

The complex task of cataloguing street and public art: A methodology applied in works in Jaen (Spain)

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Abstract

The research, conservation and divulgation of scientific knowledge of artistic works, begin with cataloguing process. The importance of cataloguing urban and public art stem from their ephemeral nature and dispersion. Social networks might contribute to identify this type of work of art. However, it is still necessary to connect the work of art to its urban context since it cannot be dissociated of it. The nature of this art implies the use of diverse techniques such as photogrammetry and interviews with the artists and actions like promoting collective projects which involves the community.

Cataloguing urban art is an emerging issue with some new theoretical advance but barely enough practical experiences. The Group of Urban and Public Art belonging to the Spanish Group of International Institute for Conservation of Historic and Artistic Works, has developed some theoretical approaches taking into consideration the differences between graffiti, self-organized urban art and public art. These approaches and principles are now implemented in a research project in Jaén (Spain) entitled 'Painted in wall. Study of wall paintings in the province of Jaén in the 20th and 21th centuries' funded by Instituto de Estudios Giennenses.

The advances of this research are raised on this proposal paper. The example of a cataloguing card, a thesaurus and an application procedure which might be extrapolated to other examples. As a matter of fact, synergies are being generated with other projects like the cataloguing of work of art in Callegenera Festival in Monterrey (Mexico).

Keywords

street art, urban art, documenting, cataloging, technologies, Jaén

1. Introduction

Documentation and registration is not only an essential step towards conserving and promoting the awareness of an artwork, it is often the only one taken.

For example, there are artworks that may not be submitted to a restauration process for several reasons, including

those in which the artist(s) themselves consider that the very deterioration of the work forms part of the process. This is particularly true when it comes to street art or commissioned street art murals, where the ephemeral forms an intrinsic part of the creative concept. On the streets we can find different examples of such artistic expressions, like graffiti, which is typical of counter-culture and doesn't al-

ways have artistic connotations in terms of technique and aesthetics, but does have a very important anthropological component. This artistic expression speaks to us of the need that some groups have to appropriate the city by making their mark and leaving their names on walls.

Graffiti has been studied in Spain by Fernando Figueroa (2003) and by great international writers like Craig Castleman (1982). Around the same time, street art appeared, another artistic reality which emerged in the 90's. Uncommissioned in the beginning and institutionalised around 2010, street art gave rise to a new reality; commissioned street art murals.

All these types of artistic expressions share the same support, the wall, the context, and the city in which they are created, however they differ greatly in terms of content and intent. In any case, the ephemeral component is always present. In this regard, if everything remains only in the minds of those who have seen the artworks, or in photographs posted on social networks that artists themselves have become accustomed to sharing, the record of the artworks becomes the only material witness of a fragile memory.

A lack of public regulations to protect them is something these types of artworks also have in common. In fact, the concept of regulations is something that is largely rejected by artists and specialists alike, as such restrictions would negatively influence the very evolution of this artistic practise. The absence of guardianship mechanisms makes them particularly vulnerable, and calls intellectual property rights into question (Debate PH, 2021).

In this regard, proposals have been developed that link protective measures to popular initiatives via the website Bi-Común, a common asset protection tool that brings together goods of both cultural and common interest. The term was coined by the cultural association Niquelarte in 2010 (Niquelarte, 2019) and refers to those goods which are accepted by a community that are not included in the legislation of the Historical and Artistic Heritage act, nor are they

stated as being Goods of Cultural Interest (BIC)¹ and are thus considered to be popular cultural heritage. This classification doesn't have any legal implications, but it does enable us to apply for administrative protection in order to preserve the assets (and when applicable, restore them) by way of popular initiative. This terminology has been used in the code of conduct of the Street Art and Commissioned Street Art Murals group GE-IIC (VVAA, 2016). For example, this classification was used to save "Mueller's" graffiti writing in Montera street, in Madrid (García Gayo, 2017). Also, in recent years, extensive work has been made in regards to the possibility of defining street art as intangible heritage, including the need for a new classification for the term (Luque y Moral, 2019; Talego, 2012). In any case, documentation is an essential step towards raising awareness of the artworks.

