



Creating Sites of Public Memory Since 1976

Social and Public Art Resource Center (SPARC)

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www.sparcmurals.org AND www.savelamurals.org

Professor Judith F. Baca, Founder/Artistic Director and Debra J.T. Padilla, Executive Director

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7 ACTION ITEMS WE MUST DO TO SAVE L.A. MURALS

1. Redirect Graffiti abatement monies
2. Establish a Mural Rescue Program: Employing Mural Youth Crews
3. Establish alternative sentencing for convicted Graffiti Vandals
4. Establish Community Mural Education Events
5. Direct tax monies from Spray Paint & markers to fund Mural Restoration with artists, youth and community engaged.
6. Enforce The Visual Artists Rights Act (VARA)
7. Allocate 1% of Public advertising space i.e., Billboards for public art

Murals beautify public spaces; articulate community concerns, hopes, and dreams; support local artists; and give voice to diverse, valuable, and often unknown stories in our communities. Most importantly, mural production enlists youth in a civic process that teaches community development and artistic production and ultimately engages them in becoming stewards of public space and public art.

Current Reality of Murals and Tagging:

The murals of Los Angeles are facing a crisis of vandalization and destruction. We need a solid commitment by our city and its citizens to preserve these artworks and help SPARC continue its work to produce, preserve and restore the art form that Los Angeles is known for. For over 30 years SPARC has been at the forefront of producing and preserving murals for the City of Los Angeles. Currently, we are facing the loss of Los Angeles' legacy of murals as one mural after the other is tagged by youth, whitewashed by private businesses or simply neglected. We are in one of the most destructive times in mural history in Los Angeles, but whitewashing or tagging of murals is only symbolic of the larger problem of policies that do not support the art form. After 15 years of producing and preserving the murals for the City of Los Angeles, in 2003 all city mural contracts to SPARC were cut, and we are now seeing the aftermath of such a decision that has led to the disregard of these works.

While mural territory has always been off limits for most taggers, this is changing. A generation of youth has lost respect for the murals, as they have not been educated as to their importance nor have they taken their place as team members hired to work on them. The current policy makes marking on the mural the favored place to tag as the blank wall along side the mural will be cleaned immediately, and the mural will not. Hence, hit the mural and your tag will stay up longer, as millions are spent to preserve blank walls but not the mural art that the City of Los Angeles is well known for. SPARC has always worked with the youth of Los Angeles neighborhoods, working to provide alternative venues for artistic expression for graffiti artists and spray can vandals. Those currently tagging for the most part are very different from those who do spray can murals and probably are younger. Therefore, SPARC is proposing a program that works directly with this new generation of taggers, by producing and preserving murals, we can begin to re-dedicate, re-educate and re-energize the LA mural movement and have LA take back its title as the "Mural Capital of the World" now held by the City of Philadelphia which invests 4 million dollars annually in their mural program, making it the friendliest climate for muralism in the country.

Over the last 20 years, cities across America and the world, have spent billions of dollars on graffiti abatement, passed numerous anti-graffiti laws, and incarcerated thousands of youth, only to add more burden and cost to an already over crowded prison system. Despite these efforts, graffiti vandalism has not decreased. On the contrary, the number of tagging crews has grown to an estimated 1,500 in LA City alone since the early eighties. Hundreds of thousands of graffiti crews have emerged worldwide, with as many varied approaches to dealing with and understanding this complex issue and global phenomena. In spite of harsher sentences and fines, graffiti vandalism has gotten more brazen, particularly towards protected murals, public art and public/private property.

Brief history of SPARC's contribution to the mural movement of Los Angeles:

The first project was our signature work entitled The Great Wall of Los Angeles (located in District 2) and is considered the longest mural in the world and the largest monument to interracial harmony in America today. Over 400 young people worked on the wall, the first 80 had to have been arrested once, because the first seed money Professor Baca could garner was Juvenile Justice funds. The wall goes from Pre-Historic times to the 1950's and chronicles the contributions made by ethnic and diverse people, to the history of America but focused particularly on California. This work almost 35 years old has been awarded \$2.1 million for its restoration and the building of a new interpretive "green" bridge, made out of rammed earth and recycled debris from the LA River, because if one could disappear a river, how easy would it be to disappear a peoples history?

After the completion of Phase One of the Great Wall in 1984, then Mayor Bradley asked Professor Baca, could you replicate what you did in the valley all over the city? Thus she designed the Great Walls Unlimited: Neighborhood Pride program, a SPARC run city sponsored partnership program from 1988-2003. Neighborhood Pride produced 105 murals in almost every diverse neighborhood of LA, commissioned 95 established or emerging artists and employed over 1800 young people. Each mural site involved extensive community engagement, 6-8 months was the average investment of time in each community. Each mural went before the Cultural Affairs Commission for approval with vested community support being the guidepost. This program became the first national model mural program, ultimately replicated in many cities throughout the country. The Neighborhood Pride Program is what helped Los Angeles become the Mural Capital of the World, that title is now held by the city of Philadelphia, which invests over 3 million dollars annually for the sustainability of their mural program.

SPARC still provides an invaluable service to the city as the leading mural center in the world, housing the largest archives of murals in the world and being sought after for expert advice, support and guidance for mural production and conservation be it around the corner or around the world. Our commitment to the legacy of murals is now more critical than ever, as we are all seeing the disappearance and decay of some of the most stellar murals in the city fall to neglect. A few years ago SPARC proposed a plan for saving these important works and started saveLAMurals.org campaign.

This campaign continues till this day and when resources are made available, SPARC partners with community organizations, youth and the original artist to see their work brought back to its original glory. One by one, SPARC commits itself to seeing every mural given this honor, for these murals were critical to putting a diverse face on this city. These are monuments that rose out of neighborhoods to tell their story and history. SPARC stands ready to partner with the City to make sure these murals and future murals can thrive once again the City of Los Angeles.

ABOUT SPARC

SPARC's Inherent Nature:

SPARC was born in a time of change – the 1970s. It has, since its inception, been a catalyst for social change through the arts and a home for artistic innovation. Being a catalyst has often meant handling the many currents that flow through historical events at the moment they are occurring and working outside of typical art venues in the places where people live and work. SPARC is a facilitator – finding ways to tell richly textured stories that help community participants and artists achieve a measure of change and transformation. SPARC endeavors to communicate to the larger public – the means of communication may take many forms, from built architectural monuments, to murals or to new technological spaces such as the Internet. As with many organizations that articulate new visions and push the edges of content and aesthetics, SPARC is determined to be sustainable and relevant to the time we are living.

Creating Sites of Public Memory: The Social and Public Art Resource Center (SPARC) was founded in 1976 by Chicana muralist and educator Judith F. Baca, filmmaker/director Donna Deitch and Artist/Teacher Christina Schlesinger. Debra J.T. Padilla has served as SPARC's Executive Director since 1993. SPARC is a cultural center that creates public art as a vehicle to promote civic dialogue, foster cross-cultural understanding and address critical social issues.

We accomplish our mission by producing, preserving and teaching methods to create community-based, public art. SPARC's intention is: to examine what we choose to memorialize through public art, to devise and produce excellent artworks responsive to articulated community needs through innovative community participatory processes, that include creative visualization and collaborative teams composed of local residents of all ages.

SPARC is proud of its rich legacy of artwork that provides an ethnic face for our city. SPARC's public projects, which are national and international in scope, now number in Los Angeles alone in the 100's and are considered among the most important landmarks of our city. For 35 years SPARC has been working in Los Angeles' communities, including poor and immigrant communities with youth and their families as participants in the production of public monuments – artworks that make their stories evident to local, national and international audiences. Through the expansion of the American historical narrative, SPARC seeks to create understanding between diverse ethnic groups and respect for the significant contributions made by diverse populations that make up a nation of immigrants.

SPARC has remained committed to its values as a socially responsible organization utilizing art to bring about social change. We also remain committed to helping communities find their voice, giving them public expression, and having others hear it; while breaking down barriers, real and perceived, between and within communities. What we do is as much about community transformation and creating permanent sites of public memory as it is about public art.

Since it was founded in 1976, SPARC's artistic direction was formulated with the concept that the arts could be engaged with the most important issues of our time and that ordinary people/community members could be participants in the arts. SPARC chose to amplify the voices of those marginalized in our Los Angeles communities and to provide a new vision of what art could do: women, people of color, poor and working people, day laborers, youth, prisoners, etc became the focus in our programming. We believed then as we do now that art can exist in places where people live and work, therefore we are focused on a new "public art." Our works are monuments that rise out of communities; memorialize what the people choose to remember. In our 35 year history, we have taken the work to blighted streets in the inner city of Los Angeles and to concrete flood control channels; scars where our rivers once ran. We painted a 1/2-mile of the river with murals with 400

youth, built parks in vacant lots, hung photographic tapestries in senior citizens centers, and built sculptures for children to play on in vacant lots and produced hundreds of murals. Los Tres Grandes of Mexico, the popular culture of low riders, tattoos, political street writing transformed by the aesthetics of each changing cultural group with whom we work informed our sense of beauty and order. We continue to capture the rhythm of the streets in giant works that place an ethnic face on a city where a 129 languages are spoken in our schools but whose life and aesthetics are often not represented in the cities physical and aesthetic environments.

This concept, now more accepted, was radical in an era of arts for arts sake thought, during which we pioneered these aesthetic values. However, the need for our work has steadily grown with the massive demographic shifts affecting our city and country. Still today, no issue raised by a community is too difficult for us to approach with an artistic solution. 34 years ago, we opened the center with the Jail House break celebration and examined our own home, the former Venice Police Station and its historic use. Today we have contemporized our historic processes through the incorporation of technology in our Cesar Chavez Digital Mural Lab where we produce large scale imagery both painted and digitally printed, work with communities across the country and internationally over the internet, and continue to innovate new materials that seek permanence in outdoor environments. Our programs have been widely emulated across the country and internationally as we continue to stay on the cutting edge of innovation of large-scale public art works and community interactive processes. Organizations like SPARC maintain the spirit and substance of transformation we need now more than ever in our city and country, by visualizing change through the arts and by engaging our communities in much needed civic discourse.

KEY ACCOMPLISHMENTS OF SPARC FROM 1976-2010

1) 1976-Present: The Great Wall of Los Angeles 1/2 mile long Mural/Education Project is one of Los Angeles' true cultural landmarks and one of the country's most respected and largest monuments to inter-racial harmony. SPARC's first public art project and its true signature piece, the Great Wall is a landmark pictorial representation of the history of ethnic peoples of California from prehistoric times to the 1950's, conceived by SPARC's artistic director and founder Judith F. Baca. Begun in 1974 and completed over six summers, the Great Wall employed over 400 youth and their families from diverse social and economic backgrounds working with artists, oral historians, ethnologists, scholars, and hundreds of community members.

