

Cadw Creators: Street Art Learning Resource

A guide for teachers and educators using built heritage and street art for a six week curriculum based learning project. #cadwcreators



Brief: Create Street Art inspired by a local heritage site.

Cadw Creators is a series of resources to help teachers and educators deliver a creative learning curriculum and Arts Award programmes with school age children. Activities are designed to be used for project-based work and suggest ways of using local heritage resources and the built environment as inspiration. This supports the Welsh Curriculum's *Four Purposes* and is appropriate for Foundation Phase all the way to Key Stage 4, as well as for those working towards Arts Awards qualifications.



Woman interacting with built in Street Art

Using this resource

This guide provides a framework for teachers, artist educators and pupils to explore street art using the local built environments for inspiration in the expressive arts Area of Learning and Experience (AoLE). Using this guide will provide at least six weeks of lessons, introduce the concept of site-specific artwork and develop artistic skills.

The resource provides an in depth look at street art throughout history, including examples from Wales, the UK, and across the globe. This is designed to equip teachers and artist educators with the knowledge and tools to facilitate a high quality street art project with a group of learners.

A project planning framework is suggested with clear links to the Expressive Arts AoLE 'What Matters' statements for the Welsh Curriculum.

The new curriculum for Wales advocates the use of local cultural resources for learning. Exploring street art and the built environment for project work is an excellent way of achieving this objective, and clearly facilitates the curriculum's *Four Purposes*. This guide aims to help teachers and educators feel more confident in using street art to facilitate this style of learning, enabling you to develop high quality projects to use with pupils at school, and in arts education settings.

Contents

1. Street art and built heritage in history
2. Where to find street art
3. Street art and the Welsh Curriculum
4. Project planning and facilitating the Welsh Curriculum
5. Activity: Exploring site-specific street art
6. Activity: Political posters, stencil art and making multiples
7. Activity: Architecture inspired stencils
8. Activity: Climate emergency lettering
9. Additional ideas and resources
10. Celebrating, reflecting and learning

1. Street art and built heritage in history

Built heritage refers to any building, monument, structure, installation, architecture or remains created by humans. This covers contemporary and historical sites and includes street art and graffiti.

Throughout history, street art and graffiti have been used by humans as a form of mark-making upon built heritage. Many examples are a form of protest, presenting an opportunity to explore alternative narratives as well as historical mark-making techniques such as stencil and spray painting.

Some of the earliest forms of human artwork and communication use spray paint and stencil, for example cave art created by blowing paint over a form to create an image upon a rock-face.

In more recent times, street art and graffiti have been created in public spaces all over Wales, as social or political comment, often accompanied by interesting stories of protest. Here are a few examples that are good for opening up discussions in class:



Banksy's Season's Greetings



Cofiwch Dryweryn



Climate activist graffiti

Built heritage is a great starting point to explore local heritage and culture and can help pupils develop appreciation and value for their surroundings.

An important note about street art and graffiti

Painting, writing or mark-making on anyone else's property is illegal. Damage caused to a historical building or scheduled monument, even if it's on your own land, is considered a heritage crime and is a criminal offence. Artists or leaders of community street art projects should always seek written agreement from a property owner before making work in a public space or on a privately owned site.

Street art, tagging and graffiti is only legal if permission has been gained from the owner of that building or site (unless it is a scheduled monument). Removal of street art is costly and impacts on the integrity of our cultural heritage in Wales, which we value within our communities.



Cadw have developed a resource for use with pupils that explores heritage crime and calls for young people and children to become Heritage Protectors. This is available at: cadw.gov.wales/learn/education/heritage-protector

We recommend educators discuss the illegality of street art, tagging and heritage crime in appropriate depth with pupils at the beginning of any street art project. It is an opportunity to increase their sense of citizenship and their appreciation of local built environment and heritage sites. When created legally, street art still contributes greatly to our culture, and can help to develop a vibrant art scene in local areas.

