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1.0 PURPOSE
This document provides a guide to Local Government Authorities (LGAs) and not-for-profit organisations on how to develop and implement an urban art project with young people, providing effective education and targeting graffiti hotspots.

2.0 BACKGROUND
Urban art projects aim to reduce the occurrence and cost of graffiti vandalism in ‘hotspot areas’. This strategy is commonly facilitated by LGAs and not-for-profit organisations. To support these agencies across Western Australia, the WA Police Graffiti Team (Graffiti Team) has developed a set of recommended guidelines on how to facilitate such a project.

Figure 1 City of Perth - Red Tail and White Tail Cockatoos, Cnr Newcastle St and William St, Northbridge.
Image courtesy of Laurel Nannup, 2012
3.0 URBAN ART VS GRAFFITI VANDALISM

Urban Art, unlike graffiti vandalism, is legal artwork where permission to mark the surface has been granted by the owner of the property. Urban Art projects are often completed through local councils, schools, businesses, and not-for-profit organisations. State Government agencies and large corporations also participate in urban art projects, recognising that when undertaken properly urban art can play an important role in our community.

Urban Art can be used as a graffiti prevention strategy, often most effective at ‘hotspot’ locations. Anecdotal evidence of the success in urban art as a graffiti prevention strategy is very strong throughout WA metropolitan local councils, although there is limited data available. Other benefits of undertaking urban art projects may include:

- The development of artistic skills in legal settings;
- Enhance public spaces through exciting and innovative artworks;
- Improve the rapport between the artists and community; and
- To enhance the participant knowledge on the issues surrounding graffiti vandalism and associated consequences.

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; and the Western Australian Graffiti Vandalism Act sections 5, 6 and 7.

4.0 DIFFERENT TYPES OF URBAN ART

Urban art can be presented in a variety of mediums and on a range of different 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 can be readily reproduced. The desired design is cut out of the selected medium and then the image is transferred to a surface through the use of spray 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 layers of colours or create the illusion of depth.

Aerosol Art Spray painting is a 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 paintbrush 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.

5.0 POLICIES AND PROCEDURES

LGAs and not-for-profit organisations may have existing policies and procedures regarding graffiti vandalism. This document is intended as a guide only and prospective users should adhere to their own policies and procedures first and foremost. In the instance where LGAs and not-for-profit organisations require advice on developing or amending policies and procedures, please contact the Graffiti Team.

6.0 PROCESS

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

1. Identify the ‘Hotspot’ 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.
6.1 Identify the Hotspots Locations

Identifying the most appropriate location for the urban art is essential. The most effective locations are those that are deemed as graffiti ‘hotspots’. ‘Hotspots’ are areas that are being repeatedly targeted with graffiti vandalism and can be identified through graffiti incidents reported to police, graffiti removal contractors, or LGAs.

‘Hotspots’ can also be identified by analysing the locations where graffiti is being frequently removed and costs of removal are higher. From a community perspective, the visibility of the location is likely to determine how proactive stakeholders will be in implementing preventative strategies for graffiti management. High profile locations also provide a greater sense of achievement and pride to the participating young people and artists.

6.1.1 Essential Considerations

As a part of the process in identifying a suitable location there are two essential factors that must be addressed:

1. Risk assessment – a complete risk assessment of the desired location must be undertaken before proceeding with the project, including any OSH considerations; and

![Figure 2 City of Perth - Grand Lane Light Locker Art Space. Image courtesy of Natalie Blom, 2014](image-url)
2. Permissions and access – before undertaking any urban art project appropriate permissions and access must be sought from the asset owner to use that location. The asset owner will be one of the primary stakeholders.

6.2 Identify the Primary Stakeholders

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

6.2.1 Young People (Participants)

The participants are central stakeholders, separate to any organisations they are linked to. They should be consulted during the project development phase to maximise their inclination to participate in all aspects of the project. This level of involvement allows the young people to take ownership and make decisions around the type of urban art project that will be implemented.

Urban Art projects are intended to decrease the likelihood of young people committing acts of graffiti, and reduce the graffiti vandalism in a targeted area through appropriate and contemporary education. The project should provide opportunities for prolific graffiti offenders. These young offenders are typically unlikely to register for programs working with key stakeholders such as local police, Juvenile Justice Teams, and/or other youth services. It is therefore important to develop programs that attract and retain these prolific offenders.

If the participants are under 18 years of age, ensure the ‘Project and Photography Consent Forms’ are signed by their parent/guardian or primary caregiver. Also collect emergency contact information and any relevant medical information such as allergies. It is the responsibility of the organisation managing the project to undertake all administrative aspects including provision of, and compliance with, the Project and Photography Consent Forms to be completed by all participants.

