



DEVELOPING A

MURALISM and PUBLIC ART

QUALIFICATION IN LONDON

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Developing a Muralism and Public Art Qualification in London

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Abstract

Muralism has become a substantial part of the creative economy in the UK. Though murals were once decried as graffiti, the movement has evolved and pieces are now considered valuable pieces of art. Despite this, there is no formal training or qualifications in muralism. The goal of this project was to develop a curriculum to support a qualification in muralism in England. A formal pathway would give aspiring artists the opportunity to easily develop the skills needed for a public art career. Based on the Scottish Qualification Authority's higher national diploma, we developed a structure and outline for a curriculum in muralism rooted in project work and practical applications. We recommend that Wood Street Walls continue to develop this curriculum and seek accreditation through the SQA.

Acknowledgements

We would like to recognize the individuals who have continuously supported our group throughout the past fourteen weeks. From both Worcester, Massachusetts preparing for this project to our time spent in London, England implementing our plan these individuals have helped us immensely, and their help does not go unnoticed.

First, we would like to take the time and thank our host organization, Wood Street Walls, for partnering with Worcester Polytechnic Institute and working with our team over the past seven weeks in London. We would particularly like to thank Mark Clack, Wood Street Walls co-founder, as well as Georgia Bonfield, Program Manager.

We would also like to sincerely thank all of our interviewee and survey participants for assisting us with developing a further understanding of public art, United Kingdom education, as well as student perspectives regarding the program we are developing.

Finally, we would like to thank all the faculty from Worcester Polytechnic Institute that helped make this project possible. Thank you to Professors Laureen Elgert, Dominic Golding, and Sarah Riddick for their continuous efforts to successfully develop our project and ensure that we were on the right track throughout the duration of the project. We would also like to give thanks to Naomi Pollard, who helped step in during the beginning of the term and help make sure our cohort was settled in and starting off on the right path.

Through everyone's continued support and encouragement, our time in London was both successful and extremely rewarding.

Thank you.

Executive Summary



Problem Statement

Employing over 2.1 million individuals in the UK, the creative sector is fundamental to the UK's social and cultural scene. This includes careers ranging from self-employed freelance designers to those in the performing arts. Specifically, public artists and muralists play a critical role in the community by communicating ideas, preserving local history and culture, and increasing the economic value of the areas around them through public pieces of art. Despite this role, there is a severe lack of formal education in this vocational area for artists seeking to develop their skills as public artists or trying to pursue this career as a professional pathway. Although degrees or other qualifications in similar fields are available, such as graphic design and fine arts, they do not properly prepare emerging artists for the conditions, environments, and interactions associated with working in the field of public arts.

Wood Street Walls, a creative community interest company located in London, England, focuses on creating a link between communities through public art and recognizes that there is no formal or accredited program for muralism in either the UK or other parts of the world. Our team was tasked with developing a prototype curriculum for a program in public art and muralism, focusing on identifying what is currently offered and determining the missing components that artists would be expected to know when becoming a professional in the field.

Our goal is to produce a framework for such a qualification that can later become an accredited program. If such a qualification were to be accredited and standardized, it would help to make those who have earned it more desirable to employers or even set them up to solicit and conduct business of their own.

Methodology

The main objective of our project was to analyze existing art and vocational education programs in order to develop a curriculum for supporting a qualification in muralism specifically within England. To do so, we focused on the following four objectives:

1

Identify current vocational and higher education courses in the United Kingdom that could be integrated into a muralism curriculum and flag the missing components that would be critical in a muralism qualification.

2

Evaluate stakeholder perspectives on the need for a curriculum and qualification in muralism.

3

Assess how muralism is practiced in different countries and what levels of training and support are available.

4

Explore potential frameworks and curriculum for a new “Institute of Public Art” as an agent for providing professional qualifications.

While pursuing these objectives, we used a mixed-methods approach including academic research, observing mural installation projects, interviews, surveys, and communication with other creative organizations and qualifying programs both in and outside the UK.



Findings and Conclusions

There are various programs in the arts within the UK; however, there are none that address the fundamentals and practice of public art or muralism. We began by reviewing the structure of vocational education in the UK as well as the existing graphic arts and design programs offered by a selection of colleges and universities. The majority of programs were focused on fine arts, graphic design, as well as other topics including animation, sculpture, and animation. Skills such as visual art basics, understanding of composition, and art history were in these programs and will be included in the final curriculum. We recommend that Wood Street Walls conduct similar research to identify other programs that might contribute to a public art and muralism curriculum, such as programs in the construction trades. For example, courses that discuss scaling a small-scale sketch towards a larger piece may provide insight towards potential course topics and specific content in a muralism curriculum, and Wood Street Walls can help to solidify this content towards becoming an accredited program.

We supplemented these course reviews with 9 interviews, composed of 11 individuals. From these 11, there were 2 artists, 4 creative organizations, 3 educational faculty, and 2 students. Both artists expressed that they often had to learn while in the workforce, as there is no formal education program for muralism. These individuals indicated they would have benefited from more formal training and they believe there is sufficient demand to warrant more vocational training in these areas. We determined missing components in current programs including administration, business, and construction skills that artists utilize within the field. Interviewees had also emphasized field- and practice-based work within the curriculum.

All interviewees identified components that they had been surprised with or learned over the course of their career, including the importance of community engagement, marketing, and basic administration skills. From both students and artists, they explained that programs were often too broad and did not go in depth towards a particular topic, or only had provided a specialized form of art (i.e., fine arts, graphic design, sculpture, architecture). We determined that visual arts skills specialized towards muralism (i.e., doodle gridding, wall preparation and materials, spray painting) were lacking in current accredited art qualifications.



Wood Street Walls Muralism Qualification

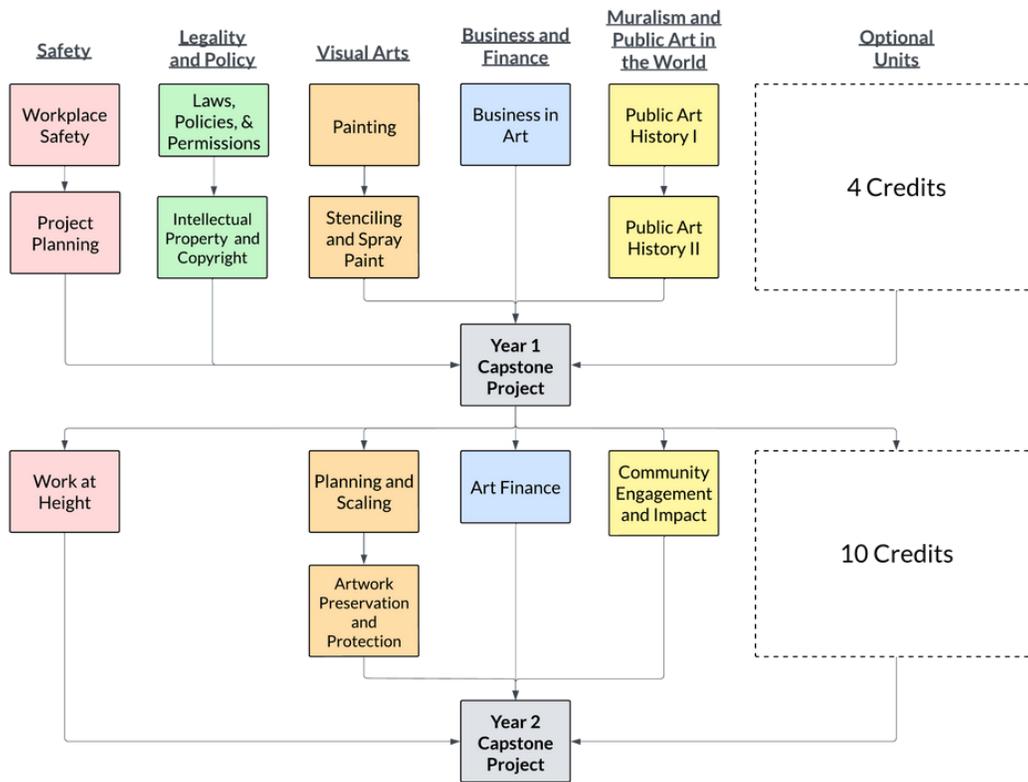


Figure ES1: Flowchart for proposed muralism curriculum framework

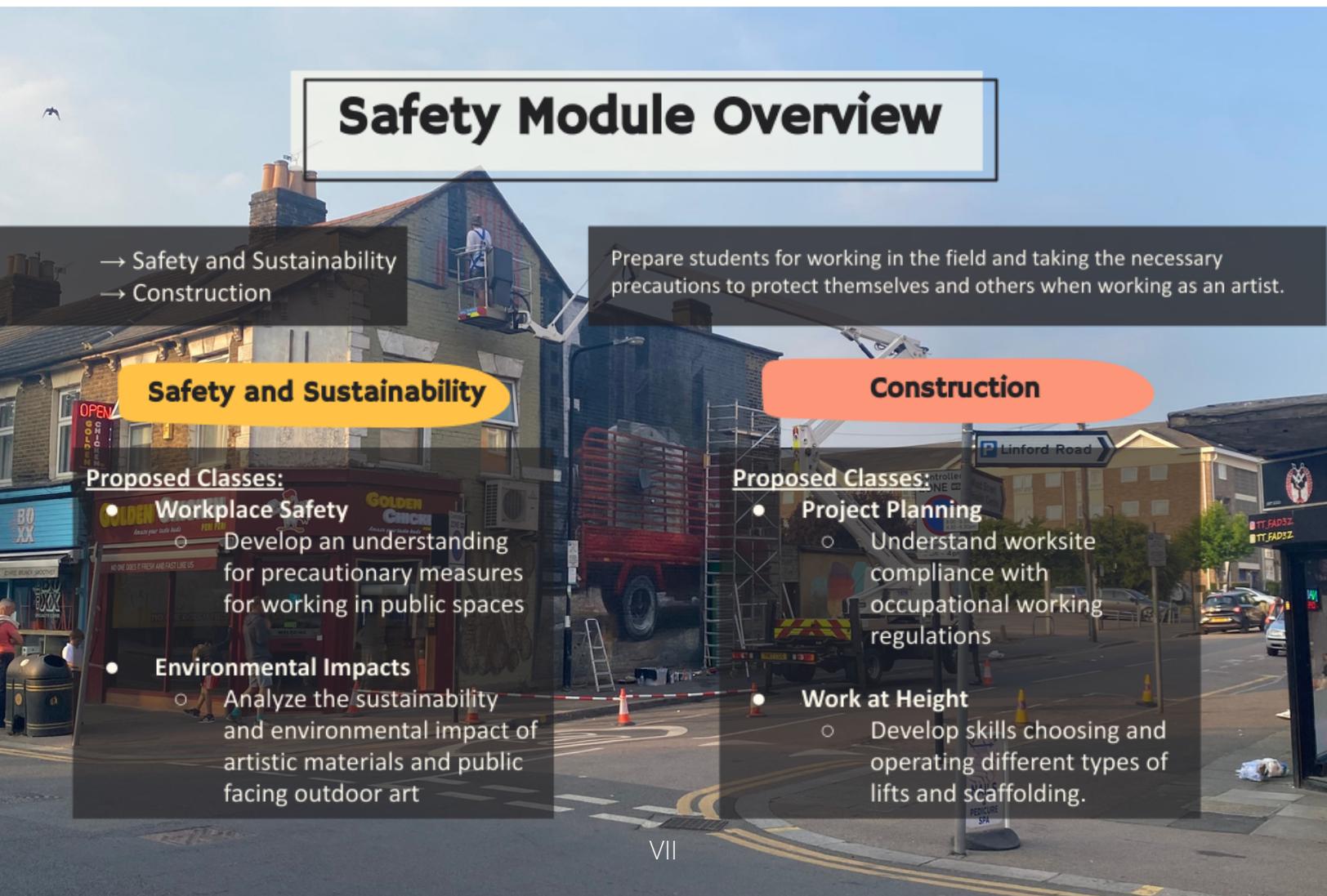
Optional Units - 14 Credits

Environmental Impacts	Production Materials	Principles of Graphic Design	Public Art History III	Costs and Logistics	Printmaking and Posters	Photography
	Wall Preparation	Digital Art and Illustration	Current Artists	Sponsorships and Grant Writing	Animation	Architectural Design
	Record Keeping and Material Management	Multimedia Storytelling	Controversies in Art	Advertising and Marketing	Art Curation	Introduction to Fashion
	Linework, Signwriting, and Calligraphy		Community Engagement and Impact	Social Media and Branding	Additional Art History	Sculpture

Figure ES2: Visual display of all optional units included in proposed muralism curriculum framework

Based on these reviews and interviews, we identified the structure, components, and general contents for a model curriculum in public art. We utilized the United Kingdom National Curriculum and the National Curriculum for Art and Design to supplement the course development, using the published standards to shape the different modules and units within the program. This model curriculum includes six modules (Figure ES1) on (1) Safety, (2) Legality and Policy, (3) Business and Finance, (4) Visual Arts, (5) Muralism and Public Art in the World, as well as (6) Further Art Exploration/Optional Units (Figure ES2). Based on feedback from educators and artists, we emphasized the need for practical, project-based learning. We also incorporated two capstone projects that would assess a student’s progress throughout the year and give them the opportunity to work on a large-scale project with a mentor. As a result, we recommend that Wood Street Walls continue to develop and clarify the content and structure of the curriculum based on stakeholder inputs. This involves further outreach into the community towards educational professionals within art programs, in addition to national creative organizations and public artists.

In each of these modules, there are underlying subunits that break the higher level topics in smaller categories. Each of these units was specifically created to address common problems or challenges that muralists face. Specifically in the safety module, the primary goal was to prepare students for working in the field and taking the necessary precautions to protect themselves and others when working as an artist. In this module, there are two units, Safety and Sustainability and Construction, which include the following proposed classes:



Safety Module Overview

- Safety and Sustainability
- Construction

Prepare students for working in the field and taking the necessary precautions to protect themselves and others when working as an artist.

Safety and Sustainability

Construction

Proposed Classes:

- **Workplace Safety**
 - Develop an understanding for precautionary measures for working in public spaces
- **Environmental Impacts**
 - Analyze the sustainability and environmental impact of artistic materials and public facing outdoor art

Proposed Classes:

- **Project Planning**
 - Understand worksite compliance with occupational working regulations
- **Work at Height**
 - Develop skills choosing and operating different types of lifts and scaffolding.

To ensure compatibility with current academic programs in England, we developed an HND/HNC curriculum based on the UK National Curriculum and SQA Qualification standards, focusing on components including duration and required credits. Based on these guidelines, the course will be offered over 2 years for an HND qualification and provides the flexibility for a student to leave after one year of courses with an HNC qualification. These qualifications are made up of a combination of mandatory and optional units. In our curriculum, the mandatory units provide artists with the fundamentals needed as a muralist, while the optional units provide artists the opportunity to define their own individual artistic style through choosing the classes that best fit the needs of their creative practice. We recommend that WSW begins to pursue accreditation for the curriculum from accreditation authorities, such as the Scottish Qualifications Authority (SQA), to help establish this framework.



Recommendations

With the creation of our muralism framework, we hope to see a new standardization in the field by providing aspiring artists a clear entry pathway into the profession, encouraging them to pursue their passion and allowing them to be prepared for their work after completing the program. Though we have completed the initial background research and laid the groundwork for this program, we recognize there will be future work required to implement this framework. For this reason, we recommend Wood Street Walls:

- Further develop student interest and outlook data from local colleges and universities
- Continue developing the curriculum based on review and feedback from artists, educators, and other creative organizations
- Start the process to develop course materials based on current course offerings and obtain intellectual property permissions
- Seek accreditation for the curriculum from an accreditation authorities, such as the Scottish Qualifications Authority (SQA), to help establish this framework

Authorship Page

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Acknowledgements	MF		JA	
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2.2 Legality and Public Reception	NR		MF, AF, JA	
2.3 Vocational Education and Current Art Programs	MF		JA, AF, NR	
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1. Introduction

The playwright Henrik Isben notes that “a picture is worth a thousand words,” and this is true of murals as well, which have been a prevalent part of London street art starting as early as the late 1970s and early 1980s. Murals have “the opportunity to tell the community’s story, create a unique experience, engage citizens, increase foot traffic and tourism, increase appreciation for the arts and artists, and increase overall attractiveness of the space” (*Community murals as economic development tools—Center for community and economic development*, n.d.). From social and civil rights movements to anti-war protests, murals have given artists a voice in the community. Popular British street artists including Annatomix, ATM, and Banksy have used their art to promote awareness on topics ranging from endangered species to child labor, or to create community identity and pride.

Wood Street Walls (WSW) is a London based Community Interest Company that was founded in 2015 to create a link between communities through public art, and to provide a solution to the lack of affordable creative workspaces in Waltham Forest (*Locally rooted, locally accountable*, n.d.). WSW has promoted the artistic development of individuals interested in muralism and other art forms within Waltham Forest and throughout the London area, providing an environment for artists to grow and thrive. Based on observations of their current work, staff at Wood Street Walls believe it is time to work towards creating a formalized pathway to becoming a public artist. Although this art form is growing rapidly around the world, there is no accredited curriculum that would allow interested individuals to pursue and obtain a qualification in muralism. A formal qualification in muralism would elevate the standing of the profession in the public eye, ensure better quality control of installations, and encourage more young artists to pursue muralism as a career.

The goal of our project was to analyze existing art and vocational education programs and develop a curriculum for supporting a qualification in muralism in England. Our team identified the following four objectives to achieve this goal:

1. Identify current vocational and higher education courses in the United Kingdom that could be integrated into a muralism curriculum and flag the missing components that would be critical in a muralism qualification.
2. Evaluate stakeholder perspectives on the need for a curriculum and qualification in muralism.
3. Assess how muralism is practiced in different countries and what levels of training and support are available.
4. Explore potential frameworks and curriculum for a new “Institute of Public Art” as an agent for providing professional qualifications.

We used a mixed-methods approach that included academic research, site visits, as well as in-person or virtual interviews with representatives of organizations and programs within London and elsewhere.

2. Background

To better understand muralism, we examine its history and educational infrastructure. We will begin the background section by discussing the meaning of muralism, as well as determining what qualifies as muralism and what does not. In addition, the evolution of muralism in London is used to frame the beginnings of public perceptions and legal facets of this type of art. We will then discuss muralism in terms of vocational education. The three main focal points of the vocational education section are current art programs within vocational education, vocational education in the United Kingdom, and art and muralism programs in England. Finally, we will note the organization of Wood Street Walls and their impacts on London muralists.

2.1 Muralism Overview

Before investigating the legal and education specific aspects of public art, we begin by giving a general overview of muralism. We investigated muralism as well as its evolution in London, England to provide a better understanding of muralism as a concept. Muralism and public art have been present in society since ancient times, and it was only in the 1970s that muralism began to take shape in London, bringing with it a variety of creative artists that have shared their messages with the world, such as ATM, Pegasus, and Lorretto.

2.1.1 What is Muralism?

Before diving into muralism, one must first understand what a mural is. A mural is a graphic artform, usually a painting, that is “applied to and made integral with the surface of a wall or ceiling” (Encyclopædia Britannica, n.d., para. 1). From cave paintings, carved walls, mosaics, and Roman encaustics to modern street art murals this artform has evolved over time (Kordic, 2015; Walsh, 2018). Using many different techniques including fresco, applied paints, mosaics and spray paint, muralism is “an artistic movement identified chiefly with the Mexican painters José Orozco, Diego Rivera, and David Siqueiros and exemplified by their grand-scale, narrative murals on humanitarian, social, and political themes” (*Muralism definition and meaning: Collins english dictionary*, 2019).

Although muralism existed in one form or another before the Mexican Revolution, the three artists Orozco, Rivera, and Siqueiros elevated the role of murals as a form of political expression in the 20th century (Mann, 2014). Murals have also been part of many other modern social movements from Libya and Belfast to the unification of Germany and the Berlin Wall. More recently, muralists like Banksy, who is from Bristol, England have become cherished artists and social critics to some and vandals to others.

But the question remains, what exactly qualifies as muralism rather than graffiti or other forms of street art? In general muralism, street art and graffiti are three different artistic styles as shown in Figure 2.1 below. Although the three art styles in Figure 2.1 are visibly different, graffiti is generally associated with art produced on buildings or other architectural structures without permission, otherwise interpreted as a form of vandalism. Murals and street art, however, are more often produced after the proper permissions are obtained. These permissions will be further discussed in section 2.2. Graffiti artists tend to use spray paint and focus on meaningful words whereas muralists focus more on images and often use other painting mediums.

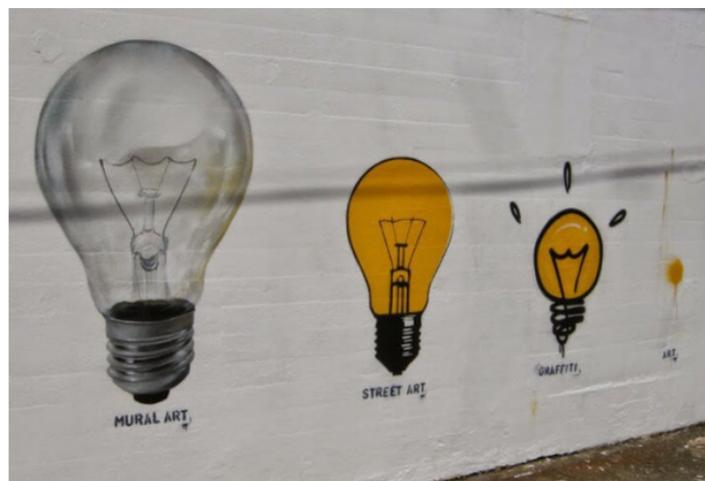


Figure 2.1. This mural by Pichiavo shows the difference between muralism, street art and graffiti (Walsh, 2018)

The phrase “a picture is worth a thousand words,” originally coined by the playwright Henrik Ibsen is of great significance when it comes to the purpose of murals in a given community. This may be one reason that murals are used in the place of a word or two when the artist is trying to get a larger point across. Some murals are simply used to make a space

beautiful, and many more are focused on expressing the need to “take back the community,” highlight social or political movements and issues, as well as to help to spread the word about such issues. Although some people are more vocal about expressing these and similar messages, murals allow those who may not be as vocal to join in these movements as well as make the issue more widely known. The Chicano movement in the 1960s and 70s is one movement that made use of murals as a way to advocate for “equal civil rights” of residents of Mexican descent in North America and another more recent movement is Black Lives Matter (“Why Have Murals Been Used in Social and Political Movements?,” 2022, para. 6). This movement along with many others, including anti-war protests, have drawn inspiration from the Chicano movement and continue to use murals to express concerns and excite change (Millington, 2020).

2.1.2 Evolution of Muralism in London

Street art in London began in the late 1970s and early 1980s; however, at this time artists used pseudonyms to avoid identification. Through the mix of public opinion and artist involvement, “street art was often used as a way to mark an artist’s territory and fight back against the local authorities,” whether this was simply to express an idea or bring awareness to a global issue (David, 2019, para.10). Therefore, muralism in the 1980s was a lot closer to graffiti than to today’s muralism. An artist by the name of Banksy was a catalyst in changing community views on street art. His artwork was the beginning of a trend that helped to transition street art from graffiti to murals and to change community members’ perceptions about this type of art. One of his works can be seen in Figure 2.2.



