# Scribble Skills Toolkit

A guide to public art projects with young people

# Introduction

I am pleased to introduce "Scribble Skills", a Toolkit, which outlines a practical approach to the design and delivery of a graffiti reduction programme to be used by leaders and facilitators, youth workers and teachers working with young people in their community.

Graffiti is defined as writing or drawing, scribbled scratched or sprayed on a surface. Graffiti has existed since ancient times, with examples dating back to Ancient Greece and the Roman Empire. Communities have a varied approach to the issue of graffiti – to some people it is an art form and to others it is anti-social behaviour.

Harnessing the energies of young people and directing them to use graffiti in a positive manner to improve their physical environment and produce creative art projects has been successful in many communities. Scribble Skills professional development day delivers training to community leaders and facilitators, youth workers and teachers and enables them to understand the history of graffiti and assist them in directing young people towards the positive use of graffiti.

This Toolkit outlines the steps required to plan, design and deliver a Graffiti programme in conjunction with, where possible, both young and older members of the community and develop an inter-generational programme. In the short term this will allow for the delivery of creative and enjoyable training sessions. In the long term it should reduce the anti-social use of graffiti and encourage young people to take pride in their neighborhood and to become active citizens in their communities.

I wish to thank the members of the "Graffiti Group", *Gemma Carton*, Project Co-ordinator, of the KEY project, *Victoria Durrer,* Youth Arts Co-ordinator, South Dublin County Council, *Tony Fegan,* Director, Tallaght Community Arts and *Valerie Scully*, Senior Youth Officer, Tallaght Youth Service for all their work in developing the toolkit and the professional development day. I also wish to thank the Environmental

Awareness Section of South Dublin County Council for the funding to deliver the Scribble Skills training and to develop the Toolkit.

I hope this Toolkit will be used to design and implement imaginative public art projects and to foster good relationships between young and older community members.

Anne Biddulph

Convenor

District Approach to Early School Leaving

Dodder Valley Partnership

*Tallaght, February 2010*

# Contents

# Graffiti, A Brief History

The following information has been sourced from Wikipedia; www.graffitiverite.com; Periera, Sandrine (2005) *Graffiti*, Paris: Fitway Publishing.; and Bou, Louis (2005) *Street Art: The Spray Files*, Publisher not available.

**Graffiti** (singular: *graffito*; the plural is used as a mass noun) is the name for images or lettering scratched, scrawled, painted or marked in any manner on property. Graffiti is any type of public markings that may appear in the forms of simple written words to elaborate wall paintings. Graffiti has existed since ancient times

- Prehistoric – since the dawn of man, graffiti has been scrawled, scratched or painted on cave walls or open air rock formations to mark territory or depict heroic tales of hunting. Prehistoric handprints and stencils span all continents and began appearing on rock walls around the world at least 30,000 years ago.
- The first known example of "modern style" graffiti survives in the ancient Greek city of **Ephesus** (in modern-day Turkey). Local guides say it is an advertisement for prostitution. The graffiti shows a handprint that vaguely resembles a heart, along with a footprint and a number
- The **ancient Romans** used chalk, coal or carved graffiti on walls and monuments, examples of which also survive in **Egypt**. Ancient graffiti displayed phrases of love declarations, political rhetoric.
- It was not only the Greeks and Romans that produced graffiti: the **Mayan site** of Tikal in Guatemala also contains ancient examples. **Viking** graffiti survive and at **Newgrange Mound** in Ireland, and a Varangian scratched his name (Halvdan) in **runes** on a banister in the **Hagia Sophia** at Constantinople..
- In 1920's **China**, Mao Zedong known for painting revolutionary slogans and paintings holds the record for the longest piece of graffiti. It consisted of 4,000 characters criticizing his teachers and the state of Chinese society.

**Modern Graffiti**

- Early modernist graffiti can be dated back to box cars in the early 1920s in America when hobos painted territorial signatures on freight trains; this was the start of **Kinetic art.**
- In the 1930's the Cholo movement began, a socioeconomic response to a repressed portion of the Latino society in Los Angeles. This traditional form of Los Angeles graffiti is a graffiti seeking RESPECT (something all graffiti has in common). They are markings by rebellious youth announcing their pride and strength to all outsiders. It was felt that by writing your name, it makes you exist, how you write makes you strong, and by writing on the wall, it makes you immortal. It is graffiti by the neighbourhood, for the neighbourhood.

- During World War 2 the name 'Kilroy' became synonymous with graffiti. He worked in a bomb making factory in Detroit and after checking every bomb he would sign "kilroy was here" on its side in white chalk. These bombs made their way to Europe where American forces took to scrawling "kilroy was here" on every available wall left standing.
- In the 1950's, aerosol cans were introduced.
- In 1955 after the death of Charlie 'the Bird' Parker, graffiti began appearing around New York with the words "Bird Lives".
- In 1960's Paris, student protests and strikes led to anarchist slogans such as "Boredom is Counter revolutionary" being graffitied in public places.
- The underground art movement known by many names, most commonly termed graffiti begins in Philadelphia, Pennsylvania during the mid to late '60s and is rooted in bombing. The writers who are credited with the first conscious bombing effort are CORNBREAD and COOL EARL. They wrote their names all over the city gaining attention from the community and local press. It is unclear whether this concept made its way to New York City via deliberate efforts or if was a spontaneous occurrence.
- In 1971, *The New York Times* published an article on one of these writers. TAKI 183 was the alias of a young person from the Washington Heights neighbourhood. TAKI was the nickname for his given name Demetrius and 183 was the number of the street where he lived. He was employed as a foot messenger, so he was on the subway frequently and took advantage of it, doing motion tags.
- On the streets of Brooklyn a movement was growing. The subway system proved to be a line of communication and a unifying element for all these separate movements. People in all the five boroughs became aware of each other's efforts. This established the foundation of an inter-borough competition.
- Writing started moving from the streets to the subways and quickly became competitive. At this point writing consisted of mostly **tags** and the goal was to have as many as possible. Writers would ride the trains hitting as many subway cars as possible. It wasn't long before writers discovered that in a train yard or lay up they could hit many more subway cars in much less time and with less chance of getting caught. The concept and method of bombing had been established.

