

## Emerging issues of Street Art valuation as Cultural Heritage

*Over the past decades the issues about the contemporary art turning into heritage have been discussed more intensely. Under this context one can identify the artistic manifestations linked to Street Art and, more specifically, to modern murals.*

### **Modern murals, Identity, Preservation, Conservation**

#### **Introduction**

Among the set of ideas presented in this article, the idea of Street Art is placed in a context of institutional acceptance. Far from the practice of vandalism, that characterizes the emergence of contemporary graffiti, and which still defines it in many contexts, the idea defended here is related to a recognized artistic practice, although it may be, or not, anti-establishment and critical. To distinguish these two factions, we will adopt the expression used in English-speaking countries for the contemporary mural painting – modern murals<sup>1</sup>. After overcoming the outbreaks of regionalist production, we are currently in a global artistic society. This widening, so characteristic of the twentieth century and of the movements of the artists in the different continents, emerged from the context of mobile art, to become part of an immobile one, practiced in urban space. Nowadays, the artists move around, not by political and social reasons, but to practice their creative freedom in different parts of the globe. On the other hand, we also see an enlarged shifting of the public to places where art is and the dissemination of artistic works over the internet.

*It is clear that the status of Street art has changed in these past few years, becoming the most popular artistic movement and the closest to society. It's not just considered an act of vandalism anymore since it's a new source of revenue in the art market and for galleries. Now [all over the world], Street art attracts crowds through its artistic demonstrations and its continually growing number of artists. (Marie, 2011 – Transl. Jacqui, 2012)<sup>2</sup>.*

Our notion of Heritage has been changing in a world increasingly smaller, where there is a dimension of closeness given by the internet itself, new identities emerge and the need to assert a common thread becomes urgent. The local heritage is also returning to a universal idea, this time not by the imposing European values to the world, but by the emergence of a global culture. A new “multicultural” culture as characterized by Lourde Arizpe identified with a new vision of the planet given by its observation from the space, where “Neither political borders nor cultural boundaries are visible...” (Arizpe, 2000; 33). To judge this recent view, we need new global standard measures in a language that will bring us all together (Ibid; 33), where, in addition to the one already established by international institutions in several areas, we will also have art and creativity. The need of the new generations to place themselves at this confluence of the material world with the virtual one, leads to the search for new meanings, creating a space where they can live, far away from the traditional one, and where they will recreate their own sense of place and identity (Arizpe, 2000; 35).

#### **“Emerging Heritage” - Between Heritage and Identity**

*Cultural heritage is cognitively constructed, as an external expression of identity, operating in a range of ways and levels. It is a social fact, and like all social facts, it is both passive and active. Its passivity rests in its role as an arena of selection: most elements (of whatever kind) do not make it into the heritage zone. Its activeness lies in its influence: once particular elements are established as heritage, they exercise power; they have a life of their own that affects people's minds and that consequently affects their choices. Heritage becomes a representation of beliefs about self and community which nest in with other related belief systems to create a holistic structure that ramifies through all the areas — politics, economics, use of resources — where social life touches us as individuals. (Pearce, 2000; 59)*

In the early twentieth century, in a publication about the Modern Cult of Monuments, Alois Riegl, presented his view on the discussion related to the different values of Heritage. This compelling work identifies various types of values, including the art-value of contemporaneity and the relative art-value. By taking this example, we can extrapolate several issues to the current discussion. Leaving the first value to a subsequent chapter, let us give some attention to the second one. According to Riegl, it is the current society who at the present time values certain periods of the past, represented by monuments. They have a value related to our contemporary context, to our knowledge of history itself, defined and limited by cultural, social or even political and ideological issues. In this sense, we begin this theoretical approach by assuming that it is up to us to identify and appreciate certain elements over others. Throughout the twentieth century the notion of heritage has developed, from the identification of an individual element for its intrinsic value, defined by a certain intellectual class, to the one made by the community who benefits from these goods. This “new” heritage is now connected with the notion of identity values, thus being defined by its surrounding community. As such, we see the need for its defense and maintenance by the community as a cohesive whole, which depends on its own preservation as a social group. With this development, we now have a huge variety of elements identifiable as monuments, depending on the values attributed to them.

