

**PROPOSED DISPLAY OF MURALS —  
CAMDEN LOCK, NEAR 200B CHALK FARM RD (CAMDEN MARKETS), CAMDEN TOWN, LONDON  
NW1 8AB  
DESIGN STATEMENT**



Amended Statement prepared on 15<sup>th</sup> October 2021 by Richard Jewkes BSc DipTP MA

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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 Murals. Consent is sought for the display of murals on a railway abutment wall adjacent to 200b Chalk Farm Road, Camden. The application seeks the grant by Camden Council 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 "mural", for the purposes of advertising legislation, is set out in Appendix 1 to this statement.

1. This statement will set out the case in favour of the proposed display of murals, referring to national planning policy and legislation, and also to local planning policies and guidance. This statement will also present the work of Global Street Art at other locations in London and beyond, showcasing the artistic ethos of the agency and providing an indication of the type of artwork which it is proposed to display at the application site.
2. The wall which is the subject of this application forms part of national railway infrastructure owned by Network Rail. The applicant is working in collaboration with Network Rail as part of an initiative to improve the visual appearance of publicly visible items of railway infrastructure, bringing world class murals to the localities which surround them.
3. The project seeks to utilise walls and other infrastructure features for the display of a mix of street art led murals and sponsored mural campaigns. It is envisaged that the incorporation of a limited amount of advertising content within the annual display calendar will enable the project to be self-funding, improving amenity for local communities and ensuring the repair and maintenance of the sites going forward, without the need for public funding.

4. The proposal site is an abutment wall which supports a railway bridge on the section of the London Overground rail line which runs between the Kentish Town West and Camden Road stations. The wall stands on the western side of the public highway in Chalk Farm Road (A502).
5. The wall currently is currently in a state of reasonable repair, but displays signs of damp and moss. It would also benefit from cleaning and/or repointing. Images taken from Google Streetview indicate that it has previously been used to display decorative flags and throws, and has also fallen victim to unpermitted tagging and defacement on numerous occasions. The wall has also been penetrated by self-setting vegetation, notably sprays of buddleia, which are visible along its top edge. Figures 1 and 2, below, are photographs of the railway abutment and bridge. The section of wall to which this application relates is edged in red and the proposed dimensions of the permitted display area are confirmed as 3.2 metres in height, by 8.7 metres in width.

**Figures 1 and 2 – Photograph of proposal site**





6. It is proposed that any murals painted onto the wall would be temporary, being displayed for circa thirty day periods and updated periodically, with the wall being made good and repainted in a neutral colour (of the LPA's choosing) when not in use.\* All paints used both when creating the proposed murals, and during the wall's dormant periods, would be appropriate for the exterior substrate and where possible pollution-absorbing 'Airlite' materials would be used, to the benefit of the environment. Any displays applied to the wall would be hand painted. This is considered to be an appropriate method and style in locations such as this where heritage is a consideration.

*\*Murals can be painted onto a heat shrank microfilm that allows the wall to be reset back to original bare brick. This could be a condition of any consent should the LPA think that necessary.*



## ABOUT GLOBAL STREET ART...

7. Global Street Art is one of the world's leading street art platforms globally. Global Street Art centres itself around hosting and sharing the world's most iconic and emerging street artists, past and present.
8. Global Street Art Agency, which operates with artistic purpose, has a strong community focus. Since its founding in 2012, the agency has organised over 2,300 pure art murals in and around London. Its 'Art for Estates' programme has made headlines, transforming housing estates across the city with some of the best street artists in the world at no cost to the councils or residents. Examples of the work carried out in Camden can be seen below.

### CAMDEN'S WEBHEATH ESTATE



9. Commercially, Global Street Art Agency is a leading hand-painted advertising agency specialising in providing commercial and commissioned murals for landlords 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.
10. In 2020 Global Street Art worked with Camden Council on the refurbishment of the Fitzrovia Mural. The original was painted in 1984 and needed re-rendering and recreating from scratch – but painting the mural back like for like. It was a great success, as part of wider place-making scheme on Whitfield Gardens.