- **Tags**, after a while there were so many people writing that writers needed a new way to gain fame. The first way was to make your tag **unique**. Many script and calligraphic styles were developed. Writers enhanced their tags with flourishes, stars and other designs. Some designs were strictly for visual appeal while others had meaning.
- The next development was **scale.** Writers started to render their tags in larger scale. The standard nozzle width of a spray paint can is narrow so these larger tags while drawing more attention than a standard tag did not have much visual weight. Writers began to increase the thickness of the letters and would also

outline them with an additional colour. Writers discovered that caps from other aerosol products could provide a larger width of spray. This led to the development of the masterpiece. It is difficult to say who did the first **masterpiece**, but it is commonly credited to SUPER KOOL 223 of the Bronx and WAP of Brooklyn. The thicker letters provided the opportunity to further enhance the name. Writers decorated the interior of the letters with what are termed "designs." First with simple polka dots, later with crosshatches, stars, checkerboards. Designs were limited only by an artist's imagination.
Writers eventually started to render these masterpieces spanning the entire height of the subway car (A first also credited to SUPER KOOL 223). These masterpieces were termed top-to bottoms.
The competitive atmosphere led to the development of actual styles, for example, bubble lettering, block, 3d, the addition of curls and swirls and arrows where the basis for today's popular mechanical or wild style.

- This early period of creativity did not go unrecognized. Hugo Martinez, sociology major at City College in New York took notice of the legitimate artistic potential of this generation. Martinez went on to found United Graffiti Artists. UGA selected top subway artists from all around the city and presented their work in the formal context of an art gallery. UGA provided opportunities once inaccessible to these artists. The Razor Gallery was a successful effort of Mr. Martinez and the artists he represented. A 1973 article in New York magazine by Richard Goldstein entitled "The Graffiti Hit Parade" was also early public recognition of the artistic potential of subway artists.

- Around 1974, writers like TRACY 168, CLIFF 159, BLADE ONE created works with scenery, illustrations and cartoon characters surrounding the masterpieces. This formed the basis for the mural whole car.

- For the most part innovation in writing hit a plateau after 1974. However New York City was broke and therefore the transit system was poorly maintained. This led to the heaviest bombing in history. **Throw ups** became common practice. The throw up is a piecing style derived from the bubble letter. It is hastily rendered piece consisting of a simple outline and is barely filled in. Writers became very competitive. Races broke out to see who could do the most throw ups.

- Graffiti wasn't only limited to America, during the same era in London and other major European Cities it was also popular, usually associated with Punk Rock and anti-establishment movements.

- In the early 80's, Graffiti deteriorated dramatically in America for a number of reasons. Laws restricting sales of paint to minors; cans stored in locked cages to prevent shoplifting; more severe penalties; inaccessible areas due to more sophisticated fences and increased surveillance; consistent removal of graffiti; it was too dangerous due to street crime and many writers were beaten and robbed. Many writers quit.

- In 1989, the Mass Transit Association in the U. S. A. (MTA) established a clean train movement. The policy was anti-graffiti. This led to some writers finding

new public canvases such as highways (because of the exposure to thousands of cars), freight trains, walls and rooftops. There was a battle between those who felt that these new areas were for fake writers and a lot of Americans travelled to Europe along with the new hip hop and New York Street Culture craze, to target Italian and German trains.

- There was also a trend world-wide for Graffiti Murals; Northern Ireland and the Berlin wall, political statements being notable examples. In America memorial murals of deceased rappers such as Tu Pac are extremely popular

- The 1990's saw a development of graffiti as an officially recognized art form with many former illegal taggers such as Lady Pink commanding high prices for their work in galleries and being exhibited in prestigious museums across the globe.

- But the developments of graffiti art which took place in art galleries and colleges as well as "on the street" or "underground", contributed to the resurfacing in the 1990s of a far more overtly politicised art form in the **subvertising, culture jamming** or tactical media movements. These movements or styles tend to classify the artists by their relationship to their social and economic contexts, since, in most countries, graffiti art remains illegal in many forms except when using non-permanent paint. Since the 1990s a growing number of artists are switching to non-permanent paints for a variety of reasons—but primarily because it is difficult for the police to apprehend and for the courts to sentence or even convict a person for a protest that is as fleeting and less intrusive than marching in the streets. In some communities, such impermanent works survive longer than works created with permanent paints because the community views the work in the same vein as that of the civil protester who marches in the street. In some areas where a number of artist share the impermanence ideal, there grows an informal competition. That is, the length of time that a work escapes destruction is related to the amount of respect the work garners in the community.