2) 1988-2002: Neighborhood Pride, a program initiated and developed by SPARC and sponsored by the City of Los Angeles Cultural Affairs Department produced 105 community artworks in every ethnic community in Los Angeles, commissioned 95 artists and trained over 1800 youth apprentices. In 2002 alone (the last year of the program), SPARC conducted 80 community dialogues citywide with community participants determining the placement and content of 15 new large-scale public artworks. These works confronted some of the most critical issues in our city such as; the on going migration and integration of the Central Americans particularly in the 1980's to Pico Union from el Salvador, Nicaragua and Guatemala, and the changing demographics in our schools, creating the phenomena of "chocolate schools in vanilla suburbs" which has resulted in the demise of the age old "neighborhood school" concept in many Los Angeles communities.

3) 1990-Present: World Wall: A Vision of the Future Without Fear The World Wall, conceived by Judith F. Baca, consists of seven 10' x 30' portable mural panels on canvas This 210' mural addresses contemporary issues of global importance: war, peace, cooperation, interdependence, and spiritual growth. As the World Wall tours the world, seven additional panels by artists from seven countries will be added to complete this visual tribute to the "Global Village."

4) 1976-Present: The Mural Resource and Education Center (MREC) In the course of our community cultural development work we have amassed one of the country's largest collections of written and visual information about public art, including an archive of over 60,000 mural slides. Hundreds of students, educators, scholars, artists and art historians avail themselves of the MREC's resources each year. In addition, the MREC sponsors public mural tours, giving visitors and Angelenos alike an opportunity to view the city's unique outdoor gallery.

5) 1976-Present: The SPARC Exhibition Series In The SPARC Gallery SPARC's headquarters in the 10,000 sq foot facility of the 1929 old Venice Jail in Venice California houses a converted cellblock exhibition space. Exhibitions take place year round in the facility, which is well known for exhibitions of socially relevant work and the work of children and youth. SPARC's programming recognizes the vital function the arts play in any social justice movement.

6) 1996-Present: The UCLA/SPARC Cesar Chavez Digital/Mural Lab is the leading research and production facility in the country devoted to the creation of large-scale digitally generated murals, educational DVD's, animations, community archives and digital art. In its community setting at SPARC's headquarters in the old Venice jail. The Lab develops new methods for combining traditional mural painting techniques with computer

generated imagery, collaborates across distance with local, national and international communities to create public art expressing the concerns of diverse communities and develops new methods of preservation and restoration for mural art through use of digital prints and new materials.

7) 2005-2009: Otis School of Art & Design/Digital Media lab for High School Students @ SPARC. O TEAM: Otis Teens, Educators, Artists and Mentors O TEAM prepares Venice youth for a productive life through skill-based art and design education and mentoring to facilitate their personal development and entry into higher education and the workplace. The O TEAM program is designed to support the aspirations of young people, instill core values, and reinforce self-esteem by providing them with the tools to succeed. O TEAM meets downstairs in SPARC's basement; the students fondly call their group "Underground Roots."

8) 2008-Present: Planet Siqueiros Peña, is inspired by the revolutionary Mexican muralist David Alfaro Siqueiros and the South American musical Peñas, which produced a wave of music that utilized old rhythms to express new realities. The movement emerged during the 1960s in Chile and Argentina during the reign of oppressive military governments that forbid artists to assemble. The Peñas began in private homes where poets and musicians could discretely come together to share food and wine along with their songs of despair and hope. During the following decades many musicians were forced into exile, and the Peña spirit migrated with them.

9) 2008-Present: Save Los Angeles Murals Campaign The Great Wall fostered the mural program known as the Neighborhood Pride Program (NPP) for the City of Los Angeles and we produced 105 works in our city, which are examples of community organizing at its best. We do not impose from the top down our will on the communities but have developed a way of empathic listening and art making that is still one of the most significant in the country for this type of work. Funding for NPP ended in 2004 and we have now found ourselves in the service of the maintenance and protection of these works with zero funding for staff, educational in/out reach, community organizing, restoration, hiring neighborhood youth, taggers and graffiti artists. To bring awareness to the current plight, SPARC initiated (w/o solid funding) our Save Los Angeles Murals campaign (www.savelamurals.org).

ONE COMMUNITY'S TESTIMONY



The impact of SPARC's work is best voiced in that of a community partner. Works such as the CARECEN mural, the first significant public work created in Los Angeles about the migration of Central Americans into the Pico Union district of Los Angeles represent the partnerships with community groups who wish to visualize the issues affecting their community. Regarding the experience at CARECEN Angela Sanbrano Former Executive Director of CARECEN writes, "SPARC's work parallels the organization's belief in art as a reflection of the lives of America's diverse ethnic communities. Especially heartening has been the organization's development of a community approach in the creation of art for the betterment of society. SPARC's work with CARECEN empowered participating youth, enabling them not only to play an active role in the decision process, but also to work with their parents, professional artists, ethnologists and scholars. This is an experience that has enriched their lives while creating meaningful change in the Central American community itself. By encouraging students to take responsibility for their community and their own individual development, SPARC has enabled them to grow in new and exciting ways."



CITY WIDE MURAL PROGRAM: SPARC IS ITS CITIZENS SUPPORT GROUP

1974-1978

400+ Murals sponsored
 100's Of artists commissioned
 100's Of youth hired, 10 youth per site

Sparked the beginning of a movement:

- **Prior to 1976, The City Wide Mural Program exists within the City of Los Angeles Department of Recreation and Parks, with Judy Baca as its Director.**
- **In 1976 Judy Baca co-founded SPARC to insure a non politicized process for the production of murals at the urging of the mayor and city council members**



Great Wall of Los Angeles-The Longest Mural in the World in production

1976-1984

400 Youth employed
 100 Artist employed
 50 Scholars engaged
 100+ Community organizations engaged
 1/2 mile mural painted, making it the largest monument to interracial harmony in America today

2002-Present

2008: CONSERVATION OF THE GREAT WALL OF LOS ANGELES BEGINS

Interpretive Green Bridge begins at the Great wall site Coldwater Canyon and Oxnard Blvds

Began campaign to restore the Great Wall, build a new interpretive bridge, and add informational stations

Communities will be re-engaged

Youth will be hired

Great Wall Alumni will serve as supervisors

Designing next segments

Created a virtual 3D animated fly-thru

Created the Great Wall Educational DVD



Great Walls Unlimited: Neighborhood Pride Mural Program

1988-2003

105 Murals Produced
 15 Council Districts served
 95 Artists Commissioned
 1100 Youth employed
 840 Months of working directly in community (8 months per site)
 525 Community meetings held
 210 Community organizations engaged
 Became the model mural program replicated throughout the country



Social and Public Art Resource Center (SPARC)

1976-Present

30+ Years of Creating Sites of Public Memory

Recognized as a leader in muralism

Holds the largest archives of murals in the world w/the Mural Resource & Education Center (MREC)

Advocates regularly for artist copyright licensing and enforcement

Remains on the cutting edge of mural innovation, created the first Digital/Mural Lab in the Country

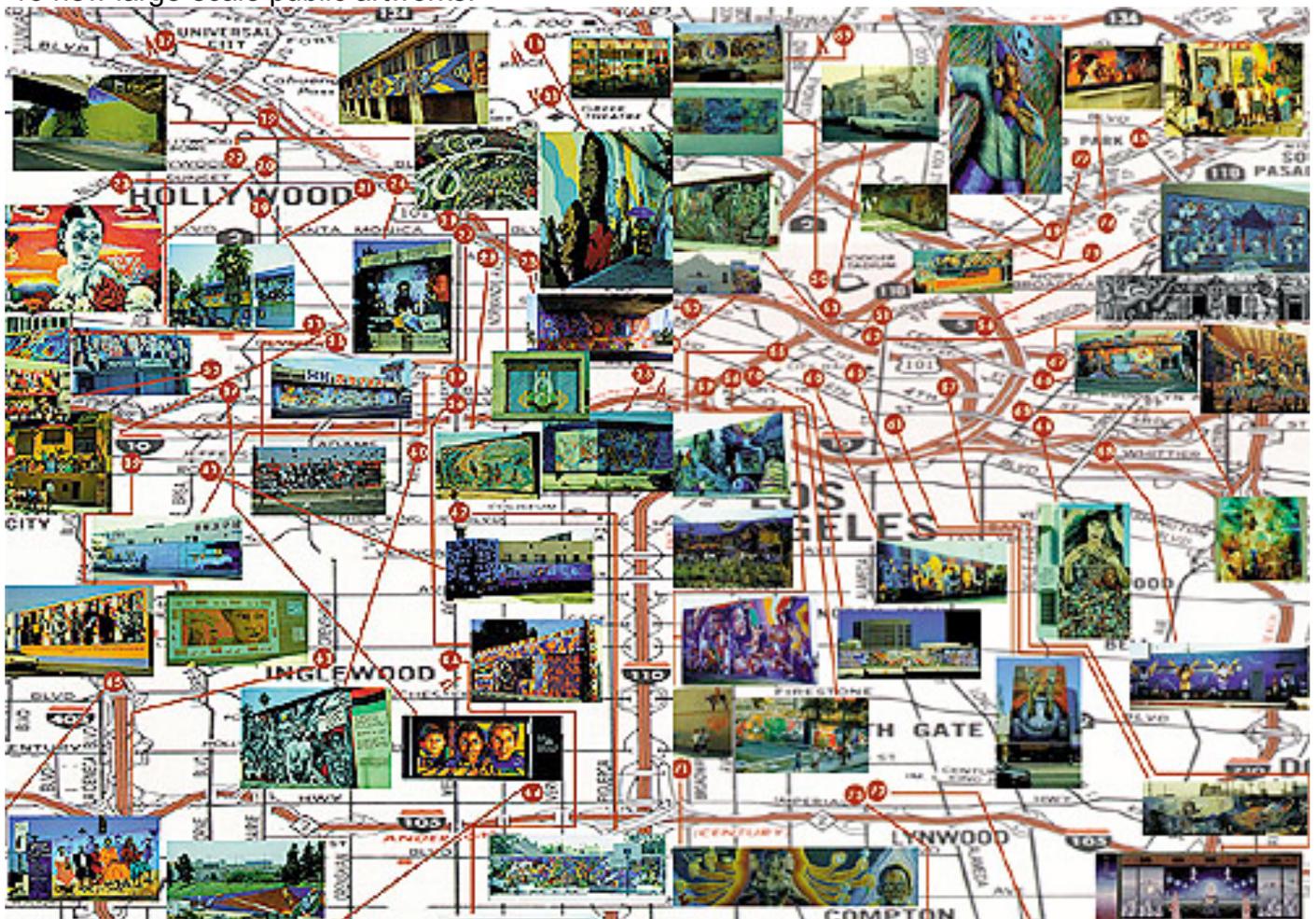
Continues to be the main dispenser of information regarding murals, fielding 100's of requests annually



People often decry LA's lack of an official center, a heart that feeds the arteries that run throughout its neighborhoods, but it is this lack of center that creates the opportunity for democratic process that is multi-ethnic, multi-cultural, multi-lingual, multi-faith, multi-historical, in essence multi-centered. It is not that the City of Los Angeles lacks heart but that it has many hearts, beating simultaneously and inexhaustibly.

