

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

Statement prepared on 7th December 2022 by Richard Jewkes BSc DipTP MA

Simpatico Town Planning Limited (Company no. 12179896)

[simpaticotownplanning@mail.com](mailto:simpaticotownplanning@mail.com) & [phil@globalstreetart.com](mailto:phil@globalstreetart.com)

All contents of this document are intellectual property of Simpatico Town Planning Limited, Global Street Art, and protected by copyright



# 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 the Borough of Camden Council ('the LPA') of a one-year advertising consent for the display of various managed artworks upon the wall. **In particular, the application is submitted in order to pave the way for a community-led project, organised in collaboration with the local BID - Camden Town Unlimited - which will see three community murals, designed and painted by local people, displayed upon the wall in 2023/24.** The definition of a "mural", for the purposes of advertising legislation, is set out in Appendix 1 to this statement.

*This application seeks to revive an existing advertising consent which was recently in place at this site, but which expired on 26th November 2022. The previous consent, granted under LPA application reference 2021/0522/A, permitted the use of the wall for the display of hand painted murals for a period of twelve months, subject to the usual standard advertising conditions, and also to an additional condition (numbered 7) which required the Applicant to apply 'a suitable protective vinyl 'micro-film' to the display wall prior to painting it.*

*The Applicant had intended to apply to extend this original consent by one year via a Section 73 variation of condition application. However, due to a technicality relating to the drafting of the original approval notice, it was not possible to extend the previous consent in this way. Therefore, Simpatico Town Planning have been commissioned by the applicant to submit a new application on their behalf, seeking the grant of a fresh 12-month consent, and to act as their agent during the planning process.*

1. This statement will set out the case in favour of the proposed continued 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 application is submitted in the context of ongoing collaboration between the Applicant and 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. The previous consent which was, until recently, in place at the site, permitted the display of advertising content within the annual display calendar, in order to enable the project to be self-funding. This approach has been successful in securing enhanced amenity for local communities, whilst ensuring the repair and maintenance of the site going forward, without the need for funding from public resources.
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. Prior to the grant of the recently expired consent, the wall displayed signs of damp and moss. The wall had also been penetrated by self-setting vegetation, notably sprays of buddleia, which were visible along its top edge. Images taken from Google Streetview also indicate that it had previously been used to display decorative flags and throws, and had also fallen victim, on numerous occasions, to unauthorised painting and tagging.

6. Figure 1, below, is a photograph of the railway abutment and bridge taken prior to the grant of the recently expired '2021' planning consent. The section of wall to which this application relates is edged in red. The proposed dimensions of the permitted display area remain as previously approved, being 3.2 metres in height, by 8.7 metres in width.

**Figure 1 – Photograph of proposal site**



7. As with the recently lapsed consent, it remains proposed that any murals painted onto the wall would be temporary, being displayed for periods of roughly thirty days and updated periodically, with the paint and vinyl micro-film being removed, and area around the wall being swept and tidied, in between display periods. All paints used both when creating the proposed murals, and during the wall's dormant periods, will continue to be appropriate for the exterior substrate, and where possible pollution-absorbing Pureti materials will be used (further information available at <https://pureti.com/technology/how-it-works/photocatalysis.html>), to the benefit of the environment. Any displays applied to the wall will continue to be hand painted. This is considered to be an appropriate method and style in locations such as this where heritage is a consideration.

# ABOUT GLOBAL STREET ART...

- 8. 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.
- 9. 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



10. 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.
  
11. 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.