- During the noughties, **Stencils** became popular for graffiti since stencil art using spray-paint can be produced quickly and easily. These qualities are important for graffiti artists where graffiti is illegal or quasi-legal, depending on the city and stencilling surface. The extensive lettering possible with stencils makes it especially attractive to political artists. For example, the anarcho-punk band Crass used stencils of anti-war, anarchist, feminist and anti-consumerist messages in a long-term graffiti campaign around the London Underground system and on advertising billboards Also well known for their use of stencil art are Blek le Rat and Jef aerosol from France. However, British artist **Banksy** is probably the most well known to the public due to the commercial spin and humour of his art but the contradiction between the capitalistic elements of Banksy and his use of political imagery has caused a rift in the world of writers. Graffiti artists are usually held in contempt by the wider public, police and local council officials... so it's ironic that now Banksy has managed to secure celebrity status to the point it has made him a fortune and that that councils want to

preserve his work. By many serious graffiti artists this is seen as double standard. This debate is almost as unsolvable as whether graffiti itself is art or vandalism.

# Framing the Work

Decisions about **engaging** young people in **creating** a public visual arts piece often revolve around very **local issues** concerning the **interaction** of **young people** with the **wider local community.**   The work will have a local **impact** whether it is on an exterior wall or on the interior wall of a school, community centre or youth centre.  It will have greater public impact if it is conceived as a permanent feature.  Its creation will have probably been **negotiated** with number of **stakeholders** via some kind of **consultation.** It is by definition art that is in the **public realm** for all to **see** and **respond** to.  It is therefore important to **frame** the project in the **definition** of it being **public art** in intention in order to differentiate it from those works that are not negotiated in the same manner and can be perceived as visual litter.

Public Art
There is no one definition of public art but here are a couple taken from:
www.publicart.ie


*For me, a successful public artwork needs to have a sense of place, a freshness, some intrigue and playfulness, a bit like a frozen moment from a daydream.*
**Rachel Joynt  Artist**


*I used to like the phrase 'art in the public sphere' to describe what public art could be. As catchphrases go it's out of fashion now but still valid. By it I understand that it supports practice, meaning: it's whatever you do as an artist, just placed in a more public context.*

*My favourite public art connects directly to the differently public world of the gallery or museum, never dumbing down the work just because it has some different notion of a greater audience to negotiate.*
**Alan Phelan Artist, writer and curator**


Definitions

<u>The Project</u>
Public visual arts projects with young people generally create work through a participatory process that involves the group working with a teacher or youth worker with the input of an artist.

The subject matter of the work is generated from a dialogue with the young people and their ideas are translated into the arts work via a series of workshop sessions.

Whilst many of these visual arts public art projects are generically referred to by young people as 'graffiti projects' they are in effect mural projects.  It is the style of art used in their execution that determines whether they are using a graffiti style inspired by a hip hop aesthetic.

It is useful therefore to be able to differentiate between what is a mural and a 'graffiti' wall painting

A **mural** is any piece of artwork painted directly on a wall, ceiling, or other large permanent surface.

**Murals** are important in that they bring art into the public sphere. Due to the size, cost, and work involved in creating a mural, muralists must often be commissioned by a sponsor. Often it is the local government or a business, but many murals have been paid for with grants of patronage. For artists, their work gets a wide audience who otherwise might not set foot in an art gallery. A city benefits by the beauty of a work of art. Murals exist where people live and work and they can add to their daily lives.

Murals can be a relatively effective tool for social inclusion or achieving a local community goal. Often, the visual effects are an enticement to attract public attention to social issues.

World-famous murals can be found in Mexico, New York, Philadelphia, Belfast, Derry, Los Angeles, Nicaragua, Cuba and in India. They have functioned as an important means of communication for members of socially, ethnically and racially divided communities in times of conflict. They also proved to be an effective tool in establishing a dialogue and hence solving the differences that are causing the conflict in the long run.

**Graffiti** (singular: *graffito*; the plural is used as a mass noun) is the name for images or lettering scratched, scrawled, painted or marked in any manner on property. Graffiti is any type of public markings that may appear in the forms of simple written words to elaborate wall paintings.

Graffiti has since evolved into a pop culture existence often related to underground hip hop music and b-boying creating a lifestyle that remains hidden from the general public.

# Checklist for Carrying out Public Art Projects with Young People:

Projects develop in many different ways. There is no set order for how a project might start and end, but below is a checklist of things to consider when developing a public art project with a group of young people or an intergenerational group.

- ✓ **Why have you decided to plan a public art project?** Discuss the idea with the group. What can everyone bring to the project and what does everyone hope to get out of the project? (These are the basis for a project's aims and objectives). Hold discussions with the group as to what other roles there might be in the project.

- ✓ **What activities will the group undertake to help achieve this?**

- ✓ **Where will you do it?** Discussing why a particular location has been selected may feed into the aims and objectives of the project.

- ✓ **Have you sought advice from South Dublin County Council?** Contact a designated Estate Officer or Park Superintendent, for example, to seek advice on the best way to proceed with sourcing a location and gaining local community support.

- ✓ **Does the local community support the project?** It is advisable to consult with local residents and seek their co-operation. This is in addition to any legal permission that might be required. Contact the appropriate organisation/agency to seek permission for the project and, if necessary, make contact with local residents.

