Creating Sites of Public Memory Since 1976
Social and Public Art Resource Center (SPARC)
685 Venice Boulevard ♦ Venice, CA 90291   310/822-9560 ♦ 310/827-8717
www.sparcmurals.org AND www.savelamurals.org
Professor Judith F. Baca, Founder/Artistic Director and Debra J.T. Padilla, Executive Director

ORIGINALLY DRAFTED AND SUBMITTED TO THE CITY OF LOS ANGELES IN 2008

Contents:
7 Action Items We Must Do to Save LA Murals
Current Reality of Murals and Tagging
History of SPARC and Programs
Highlights of Neighborhood Pride Mural Program
Mural Rescue Program Preliminary Proposal
Speak Up LA! Sign our Mural Petition
Testimonies from Citizens of Los Angeles

© PLEASE NOTE: THIS PROPOSAL AND THE INFORMATION CONTAINED HEREIN ARE THE INTELLECTUAL PROPERTY EXCLUSIVELY OF THE SOCIAL AND PUBLIC ART RESOURCE CENTER (SPARC) AND MAY NOT BE REPRODUCED OR DISTRIBUTED IN ANY WAY WITHOUT THE EXPRESS WRITTEN PERMISSION OF SPARC

This proposal is genuine, and not sham or collusive, nor made in the interest or in behalf of any person not herein named; the proposer has not directly or indirectly induced or solicited any other proposer to put in a sham bid, or any other person, firm, or corporation to refrain from submitting a proposal; and the proposer has not in any manner sought by collusion to secure for himself an advantage over any other proposer.
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 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
Venice jail. The Lab develops new methods for combining traditional mural painting techniques with c animations, community archives and digital art. In its community setting at SPARC's headquarters in the old facility in the country devoted to the creation of large

