

**PROPOSED DISPLAY OF HAND PAINTED ADVERTISING –
48 CHALK FARM ROAD, CAMDEN, NW1 8AJ
DESIGN STATEMENT**

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INTRODUCTION

This statement is submitted by Simpatico Town Planning in support of an application by Global Street Art ('the applicant') which seeks Advertising Consent for the display of Hand Painted Advertising ('HPA'), which will include both occasional advertising and street art. Consent is sought for the display of HPA on a flank wall at 48 Chalk Farm Road, NW1 8AJ. The application seeks the grant by the London Borough of Camden Council ('the LPA') of a five-year advertising consent for the display of various managed artworks. Simpatico Town Planning have been commissioned by the applicant to submit the application on their behalf and act as their agent during the planning process. The definition of a 'HPA', for the purposes of advertising legislation, is covered in Appendix 1 to this statement.

1. This statement will set out the case in favour of the proposed display of HPA, referring to national planning policy and legislation, and also to local planning policies and guidance. It will also present the work of Global Street Art at other locations around London, showcasing the artistic ethos of the agency and providing an indication of the type of advertising artwork which it is proposed to display at the application site.
2. Generally, the display of the non-HPA (art) kind of painted artworks proposed in this application does not require advertising consent, as they constitute permitted development under Part 2 Class C of the Town and Country (General Permitted Development) Order 2015 (as amended). The relevant provision within the Order (hereafter referred to as 'the GPDO') reads as follows:

Permitted development

C. The painting of the exterior of any building or work.

Development not permitted

C.1 Development is not permitted by Class C if the painting is for the purpose of advertisement, announcement or direction.

Interpretation of Class C

C.2 In Class C, “painting” includes any application of colour.

3. Despite the fact that the display of hand painted artwork at this site is exempt from planning control under Part 2 Class C of the GPDO, this application is submitted in order to seek consent for the occasional display of HPA (sponsored murals, perhaps three or four times a year, which would contain a limited element of advertising, for example logos or recognisable lettering). The details of the terms under which advertising may be permitted upon the wall can potentially be the subject of negotiation during the life of the application. For example, on other sites the applicant has agreed with the relevant LPA that a maximum of 20% of the surface area of any mural may be given over to logos or copy associated with a mural sponsor. The applicant is content for limitations such as this to be considered during the life of the planning application, and potentially, if necessary, to be controlled via planning condition.

4. It is proposed that the displays to be painted onto the wall would be temporary, being updated periodically, with the wall being made good and repainted with art or a neutral colour when not in use. Wherever possible, paints used both when creating the proposed murals, and during the wall’s dormant periods, could contain pollution-absorbing materials, to the benefit of the environment. More information is available on request, but paints, and also clear top-coats, are available which remove Nitrogen Oxides (NOx). Any displays applied to the wall would be hand painted. This is considered to be an appropriate method and style for central locations where historic buildings are often present.

ABOUT GLOBAL STREET ART...

5. Global Street Art Agency, which operates with artistic purpose, has a strong community focus. Since being founded in 2012, they have organized over 2,500 pure art murals around the UK. Their 'Art for Estates' programme was initiated in 2016 in the Chalk Farm Housing Estate in the borough of Camden and included over 30 murals by local, national and international artists.
6. Throughout the years, Global Street Art has extended their 'Art for Estates' programme to multiple Estates in Camden, including Poplar Estate and Webheath Estate working with local stakeholders and ensure all murals are completed without costs to local residents or council.
7. Global Street Art also organized the first ever London Mural Festival in 2020, creating over 20+ murals in the Camden borough, including a mural of June, the longest resident of Webheath Estate.
8. Since its creation, Global Street Art has created over 100 murals in the borough of Camden with no costs to local residents or authorities.
9. Further, more detailed information regarding the numerous Art for Estates initiatives undertaken by Global Street Art within the Borough of Camden can be found via the links below:
 - [Chalk Farm - Art for Estates](#)
 - [Webheath Estate - London Mural Festival](#)
 - [Tybalds Estate - London Mural Festival](#)
 - [Poplar - Art for Estates](#)
 - [Blashford Playground - Art for Estates](#)
10. Commercially, Global Street Art Agency is a leading hand-painted advertising agency specialising in providing commercial and commissioned murals for property owners and developers, as well as local and international brands and organisations. The agency provides



a complete service on all kinds of real estate sites, including risk assessment to execution, post-product assets, PR and social media amplification.