Figure 2.2. Wallpaper Hanging, 2009, Regents Canal, Camden, From *Banksy wallpaper man 3* [Photograph], by Maggie Jones, 2009, (<https://flic.kr/p/7pSdyV>), Public Domain Mark 1.0

This particular work of art is interesting because it is in itself a visual representation of the transition between graffiti and muralism as it pertains to street art. As time went on, community perspectives and their acceptance of street art began to change. Although graffiti still remains illegal without obtaining the proper permissions, street art has become more prevalent and more widely accepted within the community. Beginning in the 1990s growing numbers of artists were commissioned to install murals in London with permissions from the property owners and local authorities (*Street art in London - History, Murals, Artists, Artwork Discovery*, 2021). New murals are always being created all over London, and East London in particular is full of them. As a result, public opinion has begun to shift and murals have become treasured works in local communities and some muralists, such as Banksy, have become celebrated artists.

However, there is not always agreement on how a community feels about street art and Muralism. For example, recent murals by Banksy reflecting on the treatment of migrants in France have sparked controversy (Nast, 2016; Franklin, 2020). That said, this is not the first of Banksy's works that has attracted criticism and he is not the only artist to suffer such opprobrium. Part of the purpose of murals and other street art is to generate a reaction from the authorities and others to highlight social issues. A recent example was when the council removed part of a Banksy installation in Margate, Kent. The original installation had contained a physical chest freezer (Figure 2.3a) as part of the artwork; however, it was removed suddenly by the local

council (Figure 2.3b) for supposed concerns about safety (Thomas, 2023). The freezer component of the art piece was bolted closed and returned by the council a week later to return the installation to its original state (Badshah, 2023).



a.) Original Installation, From *Banksy restored* [Photograph], by Funk Dooby, 2023, Flickr, (<https://flic.kr/p/2oh5Nqo>). CC BY-SA 2.0.



b.) Installation Without the Freezer, From *Valentine's Day Mascara* [Photograph], by Jodi Crisp, 2023, Flickr, (<https://flic.kr/p/2osmfRv>). CC BY-NC-SA 2.0.

Figure 2.3. Banksy Margate Installation

Ironically, many of Banksy's works have acquired value as prestigious artworks. For example, "Love is in the Bin," was sold for \$1.4 million in 2018 and was later resold in 2021 for about \$25.4 million (*10 Most Expensive Banksy Artworks Sold at Auctions*, 2022). With the changing public perception of these works, street art has been found to increase the value of the community or even increase the value of the property itself. This increase in property value is in part because of the art itself, but also has to do with the measure put in place to protect the finished product. These measures include physically protecting the art with top coats and coverings, keeping viewers at a distance and using security cameras to mitigate the risk of vandalism (Garlick, 2020).

These measures not only help protect the art, but elements like security cameras enhance the safety of that particular property and those nearby. Murals can be political or even educational in nature, and sometimes controversial, but they can also enhance property values or be used for commercial purposes. Events all over the world, such as the London Mural Festival,

can promote “the development of marginalized areas in big cities” (de-Miguel-Molina, 2020, para. 4).

In addition to Banksy, other notable muralists in London include Pegasus, Loretto, Camille Walalam, and Yinka Ilori, and some of their most significant works are “Fallen Angel,” “The Greatest Hits,” and “Walala Parade” (Kelham-Hohler, 2021; *Londons street artists and their styles*, 2021). These works can be seen in Figure 2.4a through Figure 2.4c below.



a) “Fallen Angel”
(Amy Immortalized in Paint by
Street Artist Pegasus, 2015)



b.) Loretto Mural on Lambeth Road, From *What did you do it for?* [Photograph], by Loco Steve, 2023, Flickr, (<https://flic.kr/p/2onwrCE>). CC BY-SA 2.0.



c) “Walala Parade”
(Wood Street Walls)

Figure 2.4. Notable Murals in London

2.2 Legality and Public Reception of Muralism

An important part of street art and muralism is the medium upon which these art pieces are created, typically walls, ceilings, or other permanent public structures. Although muralism typically involves a mutual agreement between the property owner and artist creating the mural, over their lifetime, murals become subject to many of the same issues relating to property law and ownership that street and graffiti artists face. In addition to this, murals can be received in different ways by different members of a community at different times. Some communities may encourage murals and their role in urban regeneration, though others see murals as a form of cultural domination and thus demonstrate resistance instead (Sharp & Paddison, 2005).

Legislation relating to murals is often complex due to the non-discrete nature of their definition. Murals are a constantly evolving artform that come in different shapes, sizes, colors, locations, and often, legal status. In addition, they are created “within a broad spectrum of policies: some are actively promoted by the municipal establishment as part of different urban strategies, while others come from the ground up, expressing private or community identity and aspirations, and inserting spontaneity into today’s heavily regulated urban public spaces” (Mendelson-Schwartz & Mualam, 2021). This is further complicated by historical perceptions of graffiti and its reputation for malicious tagging and antisocial behavior. To address this, communities have adopted different policies that better characterize and manage murals to address the role that they can play in commercial value and as cultural assets.

Traditionally the main legal responses to street art, as summarized by Flessas and Mulcahy (2018), relate to law of property and laws seeking to protect and preserve cultural heritage. Without permission from the land or lease owner, artists can be cited for altering and damaging someone else’s property under the UK’s Criminal Damage Act of 1971. With muralism, assuming an established contract or agreement between artists and property owner, challenges appear when there are, “different visions concerning the role played by the city’s walls, the selection process of the artworks, the incorporation of local viewpoints, the content of the murals (which may be viewed as offensive), and the procedures used to administer them” (Mendelson-Schwartz & Mualam, 2021, para. 1). Rather than the issues arising due to the “legal” creation of the work per se, the content of the piece and its ability to represent the community in

which it is placed is what often can create strife and push-back from local citizens, groups, and government. In Walthamstow this occurred in 2020 when a Wood Street Walls mural of David Bowie lyrics was removed from a railway bridge in Orford Road (see Figure 2.5). The mural was painted on a bridge that was part of a conservation area, meaning due to its architectural and historic interest, the bridge was protected to prevent loss or alteration. Despite this, the removal of the mural was met with public outrage and almost one thousand residents signed a petition for the mural to be repainted. Though council members apologized at the time, the mural has not been reinstated and a spokesperson for the council said, ‘As the bridge is owned by Network Rail, the council would need to consult all parties concerned, including local residents and artists, if an application were submitted before any replacement could be created in this location’ (Munro, 2021, para. 6).



Figure 2.5. Orford Road David Bowie mural before removal, From *lojovsthe world* [Photograph], by Laura Clinch, 2020, (www.lojovsthe world.co.uk)

Another example, and one of the biggest controversies concerning muralism in London, occurred in 2013 when the Banksy mural titled *Slave Labour* was removed and sold at auction in Miami (see Figure 2.6). Local politicians and authorities in London argued that “the removal of the mural was unethical, possibly illegal and likely to contradict the wishes of the artist who had previously condemned attempts to sell the art he chose to place on the street for free. . .the work had been given to the community for public enjoyment and should be returned to the place where it had been created and where it belonged”. Residents argued that the work was a gift to them and that listing the work for auction went against the original message of the piece to end exploitation in the name of capitalism in the UK (Flessas & Mulcahy, 2018, pg. 220).



Figure 2.6. Banksy's *Slave Labour* prior to removal, From *Banksy* [Photograph], by DeptfordJon, 2012, Flickr, (<https://flic.kr/p/bYH7VN>). CC BY 2.0.

Both situations are rooted in property law and the space on which the murals were created. With the David Bowie mural, the council claimed that Wood Street Walls did not obtain the proper planning permission and that “since it was located in a conservation area the council has a statutory requirement to preserve it” (Munro 2021, para. 5). With the Banksy mural, the work was created without the permission of the owners of the wall it was painted on. Additionally, in the same way English law allows property owners to be compensated for property damages, it also allows them to benefit. With street art this means that, “once paint or other materials are applied to the surface of a building, the owner of it becomes the owner of the art piece” (Flessas & Mulcahy, 2018, pg. 223). Cultural impact aside, this means that the owners of the wall *Slave Labour* was painted on were well within their legal rights to remove and sell the work.

To address these concerns, muralists must obtain planning permissions through local authorities or in the UK local planning commission. These permissions are required to, “build something new, make a major change to your building, such as building an extension, or change the use of your building” (Planning, 2023, para. 1). When deciding on the permissions, London’s Planning Authorities (LPA) will look at development plans. This includes “the number, size, layout, siting and external appearance of buildings, the infrastructure available, such as roads and

water supply, any landscaping needs, what you want to use the development for, and how your development would affect the surrounding area” (*Planning*, 2023, para. 7). Receiving these permissions gives artists explicit permission to create their work and provides protection for both the mural artist and the mural itself.

A legal structure that is currently employed in the UK is section 106 agreements. These are legal agreements made between local authorities and developers that are used to mitigate negative impacts of any new development on the local communities they are being developed in (Camden Planning Guidance). Murals that are installed on an outdoor space alter the appearance of the area they are installed in, so they generally require these planning permissions. Murals that are installed in the interior of a building do not require such permissions. There are also special permissions required for works on historical buildings or that require further alterations (Camden Planning Guidance). This system is also facing plans for future changes and improvement through the implementation of “infrastructure levies to replace the section 106 agreements. These levies would require developers to pay a set amount to their local authority instead of drafting and submitting individual agreements for approval (Community Infrastructure Levies). Although this change may simplify the process for developers, it reduces the ability for specific needs to be addressed in the agreements tailored to each project.

In developing a muralism curriculum, artists need to understand the rules and regulations surrounding muralism. Just as actors learn about their industry as a whole, muralists must learn their trade by examining the significance and fit of their art into a community and how to protect themselves and their artwork from legal action or public pushback. By doing this, muralists will continue to change public attitudes and further accelerate the social acceptance and professional recognition of their artform.

2.3 Vocational Education and Current Art Programs

Education programs around the world are not all structured the same, from traditional education to vocational education programs. To understand the educational programs in the United Kingdom, specifically vocational programs, the overall structure of this program will be discussed, in addition to the qualifications that are offered and logistical components of this system. These aspects of UK vocational education will be critical when developing a public art

program in England as well, noting that there are currently no official qualification opportunities for public art or muralism available.

2.3.1 Vocational Education in the United Kingdom

Schooling within the United Kingdom is obligatory from the approximate age of 5 to 16, and all publicly funded schools are required to teach by the national curriculum (Cuddy & Leney, 2005). This includes subjects including English, science, and mathematics. Most students will take public examinations and be awarded the general certificate of secondary education GCSE level 2, specifically in England, Wales, and Northern Ireland (Cuddy & Leney, 2005). In Scotland, the students obtain a standard grade as well. After age 16, students have the option to pursue general (academic) and vocational subjects if they decide to continue their education path. This can also be a mixture of both vocational and academic subjects, where the upper secondary phase of education covers a span of two years and is noted as the GCE A-level (level 3) certificate (Cuddy & Leney, 2005). Vocational education is a common educational pathway in the United Kingdom, in which approximately one in three students from lower secondary to tertiary level schooling are enrolled in a vocational program, further supported by the statistic that an average of 44% of all upper secondary students are enrolled in these programs as well (OECD, 2020).

Generally, vocational education is defined as learning both the occupational and technical skills that are critical for an individual to be an expert in a particular field, such as teaching or dentistry. The general purpose of vocational education is to equip individuals with the necessary skills for their chosen trade or occupation to participate fully in the labor market and “contribute to the UK prosperity” (*The UK skills system, an introduction*, 2015, p. 6). Specifically, within the United Kingdom, there are four major skills that compose the UK’s Technical Vocational Education and Training (TVET) sector, including employability, vocational, enterprise, and core skills (*The UK skills system, an introduction*, 2015). TVET is focused on providing the community a way to support business innovation and growth, which serves to improve “economic and individual prosperity, equality of opportunity, and building communities” (*The UK technical and vocational education and training systems*, n.d, p. 4). Within this program and organization, TVET is known to support having a high quality of training that is compatible with

current skills critical in industry, in addition to developing an environment focused on collaboration for both employers and educators.

To deliver and teach these skills to a wide variety of audiences, there are five main organizations that comprise the vocational education and training sector in the UK, including schools, further and higher education colleges/universities, as well as private training providers and employers (*The UK skills system, an introduction*, 2015). Schools utilize this program to teach students from age 14-18 core skills and vocational courses, closely followed by further education colleges. Further education colleges are critical in United Kingdom vocational programs, teaching students beginning from age 14 and focusing on all components of core skills to prepare students for the workforce. Starting at age 18, universities are a source of vocational programs for students, and they may focus on a particular skill set or general core skills. For private training providers, this delivery method provides a more specific route of vocational programming, as there is a focus on vocationally specific components, such as employability, as this will provide direct hands-on learning to a topic that the student may be going into the work force immediately. This course method is for those who are older than 16. Once out of schooling, students can connect with employers that offer job training opportunities, often through apprenticeship, in which the training provided is directly based on the needs of the particular company.

One factor that is unique to vocational education is noted in the flexible pathways that an individual can take, such as certain training and employment, which aids in improving accessibility for those who need it. Lifelong training/retraining opportunities are offered through vocational education, in which high levels of technical qualifications can be obtained. Specifically in England, and different than the vocational training programs elsewhere in the UK, including Northern Ireland, Scotland, and Wales, differences in vocational education are noted in policies and practices, in which the policy decisions on matters reserved for the UK government, including vocational education (*The UK technical and vocational education and training systems*, n.d.). In addition, England colleges for further education pathways are often autonomous corporations, introducing new freedoms to its resulting programming (*The UK skills system, an introduction*, 2015). The general format of a student's possible pathways that they can take during their schooling is shown below in Figure 2.7.

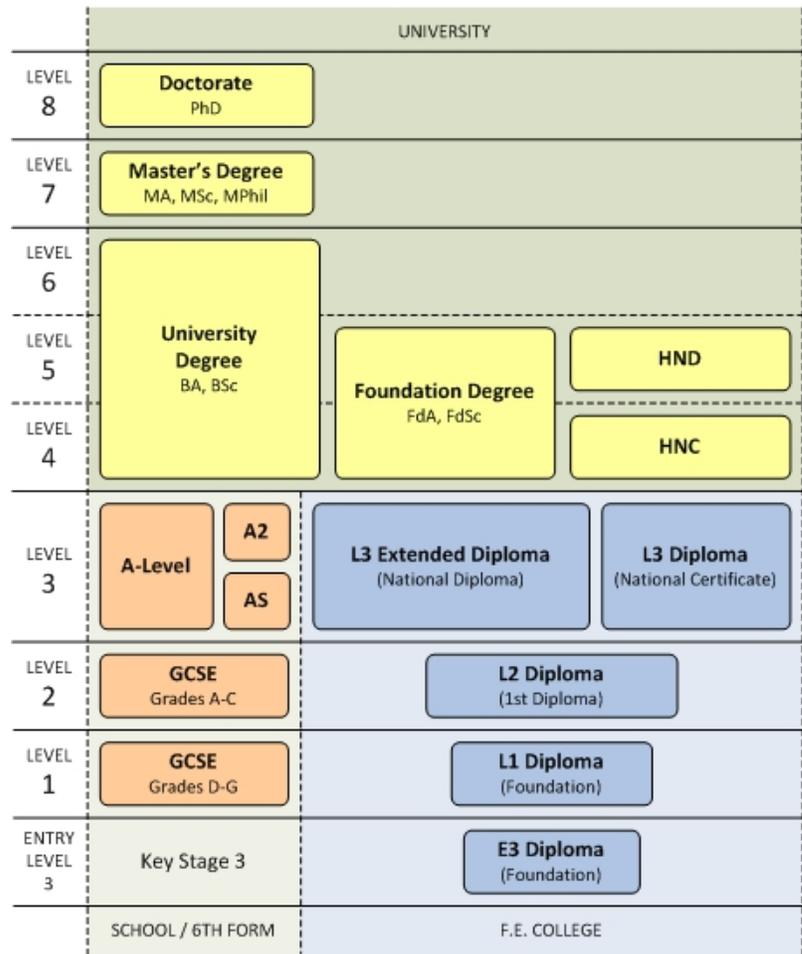


Figure 2.7. Visual of UK education program and options for students in secondary and higher education. (*Qualifications and credit framework (Qcf)*, n.d.).

2.3.2 Further Education After Secondary School

As previously mentioned, schooling is required and free of charge for individuals through age sixteen (16) in England, and young people between the ages of sixteen and eighteen (16-18) must continue to stay in education or a particular training as well. In contrast, within Scotland, Wales, and Northern Ireland, students can leave school at sixteen and are not required to attend any additional training (16) (*School leaving age*, n.d.). This can include attending either full-time education, starting an apprenticeship or traineeship, or spending a minimum of twenty (20) hours each week working or volunteering while being in a part-time education or training. Schooling in this period is generally funded by the English government for these students and can take place

in a sixth form school or further education (FE) college. Figure 2.8 below notes the potential pathways that a student can take, from their current level towards 18+ and future education (*Your future your choice post 16 options*, n.d.).

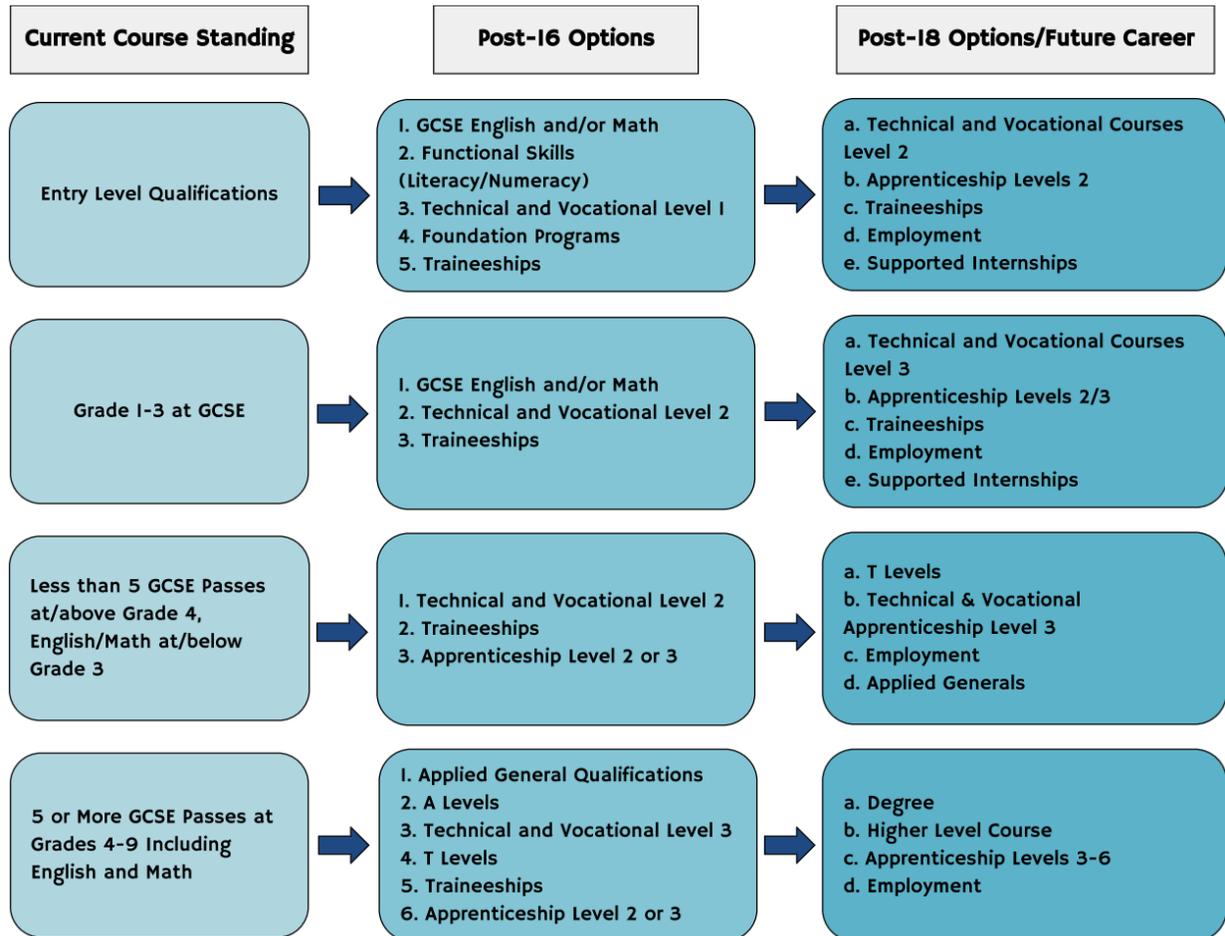


Figure 2.8. Visual of pathways that a student can take based on England education pathways. This includes current course standing as well as post 16 and 18 options. Modified from Waltham Forest overview of career pathways (*Your future your choice post 16 options*, n.d.).

Educational Pathways 16-18:

Sixth form colleges are separate from secondary schools, though they offer the same services as sixth form schools that are taken when students are below age sixteen (16). FE colleges are education programs that are not taken as a part of a graduate or undergraduate degree for students, and these are available to all students who are between the ages of sixteen and eighteen (16-18) (*FE explained*, n.d.). These programs can be taken full time at a given school or college, or on a more part-time basis if the student is also working (*Further education courses and funding*, n.d.).

When individuals go through FE, this is often the middle point between secondary school, which is for students under age 16, and university or higher education (HE) pathways, which are not required for students after age 18 in England. In 2021, 45% of students aged 16-17 were studying in schools (state-funded, special schools, and independent schools) full-time, and then an additional 38% of students attended colleges (FE colleges and sixth-form colleges) (*Participation in education, training and employment age 16 to 18, Calendar year 2021*, n.d.). This aids in visualizing the variety of options available for students within England, in which the most common pathway is through full-time education. The topics that are discussed in FE vary, in which each study can focus on either a range or specific selection of topics, similar to the different levels of diploma.

From ages 16-18, students have the option to participate in A-levels, which is accomplished through a general schooling and sixth form educational background. This is a Level 3 programme, shown in Figure 2.7, in which A-levels continue learning about a subject that a student has taken (in addition to other subjects as well) for the transition from GCSE to a higher level of schooling. This course is more of a lecture-style of learning, usually characterized by exams at the end of the courses. In addition to A-levels, there are also T-Levels that can be taken as well through this path. Both A- and T-Levels take approximately 2 years to complete, however T-Level programs include the classroom learning common in A-Levels with additional learning gained from physical work placements with employers.

Educational Pathways 18+:

Once completing these qualifications, students have the option to pursue additional education in university or begin working in their desired field. However, this is not required, in contrast to the compulsory education requirement until reaching age eighteen (18). 2021 statistics revealed that 35% of 18-year-olds were studying in a HE institute with an additional 17% in FE colleges and other schools (*Participation in education, training and employment age 16 to 18, Calendar year 2021*, n.d.). University level is a common pathway to follow after reaching age (18) or above in HE, following A-Levels. This can be accomplished through either attending specific universities or other specialist schools offering vocational courses, though they do not have any degree awards.