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.
|   | 1. KAREN KITCHEL  
|   | "URBAN EDEN"  
|   | 101 FREeways (NORTH) BY MULHOLLAND BRIDGE OVERPASS |
|   | 2. RICHARD WYATT  
|   | "CECIL"  
|   | WATTS TOWER ARTS CENTER (SOUTH-FACING WALL)  
|   | 1727 EAST 107TH STREET, WATTS |
|   | 3. RODERICK SYKES  
|   | "LITERACY"  
|   | L.A.U.S.D. MAINTENANCE BLDG.  
|   | 1406 S. HIGHLAND AVE (MURAL ON PICO), L.A. |
|   | 4. DONG-IN PARK  
|   | "KOREANS"  
|   | 690 WILSHIRE PLACE  
|   | MURAL LOCATED ON 7TH |
|   | 5. YREINA D. CERVANTEZ  
|   | "LA OFREnda"  
|   | TOLUCA & 2ND STREET (UNDER BRIDGE)  
|   | DOWNTOWN LOS ANGELES |
|   | 6. WALLACE "RIP" CRONK  
|   | "VENICE RECONSTITUTED"  
|   | WINDWARD AND OCEAN FRONT WALK  
|   | VENICE BOARDWALK |
|   | 7. HITOSHI YOSHIDA  
|   | "FLIGHT OF THE ANGELS"  
|   | 407 EAST THIRD STREET  
|   | LOS ANGELES |
|   | 8. EAST LOS STREETSCAPERS  
|   | "PRIDE OF MAR VISTA"  
<p>|   | INGLEWOOD AND ALAN MAR VISTA |</p>
<table>
<thead>
<tr>
<th></th>
<th>Artist</th>
<th>Title</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>ROBERTO DELGADO</td>
<td>&quot;UNTITLED&quot;</td>
<td>PICO GARDENS HOUSING PROJECTS</td>
</tr>
<tr>
<td>10</td>
<td>GEORGE YEPES</td>
<td>&quot;MUJER DEL ESTE DE LOS ANGELES&quot;</td>
<td>418 S. PECAN STREET</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BOYLE HEIGHTS</td>
</tr>
<tr>
<td>11</td>
<td>EMILY WINTERS</td>
<td>&quot;ENDANGERED SPECIES&quot;</td>
<td>801 OCEAN FRONT WALK (AT PARK AVE.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>VENICE</td>
</tr>
<tr>
<td>12</td>
<td>IAN WHITE</td>
<td>&quot;GENOCIDAL TENDENCIES&quot;</td>
<td>2526 W. JEFFERSON PARK BLVD.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(MURAL ON 6TH ST.) JEFFERSON PARK</td>
</tr>
<tr>
<td>13</td>
<td>FRANK ROMERO</td>
<td>&quot;OLIVE HILL&quot;</td>
<td>4814 HOLLYWOOD BLVD.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BARNSDALL ART PARK</td>
</tr>
<tr>
<td>14</td>
<td>ELOY TORREZ</td>
<td>&quot;POWER TO THE PEOPLE&quot;</td>
<td>14547 VICTORY BLVD</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>VAN NUYS</td>
</tr>
<tr>
<td>15</td>
<td>ELLIOT PINKNEY</td>
<td>&quot;ALL THAT YOU CAN BE&quot;</td>
<td>LEGAL AID FOUNDATION (EXTERIOR)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8601 S. BROADWAY (AT MANCHESTER)</td>
</tr>
<tr>
<td>16</td>
<td>ARTHUR MORTIMER</td>
<td>&quot;WISH YOU WERE HERE&quot;</td>
<td>9053 SEPULVEDA (NORDOFF STREET)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SAN FERNANDO VALLEY</td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
<td>Title</td>
<td>Location</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>17</td>
<td>FRANCISCO LETELIER</td>
<td>&quot;CELEBRATION OF DIVERSITY&quot;</td>
<td>21816 LANARK STREET TOPANGA CANYON</td>
</tr>
<tr>
<td>18</td>
<td>WILLIE HERRON</td>
<td>&quot;RESTORATION OF DOLIENTE DE HIDALGO&quot;</td>
<td>CITY TERRACE</td>
</tr>
<tr>
<td>19</td>
<td>SONIA HAHN-</td>
<td>&quot;WHITENSHED MADAME SHIN SAIM-DANG&quot;</td>
<td>1325 S. WESTERN AVENUE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MURAL LOCATED ON 14TH STREET</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>ORLANDO CASTILLO</td>
<td>&quot;CONTRIBUTIONS OF MINORITES TO THE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>PROGRESS OF CALIFORNIA&quot;</td>
<td>BEVERLY AT HARVARD, HOLLYWOOD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AREA</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>PAUL BOTELLO</td>
<td>&quot;COMBINED FORCES&quot;</td>
<td>2000 EASTLAKE DRIVE LINCOLN HEIGHTS</td>
</tr>
<tr>
<td>22</td>
<td>GUILLERMO BURT</td>
<td>&quot;SEEDS OF ILLUSION&quot;</td>
<td>LAUNDROMAT</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1448 NORTH ALVARADO, GLENDALE</td>
</tr>
<tr>
<td>23</td>
<td>ALFREDO DE BATUC</td>
<td>&quot;DOLORES DEL RIO&quot;</td>
<td>6529 HOLLYWOOD BLVD HOLLYWOOD</td>
</tr>
<tr>
<td>24</td>
<td>MIKE ALEWITZ</td>
<td>&quot;LABOR SOLIDARITY HAS NO BORDERS&quot;</td>
<td>6120 SOUTH VERMONT, SOUTH CENTRAL</td>
</tr>
<tr>
<td>1990 – 1991 NEIGHBORHOOD PRIDE MURALS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. SANDRA DRINNING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;THE LIVING CITY&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H.K. SUPERMARKET</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>124 NORTH WESTERN AVENUE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. ERNESTO DE LA LOZA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;RESURRECTION OF THE GREEN PLANET&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EL PAVO BAKERY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2242 CESAR CHAVEZ AVE. EAST LOS ANGELES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. SHAW PARK MURALISTS: EDDIE ORR.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAVID MOSLEY. WILLIAM T. STUBBS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;BLACK SEED&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2301 W. JEFFERSON BLVD (AT 3rd)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JEFFERSON PARK</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28. SHIYAN ZHANG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;THE PARTY AT LAN-TING&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHINATOWN PUBLIC LIBRARY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>700 NORTH SPRING STREET</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29. VIBUL WONPRASAT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;EAST MEETS WEST&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BANGKOK MARKET</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4757 MELROSE AVE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30. IGNACIO GOMEZ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;HISPANIC HOLLYWOOD&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOSOTROS THEATRE (OUTER WALL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1314 NORTH WILTON PLACE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31. ROBERTO SALAS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;THE CONIC STRIP OF LOS ANGELES&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1744 WEST WASHINGTON BLVD.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>@ THE CORNER OF BUDLONG AVENUE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32. WILLIE HERRON-TAKEN DOWN/HERRON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAS IN STORAGE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;NO COMPREN VINO GALLO&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RESTORATION OF A CARLOS ALMARAZ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MURAL, PORTABLE MURAL</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 1991 – 1992 Neighborhood Pride Murals