And so, the project "Pintado en la pared. Estudio de la pintura sobre muro en la provincia de Jaén en los siglos XX-XXI" (Painting on the wall. A study of wall paintings in the province of Jaen in the 20th - 21st century), was born. The project was financed by the Institute of "Giennense" Studies (Provincial Government of Jaen) and developed between December 2020 and October 2021, with the idea of cataloguing both commissioned and independent street artwork in the province of Jaen (Spain,) as well as cultivating an understanding of how graffiti has evolved (BOP, 2020). The project is led by Laura Luque Rodrigo, doctorate in Art History, professor at the University of Jaen and co-coordinator of the Street Art and Commissioned Street Art Murals Group GE-IIC; José Manuel Almansa Moreno, doctorate in Art History and professor at the same university; Rafael Mantas Fernández, doctorate in Art History and a high school teacher; and Carmen Moral Ruiz, restorer, doctorate in History and the Arts, professor at the Universidad of Huelva (Spain) and member of the aforementioned Street Art and Commissioned Street Art Murals Group. Sergio Cruz Molina, an undergraduate Art History student at

1 - Bien de Interés Cultural (An asset of cultural interest) in Spanish legislation is the highest level of protection that a cultural heritage asset can obtain. Thus it appears in the Law 16/1985, of June 25, 1985, of the Spanish Historical Heritage. (<https://www.boe.es/buscar/act.php?id=BOE-A-1985-12534>).

the University of Jaen, has also collaborated as a research fellow for 6 months. As the project comprises more traditional mural paintings as well as street art, and as the group also comprised various specialists, the professors Almansa y Mantas were put in charge of mural painting, and the professors Luque y Moral of street art, the latter constituting the part of the project which is presented in this paper.

It should be noted that research concerning contemporary commissioned street art murals, and in particular, street art, has received great interest in recent years.

This is shown, moreover, by the work carried out by the Street Art and Commissioned Street Art Murals Group GE-IIC and international projects such as CAPuS+ "Conservación de arte en espacios públicos" (Art conservation in public spaces), financed by Erasmus+ and led by Dominique Scalarone (CAPUS+, 2021), or the international artwork registry Mural Hunter, developed by the University of Zaragoza (Navarro Neri, 2021; Mural Hunter, 2021). Recent years have also seen a proliferation of different types of street art museums all over the world, from enclosed-space museums to open-air and virtual museums, as well as walking trails, informative material and publications, festivals, etc. Furthermore, many local development projects in Spain, such as MIAU in Fanzara (Castellon) and ArtSur in the province of Cordoba, are currently being developed. Our province, Jaen, is no exception, thanks to the creation of Murales Conciencia (Conscious Murals) in Bailen.

2. Project Objectives

The core objectives of the project were:

- To catalogue pictorial artworks on walls in the province from the 20th and 21st century, taking their formal aspects and significance into account. To this end, bibliographical, newspaper and archival sources have been used, as well as field work and interviews with living artists.
- To analyse the conservation status of mural artwork, proposing preventative conservation or intervention measures for those artworks considered to be in poor condition or in danger of disappearing, and which, because of their significance, would be more likely to last longer.

- To disseminate the research findings at an academic level and raise awareness of the importance of this artistic expression amongst the general public.

Another main objective was to create a *modus operandi* and a typology of cataloguing cards that could be extrapolated to other contexts. In fact, we were able to continue testing its effectiveness in part thanks to the collaboration of two former students that have carried out a similar project in the Spanish cities of Caceres- Carmen Haro Cáceres- and Toledo -Nicolás Gallego Fernández. In this regard, we have also been in contact with Adris Díaz Fernández, who is coordinating a project to catalogue street art works from the Callegenera Festival in Monterrey (Mexico) (UDEM, 2020).

