to the views of young people, the PTA has achieved tangible and measurable benefits”. Judge Denis Reynolds also commented on the PTA’s initiative by congratulating the organisation on its success in regards to such projects and noted his appreciation of the shift in thinking and the creativity and innovation involved (quote and comment provided by the Communications Officer of the PTA).

**Incidence of Graffiti Post Urban Art Projects**

During the interview process, the majority of the interviewees when asked about the incidence of graffiti pre and post the project, responded that the projects have helped in reducing the incidence of graffiti in hotspot areas.
For example in the City of Bunbury, there has been no actual incidence of graffiti on the urban art murals since they have been installed. This is a significant event, considering that the two walls used for the murals were frequently tagged prior to the urban art intervention.

Another successful initiative is the City of Nedlands urban art project on bus shelters and utility boxes where no tags have been reported since the murals completion.

The Corporate Communications Officer of the Public Transport Authority has also reported that all urban art projects run by the PTA were highly successful, including the paintings on the bin compounds along the Mandurah train line. The most successful of these is the large mural at the Glendalough Train Station which has received positive feedback from the community and which has not been vandalised since its completion.

The Condor Tower Car Park Project Developer stated that although the car park is not easily accessed by the general public, it has historically been a graffiti hotspot. However since the urban art intervention the car park has not been attacked by graffiti vandalism with the exception of the stairwell, which is not part of the mural designed surfaces.

Cost-Effectiveness of Urban Art Projects

A common observation in regards to the cost effectiveness of urban art projects was that this approach helps local councils or other organisations save significant costs in graffiti removal action. Most interviewees stated that over a long term period, this method is more cost effective than rapid removal.

For example, the PTA quoted that before the implementation of their projects, an average of $6850 per day was spent on cleaning costs, and that post project the cost
has been significantly reduced, especially at Glendalough Train Station where the clean up cost was once amongst the highest.

The City of Melville’s urban art project ‘Adopt a Bus Shelter’ was not able to reach its objective in reducing the cost of graffiti clean up. The total cost pre project from March 2008 to October 2008 was $211,934 compared to that of $238,186 incurred during implementation from November 2008 to June 2009. Nevertheless, the results may have been affected by the monitoring period which was during school holidays when the probability of graffiti attacks is at its highest. In the evaluation completed by the City of Melville and received by the OCP, the Coordinator of Community Safety stated that it would have been preferable to have made a comparison between costs during holiday periods from November 2007 to June 2008 with the cost in November 2008 to June 2009. Given the factors affecting the results of this project, it is not possible to validate the success of the urban art project in the City of Melville.

*Influence of Urban Art Projects on its Participants*

An important element of urban art projects is the up-skilling of participants by directing their creative talents into constructive community projects (NSW Graffiti Solutions Handbook, 2000). Participants learn various skills through workshops, such as how to improve practical abilities and creativity, and improve self-image. Results from the participant surveys (Appendix C and D) conducted by different local councils, shows:

- An increase in their ability to distinguish between graffiti and urban art;

- An increase in their sense of belonging in the community; and

- The realisation that graffiti vandalism is a problem that concerns the whole society.
Post projects, the participants demonstrated an understanding that graffiti vandalism shows disrespect and that a community frequently attacked by graffiti projects an image of an unsafe neighbourhood.

Participants of the City of Melville’s ‘Adopt a Bus Shelter’ initiative responded that they now recognise the difference between graffiti vandalism and urban art and find this form of art ‘nice’. These respondents also found the workshops useful and the material presented interesting. Similar results were obtained from the surveys conducted by the City of Bunbury (Appendix F).

Participants of the City of Subiaco’s ‘Market Square Urban Art Project’ thought that the project ‘had a clearly defined purpose’, that mentors had appropriate knowledge of urban art and were very helpful in encouraging them to set personal goals. Furthermore, in their opinion the program was suitable for their age.

Additional information was obtained during the course of the interviews. The Cities of Subiaco, Bunbury and Nedlands all stated that workshops were very useful tools in educating the youths on graffiti and its consequences, with the view to redirecting them towards legal activities and changing their perspectives. They also stated that paintings or knowledge on art design should not be the only components of these workshops, but should also be supported by proper education to assist in sustaining success. Some local councils stated that having urban artists to assist the participants was important in teaching them how to improve artistic skills and in promoting a positive image of urban artists as role models. This format also allowed participants to see a firsthand example of a person making a genuine career from art.

The City of Nedlands stated that staff also provided information to the participants on grants, scholarships and education alternatives. The PTA’s Project Coordinator endorsed a more flexible approach and argued that for the projects to be successful,
the young people should be allowed to explore and develop their creativity and be able to display high standards of work instead of basic paintings such as the natural surroundings designs. Additionally, the forum hosted by the PTA was effective in educating the youths by providing a victim impact statement of family members who had lost relatives that trespassed on train railways while engaging in graffiti activities.

When asked about the level of participant attrition rates all interviewees responded that they were minimal, in the circumstances where this occurred they were due to personal reasons and unrelated to the quality or content of the workshops. The City of Bunbury stated that some youths had to leave because parents wanted to punish them by taking away something they enjoyed. Thus it can be concluded that the attrition rate is not indicative of the quality or success of the projects.

Community

The impact of urban art projects on the community was very positive. Support was given through various ways such as pre-painting of walls (City of Bunbury) or discounts on equipment (City of Subiaco and City of Melville).

At the City of Subiaco’s project launch, the community responded positively to the final piece, and a harmonious relationship between various parties was witnessed.

In the City of Bunbury, discounts were given on graffiti coatings and the initiative was well praised by the community. On the day of the launch, a bouncy castle was also installed to entertain the children, encouraging a broad cross-section of the community to attend.

Despite the fact that the City of Melville did not achieve its goal in reduction of removal costs, it was noted that local residents were pleased that the council was
implementing such initiatives and showed a great interest in future collaboration with the City in adopting more bus shelters to use as potential urban art locations.

Another success was that of the Condor Tower Car Park which attracted about 3000 community members to the launch event. Those present were very impressed by the high quality of the paintings. The car park received positive reviews in the media and the urban artists were promoted via television, newspaper and radio interviews.

The City of Nedlands community praised and supported the urban art projects within their locale, however the council faced problems in coordinating paintings due to the significant level of community consultation required. Some community members were sceptical about having murals in their neighbourhood and were unsupportive of the project. One of the bus shelters also had to be repainted to tone down the colours used as it was giving panic attacks to one girl with a disability.

Another organisation that had some community issues was the PTA which explained that most of the murals painted had good reviews and feedback from the community, with the exception of the project in Rockingham. This particular urban art mural was not very popular because of the perception of the community on urban art. However the Corporate Communication Officer of the PTA reported that the Glendalough Train Station project received very positive comments.

Furthermore, the urban artist Trevor Bly stated that the community considers urban art projects as successful but only to some extent. He stated that: “Because of the nature of the medium and style of the artwork the response from the community varies. Most community members respond to colour, so if the mural is brightly coloured and attempts to engage their notion of ‘community pride’, then the project is deemed a success. To date I have worked on 8 large scale projects both in regards to budget and size. All of them have been successful to the collected team of artists
and community members”. He also stated that it can be challenging to leave a “mark” that looks good to the whole community including himself and his peers.
Limitations

The limitations to this research are mostly related to time constraints. This research project was executed as part of a student practicum, thus existed over the time of the student placement. Had there been the advantage of more time, the researcher would have conducted a more in-depth evaluation of the projects and increased the sample size.

The availability of secondary data also proved to be a limitation. Secondary data was limited and currently the only available research on urban art was conducted in other countries and deemed irrelevant to Western Australia. Therefore empirical data from other research was lacking and a comparison between results was not possible. Thus, the second-hand information employed in this paper provided mainly anecdotal data.

The methodology did not allow full accuracy of information as the responses from the participants were not recorded and therefore could not be transcribed verbatim. In spite of the fact that some participants were contacted thereafter to verify some statements in cases of misunderstandings or confusion that may have resulted, there is no absolute way to guarantee that data has not be biased by the very own questions asked or the ‘encouragers’ used in the interview process.

Moreover this paper did not test the hypothesis that urban art can be simplistic and only displace graffiti problems, otherwise known as ‘Graffiti Displacement Theory’. There have been theories put forward that murals make it less attractive to graffitists to deface those specific hotspots but encourage them to seek alternative venues to graffiti (Halsey & Young, 2002). Unfortunately the scope of this research did not allow the testing of this theory that suggests that urban art projects only act in the displacement of graffiti and is not a solution to the problem of graffiti vandalism.
While most of the projects studied for the purpose of this paper have shown encouraging signs of success in reducing, if not eliminating illegal graffiti on the selected murals, it should be noted that this research cannot guarantee their long term effectiveness as they are all recently completed projects.
Recommendations

Recommendations have been made after analysis of the case studies presented. These recommendations include:

- A framework on how to conduct urban art along with a register listing all the current urban art projects in Western Australia would be very beneficial to different stakeholders. In addition, the coordination of the project and workshops should be well researched and well planned;
- High profile sites should be chosen for projects as they are believed to be important in attracting urban artists and participants to work on projects;
- Strong partnerships and liaison between stakeholders is needed as it is essential to the success of a project;
- A mixed group of participants as well as a greater input from youth is preferred; an online ‘Mural Network’ to facilitate communication should be created; and
- Safety issues should be given priority consideration when developing an urban art project.