This resource aims to advocate legal street art and recognise this creative art form. It focuses on using street art techniques on paper or textiles.

The origins of street art

The Tate Gallery defines graffiti art as ‘a term referring to images or text painted usually onto buildings, typically using spray paint’.

The origins of street art can be traced to early forms of graffito (scratching), which is writing or drawing onto (or scratching into) a wall or surface. This form of mark-making has existed since ancient times and examples can be found in cultural artefacts and buildings from ancient Egypt, Greece and the Roman Empire.

There are some excellent examples of graffito scratched or carved into rock in Wales. For example:

- > The neolithic stone markings at Bryn Celli Ddu Burial Chamber
- > Graffiti scratchings into slate at Dolbardarn Castle, Llanberis
- > Megalithic rock art (or pickings), in the Barclodiad y Gawres burial chamber, Anglesey
- > Miners’ Strike graffito, Llanberis



Graffiti scratchings into slate at Dolbardarn Castle, Llanberis



Neolithic stone markings a Celli Ddu Burial Chamber

Spray painting is also prolific in very early history, indeed some of the earliest known examples of human mark making involve a form of spray painting onto the walls of caves. Early humans blew paint (made from ground up coloured pigment in rocks) across their hands or other items to create shapes. This method uses the same concept as spray painting with stencils, a popular and well-known contemporary street art process, used by some of the best known street artists such as Banksy.

Modern graffiti as we know it today has its origins in 1970s New York, America, and often uses spray painted imagery and lettering to create artworks in the public space. Much of this is created illegally and while it's amazing to see, illegal mark-making in the public space is not advocated by Cadw.

In Wales, modern graffiti began appearing in Welsh industrial areas in the early 1980s, inspired by the New York trend. Treforest Industrial Estate, Webbs Timber Yard (Rhydyfelin) and walls in inner city Cardiff and Swansea became the canvas for Wales' early street artists including Skroe, Coma, RonOne, Eaze and Cam. Now we see street art all over Wales, exploring a wide range of subjects, with artists being commissioned to make new work alongside a thriving community and arts education scene that engages schools, children and young people across the country.



Ancient Cave Painting of Patagonia, with human hands and herds of guanaco

2. Where to find street art

Most local town or city centres have areas of graffiti, but particular places you could explore include:

Port Talbot – ARTwalk Port Talbot is a street art trail with an accompanying smartphone app.

Flintshire – The beached Duke of Lancaster Ship has graffiti by a range of Welsh, UK and international artists.

Cardiff – The Millennium Walkway (behind the Principality Stadium); Sevenoaks Park (Grangetown); James Street (Cardiff Bay).

Powys / Ceredigion Border – The Elvis Rock, on the A44 road.

Llanrhystud, Ceredigion – Cofiwch Dryweryn by Meic Stephens.

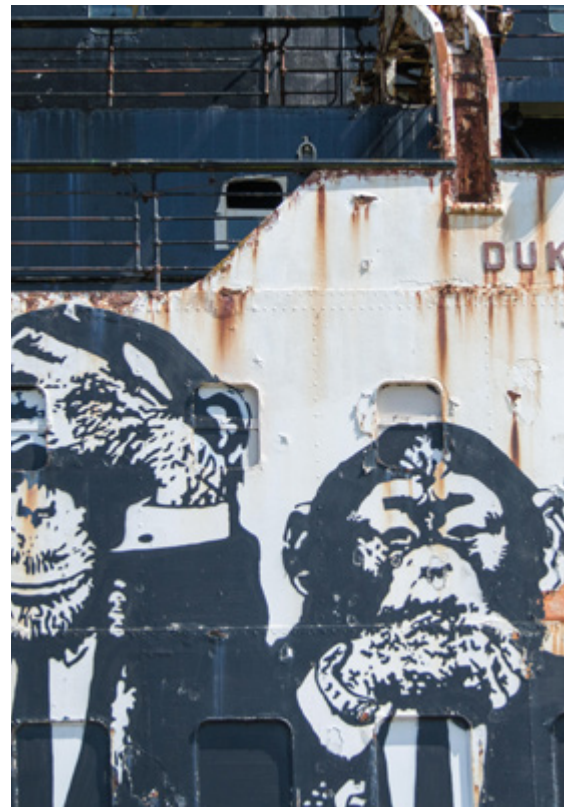
Swansea – Various city centre sites.

