

## APPENDIX 1 – DEFINITION OF ‘MURAL’ IN THE CONTEXT OF ADVERTISING LEGISLATION

- In line with Paragraph 3(4) of the 2007 regulations the application is for painted murals, and ‘unless it appears to the local planning authority to be required in the interests of amenity or public safety, an express consent for the display of advertisements shall not contain any limitation or restriction relating to the subject matter, content or design of what is to be displayed’.

## APPENDIX 2 – ACADEMIC REFERENCES RELATING TO BENEFITS OF MURALS AND STREET ART

### ***“Google institute puts spotlight on Honolulu street art murals.”***

Kam, Nadine . TCA Regional News; Chicago 17 Mar 2015.

In-text reference: (Kam 2015)

“Street art is now viewed as public dialogue, adding colour and character,” to cities, suburbs and streets.

Today artists have crossed over into the mainstream, despite their works of street art having a short lifetime, most, if not all are preserved online.

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### ***“Walls that Break the Silence: Re-building Communities through Mural Art in Highland Guatemala.”***

Conner, Mirela. December 2013

In-text reference: (Conner 2013)

Visual histories such as murals and street art play a fundamental role in generating a sense of community out of shares and a continually re-narrated past.

Through murals, artists and brands are able to communicate specific messages that can travel beyond borders and geographical locations.

Mural art has survived through centuries as a living expression of culture.

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### ***“Indicators of community economic development through mural-based tourism.”***

Koster, Rhonda and James E. Randall. The Canadian Geographer / Le Géographe canadien 49, no 1 (2005) 42-60

In-text reference: (Koster and Randall 2005)

Using a sale of Community Economic Development (CED), researchers found that the success of murals were dependent on the desired outcomes. E.g. murals with the purpose of community beautification, was approached from a qualitative perspective and led to increased community pride and the development of social relationships.

Murals that were developed from an economic development strategy were approached from a quantitative perspective with increased outcomes of foot traffic, visitor and business created.

Both perspectives qualify as mural-based tourism. When the CED strategy was applied in Northern American communities, tourism increased and social networks strengthened.

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***“The Banksy Effect, Revolutionizing Humanitarian Protest Art”***

Lexa Brenner, 2019

In-text reference: (Brenner 2019)

With the rise of an international iconoclast street artist, the two forms of graffiti and fine art have finally been put on equal ground.

Through their work, street artists can campaign for social change and through this permanently redefine the public’s understanding of the art world.

***“Ecological Mural as Community Reconnection”***

Young Imm Kang Song and Jo Ann Gammel, 2011

In-text reference: (Kang, Song and Gammel 2011)

Murals are increasingly captivating forms of public art due to their size and accessibility. Mural imagery also captures public attention and encouraged viewers to explore layers of meaning and find hidden stories.

Murals serve as sites of social interaction, or catalysts for empowering communities.

Murals can be effective tools for helping communities think about environmental, social or political issues.

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**APPENDIX 3 - Article from the Guardian 14th August 2020 - “Accessible and social distanced: London Mural Festival takes street art mainstream”**

‘Artists will create murals at more than 50 locations across the capital during next month’s festival which, its organisers say, will allow people to admire art while restrictions are making gallery visiting difficult.’

Full article [here](#)