Development of a Framework

For the creation of a framework on best practice in conducting urban art projects, the participants were questioned about the different steps they took in order to undertake such an initiative. The majority stated that while researching urban art, they realised there was limited data available on those types of projects in Western Australia. If a framework listing the best way to conduct an urban art project was available it would be beneficial to organisations and their planning of future projects. The framework (Appendix E) outlines matters that need to be taken into account as well as risk factors to consider when conducting such a project. Learning from those who have
had such experiences was valuable for the creation of the framework. This paper recommends that organisations follow those steps, believed to be best practice in conducting an urban art project.

The Creation of a Register

A register that can be updated on a six-monthly basis should also be available to the public so that young people interested in art as well as stakeholders willing to help, can be engaged and become involved in urban art projects. Moreover, the register currently being developed by the Office of Crime Prevention would be a good source of information to the general public about what is being done in the community and by local councils.

Better Project and Workshop Coordination

According to some interviewees there is a need to give attention to the coordination of the projects and specifically, the workshops due to problems such as exceeding the budget or delays in the delivery of the workshops or painting processes. To avoid such problems, it is recommended that guidelines be put in place and dates and times of workshops and painting be given great consideration. If possible, a detailed contract clearly underlining information about the roles and the limits of hours should be signed by contractors; and this same contract should also state that offensive material will not be allowed. A draft outline of the artwork should be approved before the start of the paintings.

To avoid participant attrition rates and to have a high level of participation, workshops should be conducted during school holidays. Additionally, weather conditions should be considered so that urban art murals can be completed without delay and anti-graffiti coating applied immediately. It is believed that the longer a work is left unfinished, the higher the probability of it being graffiti and therefore the higher the
expense in repainting the murals. Furthermore, to avoid graffiti attacks on works in progress, security contractors can also be employed to monitor the murals at night.

It is suggested that urban artists should act as mentors and provide up-skilling of participants, and information on the types of career opportunities available to people interested in art. Workshops could also be adapted to people with learning difficulties.

**High Profile Sites**

According to the CEO of ARTRAGE, who works closely with urban artists, it is preferable to offer high profile sites as artists are attracted to the idea of displaying their art on walls that are highly visible to the public. A mural that can be easily seen by the public in a high frequented location also provides the participants with a greater sense of achievement and satisfaction as they are recognised for their talents by the whole community. Having high profile sites boost personal pride and achievement.

**Stronger Partnership and Liaison Between Stakeholders**

It was suggested by interviewees that there is a need to improve relationships between stakeholders. These could include the PTA, schools, local communities, businesses, local councils, media, authority figures, urban artists and the Department of Corrective Services. This can help in recruiting appropriate youth, obtaining funding for future projects and promoting existing projects. The development of partnerships with local hardware stores and paint suppliers can also provide access to low cost or discounted equipment. A good example of this is the City of Melville initiative where cost of equipment was reduced, resulting in more bus shelters being painted.
In current literature it is believed that prompting communication and mutual ties of interest between graffiti vandals, local councils and security services, is an effective method of reducing graffiti in the long term (Harriet, Christensen, & Brookes, 1992).

**Participation**

Many of the participants in this research stated that a mixed group of students interested in art, and those referred by Juvenile Justice Teams (JJTs) was preferred. This is because students with a genuine interest in art can positively influence those recruited by JJTs. A mixed group of youths with diverse backgrounds allows sharing of different views and therefore can be very beneficial to individual learning and whole-of-group dynamics.

The PTA respondent stated that for the young people to enjoy such an experience they should be allowed more input in the drafting of paintings so that they can develop their artistic visions to their best ability. The more meaning the artwork has for those involved, the more committed they are in producing good quality work and, thus pleasure is derived from their achievements. In addition it is true that in some of the surveys conducted, many participants have expressed their interest in contributing more to the design process.

**Online Mural Network**

The development of an online mural network may facilitate linkages with artists looking to participate in graffiti prevention projects, property owners offering a wall to donate to an urban art project, and participants looking to participate in an urban art project. An online mural network would provide a simple format for all stakeholders and potential participants to access information.
Safety issues

It is recommended that safety issues be considered when running an urban art project. Some safety precautions may include the use of a safety vest, safety goggles and gloves as well as attention to the operation of trains or buses. It is important to consider running of trains and bus stops if using these sites for projects to avoid incidents and make sure the participants are safe whilst being on the painting sites.
Conclusion

Coercing young people into accepting the values of the dominant culture through the elimination of all forms of graffiti is not believed to be completely feasible. It is important to find common ground between the graffiti culture and that of the rest of society in order to make them part of the solution to graffiti vandalism. Urban art projects can be one graffiti reduction strategy that addresses the problem of graffiti vandalism through the involvement of youths and offending individuals. This type of initiative redirects them towards a positive and socially acceptable application of art that helps them express themselves (Bowen, 1995).

This research tries to determine the effectiveness of urban art as a graffiti prevention strategy. The outcomes obtained from interviews with eight different participants were congruent to the initial assumptions. It can be concluded that these murals do attract minimal obtrusive graffiti; the cost allocated to graffiti removal activities is reduced; all projects have recorded a positive shift in the attitude of the participants; and the impact on the community has been positive in most cases. It has been concluded that urban art projects have been successful in recognising the artistic skills of the youths and improving their self esteem, and has expanded community and youths’ perspectives on art, encouraging greater community ownership and input. Positive networks have been established and mutual respect built among stakeholders. For these reasons, urban art remains a popular graffiti prevention initiative, of which many youths are actively seeking to participate in.

It is recognised that we will never completely eliminate graffiti vandalism. One cannot permanently interrupt desires of others and for this reason redirecting them to legal activities is preferred (Halsey & Young, 2006). It is important to work with the graffitists to lessen the adverse impact of graffiti. From this study it can be concluded that although murals do not necessarily eradicate the problem, there is evidence that
they do assist in reducing the occurrence of graffiti vandalism and costs of removal to local councils.
References


ASOC: Australian Standard Offence Classification (1997). Graffiti, paragraph 134.0; Property Damage section 1212, Property Damage and Environmental pollution; Subdivision 121 of the ASOC.


Glossary of Terms

Anecdotal Data: Data based on casual observations or indications rather than rigorous or scientific analysis. It is data containing or consisting exclusively of anecdotes rather than connected discourse or research conducted under controlled conditions.

ARTRAGE: Western Australia’s most dynamic and pro-active cross-artform support organisation for contemporary Western Australian arts and culture. Established as the first ever WA Fringe Festival in 1983, the organisation has grown and diversified over the last twenty one years. ARTRAGE’s year-round program includes a system of integrated support and presentation programs for contemporary WA arts and culture. For more information go to www.artrage.com.au.

‘At Risk’: Young people ‘at risk’ are not an easily defined group and come from a range of backgrounds and life circumstances. Young people are at risk if their behaviour or life circumstances seriously jeopardise their wellbeing and alienate them from their families, education and training, and the community. These young people are initial or minor offenders in the criminal justice system, or persistent or serious offenders in the criminal justice system. Young people who have entered the criminal justice system as initial, minor, persistent or serious offenders have adopted behaviours that place them at risk of further offending.

Community-Based Order: A Youth Community-Based Order is a court order that requires a juvenile offender to be supervised in the community by Juvenile Justice Officers. This means they must report regularly to their Juvenile Justice Officer, must not re-offend and must not change their address without notifying their juvenile justice officer.

In addition, offenders may be required to perform unpaid community service work or undergo substance use counselling or other self-development programs while under supervision in the community.

Condor Tower Carpark: This carpark is the largest permanent street art exhibition in the southern hemisphere. As the car park is located within a privately owned building, the opening night in 2009 was the only public viewing opportunity. The Condor Tower Carpark is located at 26 St Georges Terrace, Perth.
Empirical Data: Data derived from reliable measurement or observation.

Graffiti Vandalism: Defacing private and public property without consent from the property owner. Graffiti vandalism can take the form of writing, drawing or scratching onto surfaces using different implements such as paint, chalk, markers and stickers. Graffiti vandalism is illegal.

Graffiti ‘Hotspot’: A ‘hotspot’ is a geographical area of higher than average graffiti vandalism relative to the observed graffiti vandalism across the whole region of interest (e.g. suburb, local government area). A ‘hotspot’ represents a localised area that has a large share of the total volume of graffiti vandalism incidents for the whole region. A ‘hotspot’ may be a geographically-bound suburb, or an area within a suburb (e.g. a number of discreet streets) where graffiti vandalism is observed at higher proportions than at other areas within the local government area. An entire local government area should not be a graffiti ‘hotspot’.

Juvenile Justice Team (JJT): A legal system of dealing with young people who have committed minor offences or are in the early stages of offending. The JJT process involves the young offender, their parents and the victim sitting down face-to-face, talking things through and agreeing on a penalty. The teams are an important way of diverting young offenders from the courts and future offending behaviours. For more information visit [www.correctiveservices.wa.gov.au](http://www.correctiveservices.wa.gov.au).

Millenium Kids: Millennium Kids is an organisation run by youth and was created in response to their demand to have a greater say about the world they live in. For more information visit [http://www.millenniumkids.com.au](http://www.millenniumkids.com.au).