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>37.</td>
<td>Jill Ansell</td>
<td>&quot;Immaculate Perception&quot;&lt;br&gt;Planned Parenthood&lt;br&gt;1920 Marengo Street, Lincoln Heights</td>
</tr>
<tr>
<td>38.</td>
<td>Barbara Benish</td>
<td>&quot;El Arbol de Medio&quot;, Echo Park Ave &amp; Park Ave (Boathouse) Echo Park</td>
</tr>
<tr>
<td>39.</td>
<td>Earth Crew</td>
<td>&quot;Undiscovered America&quot;&lt;br&gt;843 East 4th Street&lt;br&gt;Downtown Los Angeles</td>
</tr>
<tr>
<td>40.</td>
<td>East Los StreetScapers</td>
<td>&quot;Take the Future in Your Hands&quot;&lt;br&gt;Haddon Elementary School&lt;br&gt;10115 Haddon Avenue&lt;br&gt;San Fernando Valley</td>
</tr>
<tr>
<td></td>
<td>Artist Name</td>
<td>Murals Title</td>
</tr>
<tr>
<td>---</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td>41</td>
<td>EVA COCKCROFT</td>
<td>&quot;THE CHAIN UNDONE&quot;</td>
</tr>
<tr>
<td>42</td>
<td>BERNARD HELOUA</td>
<td>&quot;UNTITLED&quot;</td>
</tr>
<tr>
<td>43</td>
<td>NONI OLABASI</td>
<td>&quot;FREEDOM WON'T WAIT&quot;</td>
</tr>
<tr>
<td>44</td>
<td>FREDERICO VIGIL</td>
<td>&quot;EL QUINTO SOL&quot;</td>
</tr>
<tr>
<td>45</td>
<td>HUI-XIANG XIAO</td>
<td>&quot;GOLDEN PHOENIX IS FLYING&quot;</td>
</tr>
<tr>
<td>46</td>
<td>GEORGE YEPES</td>
<td>&quot;BOOK OF DREAMS&quot;</td>
</tr>
</tbody>
</table>

