Comparative analysis of street art cataloguing projects in the cities of Monterrey (Mexico) and Jaen (Spain): Proposal for the inclusion of communities

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Abstract

In the last few months of 2020 and the first half of 2021, two urban art cataloguing projects have been carried out in two cities in different countries, making it possible to put some methodological proposals into practice that, until now, were being carried out mainly at a theoretical level. This is the project "Painted on the wall. A study of wall painting in the province of Jaén in the XX-XXI centuries", financed by the Instituto de Estudios Giennenses (Diputación de Jaén, Spain) and the project "The muralist creation of the CALLEGENERA Urban Expressions Festival as cultural artistic consumption" in the city of Monterrey, financed by the Mexican Programme for the Promotion of Cultural Projects and Co-investments. Methodological systems for working with and collecting information, cataloguing sheets and models for interviewing different artists have been developed in both of these projects with a common theoretical basis, such as the proposals that emerged within the GEIIC Urban and Public Art Group, and the CAPuS project and YOCOCU proposals. As such, this paper analyses both projects in terms of their methods and results, and draws conclusions about which options have worked best in terms of optimising resources for future projects. A proposal is also made to improve the urban art cataloguing sheets by including information regarding the correlation between the work and the communities surrounding it, since urban art only makes sense in its context, and some of this information is lost when the sheets are made. Furthermore, as far as possible action for the preservation of artworks is concerned, we consider the relationship the art shares with the surrounding community to be fundamental.

Keywords

Street art; mural; cataloguing; Monterrey; Jaen; registry

1. Introduction

The task of cataloguing artistic work is the basis for research, dissemination and conservation of pieces from any period. Only when we become aware of the artworks, can we start working on making them known to the public, either in person or virtually, and gain more insight into a number of other areas via specific research. This is, of course, the first step towards taking preventive conservation action or restoration and, on a legislative level, is a measure of control. In other words, a catalogue of artwork is an essential tool in art history and cultural heritage. The catalogue becomes even more essential in the case of ephemeral works, as it will probably be the only early record that would remain of the piece of art. This is why, in recent years,

the cataloguing of street art has been a concern for some research groups, although it is a field still yet to be explored, and there is still work to be done in terms of establishing a clear action protocol, with a modus operandi, a cataloguing sheet suitable for the peculiarities of this type of art and working methods that would allow for all the components surrounding these artworks to be registered.

In this regard, it is worth mentioning certain advances in this area. On the one hand, especially on a theoretical level, all the work carried out by the GEIIC Street Art and Commissioned Street Art Murals Group, with the publication of a cataloguing sheet in 2016 (Úbeda García, 2016) and a Code of Ethics (VVAA, 2016). This group's work stands out in particular for the way in which (spontaneous) street art has been differentiated from commissioned street art murals, commonly found at festivals and other similar events. In this sense, street art is often understood to be ephemeral in nature, something that shouldn't drive us to try and sustain its material presence. Although trying to define how long the ephemeral lasts is a complex task, it is understood that the artwork would lose its meaning if it lasted for more than one generation. (García Gayo, 2016). Ideally, this group believes that professionals should not act to intervene in the very concept of street art, and, as indicated in the Code of Ethics, only intervene in very specific cases when there is public demand for a case of particular importance. This group, therefore, considers cataloguing work to be something that is completely essential. Likewise, although commissioned street art murals may have other connotations, and at any given moment try and achieve a longer lifespan, the truth is that to a large extent, even when commissioned, a short lifespan is often preferable, as it enables the wall to be used again for another artwork in the not too distant future. This shows, once again, that cataloguing is an essential tool.

On the other hand, the CAPuS+ research project "Conservación de arte en espacios públicos" (Conservation of art in public spaces) financed by Erasmus+ and directed by Dominique Scalarone (CAPUS+, 2021), has worked intensively on the elaboration of a cataloguing sheet and a glossary, which pay special attention to the technical part of the artworks (materials, support, etc.), in order to give utmost importance to the conservation analysis, description of deterioration and damages, etc. The main difference in

CAPUS+ is that it seems to understand all artwork found on the street in the same way, whether it is street art, a commissioned street art mural or even an urban monument. An interesting repository of artworks with a complete technical and material analysis can be found on their website, although it does lack an artistic historical analysis and more importantly, the ability to analyse the context and significance of the artwork.