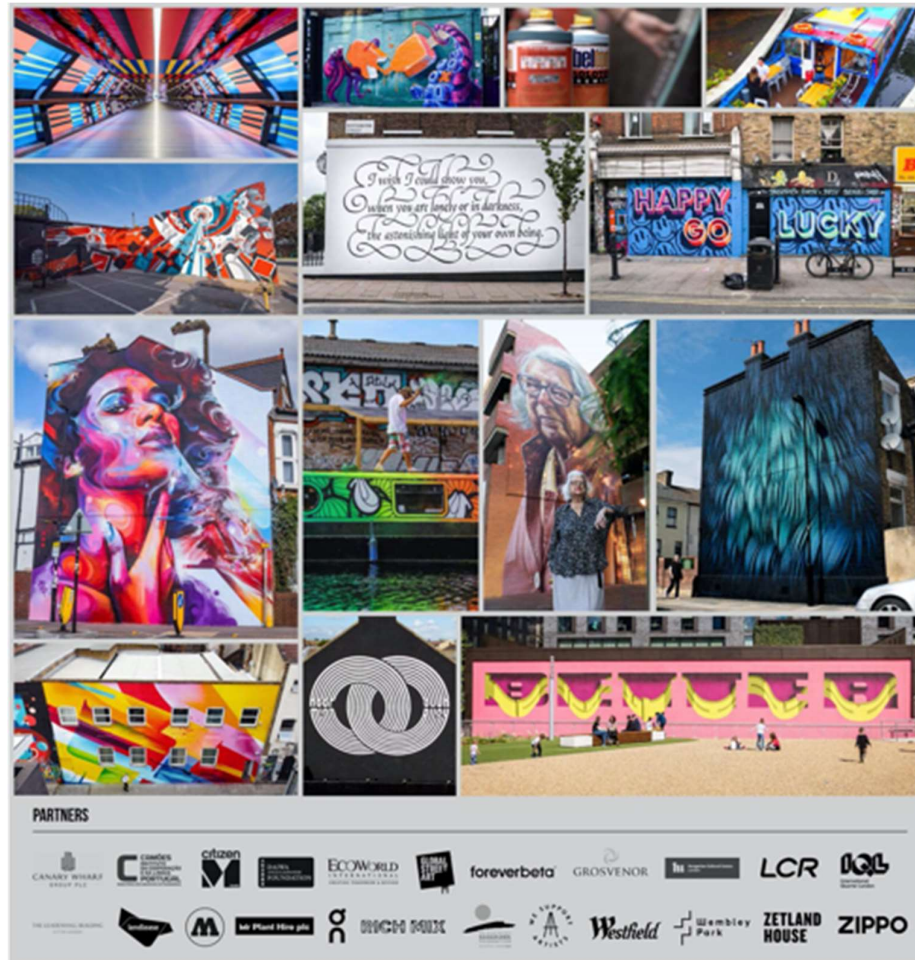


## LONDON MURAL FESTIVAL 2020

12. 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.

- 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 2 to this statement).

**Figure 2 - Promotional material for London Mural Festival 2020, including examples of showcased street art murals**



- 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.

## SITE AND SURROUNDINGS

15. 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.
16. 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, prior to the painting of the wall under the recently expired advertising consent, it represented an uncharacteristically dull feature within the street, displaying disrepair, visible damp and untidy self-setting vegetation, and was consequently detrimental to this otherwise attractive environment.
17. The site is located on the edge of the Regents Canal Conservation Area.