3. Contextualisation

Graffiti and street art have gone virtually unnoticed in major studies on contemporary art and the current Spanish avant-garde, such as the book *Arte español contemporáneo (Contemporary Spanish Art) 1992-2013* (Doctor, 2013). Óscar García García (2020), in his recent book *Dios salve al arte contemporáneo (God save contemporary art)*, includes 3 street artists, namely the Spanish artist Muelle, in his chapter entitled *Arrogance*. Previously, the author Berti (2009) published *Pioneros del Graffiti en España (Graffiti Pioneers in Spain)*, in which she takes us on a journey through the origins of graffiti writing in Spain and the main areas in which it was developed. The author establishes a genealogy for the first generation of writers that she develops in two waves, the first between 1984-1987 and the second between 1987-1990, the year in which she finished the study.

In parallel with other European countries, street art has spread, together with the explosion of commissioned street art murals, and developed mainly thanks to festivals. In this respect, numerous street artists have emerged, switching from their previous graffiti or independent street art background, or by combining both production methods.

The scene in Andalusia- the southernmost region of Spain-, where Jaen is located, is as inconsistent in research as it is in the artistic expression of street art. Although it isn't the place where graffiti first burst onto the scene, most graffiti and street art studies have been carried out in Granada.

Studies in the other provinces are lacking or non-existent, and are focused on more recent artistic expressions. It wasn't until approximately 2010 that the press started to take an interest in street art and commissioned street art murals. And so, as it is still a relatively unexplored area, we have not been able to carry out many interviews with the original graffiti writers. The capital cities of the provinces are by far where we can find the most studies, with the exception of the provinces of Jaen and Cordoba, where special attention has been given to some towns over the past few years. Sevilla was a pioneer in terms of development, followed by Cordoba. Cadiz, although less studied, will undoubtedly soon become significant too, partially due to its connection with the USA via the military bases in Rota and Moron - in the case of Sevilla- and because of its transport connections with Madrid. In this regard, the lack of studies in some of the provinces creates gaps, which makes drawing comparisons difficult.

Furthermore, there has been a sharp rise in street art festivals, particularly in Cordoba and Cadiz. Institutional support has been key to the development of commissioned street art murals in Malaga, although it has not come without criticism. Granada is a unique case, and although it had a somewhat delayed start, it is very free, and has a peculiar connection to the academic world. In recent years, Jaen has also come onto the scene, as has Huelva and, to a lesser extent, Almeria. Key artistic figures that marked the early stages seem to be El Niño de las Pinturas in Granada, or Berlin in Jaen, amongst others.

A similar pattern was found among early graffiti writers connected to the hip-hop scene at the end of the 80s. Although it mostly disappeared for some time due to crackdowns by local city councils, it now seems to be resurfacing thanks to the development of street art at the end of the 90s, and the beginning of the year 2000, and, after its institutionalization in 2010, a great surge in commissioned street art murals can be seen in festivals.

The increased interest in these artistic expressions has made it necessary in many provinces to delve deeper into their backgrounds, particularly in relation to the interviews, which are considered to be a starting point in this study.

Jaen is a province that is located in the north east of the autonomous region. It is landlocked (it doesn't have access to the sea), and bordered by Cordoba, Granada, Ciudad Real and Albacete.

The province of Jaen spans a surface area of 14496km², covering 2,67% of the national territory. It has a population of 631.381 inhabitants as of the 1st of January 2020 (INE, 2021). It is a territory that is mostly devoted to agriculture, in particular the production of olive oil, and it also boasts the biggest expanse of olive trees in the world, the so-called 'sea of olive trees', comprising 70 million trees and currently under consideration at the UNESCO for nomination on the World Heritage Site list (Olaya, 2021). Jaen is the province with the largest area of protected natural parks in Spain. Its geographical position has also made it an obligatory passage between the south and centre of the peninsula, through the Despeñaperros pass. It is, however, currently a province with a serious unemployment problem (Hora Jaen, 2021), which is causing a lot of people to move away from many of its territories (Guzmán Fontela, 2020).