Not-for-Profit Organisation: Is an organisation that is prohibited under its governing rules or documents from distributing profits to its members, owners or manager. They are organisations that are conducted neither for the profit, nor the gain of their individual members.

OLOLO Organisation: Operate as a Perth-based art production group since 2001. They possess a genuine enthusiasm for furthering the exposure of visual arts within the global community. For more information visit [www.ololo.info](http://www.ololo.info).
Open-Ended Questions: These are questions where there are generally multiple answers and multiple pathways to finding the answers. Open ended questions have more than one correct answer and encourage thoughtful responses.

Police and Citizens Youth Club (PCYC): PCYCs are a collection of national Australian charitable organisations whose dominant purpose is to assist disadvantaged people: young people at risk. They are not-for-profit institutions, providing services for public benefit in the relief of the consequences of poverty. PCYCs provide a direct service to young people within a purpose of preventing crime and developing citizenship and leadership.

Public Transport Authority (PTA): The PTA was established in July 2003, bringing together Transperth, School Bus Services and local regional bus services (all previously operating under the Department of Planning and Infrastructure) and WA Government Railways (a separate entity). The PTA was created to clarify the function of the Department of Planning and Infrastructure as a land-and-transport planning authority, while consolidating the responsibility for delivery of public transport with the PTA.

Qualitative Data: Information that is difficult to measure, count, or express in numerical terms. For example, how safe a resident feels in his or her apartment is qualitative data.

Rapid Removal: Rapid graffiti removal is seen as best-practice in graffiti reduction as it diminishes the level of recognition and reward achieved by graffiti vandals. Prompt graffiti removal also prevents assets from appearing uncared for. Overall the State Government’s approach to managing graffiti vandalism is to encourage the owners of assets to remove graffiti from their assets as soon as possible, with the preferred target being within 48-hours (from the time of reporting), or immediately if the graffiti is racist or obscene.

Secondary Data: Data collected and recorded by another (usually earlier) person or organisation, usually for different purposes than the current evaluation.

Urban Art: Urban art is legal artwork, where permission has been granted by the owner of the property. Urban art can include pre-approved murals on different surfaces such as building walls, utility boxes and bus shelters.
APPENDICES
Appendix A - Research Questions

1. Which place/wall was picked? Why?

2. Has the urban art project reached its expected outcomes?

3. What were the different steps undertaken in order to run such a project? (not included in matrix ordered questions, used for framework)

4. What kind of funding did you get for your project?

5. How many workshops sessions were offered (if applicable)

6. How effective were the workshops?

7. How many professional urban artists have helped in the project?

8. What was the target group? (demographic) How was it chosen?

9. Can you comment on the participation of the youths and the level of drop outs?

10. Was a draft provided before the painting begins?

11. What was the reaction of the community and how did they get involved?

12. What was the cost of the project and how does it compare to other projects?

13. What was the incidence of graffiti before and after the urban art project?

14. How successful was/were the project(s)?

15. Were there any issues or concerns in regards to the project?

16. Would you run such a project again? If yes what would you do differently (better ways/avoid conflicts) or what would be the best practice?
## Appendix B- Matrix- Ordered Questions

<table>
<thead>
<tr>
<th>Participants</th>
<th>Q1. Which place/wall was picked? Why?</th>
<th>Q2. Has the urban art project reached its expected outcomes?</th>
<th>Q4. What kind of funding did you get for your project?</th>
<th>Q5. How many workshop sessions were offered (if applicable)?</th>
<th>Q6. How effective were the workshops?</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Subiaco</td>
<td>Shenton Park and Market Square. These were the two hotspots areas identified by the removal contractor. There was a vast number of graffiti also reported to the police.</td>
<td>Most of the outcomes were achieved.</td>
<td>OCP funding.</td>
<td>4-8 two hour workshops</td>
<td>Helped to build meaningful relationship between parties involved. The workshops were also beneficial in educating the youths on graffiti and its consequences to the society. Sessions on improving knowledge and art skills are not sufficient for the project to be useful. There is also a need to offer education on graffiti.</td>
</tr>
<tr>
<td>City of Bunbury</td>
<td>Wall was frequently tagged and the property owner asked that the wall be painted. The second wall was a hotspot area. The trial of Outer Spaces has shown community support to this type of approach.</td>
<td>Yes outcomes were achieved.</td>
<td>OCP funding and external help.</td>
<td>1st wall: 8 workshops 2nd wall: 4 six hour workshops</td>
<td>Very effective in educating the young people and there was cohesion especially in the first group.</td>
</tr>
<tr>
<td>City of Nedlands</td>
<td>A few bus stops and utility boxes. Removal contractor (from receipts of what were being frequently cleaned) and rangers advised on the best locations.</td>
<td>Yes all outcomes were achieved.</td>
<td>OCP and Department of Communities</td>
<td>N/A</td>
<td>The workshops were successful in providing information about graffiti; it promoted valuable art skills; and participants worked well together. During the workshops the urban artists and project coordinator also provided information about grants, scholarships and education alternatives. The urban artists were good role models and proved to the participants that they can make a living out of their talents.</td>
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<tr>
<td>City of Melville</td>
<td>Initially the goal was to reduce the incidence of graffiti on 5 bus stops but due to discounts given and availability of capital, 11 bus stops were painted.</td>
<td>Most of the outcomes were achieved.</td>
<td>OCP</td>
<td>N/A</td>
<td>Workshops were effective in educating participants on art design, respect for property, communication skills and presentation</td>
</tr>
<tr>
<td>Public Transport Authority (PTA)</td>
<td>Due to the opening of the Mandurah line in 2007. Before the opening there were complaints from customers and the situation was so critical that it ended up on the page three of the West Australian. The PTA analysed the entire network to identify areas where removal cost were highest. Mural selection was also based on accessibility in terms of safety.</td>
<td>Yes.</td>
<td>Internal funding</td>
<td>N/A</td>
<td>Consultation between the artists and the youths were fluid to allow them to have as much input and enjoy the project. ‘Graffiti versus Urban Art’ youth forum with the help of Millennium kids was a success. It provided a safe location to discuss several issues; encouraged stakeholders to take part; and involved victim impact statement from families who lost their loved ones who have</td>
</tr>
<tr>
<td>Location</td>
<td>Trespassed on railways in order to tag around train stations</td>
<td>Yes/No</td>
<td>Funding Provided</td>
<td>Notes</td>
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<tr>
<td>Condor Tower Car park</td>
<td>N/A</td>
<td>Yes</td>
<td>Internal funding</td>
<td>N/A</td>
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</tr>
<tr>
<td>ARTRAGE</td>
<td>High profiles walls because the artists like their work to be recognised</td>
<td>Internal funding with the help of Western Power</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>Urban artist (Trevor Bly)</td>
<td>Urban artist generally get involved in projects at underpass, skate park or walls. Most projects are pursued by talking to the local council, both Joondalup and Wanneroo have many projects on hand and the Arts officers are more than happy to help.</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>Participants</td>
<td>Q7. What was the target group? How was it selected?</td>
<td>Q8. Can you comment on the participation of the youths and the level of drop outs?</td>
<td>Q9. Was a draft provided before the painting begins?</td>
<td>Q10. What was the reaction of the community and how did they get involved?</td>
<td>Q11. What was the cost of the project and how does it compare to other projects?</td>
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<tr>
<td>City of Subiaco</td>
<td>At risk youths under the age of 18. 7-8 groups referred by JJTs, or through school and chaplains.</td>
<td>Shenton Park started with 10 and had 4 drop outs.</td>
<td>Yes.</td>
<td>Extremely positive feedback from the community. Community also responded to the invitation of the unveiling event.</td>
<td>30,000 (Shenton Park) 32,000 (Market Square)</td>
</tr>
<tr>
<td>City of Bunbury</td>
<td>Through schools. Other youths brought their friends.</td>
<td>A few drop outs but only because the parents wanted to punish the children.</td>
<td>Yes.</td>
<td>Big involvement of the community; local retailers gave discounted price on graffiti coating materials; one person pre-painted the walls; and some provided equipments. Projects were praised by the public. The launch was very successful; and the event also had a bouncy castle.</td>
<td>Saved thousands in clean up costs</td>
</tr>
<tr>
<td>City of Nedlands</td>
<td>12-25 local schools, newspapers, local governments, department of corrective services, PCYCs.</td>
<td>A few drop outs but this was not related to the quality or type of workshops that were offered but instead were due to personal reasons.</td>
<td>Yes.</td>
<td>A few community members were not happy about the urban art projects and there was a need to have regular community consultation. The colours on one of the bus shelters had to be changed because vibrant colours gave panic attacks to one resident suffering from mental disability. However a few people in cars stopped to ask questions about the projects and to gave support to the participants</td>
<td>$20000 It is cost effective as tax payers money is not spent on other expensive strategies. In the past the City used to spend about $5-$10,000</td>
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<tr>
<td>City of Melville</td>
<td>54 participants from a variety of groups across the City of Melville</td>
<td>N/A</td>
<td>Yes.</td>
<td>Community was happy to get involved and showed an interest to adopt stops with the support of the city in the future</td>
<td>The cost was not reduced. Pre test (Mar 2008-October 2008): $211,934 and during implementation (November 2008-June 2009): $238,186. However this may have been due to the fact that monitoring period was during school holidays where incidence of graffiti is high. It would have been better to compare with a previous holiday period. Given the factors that could have affected the results, cost of graffiti removal should not be taken as an indicated of the project’s effectiveness.</td>
</tr>
<tr>
<td>Public Transport Authority</td>
<td>Artist ‘Stormy’ consulted with the members of community and directly recruited the youths in the neighbourhood. There was also advertising in papers as well as on Facebook and Myspace to get a large number of</td>
<td>They were enthusiastic. Did not monitor exact level of drop outs (if any)</td>
<td>Yes.</td>
<td>In Rockingham the feedbacks were not good and the project was not very popular. The community seemed to prefer paintings of natural surrounding however the youths wanted to be more creative and got very enthusiastic in creating something of good quality.</td>
<td>$205,000; used to spend $6850 a day on clean up; very cost effective especially in Glendalough where the cost used to be very high</td>
</tr>
<tr>
<td>Q12 What was the incidence of graffiti before and after the urban art project?</td>
<td>Q13. How successful was/were the project(s)?</td>
<td>Q14. Were the youths interested in participating in similar projects in the future?</td>
<td>Q15. Were there any issues or concerns in regards to the project?</td>
<td>Q16. Would you run such a project again? If yes what would you do differently or what would be the best practice?</td>
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<tr>
<td>City of Subiaco</td>
<td>Initially statistical data regarding graffiti removal, and the cost to council of graffiti removal was collected and there has not been significant reduction in the amount of graffiti or in the cost to council upon completion. There has been nevertheless a gradual reduction.</td>
<td>The projects were transient to be able to get as many at risk youths as possible. There was a harmonious relationship between the city and young participants; and an improvement in the participants’ self esteem and self confidence.</td>
<td>Yes they were very enthusiastic.</td>
<td>Time constraints as deadlines were not clearly outlined; workshops were too long; there were drop outs; the longer you leave the work unfinished the higher the risk that the mural will be tagged; budget was exceeded due to unexpected high cost of contracted employees; and because elements on walls were painted without approval last minute changes were made.</td>
<td>Clearer roles and expectations of the contractors; more appropriate during school holidays; paintings should not be branded with logos but can encourage participants to sign the work and be recognised for the painting; unveiling event was very successful; to avoid future blow outs in cost of contractors, city needs to specify limits of hours in contract documents; the city should also get youths from diverse areas; and participants should be given the opportunity to take a more leadership</td>
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<td>Location</td>
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<tr>
<td>City of Bunbury</td>
<td>There has not been any incidence of graffiti at all on both mural painted. There was a high cohesion between participants; there has been offers of more walls; interest from other youths; and letters were written to the local papers praising the project. Yes and there was also interest from other youths to participate in such projects. The availability of the venue for the workshops; Encourage the participation of professional urban artists in such a project; have mixed aged groups and more ‘older’ participants; develop stronger partnership with justice departments; have shorter workshops; getting the message across; and it would also be best to establish partnership within the community and engage all stakeholders. Certificate of participation was given and the youths felt rewarded</td>
<td>role and have more input.</td>
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<tr>
<td>City of Nedlands</td>
<td>No incidence of graffiti. Creation of positive relationships between youths and local authority figures. The projects provided legal outlets for ‘would be’ graffiti offenders and other young people to improve the aesthetics of the city. There was a good interaction and they were all well engaged. Great interest in art among the young participants especially among the at risk youths. Changes that had to be made because of the community opinions. The themes had to be carefully chosen. Relocation because the initial project was supposed to be at the newly built Karrakatta underpass</td>
<td>Yes. Interest in similar projects. Urban art projects would also be appropriate on other premises such as retail or business properties. There is a need to make sure that there is a member of the staff on the painting site. Possibility of an unveiling event or some kind of reward for their participation. There should be more attention to safety issues. A mixed group can positively influence each others.</td>
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<tr>
<td>City of Melville</td>
<td>Incidence pre test: 420 (Mar 2008-Oct 2008). Incidence during implementation: 360 (Nov 2008-June 2009). Follow up showed that it took 16 weeks on average before painted shelters were touched by graffiti. There has been a reduction in graffiti but not in cost. Development of a good work relationship with Kleenit and DSC which also expressed interest in continuing to work with the city to adopt stops. The whole community showed interest in adopting bus stops in the future. Due to work commitments during the weekend, attending both days of the workshop was an issue. However the coordinators were flexible and allowed them to attend part of workshops. One of the bus shelters were tagged before the anti graffiti coating dried as such the area had to be repainted.</td>
<td>Weather forecast should be taken into consideration. The city must also make sure that painted mural is protected with anti graffiti coating at the earliest possible opportunity.</td>
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<tr>
<td>Public Transport Authority</td>
<td>There has been a significant reduction of graffiti vandalism. The mural at Glendalough is the most successful one and has not been once tagged. A lot of the community members liked this particular mural. The participants felt rewarded to be involved in a positive project; there was mutual respect between the PTA, urban artists and participants;</td>
<td>The only issue was that of safety. A lot of safety measures were taken into account due to running of trains. There was a need to isolate power and the cost of turning off the electricity had to be considered. More attention to the safety plan. High profile sites should be selected. Urban artists prefer those sites because they want their work to be displayed and recognised. Try to break the feeling that of unfairness by having youths interested in art instead of only involving juvenile delinquents referred by JJTs. There</td>
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<tr>
<td>Name</td>
<td>Description</td>
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<tr>
<td>Condor Tower Car park</td>
<td>There were graffiti attacks in the car park before. After the painting there has not been any incidence of graffiti on the artwork; however there has been recent tags around the stairs and on surfaces that have not been painted.</td>
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<tr>
<td>ARTRAGE</td>
<td>A part of one of the murals has been tagged on the light coloured parts of the paintings. However there were only a few small ones which were merely visible.</td>
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<tr>
<td>Urban artist (Trevor Bly)</td>
<td>N/A The projects worked on have all been successful.</td>
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</tr>
</tbody>
</table>