Pete Galindo, Neighborhood Pride Director 2001-2003

1988-2003: NEIGHBORHOOD PRIDE, a program initiated and developed by SPARC and sponsored by the City of Los Angeles Department of Cultural Affairs, along with other funders produced 105 community artworks in every ethnic community in Los Angeles, commissioned 95 artists and trained over 1800 youth apprentices. In 2002/03 alone (the last year of the program), SPARC conducted 80 community dialogues citywide with community participants determining the placement and content of 15 new large-scale public artworks.



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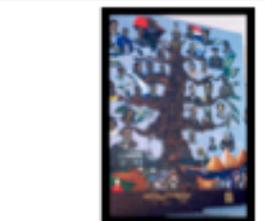
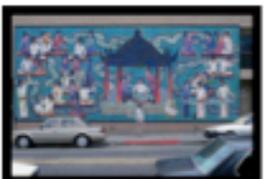
1988 – 1989 NEIGHBORHOOD PRIDE MURALS

	<p>1. KAREN KITCHEL "URBAN EDEN" 101 FREEWAY (NORTH) BY MULHOLLAND BRIDGE OVERPASS</p>
	<p>2. RICHARD WYATT "CECIL" WATTS TOWER ARTS CENTER (SOUTH- FACING WALL) 1727 EAST 107TH STREET. WATTS</p>
	<p>3. RODERICK SYKES "LITERACY" L.A.U.S.D. MAINTENANEC BLDG. 1406 S. HIGHLAND AVE (MURAL ON PICO). L.A.</p>
	<p>4. DONG-IN PARK "KOREANS" 690 WILSHIRE PLACE MURAL LOCATED ON 7TH</p>
	<p>5. YREINA D. CERVANTEZ "LA OFRENDA" TOLUCA & 2ND STREET (UNDER BRIDGE) DOWNTOWN LOS ANGELES</p>
	<p>6. WALLACE "RIP" CRONK "VENICE RECONSTITUTED" WINDWARD AND OCEAN FRONT WALK VENICE BOARDWALK</p>
	<p>7. HITOSHI YOSHIDA "FLIGHT OF THE ANGELS" 407 EAST THIRD STREET LOS ANGELES</p>
	<p>8. EAST LOS STREETSCAPERS "PRIDE OF MAR VISTA" INGLEWOOD AND ALAN MAR VISTA</p>

	<p>9. ROBERTO DELGADO "UNTITLED" PICO GARDENS HOUSING PROJECTS</p>
	<p>10. GEORGE YEPES "MUJER DEL ESTE DE LOS ANGELES" 418 S. PECAN STREET BOYLE HEIGHTS</p>
	<p>11. EMILY WINTERS "ENDANGERED SPECIES" 801 OCEAN FRONT WALK (AT PARK AVE.) VENICE</p>
	<p>12. IAN WHITE "GENOCIDAL TENDENCIES" 2526 W. JEFFERSON PARK BLVD. (MURAL ON 6TH ST.) JEFFERSON PARK</p>
	<p>13. FRANK ROMERO "OLIVE HILL" 4814 HOLLYWOOD BLVD. BARNSDALL ART PARK</p>
	<p>14. ELOY TORREZ "POWER TO THE PEOPLE" 14547 VICTORY BLVD VAN NUYS</p>
	<p>15. ELLIOT PINKNEY "ALL THAT YOU CAN BE" LEGAL AID FOUNDATION (EXTERIOR) 8601 S. BROADWAY (AT MANCHESTER)</p>
	<p>16. ARTHUR MORTIMER "WISH YOU WERE HERE" 9053 SEPULVEDA (NORDOFF STREET) SAN FERNANDO VALLEY</p>

	<p>17. FRANCISCO LETELIER "CELEBRATION OF DIVERSITY" 21816 LANARK STREET TOPANGA CANYON</p>
	<p>18. WILLIE HERRON "RESTORATION OF DOLIENTE DE HIDALGO" CITY TERRACE</p>
	<p>19. SONIA HAHN-WHITEWASHED "Madame SHIN SAIM-DANG" 1325 S. WESTERN AVENUE MURAL LOCATED ON 14TH STREET</p>
	<p>20. ORLANDO CASTILLO "CONTRIBUTIONS OF MINORITEIS TO THE PROGRESS OF CALIFORNIA" BEVERLY AT HARVARD. HOLLYWOOD AREA</p>
	<p>21. PAUL BOTELLO "COMBINED FORCES" 2000 EASTLAKE DRIVE LINCOLN HEIGHTS</p>
	<p>22. GUILLERMO BURT "SEEDS OF ILLUSION" LAUNDROMAT 1448 NORTH ALVARADO. GLENDALE</p>
	<p>23. ALFREDO DE BATUC "DOLORES DEL RIO" 6529 HOLLYWOOD BLVD HOLLYWOOD</p>
	<p>24. MIKE ALEWITZ "LABOR SOLIDARITY HAS NO BORDERS" 6120 SOUTH VERMONT. SOUTH CENTRAL</p>

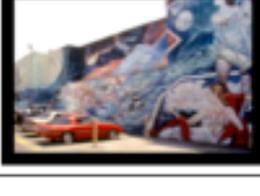
1990 – 1991 NEIGHBORHOOD PRIDE MURALS

	<p>25. SANDRA DRINNING "THE LIVING CITY" H.K. SUPERMARKET 124 NORTH WESTERN AVENUE</p>
	<p>26. ERNESTO DE LA LOZA "RESURRECTION OF THE GREEN PLANET" EL PAVO BAKERY 2242 CESAR CHAVEZ AVE. EAST LOS ANGELES</p>
	<p>27. SHAW PARK MURALISTS: EDDIE ORR, DAVID MOSLEY, WILLIAM T. STUBBS "BLACK SEED" 2301 W. JEFFERSON BLVD (AT 3RD). JEFFERSON PARK</p>
	<p>28. SHIYAN ZHANG "THE PARTY AT LAN-TING" CHINATOWN PUBLIC LIBRARY 700 NORTH SPRING STREET</p>
	<p>29. VIBUL WONPRASAT "EAST MEETS WEST" BANGKOK MARKET 4757 MELROSE AVE</p>
	<p>30. IGNACIO GOMEZ "HISPANIC HOLLYWOOD" NOSOTROS THEATRE (OUTER WALL) 1314 NORTH WILTON PLACE</p>
	<p>31. ROBERTO SALAS "THE CONIC STRIP OF LOS ANGELES" 1744 WEST WASHINGTON BLVD. @ THE CORNER OF BUDLONG AVENUE</p>
	<p>32. WILLIE HERRON-TAKEN DOWN/HERRON HAS IN STORAGE "NO COMPREN VINO GALLO" RESTORATION OF A CARLOS ALMARAZ MURAL, PORTABLE MURAL</p>

	<p>33. MARY LINN-HUGHES AND REGINALD ZACHARY "LOVE IS FOR EVERYONE" MINORITY AIDS PROJECT BUILDING 5149 W. JEFFERSON BLVD. (MURAL ON SYCAMORE)</p>
	<p>34. ALICE PATRICK "WOMEN DO GET WEARY (BUT THEY DON'T GIVE UP)" NATIONAL COUNCIL OF NEGRO WOMEN 3720 WEST 54TH STREET @ WEST BLVD.</p>
	<p>35. MANUEL VELASQUEZ "YOUR KIDS. MY KIDS" OLIVE VISTA SCHOOL</p>
	<p>36. CHRISTINA SHLESINGER "MARC CHAGALL COMES BACK TO VENICE BEACH" ISRAEL LEVIN CENTER VENICE BOARDWALK NEAR ROSE</p>

1991 – 1992 NEIGHBORHOOD PRIDE MURALS

	<p>37. JILL ANSELL "IMMACULATE PERCEPTION" PLANNED PARENTHOOD 1920 MARENGO STREET. LINCOLN HEIGHTS</p>
	<p>38. BARBARA BENISH "EL ARBOL DE MEDIO", ECHO PARK AVE & PARK AVE (BOATHOUSE) ECHO PARK</p>
	<p>39. EARTH CREW "UNDISCOVERED AMERICA" 843 EAST 4TH STREET DOWNTOWN LOS ANGELES</p>
	<p>40. EAST LOS STREETSCAPERS "TAKE THE FUTURE IN YOUR HANDS" HADDON ELEMENTARY SCHOOL 10115 HADDON AVENUE SAN FERNANDO VALLEY</p>

	<p>41. EVA COCKCROFT "THE CHAIN UNDONE" 10534 WEST PICO BLVD WEST LOS ANGELES</p>
	<p>42. BERNARD HELOUA "UNTITLED" NORWOOD ELEMENTARY 2020 OAK STREET. 1-10 & 1-110 INTERSECTION</p>
	<p>43. NONI OLABASI "FREEDOM WON'T WAIT" JAMIACA BRAIDS AND NAILS 1815 NORTH 54TH STREET (AT WESTERN). LOS ANGELES</p>
	<p>44. FREDERICO VIGIL "EL QUINTO SOL" ERROR! CONTACT NOT DEFINED. 685 VENICE BLVD. VENICE</p>
	<p>45. HUI-XIANG XIAO "GOLDEN PHOENIX IS FLYING" NOODLE FACTORY, 622 ALPINE STREET. LINCOLN HEIGHTS</p>
	<p>46. GEORGE YEPES "BOOK OF DREAMS" DEPT. OF CHILDRENS SOCIAL SERVICES 564 SOUTH MATEO STREET (BETWEEN 4TH & 6TH ST.)</p>

