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Is this graffiti a good ad?
Comparing street art as advertisement in Brazil and Portugal

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A wall is a very big weapon.
It's one of the nastiest things you can hit someone with.

— Banksy

Acknowledgements:

Abstract

The following thesis has as an objective to understand how city dwellers perceive street art as a means for brands and companies to advertise their products.

It was meant to understand how people reacted to this kind of advertising. And how does it interact with the city and city dwellers. It was also needed to understand the artists' point of view on the problem, their ideas towards brands who advertise in this way, and their availability to provide such works for companies and brands. Also it was necessary to interview a company using street art as advertising to understand their motivations to use it.

This study is a comparison between Portugal and Brazil, where it was possible to understand differences between two countries that are in different stages of development, concerning street art.

This study was developed through interviews made to Brazilian and Portuguese city dwellers and artists. The chosen company was a Portuguese one, given the limitations of the thesis and geographical closeness.

This work aims at providing relevant information to companies and the academia about a worldwide phenomenon that has potential to be used in a commercial way, contributing to stronger brand equity, social and sustainable development. Also, providing relevant information to companies of how to approach artists and this kind of advertising; what do city dwellers expect from street art as advertising; and how do they cope with it.

Resumo

A presente tese tem como objective perceber como os transeuntes compreendem o *street art* como um meio para as marcas e as empresas publicitarem os seus produtos.

Foi concebida para perceber como as pessoas reagem a este tipo de publicidade e como ela interage com a cidade e os transeuntes. Foi necessário perceber o ponto de vista dos artistas, no que respeita a este problema: as suas ideias sobre as marcas que publicitam através deste método, bem como a disponibilidade dos artistas para fazerem este tipo de trabalho para empresas ou marcas. Foi importante entrevistar uma empresa que usasse o *street art* como publicidade para perceber as motivações por detrás dessa escolha.

O presente estudo é uma comparação entre o Brasil e Portugal, onde foi possível descobrir diferenças entre os dois países, que estão em diferentes fases de desenvolvimento, no que concerne o street art.

A tese foi desenvolvida através de entrevistas feitas a cidadãos e artistas brasileiros e portugueses. A empresa escolhida é portuguesa, dadas as limitações da tese e da situação geográfica.

Este trabalho almeja fornecer informações relevantes a companhias e ao meio académico, sobre um fenómeno global que tem potencial para ser usado numa vertente comercial, contribuindo para o valor da marca, bem como para o desenvolvimento social e sustentável. Também pretende fornecer às empresas informação relevante de como poderão interpelar artistas e este tipo de publicidade; o que os cidadãos esperam e como interagem com o *street art* enquanto publicidade.

Palavras chave: Publicidade, Brasil, Portugal, Street Art
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M14 – Corportate Culture, Diversity, Social Responsibility; M31 – Marketing

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Executive Summary

Nos últimos anos, as sociedades e empresas encararam mudanças no paradigma da comunicação, obrigando-as à mudança e a acompanhar tendências comportamentais e de mercado e a estarem atentas a mais do que o mercado necessita, mas também o que as pessoas procuram. As campanhas de marketing tradicional pareciam já não ser capazes de comunicar valor ou estavam a perder eficácia.

Enquanto isto, o movimento *street art* nascia na América, em bairros urbanos pobres na década de 1970. Inicialmente clandestino e subversivo, o movimento esteve na origem de dezenas de artistas reconhecidos, tais como pintores, designers e publicitários. Com o evoluir dos tempos, o que era antes visto como algo negativo, o *street art* começou a ser reconhecido como uma forma válida de expressão artística.

O *street art* brasileiro encontrou a sua maturidade há já alguns anos, dando origem a alguns dos mais proeminentes artistas plásticos brasileiros, reconhecidos a nível mundial; em Portugal, esta forma de arte – ainda que hajam alguns artistas no activo há quase vinte anos – ainda se encontra numa fase muito inicial, mas crescendo rapidamente, quer em reconhecimento, quer em qualidade.

Parece assim relevante perceber como o *street art* e a publicidade se juntam nestes dois países, perceber como os Brasileiros e os Portugueses vêm esta forma alternativa de arte e de fazer campanhas de marketing. Esta nova moda publicitária está dependente de dois grandes intervenientes: empresas e artistas. Os artistas brasileiros e portugueses estarão disponíveis para usar as suas potencialidades para fins comerciais? E estarão as empresas dispostas a contratá-los? Também, como irão as pessoas, os cidadãos comuns interpretar quer empresas, quer artistas?

Estas foram as questões levantadas a cidadãos portugueses e brasileiros, bem como a artistas de rua. Quer cidadãos, quer artistas foram entrevistados, onde tiveram a possibilidade de exprimir as suas opiniões. Estes testemunhos foram gravados digitalmente, de onde posteriormente foram retiradas notas das observações .

Visitas a exposições, presença em eventos de *street art* e visitas a *spots* onde se encontram artefactos com fins comerciais foram algumas das técnicas usadas para a colheita de dados. Estes dados foram finalmente analisados e as conclusões daí extraídas.

Foi possível compreender que ambos os países estão abertos a este tipo de publicidade, sendo os portugueses ligeiramente mais conservadores, devido a um desconhecimento do potencial deste tipo de comunicação.

Há espaço em ambos os países para as empresas criarem este tipo de publicidade. Os transeuntes afirmaram ter um ponto de vista positivo sobre este tipo de arte e de publicidade, porque traria cor às cidades sempre cinzentas. A responsabilidade social e o contacto com as comunidades locais são outros dois aspectos que os transeuntes referiram, relativamente ao *street art* enquanto publicidade.