The initiative was to do something different and engage several urban artists in something new. This is why it was so successful. About 3000 people came to the launch opening.

This type of project is much needed in Perth and a lot of the local artists here would like to see more of those initiatives around to allow them to express their art and share it with the public.

Because it was a very big project the main issue was the time for it to be completed. It was not initially supposed to be such a big initiative but the artists really enjoyed it and invited other artists to participate in it.

Yes. Would like to see more of these types of projects in Perth. Really enjoyed the collaboration with the artists and the success of the launch event was proof that the community was impressed and supported such initiatives.

ARTRAGE

All the projects were very successful and admired by the community. The final work is a testament to the talents of Perth's artists.

The artists are always interested in getting involved in such high profile projects because they want to reach people through their talents and show the society that a good piece of work has great aesthetic dimension.

Creating a balance between creativity and representing and respecting values of the community is challenging.

A good mural should have a lifespan of six months. This will be a good way to keep the murals creative and exciting. It will be boring to see the same mural for years. Changing artworks also give the opportunity to other people to have high profile walls on which to display their arts and as such create fairness among the artists.

“Yes. Pride in your community work and friendships. In addition you do not often get to paint sizable walls any time of day. Once again it a challenge of making you mark look good for the general public, other painters and yourself”.

N/A

February 2010
1. **What is graffiti?**

__________________________________________________________________
__________________________________________________________________

2. **What is urban art?**

__________________________________________________________________
__________________________________________________________________

For each question please tick one box:

3. **What do you think of graffiti?**

☐ Just mindless vandalism  
☐ It is an art form  
☐ It can be nice when done properly such as legal murals rather than tags/scrawls  
☐ It might display talent but in the wrong way  
☐ Other____________________________________________________________

4. **How does seeing tags, scrawls and graffiti vandalism in your community make you feel?**

☐ Makes me feel good  
☐ Brightens up the area  
☐ Makes me feel unsafe in that area  
☐ Shows a lack of respect for people and property  
☐ Other____________________________________________________________

5. **How do you think graffiti vandalism makes other people view your local community?**

☐ Makes them feel good about being in our community  
☐ Brightens up the area  
☐ Makes them feel unsafe in that area  
☐ That people don’t respect other people or their property  
☐ Other____________________________________________________________
6. How much is spent in Western Australia every year to clean up graffiti vandalism?

☐ Less than $100,000
☐ $100,000 - $999,999
☐ $1,000,000 – $9,999,999
☐ $10,000,000 or more

7. What are the possible consequences of being caught doing graffiti without permission?

☐ A caution
☐ A fine
☐ Jail
☐ Community Service
☐ All of the above

8. Graffiti vandalism is a big issue in our community

☐ Strongly Disagree
☐ Disagree
☐ Neither agree nor disagree
☐ Agree
☐ Strongly Agree

9. More should be done to reduce the amount of graffiti vandalism in the area

☐ Strongly Disagree
☐ Disagree
☐ Neither agree nor disagree
☐ Agree
☐ Strongly Agree
10. How much do you agree with the following statements? Tick the appropriate box.