PROPOSAL SITE AND SURROUNDINGS

11. The wall which is the subject of this application is the flank wall of a hospitality premises at the junction between Chalk Farm Road and Ferdinand Street, in the Haverstock Ward of Camden Borough. The property has operated for some years as a bar/café known as 'Near & Far', and is located in a highly vibrant area of the Borough, in on the fringe of the 'market quarter', and being surrounded by other hospitality venues, retailers, professional services agents, and other 'town centre' uses.
12. The site is in a lively, central location, and the locality displays numerous examples of various signage and other advertisements, many of which are illuminated. Figure 1, below, is a recent photograph of the application premises, as viewed from the front on Chalk Farm Road. Figure 2, overleaf, comprises aerial photographs of the site which take in the surrounding streetscapes (application property edged in red). All images courtesy of Google.

Figure 1 - The application property - 48 Chalk Farm Road



Figure 2 - Aerial images of the site



13. The application property primarily addresses Chalk Farm Road, facing southward, but by virtue of the corner location of the building, it has a flank wall at the rear of the shop runs along the back edge of the pavement in Ferdinand Street. This application proposes the painting of murals upon a section of that wall. Figure 3, overleaf, indicates the extent of the proposed display area.

Figure 3 - Extent of application wall (Copyright Google)



14. The property is located within the boundary of Camden Town Centre, and is also part of designated 'sensitive' frontage which takes in the adjacent properties on this stretch of Chalk Farm Road. It is not Listed, and there are no Listed buildings nearby whose setting would be affected by the proposal.

PHOTOGRAPHIC SURVEY (TAKEN IN AUGUST 2022 – GOOGLE MAPS):

I. VIEW OF APPLICATION SITE FROM THE SOUTHWEST, ACROSS CHALK FARM ROAD (WALL TO LEFT HAND SIDE)



II. VIEW LOOKING NORTHWARD ALONG FERDINAND STREET (WALL ON RIGHT)



III. LOOKING NORTHWARD ACROSS CHALK FARM ROAD (WALL IN THE CENTRE)



IV. STREET SCENE IN FERDINAND STREET (WALL ON THE RIGHT)



V. NEARBY STREET ART AT JUNCTION OF CHALK FARM ROAD/HARTLAND ROAD



VI. NEARBY STREET ART AT JUNCTION OF CHALK FARM ROAD/HAWLEY STREET



VII. CREATIVE PAINTED SIGNAGE AT NEARBY BAR/CAFÉ - INCLUDING ALCOHOL ADVERTISING



BACKGROUND AND PLANNING HISTORY

15. There are no relevant previous applications for Advertising Consent relating to the application site. However, there is a long history of the application wall being used for the display of art, including murals which have contained an element of advertising. This activity has been taking place, on the basis of the available evidence, over a period of at least seven years, since 2015.
16. Examples of the murals and other artwork which have historically been displayed upon the wall are included below at Figure 4. Some of the works which have displayed over the years included advertising associated with the use of the building, i.e. sponsored murals which bore the name or logo/branding of alcoholic drinks which were sold on the premises. These images are submitted in order to and also in order to provide 'real word' examples of the kind of murals which it is proposed to display at the site in future, should this application receive support.