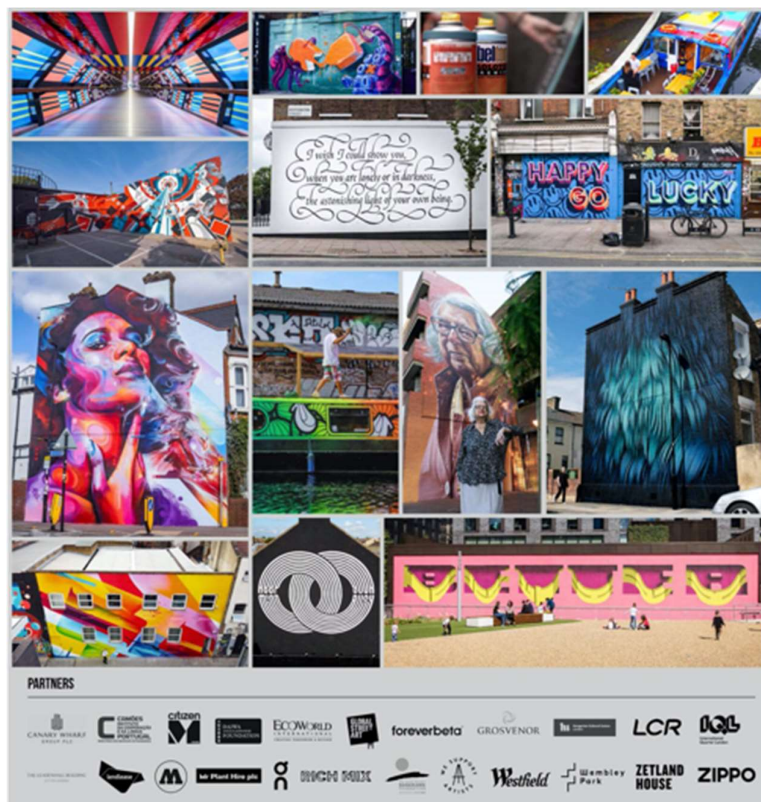
## LONDON MURAL FESTIVAL 2020

11. Global Street Art was heavily engaged in championing the inaugural London Mural Festival (LMF) 2020 (<https://www.londonmurfestival.com>), using London as a canvas for the best street artists in the world to paint the city. Not only was LMF London's first official mural festival, but one of the biggest street art festivals globally to date. The festival celebrated creative communities across the city, whilst introducing a new way for people to experience

one of the world's biggest art movements. Restrictions under COVID-19 meant visiting galleries impossible – so the festival has left a legacy which offers accessible art outdoors.

12. The excitement around the inaugural LMF resulted in it receiving attention and praise in the national media, including an article in the Guardian newspaper in August 2020 (see Appendix 3 to this statement).
13. Following the global success of London Mural Festival, Global Street Art is continuing its mission to 'Live in Painted Cities', bringing street art to local communities across the UK. Through a new joint initiative with Network Rail, Global Street Art will be working to improve and enhance unappealing and uninspiring infrastructure across the UK to benefit local communities.

**Figure 3 - Promotional material for London Mural Festival 2020, including examples of showcased street art murals**





## SITE AND SURROUNDINGS

14. The application site is in a lively, central location, at the centre of Camden's historic market quarter. The area is characterised by active street frontages comprising various retail and leisure uses including shops, hotels, bars, restaurants and cafes.
15. The entrance to the Camden Stables market, a cultural hub for this part of London, is located adjacent to the site, and this section of Chalk Farm Road generally has a lively visual feel, characterised by active, innovative signage and also existing street art. It is considered that the current appearance of the application wall, with its disrepair, visible damp and untidy self-setting vegetation, is uncharacteristically dull, and consequently detrimental to this otherwise attractive environment.
16. The site is located on the edge of the Regents Canal Conservation Area.

## PHOTOGRAPHIC SURVEY (TAKEN JANUARY 2021):

17. VIEW FROM THE EAST, LOOKING WEST ACROSS CHALK FARM ROAD





18. VIEW FROM SOUTH EAST



19. VIEW FROM THE NORTH WEST



## RELEVANT NATIONAL AND LOCAL PLANNING POLICY

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 background to this proposal.