**1992-1993 NEIGHBORHOOD PRIDE MURALS**

<table>
<thead>
<tr>
<th></th>
<th>Artist Names</th>
<th>Murals Title</th>
<th>Location Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>TO'RE' NEE' KEISER</td>
<td>&quot;THE AVENUE OF DESPAIR, THE HOUSE OF LIFE, THE PLACE OF HOPE AND POSSIBILITIES&quot;</td>
<td>PACOIMA ELEMENTARY SCHOOL, 11016 NORRIS AVE</td>
</tr>
<tr>
<td>48</td>
<td>YREINA CERVANTEZ, MICHAEL SCHNORR, &amp; HENRY BROWN</td>
<td>&quot;WHAT I SEE CAN BE ME&quot;</td>
<td>507 TOWNE AVE, SKID ROW LOS ANGELES</td>
</tr>
<tr>
<td></td>
<td>Artist</td>
<td>Title</td>
<td>Location</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------</td>
<td>--------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>49</td>
<td>DARYL WELLS</td>
<td>&quot;UNTITLED&quot;</td>
<td>NATIONAL COUNCIL OF JEWISH WOMEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>543 N. FAIRFAX AVENUE. LOS ANGELES</td>
</tr>
<tr>
<td>50</td>
<td>JOHANNA POETHIG</td>
<td>&quot;CALLE DE LA ETERNIDAD&quot;</td>
<td>BBF BROADWAY BUILDING</td>
</tr>
<tr>
<td>51</td>
<td>DAVID FICTHER-<strong>WHITENSHED</strong></td>
<td>&quot;BUILDING A HEALTHY COMMUNITY&quot;</td>
<td>PRACTICARE MEDICAL GROUP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3031 SOUTH VERMONT AVE. LOS ANGELES</td>
</tr>
<tr>
<td>52</td>
<td>JOHN PITMAN WEBER</td>
<td>&quot;TOWARDS FREEDOM&quot;</td>
<td>VALLEY CITIES JEWISH COMMUNITY CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>13164 BURBANK N. HOLLYWOOD</td>
</tr>
<tr>
<td>53</td>
<td>CRISTINA CARDENAS</td>
<td>&quot;YOUNG PEOPLE OF WATTS&quot;</td>
<td>YOUNG PEOPLE OF WATTS IMPROVEMENT CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>10712 WILMINGTON AVE. WATTS</td>
</tr>
<tr>
<td>54</td>
<td>KUK CHUL HAN</td>
<td>&quot;UNTITLED&quot;</td>
<td>BAK'S LAWNMOWER SHOP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1100 S. WESTERN AVE. KOREATOWN</td>
</tr>
<tr>
<td>55</td>
<td>ELLIOT PICKNEY</td>
<td>&quot;VISIONS AND MOTIONS&quot;</td>
<td>COMMUNITY YOUTH SPORTS &amp; ARTS FOUNDATION</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4828 CRENSHAW BLVD. LOS ANGELES</td>
</tr>
<tr>
<td>56</td>
<td>MICHAEL AMESCUA-BUILDING</td>
<td>DEMOLISHED</td>
<td>&quot;UNTITLED&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EL RESCATE / EL REFUGIO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1565 24TH STREET. LOS ANGELES</td>
</tr>
<tr>
<td>#</td>
<td>Artist Name</td>
<td>Title</td>
<td>Location</td>
</tr>
<tr>
<td>----</td>
<td>-------------------------------------</td>
<td>--------------------------------------</td>
<td>----------------------------------------------------</td>
</tr>
<tr>
<td>57</td>
<td>CHARLES FREEMAN</td>
<td>&quot;RETURN TO THE LIGHT&quot;</td>
<td>CARLOTA PARK APARTMENTS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>227 EAST AVENUE 41. HIGHLAND PARK</td>
</tr>
<tr>
<td>58</td>
<td>ALYSSE STEPANIAN</td>
<td>&quot;SURVIVAL OF A NATION&quot;</td>
<td>ARMENIAN CULTURAL CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1205 NORTH VERMONT. HOLLYWOOD</td>
</tr>
<tr>
<td>59</td>
<td>VICTOR HENDERSON, ELIZABETH GARRISON</td>
<td>&quot;DOROTHY IN HOLLYWOOD&quot;</td>
<td>LOS ANGELES YOUTH CENTER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1205 NORTH VERMONT. HOLLYWOOD</td>
</tr>
<tr>
<td>60</td>
<td>CARLOS CALLEJO</td>
<td>&quot;LEO POLITI&quot;</td>
<td>LEO POLITI SCHOOL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2481 WEST 11TH STREET. LOS ANGELES</td>
</tr>
<tr>
<td>61</td>
<td>ASIAN AMERICAN ARTS COLLECTIVE</td>
<td>WHITEWASHED</td>
<td>DARRYL MARR. TONY OSUMI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;REMEMBER YOUR ROOTS&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SIYEO RESTAURANT. 721 WESTERN AVE. L.A.</td>
</tr>
<tr>
<td>62</td>
<td>MARIO TORERO</td>
<td>&quot;WE ARE ALL ONE RACE&quot;</td>
<td>FRANCIS POLYTECHNIC HIGH SCHOOL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>12431 ROSCOE BLVD. SUN VALLEY</td>
</tr>
<tr>
<td>63</td>
<td>MARIA ISABEL MORA</td>
<td>&quot;MIS RAICES&quot;</td>
<td>28TH STREET SCHOOL</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2807 STANDFORD. LOS ANGELES</td>
</tr>
<tr>
<td>64</td>
<td>NONI OLABISI</td>
<td>&quot;TO PROTECT AND SERVE&quot;</td>
<td>MOE HAIR SALON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3406 11TH AVENUE. LOS ANGELES</td>
</tr>
<tr>
<td>1994 – 1995 NEIGHBORHOOD PRIDE MURALS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **65.** PAUL BOTELLO  
  "CITIZENS OF THE WORLD"  
  ESPERANZA SCHOOL  
  680 LITTLE STREET. LOS ANGELES |
| **66.** ELISEO SILVA  
  "PILIPINO AMERICANS: A GLORIOUS  
  HISTORY: A GOLDEN  
  LEGACY"  
  1660 BEVERLY BLVD. LOS ANGELES |
| **67.** ROBERTO SALAS, JOHANNA POETHIG  
  "GABRIELINO NATION: SPIRIT OF THE  
  SAGE"  
  A-1 PHOTO  
  1306 PACIFIC AVE. SAN PEDRO |
| **68.** ROBERTO RUBALCABA, ERNESTO DE LA  
  LOZA -DESTROYED  
  "LAS TRES LEYES"  
  PORTABLE MURALS  
  BLYTHE STREET. PANORAMA CITY |
| **69.** MARCO ELLIOT & VENICE HIGH STUDENTS  
  "WHAT HAPPENS TO A DREAM DEFERRED"  
  VENICE HIGH SCHOOL  
  13000 VENICE BLVD. LOS ANGELES |
| **70.** ALMA LOPEZ & THE WOMEN'S PUBLIC ART  
  WORKSHOP  
  "WHAT IS HIDDEN IN HOPE? / QUE  
  ESCONDE LA ESPERANZA?"  
  PLAZA COMMUNITY CENTER  
  ESPERANZA PROJECT. L.A |

<table>
<thead>
<tr>
<th>1996/1997 NEIGHBORHOOD PRIDE MURALS</th>
</tr>
</thead>
</table>
| **71.** SHAW PARK MURALISTS  
  EDDIE ORR, DAVID MOSLEY, WILLIAM T.  
  STUBBS  
  "BLACK SEEDS" (RESTORED)  
  2301 W. JEFFERSON BLVD (AT 3RD)  
  JEFFERSON PARK |
| **72.** RICHARD WYATT  
  "CECIL" (RESTORED)  
  WATTS TOWER ARTS CENTER (SOUTH  
  FACING WALL)  
  1727 FAST 107TH ST. WATTS |
73. FRANCISCO LETELIER  
"CELEBRATION OF DIVERSITY"  
(RESTORED)  
21816 LANARK ST. TOPANGA CANYON

74. JUDITH HERNANDEZ  
"CHICANO HERITAGE" (RESTORED)  
RESTORED BY ALMA LOPEZ & NONI OLABASI  
1835 STONER AVE. STONER RECREATIONAL PARK. WEST L.A.