- ✓ **Are there ways to involve the local community in the project?** Consultation questionnaires, meetings and visits with local residents may help generate discussion on different views about graffiti and public art. Including some intergenerational workshops where young people and local residents work together on generating ideas for a public art piece may help create a forum for discussing the common and different opinions that people have. A public showcase event at the conclusion of the project may help everyone to celebrate the work created. A discussion could also be held at such an event to illicit/gauge/determine responses and feelings about public art.

- ✓ **What style of art will you do?** Choose an art form. Think about the kind of space available and the number of people who could work on it. What are your interests and experiences? What are the interests and experiences of the youth or intergenerational group? Is the project about trying out a new art form, or

further developing skills in a familiar art form?

✓ **Would you like to work with an outside artist or facilitator?** You may want to source an artist or facilitator or develop the project with a group yourself. Arrange a planning meeting to develop a programme of activities and a timetable. Clarify roles and responsibilities between yourself and the artist or facilitator, considering what you each bring to the project.

✓ **Where will you meet for activities?** Decide where is best for the group to meet for activities. Think about the size of the group, the materials needed for the art form, health and safety issues, insurance and hire costs for the venue.

✓ **How much will it cost?** Prepare a budget for the project (see example within this booklet).

✓ **How might you document the project?** Photographs and/or video documentation are a great way to keep a visual record of what has gone on in a project. Reports from evaluation/monitoring work can help keep a record of a how a project was delivered, what went well and how future projects may be improved.

✓ **Do you have ways to monitor, review and evaluate the project?** Questionnaires and quick reviews of activity at the end of the session are a great way to monitor the progress of a project and how people, the participants, you and the artist or facilitator, are feeling about the experiences. They also provide a means for discussing ways of improving a project while celebrating what is going well. Keeping minutes of planning meetings can also help with having a record of how a project was set out—comparing these notes with sessional activities carried out help keep track of how a project may flux and change over time—and also why.

✓ **When and how will this all happen?** How often will the group meet? What will they do at each meeting?

# Art Project Health and Safety Checklist

| Programme/Project: |
|---|
| Date: |
| Programme Organiser Name: |
| Venue: |

| Recommended Practice | Please Tick | Comments |
|---|---|---|
| Partner organizations are aware that staff operate under and will adhere to the 'Children First National Guidelines for the Protection and Welfare of Children' | Yes      No | |
| Each person is registered for day long or long term activities or projects (name, address, phone, special requirements, attendance, emergency contact & parental consent here applicable) | Yes      No | |
| Proper supervision is arranged, including adequate ratios depending on age, abilities and activities involved | Yes      No | |
| Venue surroundings are deemed suitable and safe, e.g. floor surface, room temperature, access to water, fire exits, etc… | Yes      No | |
| There is a plan for dealing with emergencies in place and there is a first aid kit within easy reach. | Yes      No | |
| All participants are made aware of the health and safety policy, child protection policy and disciplinary procedures. | Yes      No | |
| All supervisors are made aware of any medical conditions or additional support needs relating to members of the group before work commences. | Yes      No | |
| We acknowledge that _____ (name of organisation) will only be liable in the event of an accident, if we have failed to undertake reasonable steps in our duty of care to each participant during the programme. | Yes      No | |
| Any other Special Requirements? | Yes      No | |

**All above completed?**

**_____**                          **_____**
**Name**                                                                              **Date**
**_____**                          **_____**
**Name**                                                                              **Date**
**_____**                          **_____**
**Name**                                                                              **Date**

# Insurance Matters

In general the activity of painting a mural and/or graffiti work should be covered by the insurance of your organisation, however there may be some exclusions or provisions that you need to be aware of. For example re Mural Painting, there may be a stipulation that '*Work above 15ft. is not permitted*' or '*in general, power tools must not be used*'

Make yourself aware by referring to documentation that is sent to you from your Insurer or Youth Organisation.

It is a good idea to notify your insurance that you are doing the activity - they can let you know if there are any exclusions or provisions to the policy cover.

If you are are in any doubt check it out with your insurer or the designated person in the Youth Organisation.

Before using any premises or facility you must make sure and see written evidence that the owners of such premises/facilities carry adequate Public Liability Insurance on those premises/facilities.


**WHAT TO DO IN THE EVENT OF AN ACCIDENT**

In the event of an accident or injury or loss a descriptive report, including photographs if feasible, should be prepared as soon as possible thereafter and should include the names and addresses of all those involved and those who witnessed the accident. Then follow the usual procedure for your organisation or insurer.

# Useful Contacts for Sourcing Potential Public Spaces

**Parks**
Containers within open spaces and parks may be an ideal canvas for public art projects.

To seek permission or for more information, please contact the Superintendent assigned to the area of interest:

**Esker/Lucan District** which covers - Lucan, Liffey Valley, Palmerstown, Adamstown, Ronanstown and North Clondalkin

Contact: Laurence Colleran, Executive Parks Superintendent, South Dublin County Council
01 414 9000, Ext No. 3333

**Corkagh District** which covers – Clondalkin, Jobstown, Saggart and Killinarden

Contact: Paula O'Rourke, Executive Parks Superintendent, South Dublin County Council
01 414 9000, Ext No. 3337

**Tymon District** which covers – Greenhills, Kilnamanagh, Templeogue, Firhouse, Knocklyon and Rathfarnham

Contact: Oisin Egan, Executive Parks Superintendent, South Dublin County Council
01 414 9000, Ext No. 3339