### NATIONAL PLANNING POLICY: THE NATIONAL PLANNING POLICY FRAMEWORK (NPPF) 2019

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 solely with providing vibrant and inclusive murals to enrich the character and vitality of the area, brightening the presently gloomy underpass and adding to the sense of place experienced on Chalk Farm Road when passing or stopping nearby.
22. The introduction of colour and visual interest to a wall which is presently of unattractive appearance will be a positive change to the streetscape, which will be to the benefit of the local community, and a significant improvement in comparison with the current situation.
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 85).

24. 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. It is considered that the proposed introduction of painted mural artwork to the wall would benefit amenity, adding a new distinctiveness and vibrancy to the locality, and becoming a recognisable feature. Murals that change from time to time have an ethereal nature, appearing and then disappearing a short time later – which adds to the feeling of vibrant, lively, place-making.
25. Specifically in relation to advertising, Paragraph 132 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 132, in that it would represent a one-off opportunity to create an artistic feature which would make a positive contribution to the street scene and add to a sense of place. There are no other managed street art installations nearby, and the proposed display of artistic murals on the wall would be brighten the locality, adding a sense of colour to a feature which at present does not make a positive contribution.
26. 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).

27. 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**

28. 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”.
29. 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”. Murals, by their very nature, preserve the features of the host building or structure – offering complete assimilation.
30. 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. This application has a two year technical clearance by a variety of internal departments at Network Rail.
31. 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’.



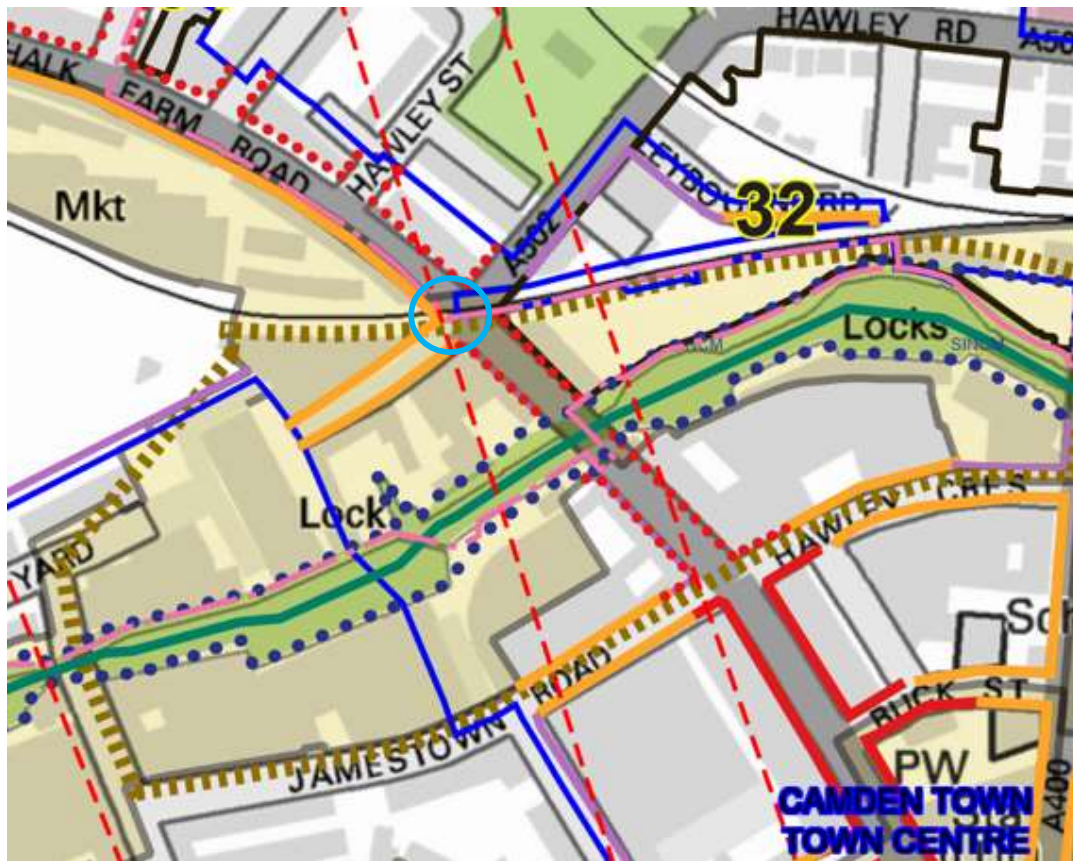
32. Again, it is considered that the proposed introduction of artwork to presently untidy wall would be in line with the spirit of the advertising regulations, making a highly positive contribution to the streetscape by adding colour and a sense of visual interest which are currently lacking beneath the railway bridge.
33. 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 unwarranted 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 the percentage mix of mural art and sponsored mural could be, what constitutes 'a sponsored mural', and also to mutual agreement in terms of how often per annum murals would be permitted to be displayed on the wall and the duration of display in each case.