In this regard, another group worth mentioning is the international association of restoration professionals YOCOCU, which is also working on developing a street art cataloguing sheet that it has implemented at MURo - Museo di Urban Art di Roma (Street Art Museum of Rome) in Rome. YOCOCU's work and the GEIIC Street Art and Commissioned Street Art Murals Group both share the idea of the need to implement different action modalities by separating the different types of artistic expressions found in cities and understanding their different idiosyncrasies. In this sense, they understand that their work should not affect the development of street art, and focus their activity on commissioned street art murals. Their cataloguing sheet, however, is more similar to CAPUS+ now, since they are committed to a fact sheet that is oriented towards gaining in-depth knowledge on the materials, deterioration and damages, etc. It is also essential to point out the differences between the objectives that the different information sheets may have. In the case of the two projects presented, cataloguing is understood to be a task that is vital for learning about the artworks and, as we understand that we are working with ephemeral art, it is also a way of conserving their memory, which otherwise would probably not last more than a generation at most.

There are other proposals of online street art registration, such as Google Art Project, which presents a photograph, the location and some basic data; Street Art Cities to keep up to date with what is happening globally; or the Civitas project of the University of Zaragoza (Spain), with more than a thousand works registered in Spain and a hundred in other parts of the world, also presents very basic information. Even in Google Art and Culture there is an extensive and very simple database with works of street art.

As these are the three most relevant contributions to date, it can be quickly understood that this is still a work in progress, as none of the proposals are sufficiently complete yet.

This is why we wanted to carry out a comparative analysis of two real cataloguing projects in this text, as studying them could help find out which elements established to date work well and provide good results, and what shortcomings are detected. The two projects are:

a) "Pintado en la pared. Estudio de la pintura sobre muro en la provincia de Jaén en los siglos XX-XXI" *(Painted on the wall. A study of wall paintings in the province of Jaen in the 20th – 21st century)*, financed by the Institute of "Giennense" Studies (*Provincial Government of Jaen*), 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 the University of Jaen, has also collaborated as a research fellow for 6 months.

b) "La creación muralista del Festival de Expresiones Urbanas CALLEGENERA como consumo artístico cultural" (The muralist creation of the CALLEGENERA Urban Expressions Festival as cultural artistic consumption). (Mendoza Lemus, 2020), financed by the program "Programa de Fomento a Proyectos y Coinversiones Culturales Emisión 35-2019" (Promotion of Cultural Projects and Co-investments Issue 35-2019). This program, FONCA, was developed between 2019-2021 and has worked with the identification, description, and cataloguing of the artworks created in the Monterrey Callegenera Festival (Mexico) since 2011 in order to document them and study the impact they have. The project is led by Adris Díaz Fernández, doctorate in Art History, professor at the University of Monterrey and member of the Street Art and Commissioned Street Art Murals Group GE-IIC; Rodrigo Ledesma Gómez, doctorate in Art History, Ana Cristina García-Luna Romero, architect and professor at the University of Monterrey and Yadira Nieves Lahaba, doctorate in Philosophy, and teacher at the Autonomous University of Nuevo Leon, Mexico. Ana Carolina Riojas Esparza, graduate in Sociology, and Sociology student Mextli Narada García Flores at the University of Monterrey and Library, and Information Science student Víctor Briones Galván from the Autonomous University of Nuevo Leon have also collaborated.

2. Monterrey (Mexico) and Jaen (Spain): two realities

One of the important issues to take into account when creating a methodological protocol for cataloguing street art is that it is a type of artistic expression that is found in all types of locations, from large cities to very small towns. This obviously poses a challenge when it comes to finding a balance when creating a working system that needs to be both flexible enough to adapt to these different realities, but closed enough to ensure that the work is systematic. In this sense, the projects presented below precisely reflect these two opposing realities.

Project A was carried out in the province of Jaen, located in the north east of the autonomous region Andalusia (in the south of Spain). It is landlocked (it doesn't have access to the sea), and bordered by Cordoba, Granada, Ciudad Real and Albacete.