If students would like to improve their test results, they have the option to participate in exam retakes and additional courses that are funded from ages 18-19. Outside of these options, students can take higher level technical skills courses that focus on a particular field or area of interest in addition to pursuing a degree through university. Retaking exam results can be accomplished through fifth form schools and colleges, as well as other FE colleges for a period of 1 year. As long as the individual is above the age of 16, they can attend this institution.

The traditional aspects of UK education follow a general path of obtaining a university degree, in which students have the option to then pursue a masters or doctorate degree. However, in the vocational education system, students can obtain an HND, HNC, or Foundation Degree, which are all within the 4th and 5th levels of UK education. These post-18 options can allow students to improve their skills and obtain real work experience, some even allowing individuals to earn money while they learn as well. This is noted as combining work and study through traineeships, supported internships, apprenticeships, as well as school leavers schemes.

However, many students additionally decide to transition to work immediately after the stage of compulsory learning or take a gap year. This includes full-time internships, as well as being an entrepreneur and starting their own business. Individuals may choose to also get a general or kick-start job as well.

2.3.3 Qualifications for Vocational Education

Current qualifications that can be obtained through United Kingdom vocational education programs begin with the Register of Qualified Programmes, which is a list of accredited awarding institutions and other organizations that have a set list of qualifications. Through the Register, individuals can identify the qualification titles and their numbers, structure, rule of combinations, units that compose the qualification, and links to the awarding organizations' websites (*Qualifications and credit framework*, n.d.). Various organizations meet the particular standards set by the Qualifications and Credit Framework (QCF). These qualification guidelines consist of vocational and/or work-related qualifications that are available in England, Wales, and Northern Ireland, consisting of various units that are worth credits (*Qualifications and credit framework*, n.d.). This has replaced what was previously the National Qualification Framework (NQF), and through this new system, this provides students the option to obtain their qualifications at their own pace, because each credit has a unit value that can be transferred. The QCF is also regulated by the England's regulator Ofqual, Wales' Department for Children, Education, Lifelong Learning and Skills (DCELLS), and Northern Ireland's Council for the Curriculum, Examinations, Assessments (CCEA), which are organizations that aid in the development of education within the UK through various components of the system (*Qualifications and credit framework*, n.d.). Figure 2.9 below depicts the flexibility of progression pathways towards obtaining a given qualification within vocational programs, all with the end goal of working within the field.

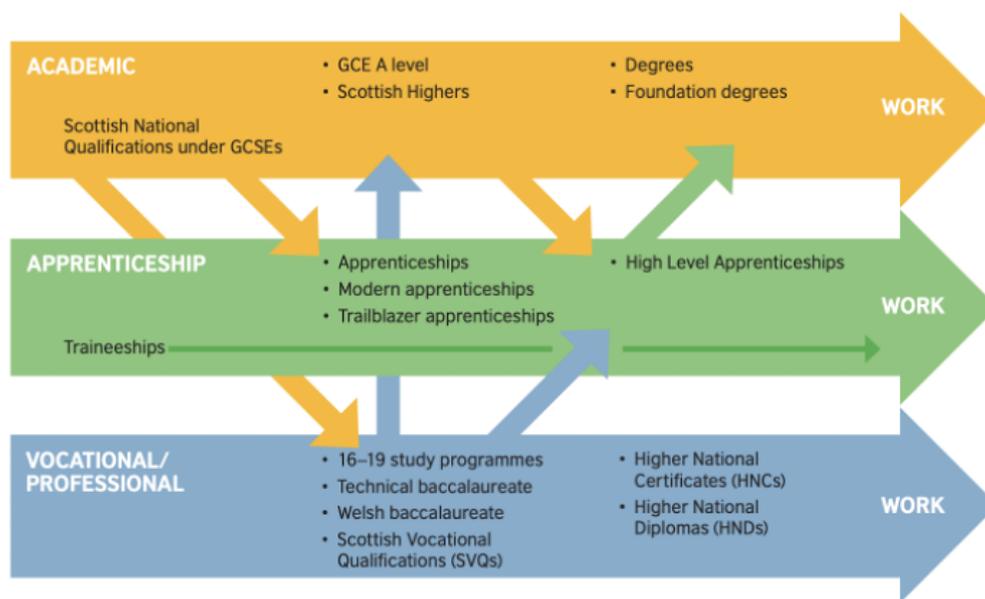


Figure 2.9. Sample diagram of various pathways that a student can take (*The UK skills system, an introduction, 2015*).

One credit hour from the QCF system equals approximately 10 learning hours for students from Entry Level to Level 8 (*Qualifications and credit framework, n.d.*). These levels indicate the educational level and general age that is within each section, shown in Figure 2.10. This progresses from entry level courses and basic levels to then higher levels towards obtaining a degree through universities and other HE schools. Through the QCF system, learners can obtain three main types of qualifications, including awards, certificates, and diplomas, further observed in Figure 2.11 below.

Level	Educational level (European Qualifications Framework (EQF))/Age
Intermediate	EQF L3 / (approximate age 16 - 18)
Advanced	EQF L4 / (approximate age 16 - 18)
Higher	EQF Ls 5, 6, 7/ (approximate age for levels 4,5,6 is 18-22, approximate age for level 7 (22+))
Degree	EQF Ls 6, 7

Figure 2.10. Overview of vocational QCF levels (*The UK technical and vocational education and training systems, n.d.*).

Qualification	EQF Level(s)
Apprenticeship	L3 – L7
Degree Apprenticeship	L5 – L7
Certificate	L1 – L8
Higher National Certificate (HNC)	L5
National Diploma	L4 – L3
National Higher Diploma (HND)	L5
National Vocational Qualification (NVQ)	L2 – L7
Foundation Degree	L5
T Level	L4

Figure 2.11. Visual of QCF qualification and associated levels (*The UK technical and vocational education and training systems*, n.d.).

There are a variety of diplomas, certificates, and general qualifications that can be obtained depending on the QCF levels that are accomplished for students in vocational and HE pathways. In vocational programs, courses are primarily below QCF level 6 (also known as the degree level), though FE colleges may continue beyond this to deliver HE courses with university partnerships. Specifically, these include the HNC and HND course qualifications.

A Higher National Certification (HNC) is the qualification that is obtained after a year of full-time student work, and a Higher National Diploma (HND) is the qualification from a two-year course equivalent to the first two years of university in the UK. The HND is a more advanced qualification compared to the HNC (*Vocational qualifications guide*, n.d.). HNCs and HNDs are Level 4 and 5 qualifications, respectively, which indicates an advanced education level within that subject matter. Both certification courses offer a large variety of subjects, from construction and civil engineering to performing arts, and to be able to participate in these courses, previous qualifications are often needed (*Higher national certificates and higher national diplomas*, n.d.). To apply for either an HNC or HND, the student must contact the college offering the course; once within the course, individuals are assessed through assignments, projects, and other applicable tasks. If successfully completed, the grades in each

subject area will either be (1) pass, (2) merit, or (3) distinction (*Higher national certificates and higher national diplomas*, n.d.).

The overview of necessary awarded credit points is visualized in Table 2.1, in which the amount of credit points indicates what is needed to obtain a particular title. It must be noted that the QCF system gives awards from difficulty levels 1-8; this does not indicate difficulty but instead the size of the qualification. The difficulty, in addition to the size and subject of the qualification, are further noted in the title of the course. The QCF develops the needed units for these courses, in addition to accrediting qualifications, awarding credits and qualifications, as well as maintaining a unit database and monitoring the various organizations that function within this framework to ensure that each qualification passes the regulatory requirements.

The QCF is similar to the Scottish Credit and Qualifications Framework (SCQF) as well, which is the national credit transfer system in Scotland, covering all levels of vocational and HE qualifications in Scotland. The most noticeable difference between the SCQF and the QCF is that the SCQF has 12 levels of qualifications whereas QCF has 8 (not including the entry levels), in addition to qualification titles being slightly different as well (*Scottish credit and qualifications framework*, n.d.). These qualifications are specifically regulated by the Scottish Qualifications Authority (SQA) which is the national accreditation and awarding body. This is responsible for the accreditation of all qualifications except for degrees.

Table 2.1. QCF and SCQF qualification type credit point and hour designations, respectively, for learners (*Scottish credit and qualifications framework*, n.d.), (*Qualifications and credit framework*, n.d.).

Award Type:	Credit Points:	Credit Hours:
Award	1-12	10-120
Certificate	13-36	130-360 hrs
Degree/Diploma	> 37	> 370 hrs

2.3.4 Structuring a Vocational Public Art Program in England

While educational programs can change based on the topic or profession that is being pursued, it is important to note that reaching a larger range of audiences will involve determining the most compatible schooling and educational/curricula to best fit the needs of the students. When designing a vocational curriculum, various components are critical for a successful program. This includes the different pathways that an individual can take and the courses that are associated with obtaining that qualification and general apprenticeship process. However, this includes components of policy and accessibility that are also needed within these programs. Generally, vocational education can almost be seen as ‘fluid,’ in which there is an expansive area of opportunity that can be pursued, from the general apprenticeship and courses that are associated with a given trade, in addition to the possibility of lifelong learning after formal education or different qualifications in industry.

Looking objectively at vocational education as a general concept and educational program, benefits of being in this type of a program include improved earnings as well as employment chances and mobility capacity for individuals first entering the workforce (Hoeckel, 2008). As a result of being trained in the chosen trade, apprentices are already able to confidently function and be productive within the workspace, thus benefiting the employer as well. This can be seen as a mutually beneficial relationship, in which both the employer and employee are aided by vocational education. Practical experience in a field is often more effective than primarily academically oriented individuals, as opportunity for learning and upgrading practical skills over the course of the education time period results in more prepared workers once the completion of the program. In addition to this, the opportunity for the students to obtain a vocational education was an experience that can be used to determine if the student is truly passionate in their field.

Furthermore, the ability of these programs to be adaptable and have support for the non-conventional students who would like to continue to study while having other obligations in their lives. The adaptability of this program includes having the option for online modules, as well as evening, night, or weekend classes to improve their skill set in their trade (Bedi, n.d.). At the same time, the argument must additionally be made that there is less of an opportunity for the students to explore different subjects, which traditional academic education is structured on.

However, considering the variety of benefits vocational education offers students, it can be determined that pathways towards learning a particular trade specifically helps successfully prepare individuals for practical experience, supplying them with the needed resources to thrive in the workforce.

For large, public art murals that are made within the community, a relatively advanced understanding and comprehension of all that is required when making art is recommended. This is a result of the complexity of topics that will be discussed and implemented into a muralism curriculum, from discussions of public policy, construction, and the physical art itself. This would, as a result, require either a HNC or HND qualification, thus QCF Level 4-5, respectively. Furthermore, using the TVET structure as a basis for developing a curriculum in muralism and accredited qualification within this art is ideal, as this provides a hands-on learning experience that would be directly focused on muralism and improving the quality of art within the community.

2.3.5 Public Art and Muralism Programs in England

Currently, there are no official qualifications in public art or muralism. Both universities and vocational programs offer qualifications in art (i.e., degrees in graphic design or fine arts), but none specifically focuses on muralism or public art. Instead of accredited programs in public art, there are organizations that focus on developing an artist's skills in muralism, such as Wood Street Walls and the London School of Muralism. Wood Street Walls is an organization that supports the community through designing art in Walthamstow, England, in addition to other activities and support (*Our work*, n.d.). The London School of Muralism, similarly, teaches students to bring art into the community through course logistics and mural production (*London School of Muralism*, n.d.). Both organizations offer workshops to learn more about muralism for anyone who is interested.

2.4 Developing a Curriculum

When developing a curriculum in muralism, the structure of the final course selection and objectives must follow a particular format in accordance with the local education system. The curriculum must also be adjusted accordingly depending on the particular area of the world that

the program is being offered in. The basis of student learning should be focused on the following components (Donnelley, 2008):

1. Challenge and Enjoyment
2. Breadth
3. Progression
4. Depth
5. Coherence
6. Relevance
7. Personalisation and Choice

These principles must remain consistent regardless of the age of the students taking the course, as the quality of learning should remain constant to provide the best educational experience of students. Other aspects to keep in mind when developing and designing a curriculum includes ensuring the most inclusive environment for all students to learn and thrive. There should be a shared responsibility to work with the students and identify any needs of the student, including general care as well as welfare needs, and support must be provided for students if they choose to seek it. This can help guide students and discuss their current learning (Donnelley, 2008). To help challenge the student to promote growth as both a student and person, a mentor is critical in curriculums as well.

Similarly, there are three components that institutions and curriculums must have in place for the highest quality of learning, including having opportunities for students to develop their learning (i.e., schooling opportunities, national training programs, volunteering, community learning/development, etc.), availability of the right information and guidance, as well as having the financial support so that staying and continuing to learn is possible. Ideally, cost should not be a barrier to education, which means that the curriculum and the institutions should be as accessible as possible. Given these different components, there should be a clear and well-defined process for the educational experience of students, providing both required and other learning opportunities (Donnelley, 2008). This includes considering an interdisciplinary learning approach and having opportunities for personal achievement with students.

2.4.1 Designing an Art and Design Curriculum

Similar to general educational curriculums, art and design curriculums are more fluid and can be taught with a greater degree of freedom for curriculum designers. This is a result of the lack of specificity within the United Kingdom National Curriculum, as it does not specify the exact content that will be discussed within each course for students. Instead, the curriculum offered by an educational institution must ensure that art and design students (1) produce creative work and explore student ideas, (2) become proficient in drawing, painting, sculpture, and other design techniques, (3) evaluate and analyze creative works using the language of art, craft, and design, as well as (4) understand great artists, craft makers, and designers, and understand the historical and cultural development of their art forms (*Research review series: Art and design*, 2023). These standards provide curriculum developers and subject leaders with a general idea of what should be present within an art and design curriculum. As the national curriculum does not clearly define the exact sequence of content that students will learn during their duration of schooling, institutions have the freedom to provide this education to their students as they prefer, as long as it is in accordance with current art and design national curriculum standards and includes specific content as well.

The content that is created must first and foremost be “cumulatively sufficient” or “collectively enough” content for the curriculum to be of high quality (*Research review series: Art and design*, 2023, para. 21). Students, as a result, will learn the necessary skills to develop themselves to become more competent and successful within the art field. The content of the curriculum must provide enough information and depth so a student will have a coherent understanding of art in addition to allowing students to be proficient within their art for making educated decisions.

The guidelines require that the curriculum will integrate practical, theoretical, and disciplinary knowledge (*Research review series: Art and design*, 2023).

Practical Knowledge

This area of study is focused on developing the practical and technical skills within a given field. Identified by the National Society for Education in Art and Design, there are twelve

different ‘areas of making,’ including painting, drawing, printmaking, installation and site-specific work, sculpture, ceramics, creative craft, collage, textiles, photography and lens-based media, digital and new media, as well as design and graphic design (*Research review series: Art and design, 2023*). Within these twelve, only painting, drawing, and sculpture are specified in the national curriculum, giving institutions the opportunity to allow students to explore various other creative practices. Generally, this area focuses on the methods, styles, and various techniques that are used in the creation of art in any stage of learning. Example course content is noted below in Table 2.2 for five topics that are often present in art curriculums.

Table 2.2. Visual for potential art curriculum topics and designated content examples (*Research review series: Art and design, 2023*).

Topic	Example Content and Terminology
Drawing	Line, shape, form, different types of media (pencil, ink, pastels), technical terms when referring to drawn compositions
Painting	Color mixing, meanings and emotions, different types of media (watercolor, gouache, acrylic oil paint)
Sculpture	Form, space, technical terms including slabbing, coiling, pinching
Photography	Light, dark, balance, ‘the rule of thirds,’ photographic processes
Textiles	Texture, appliqué, fabrics, woven and felted textiles, ‘threads’ and ‘cords’

Within this, there should also be a mix of *receptive expertise*, which is learning and identifying these topics within the art fields, and then *productive expertise*, in which the students are able to take that knowledge and apply it to additional projects and ideas.

Theoretical Knowledge

This component of learning identifies the cultural and contextual facets that students will learn about with artists and artworks. This includes meaning and interpretations of pieces, materials and processes used, as well as the journey and connections of art throughout time (*Research review series: Art and design, 2023*). For students to be able to observe artistic

development over time based on specific events or environmental factors, theoretical knowledge must be included within the final curriculum for art and design.

Disciplinary Knowledge

In terms of disciplinary knowledge, students must learn how art is studied, discussed, and judged. This subject area is extremely broad, but this is a critical component of an art education that emphasizes how art is dynamic and fluid, and thus is not the same for any artwork or artist. Topics might include how aesthetic judgements are formed and claimed, how art is studied, as well as how to participate in discourses between artists, scholars, and critics (*Research review series: Art and design, 2023*). The curriculum should address the following questions: How is art made? What is art? How is art judged? What is the purpose of this piece? How does this work affect us? Addressing such questions encourages students to develop their perspective on art and better understand their field in art in general (*Research review series: Art and design, 2023*).

2.4.2 Defining Progression and Growth Within a Curriculum

Through all the discussed components of an art and design curriculum, one of the most important aspects is the idea that a student must show progression and growth throughout their experience. This is both difficult and complex to truly measure, and designers of the curriculum must identify the content within their programs and classes in a way that is clearly defined. The curriculum must be structured to bring a type of qualitative change in the students as well as helping them succeed and achieve specific goals (*Research review series: Art and design, 2023*).

To help curriculum developers ensure that this aspect is successful within the final program, components to keep in mind include sequencing art and design content towards end points and building towards diverging and converging points within the curriculum (*Research review series: Art and design, 2023*). This is to help structure the course so students are able to build upon knowledge, as well as define the goals of each part within the program. This helps reduce any confusion that a student may have, and because the art field is already extremely broad, this is a necessary component. Convergent goals will be more structured and have a clear end goal that notes what students will do with their learned knowledge. On the other hand, divergent goals are used to define goals, however the final result is unknown, as it is not

specified the exact way in which students will use their knowledge. Divergent goals allow students to draw on learned knowledge to create their own artwork, combining knowledge with experimental contexts.

Other focus points to help developers structure a curriculum includes continuing to build from practice along the entire duration of the program as well as keep in mind a student's creativity and what that means for the course (*Research review series: Art and design*, 2023). Practice and hands-on learning should be built in throughout the curriculum and provide enough depth so the student will develop effective skills within their expertise. Once a curriculum has the content and structure needed for incoming students within the arts, this will ensure that there is a high quality of learning, and students will be able to grow as an artist to be best prepared for entering into the field once completing the program.

2.5 Wood Street Walls Founding and Impact

Wood Street Walls (WSW) is a London-based Community Interest Company that was set up in 2015 to create a “sustainable link between the local and artistic communities of Waltham Forest through public art, affordable studio space and free workshops” (About wood street walls, n.d, para. 1). WSW was founded by artists Mark Clack and Tom Jackson to address a “lack of affordable creative workspace in Waltham Forest” (Locally rooted, locally accountable, n.d, para. 1). WSW hopes to achieve this mission by “providing free workshops to the local community lead by resident artists in return for affordable rent, establishing creative hubs for the borough: by repurposing disused/derelict buildings, or new & existing community spaces, and by making art accessible for the residents of and visitors to Waltham Forest through the erection and installation of outdoor public art” (Locally rooted, locally accountable, n.d , para. 18).

In 2015, WSW began a Spacehive (a common online funding platform) crowdfunding campaign to repurpose an abandoned building near Wood Street, E17, obtaining 18,000 pounds from the Mayor of London to create what is currently known as Wood Street Studios. Their doors opened during June of 2016 and the studio is a home for several videographers, graphic designers, and architects including STATIC, Fanakapan, and Doug Fishbone (Wood street studios, n.d). WSW offers residency and desk space to tenants from £200-240 per calendar month. This includes desk space and access to print beds, wash out rooms, a spray room, and

outdoor space is necessary. In return for using the space, these artists must commit to hosting two free workshops for the local community within a 12-month period to encourage art within the community (Wood street studios, n.d.). The final renovated space can be seen in Figure 2.12.



Figure 2.12. Wood Street Studios (Formerly known as the “Manual Instruction Centre”.)
(Wood Street Studios 2023)

2.5.2 Impact for London Artists

WSW is driven by local artists, 80% of whom are from the Walthamstow & Waltham Forest area. Since its creation in September of 2015, WSW has successfully completed over 180 murals in Waltham Forest and its surrounding boroughs (Unaudited financial statements for Wood Street Walls CIC, 2022).

Recent projects include the *Aubrey Road Outdoor Gallery* located in Walthamstow Central and the *Paint Your London* street art event. *Paint Your London* occurred over a course of three weeks, in which 18 artists contributed to painting 15 murals around Walthamstow with support and sponsorship from Skyjack and Fermax (*Projects*, n.d.). This event helped to promote awareness of the need for artist workspaces located in various urban areas. Other commissioned and community projects can be observed throughout the town, such as the images noted below in Figure 2.13 and Figure 2.14. The Madge Gill mural, seen in Figure 2.13, was completed in 2019 to mark 100 years since women first got the vote. The mural depicts Madge Gill, who was an influential artist born in Walthamstow. Residents within the community contributed and voted on the design before beginning the process as well (Wood Street Walls, 2023). These are only a few

of the many murals that have been created over the years. Wood Street Walls has also begun a new project in Enfield called Fore Street Murals, which serves to bring public art into the Enfield community; each art piece is co-created by local residents, from schools to community groups (*Fore street murals, about*, n.d.).



Figure 2.13. 2019 mural of Madge Gill, painted by Pang Artworks in Walthamstow in collaboration with WSW (Wood Street Walls, 2023).



Figure 2.14. Aubrey Road Outdoor Gallery (Wood Street Walls, 2023).

2.5.3 Wood Street Walls and WPI

Wood Street Walls has aimed to help artists all across London and make public art education more accessible to the general public. Our team will be working in collaboration with the Wood Street Walls in order to achieve this goal. Furthermore, our project will dive extensively into existing art and vocational education programs. Our team's collaboration will implement these existing education methods into a new curriculum for public art and muralism in tandem with the Wood Street Walls.

3. Methodology

The goal of our project was to analyze existing art and vocational education programs and develop a curriculum to support a qualification in muralism in England. To achieve this goal, we identified four objectives based on the project brief, our background research, and the goals laid out by our host. These objectives were to:

1. Identify current vocational and higher education courses in the United Kingdom that could be integrated into a muralism curriculum and flag the missing components that would be critical in a muralism qualification.
2. Evaluate stakeholder perspectives on the need for a curriculum and qualification in muralism.
3. Assess how muralism is practiced in different countries and what levels of training and support are available.
4. Explore frameworks for a new curriculum in Muralism and Public Art.

For these objectives, we used a mixed-methods approach that included academic research, mural installation projects, interviews, surveys, and communication with other creative organizations and qualifying programs both in and outside the UK. Figure 3.1 provides a visual overview of our goal, objectives, and related tasks for each objective.

