Technical Note – *Street Art Data*

This note explains the methodological approach, data processing and potential limitations of the street art metadata used in visualizations. It describes how exploratory street art indicators and key industry trends were derived from the analysis of highly granular, piece-level data available online.

The primary data source is www.streetartcities.com. This website aggregates imagery and metadata of approximately 74,000 geolocated street art pieces collected and shared by worldwide street art hunters.[1] Moreover, reference data and imagery for canonical art movements uses over 250,000 artworks hosted on wikiart.com. [2] Supplementary data on hospitality locations and online search trends for selected cities is coming from open street maps and google trends data.

The micro data of street art pieces is co-published by WIPO in partnership with streetartcities.com via the open data initiative. For a given street art piece, this data provides highly granular information on the artist, exact location (GPS coordinates), the creation date of the artwork, associated festival, and hunter, and it covers recorded pieces located in 37 selected countries worldwide.[3] Data for aggregate trends can be accessed via the link provided in the footnote of each data visualizations. For technical assistance and further questions, please reach out to chief.economist@wipo.int.

Street Artist Origin

We define artist "origin" to be the country where, for a given artist, most street art pieces from her oeuvre are located. The threshold we apply to assign countries to artists requires 50 percent of the artworks to be located in the same country, and it also requires artists to have created at least three street art pieces over time. Based on the two criteria , we can

[1] Data last accessed on November 15, 2025, and hence 2025 data is incomplete.
[2] Data last accessed on December 15, 2025.
[3] Country coverage: Argentina, Austria, Australia, Belgium, Brazil, Canada, Switzerland, Chile, Colombia, Germany, Denmark, Estonia, Spain, Finland, France, United Kingdom, Georgia, Greece, Croatia, Israel, Italy, Morocco, Mexico, Netherlands, Norway, New Zealand, Peru, Poland, Portugal, Romania, Sweden, Slovenia, Turkey, Ukraine, United States, Kosovo, and South Africa. Information on the total number of street art pieces for countries not included in this list was collected from the streetartcities.com website on January 15, 2026.

approximate the country of origin for around 90% of all roughly 6,000 artists with more than two works in their oeuvres.[4]

Street Artist Mobility

Measures are constructed by comparing the approximated origin of the artist to the location of the street art piece. This establishes whether the individual piece is created by domestic artists in their home country or produced abroad by foreign artists with a different country of origin. Moreover, the data is collapsed to (1) city and (2) country levels, to (1) identify cities with highest talent inflow, i.e., the highest share of street art pieces produced by foreign artists in total city pieces, and (2) establish artist flows between sending and receiving countries.

Street Artistic Styles

To measure the stylistic character of street art at scale, we used CLIP (Contrastive Language–Image Pre-training), a neural network developed by OpenAI that learns joint representations of images and text. Specifically, we employed the ViT-B/32 variant, a Vision Transformer that divides each image into a grid of 32×32-pixel patches and processes them as a sequence, much as a language model processes words. Each of the approximately 74,000 street art images from the Street Art Cities database and approximately 250,000 canonical artworks from the WikiArt corpus was passed through this model to produce a 512-dimensional embedding vector, a compact numerical fingerprint encoding the visual features of the work.

To classify a street art image by style, we computed the cosine similarity between its embedding and those of every WikiArt work, then assigned it the movement label of its nearest neighbors. Each street art image is thus assigned the style whose canonical works its visual structure most closely resembles within the WikiArt taxonomy.

CLIP embeddings encode high-level visual semantics including spatial composition, palette, and texture, but they are agnostic to artistic intent, cultural context, and art-historical lineage. The classification therefore reflects visual similarity rather than influence. The confidence of any given assignment varies with the density and diversity of reference works available for each movement in the WikiArt corpus.

[4] For a subsample of 613 artists, the country of origin is self-declared and reported in the artist's profile on streetartcities.com; information from the subsample is used to calibrate the definition threshold we use for the origin proxy.

Street Art Data Accuracy

Streetartcities.com is one of the largest and most prominent online platforms and sources for street art footage globally, offering systematic and standardized metadata and imagery of the creative phenomenon.

Still, the platform's reach to hunter communities and local coverage of street art pieces is not without limits. This means that certain world regions and countries are not covered so far, or they may be less well represented in the data. Accordingly, the actual number of street art pieces in a given place might differ from what is reported in the authoritative data we use. Moreover, differences in local hunter presence might introduce reporting bias. Similar applies to the wikiarts data. Its coverage is likely focused and biased towards art movements from the Western world and more developed economies.

Another aspect that may distort the data is that the commercial platform actively seeks partnerships with city councils, which pay fees to become "official partner cities" and gain access to various platform services. As a result, one should expect that certain cities, e.g. Ghent, Belgium, see relatively higher numbers, partially because they have invested from early on in local partner programs, promotional campaigns, and related initiatives.

In general, the streetartcities.com data is narrowly focused on street art pieces and does not include data on graffiti works. Moreover, the data does not allow to distinguish street art pieces created with or without permission of the property owner. WIPO is actively working to improve and expand coverage and data on street art creativity, and it aims to provide a more comprehensive view of this emerging sector in the future.