## 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 4, below, is an extract from the local Camden Policies Map. It indicates that the site is located within the boundary of Camden Town Centre, and is also on the edge of the Regents Canal Conservation Area.

Figure 4 - Extract from the Camden Policies Map (application site circled in turquoise)



36. **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.
37. 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 Camden High Street. 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 the Stables Market. 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 wall, when out of use, could be reset back to a bare brick wall, returned to a neutral colour, or reset to display a piece of community art, which it is considered would still be an improvement upon its current appearance.

38. **Policy D2 (Heritage):** The application site is located on the edge of the Regents Canal Conservation Area, and there are also some Listed buildings within that area. Care has therefore been taken when formulating these proposal to ensure that no harm would be caused to the integrity and amenity either of the conservation area, or the setting of nearby notable buildings.
39. Point (g) of Policy D2 confirms that the Council will 'resist development outside of a conservation area that causes harm to the character or appearance of that conservation area'. This proposal is mindful of the Council's aspirations in this regard, and would ensure that no harm would come to the character or appearance of the conservation area.
40. This application proposes the display only of hand painted murals upon the abutment wall. This is considered to be the most historical and traditional form of advertising, and would not require the installation of any equipment or fixtures, in the way that a modern hoarding or digital screen would. The murals would be painted directly onto the surface of the existing substrate of the wall (\*see earlier note on protective microfilm), and whilst they would require the application of colour when the wall was in use, they would not result in the addition of any physical development which could potentially obscure or intrude upon views into or out of the nearby conservation area.
41. The Council's characterisation of Regent's Canal Conservation Area surrounds primarily the historic interest of the canal and its associated fixtures and features. The conservation area designation seeks to document and preserve those features for future generations. The display of murals on the application wall would do nothing to undermine or threaten the heritage assets within the conservation area, nor would it cause any detriment to the setting of the Listed buildings which are also located within it. The wall would be visible only to

passers-by at ground level on Chalk Farm Road and Castlehaven Road, and would, it is submitted, greatly enhance the amenity of this presently dull underpass.

42. **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 conservation area, being appropriate in the context of the vibrant environment of Stables Market. The proposed use of the wall would also enhance its appearance and would enliven an uncharacteristically dull and even hostile feature within the streetscape.

43. 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 quality available, further enriching amenity and vitality, to the enjoyment both of local residents and visitors. These proposals are therefore considered to be very much 'in tune' with the aspirations of Policy D4.

#### Camden Planning Guidance (CPG): Advertisements - 2018

44. 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*



45. 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.
46. 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, GSA is concerned primarily with creating painted cities, 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'.
47. Paragraph 1.11 of the CPG discusses advertisements which are located within, or near to, conservation areas or Listed buildings. It states that *'Any advertisements, of whatever type, on or near a listed building or in a conservation area must not harm their character and appearance and must not obscure or damage specific architectural features of buildings'*. As has been discussed, the display of street art murals on the application wall is considered to be appropriate in terms of preserving and enhancing the character of the Regents Canal Conservation Area, and would cause no harm to the setting of the Listed buildings within that area. The proposed displays would not obscure or cause damage to any buildings in the locality and would be temporary in nature.

## ENGAGEMENT AND CONSULTATION WITH STAKEHOLDERS

48. Global Street Art has (whilst not as part of its preparations for submission of this application) sought when developing this project to engage with important stakeholders within Network Rail asset management, technical and structural departments including their outdoor media operator, Global Outdoor
49. In addition to the consultation which has taken place in relation to this particular proposal, it is important to note that the applicant has a positive, long standing relationship with Camden Council. The applicant has liaised with the Council's officers and elected Members in relation to various previous projects, including the commissioning of free public art via its Art for Estates programme. Appendix 5 to this statement is a letter from Councillor Alison Kelly offering her endorsement of Global Street Art and expressing her thanks for their involvement in a previous project.