75. DAVID BOTELLO  
"DREAMS OF FLIGHT" (RESTORED)  
ESTRADA COURTS HOUSING PROJECT  
BOYLE HEIGHTS / EAST LOS ANGELES

76. DONG-IN PARK  
"THE KOREANS" (RESTORED)  
690 WILSHIRE PLACE  
MURAL LOCATED ON 7TH

77. JUDY BACA  
"STREET SPEAKS" (RESTORED)  
VOLUNTEERS OF AMERICA. DOWNTOWN

1997/1998 NEIGHBORHOOD PRIDE MURALS

78. JOE STEPHENSON & CARLOS CALLEJO  
"FAMILY"  
BRADLEY / MILKEN YOUTH CENTER  
1773 CENTURY BLVD. WATTS.

79. UCLA / CESAR CHAVEZ JUDY BACA CLASS  
"WITNESSES TO L.A. HISTORY ESTARDA COURTS"  
ESTRADA COURTS HOUSING PROJECT  
BOYLE HEIGHTS / EAST L.A.

80. WALLACE & DANE KNOTT  
"THE GRAND PARENTS MURAL"  
CRENSHAW HIGH SCHOOL 501 @ 11TH AVE. WATTS
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist / Team / Restoration/Moved Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>81.</td>
<td>'97 YOUNG MEN (17 GRAFFITI CREWS) GRAFFITI PIT VENICE BOARDWALK VENICE / WEST L.A.</td>
</tr>
<tr>
<td>82.</td>
<td>EMILY WINTERS &quot;JAYA MURAL&quot; (RESTORATION) DELL &amp; VENICE BLVD VENICE CANALS</td>
</tr>
<tr>
<td>83.</td>
<td>JUDY BACA &amp; TEAM TAKEN DOWN/LOCAL 11 MOVED &quot;IN OUR VICTORIES LIES OUR FUTURE&quot; LOCAL 11. 321 BIXEL 3RD @ BIXEL. DOWNTOWN</td>
</tr>
</tbody>
</table>

**1998/1999 NEIGHBORHOOD PRIDE MURALS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist / Restoration Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>84.</td>
<td>RIP CRONK &quot;MET COMMUNITY MURAL&quot; 1089 OXFORD AVE. MET THEATRE HOLLYWOOD</td>
</tr>
<tr>
<td>85.</td>
<td>DAVID FICHLER RESTORATION OF &quot;BUILDING A HEALTHY COMMUNITY&quot; PRACTICARE MEDICAL CENTER SOUTH CENTRAL</td>
</tr>
<tr>
<td>86.</td>
<td>JOHANNA POETHIG RESTORATION OF &quot;STAMPS OF VICTORY&quot; 110 N. &amp; 7TH ST EXIT. DOWNTOWN</td>
</tr>
<tr>
<td>87.</td>
<td>JOHANNA POETHIG RESTORATION OF &quot;GABRIELINO MURAL&quot; SAN PEDRO. A-1 PHOTO. 1306 PACIFIC AVE.</td>
</tr>
<tr>
<td>88.</td>
<td>TO REE NEE KEISER &quot;HIS BREATH, HER VOICE, OUR WORDS&quot; PLAZA COMMUNITY CHILD CARE OBSERVATION CENTER BOYLE HEIGHTS. 1315 E. 1ST ST. EAST L.A.,</td>
</tr>
<tr>
<td>No.</td>
<td>Artist</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>89.</td>
<td>PROFESSOR JUDY BACA &amp; UCLA CLASS</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>90.</td>
<td>RICARDO MENDOZA</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>91.</td>
<td>BETTY LEE</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>92.</td>
<td>DAVID ZAMORA CASAS</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>93.</td>
<td>EMILY WINTERS</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>94.</td>
<td>RICARDO MENDOZA</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>95.</td>
<td>LESLIE NEMOUR</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>96.</td>
<td>FRANCISCO LETELIER</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mural Artist</td>
</tr>
<tr>
<td>---</td>
<td>---------------------------</td>
</tr>
<tr>
<td>97</td>
<td>FRANK ROMERO</td>
</tr>
<tr>
<td>98</td>
<td>CARLA CARR</td>
</tr>
<tr>
<td>99</td>
<td>CHARLES FREEMAN</td>
</tr>
<tr>
<td>100</td>
<td>CARECEN</td>
</tr>
<tr>
<td>101</td>
<td>BYRON PECK</td>
</tr>
<tr>
<td>102</td>
<td>MICTLAN MURAL COMPANY</td>
</tr>
<tr>
<td>103</td>
<td>JOSHUA SARANTITIS</td>
</tr>
<tr>
<td>104</td>
<td>ELOY TORREZ</td>
</tr>
<tr>
<td>105</td>
<td>RAS AMMAR NSOROMA</td>
</tr>
</tbody>
</table>
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 form 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 Affair $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 Marisol Aguilar
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.