The urban art workshop…

1. Had a clearly defined purpose
2. Had staff who knew about urban art
3. Had staff who treated me with respect
4. Helped me understand the difference between urban art and graffiti vandalism
5. Helped me learn about the consequences of graffiti
6. Helped me learn to produce art
7. Helped me feel more interested in learning
8. Was appropriate for someone my age

11. Write down new things you have learnt from participating in the urban art workshops:

___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

12. Information about you:

<table>
<thead>
<tr>
<th>What is your gender?</th>
<th>What is your age?</th>
<th>Are you currently…</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Male</td>
<td>□ Under 16</td>
<td>□ Working</td>
</tr>
<tr>
<td>□ Female</td>
<td>□ 16 – 24</td>
<td>□ Working part-time or casual and not studying</td>
</tr>
<tr>
<td></td>
<td>□ 25 – 34</td>
<td>□ Studying and working part time or casual</td>
</tr>
<tr>
<td></td>
<td></td>
<td>□ Studying and not working</td>
</tr>
<tr>
<td></td>
<td></td>
<td>□ Not working or studying</td>
</tr>
</tbody>
</table>
URBAN ART PROJECT GUIDELINES

PURPOSE

This document provides a guide to local councils and not-for-profit organisations on how to establish and run an urban art project on different surfaces including public walls, bus shelters and privately owned properties.

BACKGROUND

Walls, bins and bus shelters are often the target of graffiti vandalism. Urban art projects aim to reduce the incidence and cost of graffiti in ‘hotspot’ areas. This strategy is commonly facilitated by local councils as well as not-for-profit organisations. To support these agencies across Western Australia (WA), the Office of Crime Prevention (OCP) has developed a set of suggested guidelines on how to conduct such a project.

CONSULTATION

Local Councils and private organisations, who had previously conducted successful urban art projects, were consulted in the process of developing the framework. The local councils consulted include the City of Nedlands, City of Subiaco, City of Bunbury and the City of Melville. The Public Transport Authority, Artrage, the Industry Advisory Committee to the State Graffiti Taskforce and the privately owned Condor Tower Carpark in the City of Perth were also involved in the consultation process.

The consultation process included extensive face to face interviews with project coordinators, as well as follow up correspondence via telephone and email and attendance at Industry Advisory Committee meetings. Every organisation involved had previously developed and implemented urban art projects, gaining experience and knowledge on urban art as a graffiti prevention and reduction tool.
With the assistance of those consulted, a framework outlining good practice has been developed. As these agencies had previously conducted their own projects, they were able to identify risks and inefficiencies, so as to help other agencies avoid making similar mistakes when planning their own projects.

**URBAN ART VS GRAFFITI VANDALISM**

It is important to distinguish between the terms *urban art* and *graffiti vandalism* and use them in the correct context. Defining these terms assists organisations by keeping language consistent and helps different agencies to stay on the same page.

The term ‘graffiti vandalism’ refers to defacing private and public property without consent from the property owner. Graffiti vandalism can take the form of writing, drawing or scratching onto surfaces using different implements such as paint, chalk, markers and stickers. Graffiti vandalism is illegal and is punishable by the Western Australian Criminal Code Sections 444, 445, 446, 557G and 557H.

Urban art is legal artwork, where permission has been granted by the owner of the property. Urban art is painted on authorised surfaces, and is generally a well organised, skilled activity which has a strong aesthetic dimension, and in which artistic effort is the major consideration¹.

**DIFFERENT TYPES OF URBAN ART**

Urban art can be carried out with a variety of mediums and on a variety of surfaces. Two of the most popular types of urban art are Stencil Art and Aerosol Art.

Stencil Art makes use of paper, cardboard, or other media to create an image or text that is easily reproducible. The desired design is cut out of the selected medium and then the image is transferred to a surface through the use of spray paint or roll-on paint.

The process of stenciling involves applying paint across a stencil to form an image on a surface below. Sometimes multiple layers of stencils are used on the same image to add colours or create the illusion of depth.

Aerosol Art Spray painting is a painting technique where a device sprays a coating (paint, ink, varnish, etc.) through the air onto a surface. Spray guns evolved from airbrushes, and the two are usually distinguished by their size and the size of the spray pattern they produce. Airbrushes are hand-held and used instead of a brush for detailed work such as photo retouching, painting nails or fine art. Air gun spraying uses equipment that is generally larger. It is typically used for covering large surfaces with an even coating of liquid.

**POLICIES AND PROCEDURES**

Local councils and not-for-profit organisations may have existing policies and procedures regarding graffiti vandalism. This document is intended as a guide only and respective local councils/organisations should adhere to their own policies and procedures first and foremost. In the instance where local councils/organisations would like advice on enhancing/altering policies and procedures, please contact the Office of Crime Prevention’s Graffiti Team.

**PROCESS**

This section describes recommended considerations when planning an urban art project. The information below is considered as ‘best practice’ and may not necessarily apply to all projects depending on their nature and the outcomes intended.

The recommended process includes:

1. Identify the Possible Locations;
2. Identify Primary Stakeholders;
3. Identify Secondary Stakeholders
4. Develop Plan of Action;
5. Implement Plan of Action;
6. Recognise and Reward Success; and
7. Evaluate the Project.

**Identify the Possible Locations**

Choosing the most appropriate locations to host the mural is essential. The most effective locations are believed to be those that are deemed Graffiti ‘hotspot’ areas. ‘Hotspots’ are areas that are being repeatedly targeted with graffiti vandalism and can be identified through reported graffiti to the police; graffiti removal contractors or
the local councils. They can also be located by analysing the areas where graffiti is being frequently removed and costs are higher. The more highly visible to the community the site, the more interested the stakeholders and the community may be in implementing preventative activity. High profile sites also provide a greater sense of achievement and pride to the participating young people and artists.

Other issues also need to be considered at this stage. These issues may include the proposed locations property’s ownership; any local council requirements; heritage approval that may be required; and public access issues. Contact your local government to help find out whether the proposed location is publicly or privately owned and then try compiling a list of everyone that owns; uses, maintains or even vandalises the location. These will be your primary stakeholders who should be consulted about the project.

**Identify the Primary Stakeholders**

Various stakeholders can assist in the planning, funding and implementation of the project. Examples of primary stakeholders may include:

- **Young People/Participants**
  
  Young people themselves should be central stakeholders, separate to the institutions and groups they associate or operate within. Ideally they too should be consulted during the development of a project as they may be more inclined to turn up to workshops and participate if they have had an opportunity to select an artist or provide input into the type of urban art project they could be involved in.

  For the project is intended to influence young people not to graffiti as well as reduce graffiti vandalism in a targeted area, it needs to attract and provide opportunities for the most prolific graffiti offenders as they are the ones doing the most costly damage. As these young offenders are unlikely to put their names forward on a register, work with the local police, local Juvenile Justice Teams and youth services to find ways of attracting and retaining these offenders into the program.

  If the participants are under 18 years of age, make sure the Project and Photography Consent Forms are signed by their parent, guardian or primary caregiver. It is also advisable to collect emergency contact information and any
relevant medical information such as allergies. It is the responsibility of the project managing organisation to undertake all administration for the project including provision of and compliance with having participants sign Project and Photography Consent Forms.

- **Local Government Authorities (LGAs) and Not-for-Profit Organisations**
  Local Government Authorities (LGAs) and not-for-profit organisations can help to identify hotspot locations, provide funding, recruit local artists and provide a variety of resources.

- **Schools/Churches/Police/Juvenile Justice Teams (JJTs)/Department of Corrective Services (DCS)**
  A network of stakeholders can be identified and engaged in the recruitment of target groups to be involved in urban art projects. Schools, churches, JJTs or the DCS can either refer youths to those projects or help in finding the most appropriate and ‘at risk’ groups. Recruitment through schools or advertisements will attract art students interested in these type of art skills; while JJTs, churches and the DCS can help engage mainly those ‘at risk’ and therefore provide a good mix of participants. A diverse group of young people can mean ‘at risk’ young people may have positive peers associated in the project. This can also eliminate discrimination and does not reward bad behaviour.

- **Urban Artists**
  Urban artists can be recruited through the internet or the Office of Crime Prevention. Artists who have previously worked on similar projects can also be recommended by LGAs or other organisations.

If the project involves young people under 18 years of age, urban artists and other contracted project staff are required to provide evidence of having a Working With Children Check prior to commencement of the project. For more information on Working With Children Checks please visit [www.checkwwc.wa.gov.au](http://www.checkwwc.wa.gov.au).
- **Parents and Guardians**
When enrolling in such projects, Project and Photography Consent forms should be signed by the parents for people under 18 years of age. Parents and guardians should also be advised of any change in location, dates and time of workshops or painting. In addition, the parents’ or guardians name, address and best contact number should also be provided in case of an emergency.

- **Stakeholders for Funding**
There are a number of different government and not-for-profit organisations that can help provide appropriate funding or equipment to help run such a project. Examples of organisations include Lotterywest or SGIO (Please see ‘Develop Plan of Action’; ‘Funding’ section for further details).

**Identify the Secondary Stakeholders**
Secondary stakeholders include those who may have an interest in the project but are not specifically linked to the site. These stakeholders may also assist in program planning and implementation. For example youth groups, schools, professional artists and funding bodies.

**Develop Plan of Action**
After identifying the best locations, the most appropriate target group and the relevant stakeholders for the project, it is useful to develop a project plan on how to organise and run the project. A project plan will assist in timelines, risk management and goals.

- **Identify Your Desired Outcomes for the Project**
The first step is to scope and define the project and identify what it is you want to achieve. An urban art project can have desired outcomes other than purely reducing graffiti vandalism. These projects may be purely art for art’s sake, or a community involvement exercise. If you determine what it is you are trying to achieve upfront, you are more likely to be able to determine what it is you are evaluating and whether you have achieved success in the longer term. This also helps the artist and other project stakeholders to know what is expected of them from the outset.
Some desired outcomes could include: reducing graffiti at a particular location; educating young offenders regarding vandalism; providing a creative outlet for young people in the community; or creating an interesting and engaging space for young people.