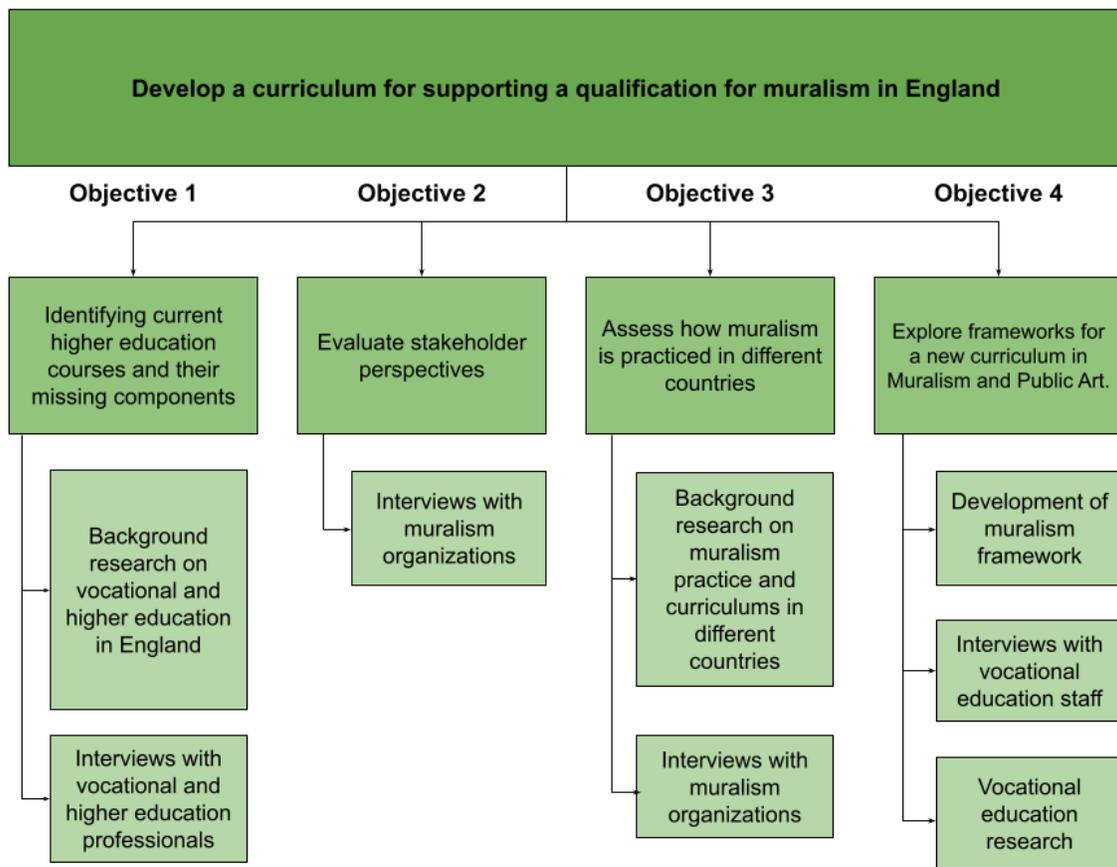


Figure 3.1. Overview of project goals, objectives, and associated tasks

3.1 Objective 1: Identify Vocational and Higher Education Courses for Muralism

To establish a greater understanding of the current vocational and higher educational programs available in England, we completed background research and worked with our host to identify institutions that offer programs in the creative space that encompasses public art and muralism. We conducted a review of the vocational and higher education system in the United Kingdom and developed a general understanding of how vocational training is structured and delivered in the UK.

After an initial review of universities that offer art and graphic design courses, we narrowed our search to universities and programs solely within England since the vocational educational structures in Scotland, Wales and Northern Ireland preclude a common set of courses

and qualifications. We reviewed the websites of colleges and universities that had a physical arts program, specifically fine arts and/or graphic design, but also included other vocational courses in construction, rigging, and project management. We also identified the components and courses that were applicable to muralism and topics that were missing. The educational institutions we identified are presented in Appendix A, while vocational and other related organizations are presented in Appendices B and C.

For each of the selected organizations and educational institutions, we identified representatives who might have knowledge of the pertinent programs. This included founders of muralism organizations, faculty at creative education institutions, as well as affiliated artists and students. We consulted our project hosts to identify other potential contacts at these organizations. We conducted additional background research on both the organization and individual to ensure we had a good understanding of their basic approach before meeting with them for an interview.

We developed a tailored set of questions for each of the interviews and solicited feedback from our hosts to determine if the questions were appropriate. For the organizations that offered more specific courses relating to art or public art, we conducted interviews to gauge course feedback, to observe the structure of course offerings, and to generally see what courses were already being offered by local institutions. For the organizations that did not offer specialized courses in art, we asked questions about their purpose and how they engage with the community. Each interview was based on one of the four templates that were created which can be viewed in Appendices E, F and H, including Education, UK Organizations, and Local Artists interview templates.

To conduct outreach to the various organizations, we used email as the primary source of communication. We drafted an email for each organization and individual we were interested in reaching out to which included a common paragraph about our group and project. Once the interviewee responded, our team determined a day and time that would work best for both parties. We conducted these interviews in person when possible or online over Zoom when that method of meeting made more sense. In the interview, one team member was in charge of leading the interview while the other group members remained in the room but focused primarily

on note taking and determining any follow-up questions. These interviews lasted approximately thirty minutes and were conducted in accordance with the UK General Data Protection Regulations (GDPR).

3.2 Objective 2: Evaluate Stakeholder Perspectives

To evaluate stakeholder perspectives, we first defined who these stakeholders are. These stakeholders are primarily existing public artists; artists who are interested in developing their skills as muralists and students aged sixteen and up who are looking to pursue post-sixteen education in fine art, graphic design, or related creative fields. Using the same format as discussed in Objective 1, we conducted interviews with artists and other individuals that may provide insight for a public art curriculum in the UK.

We identified artists and organizations to interview by performing our background research and by contacting individuals suggested by our host. In a similar fashion to Objective 1, we had our list of potential contacts approved by Mr. Clack and Ms. Bonfield before reaching out to them. In addition, we pre-tested our interview script with Wood Street Walls artists to ensure the questions we were asking made sense and to allow us to collect the information we were looking for. Our goal when interviewing artists and organization leaders was to identify established artists' opinions on a formalized muralism curriculum and to use their expertise to inform what should be included in our program. We asked them about the value, content, and logistics of establishing a curriculum in muralism and public art. Our template of interview questions is presented in Appendix H.

We conducted interviews with artists and public art mural organizations in-person when possible, but some were conducted on Zoom when necessary. As mentioned in Objective 1, one team member took the lead in the conversation while another team member(s) served as a scribe(s) and took notes. These interviews took between 35 and 40 minutes to complete, beginning with a preamble that states our purpose and solicits the participant's consent. This preamble and set of interview questions are listed in Appendices F & G.

To evaluate the perspectives of prospective students, we planned to conduct surveys with students in the art and construction trades. The goal of this survey was to gauge the interest of art

and design students and to determine if they know of or have taken any courses that relate to public art or muralism. Appendix A lists the institutions who received the survey to distribute.

When creating the survey, the questions we developed aimed to help us inquire about courses and topics students have previously engaged in, the motivations behind their creative work, as well as the likelihood of student participation in an accredited program in public art. These questions were reviewed and revised by our hosts and advisors, but we also used information from our interviews to better inform these questions. These steps led us to revise the questions in our survey to be more focused and better informed, which improved our results. The full list of survey questions is presented in Appendix I.

Our survey was developed using the service TypeForm, a survey engine recommendation from our host. We accessed this service by using an already existing Wood Street Walls account. To distribute our survey, we contacted professors and administrators at our identified institutions. In addition to asking them for an interview, we also asked if they were willing to forward our survey link to their students.

3.3 Objective 3: Assess Muralism in Other Countries

Alongside evaluating current offerings in the UK, we researched how public art is taught and practiced in different countries. To achieve this, we used many of the same approaches as used in Objective 1, including background research and interviews to gather additional materials on the practice of muralism and public art; however, we focused this time on organizations outside of the UK. We identified an initial list of organizations that focus on muralism, public art, or offer a variety of additional art courses. This list of organizations is located in Appendices A & B. The original list was supplemented by suggestions from our hosts as well as connections provided to us by those we interviewed as recommendations for people we could reach out to. We noted organizations that offered a variety of different public art programs as well as organizations that help promote artist work in the community, similar to the mission of Wood Street Walls. Our final list includes organizations that host art festivals, hold open-air gallery events, as well as offer spray paint and mural workshops for interested participants.

Interviews with personnel within these organizations helped us determine current practices in muralism and public arts education in countries outside of the UK. To conduct the interviews, we used the same protocol as Objectives 1 and 2; the set of general questions for this objective can be seen in Appendix G. Similar to Objectives 1 and 2, the questions in the appendix served as a general baseline, but each interview script was tailored to the individual and organization being interviewed. While continuing our background research, we used openly available materials like course curriculums and outlines, handbooks from the organization's websites and other online sources. These resources helped us develop a list of the various courses that are currently offered, as well as identify goals and skills that would be discussed in each of these courses. This information was also supplemented by the data we collected while pursuing Objectives 1 and 2, as well as the personal responses from artists and key members of these chosen organizations. In addition, our research in the UK has allowed us to compare any significant differences in public art and muralism between regions.

3.4 Objective 4: Explore frameworks for a new curriculum in Muralism and Public Art.

Our final objective was a culmination of our prior objectives. Based upon what we learned from Objectives 1-3, we developed an outline for a model curriculum in public art and muralism. To do so, we drew upon pre-existing courses offered by other institutions as well as the information that resulted from the interviews and survey responses. This outline used a funnel approach, starting at the broad topic of public art and muralism and breaking it down into each of its different attributes. For each of these attributes, we created examples of courses and content that would need to be included. We also identified the gaps within current public arts education to identify what is needed for a public art and muralism curriculum. This process included observing existing course content and the different subjects that are included. Next, we used information from our interviews and surveys to identify which areas would need to be supplemented or introduced to fit the working needs of a public artist.

Specifically, our goal was to draw on pre-existing education frameworks, certifications, and other components deemed necessary by current public artists in order to explore different frameworks and qualifications schemes; doing so would help us determine which approach would be the best while developing a qualification in public art and muralism. These steps were

used to begin outlining this new “Institute of Public Art” as an educational and qualification body as proposed by our host. As this new professional qualification and curriculum was explored, our team continued to draw upon the feedback given to us by educational and public art organizations. This information was used to further explore any potential logistical issues that may follow with the development of our curriculum. With our project hosts, we discussed intellectual property and determining how existing course or certification content could be included in this course. Our goal was to compare organizational and qualification methods to find the best way to package our course content as an organization that maintains and promotes the standardization of a professional qualification in muralism and public arts.

Our team developed a prototype course curriculum for the new facilitation body. The goal of the prototype was to clearly lay out the offerings of our program and make our course load and certification specifications easier to understand. We saw that many institutions provide these types of and they provide a clear and concise way for students to weigh their options and track which path they would like to go down within their respective career paths.

To create this prototype course curriculum, we used the data collected from Objectives 1 through 3 to support each of the different educational pathways and began to find the similarities between each of our proposed course material. The information was categorized based on the focus of each component. We determined specific units and focus areas within each module using guidance from current course handbook analyses within current college and university art programs. This helped us to develop a course overview structure in which a student is required to complete before obtaining the chosen qualification. In addition to this, our team created a course flowchart that could be used to aid in visualizing our modules and sub-topics. Our team also continued to explore each specific class and finalized which topics would be in our final framework.

4. Findings

Recognizing the lack of formal public art education, our team's goal was to develop a model curriculum that would be used to support a qualification for upcoming artists to pursue public art and muralism as a professional career in England. To do this, we used interviews to provide context into stakeholder opinions and which skills are required to create a piece of public art successfully (Section 4.1). We conducted research to identify existing courses and to compare qualification and degree schemes to determine which would best fit the needs of our qualification as well (Section 4.2). This included comparisons of traditional four-year programs with HND and HNC vocational degrees available in the UK.

We also created a model curriculum outline based on our findings and following curriculum development guidance from WPI's Morgan Center (Section 4.3). We also developed a list of broad learning modules and created learning objectives for each topic to guide course content. Based on recommendations from our interviews, much of this course content is delivered in a seminar setting and through project-based work, providing artists a collaborative learning environment in which they can begin to develop their skills, individual styles, and portfolios. Though it was beyond the scope of this project to implement the curriculum to fruition, we discuss how Wood Street Walls may continue working on accreditation, intellectual property development, and implementation of the framework.

4.1 Stakeholder Perspectives

Our team began to explore what would be needed in a public art and muralism curriculum through assessing stakeholder perspectives. Understanding the perspectives of stakeholders is an important part of developing any kind of product or service. In this case, stakeholder perspectives are needed to determine elements of public art and muralism that are important to this field. To evaluate this, we interviewed different artists and organizations who specialize in public art and murals, as well as to determine components of public art that individuals wished they had learned before pursuing a career in public art. The other major reason for evaluating stakeholder perspectives is to evaluate potential interest in the proposed program of study, in which the consensus was an overall positive response to the proposed course. Our team interviewed 11 individuals and developed a thorough understanding of the

needs within the artist community as well as what to be aware of when implementing this program (Appendix L).

4.1.1 Analysis of Artists and Student Perspectives

Our team interviewed two artists that were local to the Walthamstow area and had experience working with public art and the community. From these interviews, supported by research, we identified common themes between both interviews that pertained to a public art curriculum. This included being willing to work with any medium as well as having the capacity to learn a new skill on the job or be proficient in a large variety of techniques and materials. Artist 1 worked with Wood Street Walls in the past; however, they began with minimal formal training in the public art field. Throughout the discussion, they emphasized the importance of working with mentors who were already in the field to help develop the necessary skills. This interviewee's particular skill set had developed from a young age through knowing that they wanted to be a painter. Originally, Artist 1 had gone to university for fine arts and created films, but had no intention of becoming a muralist until recently. During our interview, Artist 1 emphasized that one of the most important skills is knowing how to plan and properly scale their work when translating their sketches into a large-scale work. One of the most common techniques to achieve this is through the use of gridding, this is when an artist divides their initial sketch into multiple small gridded areas then paints each part of the grid to form the larger picture. The topic of scaling and reproducing work on a larger scale was frequently discussed among each of the interviewees. We determined that this would be a necessity to our curriculum to ensure that the students will be best prepared. Similarly an artist should be able to move their design from a digital asset to a physical installation for any given art piece. . Lastly, it is recommended that more general training on spray painting and how to effectively make curved lines with a spray can should be in our final curriculum.

Artist 2 also encouraged our team to think about community and accessibility within the art fields and for the proposed curriculum, focusing on more of the meaning behind art in the world and the less-known components that would still be critical. Components of the curriculum that would further a student's proficiency once in the field includes administration components mentioned above as well. Artist 2 discussed that it would be necessary for our team to implement

components such as using spreadsheets and budgeting while developing a public arts framework, given that these topics were missing in art curriculums. These topics were determined to be an overlooked area within the field, so it was helpful to hear this from both Artist 2 as well as other creative organizations. Artist 2 further explained that an artist must also be confident, aware of how to market themselves in this business, and how to maintain their branding through social media as well as in person. Our team determined that a project-based curriculum encouraging students to explore their passion for art and build up their skillset, which would help them become more confident in their capabilities, was the most effective method of education within the public arts.

To help provide a different perspective towards a public art curriculum aimed at 16-25 year old students, our team interviewed two students who were able to help to solidify our knowledge as well as give insight into what emerging artists may think about a qualification framework. Student 1 has previously aided in mural production, and Student 2 has shadowed current local artists as well. Both students agreed upon the lack of a formal muralism program, and they emphasized that a curriculum made for public artists would be extremely helpful. Neither student attended a school that offered a wide range of arts programs, so college and university are often a students' first exploration into the range of art mediums that could be explored, emphasizing the importance of more specialized curricula. The students noted that they would like to see a curriculum that takes a hands-on approach and provides an understanding of the different possibilities within public art. Student 1 commented that a common restriction for students was the lack of hands-on work for people in these courses, further emphasizing the comments from local artists and organizations that were interviewed as well. Our team identified that a form of mentorship, apprenticeship, or traineeship was one of the best ways for students to learn in the field and gain confidence exploring their own art. The students both expressed that there would be a part of the student body that would be interested in a curriculum centered on public art and muralism.

We also tried to garner student feedback through our interest survey. Our team waited to distribute the survey until after our initial interviews to better inform our questions, however once this had occurred the survey was sent during Easter break which further delayed the distribution and responses. Due to this, there were not enough responses to draw statistically

valid conclusions. We decided to exclude the survey from this report, but our team provided the completed survey and a list of contacts to Wood Street Walls so that they can use the instrument to continue gathering data as this program continues to be developed.

Between both artists and students, common themes about necessary topics within the field included having proper time management, being able to coordinate with others, as well as having an understanding of standard painting skills. Each artist we interviewed wanted to see a muralism curriculum incorporate people of many different backgrounds with minimal entry barriers for the program. This aligns with the goal of Wood Street Walls to develop a program that is more inclusive and available to any and all who may be interested. However it is additionally made clear that individuals might be hesitant towards taking a public art course, as the career of an artist is often freelance-based.

4.1.2 Analysis of Organizational Perspectives

We interviewed representatives of creative organizations to gain additional perspectives. These organizations may already have an apprenticeship or mentorship program in place, and interviews with organization staff have helped our team develop methods and best practices to ensure that the framework of the program meets the specifications of a current UK education and is structured in the most effective way for emerging artists. Our team had already interacted a lot with Wood Street Walls. Again, we know that their organization wants our curriculum to have a very low barrier of entry for any prospective artists. Their aim is to create a curriculum to teach novice muralists the skills they need in the field, and provide the certifications and qualifications necessary to allow an artist to be workforce ready.

From this we had expanded our research to organizations and programs outside of the UK. We focused on identifying organizations whose missions were similar to Wood Street Walls or provided mentoring or education services.

Our team had interviewed the founder of Waterford Walls and Street Art Ink, two organizations based in Ireland. Street Art Ink was created to shift the focus back to community driven projects rather than producing an event. In this interview the founder expressed the importance of field-based education. Street Art Ink does not offer a formal education program;

however, this organization offers a mentorship program where emerging artists in the area can come and work with a professional artist on a project from sketch stage to completing the finished product. In addition to this, the founder also emphasized the difference between art in a studio space and in the public. Though working in a studio space is a step in this process, to best prepare for working in the public, educational projects must take place there.

We had also interviewed one of the co-directors of Pow! Wow! Worcester, an organization based in Worcester, Massachusetts, to discuss their experience in this role and how their experience and challenges could contribute to our research. Being one of our first interviews, this discussion provided us with lots of firsthand insight into the challenges that muralists face including time management, proper planning and scaling, and acquisition of materials. Since Pow! Wow! focuses primarily on a yearly summer mural festival, many of these common challenges are amplified since they must address and plan for them for a number of mural projects happening concurrently over a short amount of time. The interviewee also explained that prior to the establishment of Pow! Wow! Worcester, there had not been formal regulations regarding public art in Worcester. As a result of their project, they sat down with the city in 2017 to establish standardized guidelines. Similar to what we had found in the UK, there is not a significant amount of formal recognition or regulation of public art. Though the art form is widely renowned, our interviewee had not heard of any efforts to formalize an education program, explaining that most artists have background in related fields like graphic design and fine art, but not muralism directly.

At the recommendation of the co-director of Pow! Wow! Worcester, we also reached out to ArtWorks, an organization based in Cincinnati, Ohio. Similar to Wood Street Walls, staff from ArtWorks emphasized the importance of community in all aspects of their operation. They have upheld general apprenticeships for artists, and after school programs for artists as well. This organization acts as an outsourcing space for artists to find work as other companies will ask their organization to commission artists for their pieces.

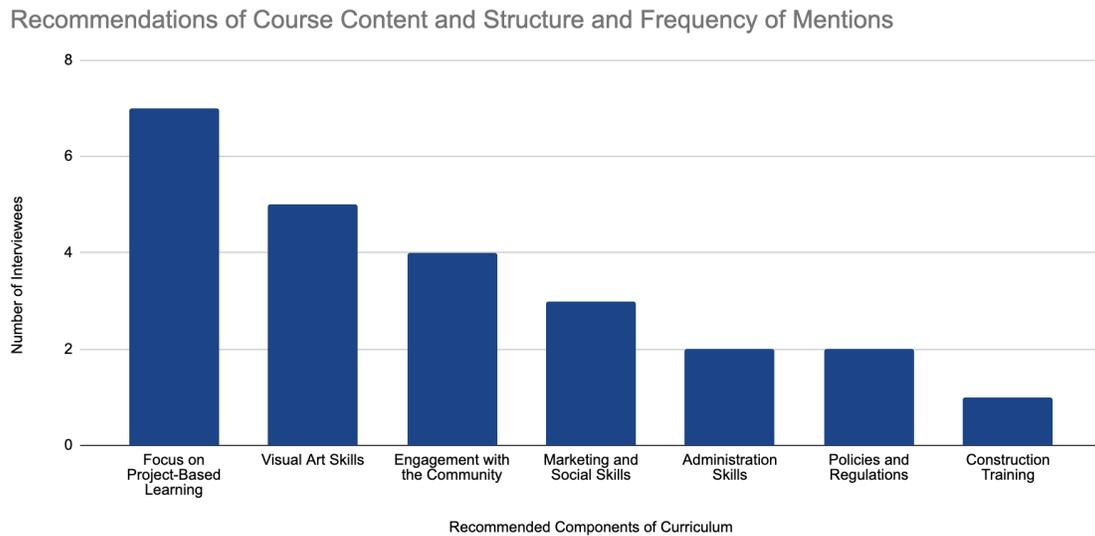


Figure 4.1. Recommendations of course content and structure within the prototype public art curriculum using insight from 11 interviewees.

Comparing the results of our research outside of the United Kingdom to that inside, many similarities were found, further seen in Figure 4.1 above. In most cases, muralists are trained through hands-on work in a mentee role or apprentice position. Working with professional artists, aspiring muralists can observe and learn the process while still being immersed in the role. In both interviews, the importance of construction, project planning, and other skills not directly related to art were stressed. Out of the 11 interviewees, 7 (64%) from a range of local artists, creative organizations, and educational institutions emphasized the focus on project-based learning in the studio or in the field. Following as a close second, 5 out of the 11 individuals (46%) described different visual art skills that should be included in a curriculum, including sketching, digital design, spray painting, line curvature, as well as gridding and doodle gridding. While this was 46% of everyone that was interviewed, this included 100% of the interviewed artists, 100% of the students, and 33% of the creative organizations. 36% (4 out of 11) of the interviewees additionally discussed the importance of community engagement and outreach. We also determined other important skills from these interviews, such as administration (i.e., budgeting, spreadsheets, general organization), marketing and social skills, developing an understanding of policies and regulations in the area, as well as having construction training. As a result of interviewing a variety of different individuals with different backgrounds and careers

the focus of each individual was different. Our team recognized and understood that we would obtain a variety of results and opinions from each group that we focused on.

4.2 Review of Current Public Art Course Offerings

Our team recognized that although there is no formal and accredited public art and muralism qualification, courses such as graphic design and fine arts offered at higher education institutions would provide critical resources for those pursuing public art. This would also help to determine what would need to be included in the final curriculum.

4.2.1 Course Offerings Specific to Public Art

Our team examined seven educational institutions in London looking for any courses focusing on public art, ranging from colleges to universities and other programs. These organizations are displayed in Table 4.1, comparing their program and qualification offerings, enrollment duration, and credits required.