This aspect is reflected on the most recent and major international regulations, such as The Charter of Krakow 2000 - Principles for Restoration and Conservation of Built Heritage, where we find the following definition:

*Heritage is that complex of man's works in which a community recognizes its particular and specific values and with which it identifies. Identification and specification of heritage is therefore a process related to the choice of values. (The Charter of Krakow 2000)*

This definition of values, subsequently reflected in the allocation of the value of cultural heritage to a particular object, is dependent on the context on which it is performed and it is essential to decide the elements to be elected to represent us in the future. Therefore, the chosen objects are the most representative of our community, be it local or global, reflecting our daily living and the image that we consider to be more real and exemplary for future generations to know who we were, and to understand the path that has led until their present (Avrami, Mason, Torre, 2000; 10). As the transformations of communities became valued until the present day, and the primacy of the past was abandoned, the number and variety of goods to be considered as World Heritage increased significantly. For this reason the way we deal with it also changed and will change constantly in the future (Avrami, Mason, Torre, 2000; 7). Unlike the classical theories which defended heritage's tightness, the irrefutable fact that we are imprinting our current interpretation on the property on which we intervene is now acceptable. This will be the version that will pass onto our successors, the same way we have inherited it from our predecessors, whether it is one of preservation or degradation (Lowenthal, 2000; 23).

*This state of affairs is the postmodern context, where today's "lifestyle" is being transmuted into tomorrow's "cultural heritage," and it prompts the identification of a number of interesting themes that are potential sites for the invention of new heritage. (Pearce, 2000; 63)*

Now, we arrogate ourselves to previously define our elements to be safeguarded as the heritage of the future, where in addition to the elements that compose our past and, consequently, our history and culture, one finds our successes and failures in the present moment but, mainly, our achievements, among which we can mention the ones of an artistic nature.

This necessity to safeguard the heritage of the present is probably related to the vertigo of the social and technological developments experienced in the twentieth century. The past has become much closer and the future is tomorrow. We begin to change our notion of time and ourselves, increasing it to a global scale, which affects us all and not just a particular cultural elite. According to François Hartog (2006) this confusion of times, led to the urgency of preserving as much of our present as we can. As if we are afraid of losing our collective or even individual memory in the future, be it a near or distant one and that in this way our life becomes meaningless. "Emerging Heritage" was an expression adopted by Marie Berducou (2013), where heritage includes new elements, such as the industrial, technical and scientific ones. Within this group we should also integrate contemporary art. In the latter field, it is urgent to answer arising issues, so that the answers can reach future generations, as marks of our cultural statements at the present time. This concern with the preservation of contemporary art is not new; it has been present in many artists since the late nineteenth century. A good example was Duchamp himself, whose own reflection around this problem is perceived through his concern on the use of resistant materials and techniques, and which ended up materialized in the ultimate musealization of his pieces in Philadelphia (Pohlad, 2000). However, in general, since the early avant-garde movements of the twentieth century, we have been witnessing a gradual dematerialization of art, where the concept has become more important than the material component. This aspect results in numerous problems when you begin to discuss the preservation of some more recent works, where degradation processes occur very fast and are extremely difficult to control.

To this factor, we can add the nineteenth-century development of ephemeral art. This transience, sought by several artists, opposes itself to musealization, to art "freezing" for the enjoyment of future generations. Despite this fact, we witness the authorization given by many artists for their works to appear in museum collections, causing conservators more and more problems regarding those works' preservation. In the present case of Street Art, we can refer some specific factors that end up valuing the nowadays murals. Following the principles enumerated by David Throsby (2000, 29) we can mention an aesthetic value, which reflects a new taste, specially identified by new generations; a spiritual value, which reflects the symbolic identification of represented elements and their messages; a social value, where a connection towards the "other" is made, causing a sense of identity; and a symbolic value, reflecting a meaning of identity of a generation. Although, apparently, the historical value is kept away from this scenario, we can already attribute this status to the first artistic manifestations of this nature conducted in the last decades of the twentieth century. When the works of Banksy are sold, or the ones of Vhils auctioned, as happened recently, this sort of artistic expression is being economically valued. Despite the fact that economic and cultural values are defined by different factors, and thus somewhat disconnected (Throsby, 2000), there is actually a valuation of the second one that depends on the first, which gives the work a new status.

With the increasing of the transmission of images in a virtual space, this aesthetic taste ultimately prevails, marking the new contemporary art movements, now far from marginality, as they enter the art market, where they reach the status of an art object. However, by achieving this status, the ephemerality of these objects becomes itself a complicated concept. These artistic expressions enter a ranking of "important objects" a process which is characteristic of our current society, and, thus, identity ties start to appear leading to the need for their preservation, and consequently, to our need to leave an imprinting in history stating our contribution towards the development of these expressions. We begin to consider these elements as our heritage, and once they become a symbol of identity they cannot be, in any way, devalued.