It spans a surface area of 14496km², covering 2,67 % of the national territory and 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 almost 70 million trees. Jaen is the

province with the largest area of protected natural parks in Spain.

In terms of cultural heritage, its Renaissance style architecture and Iberian archaeological sites deserve special recognition.

Work has been carried out for the project in different locations by adapting the work method somewhat, largely due to the conditions imposed during the course of the COVID19 pandemic, which caused somewhat restricted mobility between towns for quite some months. The locations in which the work was carried out were:

- The capital city of Jaen, with a surface area of 424 km2 (SIMA, 2021a);
- Linares with a surface area of 196,56 km2 (SIMA, 2021b);
- Ubeda with 403,47 km2 (SIMA, 2021c).
- Other smaller towns like Begijar, Valdepeñas de Jaen, Martos, etc. All of them are smaller in size.

The working method, which will be explained in detail below, has been implemented in particular in the capital city. As we are talking about a project with a duration of less than a year, with only four members and, as previously mentioned, that was completed in a period with significant mobility restrictions, modifications were made for the rest of the locations mainly due to the lack of time, personnel and resources. It should be noted that this province, including the capital city and especially Linares, has lost a large part of its population in recent years due to high unemployment rates. In other words, there is an exodus of young people that has obviously caused an impact on the cultural development of the province. Programs that promote artistic development have recently been run as a way of boosting economic and tourist development, as well as having a positive influence on its residents. It is a province where street art has been present possibly since the late 1980s or early 1990s, although very little has been studied about this period. In any case, over the last two decades there has been a clear increase in the development of street art and especially of commissioned street art murals in the province, and notably in the city of Linares thanks to the artist Belin, who has created his own language and has become somewhat of an icon in both Linares and Jaen. There are no festivals or programs run to promote the development of commissioned street art murals over a long-term period, only one-time events. It does seem, however, that some initiatives are now emerging that could become more permanent, such as the program Murales Con Ciencia (Murals with Science) in Bailen (Ortega Alonso and Padilla Fernández, 2019), which is about three years old, or the initiatives emerging from the recently created collective Rampa (Rampa, 2021).

Project B, on the other hand, takes place in Monterrey (Mexico), capital of the state of Nuevo Leon, located in the northwest of Mexico and known as the city of mountains. It is characterised by being an industrial city, it is the second biggest business and financial centre of the country and therefore the second richest. Its population exceeds one million inhabitants, making it the most populated city in the state, and it has a surface area of over 451.30 km2 and is bordered by thirteen towns that are part of the metropolitan area. This geographical extension has become the second largest in the country. The state of Nuevo Leon is bordered to the north by a 15 km border area with Texas, which means that it is strongly influenced by the cultural, economic and social life of the USA. Monterrey is also a city that has been shaped by migration due to its economic development, making it a melting pot of cultures. The city's history has always been marked by multiculturalism and is influenced by European cultures; mostly Spanish, but also Italian, Polish, English, French and Sephardic, and even German and Norweigan, after they settled on the ancient Chichimeca towns. In terms of heritage, this culture left no great monumental remnants like the Aztecs or the Mayas. Most of the oldest cultural heritage in Monterrey comes from the Baroque period, although there are hardly any remnants left and the notable landmarks date back to the 19th century. Its architecture shows a mixture of different traditions.

In this area, their very own urban expressions have developed, such as 'ganchos', a widespread type of graffiti writing that occupies quite a large part of the space, as well as other public space writing practices like street art and commissioned street art murals. Since 2011, the Callegenera Urban Expressions Festival has been held in the city, organised by the Nuevo Leon Council for Art and Culture CONARTE (Conarte, n.d.). The Callegenera festival is symbolized by the events that take place on the city streets, namely dance (break dancing), music, graffiti, murals, skateboarding skills, and other forms of pop-culture. The festival seeks to pro-

mote, connect and spread a wide range of urban trends, and has established itself as being one of the most influential forums for art and urban expressions in the state and the country.