1992-1993 NEIGHBORHOOD PRIDE MURALS

	<p>47. TO'RE' NEE' KEISER "THE AVENUE OF DESPAIR. THE HOUSE OF LIFE. THE PLACE OF HOPE AND POSSIBILITES" PACOIMA ELEMENTARY SCHOOL. 11016 NORRIS AVE.</p>
	<p>48. YREINA CERVANTEZ. MICHAEL SCHNORR, & HENRY BROWN "WHAT I SEE CAN BE ME" 507 TOWNE AVE. SKID ROW LOS ANGELES</p>

	<p>49. DARYL WELLS "UNTITLED" NATIONAL COUNCIL OF JEWISH WOMEN 543 N. FAIRFAX AVENUE. LOS ANGELES</p>
	<p>50. JOHANNA POETHIG "CALLE DE LA ETERNIDAD" BBF BROADWAY BUILDING</p>
	<p>51. DAVID FICHTER-WHITEWASHED "BUILDING A HEALTHY COMMUNITY" PRACTICARE MEDICAL GROUP 3031 SOUTH VERMONT AVE. LOS ANGELES</p>
	<p>52. JOHN PITMAN WEBER "TOWARDS FREEDOM" VALLEY CITIES JEWISH COMMUNITY CENTER 13164 BURBANK N. HOLLYWOOD</p>
	<p>53. CRISTINA CARDENAS "YOUNG PEOPLE OF WATTS" YOUNG PEOPLE OF WATTS IMPROVEMENT CENTER 10712 WILMINGTON AVE. WATTS</p>
	<p>54. KUK CHUL HAN "UNTITLED" BAK'S LAWNMOWER SHOP 1100 S. WESTERN AVE. KOREATOWN</p>
	<p>55. ELLIOT PICKNEY "VISIONS AND MOTIONS" COMMUNITY YOUTH SPORTS & ARTS FOUNDATION 4828 CRENSHAW BLVD. LOS ANGELES</p>
	<p>56. MICHAEL AMESCUA-BUILDING DEMOLISHED "UNTITLED" EL RESCATE / EL REFUGIO 1565 24TH STREET. LOS ANGELES</p>

1993 – 1994 NEIGHBORHOOD PRIDE MURALS

	<p>57. CHARLES FREEMAN "RETURN TO THE LIGHT" CARLOTA PARK APARTMENTS 227 EAST AVENUE 41. HIGHLAND PARK</p>
	<p>58. ALYSSE STEPANIAN "SURVIVAL OF A NATION" ARMENIAN CULTURAL CENTER 1205 NORTH VERMONT. HOLLYWOOD</p>
	<p>59. VICTOR HENDERSON, ELIZABETH GARRISON "DOROTHY IN HOLLYWOOD" LOS ANGELES YOUTH CENTER 1205 NORTH VERMONT. HOLLYWOOD</p>
	<p>60. CARLOS CALLEJO "LEO POLITI" LEO POLITI SCHOOL 2481 WEST 11TH STREET. LOS ANGELES</p>
	<p>61. ASIAN AMERICAN ARTS COLLECTIVE - WHITWASHED DARRYL MARR, TONY OSUMI "REMEMBER YOUR ROOTS" SIYEON RESTAURANT, 721 WESTERN AVE. L.A.</p>
	<p>62. MARIO TORERO "WE ARE ALL ONE RACE" FRANCIS POLYTECHNIC HIGH SCHOOL 12431 ROSCOE BLVD. SUN VALLEY</p>
	<p>63. MARIA ISABEL MORA "MIS RAICES" 28TH STREET SCHOOL 2807 STANDFORD. LOS ANGELES</p>
	<p>64. NONI OLABISI "TO PROTECT AND SERVE" MOE HAIR SALON 3406 11TH AVENUE. LOS ANGELES</p>

1994 – 1995 NEIGHBORHOOD PRIDE MURALS

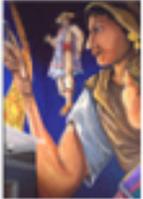
	<p>65. PAUL BOTELLO "CITIZENS OF THE WORLD" ESPERANZA SCHOOL 680 LITTLE STREET. LOS ANGELES</p>
	<p>66. ELISEO SILVA "PILIPINO AMERICANS: A GLORIOUS HISTORY: A GOLDEN LEGACY" 1660 BEVERLY BLVD. LOS ANGELES</p>
	<p>67. ROBERTO SALAS, JOHANNA POETHIG "GABRIELINO NATION: SPIRIT OF THE SAGE" A-1 PHOTO 1306 PACIFIC AVE. SAN PEDRO</p>
	<p>68. ROBERTO RUBALCAVA, ERNESTO DE LA LOZA -DESTROYED "LAS TRES LEYES" PORTABLE MURALS BLYTHE STREET. PANORAMA CITY</p>
	<p>69. MARCO ELLIOT & VENICE HIGH STUDENTS "WHAT HAPPENS TO A DREAM DEFFERED" VENICE HIGH SCHOOL 13000 VENICE BLVD. LOS ANGELES</p>
	<p>70. ALMA LOPEZ & THE WOMEN'S PUBLIC ART WORKSHOP "WHAT IS HIDDEN IN HOPE? / QUE ESCONDE LA ESPERANZA?" PLAZA COMMUNITY CENTER ESPERANZA PROJECT, LA</p>

1996/1997 NEIGHBORHOOD PRIDE MURALS

	<p>71. SHAW PARK MURALISTS EDDIE ORR, DAVID MOSLEY, WILLIAM T. STUBBS "BLACK SEEDS" (RESTORED) 2301 W. JEFFERSON BLVD (AT 3RD) JEFFERSON PARK</p>
	<p>72. RICHARD WYATT "CECIL" (RESTORED) WATTS TOWER ARTS CENTER (SOUTH FACING WALL) 1777 EAST 107TH ST WATTS</p>

	<p>73. FRANCISCO LETELIER "CELEBRATION OF DIVERSITY" (RESTORED) 21816 LANARK ST. TOPANGA CANYON</p>
	<p>74. JUDITH HERNANDEZ "CHICANO HERITAGE" (RESTORED) RESTORED BY ALMA LOPEZ & NONI OLABASI 1835 STONER AVE. STONER RECREATIONAL PARK. WEST L.A.</p>
	<p>75. DAVID BOTELLO "DREAMS OF FLIGHT" (RESTORED) ESTRADA COURTS HOUSING PROJECT BOYLE HEIGHTS / EAST LOS ANGELES</p>
	<p>76. DONG-IN PARK "THE KOREANS" (RESTORED) 690 WILSHIRE PLACE MURAL LOCATED ON 7TH</p>
	<p>77. JUDY BACA "STREET SPEAKS" (RESTORED) VOLUNTEERS OF AMERICA. DOWNTOWN</p>

1997/1998 NEIGHBORHOOD PRIDE MURALS

	<p>78. JOE STEPHENSON & CARLOS CALLEJO "FAMILY" BRADLEY / MILKEN YOUTH CENTER 1773 CENTURY BLVD. WATTS.</p>
	<p>79. UCLA / CESAR CHAVEZ JUDY BACA CLASS "WITNESSES TO L.A. HISTORY ESTARDA COURTS" ESTRADA COURTS HOUSING PROJECT BOYLE HIEIGHTS / EAST L.A.</p>
	<p>80. WALLACE & DANE KNOTT "THE GRAND PARENTS MURAL" CRENSHAW HIGH SCHOOL 501 @ 11TH AVE. WATTS</p>

	<p>81. '97 YOUNG MEN (17 GRAFFITI CREWS) GRAFFITI PIT VENICE BOARDWALK VENICE / WEST L.A.</p>
	<p>82. EMILY WINTERS "JAYA MURAL" (RESTORATION) DELL & VENICE BLVD VENICE CANALS</p>
	<p>83. JUDY BACA & TEAM TAKEN DOWN/LOCAL 11 MOVED "IN OUR VICTORIES LIES OUR FUTURE" LOCAL 11. 321 BIXEL 3RD @ BIXEL. DOWNTOWN</p>

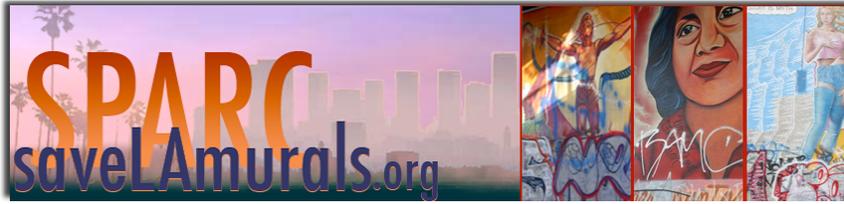
1998/1999 NEIGHBORHOOD PRIDE MURALS	
	<p>84. RIP CRONK "MET COMMUNITY MURAL" 1089 OXFORD AVE. MET THEATRE HOLLYWOOD</p>
	<p>85. DAVID FICHLER RESTORATION OF "BUILDING A HEALTHY COMMUNITY" PRACTICARE MEDICAL CENTER SOUTH CENTRAL</p>
	<p>86. JOHANNA POETHIG RESTORATION OF "STAMPS OF VICTORY" 110 N. & 7TH ST EXIT. DOWNTOWN</p>
	<p>87. JOHANNA POETHIG RESTORATION OF "GABRIELINO MURAL" SAN PEDRO. A-1 PHOTO. 1306 PACIFIC AVE.</p>
	<p>88. TO REE NEE KEISER "HIS BREATH, HER VOICE, OUR WORDS" PLAZA COMMUNITY CHILDCARE OBSERVATION CENTER BOYLE HEIGHTS. 1315 E. 1ST ST. EAST L.A.,</p>

	<p>89. PROFESSOR JUDY BACA & UCLA CLASS "RAZA COSMICA" & "LOS ANGELES TROPICAL" SIQUEROS EXHIBITION CENTER – DIGITAL MURALS OLD GIBBS ELECTRICAL BUILDING, OLVERA ST. DOWNTOWN</p>
	<p>90. RICARDO MENDOZA "BRIDGES OF MUTUAL ESTEEM" LANARK PARK 21816 LANARK STREET CANOGA PARK</p>