**Housing Estates**
Walls and other areas within housing estates may be good locations for public art projects. Walls that are usually used for such projects are boundary walls within Estates. It is advisable to seek permission of all residents in the area. Estate Officers with South Dublin County Council can help guide you through this process

**For the following areas**, Balrothery, Bawnlea, Brookfield Court, Castle Lawns Park, Castletymon, Cloonmore, Dromcarra, Garrynisk, Glenshane, Greenhills, Kilclare, Kiltalown, Limekiln, Maplewood, Mount Pelier, Pinetree, Rathmintin, Rossfield, St Aongus, Tymon Nth, Tymonville, Westpark, Rathlawns, Whitebrook, Barrack Court, Roebuck Drive, Killinarden Heights, Knockmore, Quarry Drive
**Contact:**
Eamon Gallagher, South Dublin County Council, 01 414 9000, EXT 2248

**For the following areas**, Ardmor, Avonbeg, Avonmore, Bolbrook, Brookview, Daletree, Drumcairn, Fortunestown Close & Crescent, Homelawn, Kilcarrig, Kilmartin, Mac Uilliam, Mount Carmel Pk, Parkhill, Russell Square, St Aidans, St Dominics, St Maelruans, Allenton, Donomore, Kimmage Manor, Old Court Mill, Pairc Mhuire, Taylors Court
**Contact:**
Tony Shaw, South Dublin County Council, 01 414 9000, EXT 2704

**For the following areas**, Airlie Heights, Arthur Griffith Pk, Ballyowen, Dodsboro, Droim na Coille, Greenfort, Harelawn, Liscarne, Moorefield, Neilstown, Oldtower, Rowlagh, Sarsfield Pk/Close, St Finians, St Marks, St Ronans, Shancastle, Cushlawn, Deerpark, Marlfield, Palmer Parc, Pearse Bros, Willbrook
**Contact:**
Ian Coleman, South Dublin County Council, 01 414 9000, EXT 2273

**For the following areas**, Buirg an Ri, Deansrath, Dunawley, Foxdene, James Connolly Pk, Kilcronan, Kilmahuddrick, Lealand, Lindisfarne, Meile an Ri, Melrose, Michael Collins Pk, Nangor Crescent, Oldcastle Drive, Oldchurch, St Killians, Tor an Ri, Ballyboden Crescent, Glenmore, Killinarden Est, Tara Hill, Whitechurch
**Contact:**
Emma Daly, South Dublin County Council, 01 414 9000, EXT 2706

### Community Centres

If possible, public art projects within Community Centres are usually reserved for youth groups that utilise that centre. Permission needs to be gained from the Community Centre Board of Management.  Below is a list of contact details for the Community Centres in South Dublin County. It's best to ask to speak to the Community Centre Manager to discuss initial proposals.

Ballyowen Castle Community Centre, Ballyowen Lane, Lucan
Contact: Donal Walsh, South Dublin County Council at 01 414 9000, EXT 4632

Ballyroan Community Centre, Marian Road, Rathfarnham: 01 494 6675

Bawnogue Youth and Community Centre, Bawnogue Road, Clondalkin: 01 457 6734

Belgard Heights Community Centre, Old Belgard Road, Tallaght: 01 459 0522

Bohernabreena Community & Enterprise Centre, 14 Allenton Dr, Ballycragh, Tallaght: 01 452 0685

Brittas, Tallaght
No phone number available, Contact Geraldine Neil, South Dublin County Council at 01 414 9000, EXT 3377

Brookfield Youth and Community Centre, Brookfield Ave, Tallaght: 01 452 8404

Dominic's Community Centre, Avonbeg Gardens, Tallaght: 01 459 0770

Earlsfort Residents Centre, Earlsfort Road, Lucan: 01 521 0683

Fettercairn Community and Youth Centre, Kilmartin Crescent, Tallaght: 01 452 7011

Fettercairn Youth Horse Project, Fettercairn Road, Tallaght: 01 462 7214

Firhouse Youth and Community Centre, Ballycullen Ave, Firhouse, Tallaght: 01 494 2044

Glenasmole Community Centre, Castle Kelly, Glenasmole, Tallaght
No phone number available, Contact Bernadette Kaluzny, South Dublin County Council at 01 414 9000, EXT 3378

Greenhills Community Centre, Rear St, Josephs Road, Greenhills: 01 450 0165

Jobstown Community Centre, Jobstown, Tallaght: 01 452 1871

Killinarden Community Centre, Killinarden Heights, Tallaght: 01 452 6617

Kilnamanagh Family Recreation Centre, Treepark Rd, Kilnamanagh, Tallaght: 01 452 1199

Kingswood Community Centre, Kingswood Heights, Tallaght: 01 452 0590

Knocklyon Youth and Community Centre, Idrone Ave, Knocklyon: 01 494 3991

Knockmitten Youth and Community Centre, Knockmitten Park, Clondalkin: 01 411 1511

Neilstown Community Centre, Neilstown Road, Clondalkin: 01 457 5943

Newcastle Community Centre, Main St., Newcastle No phone number available, Contact Frank Price, South Dublin County Council at 01 414 9000, EXT 4622

Perrystown Manor Estate Community Centre, Limekiln Lane, Perrystown:
01 451 5527

Quarryvale Community and Leisure Centre, Greenfort Gardens, Clondalkin:
01 623 3417