Table 4.1. Summary of comparative analysis of London university program offerings

Educational Institution	Program	Duration	Qualification Received	Credit/Hours
Royal College of Art	Art and Design	30 weeks (1 year)	Graduate Diploma	120 credits at FHEQ Level 6
Central Saint Martins (UAL)	BA (Hons) Fine Art	90 weeks (3 years), 40hrs per week	BA Hons (full), CertHE/DipHE (partial)	360 credits, 120 credits each level/year
Ravensbourne University London	BA (Hons) Graphic Design	90 weeks (3 years)	BA Hons	360 credits
University of Greenwich	BA (Hons) Graphic and Digital Design	90 weeks (3 years)	BA Hons	15/30 credits, around 150 study hours or 300 study hours respectively
University of Bournemouth	BA (Hons) Fine Art	90 weeks (3 years)	BA Hons (full), CertHe (120 credits), DipHE	360 credits BA Hons

			(240 credits) (partial)	
London Metropolitan University	Graphic Design BA (Hons)	90 weeks (3 years)	BA Hons	360 credits
London School of Muralism	Muralism Course	3 hour session 2 times a week	n/a	n/a

Many of these universities offer programs in fine art and graphic design, though none of these institutions offer any programs or courses related to public art. This research was further supported through our interview with a researcher at Central Saint Martins, a constituent college of the University of the Arts London, in which they explained they CSM did not offer any courses that included public art and that they were not aware of any other universities that did.

An exception was the London School of Muralism. This is an education program run by Artmongers, a mural group that has been operating in London for over twenty years. This organization teaches students about muralism and public art, but no specific enrollment process has been found. In addition, there are currently no art fundamentals being taught by this institution, limiting their prospective student body as not everyone will know the proper fundamentals before enrolling. Within this particular program, we determined that there are no resulting degrees or qualifications to prove a muralists skillset once completing the course. The proposed muralism and public art program aims to provide artists with a degree and qualification indicating that they have met the standards towards becoming a professional artist.

4.2.2 Course Offerings Related to Public Art

From the research into course offerings from other universities, our team had seen a common pattern between their curriculum structures. A lot of these universities follow three year programs, with similar course layouts when learning about the arts.

In Year 1, the London Metropolitan University’s graphic and digital design program centers on the principles of art, the contextual studies, authorship, and the basics of what a professional graphic designer should know. Years 2 and 3 focus on encouraging a student to be more comfortable with their own artistic endeavors and making them ready to move into their

respective fields. The University of Greenwich, Year 1 students learn about art and design contexts, as well as just the standard graphic design principles. In years 2 and 3 students focus more on their design narrative, and final projects to get you ready to work in the field. The Ravensbourne University of London builds upon their students' contemporary art skills in Year 1, whereas in Year 2 they hone their skills. Year 3 then builds up their digital portfolio and further prepares students for the workforce. Supported by our interviews with artists that suggested a structure of learning fundamentals then leaving room for creative development and specialization, we chose to follow a similar structure designing much of our framework around practical projects.

In developing our outline for a curriculum in public art and muralism, our team loosely followed the structure of these art and design curriculums. Most of these colleges and universities offer a three-year program, which is typical in the UK. For the proposed curriculum, however, we suggest a two-year structure to minimize the barriers for people who cannot commit to three years training to this career path.

Our team researched the construction trades as a component of the curriculum as well. Our project hosts and Artist 1 emphasized the importance of understanding the construction components when working in the field. This includes using lifts, scaffolding, and being proficient in working within a construction site if needed. Individuals can obtain qualifications within the United Kingdom that support their proficiency within a specific trade. We identified the Construction Skills Certification Scheme (CSCS) cards as a recommended model of a construction qualification. Through this scheme, artists will obtain industry accreditation to become proficient in managing a project over time (*About CSCS*, n.d., para. 2). CSCS cards focus on providing the individual with a type of card based on the particular qualification, ranging from Trainee to Skilled Worker cards that would support the artist's ability to work in the field (*Types of cards*, n.d., para. 7 & 9).

Individuals are legally required to have the necessary skills and training to work within the field, and having a valid qualification when working in a construction environment is critical. As a result, to obtain a general understanding of the construction industry and develop varied

skills for other roles, we recommend the CSCS qualification or another type of construction qualification.

The CSCS qualifications scheme is being phased out, in which all cards will expire at the end of 2024 (*New guidance and support for Industry Accreditation announced*, 2023, para. 6). As a result, we recommend that emerging artists continue to complete a National Vocational Qualification (S/NVQ) in the particular area of construction and safety management, which provides the appropriate training for the construction trades. Recommended training providers that are proposed by the CSCS include City & Guilds, ProQual, GQA Qualifications, and the Scottish Qualifications Authority (SQA) (*Finding a training provider*, n.d.).

We further identified other courses that would provide training for workplace safety and training, including the National Examination Board in Occupational Safety and Health (NEBOSH) examination and the International Powered Access Federation (IPAF). NEBOSH is a globally recognized qualification for health, safety, and risk management. If contracted by a company, artists may be recommended or required to have a NEBOSH qualification. It is highly recommended for ensuring the highest measures of safety in a workspace (*What is NEBOSH?*, n.d., para. 1). We also recommend IPAF training courses, which trains users in vehicles such as scissor lifts, as the artist will understand and become proficient at using a variety of construction components, from scissor lifts, vertical personnel platforms, to wearing a harness to ensure their safety (*IPAF courses*, n.d., para. 1).

4.3 Producing a Muralism and Public Art Curriculum

4.3.1 Curriculum Degree Level

Our team examined the different structures of educational qualification and degree frameworks to determine which would be best suited for public art. This included research into the UK educational system and the common pathways that are provided for post-16 education.

Throughout our interviews, a common thread was the need for education in public art to be rooted in practical applications. Skills that contextualize and form a background for public art, such as art history and safety training, can be taught in a traditional lecture setting, but many of the more specialized skills (i.e., gridding, scaling, spray painting) need to be taught in an

authentic setting so the artist can try, fail, and improve. A major part of the creative process is implementation of new skills and evaluation of the result, so we wanted this to be reflected in our curriculum. To best achieve this, we selected an HND qualification. A four-year program would offer more time for artists to develop their skills, but our interviews suggested that this program would be completed prior to or as part of a four-year program instead. Like Foundation Degrees, HNC and HND programs are often a jumping-off point for higher education degrees. Although some artists may choose to continue their education after our curriculum, they would still be fully equipped to begin work as a muralist with completion of our program.

With the goal being to obtain future accreditation through the SQA, we researched the requirements for their corresponding HNC and HND programs, the SQA Advanced Certificate and SQA Advanced Diploma. The entry requirements are the same for each of the programs, but the Advanced Certificate provides a SCQF level 7 qualification and is typically a one-year program requiring 960 notional learning hours whereas the Advanced Diploma provides a SCQF level 8 qualification and is typically a two-year program requiring 2400 notional learning hours. These notional learning hours, as defined by the Quality Assurance Agency for Higher Education, include independent study and reading, preparation for contact hours, coursework, revision and summative assessment. Considering that the goal of our curriculum is to provide an artist with the knowledge and skills necessary to produce their own public art projects, we chose to model our curriculum based on the SQA Advanced Diploma requirements. This diploma is career-focused and combines apprehension of core skills with practical learning. In addition, this qualification provides a structure that is focused on developing a broad understanding of the subject area while leaving room for specialization through compulsory and optional modules. This structure aligned with our goals for the program, so it was used as the underlying structure for our curriculum development.

Before developing our course modules and learning objectives, our team reached out to WPI's Morgan Center for guidance on commonly used curriculum development steps and strategies. One of the resources that we recommended was Bloom's Taxonomy. This is an educational framework that helps describe student cognition, understanding, and ability to apply information that they are learning. Structured as a hierarchy, the framework is displayed in Figure 4.2:

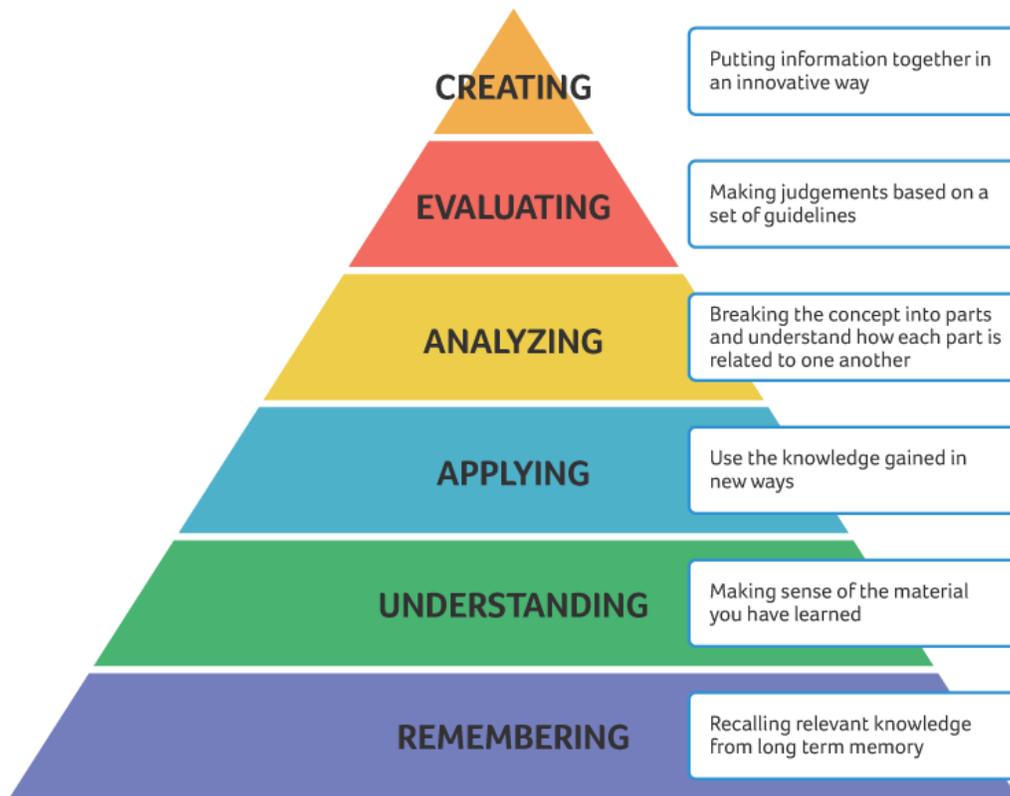


Figure 4.2. Pyramid chart illustration of Bloom’s Taxonomy

From this framework, we designed our course structure so that in the first year students would be expected to progress through the first three stages of the pyramid. Exposing them to the information they are learning for the first time, making sense of it through assessments, and using it in the first year capstone project. In the second year, they will travel farther up the pyramid analyzing the broader impact of public art, evaluating the material they have learned, and ultimately planning and implementing their own full scale mural project.

4.3.2 Framework Organization

We developed a prototype framework for a curriculum in public art and muralism suitable for students aged 16+. This framework is structured around a set of modules, units, and classes as displayed in Figure 4.3. Modules are broader high-level learning categories, units are topics within the broader categories, and classes are the actual courses being offered in that unit.

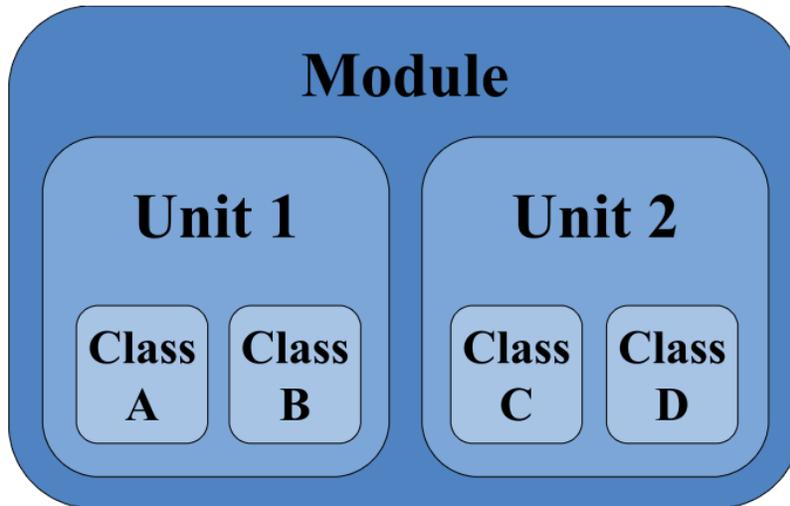


Figure 4.3. Visual of course structure for a qualification of public art and muralism.

A full overview of the prototype curriculum with learning outcomes of each class is included in Appendix J, whereas Figure 4.3 presents a flowchart that illustrates a recommended course order for both Year 1 and Year 2. This is a preliminary outline that will require further expansion and refinement based on future feedback from artists and educators.



Wood Street Walls Public Art Qualification

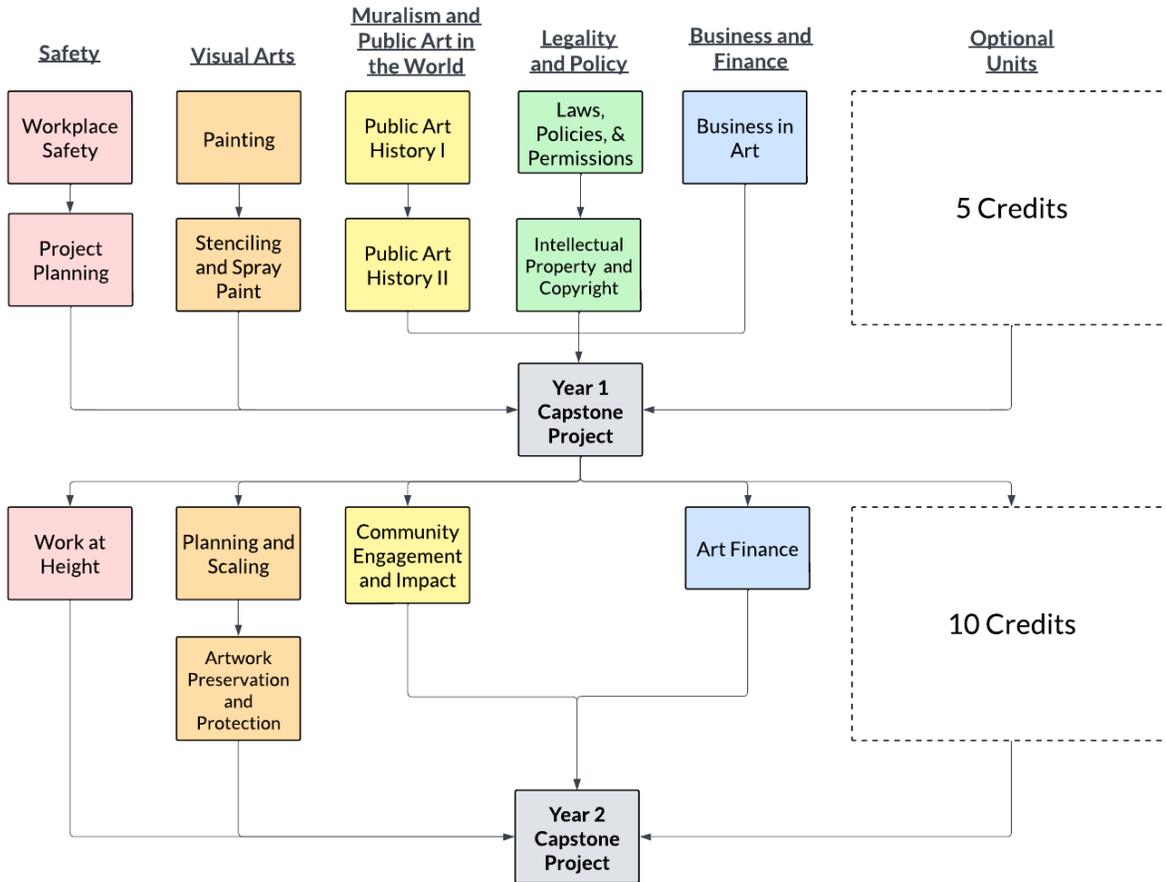


Figure 4.4. Flowchart of prototype public art qualification

We based our course and credit structure on the SQA’s design principles for HNCs and HNDs, which are included in Appendix K. These principles specify SCQF level and credit points, inclusion of core skills, mandatory sections, and graded units for SQA programs. These graded units, represented by the capstone projects in our curriculum, are a means of evaluating and certifying that program participants are meeting the central goals of the HND program. These projects assess the candidates’ ability to retain and integrate the knowledge and skills they have gained in classes into practical applications. This process allows students the opportunity to identify and solve problems that come up as a part of their own project, allowing further learning and growth.

1. Modules

These are the overlying themes seen in the final curriculum, composed of six central ideas. There are two annual projects for students that will be used to evaluate their progression in public arts and to allow the student to explore hands-on work experience in the field. These projects will be with a team and mentor (Year 1), and an individual project with a mentor (Year 2). Based on responses from interviewees, both from current public artists and employees in organizations that focus on art within the community, our team determined that the main component for incoming artists is having field work experience. This is when students can work on a project in the field and out in the environment instead of a studio space. The projects are not part of the initial six modules and act as capstones to evaluate student progress over the duration of the program. These projects will take a student through the process of creating a mural, from wall preparation and sketching, to then working with laws and policies and creating a final piece.

2. Units

Units are the more specific ideas and concepts within each module. These are not the classes that students will take; however, these are the specific themes that each of the following classes can be put under when students are choosing the courses.

3. Classes

Within units are classes. We chose these topics below because these will be effective at introducing students to public art and developing their skills in the field. To visualize these courses, Figure 4.3 below displays all class offerings in their module categories, organized by mandatory and optional requirements:

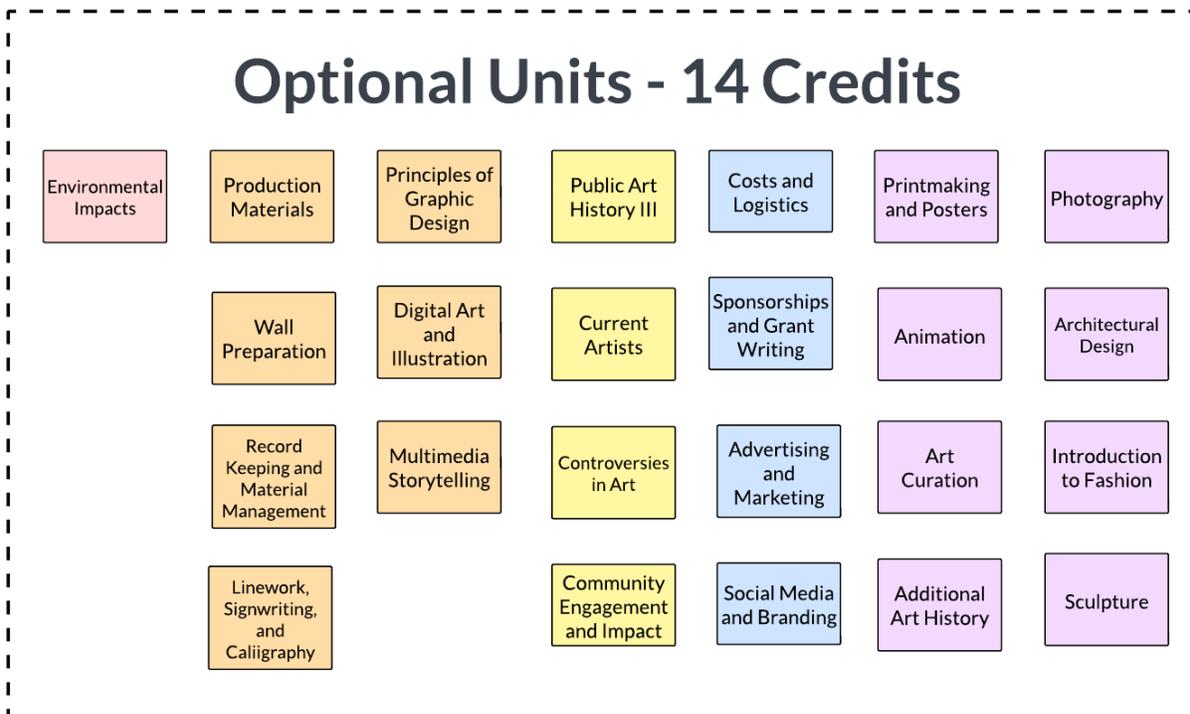
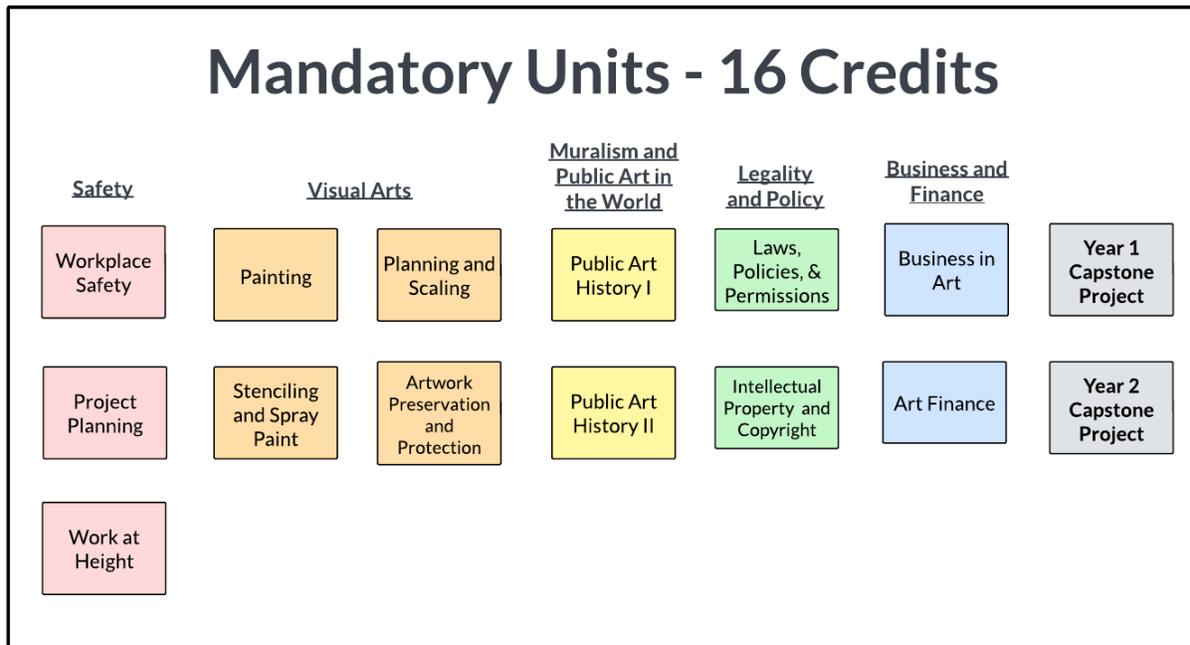


Figure 4.5. Visualization of classes offered within the curriculum, with corresponding modules/units.

The *Learning Outcomes* of each class are seen in the final curriculum document in Appendix J, in addition to the purpose of each unit within the module. The reasoning behind each module is presented in the module overviews (Section 4.3.3).

4.3.3 Module Overviews

Module 1: Safety

This module focuses on the health and safety procedures and components that must be kept in mind when producing public art. When discussing with current artists and our project hosts, a common theme our team discovered was that many artists had to learn on the job about construction and safety techniques, from obtaining Construction Skills Certification Scheme (CSCS) cards to learning about scaffolding and lift management.