However, Jaen used to be a kingdom of great wealth during the Modern Age, leaving it with the legacy of its Renaissance architectural heritage and two towns, Úbeda y Baeza, which are included in the UNESCO World Heritage Cities list. It also has a rich cultural heritage from ancient times, with numerous archaeological sites from the Iberian period². It is therefore considered to be a province for inland tourism. However, as it is surrounded by strong competitors, such as Cordoba and Granada, institutions have considered that investing in other types of cultural heritage might promote longer overnight stays, stimulate the economy and curb depopulation through sustainable tourism. In addition to the capital city and the two World Heritage cities, Linares and other cities such as Martos, among others, stand out in the province thanks to their size and development, which we will discuss in further detail later on.

2 - The Iberian Culture occupied several areas in the east and south of the Iberian Peninsula (now Spain and Portugal) during the Iron Age, including what is now known as the province of Jaen, between the 7th and 2nd centuries BC. This culture disappeared with the two hundred year Roman occupation of what became Hispania.

In this sense, one possibility is to advocate for contemporary cultural heritage, as some great national and international artists are from Jaen, such as Manuel Ángeles Ortiz (Picasso's right-hand man for many years), among many other artists from the 20th and also the 21st century, like internationally acclaimed artist Santiago Ydáñez.

Contemporary visual arts in the province of Jaen have been studied thanks to projects financed by the Instituto de Estudios Giennenses (Institute of Giennense Studies) and developed by some of the members of the team presenting the current proposal ("50 años de artes plásticas en Jaén. Creación, medios y espacios (1960-2010) - 50 years of Visual Arts in Jaen. Creation, means and spaces (1960-2010)"; "El instante detenido: 25 años de fotografía y fotógrafos giennenses - The frozen moment: 25 years of photography and photographs from Jaen"). Contemporary mural painting has been well regarded in the province, thanks in particular to those mural painters who developed their work after the Civil War (1936-1939), such as Francisco Baños Martos, Miguel Viribay Abad, Francisco Palma Burgos o Marcelo Góngora, amongst others.

In the field of street art in Jaen, written sources concerning street art and graffiti in the province of Jaen are based on some contributions by authors such as Laura Luque Rodrigo (2018), or artists like Belin and Icat, and are more focused on aspects like the conservation of the artworks than their historical development or stylistic analysis.

The books *50 años de artes plásticas en Jaén (50 years of Visual Arts in Jaen) (1960-2010)* and *Creación, medios y espacios (Creation, means and spaces) (Almansa y Martín, 2017)*, include some artists that have painted commissioned street art murals in the province.

There is also an artwork found on the centrally located Cerón street called *Graffiti del Mundo (Graffiti Around the World)* by Bea Sánchez and Carmen Moral (2000), which is included in the Andalusian Historical Heritage Institute catalogue. In *Mural Hunter* there are only two artworks from Linares.

As the press didn't really start reporting on the matter until the beginning of the 21st century, there is a gap in terms of the introduction of graffiti in the province in the 80s and 90s.

In any case, over the past two decades in Jaen, the town Linares has taken the lead in terms of the creation of graffiti, street art and commissioned street art murals, respectively. This is particularly thanks to figures like Belin and other artists that have since started appearing, such as Myrhwan and Icat, amongst others. This development may be due to the tradition of contemporary mural painting already established in the province, and in particular in Linares, by Francisco Baños and thanks to Jaen's connection with Granada. In recent years, various commissioned street art mural programs have been carried out in the province, run by various institutions, such as the Provincial Council, educational centres, the Ministry of Culture, and city councils, and from which the program *Murales con Ciencia (Murals with Science)*, in Bailen, should be highlighted. Many of these programs are educational, such as the murals against exclusion in Villanueva del Arzobispo, or those in favour of gender equality found outside the Virgen del Carmen high school in the capital city. Recently, graffiti writing, especially when written with markers, has become quite widespread, the most noteworthy being those made by Jarch, Enga, Chulo, Hero and SLM.