### **The heritage valuation of modern murals**

With the legalization of the practice of mural painting in public and private spaces, the aesthetic issue gained a new strength, bringing this kind of language to a long trodden road made by man since ancient times, where the parietal painting was always a constant. The anti-establishment character given to mural painting in the twentieth century, as happened for example with the Mexican muralists in the thirties, remained very present until this day; although we can already find many works where the aesthetic issue is dominant. Leaving behind the question of whether this practice may or may not be considered as graffiti, we are interested in deepening what happens when these manifestations become institutionally accepted, and even commissioned by public or private institutions, when contemporary artists begin to be recognized, not only at a national level but more importantly, in a worldwide manner.



Fig. 1: Self-portrait, Marcos Granja (GRANJE), Rua das Murtas, Lisboa - 7th stage of the project "Faces of the Blue Wall" - GAU (Urban Art Gallery) initiative in collaboration with the CHPL (Lisbon Psychiatric Hospital Center)<sup>3</sup>.

The stylistic and identity issues of each country are forgotten, and we find a global art, that moves interested masses across countries, to enjoy the creations of artists currently well identified. A new economy linked to Tourism arises, thoroughly exploring these new expressions. This process is obvious when there are lists of cities to be visited. One example is the recently released list of the 26 cities with the best Street Art, by the American newspaper Huffington Post, where Lisbon occupies ninth place (Brooks, 2014). Among other initiatives of this kind, another great contribution to this worldwide spread is the recent posting of an online collection of Street Art by the Google Cultural Institute where about 5000 pieces all over the world are gathered (<https://streetart.withgoogle.com/en/#home>). In Portugal, the support for this initiative was provided by the Urban Art Gallery, attached to the Department of Cultural Heritage of the Municipality of Lisbon, which aims to:

*...raise awareness concerning the richness and diversity of the artistic and cultural heritage of Lisbon and towards the urgency of its safeguard as a legacy to future generations, tracing as a double priority of the Gallery the prevention of vandalism and the disclosure of discourses of graffiti and street art as expressions of urban art. (Carvalho, 2012, 5)<sup>4</sup>*

The first concerns around the preservation of modern murals began to appear in the United States of America, where this artistic practice was common, especially in the seventies. In Los Angeles there is an association, the Mural Conservancy of Los Angeles, which "... is committed to preserving the heritage artists of the Los Angeles one of the mural capitals of the world" (<http://www.muralconservancy.org/>). In New York, new methods are being studied to lift more recent paintings in a search for the first graffiti / murals for their preservation. Everywhere around the world, the concern of ensuring the continued existence of pieces that were originally ephemeral seems to be increasing.

However, not every case is obvious. When there are other issues involved, the mere preservation initiative can be controversial. A case which led to the transformation of mentalities was the Berlin Wall. In a Europe where a postwar generation still lives, marked by the question of what are the limits of the dehumanization of man, the preservation of the wall, an element against which they fought and which haunted them for so many decades, can be a complicated issue. Moreover, the use of the wall as support for different artistic manifestations, initially with a more confrontational nature, made it a symbolic element, which reflects history and art before and after its fall in 1989. Here, two values come into confrontation: a positive and a negative one. The latter turns out to gain ground when combined with the "progress" that has been frightening theorists since the nineteenth century by threatening the conservation of artistic and historical heritage. In this case, despite the previous restoration of some of its paintings, the wall is in poor condition (<http://www.eastsidegallery-berlin.de/data/eng/index-eng.htm>). Recently, a large section was destroyed, leading to an appeal to UNESCO in 2013, claiming the World Heritage status to be given to the wall (Williams, 2013). When we go through several entries on the internet, we realize this globalization and the fact that there are already several examples of Street Art classified as heritage at European level, which gives them a special protection status, but also forces the community to keep them as intangible assets. Examples of this are Blek le Rat paintings, titled Madonna in Leipzig, or the work of Klaus Paier, Lovers in Aachen, both in Germany (Schilling, 2012). In England, the works of Banksy, already have the protection of an English Heritage Preservation Order. In 1997, the Alliance for Downtown New York, declared the space of downtown Manhattan open to Street Art (Rayner, 2008).