Bristol – Stokes Croft; Upfest Street Art Festival (Bedminster); Bristol Museum.

London – Leake Street SE1 (underneath the South Bank Centre); V&A Museum Street Art print collection and study room; Lazinc Sackville Gallery; Pure Evil Gallery.

Here are some street artists whose work you could explore:

- | | |
|-----------------------------|--|
| > Karm, Wales | > Banksy, UK |
| > Lloyd the Graffiti, Wales | > Nomad Clan, UK |
| > Rarebit, Wales | > Will Barras, UK |
| > Unity, Wales | > Pure Evil (Charles Uzzel Edwards), Welsh |
| > Peaceful Progress, Wales | > Legoman, UK |
| > Rmer, Wales | > Dreph, UK |
| > Saher Saki, Wales | > Zabou, France |
| > Dime, Wales | > Miss Van, Spain |
| > Inkie, UK | > Shamsia Hassani, Afghanistan |
| > Conor Harrington, UK | > Dizzy, India/Germany |
| > Hazard, UK | > David De Leon, Mexico |



Duke of Lancaster Ship, Flintshire

3. Street art and the Welsh Curriculum

The Welsh Curriculum's *Four Purposes* are focused on positive citizenship. Within the Expressive Arts and the Humanities Areas of Learning and Experience, positive citizenship can mean exploring our relationships to each other; gaining knowledge about local environment, culture and heritage; and actively contributing to the local arts scene.

A street art project could help to meet the objectives of the *Four Purposes* by helping to:

- > open up discussions about the importance of looking after the local built environment
- > explore contemporary art practice, process, context and skills
- > develop knowledge of local heritage sites, their histories and their future
- > tackle racism, sexism and bullying (depending on the theme chosen)
- > enable learners to contribute to a local art scene by displaying work at local arts venues
- > build the confidence of learners in visiting and 'taking responsibility' for local arts, heritage and cultural sites
- > learn through cross-curricular projects.

Adapting for blended learning

Cadw Creators activities are designed to be adaptable for blended learning with some parts of activities suitable for the classroom or workshop, and others for learning at home. Activities are also designed so they can be used with the local built environment, giving learners the opportunity for creative time away from the screen, and improving wellbeing by getting outdoors.



Graffiti by Pure Evil, Brecon

4. Project planning and facilitating the curriculum

This framework is designed to take learners on an authentic journey, and to draw learning from the process, rather than focus on an end product. This project outline will facilitate many opportunities for learning from experience within the Curriculum for Wales framework and also Arts Award activity.

The six steps below outline how a street art project developed within this framework facilitates the Welsh Curriculum's objectives.

Step 1

Explore street art (both historical and contemporary) as a creative discipline

Objective

Use digital platforms to look at artists and their work, as well as examples of street art from history. For older learners explore a piece of site-specific street art in depth, for example the *Cofiwch Dryweryn graffiti* or *Banksy's Season's Greetings*.

Discuss the concept of whether a piece of artwork has greater or lesser meaning because of where it is sited, and if the work changes if it is moved to a different location.

Links to the new Curriculum of Wales

Curriculum Purposes:

Ethical, informed citizens who are ready to be citizens of Wales and the world.

Area of Learning:

Expressive Arts

Statement of What Matters:

Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals.

In detail:

Explore Wales and its unique and diverse traditions, history and cultures; explore how the expressive arts can be used to question and challenge viewpoints and be a force for personal and societal change.