Quarryvale Community Resource Centre, Shancastle Ave, Clondalkin:
01 623 0264

Rathcoole Community Centre, Main St., Rathcoole: 01 458 0238

Rowlagh Community Centre, Neilstown Rd, Clondalkin: 01 621 5119

St Aengus Parish and Tallaght Senior Citizen's Community Centre, Castletymon Rd,
Tymon North, Tallaght: 01 452 7247

St. Marks Youth and Family Centre, St. Marks House, Cookstown Lane, Tallaght:
01 452 7913

St. Ronan's Community Centre, Deansrath, Clondalkin: 01 457 8211

St. Kevin's Family Resource Centre, St. Kevin's Girls School, Tallaght:
01 462 7149

Tymon Bawn Community Centre, Church Grove, Aylesbury, Tallaght:
01 452 1028

Whitechurch Youth and Community Centre, Whitechurch, Rathfarnham:
01 445 7035

# Sample Project Costing

**Project:**          **Graffiti workshops – 6 sessions in all**

**Venue:**          Youth group premises

**Personnel:**          Youth Worker and Graffiti Artist

**Group:**          12 young people 12 – 14 years

The artist fee rate, for example, is €40 per hour. This is only an example and does not mean to imply that all artists' rates are the same.

**Costs:**

| | | |
|---|---|---|
| Artist Fee | 2 planning meetings x 2hrs x €40 | €160 |
| | 6 sessions x 2hrs x €40 | €480 |
| | evaluation session with youth worker | € 40 |
| Documentation of Process photographs, video etc | | € 60 |
| Refreshments | | € 40 |
| Celebration/ end of project | | € 80 |
| Transport | | None |
| Materials | | None |
| **Total Cost** | | **€860** |

**Hidden Costs (met by the youth project/centre)**

Time spent by youth worker – planning sessions with young people and artist, documentation, evaluation, ongoing contact and follow-up (where necessary) with the young people

Administrative costs (minimal)

Provision of graffiti workspace

Provision of meeting space – planning meetings with artist

Insurance costs

# Checklist for Creating a Project Funding Application

Below is a list of questions that may help in generating information for a solid funding application. This information helps inform your project's **aims** and **objectives**, which are often asked for within application forms. Setting this down in writing will help the group keep track of why they are doing what they are doing and what they hope to achieve.

*Project aim*—What is the broad general goal the group hopes they will achieve through this project?

*Project objectives*—What will the group do to achieve that goal? Objectives should be written very clearly and be easy to communicate and explain to others. They should be achievable actions/items that fit clearly within the project timeframe.

- ✓ What is your project?

- ✓ How will it happen?

- ✓ Who is it for?

- ✓ Who else is involved?
  For these sections, you may consider providing detailed information about your group, your target audience and, if applicable, the artists you may be working with. Some questions to consider:

  - How long has the group been together?
  - What is the age and gender profile of the group?
  - How well do the young people know each other and you?
  - Has the group been involved in arts work or creative processes previously? What was the experience?
  - What is the level of interest in the proposed project?
  - How involved are the group and the artist in determining the project proposal and planning?

- ✓ Why is the project needed?

- ✓ What will the participants get out of it?

- ✓ What is the project timetable?

- ✓ How will you 'know' if your project has achieved what was planned? How will you monitor and evaluate the progress of the project?

- ✓ How will you document the project?

# Materials

**PAINT**

The paint used for a mural can be normal house hold emulsion.  You can also use acrylic paint.

K&M Evans artist suppliers in Meeting House Lane do their own brand of acrylic paint which is inexpensive  and the quality is fine.

Their web page although not finished has a map with directions to their premises.

If the work is to be displayed then an exterior wood varnish will be needed.  A clear matt e polyurethane is best and you will need to give the work at least 2 coats for display outside.

| K&M Evans |
| 5 Meeting House Lane |
| Mary's Abbey, Dublin 7 |
| 01 8726855 |
| info@kmevans.com |
| http://www.kmevans.com/ |

**SPRAY PAINT**

You need to find out the ingredients of the spray paint you are using and do up a health and safety guide accordingly.

A broad approach to working with spray paint is to use organic vapour filter masks  and use only in a ventilated area or outside.

Do not use paper masks, they are not effective.

An artist experienced in working with spray paints  can advise a  group to ensure correct usage of the paint.

First Aid/Safety Requirements (recommended by Montana Colors)
Respiratory protection
- When participants must withstand concentrations greater than the exposure limit, they should use suitable, officially approved respiratory equipment.

Protection of the hands
- For prolonged or repeated contact, use polyvinyl alcohol or nitrile rubber gloves.
- The protective creams can help to protect the exposed areas of skin. These creams should never be applied after exposure has occurred.

Protection of eyes
- Use protective glasses especially designed to protect against the splashing of liquids.

All parts of the body which have been in contact with the preparation must be washed.

# Tips for Taking Project Documentation Photos:

There are different types of documentation that can be used for projects, such as questionnaires, written reports of evaluation findings, video and photography.

This section gives tips on photo documentation. Photo documentation of projects are great for providing a visual record of how activities and spaces have changed from before, during, and after an arts project.

It is not necessary to take photos at every workshop, but bringing a camera every now and then, is a great way to get a general picture of what has taken place in your project. Photos are useful for future funding applications and promotion of what you and your group have been doing.