Figure 4 - Previous murals/artwork displayed on the application wall



'Pure artwork' displayed July 2016



Previous sponsored murals advertising drinks for sale on the premises



Previous sponsored mural advertising local pop star performing at the nearby Camden Roundhouse - featuring Mahalia in front of the mural (© google images)

17. The historic murals which have previously been painted upon the wall, and which contained advertising, have still always been primarily art-led, with only a limited proportion of the wall's surface area being given over to the logo/branding of the sponsor in each case. They have also often related to the business taking place on the premises - advertising alcoholic drinks which were stocked by the proprietors and offered for sale inside the bar/café.
18. It is proposed that, should this application receive support and Advertising Consent be granted, this practice should continue, and that going forward the content and branding of any sponsored murals would predominantly continue to relate to the business being carried out on the premises.
19. The application wall has, at various times in recent years, fallen victim to tagging and other forms of unauthorised painting, which could be considered to have had a detrimental impact upon local amenity, and which have required remedial action to return the building to its normal appearance. Figure 5, below, is a photograph, taken in March 2018, which illustrates the issue.

Figure 5 - Previous tagging/unauthorised painting



March 2018

PLANNING POLICY AND THE PRINCIPLE OF DEVELOPMENT

20. All proposals such as those under consideration here must be assessed in the context of relevant national and local planning policy, including any pertinent supplementary planning guidance. This assessment must be applied objectively and without prejudice, in order to establish the planning merits, or otherwise, of the proposal at hand. This section of the statement will explore the planning policy position relating to the proposal.

NATIONAL PLANNING POLICY: THE NATIONAL PLANNING POLICY FRAMEWORK (NPPF) (2021)

21. In general terms, Section 2 of the NPPF sets out a clear presumption in favour of all development which is sustainable. Sustainability is defined in Paragraph 7 as '*meeting the needs of the present without compromising the ability of future generations to meet their own needs*'. This proposal is concerned with providing vibrant and inclusive murals which would enrich the character and vitality of the area, adding to the sense of place experienced when passing or stopping nearby. The proposed displays would be easily removed at the end of their life, with the wall simply being painted and returned to a neutral colour.

22. The introduction of colour and visual interest to a wall, which is presently unmanaged and vulnerable to tagging and other unauthorised painting, is also considered to represent a positive change to the streetscape, which will be to the benefit of the local community. The photograph in Figure 5, above, is just one example demonstrating that the wall has fallen victim to unauthorised painting in the past, to the detriment of amenity. This proposal would ensure that the display of advertising artwork upon the wall was managed in a professional manner.

23. The NPPF also requires that investment in business should not be over-burdened by the combined requirements of planning policy expectations. Planning policy should be positive, promote competitive town centre environments and set out policies for the management and growth of centres over the plan period. Policies should recognise town centres as the heart of their communities and pursue policies and decisions which support their viability and

vitality. They should promote competitive town centres which provide customer choice and a diverse retail offer, and which reflect their individuality (Paragraph 86).

24. In this regard, the proposal is also concerned with supporting the business which occupies the application building. The occasional display of appropriate and related advertising will generate revenue, supporting the viability of the existing bar/café which, like many businesses in the vital hospitality sector, currently finds itself under increasing financial pressure. The offering of support by the LPA to this proposal will therefore directly support a local business, within Camden Town Centre, and help to secure its viability going forward.
25. Section 12 of The NPPF (Achieving Well-designed Places) also requires that neither planning policies nor decisions should attempt to arbitrarily impose architectural styles or tastes, and should not stifle innovation, originality or initiative through unsubstantiated requirements which require conformity to certain development forms.
26. Specifically, in relation to advertising, Paragraph 136 of the NPPF states that '*The quality and character of places can suffer when advertisements are poorly sited and designed...Advertisements should be subject to control only in the interests of amenity and public safety, taking account of cumulative impacts*'. The proposal under consideration here is considered to accord with the spirit of Paragraph 136, in that it presents an opportunity to create an artistic feature, albeit with an occasional element of advertising, which would make a positive contribution to the street scene and add to a sense of place. This is considered to be highly preferable to other advertising methods such as traditional billboards or digital screens, representing a more subtle and visually pleasing medium which is sensitive to its environs.
27. In this regard, expansive academic research has demonstrated that world class murals and street art have tangible positive impacts upon cultural and social cohesion within communities. Appendix 2 to this statement references just some of the notable academic works in this field. It is very much the case that "Street art is now viewed as public dialogue,

adding colour and character” to cities, suburbs and streets (Kam 2015). Artwork of this type has been shown to have both social and economic benefits, creating a sense of collective identity and generating increased foot fall and associated economic activity (Koster and Randall 2005). Mural imagery also captures public attention and encourages viewers to explore layers of meaning and find hidden stories (Kang, Song and Gammel 2011).