6.2.2 LGAs and Not-for-Profit Organisations

LGAs and not-for-profit organisations can help to identify hotspot locations, provide funding, recruit local artists, and provide a variety of resources.
6.2.3 Schools, Churches, Police, Juvenile Justice Teams (JJTs), Department of Justice

A network of stakeholders can be identified and engaged in the recruitment of target groups to participate in urban art projects. Schools, churches, police, JJTs, and/or the Department of Justice are recommended sources for youth referrals. They can all assist in finding appropriate and ‘at risk’ groups. Recruitment through schools and effective advertising is likely to attract art students. JJTs, churches, police, and the Department of Justice primarily engage ‘at risk’ groups.

Figure 3 City of Perth - Pier St laneway
Image courtesy of Stuart Elliot, 2013
6.2.4 Urban Artists

Urban artists can be identified and recruited through a variety of sources including:

- LGAs or not-for-profit organisations;
- Internet and recommended websites;
- Previously run similar projects;
- The Graffiti Team of WA Police; and
- Via community groups and cultural centers.

All artists participating in projects funded through the State Graffiti Funds must obtain a National Police Clearance. All persons (including Artists, Youth officers or others involved in mentoring urban art projects with youth), who have convictions in the preceding five (5) years for offences under sections 444 or 445 of The Criminal Code (WA) or under sections 5, 6 or 7 of the Graffiti Vandalism Act 2016, are not eligible to participate in any urban art projects that are funded through the WA Police Crime Prevention Funds.

Participants under 18 years of age, urban artists and other contracted project staff are required to provide a Working with Children Check prior to commencement of the project. For more information on how to obtain a Working with Children Check please visit www.checkwwc.wa.gov.au.

6.2.5 Parents and Guardians

When participants under 18 years of age enrol in urban art projects ‘Project and Photography Consent Forms’ should be signed by the parent/guardian. 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.

6.2.6 Stakeholders for Funding

There are a number of different government and not-for-profit organisations that can offer appropriate funding or equipment to develop and implement an urban art project. Examples of organisations include Department of Local Government, Sport and
Cultural Industries, Lotterywest, and SGIO. [NOTE: Refer to Section 6.4 ‘Develop Plan of Action’, Sub-section 6.4.8.5 ‘Budget for Funding Application’ for further details]

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

6.4 Develop Plan of Action
After identifying the most suitable locations, the 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. An essential part of any project is the development of a plan, as well planned projects are far more likely to achieve the desired objectives. A project plan will assist in timelines, risk management, and setting goals.

6.4.1 Identify Project Objectives
It is important that the project objectives are determined prior to the commencement of the project. The objectives should focus on aspects of graffiti such as prevention, reduction, education, and engagement. Examples of desired urban art project outcomes include:

- Prevention of graffiti at a ‘hotspot’ location;
- Reduction of graffiti at a ‘hotspot’ location;
- Education of young people regarding graffiti vandalism;
- Education of young people regarding the difference between urban art and graffiti vandalism;
- Provision of a creative outlet for young people in the community; and
- Creation of an interesting and engaging space for the enjoyment of the whole community.
6.4.2 Develop Content and Structure of Projects

It is recommended that prior to the commencement of the project the organisers run workshops aimed at the target group, in this case the young people. The Graffiti Team at WA Police can attend workshops to provide the educational component of the project. A well-developed workshop assists in determining the project structure and can aim to achieve the following:

- Improve the knowledge and practical skills of the participants in relation to urban art;
- Provide education around graffiti vandalism and associated consequences;
- Provide education on the differences between graffiti vandalism and urban art;
- Assist urban artists and/or organisers on methods to keep the project interesting and informative;
- Facilitate discussion with urban artists to ensure the outcomes and expectations for the project are aligned;
- Consideration of what support and resources are available, and potentially required by the urban artists;
- Establish roles and responsibilities for participants; and
- Consider the timing of the project and when it should be run to achieve optimal outcomes.
6.4.3 Develop an Evaluation Strategy and Performance Indicators

It is important to identify the expected outcomes from the project, and to develop an evaluation strategy to determine whether these outcomes have been achieved. This information will be a useful resource in the development of future projects. Expected outcomes include:

- Decreased graffiti incidents in the area as measured by a pre and post graffiti audit;
- Increased community awareness of projects targeting graffiti ‘hotspots’;
- Increased community awareness of crime prevention strategies implemented in the area;
- Education of participants in key issues associated with graffiti vandalism, including the difference between graffiti and urban art;
- Facilitation of a greater understanding and awareness for participants around the subject matter through education, ideally leading to changes in behaviour;
- Tracking the number of participants who attend workshops; and
- Evidence of improved participant self-esteem and engagement (likely to be anecdotal).

6.4.4 Artwork

There are some key considerations when planning the actual artwork. One recommendation is to develop a draft sketch of the artwork for viewing and approval by the local council, and other stakeholders, before the commencement of painting. When deciding on the design the artwork will ideally have social, environmental, economic, and aesthetic value. The artwork should also be suitably protected.