936 Francois bardol
Save the L.A. Murals!

935 Ivet Martinez
Save our youth and murals while stimulating the economy in the process

934 Carmelo Alvarez
<table>
<thead>
<tr>
<th>Name</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vanessa Greene</td>
<td>art is already out of schools, don't take it off our streetes</td>
</tr>
<tr>
<td>Roberto Urena</td>
<td>Please!</td>
</tr>
<tr>
<td>Shloime Perel</td>
<td>I fully support the Mural Rescue Program</td>
</tr>
<tr>
<td>Bobby Maleki</td>
<td>Please save the murals</td>
</tr>
<tr>
<td>Steve Tong</td>
<td>These Murals make LA, LA. We cannot let this happen.</td>
</tr>
<tr>
<td>Stefano Bloch</td>
<td>Money for mural preservation, not wall buffing.</td>
</tr>
<tr>
<td>C Wade</td>
<td>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.</td>
</tr>
<tr>
<td>Lisa Schweitzer</td>
<td>Professor at USC--I live at Broadway and 9th, LA</td>
</tr>
<tr>
<td>Gloria Sanchez</td>
<td>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.</td>
</tr>
<tr>
<td>Jose Eric Lomeli</td>
<td>This is long overdue...save world heritage.</td>
</tr>
<tr>
<td>Carlos Zaragoza</td>
<td>please help restore the beauty of our great city!</td>
</tr>
<tr>
<td>Stacy Becker</td>
<td>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.</td>
</tr>
<tr>
<td>Andrew Karl</td>
<td>this is great</td>
</tr>
<tr>
<td>Maurice Kane</td>
<td>We need more beauty in the world and it should start, much like charity, at home.</td>
</tr>
<tr>
<td>Cynthia Alvarez</td>
<td>Please do this for our future generations; these beautiful creations carry the messages of generations past. Please rescue our murals!</td>
</tr>
<tr>
<td>Josephine La Rosa</td>
<td>art-destroying graffiti should be a crime!!</td>
</tr>
<tr>
<td>Greg Garcia</td>
<td>Beautifies our neighborhoods and gives examples for those in need...our youth!!!</td>
</tr>
<tr>
<td>Ingrid Echeverria-Vernon</td>
<td>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.</td>
</tr>
<tr>
<td>TEQUE GEER</td>
<td>Save the murals!</td>
</tr>
<tr>
<td>Emily Bautista</td>
<td>Please protect the stories of our people.</td>
</tr>
<tr>
<td>felixl</td>
<td>save the murals</td>
</tr>
<tr>
<td>Irene Oliver-Lewis</td>
<td>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.</td>
</tr>
<tr>
<td>Karen Mary Davalos</td>
<td>This is vital</td>
</tr>
<tr>
<td>John Ybarra</td>
<td>DO THE RIGHT THING!</td>
</tr>
<tr>
<td>Samantha Nasstrom</td>
<td>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.</td>
</tr>
<tr>
<td>Renee fuentes Campa</td>
<td>Invest in the future by preserving our past. Save the Murals</td>
</tr>
<tr>
<td>Ozzie Rosales</td>
<td>save LA's legacy of public murals</td>
</tr>
<tr>
<td>Mario Lopez</td>
<td>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?</td>
</tr>
<tr>
<td>Hal Bogotch</td>
<td>viva el arte!</td>
</tr>
<tr>
<td>Abraham</td>
<td>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</td>
</tr>
<tr>
<td>Yolanda Daniele</td>
<td>Art is beauty in LA..DON'T lose IT!!!!</td>
</tr>
<tr>
<td>Henry Chavez</td>
<td>Past has to be perserved!!!!</td>
</tr>
<tr>
<td>Julie Rodriguez</td>
<td>Si Se Puede!</td>
</tr>
<tr>
<td>Maritza</td>
<td>Please take action to preserve the little art our community gets to be exposed to.</td>
</tr>
</tbody>
</table>
Eric Hiss
Let's keep it real Mr. Mayor...

Erick Iniguez
As Chicano from East Los, shouldn’t you start doing something good for the community!?

Joyce A. Jacob
great idea, very positive approach to make a change

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

Summer
save our murals please

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

Mei Chen
Let’s keep the visual art here for sake of culture.

Veronica P. Herrera
Save the murals!

Mario R Luna
SAVE THE MURALS FOR MY GENERATION

Alma Salazar
SAVE OUR MURALS

Mario C Luna
QUE VIVA CHICANO ART

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.

William LaVallee
Please, even though it's not an election year.

Jenaro Ernesto Ayala
Give our history the respect it is due! Save Our Murales!!!c/s

Maggie Inca
THIS IS ART!!

Marianne Diaz
Keep the culture alive

Miriam Martinez
Save the Murals!

Elizabeth Carranza
LET'S KEEP THE MURALS BEAUTIFUL, CLEAN THEM UP.

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?