4. Methodology

The research work was carried out in four stages, which organised both the research work and the dissemination of the results. The first step was to carry out a literature and newspaper article review, and a search for keywords on the internet and social media.

Afterwards, field research was conducted by studying the artworks in situ and interviewing artists. After all the data was collected, cataloguing cards were filled out for both the artworks and the artists. Finally, steps are currently being taken to raise awareness amongst academics and the general public. The study was carried out using the tool Google Drive, so as to ensure that all team members always had access to all the information. The drive comprises a folder that was created for photographs and another for the bibli-

ographical information collected. Documents with instructions were also uploaded to ensure that the research, and the citation system used, would be carried out as consistently as possible.

4.1 Work process

In order to carry out the field work, we first made a selection of the towns in which we were going to implement this method of working, since it would have been impossible to cover all the towns of the province (97 municipalities) in ten months. The capital city and Linares were chosen as they are considered to be, as previously mentioned, the birthplace of street art in Jaen. Ubeda y Baeza were also chosen due to their size and cultural heritage status. Later on, some incursions were made into other smaller municipalities like Begijar, Valdepeñas de Jaen, Martos, etc. The methodological procedure laid out in the paper corresponds to that conducted in the three largest towns: the capital Jaen, with a surface area of 424 km² (SIMA, 2021a); Linares with an area of 196,56 km² (SIMA, 2021b); Ubeda³ with 403,47 km² (SIMA, 2021c). Bailen was also studied as it is current-

3 - And implemented as indicated by Carmen Haro in Cáceres and Nicolás Gallego in Toledo.

ly running a very productive commissioned street art mural project, Murales con Ciencia (Murals with Science, Ortega Alonso y Padilla Fernández, 2019). Due to a lack of time, however, only artworks from this program were evaluated.

The data collection method consisted of going down all the streets in each town to photograph and geo-reference all the street art, commissioned street art murals and graffiti found (exact location and date only for the polychrome artworks, the rest in the general folder). We marked the streets on a street map as we were walking down them by drawing a line. A number was drawn on the map to show where a photograph was taken. This number found on the map was also noted down on a small cataloguing card with other information, such as the location (postcode + coordinates), real name or a name that would help us recognise it, artist, marks or other information worth noting, such as its state of conservation, amongst others.

It was proposed to take, at least: a general photo of the whole artwork, face-on and as centered as possible, or, if the street width didn't allow for it, a photo taken from the side; a more general photo of the whole facade; an even

Code	2.02.11
Location	Zambrana Street
Coordinates	LN 37° 46' 1" WL 3° 47' 20"
Photographs	DC1230; DC1231; DC1232; DC1233
Title	(real title used if known or identifier written in inverted commas)
Artist	Koka / Belin
Date	2013
Measurements	(if possible)
Conservation	Deteriorated paint
Festival/event	spontaneous
Other	(other information that we saw fit to note down at the time concerning the artwork, the street, the neighbourhood, etc.)

Table 1. Example of a data collection form from the fieldwork. Own compilation.

wider photo where the surrounding facades could be seen; a photo of the whole street. In other words, for every artwork at least four photographs should be taken, as well as some other photos of details such as the graffiti writing or other marks or conservation details. The idea was to record the context of the artwork as well as the artwork itself (see table 1).

Then, the data was uploaded to the drive, creating a folder for each street artwork or commissioned street art mural. These types of forms were only created for graffiti if they weren't monochrome, as it would have been impossible to fill in most of the sections, and for this reason it also didn't make much sense to include tags or throw-ups. The photos were uploaded according to the different neighbourhoods, with the idea of analysing where the wall of fames were located, which graffiti writings were repeated the most, where they were distributed, how they related to the figurative artwork. The forms were then filled out by studying the context closely and incorporating the information from the literature and the interviews with the artists, if any. A conservation study was carried out, and, if deemed necessary, a map of damages and intervention proposals were created (only for those artworks commissioned for a longer-term project). In some cases this was supported by photogrammetric equipment, as the use of photogrammetry in street art has already been implemented (Moral y Luque, 2019).