- Social Value – the artwork can relate to the community, its demographic, cultural aspirations, and identity;

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• 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 the occurrence of graffiti vandalism;
• Aesthetic Value – the artwork should be visually pleasing to local and visiting community; and
• Protection – consideration should be given to some form of protective coating to ensure the artwork’s longevity, and to protect the artwork from any other graffiti vandalism. There are a number of different products available on the market. The Graffiti Team can be contacted for further information.

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

6.4.5 The Painting Process
When deciding on scheduling for the installation of the artwork, weather conditions should be considered to prevent set-backs. Delays may increase the risk of graffiti while the project is still in progress.

Acquiring the services of contracted security is a recommended option to monitor incomplete paintings at night, and particularly at high risk locations such as underpasses and sites where there is sub-standard lighting. If you decide to utilise this option ensure you consider this aspect when planning your budget.

Planning in terms of storage of equipment, particularly for any ‘graffiti implements’ that are utilised during the painting process, is also important. Under current legislation it is an offence for any person to have a graffiti implement in their possession. Ensure that all graffiti equipment is stored safely and cannot be accessed outside of the project operation hours. Information on current legislation can be found at Graffiti and the Law - Goodbye Graffiti
6.4.6 Publicity

Some key considerations when planning for the publicity and promotion around the project include:

- Coordinate the development of a website or promotion through social media;
- Where applicable post information on an existing organisation’s or council’s website who are project stakeholders;
- Update stakeholders throughout the process on the project status for the purposes of advertising and promotion;
- Place articles, advertisements, or information in community newspapers for greater exposure;
- Produce flyers or pamphlets to distribute to residents and community promoting the urban art project, and potentially encouraging community feedback. This will assist in a positive community response by increasing awareness and demonstrating that the local council is proactive in managing and reducing graffiti vandalism; and
- Harness the sense of community amongst residents by promoting community involvement and providing an outlet for participants’ work to be recognised.

Figure 5 City of Vincent - cnr Oxford and Vincent Sts
Image courtesy of Fintan Magee
6.4.7 Urban Artists

If using professional urban artists it is good practice to develop a contract before the project starts. The contract should:

- Define roles;
- Outline the project description;
- Establish timelines;
- Define intellectual property usage and copyright;
- Define public liability insurance;
- Ensure the artist has a current Working with Children Check;
- Ensure the artist has a National Police Check/Criminal History Check – as per the ‘State Graffiti Fund Guidelines’ stating, “…a National Police Check must be provided for all artists involved in the project funded through the grant process. Artists who have convictions in the preceding five (5) years for offences under sections 444 or 445 of The Criminal Code (WA) are not eligible to participate in any urban art projects that are funded through the WA Police State Graffiti Fund.” [NOTE – If the project is not funded through WA Police then the project owner would be responsible for decisions made on suitable participants];
- Determine the guidelines to be followed during the project; and
- Confirm details of the payment process.
6.4.7.1 Contracts

Sample contracts can be purchased from the Arts Law Centre of Australia at www.artslaw.com.au. When negotiating a contract for your project it should include:

- The names of the artist and the individual or group that is contracting them;
- The timeframe of the contract;
- The venue/s where the artist will be working;
- All expenses and who is responsible for payment – wages and associated costs to be paid by the project owner (e.g. daily allowance, accommodation, travel, materials) and any costs the artist will be required to cover;
- Dates set on the payment arrangement (e.g. periodic payments, payment on final delivery);
- Deliverable outcomes, resources, and support – what the expectations are of the artist and project owner;
- Outcomes that are expected in the agreed timeframe;
- Any commitments towards the ongoing maintenance of the artwork;
- Reporting requirements – to whom and when;
- An agreed process in the event that there are required changes to be implemented to the contract during the course of the project;
- A process for addressing any dispute that may arise during the course of the project; and
- A suitable space within the contract for required signatures and dates.

6.4.7.2 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.

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6.4.7.3 Employing Urban Artists – Payment Structures, Rates of Pay

Any 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. Rates of pay may differ for each project, and dependent on the artist’s experience. The websites below provide information about the various art-forms and the recommended rates of pay:

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

It is important to acknowledge that the majority of artists are self-employed and will therefore have to account for factors such as superannuation, annual leave, and insurances. Typically there will be a requirement for the artist to undertake work prior to the commencement of the project (e.g. liaison, planning, and purchase of materials), and post project (e.g. clean up).