## PHOTOGRAPHIC SURVEY (TAKEN JANUARY 2021):

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





19. VIEW FROM SOUTHEAST



20. VIEW FROM THE NORTHWEST

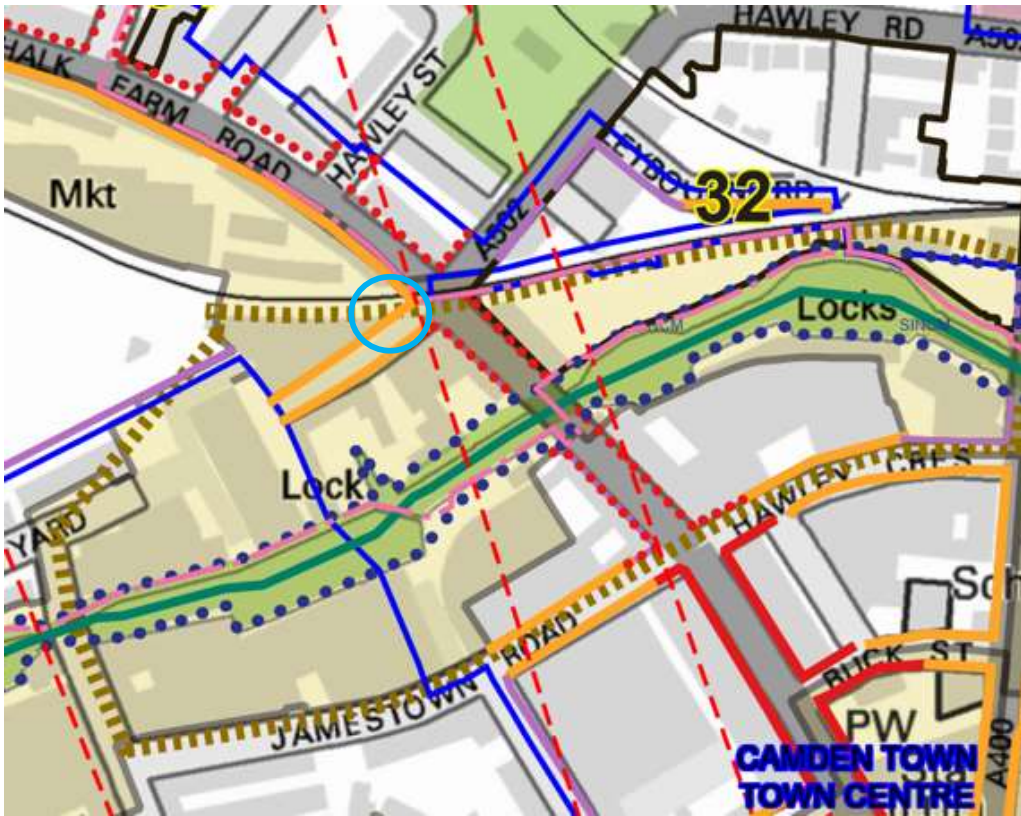


# LOCAL PLANNING POLICY

## CAMDEN LOCAL PLAN (2017)

- 21. 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.
- 22. 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 3, 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 3 - Extract from the Camden Policies Map (application site circled in turquoise)



23. **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.
24. 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 murals painted under the previous consent are considered to have integrated 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 displayed murals has also been 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, the wall has been seamlessly reset back to bare brickwork.
25. **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 was therefore taken when originally formulating this proposal to ensure that no harm would be caused to the integrity and amenity either of the conservation area, nor the setting of nearby notable buildings.
26. 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.
27. This application proposes only the continued display 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 will continue to be painted directly onto vinyl

microfilm, and this practice does 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.

28. 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 under the previous consent did nothing to undermine or threaten the heritage assets within the conservation area, nor has it caused any detriment to the setting of the Listed buildings which are also located within it. The wall is visible only to passers-by at ground level on Chalk Farm Road and Castlehaven Road, and it is considered that the display of artwork upon it has greatly enhanced the amenity of this generally dull underpass.
29. **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 continue to be displayed on the wall respects the character of the conservation area, being appropriate in the context of the vibrant environment of Stables Market. The use of the wall has also enhanced its appearance and enlivened an uncharacteristically gloomy and even hostile feature within the streetscape.
30. 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. The continued display of murals at the site is therefore considered to be very much 'in tune' with the aspirations of Policy D4.

Camden Planning Guidance (CPG): Advertisements - 2018

31. 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*

32. 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 still represents an opportunity to improve its appearance without altering its fabric in any significant way. The proposed future displays would continue to be in keeping with the feel of the surrounding character, and would, as previously, be removed at the end of their cycle, with the wall being returned to its original appearance when dormant.

33. 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, The Applicant 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 continue 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'.

34. 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 has caused no harm to the setting of the Listed buildings within that area. The previous displays did not obscure or cause damage to any buildings in the locality and they would continue, under a fresh consent, to be temporary in nature.*

## **ENGAGEMENT WITH STAKEHOLDERS – CAMDEN TOWN UNLIMITED**

35. A further exciting development with regard to the use of the application wall is the developing relationship between the Applicant and the local Business Improvement District for this area of Camden - Camden Town Unlimited.
36. This application submitted in the context a forthcoming project involving collaboration between the Applicant and Camden Town Unlimited, to bring forward a series of community-led murals to be painted on the application wall in 2023/2024. Appendix 5 to this statement is a document produced by Camden Town Unlimited which explains the nature of the project, and the proposed process and timelines, as follows:

*The art will be co-designed with local community members and business owners, who will be paid London Living Wage for taking part in creative workshops. A lead artist will be commissioned by the BID to translate those sessions into a design which we will then pass on to Global Street Art to paint.*