2000/2001 NEIGHBORHOOD PRIDE MURALS

	<p>91. BETTY LEE "TO IMAGINE A PLACE AND CALL IT HOME" ARTS CORPS LA 936MEI LING WAY, LOS ANGELES, CA</p>
	<p>92. DAVID ZAMORA CASAS "LOVE MAKES THE WORLD GO ROUND" VALLEY PLAZA SWIMMING POOL 6715 LAURELGROVE AVE., NORTH HOLLYWOOD.</p>
	<p>93. EMILY WINTERS GERMAIN ELEMENTARY SCHOOL 20730 GERMAIN STREET CHATSWORTH, CA</p>
	<p>94. RICARDO MENDOZA 'UNTITLED' FRANKLIN HILLS 4302 PROSPECT LOS ANGELES, CA</p>
	<p>95. LESLIE NEMOUR "THE WORLD IS YOURS" KITTRIDGE ELEM. SCHOOL 13619 KITTRIDGE ST. 91606 VAN NUYS, CA</p>
	<p>96. FRANCISCO LETELIER "BECOMING THE CIRCLE" PIONEER FRENCH BAKING COMPANY 512 ROSE AVE. VENICE, CA</p>

	<p>97. FRANK ROMERO "CORRIDO DE RITCHIE VALENS" RITCHIE VALENS REC. CENTER 10736 LAUREL CANYON BLVD. PACOIMA, CA</p>
	<p>98. CARLA CARR "THE LAST STAND = UNITE" MUSEUM IN BLACK 4331 DEGNAN LOS ANGELES, CA</p>
	<p>99. CHARLES FREEMAN "EDUCATION IN OUR INTEREST" LOS ANGELES ACADEMY MIDDLE SCHOOL 644 EAST 56TH ST. LOS ANGELES, CA</p>
	<p>100. CARECEN "MIGRATION OF THE GOLDEN PEOPLE" CARECEN 2845 W 7TH ST. LOS ANGELES, CA</p>
	<p>101. BYRON PECK "PALMA" POSEIDON SCHOOL 11811 PICO BLVD. W. LOS ANGELES, CA 90064</p>
	<p>102. MICTLAN MURAL COMPANY "CALIFORNIA'S HIDDEN PAST" 21328 HART STREET CANOGA PARK, CA</p>
	<p>103. JOSHUA SARANTITIS "ESPIRITO DEL RIO" 2420 RIPPLE STREET LOS ANGELES, CA 90026</p>
	<p>104. ELOY TORREZ "CULTURAL IDENTITY INDICATING TIME IN PERPETUAL MOVEMENT" RAMONA GARDENS GYM 2830 LANCASTER AVE. LOS ANGELES, CA</p>
	<p>105. RAS AMMAR NSOROMA "THE RESURRECTION OF WATTS" WATTS LABOR COMMUNITY ACTION COMMITTEE (10950 SOUTH CENTRAL AVE. LOS ANGELES, CA</p>



Social and Public Art Resource Center (SPARC)

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www.savelamurals.org

SUBMITTED AND DRAFTED FOR THE CITY OF LA- APRIL 2009

MURAL RESCUE CREWS

Saving Los Angeles Legacy of Murals

Submitted by the

SOCIAL AND PUBLIC ART RESOURCE CENTER (SPARC)

SAVE L.A. MURALS PROGRAM

Led by: Judith F. Baca, Founder/Artistic Director of SPARC

Debra J.T. Padilla, Executive Director of SPARC

Carmelo Alvarez, Mural Rescue Crews Project Director

Murals beautify public spaces; articulate community concerns, hopes, and dreams; support local artists; and give voice to diverse, valuable, and often unknown stories in our communities. Most importantly, mural production enlists youth in a civic process that teaches community development and artistic production and ultimately engages them in becoming stewards of public space and public art.

Current Reality of Murals and Tagging:

The murals of Los Angeles are facing a crisis of vandalization and destruction. We need a solid commitment by our city and its citizens to preserve these artworks and help SPARC continue its work to produce, preserve and restore the art form that Los Angeles is known for.

For over 30 years SPARC has been at the forefront of producing and preserving murals for the City of Los Angeles. Currently, we are facing the loss of Los Angeles' legacy of murals as one mural after the other is tagged by youth, whitewashed by private businesses or simply neglected. We are in one of the most destructive times in mural history in Los Angeles, but whitewashing or tagging of murals is only symbolic of the larger problem of policies that do not support the art form. After 15 years of producing and preserving the murals for the City of Los Angeles, in 2003 all city mural contracts to SPARC were cut, and we are now seeing the aftermath of such a decision that has led to the disregard of these works.

While mural territory has always been off limits for most taggers, this is changing. A generation of youth has lost respect for the murals, as they have not been educated as to their importance nor have they taken their place as team members hired to work on them. The current policy makes marking on the mural the favored place to tag as the blank wall along side the mural will be cleaned immediately, and the mural will not. Hence, hit the mural and your tag will stay up longer, as millions are spent to preserve blank walls but not the mural art that the City of Los Angeles is well known for.

SPARC has always worked with the youth of Los Angeles neighborhoods, working to provide alternative venues for artistic expression for graffiti artists and spraycan vandals. Those currently tagging for the most part are very different from those who do spray can murals and probably are younger. Therefore, SPARC is proposing a program that works directly with this new generation of taggers, by producing and preserving murals, we can begin to re-dedicate, re-educate and re-energize the LA mural movement and have LA take back its title as the “Mural Capital of the World” now held by the City of Philadelphia which invests 4 million dollars annually in their mural program, making it the friendliest climate for muralism in the country. Over the last 20 years, cities across America and the world, have spent billions of dollars on graffiti abatement, passed numerous anti-graffiti laws, and incarcerated thousands of youth, only to add more burden and cost to an already over crowded prison system. Despite these efforts, graffiti vandalism has not decreased. On the contrary, the number of tagging crews has grown to an estimated 1,500 in LA City alone since the early eighties. Hundreds of thousands of graffiti crews have emerged worldwide, with as many varied approaches to dealing with and understanding this complex issue and global phenomena. In spite of harsher sentences and fines, graffiti vandalism has gotten more brazen, particularly towards protected murals, public art and public/private property.

During this time, SPARC and other community-based centers like the Radio Tron (1983 Hip Hop youth center) have been leaders in providing alternative youth arts programming and opportunities. America’s youth rushed to form break dance crews or graffiti art crews instead of joining neighborhood gangs. Youth sub-cultures have been little understood except by a limited number of youth advocates and centers. The City of Los Angeles banned youth clubs, cited break dancers, banned rap and hard rock music from public events, and passed numerous anti-graffiti laws that has lead us to the current state of graffiti and zero funding for Department of Cultural Affairs Youth Art and Education division. The documented lack of cultural arts programming for youth and support for the positive development and comprehension of youth cultures gave little alternatives and hope to our youth and allowed the gang sub-culture to recruit our disenfranchised youth (see Advancement Project).

Founded on the principle that art and culture can transform a person and a community, SPARC converted an old abandon city jail into a vibrant cultural center that has stood the test of time. SPARC has continued to provide art programming for over thirty years and is currently leading the campaign to Save LA Murals.

SPARC’s historic Great Wall and Neighborhood Pride Mural Projects employed hundreds of youth, many of them prolific graffiti writers and helped fund the first city sponsored and permitted aerosol art mural by renowned graffiti art collective “Earth Crew”.

A PLAN FOR PRESERVATION: A MURAL RESCUE CREW PROGRAM

Currently the city sponsors programs called the Clean and Green programs. Approximately 70 million dollars is spent annually to remove graffiti from blank walls as fast as it occurs. Seminars are held which instruct cities all over the country that the critical factors in “fighting graffiti” are to remove it within twenty-four hours. The commonly held belief is that this is the most effective method of discouraging the behavior of vandals. In fact this has not been entirely a successful strategy as the cost of graffiti abatement has continued to rise and youth have simply incorporated the

notion that “buffing” is part of the ritual of graffiti. The act of tagging itself is attractive to adolescents precisely because it is a high risk, requires athletic prowess and graphic skill and is “outlaw” behavior. “Getting up” in the most public and dangerous sites enhances taggers status. Public policy should acknowledge that the redirection of these youth to less destructive outlets for their assertion of self-expression is essential. We are proposing an EMERGENCY MURAL RESCUE PROGRAM composed of MURAL RESCUE CREWS. These crews composed of youth hired or those required to do community service for vandalism, would be to become “art warriors” and rescue public murals in danger of loss to vandals. They would be extensively trained in conservation techniques and sent to mural sites in a fully equipped Mural Ambulance outfitted with water blasting equipment, and spray equipment and various solvents. These crews composed of youth will be trained by SPARC and SPARC’s conservation partners to remove graffiti from the murals and to reapply sacrificial paraffin coatings over murals for water removal of graffiti. All murals sponsored by SPARC (105 from 1988-2003) were treated with paraffin coating, which facilitates removal of graffiti with hot water. Each mural will have the graffiti removed and if needed the original artists or their surrogates will carry out painting restorations. Rather than previous programs that placed these works into the hands of professional conservation businesses, which had no knowledge of the community or the artists who painted the works, nor could organize community stakeholders, conservation would take place with a focus on the rededication, re-education of the community as to the importance of the mural. This renewed relationship of our changing communities to the mural is central to the mural’s preservation.

SPARC has organized over the past thirty years in every community of Los Angeles, would re-contact the original teams, the original artist would be brought back to the site whenever possible to renew their relationship with community. Emphasis would be placed on the development of the concept of “neighborhood stewardship” of the murals once again.

A new generation of youth would be incorporated into these productions insuring the murals importance to young people of the community where it is placed. A rededication and re-education conducted in neighboring schools and community centers would occur. Conservation teams would be composed of youth who come from the neighborhoods in which the mural is placed. Like a traditional municipal agency, such as the Clean and Green Programs, any mural hit by a tagger would be cleaned as fast as possible to make the mural not the site in which a tag stays the longest, but rather, the shortest time.

This Project Design and Evaluation draft is to develop and refine Needs Assessment, Project Design, Resource Development, Implementation, and Evaluation plans.

Measurable goals and methods of evaluation are critical to ongoing support and project sustainability during this time of limited economic resources. Our project must demonstrate how many murals will be preserved, amount of public spending saved, and number youth and communities served.

Project goals:

- To preserve, restore and maintain Los Angeles historic murals and public art sites.
- To train and employ urban youth artist as stewards of murals in diverse communities of Los Angeles

- To reduce graffiti vandalism cost and increases youth and communities public arts opportunities by redirecting 10% of estimated \$70 million annual graffiti abatement public spending in the City and County of Los Angeles
- To reduce youth incarceration by providing alternative sentencing community service and public art education

Year after year the murals program funding has diminished as graffiti vandalism has increased (*current Youth Arts and Education funding in City of LA Department of Cultural Affairs is '0'*).