BLM painted rock

Step 2

Explore and discuss a piece of street art that is appropriate to your locality, community and project theme

Objective

Research and explore a site containing street art. This is an opportunity to visit some street art in the public space and draw out the site-specific nature of contemporary street art (see the suggested exercise in section 5).

Links to the new Curriculum of Wales

Curriculum Purposes:

Ambitious capable learners who are ready to learn throughout their lives.

Area of Learning:

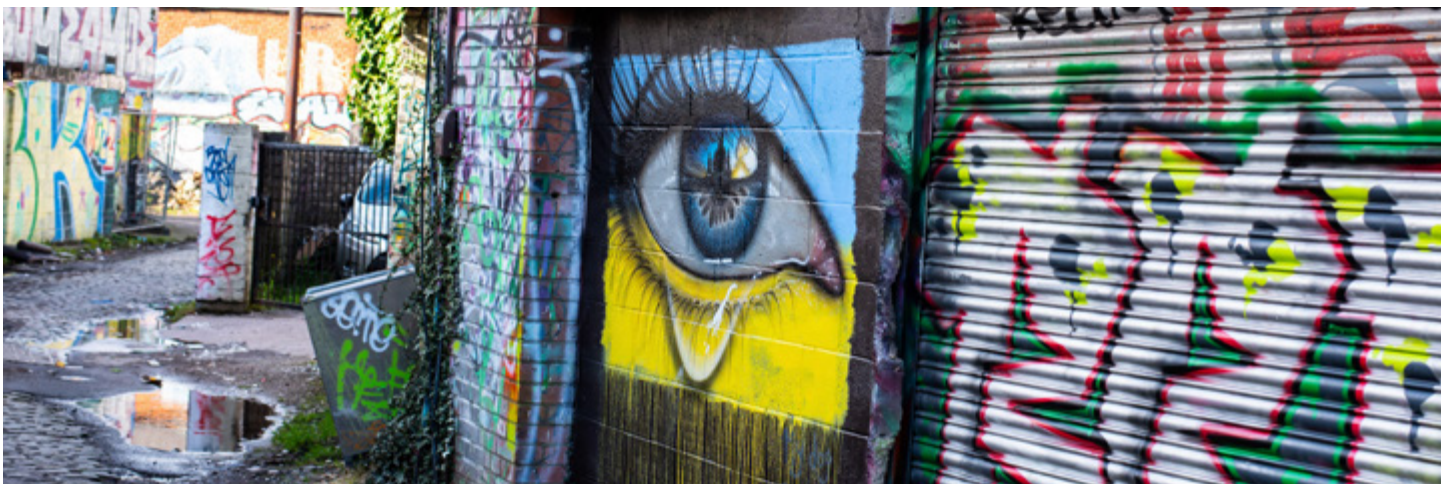
Expressive Arts

Statement of What Matters:

Responding and reflecting, both as artist and audience, is a fundamental art of learning in the expressive arts.

In detail:

Response may be a simple sensory reaction to artistic stimulus or critical analysis of creative work; understanding how and why creative work is developed and produced; adopting skills and critical vocabulary; learning important skills of refinement and analysis; reflect on the creative work of others including the work of diverse artists from Wales and beyond.



Ukrainian flag by Street Artist MyDogSighs in Cardiff

Step 3

Discuss the appropriateness of creating street art in the public space

Objective

Focus part of the discussion on seeking permission, valuing the public space, respecting the artwork of others and the use of environmentally sensitive paints.

Links to the new Curriculum of Wales

Curriculum Purposes:

Ethical, informed citizens who are ready to be citizens of Wales and the world.

Area of Learning:

Expressive Arts

Step 4

Create a new piece of art

Objective

Use the activities in this guide to lead sessions that draw out imagination and core skills in the learners.

Links to the new Curriculum of Wales

Curriculum Purposes:

Enterprising, creative contributors who are ready to play a full part in life and work.

Area of Learning:

Expressive Arts

Statement of What Matters:

Creating combines skills and knowledge, drawing on the senses, inspiration and imagination.