28. It is also worthy of note that Local Authorities across the UK are beginning to see the benefits of street art and to recognise the hugely positive contribution it can make to communities, in social, economic and environmental terms. In particular, in 2019 the London Borough of Tower Hamlets adopted a Street Art and Graffiti Policy, part of which states:

‘it is recognised that Street Art can positively contribute to the appearance of an area, attract visitors and is good for business. Locations such as Brick Lane have become Street Art tourist attractions, with visitors from around the world going on locally organised graffiti and street art tours.’

TOWN AND COUNTRY PLANNING (CONTROL OF ADVERTISEMENTS) REGULATIONS 2007

29. Paragraph 3 (1) of the Regulations states that advertisement controls are exercisable only in terms of amenity and public safety taking account of material factors “(a) the provisions of the development plan, so far as they are material; and (b) any other relevant factors”.
30. Paragraph 3 (2)(a) states that “factors relevant to amenity include the general characteristics of the locality, including the presence of any feature of historic architectural, cultural or similar interest”.
31. Public Safety issues are also referred to within the Regulations at 3 (2)(b)(i) where it is stated “the safety of persons using any highway, railway, waterway, dock, harbour or aerodrome” should be considered.

32. Paragraph 3(4) indicates *'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'*.
33. Again, it is considered that the proposed display of advertising artwork upon the flank wall of the building would be in line with the spirit of the advertising regulations, making a highly positive contribution to the streetscape by adding colour and a sense of visual interest. In this context, and particularly in the light of paragraph 3(4) of the Regulations, it is considered appropriate that any consent granted under this application be not restricted by unnecessary controls or conditions. This approach is consistent with the relevant legislation and would maximise the benefit to the local community of this new addition to the streetscape. Naturally, however, the applicant is open to dialogue during the life of this application, including the pursuit of clarity regarding what constitutes 'a mural', and also to mutual agreement in terms of how often murals would be displayed on the wall, the length of display in each case, and the percentage of the surface area which could, as required, be given over to a sponsor's logo or lettering.

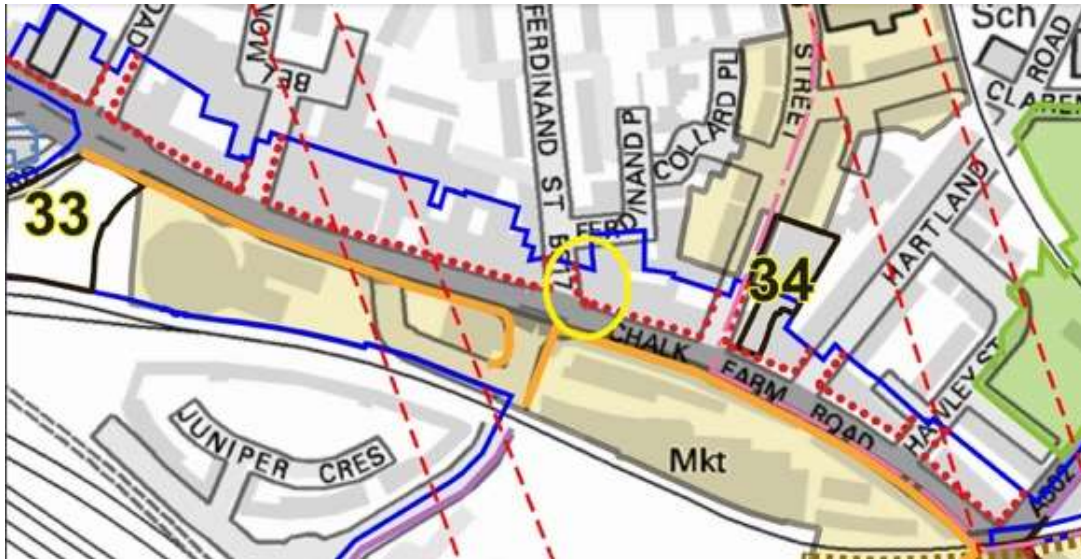
LOCAL PLANNING POLICY

CAMDEN LOCAL PLAN (2017)