We think this aspect is interesting and relates to the difference between the European and the North American approaches. In the first case, we always find references to the classification of isolated elements. This is due to the tradition started in the French post-revolutionary period, in the last decade of the eighteenth century. On the other hand, the sense of community is more characteristic of the American continent, making the elements that define the community as a whole, more easily eligible for classification. However, in the European context, despite the special areas of protection provided, these protective measures usually do not extend to places where the paintings were made, making their detachment and consequent loss of meaning and authenticity, a common action (Brajer, 2010; 99). The controversies generated around the removal of Banksy paintings from the walls where they were originally made, have brought into the open many issues related to this kind of problem. The marginal nature of these paintings sought by the author himself prevents him from agreeing with this procedure, and ultimately he refuses to authenticate his paintings detached from their original location. To protect these elements, acrylic plates have been placed in various locations, attached to the wall. This type of procedure, although contributing to the preservation of the element (which is in itself debatable) ends up changing its reading in the set. However, as stated by Ricardo Campos, the perpetuation of Street Art has been designed in a more virtual universe, through the

dissemination of reproductions (Campos, 2008). In fact, Melbourne's National Library, controversially archived a website related with graffiti (<http://www.melbournegraffiti.com>). This action was taken under the Program Pandora to preserve websites with heritage value (Mickelborough, 2011). But the most classic question remains: to see a reproduction of a work of art will never be the same as observing the original. Some aspects on the conservation of modern murals

*For a conservator, who is predominantly involved in treating the material structure of a work of art, the technical and material aspects are of fundamental significance. Seen in the context of preserving this material substance, one can ask whether the approach to contemporary and modern murals is really so different from murals of the past. In many instances, it is not! However, because modern murals (as also old murals) are not just material objects with specific physical and chemical properties, it is impossible to ignore the intangible aspects, the theoretical issues that focus on the idea or meaning of the work, including those involving diverse functions and values. (Brajor, 2010; 85)*

As with all contemporary art, the intangible issue mentioned in the quote above becomes paramount in its conservation. This aspect relates to the fact that these works have been performed in our contemporary society and that many of their authors are still alive. Therefore, the keys for their interpretation are closer to us, and the artist collaboration in the decision-making process, or even in the intervention itself, becomes essential when it comes to the conservation of this conceptual component.

On the other hand, the expectations that we have about the visual aspect of a certain painting or the final outcome of an intervention, also play an important role in these matters. Based on the above mentioned newness value, defined by Riegl in 1903, we may establish here some interesting relationships. When Riegl tried to find a relationship between the main theories of Restoration of the nineteenth century, where the issue of what should be most valued in a monument was discussed, the image or the material that composed it, the author concluded that although the signs of material degradation in ancient art serve as testimonies of its antiquity, in the case of new/contemporary work, we do not accept this natural decay, because we have different expectations depending on the age of the assets.

*.. On the one hand is an appreciation of the old for its own sake, a view that condemns any renovation of the old on principle; on the other hand is an appreciation of the new for its own sake, a view that seeks to remove all traces of age as disturbing and displeasing.... (Riegl, 1996; 81) (Riegl, 2013; 51)*

Thus, when we approach contemporary art, we always hope that it is as "new" as it was when it left the artist's hands. We are very uncomfortable with its degradation because we consider it as sloppiness. Therefore, the act of "freezing" the works in time, and not accepting their natural degradation, ends up carrying some risks: "... modern murals may be in danger of being permanently caught in the present." (Brajor, 2010; 94)

For this reason, the repaint of modern murals has been a constant, and a major cause of this phenomenon is linked to this issue. Premature aging due to poor quality of materials in conjunction with adverse exposure conditions (climatic factors and vandalism), are accelerating these processes and posing questions about how to preserve these elements a little earlier than it would be expected. The issues related to the need for interventions to be carried out by professionals in the Conservation and Restoration field, suffered a large increment with an international meeting held at the Getty Institute in 2003, Mural Paintings and Conservation in the Americas, from which resulted a Rescue Public Murals project<sup>5</sup>, included in the non-governmental organization Heritage Preservation, with members from many different areas, "that has a mission to save the objects that embody our shared and individual pasts.". In this context, some of the fundamental issues relating to this matter have been formulated:

*How, for instance, can a conservator best participate in helping to save a mural whose message is no longer relevant to the community? Can he/she contribute technical expertise to the artist and the community, while allowing the content of the painting to change? What are the limits to the Code of Ethics of the American Institute for Conservation (AIC) in these cases? Can 'preservation' be understood to equal, in some cases, simple documentation of a mural whose physical condition can no longer be checked from deterioration? Can collaborations be worked out that will allow all parties concerned to work together in order to make decisions about how best to speak for these little understood works of art and social history? (Shank, Norris; 2008; 13)*