In detail:

Learners will be given the opportunity to be innovative and bold, to create individual work and to develop their own identity as artists in Wales. Creating requires learners to develop and demonstrate control of a range of skills and an application of knowledge. Learners communicate through an art form.

Step 5

Share the project digitally, in a display, presentation or exhibition

Objective

Stencil work can be made as a multiple, so it's a great opportunity to create posters that could be displayed in your locality, at a local museum or art gallery or around the school grounds.

Links to the new Curriculum of Wales

Curriculum Purposes:

Ambitious capable learners who are ready to learn throughout their lives.

Area of Learning:

Expressive Arts

Statement of What Matters:

Creating combines skills and knowledge, drawing on the senses, inspiration and imagination.

In detail:

Communication includes presenting, sharing, exhibiting and producing with consideration of the audience; transform their ideas safely and ethically into work which has cultural and commercial value and to use their creative skills to realise ambitions.

Step 6

Reflect on the learning with your learners

Objective

Lead a reflection session to discuss the artwork created.

Links to the new Curriculum of Wales

Curriculum Purposes:

Ambitious capable learners who are ready to learn throughout their lives.

Area of Learning:

Expressive Arts

Statement of What Matters:

Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts.

In detail:

Responding within the expressive arts engages the emotions and the intellect; critical analysis of creative work; the ability to reflect is deepened as learners increase their knowledge of how and why creative work is developed and produced; learners' resilience can be developed when they are encouraged to identify how they can improve their work and respond to feedback from others; learners reflect on the effectiveness of their own work and that of others.



Decorated road signs

5. Activity: Exploring site-specific street art

Opening up a discussion around site-specific street art can be complex, as many well-known works have many layers of meaning. However, street art provides a valuable first exploration of site-specific artwork and is fun and accessible. Here's a suggested introductory session that will help to achieve this, and encourage pupils to have the confidence to put their own ideas forward.

Steps to take:

1. Share an image of a piece of well-known street art.
2. Share some key information about the site the work is on and area around it to give the work context.
3. Talk about what the street art image represents:
 - What building is the artwork on?
 - Are there any connections to the local environment or place?
 - Are there any connections to the local people or a particular group of people in society?
 - Are there any connections to industry or society?
 - Does the artwork make a comment on politics?
 - What happened to the artwork after it was created?
4. Now create a mind map of the connections between the artwork and the relevance of the site.
5. Discuss if the artwork has the same meaning if it is removed from the original site.
6. Discuss whether the story of what happened to the artwork after its creation contributes to its meaning.
7. Now reflect on the session and discuss whether the pupils think the artwork is site-specific.

Further work:

For homework, pupils conduct research into the stories of the piece of street art using the internet. Pupils could also use social media to hear what other people have to say about the artwork. Views from a variety of different people are relevant in post-modern art, to help understand the meaning of the work fully. This is a great activity for addressing challenging subjects such as racism, sexism, equality and political debate. There are many good examples of stencil art, lettering styles, and films on process which pupils can research independently online, and which can be used for inspiration.

6. Activity: Political posters, stencil art and making multiples

This is a great activity for addressing challenging subjects such as racism, sexism, equality and political debate. There are many good examples of stencil art, lettering styles, and films on process which pupils can research independently online, and which can be used for inspiration.

To meet the aims of the Curriculum for Wales, pupils should record their process, so do keep sketchbooks or a design folio of the whole journey, including the things that don't work.

You will need:

- > examples of appropriate political street art to share with the class
- > internet access (for research)
- > examples of stencils to look at for design ideas
- > paper and pencils
- > A3 thin card or acetate
- > black felt tip pen
- > craft knives and cutting boards
- > spray paints / spray pens / poster paint or inks in spray bottles
- > A3 paper
- > masking tape.



Steps to take:

1. Explore political and protest street art

Together as a class, look at a range of different pieces of street art. Discuss the meaning of the work and the messages the pieces are portraying. Ask if the specific site of the artwork holds any meaning and reflect upon the time at which they were made.