34. The Camden Local Plan is the definitive local development plan for the Borough of Camden, and sets out the Council's vision and policies relating to planning over the period 2016 to 2031.
35. The application site is affected by various policies within the Camden Local Plan which pertain to this proposal. These will be discussed here in turn, in the context of the proposed development. Figure 6, overleaf, is an extract from the local Camden Policies Map which shows the application site circled in yellow.

36. The Proposal Map confirms that the application wall is located within the boundary of Camden Town Centre, and is also part of designated 'sensitive' frontage which takes in the adjacent properties on this stretch of Chalk Farm Road. It is not Listed, and there are no Listed buildings nearby whose setting would be affected by the proposal.

Figure 6 - Extract from the Camden Policies Map (application site circled in yellow)



37. **Policy D1 (Design):** Policy D1 sets out a commitment on the part of the Council to '*secure high-quality design in development*', and presents a list of criteria which it is considered embody the principles of good design.
38. The proposed display of murals on the application wall is considered to be respectful of local context and character, particularly given the presence of existing, vibrant colouring, applied all along Chalk Farm Road, Camden High Street and the numerous streets which branch off this central hub of the Town Centre. The proposed murals would integrate well with the surrounding environment, which is already very lively in visual and sensory terms, supplementing the existing vibrant atmosphere which exists in and around Camden Town Centre. It is considered that the scale and style of the proposed murals would be appropriate

in this location, without being overly prominent or dominating the street scene. Also, unlike billboards and other forms of outdoor media, the application wall, when out of use, could be reset back to a neutral colour, or repainted to display a piece of community art, which it is considered would be of benefit to general amenity and to community cohesion.

39. **Policy D4 (Adverts):** Policy D4 states that *'The Council will require advertisements to preserve or enhance the character of their setting and host building. Advertisements must respect the form, fabric, design and scale of their setting and host building and be of the highest standard of design, material and detail'*. The work commissioned by the applicant has been presented earlier in this statement and it is considered that the artwork which would be displayed on the wall would respect the character of the street, being appropriate in the context of the vibrant environment of Camden Town Centre. The proposed use of the wall would also enhance its appearance and would enliven an uncharacteristically dull feature within the streetscape.

40. The cultural significance of this section of Camden Town Centre is very much appreciated, and the ethos of Global Street Art is concerned with crafting 'painted cities' containing artwork which invigorates local communities and creates colour and an enhanced sense of place. The proposed works would be of the highest possible quality, further enriching amenity and vitality, to the enjoyment both of local residents and visitors. This proposal is therefore considered to be very much 'in tune' with the aspirations of Policy D4.

Camden Planning Guidance (CPG): Advertisements - 2018

41. The Council's Advertisement CPG, adopted in March 2018, highlights at the outset the 'Key Messages' regarding the LPA's approach to advertising. These have all been taken into account in the formulation of this proposal, and are namely that;

In general, the most satisfactory advertisements are those which take into account:

- *the character and design of the property*

- *the appearance of its surroundings*
- *the external fabric of the host building*

42. Paragraph 1.7 of the CPG advises that *'the most satisfactory advertisements are those which take into account the character and design of the property, its surroundings and alter the external fabric of the host building as little as possible'*. It is considered that the display of hand painted murals upon the application wall represents an opportunity to improve its appearance without altering its fabric in any significant way. The proposed displays would be in keeping with the feel of the surrounding character, and would be removed at the end of their cycle, with the wall being returned to a neutral appearance when dormant.

43. Paragraph 1.8 states that *'Interesting and unique styles of advertisements and signs will be considered acceptable where they are compatible with the host buildings and surrounding environment'*. As has been discussed, Global Street Art is concerned primarily with creating painted cities, and commissioning work by some of the world's most exciting street artists. This proposal represents an opportunity to bring murals and street artwork of global standing to this area of Camden. It is therefore unique in that respect and would be of great benefit to the 'surrounding environment'.