The differences in terms of surface area and number of inhabitants, and their different situations in terms of the development of street art, have conditioned the working methods in each of the areas studied, thus allowing us to draw conclusions which will be set out in the following sections. However, the fact that they are mountain cities, with a very hot climate in the summer and a very cold and dry climate in the winter is something that they both have in common. The greatest differences are related to the level of economic status and infrastructure development, with Jaen being a quite a remote and therefore poorly connected province, while Monterrey, being a large city, has more urban facilities. This is something that can even be seen in sports, as Monterrey, for example, has a football team in the first division, as opposed to Jaen, which has a team in the third division.

3. Comparative analysis of two street art cataloguing projects

3.1 Objectives and working method

The objectives of project A (Jaen) are firstly concerned with creating a working methodology and a cataloguing sheet, with their corresponding thesauruses, that could be tested. Secondly, the idea was to catalogue all street artwork, commissioned street art murals and also to take into account the graffiti present in the capital city, with the idea of obtaining a large compendium of the current situation in the city that would serve to carry out other studies, such as some focused on specific writers, styles, gaining a deeper understanding of its roots, etc. As such, one objective we had was that this resource would serve to promote street art in the province, raising awareness amongst the local residents and also outside the province. Furthermore, the idea was to add more towns in the province to the resource, for different reasons. In the case of Linares, because it is the birthplace of street art in the province; Úbeda and Baeza because they are UNESCO World Heritage Cities; Bailén because of its street art creation program; and other small-

er towns such as Martos, Begijar or Villacarrillo, because either an artwork of particular relevance had been seen there beforehand, or for logistical reasons such as the possibility of travelling, etc.

The objectives in the case of Project B (Monterrey) however, were to identify, describe and catalogue the CALLEGENERA commissioned street art mural creations, to create a registry model for analysis and documentation and assess the impact it had.

When compared, we can see that both projects prioritized creating a registration system, i.e. the methodological development was considered both a priority and a result in itself, hence comparing them helps create an improved project. The artworks are usually only photographed from a tourist's perspective and most of the time they disappear without being documented as artistic objects (Ubeda, 2010, p.168). Thus, the registry proposal arose, the outcome of which is the need to preserve the mural production that has taken place in the city of Monterrey and its metropolitan area over time, and the idea was conveyed to street artists, cultural managers and street art conservation specialists, and neighbours' opinions were also taken into account.

These objectives did not to intervene in the artworks or prolong their lifespan in any of the cases.

The working method in the case of project A (Jaen) was as follows:

- Stage 1: a literature and newspaper article review, internet and social network searches using keywords such as street art, commissioned street art murals, graffiti, graffiti artist, etc. followed by the name of each town or village. At the same time, studies concerning the development of the cataloguing sheet and the thesauruses were carried out using Google Drive.

- Stage 2: field research, in situ study of artworks. The data collection method consisted of going down all the streets in the city of Jaen to photograph and geo-reference all the street art and commissioned street art murals that were found. 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 sheet 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. The idea was 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 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.

- Stage 3: completion of the cataloguing sheet and interviews with the artists. The cataloguing sheets will be explained in the following section. As for the interview, the means of contacting the artists was, above all, via social networks. The basic interview included questions to gather any biographical information that might be missing, specific questions about street art and, most importantly, it was essential to ask if they wanted their works to be preserved and, if they were to be intervened, who they would want to do so, as this is information that should be included in the cataloguing sheets. Finally, they were asked questions that could be of interest for further studies. In addition, they were shown the cataloguing sheet so that they could assess for themselves which sections they felt might be missing or if they felt that any of them were unnecessary.

- Stage 4: completion and dissemination of the artist information sheets.

The working method in Project B (Monterrey) followed similar stages:

- Stage 1: Developing this street art registry required prior research, such as a literature search or desk-based research.

- Stage 2: Exploratory research based on fieldwork, combined with techniques such as observation, interview, life history and focus groups, enabled the collection and examination of the data to be studied. The fieldwork involved the artworks, the artists and neighbours of this mural intervention, as well as event managers and organisers. The observation is presented as a means to discover the existing artworks in the city, the intervention space, the conditions of the artwork, the subject matter and the artist, as well as the date it was completed and the relationship of the work with the context in which it was found. The interview was also used to understand the evolution of the artist and to analyse their practices, discourses and production after their participation in CALLEGENERA, for which three main lines of questioning were created: a) the visual discourse, i.e. motivation, ideas, language and perception, b) its implementation in the space, which includes the material, technique used and the geographical, temporal and symbolic landscape in which their artworks originate, c) the structure, in which genre, participation (both individual and collective) and legal or illegal production are considered.