2. Ethics and illegal graffiti

Always include a discussion about the illegal nature of street art.

3. Look at the discipline

As a class, study the discipline of stencil art as well as the process pupils will follow. Discuss what makes a good stencil (bold and simple design with good graphic style), look at examples of good stencils, discuss layout, try the process out with existing stencils. Look especially at lettering, and what fonts makes good stencils. Some fonts won't work at all. Pupils should keep notes on this.



4. Select a political subject

With the pupils, select a political subject that is meaningful, for example, racial equality, climate crisis or a local subject. In small groups, pairs or individually, ask pupils to come up with short, sharp, effective slogans that support their campaign. Remember pupils will be cutting the lettering out, so short and simple is essential.

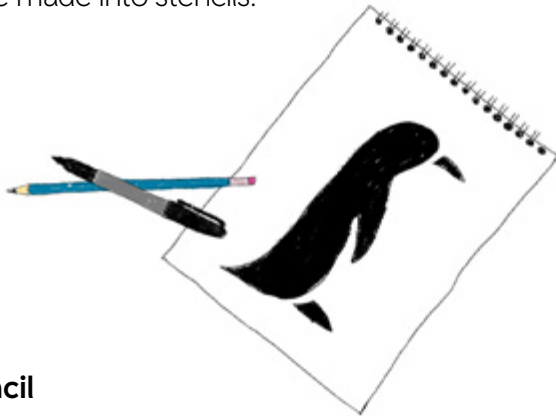
- > *Improving literacy: this activity is an excellent literacy activity. Do use the thesaurus to research words that hold a lot of meaning.*

5. Design work

Pupils now choose a simple image or graphic to represent their campaign. Sketch out the design in a sketchbook.

- > *Design tip: Use simple black and white block graphics that can be easily cut out. Provide some examples of stencils which are readily available on the internet.*
- > *Digital Competence Framework: Find a stencil making app that will transform the initial design into a black and white image to help create a simple stencil.*

Once the pupil is happy with their image and slogan, mark out guidelines on the A3 card to ensure the lettering is centred and well laid out. Use graphic skills to do this, either digitally or with pencils, rulers and drawing boards. Then create simple poster designs that can be made into stencils.



6. Create the stencil

- > Draw out the stencil design on card.
- > Highlight the graphic with a black felt tip.
- > Use a craft knife (or laser cutter if using digital processes) to cut out the stencil.



7. Make a design plan

- > Think about the order in which colours will be applied.
- > Think about sections of the stencil that need to be blocked out at each stage, and if it's necessary to do particular sections in a set order.
- > Use a pencil and the stencil to draw a plan and label it.



8. Test the plan

Use scrap paper and masking tape to block out sections of the stencil to enable these sections to stay clean while using spray paints or pens on the desired sections. Pupils should follow their plan, making a note of anything that doesn't quite work.

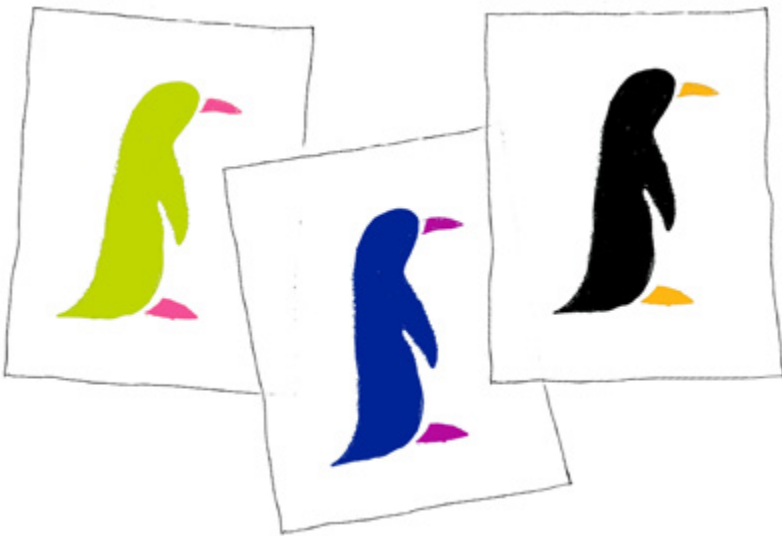


9. Refine the process

Reflecting on their work so far, pupils may wish to refine their plan and amend as they see fit, then try again. Pupils may wish to experiment with colour blending or technique, this should be encouraged.