In addition, each form was given a catalogue number so that they could be put in order and so that each sheet could be perfectly linked to its photographs. This number was developed as follows:

- a) A single digit number, indicating mural painting or street art: 1 Mural painting; 2 Street art
- b) A two digit number, indicating the town: 01 Jaen; 02 Linares; 03 Ubeda; 04 Villacarrillo; 05 Bailen; etc.
- c) A two digit number with the number of the artwork in that town (01, 02, etc.)

Example: 1.01.01 (1 Mural painting, 01 Jaen, 01 first painting with form)

If two artworks are part of a set, a number is added at the end, in order, if possible, from left to right and top to bottom. Example:

1.01.01.1 (1 Mural Painting, 01 Jaen, 01 first painting with form, 1 artwork from the set, bottom left)

1.01.01.2 (1 Mural Painting, 01 Jaen, 01 first painting with form, 2 artwork from the set, bottom right)

4.2 Cataloguing cards

There are some earlier international contemporary art conservation projects and publications that propose cataloguing models, such as Foundation for the Conservation of Contemporary Art (SBMK, 2021). The sections considered are: Identification; Location; Description; Production; Handling y storage of the object; Presentation/Installation; Bibliography; The artist; Purchase. The section about the artist is of particular interest. This section is typically addressed in inventories of artistic goods, but when it comes to artwork created by living artists it is of utmost importance, particularly if the artwork in question is street art. In this section, the artist should indicate if they would be willing to have their artwork restored by a professional or not, something that was not included in the form presented at the 2016 YOCOCU Conference in Spain (Luque y Moral, 2018). Another interesting aspect included on this form was that, by using a digital application, any individual could register a wall with a photograph and a location. This registration would be reviewed by experts, but it would serve as a way to locate new artworks, which sometimes only have a short life, that might be of artistic interest. As for the artists, this tool enables them to register their own artwork, report on useful technical processes for further study or future interventions, and register their opinion concerning the conservation of the artwork and/or promotion.

At an institutional level, it should be noted that the IAPH included some graffiti in the project "Patrimonio mueble urbano de Andalucía" (Andalusia's movable urban heritage) that is already found on the Institute's database, and which is currently being uploaded to the internet.

In this case, the registration form was more conventional and didn't include factors related to the artist's opinion or an evaluation of the context (IAPH, 2021). There are other

online street art registration projects like the Google Street Art, which has a total of 441 artworks registered in Spain, which feature a photograph, the location and some basic information. For some artworks, a video of the making of the artwork is even included. The aforementioned project, Mural Hunter, is quite similar.

It is also worth mentioning the work carried out under the aforementioned project CAPuS, which has generated a very precise cataloguing card in terms of the areas dedicated to the analysis of the state of conservation (CAPuS, 2021), and the cataloguing card proposed in this same regard by YO-COCU (YOCOCU, 2020).

This project is based on a card that was prepared by María Isabel Úbeda García, a member of the GEIIC Street Art Group, and published in Ge-Conservación (Úbeda García, 2016).

A long list of areas are covered in this card, based on criteria such as: technical and formal details, ownership, location, description; criteria based on artistic observation like iconography, aesthetic appraisal, style, context, etc; criteria based on conservation; criteria based on restoration; criteria based on external assessment; criteria based on personal assessment; and criteria based on the assessment taken from the opinion or information given by the artist in the interviews and/or the setting of the artwork. In this proposal, the interview with the artist should also be highlighted. In addition, Ubeda has shown the importance of working to create a glossary of terms concerning the use of street art, something which the project CAPuS has been working on, and which will be available on the internet soon (see table 2).