## EXAMPLES OF COMPARABLE WORK BY GLOBAL STREET ART

50. Whilst no proposed mural designs have yet been prepared for the wall, and whilst, in accordance with Paragraph 3(4) of the 2007 Advertising Regulations (see Appendix 1 to this statement), no specific design is proposed in this application, Appendix 4 to this statement contains some examples of work displayed by GSA in the UK on similar sites to that under consideration here. All of these designs were conceived with visual amenity firmly in mind, and sought to enliven and enrich their surrounding environment and, by extension, local communities.

## OTHER MATERIAL CONSIDERATIONS – PUBLIC SAFETY

51. Whilst it is recognised 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, cyclists or pedestrians as a result of these proposals.
52. Firstly, the nature of painted murals is such that there will be no new physical structures required in order to implement an advertising consent should it be forthcoming. As has been mentioned above, no supporting fixtures would be required, as would for example be the case with an advertising hoarding or digital screen display. The wall would simply be stripped of vegetation, cleaned, repointed where necessary, and painted. The proposal would not result in any overhanging of the highway, and would not create any other potential hazards to pedestrians. The proposal therefore poses no risk in this regard.
53. In relation to vehicular safety and the possibility of distraction to drivers, it is also considered that the position and orientation of the site is such that the proposed displays would not present a concern in terms of traffic safety. No illumination, either static or intermittent, is proposed, and the displays themselves would clearly be static given their hand painted nature. Notwithstanding this, should the LPA wish to secure, as part of this application, the installation of some basic spotlights to brighten the presently dark underpass, this would not be resisted by the applicant. The moderate illumination of a painted mural would still be very subtle in comparison with the digital illuminated bright LED video screens which are now commonplace on the roadside elsewhere in Camden and across the UK.
54. When approaching the site from the south on Chalk Farm Road, the display wall would be visible only at a very acute angle, parallel to the flow, only seen when on the immediate approach to the railway bridge and when beneath it. As such, it would present no safety

concern in terms of being a potential distraction to road users. Figure 5, below, is a photograph which indicates a driver's view of the wall when approaching from the south.

**Figure 5 – Photograph showing the approach to the application site when travelling from the south on Chalk Farm Road (A502)**



55. The same is true when approaching the site from the north on Chalk Farm Road. Figure 6, below, shows drivers' perception of the wall when travelling towards it in a southerly direction. On the approach, the wall is visible only from an acute angle. Once beneath the bridge, the wall is positioned so far into the periphery of vision that, again, at that point it would not pose a risk in terms of creating a distraction to drivers or cyclists.

**Figure 6 – Field of vision when approaching the site from the north**





56. It is important to note that there is a one-way system here which also supports the application. When departing the application site, down junction from Castlehaven Road, travelling south east, the wall would be *not* be visible in drivers' vision. As has already been noted, the displays would not be animated nor illuminated, so would not create any greater distraction than the existing signage. It is also notable that the junction is controlled by traffic lights, meaning that drivers invariably have to stop numerous times on the approach. Figure 7, below, shows the one way system away from the site, down Castlehaven Road.

**Figure 7 – View showing one way system away from the north east on Castlehaven Road**



57. For practical access purposes, the pavement width here is approximately 3.76m (12.4ft) wide and would allow creation of a 2m (6ft) wide 'safe working area' meaning works can be carried out safely without a full footway closure. The Applicant carries full £10M public liability insurance and naturally would obtain the necessary licence from the highway department, in compliance with the New Roads and Street Works Act (1991), prior to commencing works. Artists would also work behind chapter 8 barriers, storing materials in the safe working area and removing them at the end of day.