10. Create a series

Pupils now make a series of prints using different colours and experimenting with spray techniques (colour blending, mono-tone, different ways of applying).



11. Share and display the posters at school or at a local arts or cultural organisation.

12. Photograph the posters and share on social media or as an online exhibition.

Extend the project:

Apply the stencil design to a t-shirt, upcycled piece of clothing or canvas bag. Many street artists develop brands and clothing lines – this is a way to get the design and slogan into use without direct impact on the built environment.

7. Activity: Architecture inspired stencils

Follow the activity in section 6, but instead of exploring political protest (steps 1 and 4), explore architecture. Replace these steps with the activities below:

Step 1: Visit a local building or heritage site as a class or as a homework task. Ask the pupils to explore the details of the building, taking photographs or making sketches of things that interest them.

Step 4: Select a sketch or photograph from those collected in step 1 to inspire a stencil design. The selected image doesn't need to be used to create a realistic representation, but rather to inspire a piece of abstract representation.



A built environment stencil project

8. Activity: Climate emergency lettering

This activity incorporates literacy as well as expressive arts and can encourage discussions around sustainability and climate crisis.

It's important to consider wellbeing as this topic can trigger feelings of anxiety for many children and young people. We suggest a focus on climate resilience, thinking about how humans can be resilient in response to climate crisis.

Lettering and word research:

1. Capture lettering in the built environment:

As a starting point for this activity, visit a heritage site or take a walk around the local town. This can be done as a class, or as a homework task. Task pupils with capturing lettering on buildings and monuments. This might include shop signs, memorials and statues, plaques, and directional signage. Take photos or sketch lettering of interest and bring this research back to the classroom.

2. Explore graphic styles:

In groups or individually, look at the lettering collected by learners. Explore the graphic styles – think about if/how these change with time and ask pupils what they like about the various lettering.

3. Word research:

As a literacy activity, discuss with the class words and phrases that communicate what they want to say about the climate crisis. Are there single words, or does it need to be a phrase. What do the words mean and do they have alternative meanings?

Creative art activity

Now bring together the lettering and word research. Select one lettering style and one word from the research to inspire a piece of graffiti.

You will need:

- > Paper (as big as you dare)
- > Pencils
- > A selection of different sized marker pens and felt tips

Steps to take:

1. Choose a word to catch people’s attention, for example, EMERGENCY or EARTH

2. Draw the letters

Using the lettering research, select a style that inspires, and draw the letters in pencil. Make sure they are as big as possible to fill the whole page.



Each letter is made up of bars, similar to planks of wood. Draw around each of the lines that make your letters, to make them into bars, keeping to the edge, you should end up with a chunky letter.

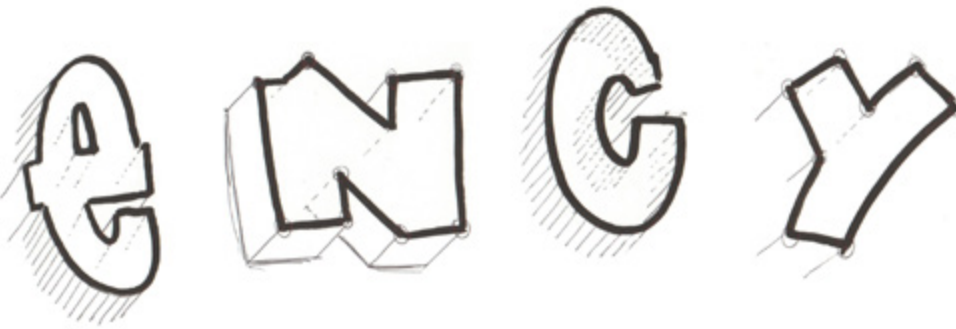


3. Add character

Try making the bars curve, make them wider/thinner in different places, or add arrows, swirls or kicks.