CATALOG NUMBER	
FACT SHEET	
Title of the artwork	(if it has one)
Name that it is known by	(if any)
Ownership	Artistic name (Real name)/Unknown. (If it is a group, names of those who form part of the group)
Technique	Material
	Support
	Type of wall surface preparation
	If there is any documentation of the process
Completion date	
Legal status of the artwork	(spontaneous/commissioned, public or private). If it has been commissioned, indicate who commissioned it (festival, competition...) and how much was paid, if known.
Change in its juridical situation	If any
Location	Address: street or road, number, town, country
	Geolocation or GPS coordinates
	Detailed description of the site: urban or rural setting; exterior or interior; type of road or site, context of the area, type of neighbourhood, locally listed heritage assets nearby or other points of interest, etc. If it is a building, if it is inhabited or not, if it is being looked after/maintained, if it is a wall in a vacant lot, future prospects for the vacant lot, suitable for development or not, etc.
Measurements	(if possible)
Orientation	

DESCRIPTION OF THE ARTWORK	
Street Art Typology	Graffiti writing, stencil, mural, poch, Yarn bombing, paste-up or sticker, tag, etc.
Formal description	composition, colour, etc.
Subject matter	
Iconography	
Style/ aesthetics	
Creative dimension	If it stems from an original idea, if it is a copy or there is an existing reference
Creative context	If it is related to the context in which it is found, if the neighbourhood participated, etc.
Creative Process	If it has been documented or if it's known.
Signification	
CONSERVATION STATUS	
Conservation status	<ul style="list-style-type: none"> a. Good b. Deteriorating c. Deteriorated
Conservation status description	(observable deterioration or damage)
Artist's interest in the conservation of their artwork	Are they interested in the conservation of their work of art? Yes/No/Unknown
	If yes:
	Did they prepare the wall? Yes/No. How? Who would they like to handle it? (the artist(s) themselves; the artist(s) with expert assistance; professionals; they don't care)
Interventions, if any.	Description, date, ownership/artist, documentation.
Conservation plan	(very justified if you are going to intervene in this case, but in general, you should not)
GRAPHIC DOCUMENTACION	
Photographs	(general, detail, context) with data
Photogrammetry	(if any)
BIBLIOGRAPHY	
OTHER DOCUMENTATION	

Table 2. Catalogue cards. Own compilation based on the Ubeda model (2016)

4.3 Development of Thesauruses

It was considered that, in order for the card to be as objective as possible, some areas had to be left open, whilst others required the use of thesauruses. In this regard, we worked on preparing some thesauruses for the following sections: technique (material, support and type of wall preparation); orientation; type of street art; conservation status; deterioration and damage; artist's interest in the conservation of their artwork.

Some sections were very straightforward: writing down the GPS coordinates available on any mobile device was enough to indicate the orientation; in order to indicate the conservation status, we only had to indicate whether it was good, deteriorating or deteriorated; the artist's interest in the conservation of the work could be noted, based on the interviews, by writing yes, no, or unknown, and if yes, by pointing out if they prepared the wall surface themselves with a simple yes or no (and then indicating how it was prepared), and who they would like to handle it: the artist(s) themselves, the artist(s) with expert assistance, professionals or if they didn't care.

Types of Street Art and Deterioration and Damages were the most complex sections. The former, types of street art, was based on the research carried out by the Street Art and Commissioned Street Art Murals Group. This included a thesaurus of techniques: Graffiti writing, stencil, mural, poch, yarn bombing, paste-up or sticker, tag etc; in terms of the support, thesauruses of the following types were used:

- 1st level: fixed or portable,
- 2nd level: wall, awning, container, bench, etc.;
- 3rd level: referring to the material, stone, plastic, glass, etc.

The thesauruses aimed at indicating whether the materials used were markers, spray, brushes, stickers, etc.

As for the deterioration and damage section, the COREMANS glossary on criteria for intervention in stone materials (Ministerio de Educación, Cultura y Deportes, 2013) and the ICOMOS illustrated glossary for stone (ICOMOS-ISCS, 2010) were used, although some variations were made as graffiti was listed as a type of damage requiring removal.