With regard to the material issue, the cases we found show a continuity in the technical procedures of conservation and restoration usually adopted in the field of the oldest murals, although there are some variations in the products used. Although more problematic due to the fragility of the materials used by the artists, but also of the state of the support, these paintings often have serious stability problems due to their own fragile nature. However, other values should be taken into account, such as the image to be preserved and the importance of color. These questions are not exclusive of modern murals, in fact they are extensive to all contemporary art. In this particular case, studies on the best practices for making most durable murals have been conducted, including how to avoid certain pigments such as titanium dioxide-based whites, or by applying layers of protection from ultraviolet rays, or even the creation of new products to be applied as protective layers (Shank, Norris, 2008; 14). On the other hand, studies on the materials used, techniques of intervention and protection, are also starting to appear, as well as others issues related with their preservation. In this context, collaboration with universities is already a constant. We can mention the case of the University of Delaware (<http://www.heritagepreservation.org/RPM/MuralMaterialsResearch.html>), or, in a European context, the University of Valencia.

In order to preserve modern murals, various strategies are being adopted. We can refer the effective transposition of polychromic layers to other supports, such as canvas, and their later musealization (Rayner, 2008) (Brennan, Pons, Sancho, 2012). This sort of procedure, although often the only to ensure the continued existence of many paintings, ends up distorting the very essence of this artistic practice, as it replaces an originally fixed support for a removable one. However, it has been widely practiced throughout the twentieth century in mural and tile panels. Another common practice is the repaint, valuing the image at the expense of the very materiality of the object. This kind of intervention turns out to be very common in the conservation and restoration of contemporary art, due to the conceptual issue and the fragility of the materials used in its production, as well as to the previously mentioned question of our own expectations. However, new methodologies have been developed. In an intervention carried out by the Rescue Public Murals project, on an important painting of Philadelphia, Common Threads by Meg Saligman, only layers of varnish were applied, not only as a protection means but also to revive the existing colors, without having to resort to full repaint of the work (<http://www.heritagepreservation.org/RPM/archive7.html>).

Another practice taking its first steps is the recreation of missing paintings. An example of this practice was the mural of Keith Haring (1958-1990), originally painted on a wall in New York. To celebrate the fifty years of his birth in 2008, this work was recreated under the initiative of the Deitch Projects Gallery, with the support of the Keith Haring Foundation. Due to the fragility of the paint originally used, the work faded quickly, being covered by the artist himself a few months later. Through photography, and by removing several layers of graffiti performed later at the same site, it became possible to find the original colors (Order, 2008; 1). Shortly after the recreation the mural suffered a new intervention by Nagel Ortiz / LA II - who had formerly worked with the artist - by filling the voids of the painting. This event was considered by some as a creative moment and by others as vandalism (Order, 2008, 2). However, the following year, the city itself covered the wall again, in a gesture that could have been of preservation rather than destruction. Such cases became common all over the world, when the first walls of the seventies and eighties began disappearing or being vandalized by other graffiti. In some extreme cases, as happened in Los Angeles in 2007, the 1984 Olympic Murals ended up covered with a layer of an organic material, environmentally friendly, and with a gray ink intended for their protection against degradation caused by natural factors or even by vandalism. Since 2012, a team formed by the aforementioned Mural Conservancy of Los Angeles, has been bringing back to light those works performed on 110 Freeway, creating an open gallery (Joe, 2013), where this kind of heritage of the city is again enjoyed by its residents and outside visitors.

Despite these isolated cases, the long-term preservation of modern murals has been controversial (Shank, 2004). Regardless of the specific intervention of Conservation and Restoration that is required, it is also necessary to keep a maintenance process that public institutions are not, in general, alerted to and able to conduct. This situation can turn even more complicated when considering private property. In fact, the issues related to the walls where the paintings were made, raise questions about who will be responsible for their maintenance. The price of a professional intervention turns out to be a problem too, and that kind of work ends up being held by the original authors or the local community, resulting often in full repainting or aesthetic updates (Shank, Norris, 2008, 12). In these processes the original version of the painting is lost.