Do lado dos artistas, não estão apenas dispostos a trabalhar para empresas, por uma quantia de dinheiro, como também se salvaguardam, através de seleccionar cuidadosamente os trabalhos que lhes são propostos.

Afirmam ainda que os *street artists* têm um ponto de vista valioso na criação de anúncios, porque estão mais ligados à sociedade e à cidade onde as publicidades emparedadas são criadas.

1 - Introduction

Current times are fast moving ones. From fast consuming goods to fast moving trains, where news are twitter's 160 characters, and people scroll down their lives and interests on the computer screen.

Communication and advertising are ever present, in different shapes and sizes. Attention span is diminishing ("Attention Span Statistics", 2013) and companies struggle hard for customers' attention – TV ads, radio ads, online ads, offline ads, bus stops posters and billboards. This corporative behaviour may lead people to confusion, misuse of the company's name and brand, possibly creating lack of interest or being simply ignored by the public.

Physical advertisements populate developed and developing cities, striking at the eyes of people, every day, all day long. Their lifespan is rather short, months, weeks, or even just a few days. Given the stress and the amount of information advertised, it is expected advertising starts losing credibility and room inside people's minds and memories.

Street art that started as an underground movement, where writers (as in *graffiti writer*) would spread personal messages across cities, became more than a simple group of anti-system and rebel youngsters, to a movement of internationally recognised artists who put their skills into practice making their surroundings more colourful and liveable, creating unique cityscapes, hiding concrete walls behind their paintings. Techniques have been developed, conventions and gatherings take place around the globe, brands that grew from this movement are now successful and profitable, all time brands are using this form of art to promote themselves and their products, and what was seen as vandalism before, is now regarded as art, animation, and something beautiful.

Companies are now supporting young artists to promote brands and products, through inclusive actions. It is then necessary to understand if street art can be an alternative to traditional advertisement and how it is perceived by the common dwellers.

2 - Research Problem

Given the recent changes in the graffiti scene shifting from more than a rebellious movement into a mainstream artistic current (Borghini et al., 2010), it seems a relevant study subject.

The constant innovations and shifts in advertising, sometimes pushed over the limit, in order to get more response and grab more attention, fail its goal (Ay, Aytekin, & Nardali, 2010), making it necessary for companies and advertising agencies to search for valuable alternatives to advertising. There are studies on the subject, explaining the street art paradigm, its characteristics, social and urban implications; however, at the best of our knowledge, none to very few studies have been made, focusing on street art as advertising.

Brazil and Portugal have different street art approaches and evolution timelines, (Ferreira, 2010), making interesting to understand how people perceive it in different countries that share the same language.

Thus, the question this thesis is going to answer is:

> *How do Portuguese and Brazilian street dwellers perceive street art as a means of advertising?*

2.1. - Hypothesis

For this thesis the hypothesis chosen was that companies use art as a means to promote their products. And with the changes in economic, social and artistic landscape, companies started to use street art techniques to promote and differentiate themselves. Another hypothesis relates to painted or walled advertisements, whether they can create a stronger impact in communities and the way the brand and advertisements are looked upon.

2.2. - Theme

This study relates itself with communication, promotion and advertising, allied with the street art movement. The relationship between the advertisement and the common city dweller

The work field tries to understand the relation between promotion, street art, and its perception.

2.3. - Field Analysis

It was made a comparison between Brazilian and Portuguese publics to understand the people's perceptions in both countries. Legislation, culture, and the impact of street art as advertising may be significantly different. To understand the relationship between art and advertising affect, companies, artists and advertisers were analysed, studied and interviewed

2.4. - Purposes of the thesis

2.4.1. - Main

The main purpose of this thesis is to understand the perception of Brazilian and Portuguese city dwellers have towards street art as a form of advertising products or brands.

2.4.2. - Specific

To better answer the main question, others arise. On the one hand, from the dweller's point of view, will it be interesting to see such kind of advertisings? How will they understand a brand or a product that recurs to this kind of advertising.

On the other hand, it is important to understand, from the artists' point of view, if they are available for companies and to use their skills to a commercial purpose. It is relevant for companies to understand if there are artists willing to create alternative and original ways of advertising.

2.5. - Justification

The abundance of billboards in cityscapes, and other forms of ephemeral advertising that became a part of the urban scenery; the constant sight of printed brand, product, and events ads, may lead to confusion, forgetfulness and visual noise across urban areas. This problem seems important to understand and compare its outcome between Brazilian and Portuguese city dwellers.

It is also noteworthy the environmental and social responsibility roles of companies and organisations, since printed advertising uses a large amount of raw material, for the short lifespan and impact they may have on people's lives and consumption habits.

Street art beautifies and humanises the city; these works of art last longer and may have other impact on the way people perceive a brand or a company (Borghini et al. (2010). As will be shown below, some painted or walled ads outlive products and companies. People may associate them with places and feelings, due to its resilient and long lasting lifespan.

Several law changes in both countries also justify this study. For instance, according to the Municipal Law number 14.223 of September 26, 2006, of São Paulo,

> *it is forbidden, within the Municipality of São Paulo, the placement of commercial advertisements in estate, both private and public, edified or not.*

This presents as a challenge to advertisers and companies, to seek alternatives for traditional advertising.

In Portugal, in the city of Oporto, Rui Rio, the previous city mayor declared street art illegal, independently of the artwork's purposes. It was decreed that any changes applied to an urban wall had to be officialised, as in any case, when a building owner wants to change the colour of the building's façade. Also, the person willing to alter the features of the building's colour is to pay a total sum of 40 euro ("Câmara do Porto quer cobrar", 2013).

It is also important to understand the way Portuguese and Brazilian artists perceive street art as a form of advertising, whether there is openness to shift towards advertisement making or not.