4. Make the letters 3D

Add a 3D effect to the letters by adding diagonal lines from every corner on the letter and joining them up. The letters O, S, and other curved letters are trickier to do this with.



5. Fill in the letters

Use a blended colouring technique, patterns or just one colour, but be as creative as possible here. Then add a bold outline and fill in your 3D.



6. Create a background

Add some characters, a landscape scene, patterns or whatever seems appropriate, but be imaginative.

7. Make it pop

Put a pop around the 3-D word to make it stand out against the background. Marker pens or spray paint work best for the pop because they will cover up the background or any sketch lines.



8. Add a signature

In street art, the artist's signature is their tag, make it as stylish and original as possible.

Digital Competence Framework:

There are plenty of video tutorials online about how to draw graffiti letters. Check out Olivier Roubieu's YouTube tutorials, where he shares his knowledge about everything to do with drawing, spray-painting and murals.

9. Additional ideas and resources

Aligning work with the Digital Competence Framework

Here are some additional ideas for how to align work with the Welsh Curriculum's Digital Competence Framework for learners:

- > Pupils use the internet to explore street art and graffiti.
- > Use digital design programmes and a laser cutter to create stencils.
- > Ask learners to create a short video tutorial of the creative process they have followed.
- > Create a class project or online exhibition about street art online.
- > Use apps to create graffiti designs.
- > Tweet famous street artists with ideas and designs. Remember to use the hashtag #cadwcreators.

Explore the Cadw Creator series

A range of resources exist in this series. All resources can be downloaded from the Cadw website:

cadw.gov.wales/learn

10. Celebrating, reflecting and learning

Celebrating the project

Celebrating project work provides accessible opportunities to engage parents, families, and the wider community in the learning of each individual pupil. It's also a chance for learners to reflect or critique their own work, and that of their fellow learners. This can be done online, but ideally in a community setting.

Here are some ways learners can present and celebrate their work:

- > Design and mount a display in a local museum, gallery or shop to share the research process and any creative outcomes. Empty shop windows are brilliant, especially if galleries and libraries have limited opening hours.
- > Present work to a local arts, heritage or history group, and invite families to join in.
- > Design a simple website to share the research process and showcase their completed artwork.
- > Tweet about the project, tagging well known comic artists, heritage and arts organisations. See who responds and what it leads to (Remember to use the hashtag #cadwcreators).
- > Learners can upload their work to People's Collection Wales (peoplescollection.wales).

Reflecting and learning

A key aspect of the new Welsh Curriculum and Arts Award frameworks is to reflect with students on their journey and what they have learnt from the process.

Here are some ideas for activities to help facilitate this:

- > Draw a collective timeline of the journey to find out what the highlights of the project have been for the learners.
- > Play games to draw out what the learners enjoyed, what they would do differently if they did the project again, and what they would like more of.
- > Facilitate a discussion, with game activities, to invite the learners to comment on what they like about each other's work.
- > Lead a mind map exercise, inviting the learners to tell the stories, or facts that they have learnt.
- > Interview learners on camera about their projects: ask them to introduce their work and talk about their learning.



Street Art on side of building in Tenby

Further learning for everyone

Further educational resources, digital tours, 15-minute heritage films and ideas for learning projects, including a whole host of comics and comic art activities, are available on our website: Cadw.gov.wales/learn

Find a place to visit

Cadw.gov.wales/visit

Find learning resources from Cadw and many other arts, heritage and cultural organisations on Hwb

Hwb.cymru

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