*Is the objective to stabilize the paint and ground, or is it more appropriate to restore the mural to its original brightness and intensity, erasing its historic value in favor of a fresh appearance?* (Rainer, 2003, 5)

This question is itself controversial, for if the communities define a particular object as a heritage element, and determine the kind of intervention it needs, then we have to accept the way this intervention is carried out. On the other hand, if we try to preserve the original work, this may be outdated and no longer framed by the community, which is itself in constant development (Weber, 2004). A discussion where all parties participate and contribute to the final completion of the intervention is required.

The work should be considered not only as a work of art but also as part of a wider social process (Drescher, 2004, 5). It is up to communities to defend their values and to take upon this initiative.

#### **Final remarks and interrogations**

The group that identifies the cultural good is no longer confined to a particular region but encompasses a universal culture, which is in itself developing in an increasingly uniform and closer world. Are we losing our identity or creating a new one, based on new technologies that disseminate information and on the increasing mobility across the planet? When becoming institutionalized, Street Art gained an importance in the art world, and in many cases it reached the status of a work of art and inherited all the consequent features involved in that definition. Far from being a forbidden art, this practice is very accepted under the social point of view, and Lisbon is a good example. The fact that it is becoming an international capital in this field, contributes to a new idea of the city, with which its citizens tend to identify themselves more and more every day. This phenomenon is not obviously unique and, in some of the major North American cities, we witness the birth of this heritage identification with urban mural art of the twentieth and twenty-first centuries, and the need for its preservation and restoration.

Apart from the ephemeral permanence and subsequent virtual disclosure of Street Art, sought by the authors themselves, the people who benefit culturally or economically from this phenomenon, tend to give it a new value, defining its production as a symbol to be preserved. In some places, the artists themselves elect which previously made elements are to be preserved, by not painting over them and respecting their integrity as identity elements of technical developments of a given place, as happens with some murals in Lisbon. Modern murals have a communicative function, whose key for interpretation is inaccessible to most of their viewers, although they are still a form of public art accessible to everyone. Nevertheless, as it happens with our historic monuments, this common aspect that derives from the daily coexistence with the asset, and the progressive identification of the population with these artistic elements, creates a sense of ownership that will result in this heritage connotation. The assignment of a value to these murals, places their material loss at the same level of the eventual loss of an identity element of the present time. The education of taste has always existed and, in this case, we witness the celebration of certain artists appointed by a cultural elite. Incidentally, when we have Municipalities' offices and other state institutions, not only in Portugal but also in other countries, selecting the worthy specimens to be preserved, we are precisely shaping the taste of the general public based on a set of pre-defined concepts, in the same way the museum institution itself does. When we turn a city into a visitable place by its Street Art, are we not creating an outdoor museum? Even assuming that the works have a transitional nature and will disappear after a short time, soonbeing replaced. Or is this a new system of temporary exhibitions? In this particular case, where the globalization of this practice is becoming clear, are we moving towards a broader community where intervention techniques and preservation attitudes will become uniform in various locations, or will we continue to follow regional procedures?

## Notes and References

- 1 Murals are most commonly defined as wall paintings, works of art integrated into a specific architectural space. (Rainer, 2003;4)
  - 2 Nous l'avons bien constaté, le statut du Street art a changé ces dernières années, devenant le mouvement artistique le plus populaire et le plus proche de la société. Il n'est plus seulement aujourd'hui considéré comme acte de vandalisme, étant une nouvelle source de revenus dans le marché de l'art et les galeries. A la mode, le Street art attire les foules à travers les manifestations artistiques et ses artistes toujours plus nombreux. (Marie, 2011).
  - 3 The author of this article would like to thank Marcos Granja his permission for the publication of this photograph.
  - 4 ...sensibilizar para a riqueza e diversidade do património artístico e cultural de Lisboa e para a premência da sua salvaguarda enquanto herança e legar às gerações vindouras, traçando a Galeria como dupla prioridade, a prevenção ao vandalismo e a divulgação dos discursos do graffiti e da street art enquanto expressões de arte urbana.(Carvalho, 2012,5)
  - 5 RPM is a national effort to bring attention to US public murals, document their unique artistic and historic contributions, and secure the expertise and support to save them. Since its launch in December 2006, RPM has focused on creating a structure for bringing together, and funding the efforts of, conservators and muralists in order to assess the conservation needs of several key murals throughout the USA. The RPM web site allows the public to make recommendations of endangered murals for RPM to consider for assessment. RPM has created a database of more than 800 individuals and organizations crucial to saving murals, while it establishes a nationwide network. (Shank, Norris, 2008, 13)
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