58. The proposal is therefore considered to be acceptable in terms of all public safety considerations.

## SUMMARY

59. This proposal represents an exciting opportunity, through a joint initiative between Global Street Art, Global Outdoor and Network Rail, to bring street art led commercial and non-commercial mural campaigns to railway infrastructure across the UK. This application seeks consent to enliven a presently blank and dull wall to introduce stunning colourful murals to this location in Camden Town Centre, adjacent to the cultural and visitor hub of Stables Market.
60. The display of the proposed hand painted mural artwork would ensure the tidying and repair of the wall, bringing colour to an area which is highly vibrant and which is already characterised by the presence of street art. This proposal would improve the environs of the railway bridge underpass, making it more inviting and creating a unique and attractive feature.
61. This proposal would pose no threat to public safety and, it is considered, would be beneficial to general amenity. Whilst many of the murals to be displayed at the site would contain an element of advertising (it is envisaged that the designing, preparation and painting of the displays would be largely funded by sponsorship), there would be significant scope for the display of pure street artwork which, it is considered, would add colour and supplement the existing visual vitality within the locality. The proposal would also ensure that the wall was managed and maintained all year round, with it being returned to a neutral colour of the LPA's preference when not in use.
62. The applicant, Global Street Art is driven by the mission of bringing street art to as many areas and communities as possible, improving living environments and enriching the spaces people enjoy. Extensive academic research (some of which is cited in Appendix 2 to this statement) confirms that the presence of street art is beneficial to the fostering of community spirit and to general well-being in places across the globe. This proposal seeks to bring some of that

benefit to this area of Camden. Commercial mural activity also directly funds non-commercial mural activity in the region (see LondonMuralFestival) – so a symbiotic management of wall space, allowing occasional 30 day sponsored mural campaigns, in amongst non-commercial murals and painted neutral surfaces - can be fostered through a consent for mural advertising.

63. It is therefore respectfully requested that the LPA lend its support to these proposals and grant the requested consent, to the benefit of the local community, and also of visitors from all over the world, to this cultural and artistic hub in the heart of Camden.

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

The application proposes the display of various hand painted murals which would vary in style and content. For the purposes of Advertising Consent, the LPA should be mindful of Paragraph 3(4) of the 2007 regulations, which preserves the right of those displaying murals such as this have flexibility in terms of their content. The paragraph states that ‘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.’

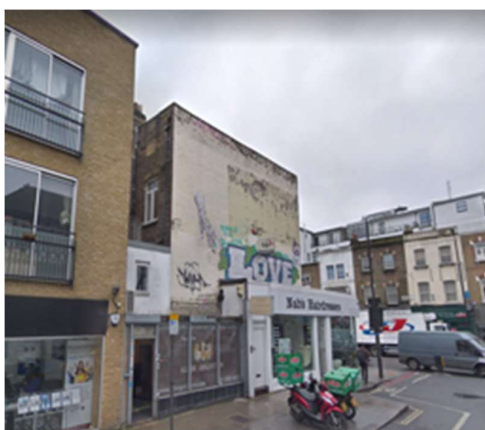
Full article [here](#)

## APPENDIX 4 - Examples of similar successful projects undertaken by Global Street Art

### Example 1 - Camden High Street

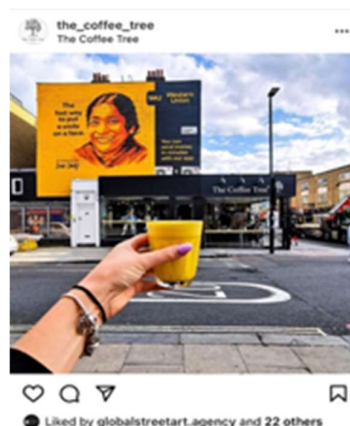
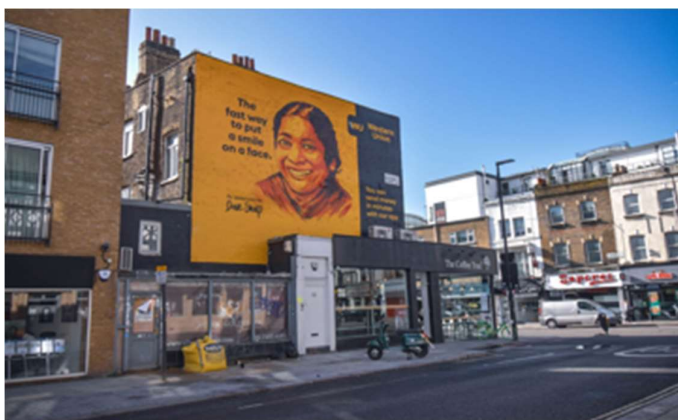
#### Before:

This wall previously displayed a gable mounted 48 sheet poster panel and the wall was left in disrepair. The old paint was flaking off, and needed steam cleaning, repointing and full removal of old debris.