Adriana Armenta
Murals are in integral part of this City, don't let them disappear!

Alma Playle
murals murals murals!!

Lorena Taylor
Please

Javier San Roman
Que Viva el Arte Público!

Rebeca Ana Olvera
Our murals are unique reflection of Los Angeles culture and MUST be preserved!

Lorenzo J. Ramirez
Mural rescue = historical preservation

EDDIE BANDA
EL ARTE DE LA GENTE DE NOSOTROS!

PABLO DAMAS
They are what makes L.A., L.A.!!!

lindsay jenkins
artistic creativity is what makes los angeles so unique and special. save the murals!

Charlene
Family has lived in East Los Angeles for past 40 years

sandy enriquez
save the murals..

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.

Vanessa Ayala
save the murals! thanks

monika shaikh
art is life...

Ariane White
These murals are priceless and need to be preserved forever.

Evan Shulman
Save and Promote Art!

Robert Minervini
Please support Mural Art in Los Angeles!

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.

Michael Castro
Not Right

Paul Kaos
i dont like it we should be legal if the owners let people do murals
Antonia Perez  The LA murals are important cultural, social and historical documents as well as public art and should be maintained and conserved diligently.

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."

Sherna Berger Gluck  Preserve our critical and unique heritage

Jerise Fogel  Please save the murals!

Krista Hawkins  These murals are apart of LA's heritage and a legacy of the people and their communities! Please save our public art.

Gilberto Chacon  Without investment in art, and the murals all we have left is advertising ads, and that is no way to leave LA.

Ivonne Guzman  positive, creative, training programs for youth MAKE A DIFFERENCE!!

alex  SAVE THE MURALS!!!!

Mary Ann Danin  Important to history of Los Angeles

America  save our murals

yann  save the walls for legal graffiti . otherwise there will be tags all over

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

William Gaitan  Save the art

John Walker  let artist do what they do

Jas Samra  save the walls!!!!!!!

Kathleen Bullard  Let's be proactive not just reactive in our interaction with youth!

Silvia Aldrete  Murals add aesthetics to concrete in LA. Let's clean it up not get rid of it.

Yesenia Acevedo  Please save the murals! They preserve the beauty and culture in our communities.

Claudia Monroy  please help keep LA beautiful, colorful and a leader in cultural, artistic, and creative diversity!!

Esteban Camacho Steffensen  Environmentally Committed Murals

Camilie Lerner  Murals add a special beauty to Los Angeles!

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.

Poli Marichal  LA murals are unique. Let's save them!

Leo Limon  Old School Murals... Respect'm... Protect'm... Don't Neglect'm.... Piece 4 Peace... Palabra - Word - CATz~

John Martinez  Save the Murals!

Jean Bruce Poole  Please save the murals. It's very important.

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.

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.

ERIK  TAKING MURALS AWAY FROM THE EYES OF PEOPLE ISN'T GEWD! WHEN WE HAVE A BAD DAY I LIKE TO SEE SOMETHING NICE!

Christi Merritt  they are already taking a lot of rights away from us, but damn them to try to take away the right to express yourself through art

Dale Welsh  Save LA's murals

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
467 Abraham Hernandez
463 alex miramontes
460 brittany
454 ernie panfilo
451 Jonathan Hensley
450 Joel
447 Michelle
446 Kathryn Cota
444 Genevieve A. Gallegos
441 Sharon Maeda
437 Dennis Jongsomjit
436 Kristina von Hoffmann
435 christina quevado
433 ELDA GONZALES
432 toni touch
431 philip murray
429 Peter Williams
428 Trevor Sanchez
424 Kirk Williams
423 Hazel Lopez
422 Seyed Maghloubi
421 Dynene Alcantara
419 terrence tinucci

more graff on the streets then
i agree...more mural opportunities for kids...
ART IS NOT A CRIME
That's what makes L.a L.a i love to visit and drive out there
and view the art on the freeways and such
this is L.A.'s public art... this is history!
SAVE THE MURALS!!!
Ruvalcaba
Art is expression. Expression is Art.
preserve the murals please
We proudly display our art not for acts of vandal but to
share some beauty and commentary with our community.
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!
Save the murals, please!
This art needs to be preserved for our future generations!
its art...
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
this is art. this is our love. STOP HATING. cuz u dont have
a talent
keep art alive dont let ignorance kill some thing beautiful
Thank you for keeping the public displays of art safe.
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
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.
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!
DONT BAN MURALS!!!!
its ART and its part of where we’re from and i don’t think it
should be ban!
I want LA to be beautiful and fair. This program will help
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 echoes 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 Gardner, 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 invest 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".

Jodi Finkel

Our murals are part of LA's heritage, save our murals!

Nadia Lawrence

Good for our (public) eyes, good for the arts and good for the economy!

Joan Gallagher

Please safeguard historical murals.

Roseann Marquez

SAVE THE MURALS PLEASE!