Our team also researched other components of working in the public with respect to safety. This included health and safety examinations, as well as general crowd control and traffic management around the worksite. Many students have a basic understanding of occupational safety; however, we wanted to ensure that students and incoming artists learned about these topics in the context of their creative work to be the best prepared for conducting artwork in public. This module is completed early in the curriculum structure so that students are prepared to work safely on projects throughout the course.

Module 2: Visual Arts

From the beginning, our team knew that this module within the curriculum was necessary in the final public arts and muralism curriculum. From research of current courses in art, as seen in Section 4.1, many contained topics including painting and graphic design. From knowledge of public artists through interviews and research of current public artists, we determined that their materials depend on the project. Many artists work with a variety of materials, from painting to spray paint, and this was used to create a module composed of many of the types of skills that could be applied to public art. In addition to creating art on walls for creative purposes or to share a message, artists may be contracted to do work for a particular business, including signwriting and branding for a company. These topics were then solidified within our final curriculum due to their importance for most public artists in the field.

All our interviewees had emphasized working in the field as the most vital component for an artist to obtain the needed skills they would need, and many of these skills were gained only through working in the environment as well as with other organizations and the public. As a result, our team determined that many of the courses will be project-based and rooted in hands-on work. This would ensure that this section would be a mix of classroom learning for the students, in addition to hands-on time with the art in either studio or public spaces.

In addition to the basics of public art and the importance of project-based learning, interviews with public artists provided insight regarding the steps in a mural process specifically. When creating a mural, steps towards the final mural production include scaling procedures, design methods such as small-scale drawings or computer design, determining the production materials, and proper wall preparation to ensure the most effective quality and material application.

Module 3: Muralism and Public Art in the World

In addition to the components of muralism and public art as laid out by the first four modules, art history was also pinpointed as an important topic to cover. The focus of these art history courses will be learning about the roots of muralism and public art and contextualizing the evolution of the movement through history. Broader art history courses will also be offered to cover more traditional art history and the different class artistic movements. Those who are particularly interested in this subject area will have the opportunity to take a deeper look into any of these areas through optional modules.

This module also includes developing student understanding of muralism and public art in the world in recent years covering current artists, controversies in art, as well as community engagement and impact. This is meant to provide students with the necessary background needed to assess how their work will be viewed outside of a studio or exhibit setting. Many of our interviews highlighted the importance of community engagement and representation in public art installations, so understanding how to form these connections and engage with different communities will help achieve these goals.

Module 4: Legality and Policy

This module focuses on the legal structure and policies relating to public art and muralism. Although we found that these regulations vary greatly depending on location, this module focuses on general best practices when dealing with common public art issues. This includes receiving permission to use walls, making contracts, working with businesses, as well as working with local authority figures if necessary. One of our interviewees emphasized the importance of understanding how to work with property and of streamlining steps that need to be completed before the artist could begin working in that space. For example, our team determined that waterways and land structures required different protocols to ensure that the artist can work there.

Module 5: Business and Finance

Our team included this topic because many organizations and artists promote their art and need to understand the costs associated with being an artist in the field. Many public art projects are a mix of public and private ventures. Due to this, the funding process is often a mix of corporate sponsorships and grants. One of our interviews indicated that many public artists operate as contractors, but many of the financial and compensation discussions are decided before the artists are involved. Providing artists with background knowledge of business practices, negotiation techniques, and finance will ensure that artists would be able to enter the field in a position to negotiate terms and contracts.

In addition, this module also focuses on having a presence online, which would aid in marketing the artist and their work. Our team identified that most artists operate through building a portfolio and learning how to create and maintain an online presence is crucial to growth and securing project jobs. Some methods to support this include social media, website design, and community engagement.

Module 6: Other Modules

This module serves as a supplement to the other five modules. Different students have different passions and interests that can be applied to this program of study in a similar fashion to many other college and university programs. Muralism and public art are highly creative fields

and optional modules will allow students to pursue their own interests and develop their individual style through the specialization of their choice. For example, if a student is particularly interested in art history, they may choose to take additional art history courses that contribute to but are not related to muralism or public art. If another student has a passion for photography or graphic design, their elective path might be a little bit more hands on and practice based.

Although the optional module credit structure is based on SQA guidelines, we identified additional course options from various educational institutions, including University of Arts London and Ravensbourne University of London. These optional modules include classes that are still related directly to public art but also classes in other artistic mediums such as sculpture and printmaking.

5. Conclusions and Recommendations

There is no formal and accredited curriculum or qualification in public art and muralism within the United Kingdom or elsewhere in the world. However, courses focused on graphic design and fine art contain some relevant topics regarding public art as a profession. This includes art basics such as drawing and painting, an emphasis on studio work, as well as illustration and digital art. These courses often fail to thoroughly discuss topics such as construction, workplace safety, legality and policy within the field, as well as stenciling and spray-painting techniques that are often used by public artists. Artists, educators, and students agree that a formal curriculum and qualification in public art and muralism would help promote muralism within the community and provide aspiring artists the resources that have not been previously available.

Based on our research and discussions with our project hosts, we created a proposed framework for a public art curriculum that could be offered within the UK and is compatible with current educational standards. Furthermore, following the guidelines from the Morgan Center at WPI, we developed this model curriculum framework structured around modules, units, and classes. We designed the curriculum to include necessary practical training and project-based learning focused on skills that would be needed for a public art profession. We also developed a sample of Year 1 and Year 2 courses that could be taken by full-time students.

The eight primary areas of our final public art curriculum prototype, including two projects, were identified as:

- *Module 1: Safety*
- *Module 2: Legality & Policy*
- *Module 3: Business & Finance*
- *Module 4: Visual Arts*
- *Module 5: Muralism and Public Art in the World*
- *Module 6: Further Art Exploration*
- Year 1 Student Project/Apprenticeship
- Year 2 Student Final Public Art Capstone Project

We recommend that Wood Street Walls continue to develop and clarify the model curriculum based on input from artists, educators, and other creative organizations. We recommend that WSW additionally conduct similar research to identify further programs and courses within the construction and vocational trades that may apply towards a public art and muralism curriculum. We recommend that Wood Street Walls seek further accreditation for the curriculum from an accreditation authority, such as the Scottish Qualifications Authority (SQA) to further implement this framework and program.

With the development of a curriculum around public art to support a professional qualification for public artists and muralists, we will see a new standardization in the field. This will provide an opportunity for new and aspiring muralists to gain the knowledge and skills needed to succeed in their field through an accredited program.

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Appendices

Appendix A. Visual of UK educational institutions that offer art courses for students. This includes education systems from ages 16-18 as well as post-18 options.

Organization Name:	Location:	Brief Description:
City & Guilds London Art School	<i>London, England</i>	One of the country's oldest art schools. Specializes in fine arts, carving, conservation, and art histories.
London School of Muralism	<i>London, England</i>	Specializes in bringing out public art to the streets of London. Note: This is the only educational institution listed here that did not receive our survey
Ravensbourne University of London	<i>London, England</i>	A University that is known for its strong links to industry. Digital media and design centric courses, with vocational courses in fashion, television, and broadcasting.
Central Saint Martins	<i>London, England</i>	Constituent college of the university of Arts London. Focus on design and art curriculums.
Middlesex University	<i>London, England</i>	Public research university that specializes in art and design education.
Sir George Monoux College	<i>London, England</i>	Sixth form college that specializes in helping students reach towards higher education or high skill employment.
Big Creative Academy	<i>London, England</i>	A public academy that offers creative courses to students aged from 16-24 and levels 1-4. BCA also offers apprenticeships, traineeships, and other adult learning opportunities.
Waltham Forest College	<i>London, England</i>	A college that focuses on many areas such as Art, auto-engineering, and media. Also provides vocational training in many fields.

Appendix B. Visual of organizations that work with local and international public artists to create art within the community.

Organization Name:	Location:	Brief Description:
Pow!Wow! Worcester	<i>Worcester MA, USA</i>	As a section of the national Pow!Wow! organization, this branch is an international arts festival that occurs by bringing in artists
Mayor’s Mural Crew	<i>Boston MA, USA</i>	A parks and recreation program that aims to create neighborhood landmarks around Boston's parks and playgrounds.
Worcester Art Museum	<i>Worcester MA, USA</i>	This museum offers courses and programs for kids, students and adults in any different arts subject areas. One of these courses is mural design and painting.
Waterford Walls	<i>Waterford, Ireland</i>	A social operation that works toward delivering large public works of art and has also developed many outreach projects throughout the community.
Street Art Ink	<i>Waterford, Ireland</i>	In a similar fashion to Waterford Walls, this is a public arts agency that works to provide arts programs, commissioned works and workshops to help motivate communities to take action.
ArtWorks	<i>Cincinnati OH, USA</i>	A non profit organization that works to promote community-based public arts career opportunities. This organization also collaborates within its community to work towards creative works and establishing both a global reputation.
HK Walls	<i>Hong Kong</i>	Non-profit organization that hosts a street art and mural festival to showcase the talents of local and international artists.
Urban Nation (Museum for Urban Art)	<i>Berlin, Germany</i>	This is a museum for contemporary art to showcase the relationship between artists and the Berlin community.

Straat Museum	<i>Amsterdam, Netherlands</i>	This is a street art museum located in Amsterdam focusing on graffiti and street art, exhibiting artists (both popular and upcoming) around the world.
Crystal Ship	<i>Ostend, Belgium</i>	Crystal Ship is an arts festival that is the leading open-air gallery in Belgium, with representation from artists all over the world.
Outbox	<i>South Tyrol, Italy</i>	This organization promotes urban art through artistic and cultural representation. Outbox produces public art works in the urban and extra-urban context of the local area.
MURAL Festival	<i>Montreal, Canada</i>	This is an international public art festival that focuses on the creativity of urban art. This festival occurs over a week-long period on the Saint-Laurent Boulevard to an open-air museum for street artists.
Mural Arts Philadelphia	<i>Philadelphia PA, USA</i>	Mural Arts creates 50-100 public art projects each year, and this organization focuses on community engagement and producing works of art in the community.

Appendix C. Organizations in the United Kingdom that are responsible and aid in English education development and general career development.

Organization Name:	Location:	Brief Overview:
Wood Street Walls	<i>Walthamstow, England</i>	Host organization of this project. Works with well known artists to produce street art and other global projects. (see full description in the Background of this paper)
Centre for Cultural Value	<i>Leeds, England</i>	A national research center based at the University of Leeds.
British Council	<i>London, England</i>	Works to build networks and relationships between people and organizations within the UK and worldwide.
A New Direction / Create Jobs	<i>London, England</i>	Platform designed to help young creatives find work.
Innovate UK	<i>Swindon, England</i>	The UK's innovation agency. Provides money to organizations to develop new products and services.
NuArt	<i>Aberdeen, Scotland</i>	Collective of different artists. These artists look to transform huge walls and make public art displays.
Alternative London	<i>London, England</i>	Provides tours, experiences and opportunities in London that tend to be forgotten or overlooked. Many of these are connected to culture, creativity and the local community.
Creative UK	<i>Bristol, England</i>	A non-profit organization that helps support different creative industries within the United Kingdom.
Construction Leadership Council	<i>London, England</i>	Council that is centric around the construction industry within London.
Institute for Apprenticeships	<i>London, England</i>	Provides a platform for students to more easily search for and apply to apprenticeships within their field of study. This organization also works to provide

		people with an understanding of what qualifications are available in different fields along with the occupational standard associated with them.
Scottish Qualification Authority (SQA)	<i>Glasgow, Scotland</i>	An executive non-departmental public body of the Scottish Government that determines the proper accreditation of educational bodies.
Westminster Forum	<i>London, England</i>	This organization is a market leader that organizes senior-level conferences for a wide range of public policy areas, including business, education, and employment. Each forum functions to facilitate the creation of the ‘best’ public policy.

Appendix D. General Email Template

Good Morning/Afternoon/Evening XX,

We are a group of students from Worcester Polytechnic Institute in Massachusetts, USA working on developing a framework for a muralism curriculum in the United Kingdom. In our research, we have seen a large impact on the local London communities with public art installations, and would like to make it a more accessible career path for students that are interested in muralism. Our group has partnered with Wood Street Walls (WSW) to help kickstart this program, and this organization is a creative community interest company located in Waltham Forest and dedicated to making art accessible to communities through producing public art.

We understand that *[organization]* has *[summarize role]*. We would be interested in learning more about *[these efforts and/or role in organization]* and how they might relate to the development of a curriculum in muralism. We were curious if you would be willing to chat with us for 20-30 minutes either in person or via Zoom? Please let us know what days and times might be best for you, or if there is someone else in your organization who might be able to help as well.

Thank you and we look forward to hearing from you soon.

Sincerely,

Morgan Foltz, Nate Reppucci, Julia Antocci, and Alberto Flores

Appendix E. Education-based Organization Interview Script

Note: This is the general interview script for educational-based organizations in the UK. Additional and/or more specific questions were tailored to individuals and organizations.

Introduction:

Hello and thank you for volunteering to take part in this interview today. As you may be aware, I/we are a part of a student-led project group from Worcester Polytechnic Institute (WPI). and we are undertaking this interview on behalf of Wood Street Walls, a creative consultancy organization based in Walthamstow, UK. Wood Street Walls intends to develop a framework and qualification for muralism in higher education as a direct pathway into employment. This interview will help determine public interest and understanding of current muralism and public art opportunities. Furthermore, our goal is to identify the gaps in higher education for an entryway into muralism as well as the want/need for a direct route into this career pathway. This interview is entirely voluntary and will take around twenty to thirty (20-30) minutes of your time. You can choose to answer any question we ask or withdraw from the interview at any time.

We would like to audio record and take notes of the interview with your consent. The interview recording and notes as well as any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023, in line with the UK General Data Protection Regulation 2018.

WPI and Wood Street Walls will produce research reports and other outputs using the data that we collect from this interview, and we are happy to send you a final copy of the report at the end of April. If we would like to attribute quotes to you, we would ask for your approval that we use prior to the final publication. However we can additionally report your feedback anonymously if you prefer.

If you have any additional queries about the interview at any point, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu, golding@wpi.edu, and lalgert@wpi.edu, or our WSW project host mark@woodstreetwalls.co.uk.

Do you have any questions before we start?

Questions:

1. What is your background and role within _____ (*name of organization*)?
2. How did you get involved with _____ (*name of organization*)?
3. Do you have any personal background with art outside of _____ (*name of organization*)?
 - a. What is your educational background or highest level of qualification (ex. A level, HNC or HND, BA or MA degree, other)? Be specific.
4. What is the particular structure of the course or program?
 - a. Is it classroom based or more hands-on?
 - b. Are there any outside involvements including apprenticeships or shadowing with professionals within the field?
5. Does _____ (*name of organization*) offer any courses in street art, muralism and/or public art?
 - a. Do they teach the trade itself? History of the movement?
6. Are there street art, muralism or public art components in any courses not necessarily centered on the topic?
7. What do you consider are some of the most important skills that should be taught to artists that want to pursue muralism?
 - a. For example, important skills that you have learned such as use of materials, scaling images, administrative, legal, logistical, etc.
8. Do you have any experience with course or program development at your current or previous institutions?
 - a. Do you have any recommendations on the organization or types of frameworks needed when establishing a new educational curriculum?
9. Do you know of any existing courses that are not specific to muralism focused that contain elements of muralism?

10. Do you have any recommendations for additional materials (course topics, curriculum, reports, etc.) to take a look at?

If applicable, (if not, skip to 12):

11. We have developed a short survey for art and design students to determine their interest in a muralism education program. Would you be able to help us facilitate sending this out to students at _____ (*organization name*)?

12. Do you have any recommendations on additional individuals or organizations that we should reach out to?

Conclusion:

Thank you for meeting with us today! Do not hesitate to get in touch with any additional information after the conclusion of this interview. May we retain your details in case of the need for additional clarification?

Appendix F. Within the UK Organization General Interview Script

Note: This is the general interview script for organizations within the UK. Additional and/or more specific questions were tailored to individuals and organizations.

Introduction:

Hello and thank you for volunteering to take part in this interview today. As you may be aware, I/we are a part of a student-led project group from Worcester Polytechnic Institute (WPI). and we are undertaking this interview on behalf of Wood Street Walls, a creative consultancy organization based in Walthamstow, UK. Wood Street Walls intends to develop a framework and qualification for muralism in higher education as a direct pathway into employment. This interview will help determine public interest and understanding of current muralism and public art opportunities. Furthermore, our goal is to identify the gaps in higher education for an entryway into muralism as well as the want/need for a direct route into this career pathway. This interview is entirely voluntary and will take around twenty to thirty (20-30) minutes of your time. You can choose to answer any question we ask or withdraw from the interview at any time.

We would like to audio record / take notes of the interview with your consent. The interview recording / notes as well as any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023, in line with the UK General Data Protection Regulation 2018.

WPI and Wood Street Walls will produce research reports and other outputs using the data that we collect from this interview, and we are happy to send you a final copy of the report at the end of April. If we would like to attribute quotes to you, we would ask for your approval that we use prior to the final publication. However we can additionally report your feedback anonymously if you prefer.

If you have any additional queries about the interview at any point, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu, golding@wpi.edu, and lalgert@wpi.edu, or our WSW project host mark@woodstreetwalls.co.uk.

Do you have any questions before we start?

Questions:

1. I/we are aware that the organization you are a part of, _____ (*name of organization*), does _____ (*brief summary of their purpose and general overview of what they do*). Can you explain a bit more about what you do?
2. What is your background and role within (*name of organization*)?
 - a. How did you get involved in (*name of organization*)?
3. What kind of educational programs, if any, does your organization offer?
 - a. How long have the education programs that you offer been in place?
 - b. Who is your main audience for these programs?
 - c. Do you offer or have you delivered workshops in schools for example?
 - i. If yes, has it followed a particular lesson plan?
 - d. Does your organization have any accreditations and qualifications such as ArtAward or ArtsMark?
4. Have you or your organization ever offered a program in muralism and/or offered any supplemental courses that may focus on a muralism education?
 - a. Are the programs you offer more classroom- or field-based?
 - b. What is the structure and timeline of these programs? Are they open to the public or require admission?
 - i. i.e. Enroll for set class time (3-week, 7-week, etc.) or rolling enrollment
5. Are participants in your organization mostly from within the local community? Is there outreach to or engagement from communities outside of the local area?

6. What did students particularly enjoy when engaging with your organization and programs?
 - a. Have you received any feedback from students about things they would like to see modified?
 - b. Is there anything you noticed from your evaluation that may be useful for future course planning?
7. What components of art would you like to see in an accredited muralism program?
8. Do you think artists involved in your organization and/or your organization itself would benefit from a professional muralism qualification?
9. Do you know of any other organizations in the UK or elsewhere that are pushing for a muralism qualification?
10. Are there any other organizations or contacts that could give us more insight towards developing a qualification for muralism?

Conclusion:

Thank you for meeting with us today! Do not hesitate to get in touch with any additional information after the conclusion of this interview. May we retain your details in case of the need for additional clarification?

Appendix G. Outside of UK Organization General Interview Script

Note: This is the general interview script for organizations outside of the UK. Additional and/or more specific questions were tailored to individuals and organizations.

Introduction:

Hello and thank you for volunteering to take part in this interview today. As you may be aware, I/we are a part of a student-led project group from Worcester Polytechnic Institute (WPI). and we are undertaking this interview on behalf of Wood Street Walls, a creative consultancy organization based in Walthamstow, UK. Wood Street Walls intends to develop a framework and qualification for muralism in higher education as a direct pathway into employment. This interview will help determine public interest and understanding of current muralism and public art opportunities. Furthermore, our goal is to identify the gaps in higher education for an entryway into muralism as well as the want/need for a direct route into this career pathway. This interview is entirely voluntary and will take around twenty to thirty (20-30) minutes of your time. You can choose to answer any question we ask or withdraw from the interview at any time.

We would like to audio record / take notes of the interview with your consent. The interview recording / notes as well as any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023, in line with the UK General Data Protection Regulation 2018.

WPI and Wood Street Walls will produce research reports and other outputs using the data that we collect from this interview, and we are happy to send you a final copy of the report at the end of April. If we would like to attribute quotes to you, we would ask for your approval that we use prior to the final publication. However we can additionally report your feedback anonymously if you prefer.

If you have any additional queries about the interview at any point, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu, golding@wpi.edu, and lalgert@wpi.edu, or our WSW project host mark@woodstreetwalls.co.uk.

Do you have any questions before we start?

Questions:

1. I/we are aware that the organization you are a part of, _____ (*name of organization*), does ____ (*brief summary of their purpose and general overview of what they do*). Can you explain a bit more about what you do?
2. What is your background and role within (*name of organization*)?
 - a. How did you get involved in (*name of organization*)?
3. What kind of educational programs, if any, does your organization offer?
 - a. How long have the education programs that you offer been in place?
 - b. Who is your main audience for these programs?
4. Have you or your organization ever offered a program in muralism and/or offered any supplemental courses that may focus on a muralism education?
 - a. Are the programs you offer more classroom- or field-based?
 - b. What is the structure and timeline of these programs? Are they open to the public or require admission?
 - i. i.e. enroll for set class time (3-week, 7-week, etc.) or rolling enrollment
5. Are participants in your organization mostly from within the local community? Is there outreach to or engagement from communities outside of the local area?
6. What did students particularly enjoy when engaging with your organization and programs?
 - a. Have you received any feedback from students about things they would like to see modified??
7. What components of art would you like to see in an accredited muralism program?

8. Do you think artists involved in your organization and/or your organization itself would benefit from a professional muralism qualification?
9. Do you know of any other organizations in the US or elsewhere that are lobbying for a muralism qualification?
10. Are there any other organizations or contacts that could give us more insight towards developing a qualification for muralism?

Conclusion:

Thank you for meeting with us today! Do not hesitate to get in touch with any additional information after the conclusion of this interview. May we retain your details in case of the need for additional clarification?

Appendix H. Local Artist Background Interview Scripts (Evaluation of Local Artists in Walthamstow, England)

Note: This is the general interview script for Artists local to the Walthamstow/London area. Additional and/or more specific questions were tailored to individuals as background research was completed.

Introduction:

Hello and thank you for volunteering to take part in this interview today. As you may be aware, I/we are a part of a student-led project group from Worcester Polytechnic Institute (WPI). and we are undertaking this interview on behalf of Wood Street Walls, a creative consultancy organization based in Walthamstow, UK. Wood Street Walls intends to develop a framework and qualification for muralism in higher education as a direct pathway into employment. This interview will help determine public interest and understanding of current muralism and public art opportunities. Furthermore, our goal is to identify the gaps in higher education for an entryway into muralism as well as the want/need for a direct route into this career pathway. This interview is entirely voluntary and will take around twenty to thirty (20-30) minutes of your time. You can choose to answer any question we ask or withdraw from the interview at any time.

We would like to audio record / take notes of the interview with your consent. The interview recording / notes as well as any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023, in line with the UK General Data Protection Regulation 2018.

WPI and Wood Street Walls will produce research reports and other outputs using the data that we collect from this interview, and we are happy to send you a final copy of the report at the end of April. If we would like to attribute quotes to you, we would ask for your approval that we use prior to the final publication. However we can additionally report your feedback anonymously if you prefer.

If you have any additional queries about the interview at any point, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu,

golding@wpi.edu, and lelgert@wpi.edu, or our WSW project host mark@woodstreetwalls.co.uk.