- Twenty-four emerging and mid-career street artists, two festival managers and organisers, and four neighbours who lived close to the intervened walls participated in the research process. The History of Life, or the so-called biographical method, was another tool used in this investigation that aimed at generating an autobiography by the interviewees about the subject. In this case, this tool was applied to three established street artists in order to reconstruct their personal and artistic experiences in relation to mural production, so as to understand the individual and collective dynamics of intervention and its impact, and thus achieving an in-depth analysis. In order to find out the opin-

ion of the street artists with respect to the registration form and its purpose, the idea of creating a Focus Group was considered because of the advantages that this tool provides, such as: it allows information about the proposal to be gathered in the same space with the aim of enriching and improving it, and it also helps to collect data on the views that the artists hold regarding the subject in question. In order to encourage dialogue, an infographic was designed in Canva, a simple text that creatively summarises the ideas of the registration form in a way that can be easily understood. The form was displayed as a poster, enabling a large scale view of the components and/or parts of it, and also contained blank spaces, in which the artists were able to contribute by adding comments and suggestions.

- Stage 3: Proactive research, as a registration form was hopefully going to be proposed as a result of the study. To do so, a search was carried out for existing registration forms in order to classify, understand and restore artworks classified as street art and graffiti. The complete search made it possible to identify the indicators needed to obtain, record and interpret the data, and to make decisions.

- Stage 4: Dissemination. This research process is not only aimed at designing a street art registration form, but also at finding a means of distributing it in such a way that the artists' works are displayed, and that 'individuals' can access it, and thus turning it into a tool to help understand street art. To meet this challenge, we turned to the use of a digital database. The dissemination of the digital registration form has two main aims: a) to promote the artists' work and b) to provide the public with tools to help understand and encourage dialogue about these urban expressions, while the analysis provides data to create routes by topic, year, artists and/or important events or happenings, as well as new lines of exploration. In this way, the registry and its display in the digital database provide overall results of what is happening in the city in terms of what is produced by the street artists.

If we compare the two projects in terms of their objectives and methodology, we can see that as far as the former is concerned, they are quite similar. In other words, the aim is to find out about the real situation of a territory in terms of its artistic expressions of street art with the intention of obtaining knowledge that would give rise to other future actions, prioritising dissemination. However, the field of study is very different, in A the aim was to learn about the situation as a whole, while in case B the focus was on the production of the festival, as a case study, to then later focus on the production of street art and mural art in Monterrey and its metropolitan area. Given that Monterrey hosts an event as important as Callegenera, this makes practical and logical sense, as it would be unfeasible to apply the Spanish way of working to projects in a city of such dimensions in such a short time and with so few people. It would, however, be interesting to try and see how a study of such magnitude could be extrapolated to a larger city. As for the working methods, they are quite similar in terms of their working procedures, starting with a literature and newspaper article review that gives way to fieldwork, coming into direct contact with the artworks, developing the cataloguing tool and finally, dissemination. The biggest difference is the particular prominence given to the binomial artwork/artists. While the Spanish project has mainly focused on working with the artworks, placing importance on their state of conservation, urban context, etc., the Mexican project, from an academic point of view, has further included the artists and even neighbours in the work process. Although interviews were also conducted in the Jaen project, the approach falls short of the Monterrey project, which not only conducted interviews but also set up a discussion group. Moreover, for the Monterrey project, biographies of major artists were compiled, while for the Jaen project, very basic artist information sheets were drawn up and the interviews were more focused on aspects related to completing the sections of the sheet itself, in particular those related to the work process from a technical, rather than a stylistic or concep-

tual, perspective.