Ay, Aytekin, & Nardali (2010) state that the worldwide reach of trends obliges companies to increase production and to react to markets faster than before. In their paper, the authors realised that traditional promoting formulae are becoming less effective, or simply they result in an accumulation of information that consumers cannot filter. Thus, to grab clients' attention and perception, it is mandatory for companies to use strategies that are different and base themselves upon the product's or brand's attributes (Ay, Aytekin, & Nardali, 2010). They ultimately state that it is imperative for companies to search for other ways to communicate than the billboard or televised advertisements. The market became so competitive and fast moving that *has made it almost inescapable for companies to employ unconventional marketing strategies* (Ay, Aytekin, & Nardali, 2010).

From a business point of view, Borghini et al (2010) concludes that due to its connections to the advertising world and the way of publicising, street art possesses an *increasing marketability.*

Also, the fact that there is still a scant literature in the area, it was rather difficult to find a varied range of academic works concerning both street art and advertising/business, it was imperative to study this growing urban trend, and its applicability to businesses and brands. As of October 2013, it was not possible to find a study where the perception of street art as advertising was studied and put under a critic point of view. There are

things being done already by some avant-garde companies, but what do city dwellers think of this kind of advertising? Is it a good alternative? Is it recommendable? Or do consumers and street artists frown upon such activities?

There is a growing movement of artists in both countries and organisations available to help young artists, organising events and inclusive activities that help to dynamise the arts movement, communities, and societies in general.

The artists and their works' international and media recognition across several countries make the movement a relevant target of study. Newspapers ("Urban Splash", 2011; "The Rise of Portuguese *Arte Urbana*", 2013; "The street artists of Brazil", 2013), magazines and international media coverage ("Street Art Utopia", 2013) pay attention to what both Brazilian and Portuguese artists have been creating, shifting from the idea of mere vandals who spray paint walls, to actual artists that create pieces of art across the city landscape.

It seems relevant to compare the two countries, due to their countless differences, especially towards street art themes. While in Brazil the movement is practically institutionalised, in Portugal, the movement has only been facing relatively stable growth in the last few years, with the support of a very small number of recognised institutions, as will be explored below.

2.6. - Contribution

The aim of this thesis is to contribute to the understanding of a contemporary form of art that has been used for commercial purposes. The conclusions will provide companies to shift towards a better advertising approach, in order to raise costumers', consumers' and the public in general's attention, providing relevant information to two different markets, an alternative to advertising, or a better way to reach a given segment. It is also relevant for companies to choose a more integrative role in society, as change drivers, diminishing the use of resources and raw material, or making cities more attractive for their inhabitants, dwellers, and tourists.

2.7. - Theme Limitation

Brazil and Portugal were the chosen countries, to understand the difference between the overall perceptions of the same issue. Both countries share an identical number of similarities and differences.

This study does not dwell into the realm and the discussion of defining art, what is legitimate street art and graffiti, these themes have been and are being studied in other disciplines, such as anthropology, sociology, and history of art.

Companies that were born from the street art movement were used as examples and the evolution of art as means of advertising, to give light to a paradigm that was constant in the way companies communicated, but has started to change in recent years.

2.8. - Problems identification

During the making of this thesis, several problems occurred, some of which were unable to be controlled by the author.

The first problem found was the scant literature on the subject, especially when, at the best of our knowledge, both street art and advertising haven't been subject to thorough studies, thus being necessary to extract as much as information from the few papers available during the research early stages.

Data collection was a lengthy process, mainly due to Street artists' unavailability to be interviewed.

Finding available people to answer the interview was also a lengthy process, because several interviewees were not receptive to talk about a subject they were not aware of or had little to no knowledge about. This problem was deepened by the fact the thesis focuses on two countries, and problems such as time differences, internet connections, availability to answer the interviews were an obstacle to a fluid research.

Another observed problem had to do with some interviewees who provided no proper or contradictory answers, making it impossible to use their statements for the present study case. Such interviews were not taken into consideration.

3. - Literature review

This thesis deals with street art, advertising and street art as advertising, hence it was needed to engage a comprehensive literature review on such subjects, narrowing down broader definitions, to specific case study related concepts and observations.

3.1. - Perception

This thesis's main question relates to how people perceive a given occurrence, how their minds interpret a determined stimulus, and then the way people store that information, in this case, an advertisement, a brand, or a company advertised in a specific way. It is then necessary to analyse the definitions of perception and meaning.

Companies and agencies create products, services, brands, logos, and ads in a vast range of platforms to share to the public what they are working on and how do they want to be perceived. Although the communication process can be the target of a detailed and thorough research method, the proposed idea can be misinterpreted by individuals, in other words, perception:

the way you think about or understand someone or something

(Merriam-Webster, 2013)

Wells, Moriarty & Burnett, (2006) define selective perception as the selection of a number of messages people pay attention to and afterwards react to, meaning that what companies and advertisers aim at is this component of perception, the one that creates a response.

Wells, Moriarty & Burnett (2006) named five levels or degrees of perception: *exposure, selection and attention, Interest and relevance, awareness*, and *recognition*.

Exposure is simply the act of being presented to the brand, where a first contact is made between the individual or an audience and a given ad. It can be retained or not, by the individual. *Selection and attention* happens when the ad triggers something, some kind of behaviour on the potential consumer's mind, it is about *creating stopping power*. The strongest the image created, the more consumers will inwardly develop *interest* and will give *relevance* to the ad or product. Comparing to others, consumers will feel attracted to it, due to a *pulling power* created by the ad. *Awareness* is making an impression on consumers' minds, people are aware of the brand, they have a general idea, know what they do, but the information concerning the brand or ad is not detailed. *Recognition*, the last level of *selective perception,* is the mental note the customer has, towards the brand

– recognition of an artefact, depositing values and experiences on it and creating an idea about it. This stage also represents the idea that when the consumer is exposed to a similar product or a need for that product, he will immediately recall that specific brand or product.