44. To summarise, this proposal is considered to be compliant with national and local planning policy, and represents an opportunity to introduce world class artworks, created in the most traditional form, to this lively and vibrant location. The proposal as submitted offers the LPA the opportunity to control the use of the wall via reasonable planning conditions, ensuring that no harm would be caused to the amenity and character of this central location in the cultural and artistic heart of Camden Town.

45. The photographic survey included earlier in this statement confirms that the locality already displays extensive street art, illuminated signage and outdoor advertising, including painted alcohol licensing on other licensed premises. It is considered that this proposal represents an

opportunity to add attractive, yet subtle and unobtrusive artwork to the street scene. This artwork would be of an appropriate scale, being confined to the dimensions of the surface of the host wall and, importantly, would not be illuminated, and would not require the introduction of any potentially unsightly physical structures. This proposal also offers a means of instituting a plan to manage the wall and to ensure that it is well maintained and kept free from tagging and other unauthorised painting going forward.

FURTHER DETAILS OF PROPOSAL AND EXAMPLES OF EXISTING SIMILAR WORKS

46. Whilst this application seeks the grant of express consent for the display of branding within some of the proposed murals, the use of the application wall would always be primarily art-led, with any prospective sponsors in each case working in collaboration with a commissioned artist, who would design and then paint the final mural artwork upon the application wall.
47. This 'artist x brand' collaborative dynamic is an expanding trend within the world of street art, and is opening up new opportunities to fund creative works of world class art murals which, while including a limited (and often barely perceptible) element of advertising, are primarily artistically driven. Some examples of recent works which have been commissioned and created by the applicant, using this model whereby the artist is very much in the 'driving seat', are included below, and demonstrate the ethos behind this proposal and this application.

Examples of recent subtle brand x artist collaborations in London in 2021

A) Global Street Art x Ralph Lauren x Ashton Attzs



B) Global Street Art x UGG x Ruohan Wang



C) Global Street Art x SPOTIFY x Bokiba



D) Global Street Art x TeamGB x Hixxy



OTHER MATERIAL CONSIDERATIONS – PUBLIC SAFETY

32. Whilst it is appreciated that the LPA will consult with its own highway engineers regarding the potential impact of the proposed mural artwork upon public safety, it is considered that no danger would be presented either to drivers or pedestrians as a result of this proposal. Each time the murals have been activated in recent years the Highways Department have been consulted throughout and permits obtained. Scaffold and Scissor lifts have been used- with traffic management consultants used for cones and barriers. Further information is available on request. Figure 7, below, is a photograph taken during the painting of a previous mural on a different site

Figure 7 - Use of scissor lift in accordance with highways permit



33. The application wall is only visible from certain vantage points, generally being confined to sections of Chalk Farm Road when travelling eastward on the approach to the junction with Ferdinand Street, and from Ferdinand Street itself when travelling either northward or southward. Vehicular traffic on both of these streets is slow moving and subject to a 30 miles per hour speed limit. The junction at this intersection is also heavily controlled by traffic lights, which further restrict the flow of traffic.

34. When travelling east on Chalk Farm Road, towards the junction with Ferdinand Street, the application wall only becomes visible on the approach to the traffic lights, at which point drivers will almost always be required to stop, or at least slow right down, before advancing further. The effect of the traffic restrictions when approaching on Chalk Farm Road is therefore to slow traffic to the point that the appearance of artwork upon the wall would not represent a distraction, during transit, which would raise any highway safety concern.
35. Figure 8, below, shows that the application wall is in drivers' peripheral vision, being only visible when actually crossing the junction, at which point vehicles are generally travelling at a very slow speed, due to the traffic lights.

Figure 8 - View of site when travelling eastward on Chalk Farm Road (wall on far left)



36. When travelling either northward or southward on Ferdinand Street, the application wall runs parallel to the highway and therefore to the direction of traffic in either direction, thereby appearing only in drivers' peripheral vision. Traffic into and out of Ferdinand Street is again also regulated by traffic lights, slowing traffic and preventing drivers being distracted when travelling at high speed. Figures 9 and 10, overleaf, show these views.