It is certainly clear that combining the two working methods would allow for a more comprehensive study, as it is evident that both projects place utmost importance on the context. Finally, it should be noted that from the outset, the Monterrey project has given much more importance to the extra-academic dissemination stage , whereas in Jaen it was considered to be something that should be carried out at the very end of the project period. Another aspect to bear in mind is that the Jaen registry strongly alludes to collecting data, with the artists' approval of course, for future wall restoration and/or conservation, while in Monterrey, wall restoration and conservation is not considered to be an element of priority as it is not yet regarded as forming part of the academic and cultural dynamics.

3.2 Cataloguing sheets

The cataloguing sheet used in Project A (Jaen) is based on the sheet drawn up by María Isabel Úbeda García, member of the GEIIC Street Art and Commissioned Street Art Murals Group, and published in Ge-Conservación (Úbeda García, 2016). A long list of areas are covered in this sheet, 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. Specifically, the first section is dedicated to the fact sheet, which includes the title, the name it is known by, ownership, technique (material, support, preparation of the wall, documentation of the process, if any), date of production, legal status of the piece, location, dimensions and orientation. The sections were left open except for Materials, Support and Orientation, which were filled in using thesauruses. The pieces have been geolocated for location purposes. The artwork description has been included in the following section, which considers the typology (a section that was completed using thesauruses), a formal, iconographic and subject matter description, the style, the creative dimension and its relationship with the context, assessing above all whether or not it was site-specific. The next large section

corresponds to its conservation status, assessing the deterioration and damage present, whether the artist intends to preserve the wall, whether they prepared it for this purpose and if so, how, whether there were any interventions and whether a restoration plan was envisaged for any particularly significant cases. Finally, the bibliography and graphic documentation were included: dated photographs and in some cases, the photogrammetry used. The latter is interesting because it gives us a full scale, three-dimensional model of the artworks and their context, which is ideal for keeping a record of them in case they disappear, and also allows for an exhaustive study of deterioration and damage in case of intervention, as well as being useful for spreading information via the internet (Moral and Luque, 2019).

It is therefore a very heterogeneous fact sheet that could nevertheless be improved in some areas, in particular the assessment of the significance of the work and the relationship it shares with the surrounding community, hence the proposal put forward in Point 4 of the text.

The street art database of Monterrey and its metropolitan area is an organised collection of information concerning the image, including details regarding the work and the artist, and is stored digitally in the cloud and on a computer system. The purpose of the database is to record mural production via exploration and/or via the personalised use given to it by the artist or collective of artists in order to safeguard the artistic interventions and transformations that have taken place in the city by means of art.

This digital registry seeks to record, from an art perspective, this activity in the city, and to recognise the participation of its creators and the topics of interest covered. It also helps to visualise the artists' development, to recognise the supports, the spaces intervened and the relationship the artwork shares with the context, as well as its dissemination and analysis.

Several stages were considered for the registration form:

- Preliminary stage: The purpose of this first stage was to guide the registration process, taking the following questions into account : where, who, when and how the registration is completed.
- Action or registration stage: This second point, which is nothing more than setting the registry in motion, focuses on two fundamental aspects: the selection and registration of urban production. If

it is the artist who does this, then they will decide what image and information to record, and if it is someone else, i.e. a researcher, academic, scholar or cultural manager, then they will be in charge of deciding what to track and register. In this stage, the registration template is used for each of the artworks. The last part of the registration process includes questions for the artist in order to find out, from their point of view, what impact their artwork has on neighbours and passers-by.

- Dissemination stage: This stage is crucial, since the purpose of this registry is not only to collect information on the artworks and the artists, but also, as explained above, to make them known to the public. As such, it becomes a way to display this material, and is therefore of great importance.

Whilst there are currently many dissemination channels, it is important for all of this information to be concentrated in Big Data, as this allows it to be grouped in a single space and enables its dissemination and subsequent analysis, depending on the interest of the data operator.

One of the limitations of this registration process is concerned with the information: on the one hand, the data collected may not be correct, the file may be incomplete, or the images may not be of the required quality, and in the worst case, the interventions may not be registered, and moreover, given the complexity of the process, the registration template might not be used or distributed correctly. As it is an ambitious project, it is quite important to be able to understand its intended purpose and how to use it. It could easily fail if those involved, such as street artists, researchers, scholars or managers did not commit to using it.