3.2. - Attention

Attention is simply defined as a cognitive process that allocates one's mind into something (Merriam-Webster, 2014). One of advertising's main functions is to draw attention from the publics, to get that cognitive process on people's minds into the brand or product. Attention is used to measure the effectiveness of the advertisement or advertising campaign. Attention can be better achieved through novelty or surprise, resulting in successful campaigns (Wells, Moriarty & Burnett, 2006).

3.2.1. - Selective attention:

Selective attention has been studied to understand how the human brain selects relevant data from constant different stimuli, in order to create its own relevant information and take meaning from such stimuli. This is a mechanism that prevents the brain from *overload* (McLeod, 2008).

Being effective and directed towards the right audience, consumers that are interested in the product will pay attention to a stimulus, after selecting its surroundings.

To reach consumers' selective attention, marketers should create messages that provide relevant information, by being spectacular, aesthetically appealing, and eye catching. Also, repetition helps messages to be perceived as true by customers. An original ad that is bombarded towards the public many times will have a greater impact on its attention. (Shimp, 2003; Wells, Moriarty & Burnett , 2006).

3.2.2. - Voluntary vs. involuntary attention:

Shimp (2003) divides attention into two: *voluntary* and *involuntary*. *Voluntary attention* has to do with the attention paid by the customer to a product that may fulfil a specific personal need; while involuntary attention is reached through marketing communications techniques, instead of the product, brand or service themselves. These stimuli tend to be new, different from competitors, spectacular, and complex. The consumer will pay attention not to the product or message, but to the ad itself.

3.3. - Marketing and advertising

This thesis focuses on *marketing*, *marketing communications,* and *advertising*. It is of great importance to dwell in several milestone definitions before narrowing down to specific ones that directly apply to street art as advertising. Some of the definitions described below were learnt, used, and debated during the author's Bachelor's Degree, and in this Master in International Management in the classes of *Marketing Foundations* and *International Global Marketing*.

Simply, The American Marketing Association (2013) defines Marketing as

> *the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.*

An erroneous thought can be that only products and companies can be marketed, but, according to Levitt (1980)*, all goods and services are differentiable*, in terms of marketing.

It is possible to conclude that Marketing is a tool used by a vast range of companies and entities to create value, in different forms, be it financial, social, or to create brand awareness.

Being *Promotion* and *Advertising* the visible parts of the company/entity and its products, ideas, and values, the one that creates, triggers, and informs clients, and general public about what a company is doing at the time.

3.4. - Integrated Marketing Communications

Marketing strategies, as other business strategies, have to be quantified, defined, and coherent to reach the expected results.

Integrated Marketing Communications is a process that joins together all communication efforts to reach a determined goal. It coordinates all marketing and communication tools in order to create a consensual idea of the brand (Belch & Belch, 1993; Shimp, 2003).

As Schultz, TannenBaum & Lauterbon (1993) put it as *a flow of information from indistinguishable sources,* a strategy that has to create consistency, concerning the brand in all fronts and in every communication tool employed by the company – advertising, public relations, newsletters, sales promotions, publicity releases – with the purpose of creating a coherent message towards audiences. Its purpose is to influence the public's

behaviour, using any form of direct or indirect contact with the public as a way to communicate with a given audience.

Public Relations is a form of communication directed towards publics' feelings, opinions and beliefs towards companies, brands, services and products, as well as its value to the public and stakeholders (AMA, 2013). It aims to create a good image about the company, creating relations and bonding people and the company. The tools used in PR are not the same as used in marketing *per se*, but with general communication tools.

Proactive PR assumes an *offensive* character, being used to fulfil the company's marketing objectives, seeking opportunities, instead of trying to fix a problem, facilitating brand awareness, and creating positive associations within the audiences, rejecting traditional marketing tools, using news, and press releases instead (Shimp, 2003).

Integrated Marketing Communications starts from identifying the target audience, in order to create and use the right, significant tools that will be applied by the company to deliver the desired and coherent message, avoiding repetition and contradiction between communication tools and campaigns (Belch & Belch, 1993; Shimp, 2003).

3.5. - Advertising

It seems relevant now to answer the question *what is advertising?* Authors say (Belch & Belch, 1993; Shimp, 2003) it is a tool or a set of communication tools companies, NGOs, and individuals use to inform or persuade a determined public or target, be it massively or individually to create brand image and awareness, developing its brand equity and recognition. It informs people about products, services and brands, reminds potential clients about the experience of buying a product or accessing a service, reinforcing sales and experiences, positioning the brand in a determined segment (Belch & Belch, 1993; Wells, Moriarty & Burnett, 2006).

It is a way of communication that has certain objectives and strategies, aiming for impacts on the way consumers feel, think, and act (Belch & Belch, 1993; Wells, Moriarty & Burnett, 2006). It can create brand awareness that eventually leads to sales, or simply present an idea to costumers and the general public, creating memories and feelings towards the brand/product, or to increase the company's brand equity.

It is possible to understand that advertising is an important communication tool, since it is multi-purposed and serves companies and brands to get into costumers or consumers' minds, independently of its final objective.

According to Wells, Moriarty & Burnett (2006) the core of advertising can be divided into two: *Hard sell* and *Soft sell*. In *Hard sell* advertising, the product is presented and audiences get direct information about it: extra service, prices, location and such. *Soft sell* advertising relates to the product, idea or brand is an indirect form, recurring to subtle messages.