*Our design process will be:*

- 1. Open call to commission artist or designer*
- 2. Open call for creative participants – the Green Loop Neighbourhood designers*

3. *Two workshops run to co-design the concept and explore some artistic skills*
4. *Artist recording process and designing along the way, presenting to the group the ideas they have for workshop 2 so there is a chance for feedback*
5. *Artist sends participants copies of the final design*
6. *Neighbourhood Designers invited to unveiling of the mural*

37. In addition to the positive relationship that exists between the Applicant and the local BID, it is important to note that Global Street also has a positive, long-standing relationship with Camden Council. Global Street Art 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 6 to this statement is a letter from former Councillor Alison Kelly offering her endorsement of Global Street Art and expressing her thanks for their involvement in a previous community project.

## **EXAMPLES OF COMPARABLE WORK BY GLOBAL STREET ART**

38. Whilst no future 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 5 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**

39. Whilst the LPA will naturally consider the potential impact of the proposed mural artworks upon public safety, it is considered that the use of the wall under the recent consent presented no danger either to drivers, cyclists or pedestrians. No incidents of traffic accidents or other safety issues were reported during the period of the recently lapsed consent.

40. The nature of painted murals is such that there have been no new physical structures required in order to facilitate the use of the wall for the display of murals. As referred to above, no supporting fixtures have or would be required, as would for example be the case with an advertising hoarding or digital screen display. The process of preparing the wall for the display of murals has been, and would continue to be, unintrusive and seamlessly reversible. The proposal has not thus far, and would not in future, result in any overhanging of the highway, and does not create any other potential hazards to pedestrians. The proposal therefore poses no risk in this regard.
41. In relation to vehicular safety and the possibility of distraction to drivers, it remains the case 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 continue to be static given their hand painted nature. Notwithstanding this, should the LPA wish to secure, as part of this application to extend the previously granted consent, 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.
42. When approaching the site from the south on Chalk Farm Road, the display wall is visible only at a very acute angle, parallel to the flow, and it is only seen when on the immediate approach to the railway bridge and when beneath it. As such, it presents no safety concern in terms of being a potential distraction to road users. Figure 4, overleaf, is a photograph which indicates a driver's view of the wall when approaching from the south.



**Figure 4 – Photograph showing the approach to the application site when travelling from the south on Chalk Farm Road (A502)**



43. The same is true when approaching the site from the north on Chalk Farm Road. Figure 5, below, shows drivers' perception of the wall when travelling towards it heading southward. 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 does not pose a risk in terms of creating a distraction to drivers or cyclists.

**Figure 5 – Field of vision when approaching the site from the north**



44. It is also important to note that there is a one-way system in this locality which is conducive to the proposed use of the wall. When departing the application site, down junction from Castlehaven Road, travelling southeast, 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. The junction is controlled by traffic lights, meaning that drivers invariably have to stop numerous times on the approach. Figure 6, below, shows the one-way system which leads traffic away from the site, down Castlehaven Road.

**Figure 6 – View showing one way system away from the northeast on Castlehaven Road**



45. For practical access purposes, the pavement width here is approximately 3.76m (12.4ft) wide and allows the setting out of a 2m (6ft) wide 'safe working area,' meaning works can be carried out safely without a full footway closure. No issues were reported during the painting of murals upon the wall under the previous consent. The Applicant carries full public liability insurance and naturally would continue, as was the case under the recent consent, to obtain

the necessary licence from the highway department, in compliance with the New Roads and Street Works Act (1991), prior to commencing works at the site. Artists would also work behind chapter 8 barriers, storing materials in the safe working area and removing them at the end of day.

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

## SUMMARY

47. This proposal represents an exciting opportunity to continue to bring street art led commercial and non-commercial mural campaigns to railway infrastructure across the UK. This application seeks consent to enliven an otherwise dull wall by bringing stunning colourful murals to this location in Camden Town Centre, adjacent to the cultural and visitor hub of Stables Market, for a further twelve months. The prospect of the use of the wall to display three community-led murals in 2023/24, as part of a joint project with the local BID - Camden Town Unlimited - is considered to be particularly exciting. Across the duration of the recently lapsed twelve-month consent, the wall was only used for one display period of four weeks, following which the mural was completely removed. Since that time, the applicant has been in discussion with the local community to establish the next artwork. However, due to the lapsing of the consent, they ran out of time. This is quite reflective of the ephemeral nature of this form of hand painted removable signage - it is impermanent and appears only in short bursts.