- **Develop Content and Structure of Projects**

  When developing a project plan, organise workshops to be offered to the young people before starting the painting process. Well planned workshops can be an important tool through which the participants' knowledge and practical skills can be improved. During these workshops, graffiti education and its associated consequences can also be provided. Education can improve participants’ perception of graffiti and help them understand the difference between graffiti vandalism and urban art.

  Workshops can be planned with the help of urban artists to decide on the best way to keep them interesting and informative, and both project coordinators and urban artists can run the workshops. Police, Local Crime Prevention Officers and youth workers can be invited to workshops to educate young people on the consequences of vandalism. It is important to talk with the urban artists as much as possible before the project starts, to ensure you have the same expectations about what will be achieved, and what support structures are in place for the artist.

  Consider the timing of the workshops, and whether they are best delivered during school holidays or on weekends. Anecdotal evidence suggests school holidays are an ideal time due to extensive boredom and youth's availability.
- **Establish Roles and Responsibilities**

Risk and behaviour management is extremely important for urban art project organisers. It is important to establish various roles and responsibilities upfront of stakeholders involved.

Some of the young people involved in the project may be deemed 'at risk' and may have some personal issues to deal with, so for this reason the project organisers may want to incorporate some ‘safety nets’ for participants. This is to ensure that the young people are being emotionally supported at all times, and to ensure that the artist is not directly responsible for dealing with any issues as they arise. This could mean that the project organiser ensures a youth worker from the local council or a local not-for-profit organisation to be present at all times.

- **Develop an Evaluation Strategy and Performance Indicators**

It is important to identify the outcomes you want or expect from the project and to develop an evaluation strategy to help determine what whether you have achieved your intended outcomes. This information will be useful if you want to run future projects, or to run future projects with modifications. As different stakeholders will want different outcomes, it will be easier to evaluate the project if you have worked out at the beginning what it is you want to achieve and how.

Measurable outcomes could include:

- Decreased graffiti incidents in the area as measured by a pre and post graffiti audit;
- To increase reporting of graffiti;
- To increase community awareness and crime prevention in the area;
- To reduce re-offending of juveniles in the area.

Measures of how well an urban art project has been implemented could include:

- Amount of participants at workshops;
- Improved participant self esteem;
- Improved participant skill in painting etc.
- **Artwork**
A draft sketch of the artwork may be required to be approved by the local councils and other stakeholders before the commencement of painting.

When deciding on the design, the artwork may have a social, environmental, economic and aesthetic value:²

**Social Value**
The artwork can relate to the community, its demographic, cultural aspirations and identity.

**Environmental Value**
Artwork can be related visually and conceptually to local and/or the natural environment;

**Economic Value**
Ideally the finished artwork should add value to the public space and not devalue the area. It should also help reduce graffiti removal costs; and

**Aesthetic Value**
The artwork should be visually pleasing to local and visiting community.

**NB:** The values listed are a great start for a community art project, but may not apply if a professional artist is being commissioned to produce an artwork.

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- The Painting Process
When deciding on days and times to install the artwork, weather conditions should be considered to prevent set backs. Delays in ‘painting’ days may increase the risk of graffiti while the project is still in progress.

If possible, contracted security may be an option to monitor incomplete paintings at night and especially at underpass locations and sites where there is limited or no lighting. Contracted security can be expensive, so if you wish to utilise this service, make sure you address this while planning your budget.

- Publicity
It is considered good practice to coordinate the development of a website or, where applicable, to add information to the existing organisations or council’s website. It can also be beneficial to update stakeholders on the project’s status for advertisement purposes. Community newspaper articles, advertisements and flyers/letters to nearby residents can promote the urban art project and encourage the community to provide feedback. This may assist the community members to feel positively about the people involved and know their local council is taking steps to prevent and reduce graffiti vandalism in their area. This may enhance a sense of ‘community’ among residents and may bring a sense of success and community involvement to the participants as their work is being recognised by the whole community.

- Urban Artists
If using professional urban artists, it is good practice to develop a written agreement rather than a contract before the project starts. The written agreement should define roles, outline the project description, establish timelines, intellectual property usage, copyright, public liability insurance, determine the guidelines to be followed and confirm the payment processes.

When employing the services of an artist, it is important to establish clear guidelines for the project that ensure your organisation meets funding
requirements and the project’s objectives, as well as ensuring that the needs of the artist are met.

Sample contracts can be purchased from the Arts Law Centre of Australia at www.artslaw.com.au. When you explore the Arts Law site you will learn that there is potentially a different kind of contract for every type of engagement and many contracts are long and involved legal documents. If you are negotiating a contract for your project or drafting a letter of agreement or Memorandum of Understanding (MOU) here are some of the elements you will need to include:

Possible structure of a Letter of Agreement:

- The names of the artist and the person or group that is contracting them;
- The timeframe of the contract;
- The venue/s where the artist will be working;
- Expenses involved and who will pay them: wages and other costs you will cover (e.g. daily allowance, accommodation, travel, materials) and the costs you will expect the artist to cover;
- Dates set on the payment regime (e.g. periodic payments, payment on final delivery);
- Deliverables: what the artist will do for you and what you will do for the artist;
- Outcomes that are expected in the timeframe;
- Any commitments towards the maintenance of the artwork;
- Reporting requirements to whom and when;
- What to do if there are changes to be made to the contract during the project;
- What to do if there is a dispute; and
- Room for signatures and dates.

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**Set meeting times with the artists**

It is good practice to hold regular meetings between the artist and project officers to monitor the progress of the project and discuss any issues that may arise.

**Structure payments for the urban artists**

It is good practice to structure payments to professional artists, to ensure that all work is completed in the nominated timeframe. This can be broken down into parts, with the structure and number of payments dependant on the timing and complexity of the project. If a project plan has been discussed and agreed upon as the agreement is being drawn up, the payment structure is likely to be easier to determine.

For example (remembering it will differ from project to project):

Payment 1: Upon signing of the contract (so that the artist can purchase materials and prepare for the workshop).

Payment 2: Upon completion of workshops with participants.

Payment 3: Upon completion and approval of draft design.

Payment 4: Upon completion of finished artwork.

**Artist Rates of Pay**

Rates of pay will differ for each project, and depending on the experience of the urban artist being contracted. The National Association for the Visual Arts publishes a National Code of Practice that provides a guideline on what to expect to pay [www.visualarts.net.au/shop/artists-scales-fees-wages](http://www.visualarts.net.au/shop/artists-scales-fees-wages). It is important to remember that most artists work for themselves and need to account for superannuation, annual leave, insurance and so on. As well, they will be required to undertake an amount of work before (e.g. liaison, planning, materials and purchase) and after (e.g. clean up) workshops that need to be acknowledged and accounted for.

*Write to Right* Program Rockingham PCYC
**Employing Artists Responsibly**

An artist has a right to be paid for their time and expenses during the course of a project. If you are applying for funding for your project, it is a common expectation among funding bodies that the artist be paid in accordance with industry standards.

Below are some websites that can provide you with information for the various art-forms and their recommended rates of pay:

- National Association for the Visual Arts [www.visualarts.net.au](http://www.visualarts.net.au);
- Media, Entertainment & Arts Alliance [www.alliance.org.au](http://www.alliance.org.au); and

Artists should be paid appropriately for their years of experience and expertise. Many professional artists may have their own fee schedule. If the artist you wish to contract offers a lower rate of pay than the industry standard as a form of service to your community, always ensure that you acknowledge this as an in-kind contribution. Cost the project based on the recommended rates of pay and ask the artist to show their in-kind contribution as a discount on their quote for the project. This is useful for funding and project valuing purposes, and it gives you the opportunity to give appropriate acknowledgement to the artist within your community.4

- **Safety Issues**

  **Public Transport Authority Project**

  The safety of participants during workshops and when the actual mural commences should be considered the highest priority for project organisers. Isolate power where necessary and provide proper equipment to all participants.

  These may include proper vests, gloves, goggles, a first aid kit and painting masks. Identify fire exits and inform all participants of emergency and evacuation procedures before the project commences.

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It is recommended that you familiarise yourself with the Material Safety Data Sheet (MSDS) of the products being used for further safety advice.

-Funding

Decide on how best to distribute the funding to maximise the money allocated to the project. If there is only a limited budget, you want to ensure you get value for money.

This could include allocating money for:

- Payment to urban artists or other contracted employees such as security;
- Salary for established staff;
- Documentation of project/administrative costs;
- Artist or participant travel costs;
- Painting equipment;
- Cleaning equipment and chemicals;
- Scaffolding;
- Safety equipment;
- Project launch costs; and
- Accommodation hire (if needed for workshops).

Once you have worked out how much the project will cost, there are many agencies that provide funding. For a comprehensive list, visit the Western Australian Grants Directory at: www.grantsdirectory.dlgrd.wa.gov.au.

Some of the grants offered for projects such as urban art, include the Community Development Grants provided by Lotterywest; Western Australian Sustainable Communities Grants provided by the Western Australian Community Foundation, Department of Culture and the Arts and the SGIO annual Community Grants. It is important to look at the criteria for each of these programs, and to talk to the funding program staff before you apply, to ensure your project will ‘fit’ their requirements.