3.6. - Brand equity

According to Aaker (1991), brand equity is valuable for three major players for the company: publics, companies, and managers. For the publics it is represents *value added to the functional product or service by associating it with the brand name*. For the company, brand equity is *the future discounted value of the profit stream that can be attributed to the price premium or enhanced loyalty generated by the brand name*. For managers, it is a *set of assets – brand awareness, brand loyalty, perceived quality, and brand associations that are attached to a brand name or symbol*.

Brand equity answers the question *how much is a brand worth,* in terms of numbers and social recognition. It is the positive attitudes towards the brand and the advantages of using a given product or a service from a company (Shimp, 2003; AMA, 2013). This intrinsic value is what these authors call the *value of a brand*.

In practice, brand equity is what consumers and the general public see from the brand. It is their perception towards it. It forms in the conscience of the individual which attributes adjectives and feelings towards it. If the consumer perceives a brand as valuable, a source of life improvement or status quo, s/he will be willing to pay a premium price. This will translate directly to extra income for the company, hence the importance of brand equity for the company.

Brand equity is built through Integrated Marketing Communications and Marketing programmes to build positive, strong and unique ideas about the brand (Aaker, 1991).

3.7. - Advertising's Social Role:

Advertising plays an important role in societies where it is established. Pollay (1989) states that advertising directly influences the way people think and act, setting social trends and habits, dictating how people behave, through the sum of visual, audio, and printed media.

However, this relationship is not stable or monotonous. It grows, changes with time, as societies evolve, adapt to new realities, and adopting new technologies and methods,

mirroring societies' behaviours, values and habits (Pollay, 1989; Wells, Moriarty & Burnett, 2006).

Its social role is so important that publics in general consume it, symbolically, disregarding products or brands (Borghini et al., 2006). Concerning street advertising that reaches a great share of urban audiences, more than the target population, because citizens consume public space (Visconti et al., 2010), which emphasises advertising social role.

3.9. - The changing marketing communications environment

Communications evolve, change and adapt to new realities. The way marketers worked 30 years ago is, in many ways, different than it is today. The platforms used in the 1980s are still available, but competitor or substitute products have arisen after the internet and technology boom, leading to a shift in many paradigms, one of which is marketing communications (Shimp, 2003). With the generalisation of the internet, social media and an increasing use of smartphones ("Smartphone Statistics", 2012), there is also an immense field for marketers and the development and use of these platforms to communicate with the publics, which is subject to steadily growing investments (PWC, 2013).

Marketers who focused their efforts for decades on mass media, where the most relevant aspect was the number of possible viewers and people exposed to the advertisement, had to adapt to a different reality, where communications and information is ever present. The American Association of Advertising Agencies (AAAA, 2007) states that individuals in the US are exposed to an average of 600 to 625 ads per day. This data dates back to 2007, thus it is possible to state this number has increased in the meantime, due to internet and smartphone usage growth. Such information tells that it is necessary for both companies and advertisers to create valuable communicating tools that will be remembered and will detach themselves from a large imperceptible amount of advertising information.

4. - Defining art

Defining art is continuously the object of worldwide discussions, and still today, a theme of debate between scholars, artists, art critics, and audience in general. Carolyn Dean (2006) wrote in the *Art Journal* that *"art" is also a difficult term without proper definition and agreed-upon usage*. Art definitions dwell in philosophical areas that seem not relevant for the present study. Hence, the used definition was taken from the Oxford Dictionary (2013) that sums what *art* means and deliberates a practical definition of art.

Art - [mass noun] *the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power*;

1- *Works produced by human creative skill and imagination; creative activity resulting in the production of paintings, drawings, or sculpture*;

2- **(the arts)** *the various branches of creative activity, such as painting, music, literature, and dance:the visual arts[in singular]*;

3- **(arts)** *subjects of study primarily concerned with human creativity and social life, such as languages, literature, and history (as contrasted with scientific or technical subjects).*

It is then possible to state that art is the product, the creation of someone's will, the materializing of an idea, through a given number of skills. This production needs to be observed, and interpreted by an audience. According to Davies (1997), art is only named as such, after being recognised as such by the audiences, and the term identified with the artefact, prior to the artist stating whether the creation is a work of art or not. For those who created the artefact, they shouldn't think of themselves as artists or art makers, something seen in contemporary artistic movement where a contemporary artist describes him/herself as one, stating the results of their actions as works of art, without approval nor evaluation by others. The author (Davies, 1997) believes that making something new, cannot be labelled as art, after the moment it was created. It is needed timespan between its creation and the perception of a third party as such.

The art status of first art could have become apparent only with the passage of time (Davies, 1997).

However, other authors (Haines, 1990) argue that artworks are called as such, when they were created to be artworks, independently of time and or culture. Meaning that the individual that is creating something from anew can state that the product of his/hers work is a work of art, since from its early stages it was a work of art itself.

Given these two contradictory academic statements, it is possible to understand there is no consensus. Discussions dwelling on what is art and what is not, are rather lengthy and considered redundant for the present study.

One point Dean (2006) focuses on, is the fact that art is not perceived the same way between cultures, because people make aesthetic distinctions and value some objects more than others, for they possess such aesthetic distinctions and value. For one person coming from a certain culture, one object may be perceived as art, while on another part of the globe, the same object may not be perceived as such, even possessing some kind of practical functionality,

> *as follows "art" as a special category of things and practices composed of subcategories defined variously by medium, function, geographic provenance, value, and so on, is not recognised worldwide.* (Dean, 2006)

It is important to bear in mind that what is perceived as street art in the western world, where artists gain recognition and praise, in other areas of the world, this movement might be seen as vandalism or frowned upon by locals, entities, and institutions. Specifically, and as an example, what Brazilians may perceive as an object of art, considering it as an artefact, for the Portuguese it can mean nothing but a tool, or a simple object and vice-versa.