Needs Assessment:

In the face of a raising government deficits, SPARC's "paint brush ready" Mural Rescue Project proposes to save millions in tax payers' dollars by reducing graffiti vandalism, enforcement /incarceration cost, while assisting to simulate the local economy by increasing community –based cultural tourism dollars.

The City and County combined annual \$70 million spending on graffiti abatement alone is six times more than the entire budget of City of Los Angeles Department of Cultural Affairs \$10 million. Incarceration of one juvenile "graffiti tagger" is estimated at \$250,000 a year. Some estimates indicate that LA County spends over one billion dollars a year on youth incarceration. A Grand Jury has ordered the county to reduce its inmate population (see LA Times 2/12/ Editorial and 2/16/09 LA Times article on jail reduction plan). **For the cost of incarcerating one youth for a year, SPARC can train and hire a Mural Rescue Crew of five for a year (see budget).**

By smartly investing 10% of graffiti abatement public spending in jobs for youth and public art projects (see Depression Area "Works Progress Administration "WPA and economic impact of current Philadelphia Murals Tours) Los Angeles can save lives, murals, and reclaim its rightful title as the Modern Mural Capital of the World.

Communities need a sense of peace and safety in order to thrive. By redirecting the energy of graffiti writers and resources spent on abating and incarcerating them, we can teach our community youth to save their cultural treasures, and preserve their historic sites for future generations to come.

Project Design:

The Mural Rescue Crew (MRC) personnel will be responsible for the following elements:

- MRC Project Director is responsible for project development, implementation, and reporting
- Graffiti Ambulance Driver is responsible for vehicle, equipment maintenance and supplies
- Crew Leader is responsible for crew training, supervision, and reporting
- Crew Members are responsible for mural preservation, public art site maintenance and public education presentations

Phase One of the project will involve extensive Crew Leader training on evaluation of mural conditions, technical aspects of removing graffiti from existing murals, history and relevance of murals (meeting with Master Muralist), public policy and advocacy, leadership development, youth employment and supervision.

Phase Two will involve the recruitment, employment, and training of MRC Members, geographic area mural rescue assignments, and implementation of daily work plan.

Phase Three will involve working with the Master Muralist, art restoration experts, and the creation of public art and education events.

Phase Four will involve career guidance, job placement, or college placement of Crew Members and Community Service Volunteers.

Project Training Development:

- Mural Rescue Crew Leaders will be trained in all personnel policies and procedures, leadership development, crew supervision and management, equipment use and maintenance, OCHA Work Safety requirements, restoration techniques and mural care, history and background of murals, community outreach and involvement, public policy and advocacy, and CPR/First Aid.
- Crew Members will be trained in mural SPARC policies and procedures, public art regulations, public policies and history of muralist, equipment use and work safety procedures, mural preservation and maintenance techniques, mural and public art creation, special events coordination, youth leadership and advocacy, career guidance and college placement.

Project Evaluation:

- Photo documentation of mural graffiti (tags, crews, typography...)
- Written assessment of damage, dates, locations...
- Digital photo with date and location of graffiti removal work and community enhancement
- Crew Member and Community service volunteer assessment and follow-up
- Graffiti and mural vandalism reduction documentation
- Youth crime and incarceration reduction documentation

Career Path, Educational Guidance, and Job Placement:

- High School, Trade School and College Guidance Counseling
- Resume and Portfolio Development
- Entrepreneur and Business Plan Development
- Public Speaking and Leadership Development

Resource Development:

Public Funding

City of Los Angeles Department of Public Works, Department of Cultural Affairs, LA County Board of Public works, Department of Labor, Community Development Department, Metropolitan Transit Authority, California Department of Commerce, Neighborhood City Councils

Other Potential Funding to be Developed

1% Billboard tax, % of TOT for Community-based Cultural Tours, Online Donations, Public Service Announcements for Radio and Television, Special Event Fundraisers



SUBMITTED AND DRAFTED FOR THE CITY OF LA - FALL 2009

Speak Up LA! Sign Our Petition to Save LA Murals

Dear Friends of Los Angeles Murals,

Now is the time to turn hope into action by encouraging city officials to reallocate a percentage of graffiti abatement monies to a Mural Rescue Program and to save LA's legacy of public murals. Let's jump-start the economy and heal LA's infrastructure by putting LA's artists and youth to work cleaning up our murals.

You can make a difference! Sign the Mural Rescue Project Petition.

Sincerely,



The Social and Public Art Resource Center (SPARC)

To: Mayor Antonio Villaraigosa

We, the undersigned, ask that Villaraigosa reallocate 10% of the city's graffiti abatement budget to SPARC's Mural Rescue Program. This 10% will allow LA murals to be cleaned of graffiti and preserved through the establishment of a "mural hotline" and "mural ambulance" and training of youth in mural-graffiti removal and mural restoration. It will also assist city infrastructure by creating jobs for youth, youth that would, perhaps, otherwise be tagging in their spare time.

Sincerely The Undersigned:

As of June 2010: 1270 signatures have been generated on our petition for our Mural Rescue Project. Here are some of the highlights of comments left by supporters:

937 iMarisol Aguilar
936 iFrancois bardol

935 Ivet Martinez
934 Carmelo Alvarez

Save the Murals
It is not LA without the murals. The entire world remembers with the mural. Millions of tourists want their picture taken in front of murals.
Save the L.A. Murals!
save our youth and murals while stimulating the economy in the process

933	Vanessa Greene	art is already out of schools, don't take it off our streets
931	Roberto Urena	Please!
929	Shloime Perel	I fully support the Mural Rescue Program
924	Bobby Maleki	Please save the murals
868	Steve Tong	These Murals make LA, LA. We cannot let this happen.
867	Stefano Bloch	Money for mural preservation, not wall buffing.
864	C Wade	this is a great opportunity for the youth, i wish my friends from high school would have had the same opportunity maybe they would be better off.
863	Lisa Schweitzer	Professor at USC--I live at Broadway and 9th, LA
862	Gloria Sanchez	Art is a great alternative for children and the whole community! It is a positive activity, and will serve as a means of beauty and pride in our Los Angeles neighborhoods. Hopefully it will encourage people to keep our surroundings clean,safe, and liveable.
858	Jose Eric Lomeli	This is long overdue...save world heritage.
857	carlos zaragoza	please help restore the beauty of our great city!
844	Stacy Becker	LA may have oversprawled itself, but at least it has its amazing endowment of public art. Please do what can be done to preserve these murals that bring aesthetic joy to Los Angeles.
840	Andrew Karl	this is great
835	Maurice Kane	We need more beauty in the world and it should start, much like charity, at home.
833	Cynthia Alvarez	Please do this for our future generations; these beautiful creations carry the messages of generations past. Please rescue our murals!
812	josephine la rosa	art-destroying graffity should be a crime!!
803	Greg Garcia	Beautifies our neighborhoods and gives examples for those in need...our youth!!!
749	Ingrid Echeverria-Vernon	With art classes no longer available in schools, murals offer free exhibits that showcase a variety of styles. Losing one mural is like throwing a painting out of a museum.
747	TEQUE GEER	Save the murals!
744	Emily Bautista	Please protect the stories of our people.
743	felixl	save the murals
735	Irene Oliver-Lewis	The LA murals are an important part of the Chicano art scene. The destruction would be a blow to this cultural legacy. I think a creative solution could be found to save and maintain these historic murals. Good luck.
733	Karen Mary Davalos	This is vital
730	John Ybarra	DO THE RIGHT THING!
727	Samantha Nasstrom	Murals are mirrors for communities- important reflective experiences both in their creation and their observation. They give us pride in our history, connection with our present, and hope for our futures.
721	Renee fuentes Campa	Invest in the future by preserving our past. Save the Murals
719	Ozzie Rosales	save LA's legacy of public murals
717	Mario Lopez	I think that in order to deal with grafitti writers offering alternatives for them would address the issue. Then again, someone only likes to fix potholes in L.A. Maybe we should address this to Newsom?
715	Hal Bogotch	viva el arte!
714	Abraham	Please help us keep our history that was written on the walls of these murals.....before you ever put it in a book these walls told the story you refused to put in our history books
706	Yolanda Daniele	Art is beauty in LA..DON'T lose IT!!!!
705	henry chavez	Past has to be perserved!!!!
702	Julie Rodriguez	Si Se Puede!
701	Maritza	Please take action to preserve the little art our community gets to be exposed to.

695	Eric Hiss	Let's keep it real Mr. Mayor...
693	Erick Iniguez	As Chicano from East Los, shouldnt you start doing something good for the community!?
683	Joyce A. Jacob	great idea, very positive approach to make a change
678	jose garcia	this is really some thing that i agree with if those murals are gone illegal graffiti is going to rise and out streets are going to look grey and dead
676	summer	save our murals please
675	JOHN P. MUNOZ	DO NOT DESTROY THE CITIES ART. MURALS OFFER THE YOUTH THE AVENUE OF FREEDOM AWAY FROM THE GANGS, DRUGS, AND A LIFE OF CRIME
673	Mei Chen	Let's keep the visual art here for sake of culture.
671	Veronica P. Herrera	Save the murals!
669	Mario R Luna	SAVE THE MURALS FOR MY GENERATION
668	Alma Salazar	SAVE OUR MURALS
667	Mario C Luna	QUE VIVA CHICANO ART
664	Melissa Aguayo	The murals are a part of LA and our culture. It is our responsibility to ensure that they remain for ourselves and for future generations.
663	William LaVallee	Please, even though it's not an election year.
662	Jenaro Ernesto Ayala	Give our history the respect it is due! Save Our Murales!!!!c/s
660	Maggie Inca	THIS IS ART!!!
658	Marianne Diaz	Keep the culture alive
656	Miriam Martinez	Save the Murals!
652	Elizabeth Carranza	LETS KEEP THE MURALS BEAUTIFUL, CLEAN THEM UP.
648	Jonathan Jerald	This is SUPPOSED to be the "City of Murals." If we can't afford to support the arts in L.A., can't we at least preserve what heritage we have left?
645	Adriana Armenta	Murals are in intregal part of this City, don't let them disapear!
644	Alma Playle	murals murals murals!!
643	Lorena Taylor	Please
642	Javier San Roman	Que Viva el Arte Público!
638	Rebeca Ana Olvera	Our murals are unique reflection of Los Angeles culture and MUST be preserved!
637	Lorenzo J. Ramirez	Mural rescue = historical preservation
636	EDDIE BANDA	EL ARTE DE LA GENTE DE NOSOTROS !
623	PABLO DAMAS	They are what makes L.A., L.A.!!!!
616	lindsay jenkins	artistic creativity is what makes los angeles so unique and special. save the murals!
610	Charlene	Family has lived in East Los Angeles for past 40 years
608	sandy enriquez	save the murals..
606	Cecilia Pena	People should be allowed to express themselves freely.. the murals are the only way of doing that in an artistic form without being arrested.. the murals actually make Los Angeles more interesting and colorful.
605	Vanessa Ayala	save the murals! thanks
599	monika shaikh	art is life...
592	Ariane White	These murals are priceless and need to be preserved forever.
580	Evan Shulman	Save and Promote Art!
579	Robert Minervini	Please support Mural Art in Los Angeles!
569	Tannia Esparza	The murals in Los Angeles are part of a historical legacy of many struggles, identities, and memories. These artistic expressions captivate both painful and beautiful aspects of history that are hardly recognized elsewhere. Please continue to encourage the conservation of these murals .
549	Michael Castro	Not Right
548	paul kaos	i dont like it we should be legal if the owners let people do murals