Under certain criteria, the Office of Crime Prevention (OCP) also offers funding for graffiti-related projects. When applying for a grant at the OCP, a proposal of your project must be submitted before approval. It is important to read the
associated Graffiti Fund Policy Guidelines before completing a proposal. These guidelines contain information about eligibility, grant approval processes, performance assessment and terms and conditions. For further information about the funding rounds and applications visit the Goodbye Graffiti website at www.goodbyegraffiti.wa.gov.au.

**Implement Plan of Action**

- Organise stakeholders;
- Acquire funding approval (if needed);
- Recruit and confirm participants, including approval and agreements;
- Deliver workshops (if workshops are to be conducted);
- Allow community consultation and respond to community feedback on draft designs (especially in areas which are mainly residential);
- Commence installation of the design;
- Organise a community launch, publicity and acknowledgement of the funding sources and participants; and
- Manage the artwork after installation – Clean up and maintain.

**Recognise and Reward Success**

It may be beneficial to avoid branding murals with government or company logos to avoid dating the artwork.

Some organisations have found it beneficial to have a launch/unveiling event, encouraging the local community and other stakeholders to attend. This may bring a sense of success and community involvement to the participants as their work is being recognised by the whole community.

Engaging third parties can also create a sense of cohesion between involved participants. In order to acknowledge and compensate the young people and stakeholders for their contribution, a certificate of recognition could be awarded to them.
**Evaluate the Project**

- Encourage the young people to take part in a participant survey pre and post project so as to assess any changes in attitudes and views (these can be obtained from the OCP);
- Provide a brief report of the results to the relevant stakeholders to highlight successes and failures;
- Develop a performance assessment if grant monies received require an evaluation of how effective the project has been and to show evidence that monies obtained were spent appropriately;
- Seek feedback from the artist about future projects – what worked, what didn’t etc; and
- The OCP has a Graffiti Management Toolkit available that can assist agencies in monitoring and evaluating graffiti related projects including urban art. For more information on this toolkit, visit the Goodbye Graffiti website at [www.goodbyegraffiti.wa.gov.au](http://www.goodbyegraffiti.wa.gov.au) or contact the Graffiti Team on (08) 9222 9733.
PARENT/GUARDIAN CONSENT FORM EXAMPLE

Project Details
Provide a brief description of the project.

Design Workshop (if applicable)
Date: __/__/__ | Time: 10am - 11am | Venue: Community Centre

Painting Workshop (if applicable)
Date: __/__/__ | Time: 10am - 11am | Venue: Community Centre

Delegated Supervisor(s): John Smith
Mobile Phone Number of Supervisor(s):

Method of transport: Supervision may or may not include transport to and from workshops.

Number of students: 2 Student/supervisor ratios: 1 supervisor per student

Cost of workshops: free

Student Details
Student’s Name _______________________________________________________

Age __________

Disabilities (if any) __________________________________________________

Allergies (if any) ____________________________________________________

Food requirements or food disallowed (if any) ____________________________

Please detail any current medical conditions and treatment plans for your child, relevant to this event:
______________________________________________________________
______________________________________________________________
Transport Arrangements: (please tick one)

- Dropped off / picked up or
- Student permitted to leave unattended at conclusion of workshop.

Emergency Contact Details

Name _____________________________________________________________
Phone _____________________________________________________________
Relationship_________________________________________________________

Parental Consent

As Parent/ Guardian of _________________________________________________
I hereby give my consent for him/her to participate in the above event and agree to delegate my authority to the delegated supervisor(s) listed above.

I understand that the Supervisor(s) have recognised that they have a duty of care for my child and have agreed to undertake full care and responsibility for the safety, well-being and organisation of my child and to follow my instructions regarding any disability, allergy, food requirements or food disallowed and/or any other medical concerns described above and, if they do that and if they provide proper care, I hereby agree to indemnify them against any future liability for any accident or incident involving my child during the excursion whatsoever.

I give permission for my child to be photographed for the purpose of documenting and/or promoting this event (optional).

Parent/Guardian Name
___________________________________________________________

Parent/Guardian Signature
___________________________________________________________ Date ___/___/____
PHOTOGRAPHY CONSENT FORM FOR MINORS (Under 18) EXAMPLE

I: ________________________________________________________________

(parent's/guardian's name - PLEASE PRINT)

of: ________________________________________________________________

_______________________________________________________________

(address - PLEASE PRINT)

on behalf of: _______________________________________________________

(child’s name - PLEASE PRINT)

1. Consent to video footage/photos/other images of my child being taken for a variety of public relations, communications and promotional activities, including publications, promotional material, websites and advertisements, for an undefined period of time;

2. Acknowledge that any recording made by (organisation) of any performance of my child in connection with promotional activities is an authorised use of my child’s performance for the purposes of the Copyright Act 1968;

3. Understand that any video footage/photos/other images taken may be shown in a public environment (in Western Australia, interstate and/or overseas);

4. Agree that my child’s participation in promotional activities may be edited at the sole discretion of (organisation);

5. Acknowledge that (organisation) is not obliged to include my child in the promotional activities;

6. Release (organisation) from any claim by me or anyone on my behalf and arising out of my child’s appearance in promotional activities; and

7. Acknowledge that there is to be no payment or further consideration paid for my child’s performance.

Name: __________________________

Signature: ________________________

Date: _____/____/____
PHOTOGRAPHY CONSENT FORM FOR ADULTS (Over 18) EXAMPLE

I: _______________________________________________________________
   (name - PLEASE PRINT)
of: _______________________________________________________________

_______________________________________________________________

(address - PLEASE PRINT)

1. Consent to video footage/photos/other images of myself being taken for a variety of public relations, communications and promotional activities, including publications, promotional material, websites and advertisements, for an undefined period of time;

2. Acknowledge that any recording made by (organisation) of any performance of myself in connection with promotional activities is an authorised use of my child’s performance for the purposes of the Copyright Act 1968;

3. Understand that any video footage/photos/other images taken may be shown in a public environment (in Western Australia, interstate and/or overseas);

4. Agree that my participation in promotional activities may be edited at the sole discretion of (organisation);

5. Acknowledge that (organisation) is not obliged to include me in the promotional activities;

6. Release (organisation) from any claim by me or anyone on my behalf and arising out of my appearance in promotional activities; and

7. Acknowledge that there is to be no payment or further consideration paid for my performance.

Name: ______________________

Signature: ____________________

Date: ____/____/____
Details of Person Completing This Form:

Name: ________________________________________________________________

Phone Number(s): _____________________________________________________

Address: ____________________________________________________________
___________________________________________________________________

Email: _______________________________________________________________

Accident/Injury Details: _______________________________________________

Date of Incident: ___/___/___

Time of Incident: ___________

Location of Incident: _________________________________________________

Details of accident/injury:
Describe what happened, who was involved, who was present and details of injury. Only include what you saw/heard etc and do not include second hand details. Attach more paper if necessary.

Details of what happened following the incident:
Describe what actions were taken following the accident/injury. Attach more paper if necessary.

Signature: ____________________________________________________________

Office Use Only
Date Received: ___/___/___ Received by: ___________________________

painters@graphitecrew.com
GLOSSARY OF TERMS

ARTRAGE: Western Australia’s most dynamic and pro-active cross-art form support organisation for contemporary Western Australian arts and culture. Established as the first ever WA Fringe Festival in 1983, the organisation has grown and diversified over the last twenty one years. Artrage's year-round program includes a system of integrated support and presentation programs for contemporary WA arts and culture.

‘At Risk’: Young people ‘at risk’ are not an easily defined group and come from a range of backgrounds and life circumstances. Young people are at risk if their behaviour or life circumstances seriously jeopardise their wellbeing and alienate them from their families, education and training and the community. These young people are initial or minor offenders in the criminal justice system or persistent or serious offenders in the criminal justice system. Young people who have entered the criminal justice system as initial, minor, persistent or serious offenders have adopted behaviours that place them at risk of further offending.

Condor Tower Carpark: is the largest permanent street art exhibition in the southern hemisphere. As the car park is located within a privately owned building, the opening night in 2009 was the only public viewing opportunity. The Condor Tower Carpark is located at 26 St Georges Terrace, Perth.

Graffiti Vandalism: defacing private and public property without consent from the property owner. Graffiti vandalism can take the form of writing, drawing or scratching onto surfaces using different implements such as paint, chalk, markers and stickers. Graffiti vandalism is illegal.

Graffiti ‘Hotspot’: A ‘hotspot’ is a geographical area of higher than average graffiti vandalism relative to the observed graffiti vandalism across the whole region of interest (e.g. suburb, local government area). A ‘hotspot’ represents a localised area that has a large share of the total volume of graffiti vandalism incidents for the whole region. A ‘hotspot’ may be a geographically bounded suburb, or an area within a suburb (e.g. a number of discreet streets) where graffiti vandalism is observed at higher proportions than at other areas within the local government area. An entire local government area should not be a graffiti ‘hotspot’.

Not-for-Profit Organisation: Is an organisation that is prohibited under its governing rules or documents from distributing profits to its members, owners or manager. They
are organisations that are conducted neither for the profit nor the gain of their individual members.