48. The continued display of hand painted mural artwork upon the wall would ensure bring 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. The use of vinyl microfilm to screen the surface of the wall prior to painting has been a success in terms of enabling the

use of the wall to take place in a way that is seamless and has no consequences or lasting impact upon either the wall itself or the street scene.

49. The proposed extension of the previous consent for a further year would pose no threat to public safety and, it is considered, would continue to be beneficial to general amenity. Whilst many of the murals to be displayed at the site would continue to contain an element of advertising (it is expected that the designing, preparation and painting of the displays would continue to be largely funded by sponsorship), there remains significant scope for the display or pure street artwork which, it is considered, would add colour and supplement the existing visual vitality within the locality.
50. 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 has already brought some of that benefit to this area of Camden, and the granting of a twelve-month extension would enable this benefit to be perpetuated. 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.
51. It is therefore respectfully requested that the LPA lend its support to this proposal, and revive the recently lapsed consent for a further period of twelve months, 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** - 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 3 – 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 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.

---

“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.

---



**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.



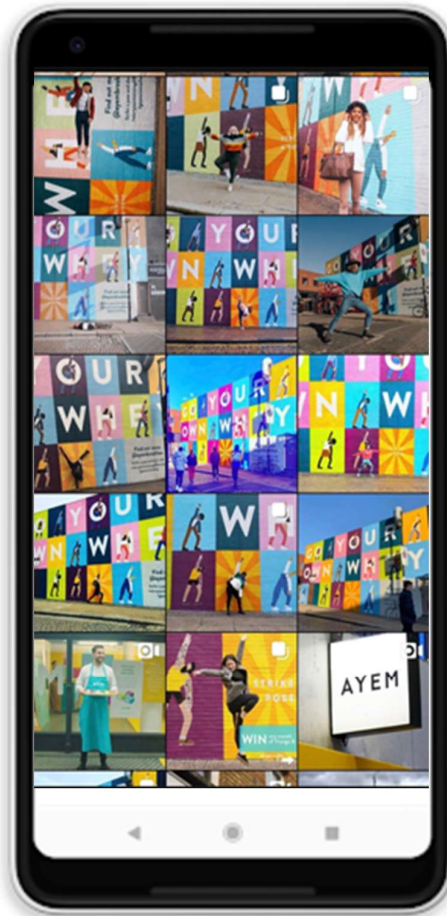
After:

52. 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

53. 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 - Camden Town Unlimited document presenting community mural project to be delivered on the application wall**

Camden Town Unlimited x Global Street Art proposal

Camden Lock Bridge,

Camden Town Unlimited proposes to design three murals over a 12-month period to be painted on to the wall of Camden Lock Bridge, starting in March 2023. The murals will reflect the projects and initiatives of Camden Town Unlimited - they will likely reflect the flagship projects of the organisation, such as the Camden Highline, Camden Green Loop and Camden Collective.

The art will be co-designed with local community members and business owners, who will be paid London Living Wage for taking part in creative workshops. A lead artist will be commissioned by the BID to translate those sessions in to a design which we will then pass on to Global Street Art to paint.

Our design process will be:

1. Open call to commission artist or designer
2. Open call for creative participants - the Green Loop Neighbourhood Designers
3. Two workshops run to co-design the concept and explore some artistic skills
4. Artist recording process and designing along the way, presenting to the group the ideas they have for workshop 2 so there is a chance for feedback
5. Artist sends participants copies of the final design
6. Neighbourhood Designers invited to unveiling of the mural



## APPENDIX 6 - Letter of recommendation from local Councillor

Spring 2017



Cllr Alison Kelly  
Haverstock Ward  
London Borough of Camden  
Camden Town Hall  
Judd Street  
London WC1H 9JE

Tel 07467-338863  
Fax 020 7974 5915

alison.kelly@camden.gov.uk  
www.camden.gov.uk

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