547	Antonia Perez	The LA murals are important cultural, social and historical documents as well as public art and should be maintained and conserved diligently.
546	Patricia van Ryker	These murals are a part of the past and present history of Los Angeles. Many have already been lost . It would be a shame to have any more fall to the same fate. Please remember that "a picture is worth a thousand words." Preserve our critical and unique heritage
542	Sherna Berger Gluck	Preserve our critical and unique heritage
541	Jerise Fogel	Please save the murals!
539	Krista Hawkins	These murals are apart of LA's heritage and a legacy of the people and their communities! Please save our public art.
538	Gilberto Chacon	Without investment in art, and the murals all we have left is advertising ads, and that is no way to leave LA.
537	Ivonne Guzman	positive, creative, training programs for youth MAKE A DIFFERENCE!!
536	alex	SAVE THE MURALS!!!!
534	Mary Ann Danin	Important to history of Los Angeles
533	America	save our murals
531	yann	save the walls for legal graffiti . otherwise there will be tags all over
529	Felix de Quesada	Some of the so called "graffiti" actually have great artistic value. Those should be saved and if possible moved to a Museum
528	William Gaitan	Save the art
526	john walker	let artist do what they do
525	Jas Samra	save the walls!!!!!!!
524	Kathleen Bullard	Let's be proactive not just reactive in our interaction with youth!
521	Silvia Aldrete	Murals add aesthetics to concrete in LA. Let's clean it up not get rid of it.
520	Yesenia Acevedo	Please save the murals! They preserve the beauty and culture in our communities.
519	Claudia Monroy	please help keep LA beautiful, colorful and a leader in cultural, artistic, and crative diversity!!
517	Esteban Camacho Steffensen	Environmentally Committed Murals
510	laurie lerner	Murals add a special beauty to Los Angeles!
503	Camille Taylor	This is a part of Los Angeles heritage, to let it fade out would be a severe injustice to the art community presently and in the future. Art of this nature can't be silenced. Please save it.
497	Poli Marichal	LA murals are unique. Let's save them!
495	Leo Limon	Old School Murals... Respect'm... Protect'm... Don't Neglect'm.... Piece 4 Peace... Palabra - Word - CATz~
490	john martinez	Save the Murals!
487	Jean Bruce Poole	PLease save the murals. It's very important.
486	Ted Campos	Los Angeles has been an icon for social tolerance and diversity. Murals were a beacon of LA pride and now have grown dim. What a shame to lose a valuable learning source.
484	Maria Isabel Mora	Murals in LA are the heart of the city. We must keep these pieces of history alive. History has proven how vital these works of art can be for not only social awareness but a vehicle for illustrating harmony in diversity.
483	ERIK	TAKING MURALS AWAY FROM THE EYES OF PEOPLE ISNT GEWD! WHEN WE HAVE A BAD DAY I LIKE TO SEE SOMETHING NICE!
480	Christi Merritt	they are already taking alot of rights away from us, but damn them to try to take away the right to express yourself through art
479	Dale welsh	Save LA's murals
474	Denise Villamil	Support our youth and get them off the streets. Teach these hoodlums what art is and that they need to preserve it not destroy it.

470	tom	more graff on the streets then
467	Abraham Hernandez	i agree...more mural opportunities for kids...
463	alex miramontes	ART IS NOT A CRIME
460	brittany	Thats what makes L.a L.a i love to visit and drive out there and veiw the art on the freeways and such
454	ernie panfilo	this is L.A.'s public art... this is history !
451	Jonathan Hensley	SAVE THE MURALS!!!
450	Joel	Ruvalcaba
447	Michelle	Art is expression. Expression is Art.
446	Kathryn Cota	preserve the murals please
444	Genevieve A. Gallegos	We proudly display our art not for acts of vandal but to share some beauty and commentary with our community.
441	Sharon Maeda	I lived in LA during the 80's and the murals were a part of every tour I took out of town friends to. In more recent years, I try to see at least a couple of murals every time I visit LA. We are using them as a model for how we might do a similar project here in Seattle. The murals are a NATIONAL treasure that needs restoration!
437	Dennis Jongsomjit	Save the murals, please!
436	Kristina von Hoffmann	This art needs to be preserved for our future generations!
435	christina quevado	its art...
433	ELDA GONZALES	DO NOT TAKE THE RIGHT OF EXPRESSION AWAY FROM HUMANITY. OFTEN ARE WE PRESENTED WITH YOUR MEDIA, YOUR ART, YOUR ADVERTIZEMENTS; IN OUR NEIGHBORHOODS AND OUR STREETS. OUR AMERICA DESERVES OUR ARTISTIC INPUTS, NOT JUST YOUR OWN. ANTONIO, DONT TAKE OUR STREETS AWAY
432	toni touch	this is art. this is our love. STOP HATING. cuz u dont have a talent
431	philip murray	keep art alive dont let ignorance kill some thing beautiful
429	Peter Williams	Thank you for keeping the public displays of art safe.
428	Trevor Sanchez	Those murals represent a culture that is respected by few and hated by most. All art has started this way. Art is created in many different ways, shapes, and forms. Disrespect this one and there will be much more illegal forms
424	Kirk Williams	I assigned my brother to take pictures of the murals in and around Echo Park. Good thing because now these neighborhood treasures are covered with disrespectful taggers spray paint. Graffiti can be a valid artistic form of expression but what has covered up these and other murals in LA is just immature kids trying to claim areas of the city.
423	Hazel Lopez	Murals are art! they inspire us and our children to see the beauty, and justification needed in this world of ours! They bring unity among cultures as well as hope for te future of man kind!
422	Seyed Maghloubi	DONT BAN MURALS!!!!
421	Dynene Alcantara	its ART and its part of where we're from and i don't think it should be ban!
419	terrence tinucci	I want LA to be beautiful and fair. This program will help

- 407 **Dr. Helen Sharkey** Working in the arts helps the "disenfranchised" to re-connect with society because of "direct participation" opportunities that result in new skills. This experience increases future expectations in life, resulting in personal hopes becoming potentially reachable, thus creating social gains "on the ground" that echos throughout the immediate community-of-interest. See Getty Research/ How arts participation opens up a journey towards realising self worth- If the USA does not invest in ALL ITS YOUTH and 'OTHERS' excluded from participation in society this will lead to chaos. See work of Howard Gardiner, Jane Remer, Francois Matarasso and Adams and Goldbard. A real democratic society that partially invests in only the lower income classes has to be real and inverst in those who dont fit the "accepted democratics of "middle America". Folks- Its time to think outside of the box and embrace all humans in the USA AND NOT JUST THE ONES YOU/RULING ELITE UNDERSTAND OR HAVE SOMETHING IN "COMMON WITH".
- 404 **Jodi Finkel** Our murals are part of LA's heritage, save our murals!
398 **Nadia Lawrence** Good for our (public) eyes, good for the arts and good for the economy!
- 395 **Joan Gallagher** Please safeguard historical murals.
394 **Roseann Marquez** SAVE THE MURALS PLEASE!
389 **Bahar Badizadegan** art is peace love and harmony
379 **Jenni Kuida** I've worked on a few community murals, and they have a beautiful way of bringing people together.
- 378 **Michael A. Cornwell** Onward & Upward with the Arts in Los Angeles
377 **Alan Bail** Please save our public art (while perhaps reducing our public advertsign blight?) Thank you.
- 376 **ken keegan** As an artist and muralist, I know the value of art in the community and the work and dedication it takes to create a mural. Please rescue these voices of the people. It is a measure of our society to value and validate artists' work while the work is still contemporary and alive. It is easy to destroy art or not to care. In this time of corporate greed, we must take care of our positive efforts, our better angels, in order to restructure what our priorities are. These works give communities a face, a flavor, that, otherwise, might not exist or be recognized. Thank you. save the murals and protect them
- 374 **Erick Huerta** Los Angeles' murals are a cultural asset. Save them at all costs!
373 **Dr. Cheryl Mendoza** We need the arts for an improved quality of life
- 372 **Pauline E. Brooks** As a Los Angelino who lives in the Bay Area and visits my LA family regularly I ask you to support the mural rescue program. LA cannot afford to lose part of its wonderful art legacy.
371 **Dr. Carlos Navarro** Help us to preserve a part of L.A. history
- 369 **Ramon De La Rosa** Murals are intrinsic to the culture of Los Angeles. Please take this action to preserve them.
363 **Terry Wolverton** This is Los Angeles, murals visualize the heart of the city. They are uniquely Los Angeles, don't throw our heritage away.
- 361 **Johanna Demetrakas** This is an excellent way to make an investment in our youth and community. It is money wisely spent.
- 359 **Lindsey Haley** Murals transcend L.A. culture, why kill off another aspect our culture and form of free expression?
358 **Jazmin Navarro** Murals are a crucial part of Los Angeles history and culture.
356 **Hilary Ellenshaw** Make it work!
- 355 **Linda Itson Thulani** I request serios consideration of this proposal both as a new Director of The SPARC Board and as a resident of
353 **Mari Riddle**

Los Angeles.