There is no consensus in this field, making it hard to understand what actually subject of art is or not. Thus, this research case will focus on street art as a form of art, independently from what some authors may argue.

4.1. - Defining street art

It is now important to understand the concept of *street art*, its origins, evolution and which role it plays in society. Given the prefix "street", it is possible to perceived *street art* as a personal creation, an interpretation of reality, an *application of human creative skill and imagination* (Oxford, 2013) to the streets and public spaces. Borghini et al, (2010) see street art as

> *a global phenomenon that encompasses several physical and virtual forms of expression, including traditional and stencil graffiti, sticker art, video projection, urban design, tags, an intervention, poetry, and street installations.*

It is a way people view cities and the way they interpret the surrounding urban reality, where artists feel free and with the right to alter a reality they do not support, contesting consumerism, and the way companies and advertising, inappropriately claimed public space and urban landscape (Borghini et al., 2010). Artists create from a rebellious mind-set, where they fight back what they believe it is a form of corporate oppression, being then praised by the ones who endorse this thinking – other city dwellers that share this point of view – going as far as being celebrated by institutions and occupying a legitimate cultural role. Artists then see the city and the public space as a canvas for their creations and a logical way to share their ideas, overcoming the referred oppression and much like creating interactions between city dwellers and artefacts (Visconti et al., 2010) – as in advertising, where it is also expected a certain interaction between consumers and the brand/ product, being ultimately the act of purchasing, the use of a service, or a behavioural change, being the most important and relevant interaction in this relationship.

Street art works are commonly found on floors, walls, signposts, metro, train, and bus stations, traffic lights, shops' iron gates, trash bins, junction boxes, benches, curb stones, and other urban furniture. Visconti et al, (2010) point several street art artefacts, the artefacts that are the subject of *street art*: *tags, highly stylized writing, sticking, stencil*, *poetic assault* and *urban design*, used in different public settings, and possessing a relatively long lifespan.

It is relevant to briefly describe each of these expressions to better understand street art.

Tags are the repetition of the street artist's signature on public space, be it walls, concrete structures, signs, etc.; *highly stylized writing* are words spray painted on walls, where artists write one or several words in a very detailed fashion, sometimes unintelligible for other city dwellers; *sticking* consists on pasting artefacts on walls or other urban furniture, these artefacts can be actual stickers or wheat pasted posters; *stencil* is the technique where artists use a cut out sheet and spray over the empty areas of that same sheet, the final result will be the printed area of the empty area; *poetic assault* consists of writing poems in random places across the city, using similar techniques as *tagging*; and

> *urban design mostly relates to an aesthetic practice applied in favour of the beautification of public architecture and urban style* (Visconti et al, 2010).

There are many other techniques that appear and disappear before they are noticed. There are artists that create very unique sets of works, not setting a trend, being these techniques exclusive to their creations.

Originally, street art *carries messages of enjoyment, ideological critique, and activist exhortation rather than of commercial consumption* (Borghini et al., 2010). However, it evolved and paved its way into social inclusion, together with institutions, departing from its initial ideology being now accepted, in some ways, by governments and markets (Borghini et al., 2010). What started as a rebellious product, evolved into something wider, reaching commercial and informative aspects of society, such as fashion, music, popular art, sports, movies, video games and advertising, stimulating dwellers to action, or simply art appreciation.

During their research, Borghini et al (2010) found that some street artists didn't connote themselves as artists, for they didn't follow any aesthetic rules, nor a philosophical debate. They see themselves more of communicators or advertisers of their own thoughts, since their main concern is are the *social implications and stylistic dimensions of their work*.

Although the main domain of street art are the streets and the urban landscape, artists are focusing in other media, shifting towards unconventional means – for street art – of communication, such as websites that work as virtual walls, merchandising, museums and markets, in a way to engage a greater visibility, and reach a broader number of audiences (Visconti et al., 2010).

As expected, there is a part of the population that is against this form of art, especially dwellers who do believe in the preservation of private property. Visconti et al. (2010) realised that some dwellers think that walls and public, urban furniture are not to be used by artists' free will, for they are private or government-controlled properties, which will befall under the private property's rights; some think artists are imposing their own thoughts, on a third party's property, without their consent.

4.2. - Motivations for street art

Street artists have personal and social motivations to create their works within the urban landscape. Visconti et al. (2010), during their researches, identified a number of traits, listed as follows: *Contesting Hypocrisy*; *Self-Affirmation*, and *Market Exploitation*.

Being against city empty and clean city walls, where people hide *corruption, selfishness, and social inequality*, street artists fight it through art making, hence contesting hypocrisy.

Self-affirmation is a drive that makes street artists create their works, in an egotistical way. For instance, spray painting or tagging wall after wall, leaving behind their own mark, in a way to be recognised and identified by other dwellers and artists.

Market Exploitation is the way artists are getting into the commercial world, meaning that they are using, for personal financial benefit, their techniques and their works for companies or for their own brands and products – see OBEY example below. The market is flourishing, demanding for alternative communication strategies – guerrilla marketing events – and street artists perceive this as a way to get their works recognised, as well as to being paid from it.

Visconti et al, (2010) realised that dwellers do not feel attached nor have a sense of belonging to streets or towns. There are no meaningful connections between streets and their dwellers, but artists try to create bonds between the city inhabitants and their relationship with public space, *leaving free interventions in the space that surprise the community* (Visconti et al., 2010).

4.3. - Street art as advertising

As in older art movements, where artists use skills and special traits to create their advertisements, it was expected that street art would become commercialised, and that artists would work for companies.