It is good practice to structure payments to professional artists, ensuring that all work is completed in the nominated timeframe. This aspect can be agreed upon once the project planning is complete. There are a variety of payment structures that can be used. One example is as follows:

- Payment 1 – On signing of the contract (allowing the artist to purchase materials and prepare for the workshop);
- Payment 2 – On completion of workshops with participants;
- Payment 3 – On completion and approval of draft design; and
- Payment 4 – On completion of finished artwork.
If the contracted artist 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 request that the artist demonstrates their in-kind contribution as a discount on their quote for the project. This is useful for funding applications and the project evaluation. This can also provide an opportunity to acknowledge the artist’s contribution within the community.

6.4.7.4 Safety Issues

The safety of participants throughout the project, including during workshops, is a high priority for project organisers. Key considerations with respect to occupational health and safety include:

- Isolating power sources where necessary;
- Provision of proper equipment (including safety equipment) to all participants; Examples are high visibility vests, suitable gloves, goggles or approved eye protection, and painting masks;
- The provision at all times of an up-to-date first aid kit;
- Identified fire exits or safety doors for all participants; and
- The most current information on emergency evacuation procedures for all participants.

This information and equipment should be made available prior to the project commencing. It is recommended that you familiarise yourself with the Material Safety Data Sheet (MSDS) in relation to the products being used for further safety advice.

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6.4.7.5 Planning a Budget for Funding Application

Determine the required funding distribution to maximise the money allocated to the project. When available funding is limited it will be important to implement a budget that has a value for money focus. Considerations when determining the allocation of funds for the project include:

- Payment to urban artists or other contracted employees such as security;
- Salary for established staff;
- Documentation of project and administrative costs;
- Artist or participant travel costs;
- Painting equipment, cleaning equipment and chemicals, scaffolding, safety equipment, and any other required materials;
- Project launch costs; and
- Hiring of facilities (if required for workshops).

Project costs should be accurately determined prior to applying for funding. There are many agencies that provide funding opportunities. For a comprehensive list of funding options visit the Western Australian Grants Directory at: http://grantsdirectory.dlg.wa.gov.au/

Examples of the grants offered for projects such as urban art include:

- State Graffiti Fund for Graffiti Prevention Projects;
- 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
- SGIO annual Community Grants.

It is important to review the criteria for each of these funding bodies, liaising with funding program staff prior to application ensuring your project will meet their requirements.
The WA Police Grants Program also offers funding for graffiti-related projects under specific criteria. When applying for a grant, a proposal of your project must be submitted before approval. It is important to read the associated State Graffiti Fund Guidelines before undertaking a funding application through the WA Police. 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.

6.5 Implement Plan of Action

Key considerations when implementing a ‘plan of action’ for the urban art project include:

- Organise stakeholders;
- Acquire funding approval (if required);
- Recruit and confirm participants, including approval and agreements;
- Deliver workshops (if required);
- Allow community consultation and respond to community feedback on draft designs, particularly in residential locations;
- Commence installation of the design;
- Organise a community launch, publicity, and acknowledgement of the funding sources and participants; and
- Manage the artwork after installation, including clean-up and ongoing maintenance.
6.6 Recognise and Reward Success
Organisations have found it beneficial to hold a launch 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 publicly recognised. The awarding of a certificate of recognition is an effective method to acknowledge the participants and stakeholders for their contribution.

6.7 Evaluate the Project
There are a number of methods that can be utilised for effectively evaluating the urban art project - refer to Section 6.0 ‘Process’, Sub-section 6.4.3 ‘Develop an Evaluation Strategy and Performance Indicators’ in this document for guidance on project evaluation. Examples of key considerations when evaluating the project include:

- Encouraging the participants to take part in a survey, pre and post project, assessing any changes in views and attitudes with respect to graffiti. Survey examples can be obtained from the Graffiti Team at WA Police;
- Provide a report of the project outcomes to the relevant stakeholders, highlighting successes and addressing what aspects of the project could potentially be improved for future projects;
- Refer to the relevant funding requirements for evaluating the project. This may include the development of a performance assessment matrix to provide evidence that acquired funds were spent appropriately;
- Seek feedback from the artist about future projects, exploring the aspects that were successful and what could be improved; and
- Monitor graffiti vandalism pre and post the urban art project determining how effective it has been in reducing incidents of graffiti in the ‘hotspot’ location. This will require the collection of statistics on the number of graffiti incidents pre and post project.
7.0 EXAMPLE FORMS

There are a number of forms that will be required for the urban art project participants such as consent forms and occupational health and safety report forms. Example forms have been provided below.
7.1 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 _____/____/_____
7.2 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: _____/_____/_______
7.3 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: _____/____/_____
7.4 Occupational Safety and Health Accident/Injury Report Example

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: ________________________________
8.0 GLOSSARY OF TERMS

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’.

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.

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, markers, and stickers. Graffiti vandalism is illegal.

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

‘At Risk’
Young people ‘at risk’ 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. Young people ‘at risk’ can be offenders or victims of crime. 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.