- 351 **Laura Arrecis** PLEASE HELP US SAVE OUR HISTORY!
347 **Sarah Melendez** What an empowering idea!
344 **Ellen Gavin** Use stimulus money to provide youth arts-related jobs too!
339 **Beau Dremann** L.A. Murals are an important part of our history and culture. They need to be saved and respected.
338 **Barbara Milliken** Only one chance!
331 **Sara Daleiden** I take my class on-site to Judy Baca's Great Wall this week and often use the murals in my teaching of undergraduates.
329 **Maria Mathews** They represent a creative outlet for our youth
328 **Soraya Dosaj** We are tired of seeing graffiti blight in our neighborhoods. Please also consider more gang injunctions and parent penalties for graffiti vandalism.
327 **Theresa Chavez** Our mural heritage is the public face of Los Angeles.
322 **MARC** I worked the great wall 1981 and 83 that experience molded my life and helped me become a man while working with many different backgrounds SAVE OUR MURALS
318 **Linda Vallejo** The arts hold the culture and soul of our City
316 **Robin J Dunitz** A great concept and key to saving LA's Murals! Go for it!
315 **Henry Luna** save our artistic heritage
308 **Monica Aranda** Please help save our murals and LA history.
307 **Eleanor Long** Please help make L.A. even more beautiful!
306 **ROSALINE GEORGE** The Arts are the soul of man and our society.
297 **Tomas Gonzales** Antonio: If you can, help these kids to save the murals. You know that Carlitos Callejo created some of those murals. All the best., Tomas
291 **Consuelo Gonzalez** Without the murals, we stop being who we are.
287 **La Gente de Aztlán** Rescue the murals!!!
286 **Erik Perez** do the right thing
279 **Laurie Woolery** PLEASE SAVE OUR LA MURALS. IT'S PART OF WHAT MAKES LOS ANGELES, LOS ANGELES
275 **James Prigoff** La murals are an important part of the city culture
274 **polo castellanos** los muros son testimonio de la cultura y la identidad de un pueblo. El Movimiento de Muralistas Mexicanos se solidariza y se suma a la petición
270 **Linda Lucks** This is very, very important to the cultural landscape of LA
268 **Rafael Esparza** rescue our murals=rescue our histories
259 **Margaret Rhoads** Murals are legacies of the community. They must be saved!
257 **John Zender Estrada** Save our Murals
254 **Liz Gonzalez** You know how important this matter is.
249 **Charles Freeman** Help save the murals now!
248 **James Panozzo** Please save historical, cultural art!
245 **Kelley Willis** This is a wonderful way to maintain the beauty of our city in the face of the dark times we find ourselves now being put through. People helping people make a place people can love.
240 **Arielle Zurzolo** public art rocks!
234 **Sue Li** Murals that represent the stories of the people in communities are a beautiful and important expression of art.
233 **Toni OBryan** thank you!
231 **Gina Gargano** Save LA murals!!!
230 **Emma Guerrero-Pavich** Please wake up and do the right thing. Thank you.
227 **e. raback** great project
226 **Tracy Gorden** Please encourage public support for the arts
222 **Cheri Gaulke** Train youth and save murals. Brilliant idea!
218 **Raul Gonzalez** support the community by supporting its artists-
209 **Frances J. Balcomb** a change in response is needed

208	Laura Olvera	Murals are a form of art from the people that made Los Angeles what it is, take our art you take our people!!!
205	Brendan Turrill	Murals make cities nicer to live in.
198	Tony Osumi	I've painted murals for SPARC in Koreatown and through LA City Neighborhood Matching Grant Program in W.L.A. and Little Tokyo and have experienced first-hand the importance of working with youth to paint and maintain murals. As a high school teacher, I've also seen the need to seriously fund art programs like mural making to engage young people hungry to express themselves rather than funding the endless cycle of graffiti abatement.
197	Isabel Rojas-Williams	The muralists' quest for communication, empowerment, and education compel these artists to create ideological works for the community and to confront those observers with the social issues that affect the lives of the artists and the marginalized communities alike in richly diverse Los Angeles. It is time to understand that the murals of Los Angeles could not exist without the communities in which they sit just as we have to realize that Los Angeles would be greatly diminished without those murals. The open-air galleries of Los Angeles have bridged the generational, racial, socio-political, and financial gap among us, giving us all the opportunity to engage in the experience of artworks that transform our city walls into beautiful creations that should be preserved as our city's artistic, cultural, and historic legacy.
195	Susana Lagudis	Help preserve our city's uniqueness, and let our young people learn about their history while taking care of it. Thank you
191	Melissa DePillo	Good luck with saving the awesome murals of LA!
187	Carol D. Branch	This would go a long way in showing the importance of art to and in Los Angeles.
184	Dr. Deena J. González	The murals are historically significant, culturally relevant, and a legacy for all to enjoy and interpret!
183	Eloy Zarate	Good Luck from Friends of La Laguna
182	Katherine King	To this Venice resident, these murals are very precious.
177	Rowena	Art is Life
174	Luis Orellana	Los Angeles is a diverse city and I think it's very important that we rescue and preserve our murals and monuments for future generations to enjoy.
168	Pepe Serna	art and symbols are perhaps the only place where man speaks the only truth their is on earth-(Miguel Leon Portilla)
167	Susan Hill	Art and Artists are an enormous piece of Los Angeles' economic structure; allocate funds to keep creativity moving!
166	Michael Hudson- Medina	Please help save our cultural heritage!
165	Meg Thornton	Love L.A., have a HeArt & support the Arts, Save L.A.'s Murals!
164	Mauro W. Monteiro	Murals NOT billboards!
163	Jose Antonio Aguirre	I was born and raised in Mexico City, to be around the murals was an inspiration that changed my life. I moved to Los Angeles because it was the mural capital of the world, it is so sad to see that this legacy is disappearing fast, our elected officials and ourselves need to be more pro-active not just to save them, we need to ask for funding to create more!
162	Lynne Cassidy	Support efforts to maintain your beautiful murals!!!
161	Elias jSerna	ARTS save LIVES, gives meaningful WORK, makes SMILES!
158	Alma Martinez	Creativity is the source of innovation.
153	Soledad Picon	save the murals!
151	Margarita Medina	Our pride is our visible legacy!

150	Eloise Klein Healy	SPARC has made a valuable challenge--let's get the current murals cleaned and protected. Let's get youth involved in painting new ones.
149	Gandhi Leon	WE LOVE L.A.!
147	kathleen Mulcahy	These murals are an invaluable part of LA's heritage. It's a travesty not to take care of them.
145	Ian Mulder	Mural art reinforces community!
144	Otto Santa Ana	Don't let our cultural heritage be allowed to disappear.
143	John malpede	These murals are important part of artistic heritage of LA!
140	Molly O'Hanlon	A win-win situation
131	Jose Luis Gonzalez	I am so glad of the action you are taking, thank you.
130	Paul Antico	Keep LA creative with Murals!
129	Rosamaria Marquez	Preservation is a must in this sector as well!
128	Jill Gurr	Art heals! Save our murals
127	Ilene Savitt	
126	Janet Gervers	invest in LA's artists and art! not just high rise condos
124	Rosalyn Escobar	save the art.
123	Liz Wexler	art is an essential part of life; not a luxury item.
122	Gandhi Leon	WE LOVE L.A.!
121	Michelle Tessier	Los Angeles Murals are city treasures. We need to inspire our youth to create meaningful and memorable public art rather than graffiti. Give the folks at SPARC a chance! cultural resource equals opportunity!
120	Anne Zimmerman	The murals are part of the cultural/social history of Los Angeles and need to be saved.
117	Carolyn J. Adrian	Arts Keep us civilized
115	Debbie Devine	save the murals
108	Maria manzanares	please protect our murals.
106	Rafael Cardenas	clean-up the graffiti on the murals, please!
105	Jeffrey Baker	It's cultural patrimony
103	Castulo Guerra	Mayor, please help to save this important part of our city and our heritage!
95	Benjamin Raul Vargas	Support SPARC!
93	Paul Yoon	There is honor in wanting to preserve rather than of
92	Carla Tott	destroy
89	francois BARDOL	L.A.is not L.A. without the murals...
88	Erika Benites	Please help protect an important part of L.A's history.
83	Felipe Santa Maria	Save LA!!!
80	Roxanne Storm	SAVE THE ART
79	Jessica Juarez	Please support and save the murals!
70	James Calvert	I painted a mural on the 10 years ago. It has since been scarred, then ruined by taggers. But I still think LA wouldn't be LA without its murals!!
69	Sean Cawelti	Please support the restoration of these very important public art works.
58	Colin M. Trent Johnson	Our murals are our beautiful culture.
55	Miguel Juanes	As these works of art fall victim to the scourges of time, scrutiny and bias, we have to consider ourselves careless about the value and emphasis we place on the heritage of Art - no matter what form. Consider the work done throughout the world that covers walls, temples and even pieces of paper or canvas from that present us with a visual representation of our heritage that spans the cavemen days to the frescos and modern wall paintings that grace the walls of modern temples, modern government buildings and pieces donning staggering amounts of money just to own. Are those works still considered art? Yes, they are! Our ancient way of expression would over generations be refined and redone in the modern form of a mural, like the one I petition you to consider saving, by artists seeking self expression, a desire to explore their talents, and the opportunity for a visual time machine to be conceived upon a wall; is that not art and worthy of our

conservation? YES IT IS... so please do it already! Thank YOU!

- 54 **denise gonzalez**
52 **Evangeline Ordaz**
- 50 **Raquel Trinidad**
49 **sean Gall**
47 **Kenneth Ober**
44 **Jesse Frankel**
- 43 **Luis E. Barreto**
40 **John Feodorov**
37 **Rosalio Munoz**
36 **Aaron Silverman**
34 **Marietta Bernstorff**
33 **Rachael Small**
- 30 **Lila Ahronowitz**
27 **YORAM KAHANA**
21 **Felipe M. Sanchez**
- 20 **Efigenia Castillo**
9 **Martha Ramirez-Oropeza**
8 **Carlos Rogel**
4 **Maritza Alvarez**
- Please save our public art!
Los Angeles is in danger of ceding its reputation as the mural capital to the City of Philadelphia, whose mural program is actually housed in a City department. Losing our position in the mural world would be a catastrophe negatively impacting tourism, cultural pride, and art in general. Please don't let this happen.
This is so important for preserving the legacy of Los Angeles.
Please do your part to help save this important part of our beautiful city.
Murals are a vital beauty in an urban environment!
Please help preserve an important part of Los Angeles culture, especially since there is so much latino heritage involved.
Save our cultural works of art that include our great murals!
These murals are an important part of LA's heritage and identity.
at least 10%
Please save our precious murals.
money that is worth spending goes a long way
Protect the art that makes our communities beautiful and gives them character.
My life would be so much less rich and rewarding without my arts education. Don't deny others!
a small investment with huge returns. please do it, mayor.
Mr. Villaraigosa, Thank you for your attention to our call for the preservation of our city's cultural landmarks.
We care
Save L.A. Murals!
Los Angeles needs a new public art program and MUCH less advertisements.
We need more art programs and city murals for youth and the entire community. Don't let the tradition where you came from die.