That being said, the registration process has some clear advantages. The first and foremost is the ability to safeguard and put all the data and images related to the mural interventions on public display. This public database would, over time, help represent the mural production that has taken place in the city of Monterrey and its metropolitan area. In an interview (personal communication, June, 2021) the cultural journalist Isabel Villarreal states that Monterrey street artists and graffiti artists are very much interested in the dissemination and recognition of their work, an opinion

that was given after the first digital registration was made in Monterrey in 2009. Therefore, a publicly accessible digital database could be perceived as a joint effort to display the evolution and development of street art and commissioned street art murals, rather than individual isolated efforts made by artists or crews.

Significant differences can be observed when comparing the two proposals. On the one hand, the Spanish sheet highlights the importance of all the different aspects of the artwork, in particular the technical aspects and the artwork itself, while on the other hand, the Mexican sheet is more focused on the artists' work, and it is even the artists themselves who must fill it in. This gives them an advantage in the registry, as they would not have to search for academics or researchers to make new interventions. In addition, the first project's sheet is internal and intended for academic use, whereas the Monterrey project was always intended to be accessible to the public, and therefore uses very different IT tools. We believe that mixing the two would give rise to a much more comprehensive project whose impact would have a broader scope. As such, an improvement proposal has been set out in the following section.

3.3 Results

The results obtained in both projects point in two directions. On the one hand, to the advances made in terms of the design of a tested method and the street art cataloguing tool, which, especially after comparison, have allowed us to evaluate and improve it for future projects. And, on the other hand, to the results provided by the idiosyncrasies of each of town obtained thanks to their artwork and artists.

In regards to this last point, Project A (Jaen) has made more than one hundred street art information sheets 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 were 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 has also allowed us to develop plans for the dissemination of artworks and artists. As for project B (Monterrey), eighty-nine murals made by local and international artists have been record-ed, twenty-four of these walls have been erased. Mexican cultural figures, such as Pedro Infante or Cantinflas, appear on the walls that line the city's streets and in the Metrorrey System stations, as do images with a social context, or an-ime. The project comprises a directory of 112 street artists and graffiti artists and 15 crews (families) participating in the festival and the geolocations of all artworks, including those that have since disappeared, in order to ensure their digital safekeeping on the Omeca Net webpage, which is dedicated to the production of the Callegenera Urban Expressions Festival. In addition to a compilation of inter-vened walls in the "Generator Sheds in the Fundidora Park", the festival laboratory and those that were produced in public places, this registry includes the artist, background, artwork location, physical-spatial state of the artwork, title (if available), the artist's social networks, technical descrip-tion of the mural and street artworks, and detailed photos of the procedure and of the finished wall. A socio-spatial and architectural study of the photos is also carried out, based on the registration and cataloguing process.

The differences in the results have to do with the projects' different objectives and working methods, but perhaps an interesting proposal would be to merge both their working and registration methods in order to give rise to a compre-hensive and thorough study procedure. In this respect, we have proposed a working method which is detailed in the following stages. All stages are considered to be of equal importance, and each of them involve people with appro-priate professional profiles (art historians, curators/restor-ers, architects, anthropologists, even lawyers). Thus, if the appropriate cataloguing tool were already in place, the ob-jectives of a hypothetical future project applicable to other locations would be to study all of the aspects of street art. If the project were focused on a specific festival, a study of spontaneous street art and graffiti would also be carried out, as a way of better contextualising the situation at the festival within the town in question, and thus being able to understand its significance and the idiosyncrasy of the place itself. The method could be structured as follows:

- Stage 1. Literature review and collection of infor-mation and documentation, looking at academic publications and social networks, and especially newspaper articles.
- Stage 2. Fieldwork, taking photographs of the context of the artwork and artwork itself, detail-ing possible deterioration and damage in terms of the state of conservation, using photogrammetry where necessary, and writing down the coordi-nates.
- Stage 3. Working with the artists, carrying out life history interviews using the bibliographical method whilst also devoting an important part of the time to technical questions regarding their artwork.
- Stage 4. Uploading the artwork and artist biogra-phy files to an open consultation system, linking each file to a specific urban context, an era, cater-ing for searches by artist, by stages, typology, etc.