Bahar Badizadegan

art is peace love and harmony

Jenni Kuida

I've worked on a few community murals, and they have a beautiful way of bringing people together.

Michael A. Cornwell

Onward & Upward with the Arts in Los Angeles

Alan Bail

Please save our public art (while perhaps reducing our public advertisign blight?) Thank you.

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.

Erick Huerta

save the murals and protect them

Dr. Cheryl Mendoza

Los Angeles' murals are a cultural asset. Save them at all costs!

Pauline E. Brooks

We need the arts for an improved quality of life

Dr. Carlos Navarro

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.

Ramon De La Rosa

Help us to preserve a part of L.A. history

Terry Wolverton

Murals are intrinsic to the culture of Los Angeles. Please take this action to preserve them.

Johanna Demetrakas

This is Los Angeles, murals visualize the heart of the city. They are uniquely Los Angeles, don't throw our heritage away.

Lindsey Haley

This is an excellent way to make an investment in our youth and community. It is money wisely spent.

Jazmin Navarro

Murals transcend L.A. culture, why kill off another aspect our culture and form of free expression?

Hilary Ellenshaw

Murals are a crucial part of Los Angeles history and culture.

Linda Itson Thulani

Make it work!

Mari Riddle

I request serious consideration of this proposal both as a new Director of The SPARC Board and as a resident of
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 AztlÃ¡n
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 murales son testimonio de la cultura y la identidad de
un pueblo. El Movimiento de Muralistas Mexicanos se
solidariza y se suma a la peticiÃ³n

270 Linda Lucks
This is very, very important to the cultural landscape of LA

268 Rafael Esparza
rescue our murals=save 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
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!!!

Brendan Turrill
Murals make cities nicer to live in.

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.

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.

Susana Lagudis
Help preserve our city's uniqueness, and let our young people learn about their history while taking care of it. Thank you

Melissa DePillo
Good luck with saving the awesome murals of LA!

Carol D. Branch
This would go a long way in showing the importance of art to and in Los Angeles.

Dr. Deena J. González
The murals are historically significant, culturally relevant, and a legacy for all to enjoy and interpret!

Eloy Zarate
Good Luck from Friends of La Laguna

Katherine King
To this Venice resident, these murals are very precious.

Rowena
Art is Life

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.

Pepe Serna
Art and symbols are perhaps the only place where man speaks the only truth their is on earth-(Miguel Leon Portilla)

Susan Hill
Art and Artists are an enormous piece of Los Angeles' economic structure; allocate funds to keep creativity moving!

Michael Hudson- Medina
Please help save our cultural heritage!

Meg Thornton
Love L.A., have a HeArt & support the Arts, Save L.A.'s Murals!

Mauro W. Monteiro
Murals NOT billboards!

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!

Lynne Cassidy
Support efforts to maintain your beautiful murals!!!

Elias jSerna
ARTS save LIVES, gives meaningful WORK, makes SMILES!

Alma Martinez
Creativity is the source of innovation.

Soledad Picon
save the murals!

Margarita Medina
Our pride is our visible legacy!
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.

Gandhi Leon
WE LOVE L.A.!

kathleen Mulcahy
These murals are an invaluable part of LA’s heritage. It’s a travesty not to take care of them.

ian Mulder
Mural art reinforces community!

Otto Santa Ana
Don’t let our cultural heritage be allowed to disappear.

John malpede
These murals are important part of artistic heritage of LA!

Molly O’Hanlon
A win-win situation

Jose Luis Gonzalez
I am so glad of the action you are taking, thank you.

Paul Antico
Keep LA creative with Murals!

Rosamaria Marquez
Preservation is a must in this sector as well!

Jill Gurr
Art heals! Save our murals

Ilene Savitt
invest in LA’s artists and art! not just high rise condos save the art.

Janet Gervers
art is an essential part of life; not a luxury item.

Rosaly Escobar
save the murals

Liz Wexler
WE LOVE L.A.!

Mitchelle 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!

Anne Zimmerman
The murals are part of the cultural/social history of Los Angeles and need to be saved.

Debbie Devine
Arts Keep us civilized

Maria manzanares
save the murals

Rafael Cardenas
please protect our murals.

Jeffrey Baker
clean-up the graffiti on the murals, please!

Castulo Guerra
It’s cultural patrimony

Benjamin Raul Vargas
Mayor, please help to save this important part of our city and our heritage!

Paul Yoon
Support SPARC!

Carla Tott
There is honor in wanting to preserve rather than of destroy

francois BARDOL
L.A.is not L.A. without the murals...

Erika Benites
Please help protect an important part of L.A’s history.

Felipe Santa Maria
Save LA!!!

Roxanne Storm
SAVE THE ART

Jessica Juarez
Please support and save the murals!

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!!

Sean Cawelti
Please support the restoration of these very important public art works.

Colin M. Trent Johnson
Our murals are our beautiful culture.

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