Do you have any questions before we start?

Questions:

1. When did you begin practicing art?
 - a. How long after that did you become involved in muralism?
 - b. Why did you decide to pursue muralism?
2. Who/what was your inspiration for pursuing a career in art?
3. What is your main art medium/technique? (painting, printmaking, textiles, ceramics, etc.)
 - a. Do you only work on large scale pieces and murals?
 - b. If not, would you like to and how would you go about doing this currently?
4. Are you a full time artist? Do you have other jobs or professions?
 - a. Can expand on this based on response
5. What is your educational background or highest level qualification? Be specific.
 - a. ex. A level, HNC or HND, BA or MA degree, other?
6. What resources were available to you when learning about art?
 - a. Did you participate in any apprenticeship or shadowing for muralism?
 - b. Were you involved in any education programs or classes specific to street art, muralism or public art?
7. What training would have been useful to you prior to beginning your career in public art? Did you have any previous experience or skills that helped you as a muralist?

- a. For example, this can include real estate as well as previous jobs positions that were useful in muralism.
8. What skills have been critical for mural art?
 - a. What do you believe has been one of the most important components in a muralism profession?
 - b. What is the most valuable/helpful tip you would pass on to someone pursuing a career in Muralism?
9. Do you think there would be benefits to a professional qualification in muralism in the UK?
 - a. Are there any topics or trainings you think would be important in an educational program for muralism?
10. Who can you see being the audience for a muralism qualification program?
 - a. Would this primarily include emerging artists in muralism?
 - b. Professional muralists currently in the field without focused training in muralism?
11. Would you like to see this program offered at a university level (open to only students enrolled in that university)? Or rather through “night classes” that can be signed up for by anyone who is interested?

Conclusion:

Thank you for meeting with us today! Do not hesitate to get in touch with any additional information after the conclusion of this interview. May we retain your details in case of the need for additional clarification?

Appendix I. Student Muralism Qualification Interest Survey Template

Section 1: Introduction and Disclosure Statement

Thank you for volunteering to take part in this survey today. We are a part of a student-led project group from Worcester Polytechnic Institute (WPI). We are undertaking this interview on behalf of Wood Street Walls, a creative consultancy organization based in Walthamstow, UK. Wood Street Walls intends to develop a framework and qualification for public art in higher educational programs as a direct pathway into employment. This survey will help determine public interest and understanding of current public art opportunities. Furthermore, our goal is to identify the gaps in higher education for an entryway into muralism as well as the want/need for a direct route into this career pathway.

This survey is entirely voluntary and will take approximately and you can choose to answer any question or stop participating at any time. At the end of the survey, you will have the chance to enter a raffle drawing to win a mural print from local Wood Street Walls artists. Any contact details that you provide for this purpose will not be linked to your survey responses. Any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023 in line with the UK General Data Protection Regulation 2018.

WPI and Wood Street Walls will produce research reports and other outputs using the data that we collect from the survey. All data will be reported anonymously. If you have any additional queries about the survey at any point, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu, golding@wpi.edu, and lalgert@wpi.edu.

If you have any questions about how Wood Street Walls uses data, please see Wood Street Walls Privacy Policy, <http://docs.woodstreetwalls.co.uk/docs/data-collection-policy#7-data-minimisation>, or email mark@woodstreetwalls.co.uk.

Questions:

1. Do you accept the terms of this survey?

- a. Yes

Section 2: Background Information

We are asking the following questions in this section to understand more about the profile of individuals potentially interested in a qualified muralism curriculum and career pathway. Please select 'prefer not to answer' if you would like to skip any of the questions within the section

2. How old are you?

- a. 16
- b. 17
- c. 18
- d. 19
- e. 20
- f. 21
- g. 22
- h. 23
- i. 24
- j. 25+
- k. Prefer not to answer

3. Which most closely describes your gender:

- a. Woman
- b. Man
- c. Transgender Woman

- d. Transgender Man
 - e. Non-Binary
 - f. Agender/I don't identify with any gender
 - g. Prefer not to answer
 - h. Other
4. What is your highest level of qualification?
- a. No qualifications
 - b. Level 1
 - c. Level 2
 - d. Apprenticeships
 - e. Level 3
 - f. Level 4
 - g. Other qualifications, of unknown level
 - h. Prefer not to answer
5. Which school, college or university do you currently attend?
- a. _____
 - b. N/A (if not applicable or if they would prefer not to answer)

Section 3: Survey Questions

Muralism consists of any piece of artwork that is created through the use of paints, drawings, or sketches applied directly onto a wall or any other large permanent surfaces. This form of public art is typically meant for artists to educate the public about different social and political issues or even just to display one's creativity to the world.

6. Does your area of study relate to art or graphic design?

If the participant chooses 'No,' the survey will skip questions 7-13 and move to question 14.

a. Yes

b. No

7. Select all topics that were covered in the course(s)

a. Fine Art

b. Architecture

c. Graphic Design

d. Sciences

e. History

f. Construction

g. Legality/Policies

h. Other

8. What soft skills have been most significant in your creative practice(s)? Select all that apply.

a. Community Engagement

b. Cultural Preservation and Education

c. Organization

d. Creative Thinking

e. Teamwork

f. Other

9. Are there any classes on public art at your previous or current college or university?

a. Yes

b. No

10. Are you aware of any organizations that offer public art education programs (i.e., classes, apprenticeships, shadowing)?

a. Yes

b. No

11. What made you pursue creative practice(s)?

a. Passion for art

b. Interest in social public art

c. Interest in leaving a legacy

d. Having a voice/commentary on a particular topic

e. Storytelling

f. Beautifying public/private spaces

g. Other

12. How likely would you be to pursue an educational course in muralism or the practice of public art?

0 (Very Unlikely) 1 2 3 4 5 (Neutral) 6 7 8 9 10 (Very Likely)

13. Which of the following best describes the reasoning for your decision in question 11?

a. Cost of additional schooling

b. Not interested in continuing in any form of art education

c. Public art might be interesting to me but I remain unsure

- d. I plan to continue further arts education but not muralism
- e. Muralism fits my interests and I would love to pursue it
- f. Other

14. How would you gauge the impact of public art on your community?

0 (Negative Impact) 1 2 3 4 5 (Neutral Impact) 6 7 8 9 10 (Positive Impact)

15. Why?/Why not?

Section 4. Wood Street Walls Print Prize Drawing

For completing this survey, you are able to enter in a raffle drawing to win 1 or 5 prints by Wood Street Walls artists. If you are not interested in the drawing, you may opt-out in the next question.

16. Would you like to be entered into the raffle drawing to win 1 of 5 Wood Street Walls prints?

If the participant chooses 'No,' the survey will skip question 17 and move to the final page.

- a. Yes
- b. No

17. Please enter your contact information for the prize drawing:

Note: Any contact details that you provide for this purpose will not be linked to your survey responses. Any personal data that you choose to share with us will be stored securely and disposed of by 31 May, 2023 in line with the UK General Data Protection Regulation 2018.

- a. First Name:
- b. Last Name:
- c. Email:

Thank you for contributing to our research!

If you have any questions about this survey, please contact our team email gr-LON_D23_WoodStreetWalls@wpi.edu or our advisor emails sriddick@wpi.edu, golding@wpi.edu, and lelgert@wpi.edu.

Appendix J. Framework for a Public Art and Muralism Curriculum for Students Aged 16+

Course Goal:

The purpose of this program is to provide a pathway for artists to pursue formal training and earn an official qualification in muralism and public art.

Course Overview: This course is designed to ensure that students will have access to the proper resources and teachings that will be critical when creating art in the field. Over the duration of the course, students will develop their artistic voice as well as small- and large-scale painting skills. Informed by their own research, critical evaluation project based work, as well as collective workshops and field work, students will learn both technical and practical skills to succeed in the art industry and develop connections with other aspiring and current artists during the process.

At the completion of the public art and muralism course, you will be fully equipped to contribute and enhance the British street art scene.

Context and Relevance: For large, public art pieces that are made within the community, a relatively advanced understanding and comprehension of all that is required when making art is recommended. This is a result of the complexity of topics that will be discussed and implemented into a public art curriculum, from discussions of public policy, construction, and the physical art itself.

Requirements: There are no formal entry requirements to participate in this course and obtain these qualifications.

Recommended Background: Previous experience working with public art mediums, including painting/spray painting, fine art, or graphic design is recommended, whether this is through school, college, or other methods of employment. A portfolio is encouraged but not required. In addition, students are expected to have completed 5 or more GCSE passes at grades 4-9, including English and Maths.

Duration: 2 years

Student Type: Part-time or full-time students

Grading: Students will be graded based on the following criteria.

First Class	<i>Achieve an average percentage grade of 70% and above.</i>
Upper Second Class	<i>(2.1) Achieve an average percentage grade between 60-69%.</i>
Lower Second Class	<i>(2.2) Achieve an average percentage grade between 50-59%.</i>
Third Class	<i>Achieve an average percentage grade between 40-49%.</i>
Failing	<i>Achieve an average percentage grade less than 40%.</i>

Final Qualification: HND (full time 2 years); students can also have the option of obtaining an HNC (full time 1 year) if they decide to not complete the full duration of the program.

General Structure: This program will be administered in seminar and practice-based environments, in which students will participate both independently and in small groups to produce work in studios and within the community.

These classes within the program can be categorized as *practice-based* and *seminar-based* styles. Seminar style classes will focus on classroom style learning, in which students learn conceptual and literature-based information that will be critical in the field, including policy and safety. Seminar classes will additionally have opportunities for group and individual projects and workshops depending on the class and module.

Practice-based learning will contain classroom-based learning, as an understanding on specific topics using literature, published sources, as well as artwork analyses will be critical in a student's development. These classes will also include collective workshops and field work as well, in order to provide the student with opportunities to improve their practical skills in public arts and gain hands-on experience in the field.

Assessment Methods: The following assessment types are the basis of how students will be graded. Each method will vary by class that is offered at the program.

1. Projects: This includes small and large scale projects for a variety of topics that involve seminar- or practice-based teaching styles.
2. Portfolio: Students will be judged on their portfolio in specified classes that may specifically focus on developing a physical/virtual portfolio. However, other classes may additionally use student portfolios as a method of assessment.
3. Essay: Students will be graded based on their ability to complete a writing assignment to the best of their ability based on a set of standards decided by each class professor.
4. Presentation: This grading assessment method focuses on the ability for someone to present their artwork. Based on the type of art, grading details will be determined accordingly.
5. Qualifications: This area of assessment focuses on the critical qualifications and training that students should obtain before going into the field. This includes scaffold training, safety examinations, and construction certifications if necessary.
6. Final Capstone: This will be a culmination to represent a student's progress over the course of each year. Given the assignment, students will be judged on the quality of their artwork, planning process, and general production of the project.

Mandatory and Optional Units:

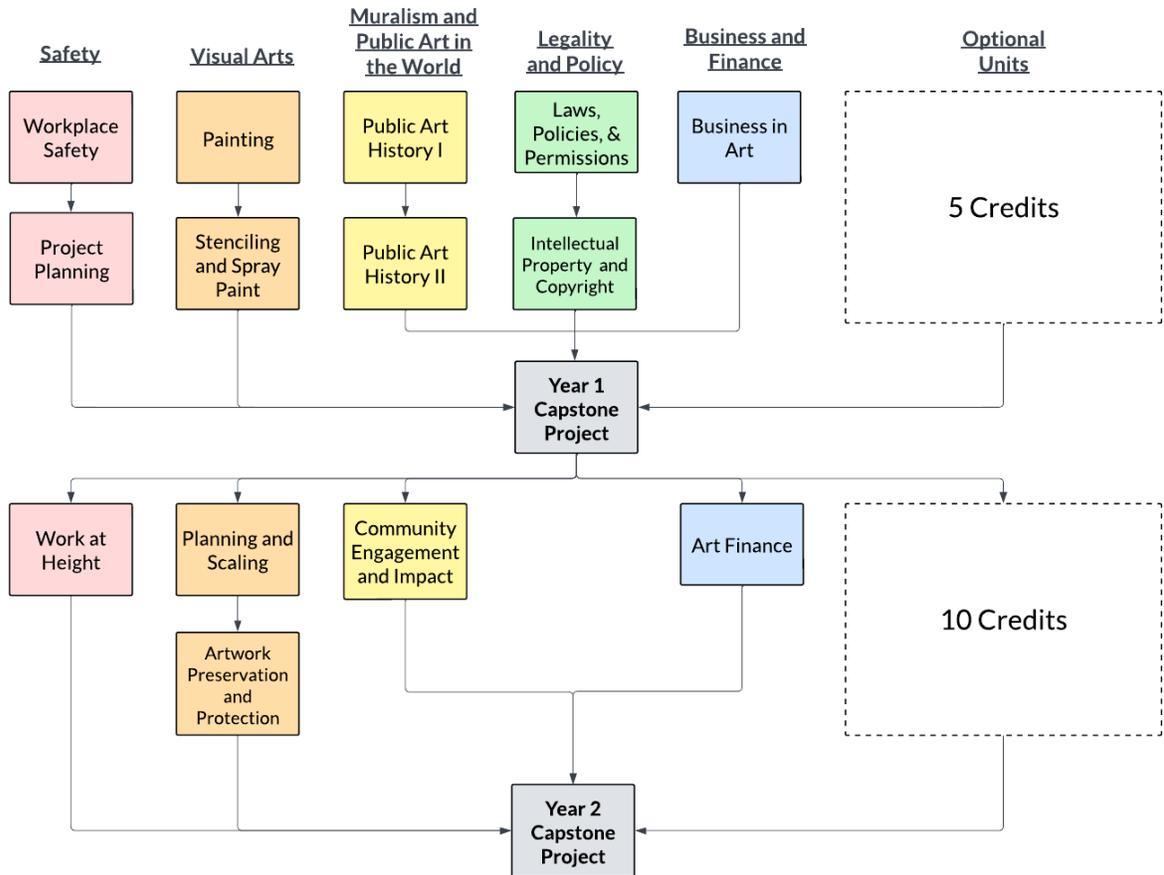
HND Mandatory Units - 16 credits needed			
Class Title	SCQF Credit Points	SCQF Level	SQA Credit Value
Workplace Safety	8	7	1
Project Planning	8	8	1
Work at Height	8	7	1
Painting	8	7	1
Stenciling and Spray Paint	8	8	1
Wall Preparation	8	7	1
Planning and Scaling	8	7	1
Artwork Preservation and Protection	8	8	1
Public Art History I	8	7	1
Public Art History II	8	7	1
Community Engagement and Impact	8	8	1
Laws, Policies, and Permissions	8	8	1
Art Finance	8	7	1
Year 1 Capstone Project : <i>Graded Unit 1</i>	8	7	1
Year 2 Capstone Project : <i>Graded Unit 2</i>	16	8	2

Candidates must follow a standardized route of study with all candidates completing the mandatory Units along with an additional fourteen optional credits.

HND Optional Units - 14 credits needed			
Class Title	SCQF Credit Points	SCQF Level	SQA Credit Value
Environmental Impacts	8	8	1
Production Materials	8	7	1
Linework, Signwriting, and Calligraphy	8	7	1
Principles of Graphic Design	8	7	1
Record Keeping and Material Management	8	7	1
Digital Art and Illustration	8	7	1
Multimedia Storytelling	8	8	1
Public Art History III	8	8	1
Current Artists	8	8	1

Controversies in Art	8	8	1
Intellectual Property and Copyright	8	7	1
Business in Art	8	8	1
Advertising and Marketing	8	7	1
Social Media and Branding	8	8	1
Costs and Logistics	8	7	1
Sponsorships and Grant Writing	8	8	1
Sculpture	8	7	1
Additional Art History	8	7	1
Printmaking and Posters	8	7	1
Animation	8	7	1
Art Curation	8	8	1
Photography	8	7	1
Architectural Design	8	7	1
Introduction to Fashion	8	7	1

Recommended Sample Course Year Outline:



Year 1 Student Project/Apprenticeship

This project is the accumulation of the first year’s teachings, in which the student will work within a team of 2-3 other students and current professional public art supervisor to create a piece of art within the community.

Year 2 Student Final Public Art Capstone Project

The final student practicum focuses on their individual creative practice to develop a design idea/plan, and create the resulting artwork within a given time frame. The student will be working with a mentor as well to help oversee the process and aid the student if needed.

Module 1: Safety

This module will prepare students for working in the field and taking the necessary precautions that will need to be taken when working as an artist.

Unit 1: Safety and Sustainability

This unit dives into more general workplace safety and sustainability concepts and practices.

Format: Seminar

Class Concept	Learning Objectives and Outcomes
Workplace Safety	<ul style="list-style-type: none">➤ Develop an understanding for precautionary measures for working in public spaces and around the public.<ul style="list-style-type: none">○ Includes PPE (Personal Protection Equipment) such as ventilation masks, eye wear, paint/sanding masks if needed, gloves, etc., and safe practices when in the field. <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Exhibit proficiency in workplace safety procedures when at worksites➤ Complete the NEBOSH examination<ul style="list-style-type: none">○ Health and Safety Management for Construction
Environmental Impacts	<ul style="list-style-type: none">➤ Explore the sustainability of materials<ul style="list-style-type: none">○ Use of eco-friendly paints○ Recycling materials➤ Learn the scope of art piece lifetime, impacts of degradation on environment <p>Example Learning Outcomes:</p> <ul style="list-style-type: none">➤ Identify and describe methods to improve environmental footprint

Unit 2: Construction

This unit investigates the proper use and management of construction materials and machinery as well as teachers proper precautions and safety when working around the public.

Format: Practice-Based

Class Concept	Learning Objectives and Outcomes
Project Planning ref: - HSG150	<ul style="list-style-type: none">➤ Learn proper procedures for successful project planning and management<ul style="list-style-type: none">○ Project scheduling and timelines○ Cost and material estimation

<p>- INDG99</p>	<ul style="list-style-type: none"> ➤ Understand worksite compliance with health and safety guidelines prior to the start of work ➤ Understand traffic management around worksite <ul style="list-style-type: none"> ○ Planning safe alternate routes ○ Minimizing impact of overcrowding on work site or surrounding area <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Understand and develop sample project planning guide/plan given example of a public art project
<p>Work at Height</p> <p>ref:</p> <ul style="list-style-type: none"> - HSG150 - GEIS6 	<ul style="list-style-type: none"> ➤ Understand different types of equipment based on workplace environment <ul style="list-style-type: none"> ○ Types of working platforms, which is appropriate for working conditions and site ➤ Understand mobile elevating work platforms (MEWPs) <ul style="list-style-type: none"> ○ Types of MEWPs, (i.e. vertical ‘scissor’ lift, self-propelled boom, vehicle-mounted boom, or trailer-mounted boom) ○ Certifications required for operation ➤ Become proficient in scaffolding logistics and practices <ul style="list-style-type: none"> ○ Types available ○ Safety requirements and methods for construction and use <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Understand and identify the proper equipment needed based on the selected workplace environment

Module 2: Legality and Policy

This module explores the legal side of muralism and public arts endeavors. While knowing how to go about the art itself is an integral part of this profession, so is knowing how to navigate the permissions required to properly acquire a location to put the art on. From making sure that your activities and art are of a legal nature to going through all of the needed steps to obtain permission for your art, this module covers a wide range of rules to follow and guidelines to remain within.

Format: Seminar

Class Concept	Learning Objectives and Outcomes
Laws, Policies, & Permissions	<ul style="list-style-type: none"> ➤ Explore the laws associated with art and murals with respect to public vs private properties ➤ Understand how policies surrounding public art are affected by their location (ie. land vs waterways, etc.) ➤ Identify additional permissions that need to be obtained to produce a work of art in both public and private spaces <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and compare the laws and policies based on potential public art locations ➤ Demonstrate understanding of the laws, policies, and permissions of public art in the community based on example situations. Develop a plan to obtain permissions for the space
Intellectual Property in Artistic Design	<ul style="list-style-type: none"> ➤ Learn how to properly credit any forms of intellectual properties being used in art work <ul style="list-style-type: none"> ○ The proper ways to get permission to obtain the rights over use of an intellectual property. ➤ Understand the scope and ethics behind professional best practices. ➤ Learn the processes behind designating artwork as a new intellectual property <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Discuss cases of proper and improper intellectual property situations in current events

Module 3: Business and Finance

This module is focused on the business end of public art and muralism. This means diving into the finances and marketing portions of the job, from the materials themselves to the cost of promoting one’s own work finances, branding and marketing are important to understand.

Unit 1: Branding and Marketing

This unit will focus on how to run an arts business and efficiently market oneself. In addition, these courses also dive into the advertising and brand design aspects of different organizations.

Format: Seminar

Class Concept	Learning Objectives and Outcomes
Business in Art (link for references.)	<ul style="list-style-type: none"> ➤ Learn the “in’s and out’s” behind the business of public art pieces ➤ Review how one must scale their projects depending on cost ➤ Analyze proper copyrights for your piece of artwork ➤ Review how to obtain your own studio spaces, how to enter into galleries, and how to be cost effective as an artist running a small business <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Analyze and propose a plan to begin the process and manage the organization/art given an example of a potential art business
Advertising and Marketing (Link for references)	<ul style="list-style-type: none"> ➤ Understand how to efficiently marketing their artwork, studio sets, gallery pieces, or any medium of their vision ➤ Analyze modern art pieces, meet artists in the field and discuss how they were able to successfully market themselves <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Work with local artists in the field to create a marketing campaign behind a public art piece made by your and other students
Social Media and Branding (Link for references)	<ul style="list-style-type: none"> ➤ Investigate the wide variety in how one can create and brand their public art pieces. ➤ Discover the effectiveness behind different art pieces branding efforts <ul style="list-style-type: none"> ○ Emphasis on employability through these methods and outreach. <p>Example Learning Outcome:</p>

	<ul style="list-style-type: none"> ➤ Develop and/or add to the students' online portfolio through increased understanding of branding efforts and marketing <ul style="list-style-type: none"> ○ Includes student's own branding, social media page, webpage for their art ➤ Create an artist LinkedIn
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Unit 2: General Finances and Obtaining Funding

This unit will encompass all the aspects of how one can obtain different forms of monetary compensation for their public art projects.

Format: Seminar

Class Concept	Learning Objectives and Outcomes
Introduction to Art Finance (Link for references)	<ul style="list-style-type: none"> ➤ Understand the fundamentals to finance public art projects ➤ Analyze the best ways around managing money for a stable future while maintaining the best quality for one's own projects ➤ Obtain a better understanding of art finance through guest lecturers (industry artists who can provide their own insight on how they began their projects) <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Understand and discuss the preferred and best art finance practices when producing public art
Costs and Logistics	<ul style="list-style-type: none"> ➤ Understand material quantities and costs when working with small/large scale public art projects ➤ Emphasize limiting waste of materials to preserve monetary management <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Given an example project and chosen materials, analyze the quantities of materials that one may need for that scale. <ul style="list-style-type: none"> ○ Includes sculptures, murals, etc. ➤ Develop a small-scale public art project within a determined budget. Analyze factors including time, cost, subject, and materials within this project
Sponsorships and Grant Writing	<ul style="list-style-type: none"> ➤ Learn how sponsorships can help or also hurt their pieces and the steps to reaching out to these sponsors. ➤ Learn how local governments and organizations can help grant money for their projects ➤ Explore the methods of obtaining/writing grants and sponsorships in the local area and outside the country

	<p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Identify and compare various sponsorships and grants within London for public art pieces➤ Demonstrate understanding of topic through discussions
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Module 4: Visual Arts

Before any full scale projects can be completed students must first learn techniques as well as the basics of muralism and public art. This included courses in how to draw and paint, the use of different art mediums, materials and sustainability and other basic skills.