As for the technical specifications of the artworks, a more specific section that better analyses the significance of the artworks could be added to the Spanish project, i.e. the art-works' connection with the urban, as well as historical and social context, as well as a connection with the biographical details of the artists, and therefore, completing the Spanish project with the sections that are more present in the Mexi-can project, which, in turn, also lacks technical, material and conservation studies.

4. Proposal for a study of significance across communities
It is no secret that street art lets people feel like they own a specific space, since a personal history is created and this in turn determines a feeling of ownership, to which each per-son gives their own meaning according to their needs and desires (Fonseca, 2014). This is why the Monterrey project is also working on creating research tools aimed at evaluat-ing the impact this has, which could also be applied in any context with some minor modifications. These instruments are: observation checklists, interview questions, indications and management of focus groups, questionnaires, semiotic analysis of images and socio-spatial analysis. Whether this appropriation is appreciated as a socio-cultural phenom-enon or not, is an important factor in order to understand the impact it has on mural artwork, the artist, the context

and the people who inhabit the area in which the artwork is found and the link that exists between them. As such, it would also be possible to better understand the influence street art has on the construction of the urban and individual identity of those who make up the community.

Possibly the biggest challenge we face is finding a way to incorporate into the fact sheets a way of capturing the significance of each artwork within the community that it belongs to. The main obstacle is how to collect this information. One way could certainly be via social media, when the artworks are uploaded by the artists or if they are produced as part of a festival. This would involve those working on the files to collect interactions in the form of 'likes' and comments on the main platforms, mainly Facebook, Instagram and Twitter. Instagram in particular is a platform through which it is possible to analyse how graffiti and street art is produced and consumed, as it offers the artist and the viewer numerous possibilities, due to its ease of use and the possibility of interaction (MacDowall, 2019). However, although social networks are a good form of analysis, which are already sometimes used by researchers (Luque, 2019), they does create certain problems. To start with, this implies that you have to be paying attention to these social media platforms at a specific time, as posts are quickly forgotten when they are pushed aside by newer ones and then it is difficult to find them. It would also gather not only the opinion of those who live alongside the artwork in question, but also the opinions of many people who have only seen a photo of the artwork and who have had no contact with the context in which it is found, which means that their opinion may be far removed from that of the community and should perhaps be collected using other parameters. Moreover, social networks are by no means used to the same extent across different age groups, so we would only get a partial view. Finally, the speed at which other new social networks are appearing and rapidly catching on means that it is becoming increasingly difficult to compile this collection. For example, while Tik Tok does not seem to be particularly useful for artists to upload this kind of information, we might be able to see a certain boom with Twitch. Or, as in the case of the Mexican project, it is the street artists themselves who take on the responsibility of registration. Another possibility would be

to carry out surveys and, more importantly, interviews with these people. This would not be an easy task either, as the option of going door to door does not appear to be possible and it would mean having to go to neighbourhood associations, for example. Perhaps it would also be interesting to go to schools and training centres in order to widen the age range.

On the other hand, this study of significance is complemented in part by a study of the artwork itself and an interview with the artist, so as to find out whether what they have created is site-specific or if they have presented an artwork with no contextual relationship. It would also be necessary to find out whether it could be considered a work of relational art that sought to include the active participation of the community in some way, or at least whether the creator made an attempt to try and better understand the distinctive characteristics of the community they were going to influence with their artwork. In addition, it would be interesting to find a way to include information, in an objective manner, related to the historical, socio-political and economic situation the place finds itself in. Including all of this objectively in a short closed-section form is complex, but possible.

5. Conclusions

Undoubtedly, we can conclude that these two projects have advanced not only in terms of the knowledge of street art and commissioned street art murals in their respective regions, but also in terms of how to record such complex expressions. At the same time, some remaining shortcomings have been highlighted and possible solutions put forward, which, although they still need to be further developed, open the way at least for reflection and exploration. In conclusion, the work of cataloguing street art continues to present challenges that researchers will have to try to solve over the coming years, since, as we have already mentioned, a documentary record and study of the artworks is the basis for the preservation of the memory of an art that is, in its very essence, ephemeral.

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