Figure 9 - View of site when travelling northward on Ferdinand Street



Figure 10 - View of site when travelling eastward on Ferdinand Street



37. In addition to the circumstances at this site being highly amenable in highway safety terms, on the basis that no illumination or moving imagery are proposed, it is considered that the artwork or advertisements displayed on the wall would not prove a dangerous distraction, but would assimilate well visually in the surroundings.

38. Further, the nature of the proposal is such that the display of hand painted artwork upon the wall would not require the installation of any apparatus or supporting structures which would overhang the public highway and potentially present a hazard over time if poorly maintained. The wall would simply be cleaned and then painted.
39. The proposal is therefore considered to be present no risk in terms of public safety, and is considered to be particularly 'hassle free' and unobtrusive given the simplicity of the painting process.

SUMMARY

40. The use of this wall for the display of artwork has been demonstrated to be compliant with national and local planning policy and guidance. These proposals represent a superb opportunity to introduce world-class HPA artwork to this part of Camden Town Centre, creating visual interest and supplementing the existing vibrancy of this central location, which is known globally for its free artistic and cultural character.
41. The proposed artworks would create a distinctive feature on this section of Ferdinand Street, adding to a sense of place whilst respecting the area's rich cultural character. The proposed murals would be unlit, and would comprise entirely hand-painted, static artwork, thereby posing no threat to public safety or to visual amenity.
42. The application wall has been used, intermittently, for a period of at least seven years for the purpose of the display of hand painted murals. According to the LPA's records, in all of that time only a single complaint, which turned out to be unfounded and erroneous, has ever been received. The use of the wall for the purpose of the display of HPA, funded by sponsors, has taken place over a period of many years without issue. This application seeks to formalise that arrangement in order that the display of art upon the wall may continue for at least another 5 years.

43. The use of the wall for the display of art, sponsored by HPA, has also proved to bring in a vital source of management of tagging - for the buildings' proprietors, helping to preserve its viability in difficult financial times. The pressure placed upon by hospitality premises in recent years due to Covid 19 and other financial pressures/shocks, continue to present a threat to the survival of hospitality businesses, and the granting of consent for the display of occasional sponsored murals upon the application wall would make a contribution to keeping the premises viable and open, to the benefit of the local economy and therefore to the local community.
44. Whilst this application seeks the grant of a full five year consent for the display of advertising content upon the wall, the applicant is open to discussions which may take place during the life of this planning application, in order to provide any reassurance the LPA may require in terms of the content to be displayed upon the wall, the timing and length of display period for any murals which contain advertising, and the steps to be taken to 'neutralise' the wall's appearance during its dormant periods. It is considered that such reassurance, if required, could potentially be secured and enshrined through planning conditions which would regulate the operation of the wall.
45. NB: A note to pre-empt 'proliferation' concerns. HPA will not proliferate in the UK due to a number of reasons.
- a. the number of H&S IPAF trained, talented muralists / street artists is a natural limit to the HPA painted medium. These are all hand-made, tailor made HPA murals – they can't proliferate.
 - b. the lower level of demand for HPA when compared to other forms of street advertising (for example digital screen advertising which is prevalent across London and UK).
 - c. the specific technical locational requirements for HPA locations - unlike 48 sheets advertising (which appear in their tens of thousands across the UK and 'any gable-end

will do if it's on a road') HPA only requires a small number of locations in the Borough for the sustaining of HPA work.

- d. The HPA work pays directly for the applicant's Art for Estates programme, the Building Sights (hoardings) programme and other mural artwork carried out by the applicant in the community. Proliferation will cause supply to simply outstrip demand.

46. It is therefore respectfully requested that the LPA lend its support to this proposal and grant the requested Advertising Consent, to the benefit of the locality, and consequently to the local community in Camden Town.

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 HPA, 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.

“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.

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

Koster, Rhonda and James E. Randall. The Canadian Geographer / Le Ge'ographe 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.

“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.