Here are some tips for taking great photos for documentation:

1. Get in close: fill the photograph to the edges so that there is no wasted space in the picture

2. Don't worry if people are not looking at the camera: Some of the best pictures are those where people aren't looking.

3. If you are using a digital camera, take as many photos as you can. The ones that you don't like can be deleted easily and at no cost.

4. Try different angles: stand on something to get you higher, bend your knees, tilt the camera, or put the camera on the floor.

# Parental/Guardian Consent for Project Documentation and Promotion

In following child protection guidelines, it is important to get parental / guardian consent for the taking and future use of video and photo documentation of projects involving young people under the age of 18. Below is a sample form.

**Photo,Web & Audio Consent Form**

Arts projects often involve the use of photography, video, and/or audio clips. All images and/or recordings and artwork made may only be used by_____ (name of organisation) for display and publicity purposes only.

This may include promotional brochures, showcase of activities in local newspapers, promotions or showcase of programmes on our websites, and other non-profit purposes.

By signing this form, I consent to allow _____ (name of organisation) to use photos, videos, and/or audio clips that have been created during arts projects for the above mentioned promotional purposes.

No young person under the age of 18 will be filmed, photographed, or recorded as part of any _____ (name of organisation) project without parental or guardian permission.

By signing this form, I confirm that I understand and agree to the above request and conditions.

**My Contact Information:**

Name (print):_____

Project/Programme: _____

Parent/Guardian's Name if the participant above is under 18 (print):

_____

Address:_____

Phone Number: _____ Email Address:_____

**Signatures:**

Signature: _____          Date: _____

Parent/Guardian's Signature (if under 18):

_____          Date: _____

# Tips for Project Evaluation

What good is evaluation?
- It helps tell the 'story' of how a project came to be and what has happened
- It helps in creating time in which participants and facilitators may reflect on their experiences individually and together
- It can allow for opportunities to change tact and direction in projects for the better
- It helps develop understanding about how future projects and partnerships may develop
- It helps develop understanding as to why our projects are important
- It helps develop understanding on how to improve future projects
- It helps in documenting the framework or structure of a project

Steps:
1. **Check back** on the aims and objectives of the project: what is it that the project is attempting to achieve and how can you know if it is working? This will help formulate the kinds of questions that might be asked during evaluation sessions.

   Evaluation can answer key questions:
   - What did we set out to do?
   - How well are we doing?
   - How is this happening?
   - How could it be improved?
   - What difference does our project make?

2. **Check in:** encourage feedback after workshops and meeting sessions. Discussions and questionnaires can help alert the group to what is working and what might be improved.
3. **Check on:** maintain monitoring of the project. Have the adjustments that have been made to improve activities been effective, how do participants and facilitators feel things are going? Is the project meeting expectations? How is the level of engagement?
4. **Check out:** Review and reflect once the project is completed. Was the structure effective and useful? Is there work that can be sustained from what was begun in the project? Where does the group go from here?
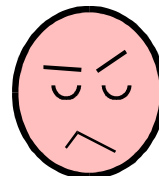
The use of pictures can also help with evaluations, such as asking participants to circle the picture that best describes their experience during a given activity. You can follow up with discussion:
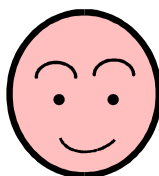
Excellent          Good/OK          Boring

# Sample end of workshop survey—gathering experiences

This activity can help foster discussion about how workshops, events and activities have gone on a particular day. You can keep the cards and repeat the activity to see how things evolve in the project. This activity could also be done with facilitators and partners in project delivery.

Time: 15 – 20 mins

Objectives:
- To learn from the group's experiences about how a workshop went

- To facilitate discussion with participants about the activities engaged in that day

- To provide an avenue for participants to articulate ways in which workshops/sessions may be improved

Steps:

1. At the end of the day's sessions, give participants two different colors of post-it notes or cards.

2. Ask them to write what went well during the session on one color and what could have been better on the other color.

3. Explain that the information they give will be used as best as possible to improve subsequent sessions.

4. Please write one idea per card

5. When everyone is done, put up the post it notes under the correct categories on a wall. The facilitator should read the notes out loud, asking for general clarification, should anything be confusing. Start by reading what could have been better and finish with what went well, so the day ends on a good note. No one need admit who wrote what, but the points made can be used as discussion.

6. **Thank everyone for their hard work!**

**Gawler, M. (2005) *Useful Tools for Engaging Young People in Participatory Evaluation*. UNICEF CEE/CIS Regional Office.**
Available at: http://www.artemis-services.com/downloads/tools-for-participatory-evaluation.pdf

# Appendix A: Sample Community Consultation Questionnaire on Graffiti

1. Do you think that _____ (name of neighbourhood) has
a) a problem with Graffiti        b) hasn't got a problem with graffiti.