Whilst this helped to establish the types of wall deterioration, the variety of materials used in the support meant that very specific artwork searches had to be carried out (starting with COREMANS) concerning glass and other vitreous materials, different types of plastics, wood and other materials. In some cases, it was also necessary to continue with a thorough and practical investigation in order to be able to complete the thesaurus development process as the majority of the artworks covered in this study in the province of Jaen have been painted on walls.

4.4 The interview with the artist

As previously mentioned, the interview with the artist became fundamental (Amor, 2021). The means used to contact them was mostly via social media.

The basic interview was as follows:

- a) Compile bibliographic information that we might be missing: date and place of birth; place of training if they have any; other disciplines, if they work with any; techniques, etc.
- b) Specific questions about street art: what artworks and what type of street art do they have in the province? (to check and see if we were missing any, or if any had disappeared, etc.); when and where each one was made, who commissioned them or if they were spontaneous; creative and technical process, outlining, wall preparation, etc.; if there was any citizen engagement (to clarify whether it can be considered relational art) and if the context had been taken into account (to check whether it is site specific); materials used in as much detail as possible; if they are aware if any of their artworks have been restored and who did it; if anyone is responsible for maintenance.
- c) Do you want your artwork to be preserved? Who do you want to do it?
- d) Other questions, unrelated to the card, but useful for more personalised future studies. Questions, for example, concerning the musealization of street art, their opinion on the BiComún catalogue, if they come up with a commissioned artwork in the same way as they would a spontaneous artwork in terms of meaning or stages, how it started, their opinion on festivals, on street art being defined as intangible heritage; issues relating to gender equality in art, etc.

Basic information	Full name (if known) Graffiti writing Place and date of birth Place and date of death (if applicable)
Training information	Have they had any artistic training? Yes/No (affirmative, what, where and years) When did they start creating? Acknowledged influences / teachers (if any)
Artistic information	If they make spontaneous or commissioned artwork, or both Preferred supports/techniques Stages (only for street artwork) Aesthetics/ style (only for street artwork) Other disciplines they work with (if they do other things)
Street Art	(List of artworks catalogued in this project with the following information) Title, date, location, spontaneous/commissioned.
Bibliography	(only in reference to their street artwork and, at most, some general artworks)

Table 3. Artist information sheet. Own compilation.

This information not only served for the artwork information sheet, but also for the artist information sheets that were drawn up with this format (see table 3).

5. Results

In total, as part of this project, more than one hundred street art information sheets were made in the capital city, another hundred in Linares, plus a smaller number in Bailen, Ubeda and other towns. In addition, an analysis of the graffiti and advertising murals were carried out, and 2 dozen artist information sheets have been made, most of whom were also interviewed. This enabled us to find out which neighbourhoods host the walls of fame in each town, which graffiti writers are more prevalent and how neighbourhoods are distributed, what commissioned street art mural programs have been run or are being run, in what state of conservation the artworks are found, and to develop plans for the dissemination of artworks and artists.

6. Conclusions and recommendations

We conclude that the data collection method used is only valid for small cities. In the case of wanting to implement it in larger towns or cities, it would be necessary to have a bigger team of people and more time for the execution of the project. One problem that we encountered was the impossibility of monitoring the artworks, which is something that would be very necessary in the future. We propose, therefore, that an observatory be created in each province that could record any changes produced. Furthermore, there is a call for the creation of a digital platform, where information regarding these projects could be uploaded and therefore made available to the general public, in an efficient, orderly and comprehensive fashion. This application would go further than supplying the limited amount of information already provided by existing apps, it would also incorporate information provided by individual citizens, although it would need to be monitored by the aforementioned observatory. Finally, we believe that it would be pertinent to

further complement the information sheet by collecting the opinions of the communities of which the artworks form a part of in order to understand if they identify with them or not, to analyse whether there are any gentrification issues, etc.

Acknowledgements

To the Instituto de Estudios Giennenses (the Institute of Giennese Studies) for financing this project; to the University of Jaén for supporting us; to José Manuel Almansa, Rafael Mantas and Sergio Cruz for being part of the team, without their work it would have been impossible to achieve these results; and to Rebecca Cray for translating this text.

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