In their paper, Borghini et al. (2010) realise that the line between commercial street art and the genuine movement is getting thinner, and even possessing the same feats and final meaning, that street art is advertising itself, for it is promotion in its pure form. Not commercial advertising, but artistic, hedonistic and personal advertising, where the artist promotes him/herself, ideas, values and works of art.

The principles in use are the same as the ones used in advertising: informing and persuading a targeted audience. It is even a reference for artists who, in several ways,

used advertising ideas, methods and principles, and then altering and adapting them towards the artist's ideas, values and work of art.

Creativity plays a major role in the street art creation, like in the advertising world. Only the most audacious, relevant, and impressive will be looked at and taken into consideration by the audience – in this case, city dwellers (Borghini et al., 2010).

Presenting street art artefacts as advertising will not cause a disruption within a large part of the population, for Borghini et al., (2010) realised that city dwellers do not perceive or differentiate genuine street art from its commercial counterpart.

There is also the possibility for companies to adopt these tools as advertising, for it might be used as decoration, for entertainment purposes, to be a differentiation factor from other market players, using customers' or dwellers' curiosity and surprise (Borghini et al., 2010).

5. - Methodology

5.1. - Research Design

Exploratory research deals with current events or issues that haven't been studied previously, being necessary from the researchers to start understanding the best way to pose the problem and the proper way(s) to reach relevant conclusions (Yin, 1994). It helps researchers to define the problem in a more precise way, to deepen the understanding of the issue before approaching it. This design is flexible, making it possible for the information needed not being tightly defined at an early stage. Information gathering is also rather flexible, being personal interviews a commonly used tool.

Exploratory researches are mainly of qualitative nature and the sample tends to be small and non-representative. Researchers opt for this research approach, when there is the will to deepen the study in a later stage (Malhotra, 2007).

Descriptive research simply describes a set of events over time, within a subculture that hasn't been studied yet.

Finally the *explanatory* research tries to explain how a set of events came to being and how these explanations can eventually be used in other contexts, or as the author says *event x lead to event y* (Yin, 1994).

Taking into consideration these methods, it is necessary to choose the best option concerning one's project. For that, Yin (1994) states that there are three questions to be taken into consideration:

      a) *The type of research question posed;*

      b) *The extent of control an investigator has over actual behavioural events;*

      c) *The degree of focus on contemporary as opposed to historical events.*

Given these reasons and literary context, the chosen research design for this thesis is an *exploratory research*. The main question this thesis will answer is a *how* question: *how do people understand* or *feel towards a certain event*. Secondly, there is little to no control of the events of the study, making it impossible to make a causal study. The present project is a theoretical master thesis, where there is no time, nor resources to provide a deep study of the problem. Also, the will to further on deepen the study is a motive to choose an exploratory design. The collected data will be qualitative and the sample will be small and insightful.

The answers retrieved within the course of this research, will lead to new questions that will ask for further studies.

Given the characteristics described above and due to the scarcity of data regarding the topic under analysis, exploratory research seems to be the most appropriate for this study.

5.2. - Research Type

There are two types of data used in case studies: *primary* and *secondary*. On the one hand, *primary data* is the one that was gathered by the researcher for the ongoing study, being directly focused towards the research problem. While *secondary data* is a set of data that was collected for a purpose, other than the research problem, but the researcher finds it useful to help answering the research question (Malhotra, 2007).

Secondary data was retrieved from online databases and libraries, and previous studies were used as guidelines for this case study. Important statistical and macro-economic data was obtained from relevant websites, such as the World Bank or the CIA Factbook. This set of data helped to better identify, define, and approach the problem, to formulate the best suited research design, and better understand primary data (Malhotra, 2007). Visits to art galleries (annex 5), online galleries, and street artists' and companies' portfolios, being present at conferences (annex 2) were valuable secondary data sources. To understand the perceptions of the audiences and the will of street artists, it was needed to use primary data because, at the best of our knowledge, these questions hadn't been previously asked, or answered. Therefore, in depth, semi-structured interviews (annexes 3 and 4) seem to be the most appropriate primary data collection tool that will help to answer all questions related to this project.

5.2.1. - Quantitative or qualitative research?

Primary data can be divided into *qualitative* and *quantitative research* (Malhotra, 2007). Quantitative research assumes a statistical perspective, where data is quantified, usually obtained from a larger number of respondents, who give simplistic, analytical insights to the case study. Qualitative research has to do with smaller samples, where understanding the problem is of greatest importance. This type focuses on in-depth insights and understanding the problem, dealing with feelings that cannot be described through quantitative methods (Malhotra, 2007).

Upon choosing direct or indirect approach to the problem, it will be used a direct approach one, for this is the kind that respondents know to what subject they are giving insights to (Malhotra, 2007).

5.3. - Data collection techniques

The sources of evidence pointed by Yin (1994) are: *documentation, archival records, interviews, direct observation, participant-observation, physical artefacts*, and *in depth interviews* referring films, photographs and videos as valuable sources for the case study data collection.

Relevant *documentation* for a case study are items such as letters, memos, agendas, reports, administrative documents, formal studies of the same subject, newspaper clippings and mass media articles (Yin, 1994).

Archival records are tools such as client records, company records, organisational records, maps and charts, lists, survey data and personal records (Yin, 1994).

Direct observations consist in visiting places and observe what is being done at the moment, taking conclusions of the course of action.

Participant-observation obliges the researcher to take some action, concerning the observation. It is used when the researcher is within the surroundings of the field, where events occur – a company, an organisation, and social surroundings, among others.

Physical artefacts are objects collected during fieldwork and can be used as a proof to sustain, justify the study or answering research questions.