2. Do you think that the €150 on the spot fine for Graffiti is
 a) deterrent                b) not a deterrent

3. Do you think the penalties for creating graffiti are
a) enforced enough        b). not enforced enough

4. (If applicable) Did you know that _____ (name of neighbourhood)
has a designated graffiti wall?
a)  yes                b). no

5. Do you think the provision of more designated areas would
a). reduce graffiti elsewhere in _____ (name of neighbourhood)

6. Do you think graffiti is
a) art                b). vandalism

7. What do you think of the idea of providing outdoor frames where local street artists
could exhibit their work on a rotated basis
a) a good idea        b) a bad idea

8. Do you think that graffiti in _____ (name of neighbourhood) is due to the lack
of other means for self expression.
a) yes                b) no

*Questionnaire designed by MC Teens with artist Annette Woolley for the Jobstown Youth Arts Project (2009).*

**FYI: In West Tallaght there are several community estate management teams.**
*If you are planning a graffiti project in these areas please contact the representative listed below before as part of your development process.*

**Mary Keegan**          **Fettercairn**                **01-4516341**
**Patricia Byrne**          **Killinarden**                **01-4526617**
**Kathleen Tracy**          **Glenshane and Rossfield**    **086-3117523**
**Bernie Perrozzi**          **RAPID rep Jobstown**          **086-1007700**
                         **Administrator Kiltalown**
                         **Estate Management office**

# Appendix B: Resources and Further Reading

## General Resources

**Arts Council Ireland**
www.artscouncil.ie

**Practice.ie**
Practice.ie is an on-line collaborative research space reporting on artists' practice with children and young people currently in development by Kids' Own.
www.practice.ie

**National Youth Council Ireland**
The National Youth Council of Ireland is the representative body for national voluntary youth work organisations in Ireland.
http://www.youth.ie/

**Department of Education and Science, Ireland**
Links to curriculum, syllabus and teaching guides.
http://www.education.ie/home/home.jsp?maincat=17216&pcategory=17216&ecategory=17233&language=EN

**Department of Arts, Sports and Tourism**
www.arts-sport-tourism.gov.ie

**NOISE South Dublin**
Initiated by South Dublin County Council, NOISE South Dublin is an innovative Internet-based community that showcases and encourages young people's engagement with the arts. NOISE Projects provide a resource of creative and artistic project ideas for engaging young people.
www.noisesouthdublin.com

**South Dublin County Council Arts Office**
http://arts.southdublin.ie/

**South Dublin County Libraries**
The area libraries have a wonderful website with a lot of digital resources relevant to schools and arts practice.
http://www.southdublinlibraries.ie

## Information on Graffiti History

www.wikipedia.com

www.graffitiverite.com

**Periera, Sandrine (2005)** *Graffiti*, **Paris: Fitway Publishing.**

**Bou, Louis (2005)** *Street Art: The Spray Files*, **Publisher not available.**

## Information on Graffiti Prevention and Removal

**Signal**
Signal Project was founded in 2002 and has sustained an excellent reputation for delivering ambitious, community-orientated, large-scale coordinated graffiti murals. The website has great resources regarding project planning, materials and safety.

**Safe Graffiti Removal and Environmental Concerns**
http://www.safegraffitiremoval.ie/

## National Reports
**Drury, Martin. (2006)** *The Public and the Arts*, **Dublin: Arts Council Ireland.**
A study commissioned by the Arts Council to provide up-to-date information on the behaviour and attitudes of Irish people to the arts. The study was undertaken by Hibernian Consulting with Martin Drury independent arts consultant in 2006 and it draws on a survey of 1,210 people at 100 locations around Ireland. The study looks at what people think about the arts, and their behaviour in relation to attendance, participation, and consumption of the arts.
http://www.artscouncil.ie/Publications/PublicandtheArts_ExecutiveSummary_English.pdf

## Policy and Strategy Papers
**Arts Council Ireland. (2005)** *Young people, children and the arts - summary policy paper*, **Dublin: Arts Council Ireland.**
A summary of the Arts Council's policy to develop the cultural literacy of young people and their skills as critical consumers of the arts. It highlights the strengths and challenges of young people and children in the arts, and identifies the proposed responses.
http://www.artscouncil.ie/Publications/YoungPeopleChildrenandtheArts_280706.pdf

**Arts Council Ireland. (2005)** *The participation of young people in the arts in Ireland*, **Dublin: Arts Council Ireland.**
A proposed policy and action plan for the period of the third arts plan.
http://www.artscouncil.ie/Publications/youth_arts_report.pdf

**Arts Council Ireland. (2005).** *Partnership for the Arts in practice 2006-2008*, **Dublin: Arts Council Ireland.**
http://www.artscouncil.ie/Publications/practice.pdf

## Guidelines and Toolkits
**Arts Council Ireland. (2009)** *Solo practitioner code of practice for working with children and young people*, **Dublin: Arts Council Ireland.**
The code is intended to provide support and guidance to artists working in a solo capacity as practitioners, facilitators or tutors with children and young people.
http://www.artscouncil.ie/Publications/Solo.pdf

**Arts Council Ireland. (2006)** *Guidelines for the protection and welfare of children and young people in the arts sector*, **Dublin: Arts Council Ireland.**
http://www.artscouncil.ie/Publications/ChildGuidelinesEnglish.pdf

## Evaluation
**Checkoway, B., and Richards-Schuster, K. (2004)** *Youth Participatory Evaluation with Young People*, **Ann Arbor, Michigan: University of Michigan.**
http://ssw.umich.edu/public/currentProjects/youthAndCommunity/

**Checkoway, B., and Richards-Schuster, K. (2004)** *Facilitator's Guide for Participatory Evaluation with Young People*, **Ann Arbor, Michigan: University of Michigan.**
http://ssw.umich.edu/public/currentProjects/youthAndCommunity/

**Gawler, M. (2005)** *Useful Tools for Engaging Young People in Participatory Evaluation*, **UNICEF CEE/CIS Regional Office.**
Available at: http://www.artemis-services.com/downloads/tools-for-participatory-evaluation.pdf

# Acknowledgements