Unit 1: Introduction to Public Art

This unit focuses on the basics that an aspiring public artist may need to help them succeed in the field. This includes topics such as spray painting, materials that can be used when creating these pieces, as well as an introduction to lettering for various applications.

Format: Practice-Based

Class Concept	Learning Objectives and Outcomes
Painting	<ul style="list-style-type: none"> ➤ Obtain a further understanding of painting and learn the needed skills applicable to a public art career ➤ Explore various materials used within his practice ➤ Identify components of current/past artworks to understand art composition <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Determine key pieces within a composition and create a final piece ➤ Identify and demonstrate proper use of painting materials. Includes, paint brush, sponge, painter’s tape
Stenciling and Spray Paint	<ul style="list-style-type: none"> ➤ Explore the use of stencils onto canvases and surfaces. ➤ Explore the basics of spray painting. Includes spray painting (can), freehand skills and handling, spray painting techniques. <p>Example Learning Outcomes:</p> <ul style="list-style-type: none"> ➤ Design personalized stencils through understanding of stencils within the class ➤ Produce a final spray paint piece incorporating both student-made and existing stencils
Linework, Signwriting, and Calligraphy	<ul style="list-style-type: none"> ➤ Understand the basic types of typography and lettering <ul style="list-style-type: none"> ○ Includes handwritten lettering, linework, signwriting, calligraphy ➤ Develop an understanding of linework in public art practices ➤ Analyze various applications of lettering (ie. public art, signage) <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Create a piece centering on linework ➤ Identify and compare specific signwriting pieces in the local area

Unit 2: Production

This unit focuses on the physical involvement when preparing the space to be painted. Through developing a further understanding of materials and scaling/preparation before creating the final product, students will gain experience to become more confident public artists and have the skills needing to begin creating art.

Format: Practice-Based

Class Concept	Learning Objectives and Outcomes
Production & Project Management	<ul style="list-style-type: none"> ➤ Analyze methods of project management, including site surveys, traffic management plans, contract management <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Develop a project plan including timescale delivery and concept of work packages.
Production Materials	<ul style="list-style-type: none"> ➤ Develop an understanding of current public art materials and their components. Includes material allergens, compatibility with particular surfaces (brick, plaster, etc.), sustainability <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Determine proper materials to use based on examples of potential sites for street art, ➤ Identify and analyze current art and the materials used to identify the most effective materials for safety, durability, color, etc.
Wall Preparation	<ul style="list-style-type: none"> ➤ Understand components of wall preparation before mural creation. ➤ Understand the process of filling and management of current surface for most effective application <ul style="list-style-type: none"> ○ Remove previous wall art, flaking paint, fix defects on surface, etc. ○ Base coating/primer on wall to best prepare the final surface ➤ Review obtaining access permissions from land owner and/or local policy holders (prerequisite: Module 2 Legality and Policy) <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Demonstrate wall preparation proficiency before beginning production
Planning and Scaling	<ul style="list-style-type: none"> ➤ Develop an understanding of the components needed to be accomplished before the final painting step in public art production.

	<ul style="list-style-type: none"> ➤ Explore different computer softwares for creating artworks ➤ Overlooking methods of transforming a small-scale image to the final size piece. <ul style="list-style-type: none"> ○ Includes gridding (chalk/paint), doodle drawing, projecting, etc. <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Design a small scale artwork using computer software ➤ Identify and compare different computer softwares for designing public art creations
Production Documentation	<ul style="list-style-type: none"> ➤ Understand the processes used to record public art creations. Includes filming, artist interviews, time lapse capture, behind the scenes footage, creating shot list and treatment <p>Example Course Outcome:</p> <ul style="list-style-type: none"> ➤ Demonstrate proper documentation procedures through class examples and interactions with current artists

Unit 3: Mural Management

This unit helps students to investigate how their works can be preserved as well as which precautions need to be taken in order to do so.

Format: Practice-Based

Class Concept	Learning Objectives and Outcomes
Artwork Preservation and Protection	<ul style="list-style-type: none"> ➤ Understand methods to preserve and protect works of art and structure surfaces ➤ Learn how different paints and materials used can degrade over time as well as how precautions such as top coats can help to preserve the works for longer periods of time <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and discuss vandalism is and how precautions can be taken to prevent it ➤ Explore and discuss how to mitigate and restore art pieces
Record Keeping and Material Management	<ul style="list-style-type: none"> ➤ Explore how color theory can be applied to public art <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and discuss how to make proper records of the paints and how to properly store them. ➤ Review and evaluate a mural or work of art done by a previous capstone to keep it up to date

Unit 4: Graphic Design

This unit explores the concepts and principles behind graphic design.

Format: Practice-Based

Class Concept	Learning Objectives and Outcomes
Principles of Graphic Design	<ul style="list-style-type: none">➤ Understanding the different principles of visual literacy such as scale, contrast, space, and rhythm➤ Learn how to communicate effectively through digital design <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Understand and demonstrate one’s own creative prowess through project work➤ Identify and discuss the principles of graphic design and how each is critical within the composition
Digital Art and Illustration	<ul style="list-style-type: none">➤ Learn the basics of how to use industry standard digital art tools such as Adobe Photoshop, Illustrator, or Affinity.➤ Learn techniques of how digital art can be used as an asset to public artists in planning projects and the gridding step of the process. <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Demonstrate proficiency with a chosen software for digital art production➤ Design a composition through the use of design software
Multimedia Storytelling References to come back to (Link) (Link)(Link)	<ul style="list-style-type: none">➤ Understand the importance of using various media to tell a story➤ Learn the components of a piece to help communicate ideas <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Understand and create a digital asset in adobe photoshop and translate it into a public display➤ Design a piece telling a story through different forms of media

Module 5: Muralism and Public Art in the World

Exploration of different types of public art and the creative practice

Unit 1: History of Public Art

This set of courses focuses on the history of muralism and public arts from their beginning. However, the basics of art history in fine arts, graphic design, and other common art forms are also investigated and taken into consideration.

Format: Seminar

Class Concept	Learning Objectives and Outcomes
Public Art History I (Ancient Times to the Mexican Revolution)	<ul style="list-style-type: none">➤ Review muralism and public art from their beginnings (mosaics and cave paintings) up through the Mexican revolution➤ Discuss how these forms of art have evolved over time <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Identify the changes in public art over time and discuss how public art affected the community➤ Explain the purpose of art within the time period
Public Art History II (Mexican Revolution to Present Day Art)	<ul style="list-style-type: none">➤ Discuss the progression of public art from the Mexican Revolution to modern times <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Identify and provide reasoning for the shifts in art between the 1920s and 21st century➤ Explore and discuss how art shapes the community, and how community/environment shapes the art
Public Art History III (Additional Artforms Through Time)	<ul style="list-style-type: none">➤ Learn about and review other forms of art (graphic design, fine arts, etc.) have evolved over time (brief overview of their existence beginning to end) <p>Example Learning Outcome:</p> <ul style="list-style-type: none">➤ Identify and discuss how each form of art impacted the world around it➤ Select a particular form of art and explore its full history within the world

Unit 2: Current Events and Art

This set of courses will lay out the foundation for understanding public perceptions and views of muralism and public art. This is done through investigating art through the lens of current events throughout the world and locally.

Format: Lecture

Class Concept	Learning Objectives and Outcomes
Current Artists	<ul style="list-style-type: none"> ➤ Learn about current muralists and street artists who have been/are prevalent within the London area. Artists include ATM, Inkie, Stik, My Dog Sighs, and Blek le Rat <p>Example Learning Outcomes:</p> <ul style="list-style-type: none"> ➤ Discuss the impacts of some of the artists' well known works of art on the community ➤ Identify and discuss how current artists have been crucial to sharing messages around the world
Controversies in Art	<ul style="list-style-type: none"> ➤ Explore controversies within the art community surrounding social and political issues ➤ Learn about additional controversies in current events surrounding art <ul style="list-style-type: none"> ○ Includes controversies of George Floyd mural in Minneapolis (mural), Medusa with the Head of Perseus in Manhattan (sculpture) ○ Additional artists of note to further investigate the works of include Swoon, WRDSMITH, Keith Haring and Jean-Michel Basquait <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and discuss how these artworks have affected the community. Draw connections between the artwork and society <ul style="list-style-type: none"> ○ How did ___ have such a large effect on the community? ○ What was the main public reaction?
Community Engagement and Impact	<ul style="list-style-type: none"> ➤ Explore and learn how public artists engage with their surrounding communities ➤ Understand how murals and other public works of art contribute to the preservation of culture through methods such as storytelling ➤ Continue discussing current events as they are portrayed through art within the local area <ul style="list-style-type: none"> ○ Includes biodiversity, extinction, conflict, humanitarian situations <p>Example Learning Outcome:</p>

	<ul style="list-style-type: none">➤ Identify and discuss the proper ways to engage with communities<ul style="list-style-type: none">○ Includes the basic expectations for the artist when interacting with the community➤ Discuss the ethics behind public art and muralism
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Focus Modules

This portion of the curriculum will allow students to further investigate topics of interest to them. These topics include more art histories, additional current events in art courses, graphic design, fine arts, photography, ceramics, and many other topic areas within the arts. This allows students to gain a deeper understanding of the arts without limiting their creativity or keeping them from their interests that are not directly related to public arts and muralism.

Format: Seminar/Practice-Based (*will depend on exactly which courses are taken to fill this requirement*)

Class Concept	Learning Objectives and Outcomes
Sculpture	<ul style="list-style-type: none"> ➤ Develop an understanding of how sculpture and 3D artworks ➤ Explore how sculpture has changed throughout time <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Demonstrate proficiency in sculpture through a small-scale project
Printmaking and Posters	<ul style="list-style-type: none"> ➤ Learn processes behind printmaking <ul style="list-style-type: none"> ○ Includes composition, lettering, typography, production ➤ Explore the history of printmaking ➤ Understand the types of printmaking <ul style="list-style-type: none"> ○ Includes engraving, etching, wood-relief, monoprint <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and analyze the different types of posters and public prints, including messages or societal views ➤ Design a print using knowledge of printmaking processes and design
Photography	<ul style="list-style-type: none"> ➤ Explore public photography installations and dive deeper into the process <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Design a photography portfolio using course knowledge
Art History: United Kingdom	<ul style="list-style-type: none"> ➤ Develop a greater understanding of various art movements within the United Kingdom and the progression of art, specifically public art to society today <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Explore and discuss how UK art has been shaped by society
Art Curation	<ul style="list-style-type: none"> ➤ Explore components that can be included in public displays ➤ Understand existing and professionally curated exhibits

	<p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Demonstrate proficiency in creating a mini “gallery” proposal based
Animation	<ul style="list-style-type: none"> ➤ Understand the animation processes, techniques and critical theory <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and discuss components of animation throughout time
Introduction to Fashion	<ul style="list-style-type: none"> ➤ Learn the process of making fashion pieces ➤ Understand textiles and fashion in current society <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Analyze and discuss different current fashion and the components of a successful piece/collection
Advanced Fashion Exploration	<ul style="list-style-type: none"> ➤ Develop further understanding of textiles and fashion ➤ Explore the change in fashion over time and in different countries. Identify the effect of fashion on society ➤ Prerequisite course: Introduction to Fashion <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Analyze and compare fashion progression through time ➤ Develop fashion production skills through the creation of a collection piece
Architectural Design	<ul style="list-style-type: none"> ➤ Develop an understanding of practical and theoretical aspects of architecture ➤ Understand the philosophy and history of architecture and its role in culture, urbanism, structural and environmental design, and construction <p>Example Learning Outcome:</p> <ul style="list-style-type: none"> ➤ Identify and discuss methods in which architecture plays a role in public art and society

Curriculum Development Resources

Safety:

1. Art Safety, Princeton University:
<https://ehs.princeton.edu/health-safety-the-campus-community/art-theater-safety/art-safety>
2. Health & Safety Information, Edinburgh College of Art:
<https://www.eca.ed.ac.uk/about/health-safety-information>
3. Studio and Workshop Safety:
<https://www.arts.ac.uk/students/health-and-safety-for-students/information-and-resources/studio-and-workshop-safety>

Construction:

1. BSc (Hons) Construction Management, UEL:
<https://uel.ac.uk/undergraduate/courses/bsc-hons-construction-management>

Legality and Policy:

1. Art, Business, and Law LLM, Queen Mary University of London:
<https://www.qmul.ac.uk/postgraduate/taught/coursefinder/courses/art-business-and-law-llm/>
2. MA Art & Politics: <https://www.gold.ac.uk/pg/ma-art-politics/>

Art and Business:

1. BSc (Hons) Business Management, Ravensbourne University of London:
<https://www.ravensbourne.ac.uk/study/undergraduate/bsc-hons-business-management>
2. Business and Management Courses, Ravensbourne University of London:
https://www.ravensbourne.ac.uk/business-and-management-ug?utm_source=google_search&utm_medium=cpc&utm_campaign=ec_ug_late_app_2023&utm_content=subject_ads&gclid=CjwKCAjwov6hBhBsEiwAvrvN6FBkQVn5D4lvP2tK-bUOy6G9qAs4mLCMgzTYQPizt3ApQ6XqVq4WKR0CeUsQAvD_BwE
3. BA (Hons) Business and Marketing, Regents University London:
https://www.regents.ac.uk/undergraduate/business/ba-hons-business-and-marketing-new-model?gclid=CjwKCAjwov6hBhBsEiwAvrvN6J2LE_56It21xiHcX5NckJH74hr8rQbAMqro1IZEHW M-CwB35gHdLxoCdiwQAvD_BwE

Visual Arts:

1. BA (Hons) Fine Art, UAL:
<https://www.arts.ac.uk/subjects/fine-art/undergraduate/ba-hons-fine-art-csm>
2. BA (Hons) Fine Art, Goldsmiths University of London: <https://www.gold.ac.uk/ug/ba-fine-art/>
3. BA (Hons) Graphic Communication Design, Central Saint Martins:
<https://www.arts.ac.uk/subjects/illustration/undergraduate/ba-hons-graphic-communication-design-csm>

History of Public and Street Art:

1. Street Art, Victoria and Albert Museum: <http://www.vam.ac.uk/content/articles/s/street-art/>
2. A Quick History of London's Street Art, The Montcalm Royal London House:
<https://www.montcalmroyallondoncity.co.uk/blog/quick-history-londons-street-art/>

Sculpture:

1. BA (Hons) Fine Art: Sculpture, UAL:
<https://www.arts.ac.uk/subjects/fine-art/undergraduate/ba-hons-fine-art-sculpture-camberwell>
2. Introduction to Sculpture (Summer Short Course), UCL:
<https://www.ucl.ac.uk/short-courses/search-courses/sculpture-introduction-summer-school-short-course>
3. Sculpture & Environmental Art, Glasgow School of Art:
<https://www.gsa.ac.uk/study/undergraduate-degrees/sculpture-environmental-art/>
4. BA (Hons) Ceramic Design, Central Saint Martins:
<https://www.arts.ac.uk/subjects/3d-design-and-product-design/undergraduate/ba-hons-ceramic-design-csm>

Printmaking/Posters:

1. Printmaking Courses, Open College of the Arts:
<https://www.oca.ac.uk/subject-areas/printmaking/>
2. BA (Hons) Fine Art Printmaking, University of Brighton:
<https://www.brighton.ac.uk/courses/study/fine-art-printmaking-ba-hons.aspx>

Photography:

1. BA (Hons) Photography, University of Bournemouth:
https://aub.ac.uk/course/photography?gclid=CjwKCAjwov6hBhBsEiwAvrvN6NhKWINa5tfHFx5q8sz95EGHc3bw5NggXMDDby-zIATB11z6acxBvhoCeokQAvD_BwE

Art History:

1. History of Art, SOAS University of London:
<https://www.soas.ac.uk/study/find-course/ba-history-art>
2. History of Art, University of Oxford:
<https://www.ox.ac.uk/admissions/undergraduate/courses/course-listing/history-art>
3. BA (Hons) History of Art: <https://www.gold.ac.uk/ug/ba-history-of-art/>

Art Curation:

1. BA (Hons) Culture, Criticism, Curation, Central Saint Martins,
<https://www.arts.ac.uk/subjects/curation-and-culture/undergraduate/ba-hons-culture-criticism-and-curation-csm>

Animation:

1. BA (Hons) Animation, Ravensbourne University of London:
<https://www.ravensbourne.ac.uk/study/undergraduate/ba-hons-animation>
2. BA (Hons) Animation, University of Greenwich:
<https://www.gre.ac.uk/undergraduate-courses/ach/animation-ba-hons>
3. BA (Hons) Animation, University of Westminster:
<https://www.westminster.ac.uk/art-design-and-visual-culture-film-and-television-media-and-communication-courses/2023-24/september/full-time/animation-ba-honours>

Fashion:

1. BA (Hons) Fashion Communication: Histories and Theories, Central Saint Martins:
<https://www.arts.ac.uk/subjects/curation-and-culture/undergraduate/ba-hons-fashion-communication-histories-and-theories-csm>
2. BA (Hons) Textile Design, Central Saint Martins:
<https://www.arts.ac.uk/subjects/textiles-and-materials/undergraduate/ba-hons-textile-design-csm>

Architectural Design:

1. BA (Hons) Architecture, Ravensbourne University of London:
<https://www.ravensbourne.ac.uk/study/undergraduate/ba-hons-architecture>
2. BA (Hons) Interior Design Environment Architectures, Ravensbourne University of London:
<https://www.ravensbourne.ac.uk/study/undergraduate/ba-hons-architecture>
3. BA (Hons) Architecture, Central Saint Martins:
<https://www.arts.ac.uk/subjects/architecture-spatial-and-interior-design/undergraduate/ba-hons-architecture-csm>

Appendix K. SQA Design Principles for HNCs and HNDs

SCQF level and credit points

- ◆ HNCs shall be designed to be at SCQF level 7 and shall comprise 96 SCQF credit points
- ◆ HNDs shall be designed to be at SCQF level 8 and shall comprise 240 SCQF credit points
- ◆ HNCs should incorporate at least 48 SCQF credit points at SCQF level 7
- ◆ HNDs should incorporate at least 64 SCQF credit points at SCQF level 8

Core Skills

- ◆ HNC and HND programmes shall incorporate opportunities for candidates to develop Core Skills
- ◆ HNCs and HNDs should clearly include opportunities for candidates to develop Core Skills to levels required by the occupations or progression pathways the HNs support. This would mean that all five Core Skills should be developed in every HN programme.

Mandatory Section

- ◆ HNCs should include a mandatory section of at least 48 SCQF credit points including a Graded Unit.
- ◆ HNDs should include a mandatory section of at least 96 SCQF credit points, including Graded Units.

Graded Units

- ◆ HNCs should include one group award Graded Unit of 8 SCQF credit points at SCQF level 7.
- ◆ HNDs should include one group award Graded Unit of 8 SCQF credit points at SCQF level 7, plus 16 SCQF credit points of Graded Unit(s) at SCQF level 8.

The purposes of Graded Units are to assess the candidate's ability to retain and integrate the knowledge and/or skills gained in the Units to assess that they have met the principal aims of the Group Award, and to grade candidate achievement.

Appendix L. Key Takeaways from Interviews with Artists, Organizations, and Educational Institutions

Artist	Key Takeaways
Organization Interviewee #1	<ul style="list-style-type: none"> → Novice muralists are typically overwhelmed when beginning a new project. A standardization/curriculum for public artists would help mend this gap in knowledge → Artists typically under/over estimate how much paint and materials they use <ul style="list-style-type: none"> ◆ Proper budgeting for materials ◆ Should be a key component for our curriculum → Apprenticeships and Mentorship programs are ideal for artists when beginning their career → Important to include training on how to use lifts, and becoming certified to operate them
Organization Interviewee #2	<ul style="list-style-type: none"> → Passionate about creating artwork that has meaning within the community (ie. biodiversity) → Emphasis on working with the community and diversity → Current audience for art programs that they offer: <ul style="list-style-type: none"> ◆ Primary/secondary students, colleges, offices, community groups, foreign students. → Emphasis on field work → Components they would recommend for a program: <ul style="list-style-type: none"> ◆ Skills and the craft ◆ Sketching/digital designing before scaling up ◆ Developing a portfolio ◆ Understanding policies and regulations
Organization Interviewee #3	<ul style="list-style-type: none"> → Heavily focused on community outreach and teaching novice artists <ul style="list-style-type: none"> ◆ Organization contains both general apprenticeships and afterschool programs for artists → Companies use artworks as a means to get art done for their business. Good for artists to find work. → Strong takeaways around collaborative work <ul style="list-style-type: none"> ◆ Work well with other artists in order to create better pieces → Doing well socially and having good social skills for your interactions with others in the community
Artist Interviewee #1	<ul style="list-style-type: none"> → Translation of a digital medium into a physical medium with the creation of public art → More insight upon spray painting techniques and proper line

	<p>curvature. Discussed more about gridding your art, and teaching doodle gridding to students</p> <ul style="list-style-type: none"> → Program should be geared for people 16+, but is a risky career path without a lot of stability <ul style="list-style-type: none"> ◆ Barrier of entry should be low for an artist to join our program → Apprenticeships are the backbone of what a public artist needs to gain experience
Artist Interviewee #2	<ul style="list-style-type: none"> → Accessibility is very important as art is already an expensive medium to get into <ul style="list-style-type: none"> ◆ Curriculum should be very low barrier of entry ◆ Accessibility/cost and time shouldn't be overly restrictive → One must be a 'jack of all trades' in order to get into this career <ul style="list-style-type: none"> ◆ Be patient ◆ Engage with your community ◆ Be sociable and confident → A qualification in muralism should consist of the aspects many artists may not think of in their day to day life <ul style="list-style-type: none"> ◆ Spreadsheets ◆ Budgeting → Creating connections to Art Unions
Artist/Student Interviewee #1	<ul style="list-style-type: none"> → College is very restrictive for artists in terms of the work they do. Nothing truly explores muralism → Students would like to be hands on with their work. → Many students would be very interested in a muralism curriculum if it is done correctly
Artist/Student Interviewee #2	<ul style="list-style-type: none"> → Has seen colleges try to make murals, but the work is typically of poor quality by the students. <ul style="list-style-type: none"> ◆ Would like to see something more professional for students. → Does not want more book work out of a curriculum for muralism. Needs to be as hands on as possible.
Educational Institution Interviewee #1	<ul style="list-style-type: none"> → Long history of people having complaints regarding public art/graffiti. Negatives are more documented than the positives. → Heavy focus on legal nature around public art pieces <ul style="list-style-type: none"> ◆ Center into this when developing legal practices in curriculum

Educational Institution Interviewee #2	<ul style="list-style-type: none">→ Focus on high level learning concepts. Use wording that is less academic and more concept focused.→ Use Bloom's Taxonomy to determine the level of understanding desired for students.→ Without course content, it is hard to determine accurate timings. Use comparative analysis based on the host's preferred accreditation organization.
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