**Urban Art:** Urban art is legal artwork, where permission has been granted by the owner of the property. These can include pre-approved murals on different surfaces such as building walls, utility boxes and bus shelters.
OFFICE OF CRIME PREVENTION

Bunbury Urban Art Workshop
Pre and Post Survey Analysis

Policy and Evaluation Unit
Lennard Bailey

8 January 2009
Introduction

The following report provides the analysis of information surrounding the Bunbury Urban Art Project “Outer Spaces”. The Outer Spaces project was a crime prevention based program to assist graffiti offenders to understand the effect that their crimes have on the wider community. As part of this project legal graffiti murals were painted by the program participants in the Bunbury area. The total number of program participants was seventeen people. In accordance with this, seventeen people submitted pre-program survey forms. However, only ten people submitted post-program survey forms. Due to this, the information provided in this report only provides analysis for the ten people that submitted both pre and post surveys.

1 - Opinions about graffiti

Question 2: What do you think of graffiti?

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Just mindless vandalism</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>It is an art form</td>
<td>40%</td>
<td>40%</td>
</tr>
<tr>
<td>It can be nice when done properly such as legal murals rather than tags/scrawls</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>It might display talent but in the wrong way</td>
<td>10%</td>
<td>0%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question two indicates an increase in the perception of program participants that graffiti can be nice when done properly.

Question 3: How does seeing graffiti in your community make you feel?

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes me feel good</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Brightens up the area</td>
<td>70%</td>
<td>60%</td>
</tr>
<tr>
<td>Makes me feel unsafe in that area</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Shows a lack of respect for people and property</td>
<td>10%</td>
<td>30%</td>
</tr>
<tr>
<td>Other</td>
<td>20%</td>
<td>10%</td>
</tr>
</tbody>
</table>

The response to question three indicates an increase in the perception of program participants that graffiti shows a lack of respect to people and property.

Question 4: How do you think graffiti makes other people view your local community?

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes them feel good about being in our community</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>Brightens up the area</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Makes them feel unsafe in that area</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>That people don’t respect other people or their property</td>
<td>60%</td>
<td>80%</td>
</tr>
<tr>
<td>Other</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>
The response to question four indicates an increase in the perception of program participants that graffiti creates a negative perception of their community.

2 - Change in awareness of financial burden of graffiti

Question 5: How much is spent in Western Australia every year to clean up graffiti?

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than $100,000</td>
<td>30%</td>
<td>0%</td>
</tr>
<tr>
<td>$100,000 - $999,999</td>
<td>50%</td>
<td>0%</td>
</tr>
<tr>
<td>$1,000,000 - $9,999,999</td>
<td>10%</td>
<td>50%</td>
</tr>
<tr>
<td>$10,000,000 or more</td>
<td>0%</td>
<td>50%</td>
</tr>
<tr>
<td>Other</td>
<td>10%</td>
<td>0%</td>
</tr>
<tr>
<td>Incorrect response</td>
<td>100%</td>
<td>50%</td>
</tr>
<tr>
<td>Correct Response</td>
<td>0%</td>
<td>50%</td>
</tr>
</tbody>
</table>

The response to question five indicates an increase in the knowledge of program participants as to the cost of graffiti to the community.

Question 6: What are the possible consequences of being caught doing graffiti without permission?

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>A caution</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>A fine</td>
<td>30%</td>
<td>0%</td>
</tr>
<tr>
<td>Jail</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Community Service</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>All of the above</td>
<td>40%</td>
<td>90%</td>
</tr>
<tr>
<td>Incorrect response</td>
<td>60%</td>
<td>10%</td>
</tr>
<tr>
<td>Correct Response</td>
<td>40%</td>
<td>90%</td>
</tr>
</tbody>
</table>

The response to question six indicates a significant increase in understanding of the possible consequences of being caught doing graffiti without permission. However, it should be noted that whilst all answers are technically correct, only a response of five (all of the above) is marked as a correct response.

3 - Opinion about community

Question 8: My community values artistic talent

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>60%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>30%</td>
<td>90%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>10%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question eight indicates a significant increase in the perception of program participants that the community values artistic talent.
Question 9: My community supports urban art

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>60%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>20%</td>
<td>90%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>20%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question nine indicates a significant increase in the perception of program participants that their community supports urban art.

Question 10: I feel like I belong and am a valued member of my community

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>60%</td>
<td>0%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>30%</td>
<td>90%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

The response to question ten indicates a significant increase in the program participants feeling of belonging to, and being a valued member of the community.

Question 11: Graffiti vandalism is a big issue in our community

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>30%</td>
<td>0%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>50%</td>
<td>100%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>20%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question eleven indicates a significant increase in the perception of program participants that graffiti vandalism is a big issue in our community.

Question 12: More should be done to reduce the amount of graffiti in the area

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>50%</td>
<td>10%</td>
</tr>
<tr>
<td>Blank</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>40%</td>
<td>80%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>10%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question twelve indicates a significant increase in the perception of program participants that more should be done to reduce the amount of graffiti in the area.

4 - What participant thinks about themselves?

Question 13: I am a creative person

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>30%</td>
<td>0%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>70%</td>
<td>100%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>
The response to question thirteen indicates a significant increase in the perception of program participants that they are creative people.

**Question 14: I have confidence in my artistic abilities**

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>90%</td>
<td>90%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question fourteen indicates no shift in the perception of program participants in response to the question.

**Question 15: I like to learn new things**

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td>Blank</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>90%</td>
<td>70%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

The response to question fifteen indicates a decrease in the desire of program participants to learn new things.

**Question 16: It is important to work hard in school**

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>100%</td>
<td>90%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question sixteen indicates a slight decrease in the perception of program participants that it is important to work hard in school.

**Question 17: I think I will be a successful person**

<table>
<thead>
<tr>
<th>Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neither agree nor disagree</td>
<td>30%</td>
<td>10%</td>
</tr>
<tr>
<td>Blank</td>
<td>0%</td>
<td>10%</td>
</tr>
<tr>
<td>Strongly agree or agree</td>
<td>70%</td>
<td>80%</td>
</tr>
<tr>
<td>Strongly disagree or disagree</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

The response to question seventeen indicates a slight increase in the perception of program participants that they will be a successful person.

**5 - Participant information**

**Question 1: What is graffiti?**

<table>
<thead>
<tr>
<th>Participant</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Par 3</td>
<td>Graffiti is an art expressed through the urban community or people do it to make their mark.</td>
</tr>
</tbody>
</table>
Par 4  A form of expression.
Par 5  Anything really - vandalism and art.
Par 6  Graffiti is a form of art which can show emotion and comes from inspiration.
Par 7  It's an urban styled act, which is usually done where other art isn't... eg: wall, floor, vehicles, etc.
Par 12 Graffiti is a particular art that comes from different ways of how we see things and our inspirations. It comes from the streets.
Par 13 An expression painted onto a wall.
Par 14 It can be urban art, but it is considered by some to be vandalism.
Par 16 Another art form only this time with aerosol cans.
Par 17 Graffiti is a form of art which people use to show what they can do.

Question 18: Demographic information

<table>
<thead>
<tr>
<th>Question 18 A – What is your gender?</th>
<th>Percentage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>50%</td>
</tr>
<tr>
<td>Female</td>
<td>50%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question 18 B – What is your age?</th>
<th>Percentage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 16</td>
<td>80%</td>
</tr>
<tr>
<td>16 - 24</td>
<td>10%</td>
</tr>
<tr>
<td>25 - 34</td>
<td>10%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question 18 C – Are you currently...</th>
<th>Percentage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working</td>
<td>10%</td>
</tr>
<tr>
<td>Working part-time or casual and not studying</td>
<td>0%</td>
</tr>
<tr>
<td>Studying and working part-time or casual</td>
<td>10%</td>
</tr>
<tr>
<td>Studying and not working</td>
<td>60%</td>
</tr>
<tr>
<td>Not working or studying</td>
<td>20%</td>
</tr>
</tbody>
</table>

Question 7: On a scale of 1 to 10, where 1 is ‘Vandalism’ and 10 is ‘Art’, how do you rate the following photographs?

<table>
<thead>
<tr>
<th>Example Image A Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>60%</td>
<td>80%</td>
</tr>
<tr>
<td>3</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>4</td>
<td>10%</td>
<td>0%</td>
</tr>
<tr>
<td>Blank</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Example Image B Response</th>
<th>Before %</th>
<th>After %</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>20%</td>
<td>0%</td>
</tr>
<tr>
<td>9</td>
<td>10%</td>
<td>20%</td>
</tr>
<tr>
<td>10</td>
<td>60%</td>
<td>70%</td>
</tr>
<tr>
<td>Blank</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

The information presented in response to question seven shown in the above table has also been presented in graph format on the following page. This information has been divided into two graphs (shown on the following page) to represent the
responses given to question 7A and 7B separately. Each of the graphs shown represents the pre-program response and post-program response as given by the program participants.

**Question 7 - Image ‘A’ response**

The most common response to ‘image A’ in question seven was a rating of one. This indicates a feeling that the image represents ‘Vandalism’. Between the pre and post workshop survey results this shifted from 60% - 80% agreement.

**Question 7 - Image ‘B’ response**
The most common response to ‘image B’ in question seven was a rating of ten. This indicates a feeling that the image represents ‘Art’. Between the pre and post workshop survey results this shifted from 60% - 70% agreement.