#### After:

A hand-painted, 28 day mural for Western Union, with design by artist Dave Sharp – when finished the mural was removed, and the wall painted white, improving the visual amenity of the area.



## Example 2 - 164 High Street, Digbeth, Birmingham – De-clutter project:

City Council records show that in 1950 this wall was a painted billboard; the wall now supports mural activity in the city and, when not in use, is painted a neutral magnolia colour.

This site is a classic example of how the evolution of outdoor advertising signage has started with a hand-painted board, evolved through the years as a 048 sheet, trivision 48 sheet, scrolling back lit 48 sheet and then back to an occasional hand-painted mural. The wall is totally cleared of any advertising during the void periods between occasional mural activity.

### Before:

The wall had been used as an advert site for 70 years and looked cluttered and busy.





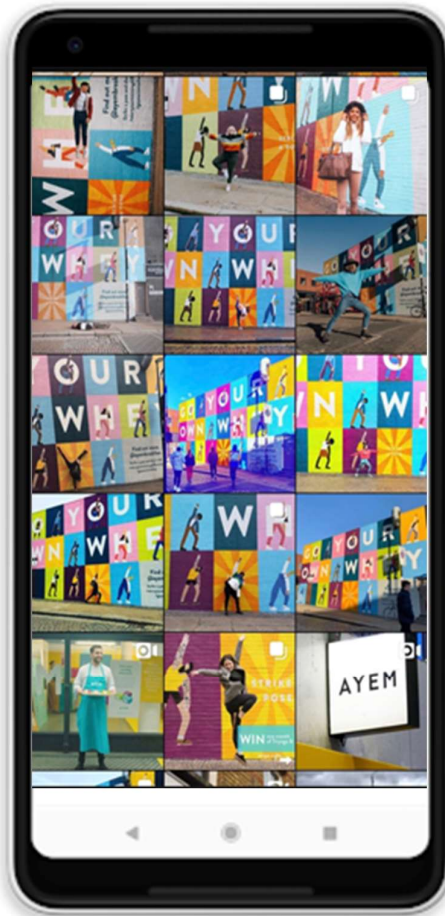
After:

64. The wall has occasional 28 day mural campaigns and then is reset back to neutral. Managing the wall in this way facilitates decluttering, again to the benefit of amenity.



### Example 3 - 'Go your own whey' – by Ayem

65. This is a pleasing example of how a hand-painted, low-branded, fun, colourful and vibrant mural can inspire the local passers-by, who engage and share on their own social media. This was also a 28 day mural and received a very positive reaction, being shared on the hashtag #GoYourOwnWhey.



*Images courtesy of @instagram; found when searching #GoYourOwnWhey.*

These examples show the unique offering of a mural- different from traditional forms of outdoor media

## APPENDIX 5 - Letter of recommendation from local Councillor

Spring 2017



Cllr Alison Kelly  
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TO WHOM IT MAY CONCERN

### Support for Global Street Art - *Art for Estates Programme*

Global Street Art completed a pilot project in the Chalk Farm Housing Estate in January 2017. The estate is in my ward and I sit on the residents' management committee. During the pilot, Global Street Art painted over 30 murals by well-known local, national and international street artists in the estate.

The programme cost the residents and the council **absolutely** nothing.

The impact on the estate has been considerable. In particular:

- The estate looks so much better;
- Residents enjoy the artwork and are really proud of their estate;
- The artwork has helped increase the sense of community and ownership;
- Anti-social behavior such as nuisance graffiti and littering have reduced hugely;
- The artwork has attracted visitors to the estate to photograph the murals – our residents are really pleased about this recognition that the estate is a great place in which to live;
- The art blends with the spirit and character of Camden Town and reinforces its reputation as a leading creative borough in London.

Global Street Art have been great partners to work with. I highly recommend that other resident groups consider this programme for their estates in Camden, and across London.

For more information you can contact Lee Bofkin on  
[lee@globalstreetart.com](mailto:lee@globalstreetart.com)/[dudes@globalstreetart.com](mailto:dudes@globalstreetart.com) or call 07814 734 569.

Let this be the start of a great new adventure!

All my very best wishes

Cllr Alison Kelly  
Councillor for Haverstock Ward  
London Borough of Camden