Interviews are a valuable and powerful tool for qualitative data collection (Yin, 1994; Malhotra, 2007) for they can focus directly on the studied subject, one individual at a time; they are insightful, giving causal inferences to the study. Given its open ended nature, well informed respondents can use their opinions and share experiences, proposing personal insights*, motivations, beliefs, attitudes, and feelings on a topic* (Malhotra, 2007). The downturn of interviews is that they can be biased, if questions are poorly built; there's also the fact that people may have poor recall, not remembering the answers for the asked questions. There is also the reflexivity problem – interviewees say what the interviewer wants to hear and not his/hers true thought.

Yin (1994) advises researchers to ask good relevant questions for the case study, understand, and interpret the provided answers; to be a good listener, taking as much as information as possible from the data, avoiding own ideologies and perceptions; to be

adaptive and flexible, when facing an unplanned situation, researchers should see it as an opportunity, instead of a threat; and to be unbiased both when creating the interview and when analysing the data.

Given the fact that this thesis studies two countries in two continents, it is necessary to search for alternative methods to conduct interviews. Given the Internet use *en masse* by both populations, where 40% of Brazilian and 60% of the Portuguese populations use it (CIA Factbook, 2013), it is credible to use the internet as a facilitating platform to gather such data, because

> *Internet research can be just as representative and effective as other traditional methods.* (Malhotra, 2007, pp. 193)

While Portuguese dwellers and artists will be interviewed in person, as far as possible, Brazilian counterparts will be interviewed via web channels, mainly through *Skype*.

To interview a relevant number of Brazilian citizens, it will be used the *snowball effect* that is to ask the early interviewees to point out other citizens, whom can provide valuable information to the research (Malhotra, 2007).

One secondary data collection techniques appointed by Malhotra (2007) and used in this study is *observation* - recording people, behaviours, objects and events, with the purpose of getting information about the studied phenomena; it can be *structured* – there is a clear definition of behaviours that are going to be studied, and *unstructured* – all phenomena are target of monitoring, not specifying details previously.

Within the scope of this thesis, preliminary observation took place through visits to museums, art galleries, painted walls, observation of artists creating their own works in presence, in several countries, throughout the last years. The impact of social networks on the way people communicate, helped to accompany the works of several international artists, in both countries.

On the marketing side, several guerrilla marketing strategies were observed and given thought, serving as inspiration to alternatives to advertising. Older painted and walled advertisements were studied and analysed to provide insights about the use and the durability of these forms of advertising in the past that are possible to be seen in current times.

On the November 27th 2013 it was held the first Luso-Brazilian conference on Street-Art, at the Institute of Social Sciences, where participated several renowned artists, academics from a diverse range of areas, representatives from the Municipality of Lisbon and Caldas da Raínha, and the mentor of *Wool Project*. Three nationalities were

represented at the conference: Brazil, Portugal, and Spain. One of the Conference's main goals was to present the creation of the Luso-Brazilian workgroup for street art studies.

This conference was important to understand the motivations, risks, and opportunities street art has in Brazil and Portugal. Artists exposed their ideas and motivations, while the local governments' representatives put forward their concerns and roles as mediators between street artists and communities.

Prior to the final interviews to dwellers and artists, and due to the scant literary information regarding street art in Portugal, the author contacted the Lisbon City Hall, particularly the culture department, where it was possible to organise a meeting with Inês Machado, at the *Galeria de Arte Urbana*, a facilitator and organiser of several events and street art actions within the Metropolitan Area of Lisbon.

This interview took more than two hours and was insightful about street art activities across the country. It was possible to understand the state of the street art, as well other details that are discussed and presented in the countries' overview below. The interview outline can be found on *Annex 1*.

During the data collection, it was possible to observe several painted walls, art exhibitions, street art events, and artists creating their artefacts. It was not possible to do field visits in Brazil, but due to the size, international relevance, and online presence, it is possible to observe and document the evolution and state of the art in overseas locations, thus using online documentation of the evolution and artists' portfolios. Interviews are an indispensable source of data for the thesis, for they will allow understanding dwellers and artists. They will provide an insightful look into research questions, where conclusions will be drawn from.

The same mind-set was taken into consideration for alternative ways of advertising: online surveying of advertising databases, blogs, websites, TV and radio ads, printed billboards, bus stops posters, and social networking pages.

5.4. - Sample

Malhotra (2007) provides an outline to design the sampling process, with 5 steps: *defining target population, determine the sampling frame, select a sampling technique, determine the sample size,* and *executing the sample process.*

Target population:

Elements – Males and females who live in Brazilian and Portuguese urban areas (Brazil – 87% of the population – 174.87 million; Portugal: 61% of total population – 6.1 million);

Sampling units – individuals;

Extent – Portuguese and Brazilian city dwellers;

Time – late 2013 and early 2014.

Sampling frame:

The sampling frame was chosen according to citizens with internet access.

Sampling technique:

It was determined firstly through personal connections in Brazil, and then through a *snowball effect*. The sample intended to be as heterogeneous as possible – age, profession, academic background, geographic area – to understand if the answers could be homogeneous.

Determine sample size:

The sample used consisted in eight Portuguese city dwellers, eight Brazilian city dwellers, two Brazilian street artists, for Portuguese street artists, one of which has strong connections to Brazil and often performs his works in Brazilian cities, as well cor Brazilian companies.

The interviewed company (Artworx) was recommended by one of the artists who created a street artefact during the data collection process.

Execute the Sampling Process:

To reach the referred sample, several online and offline requests were sent to known Brazilian and Portuguese city dwellers. For Brazilian city dwellers, interviews were made to connections in the country, who, in turn, contacted other city dwellers who were willing to be interviewed for this research.

Sample technique

The sample technique used is *convenience sampling* (Malhotra, 2007). Within this framework, the sample is deliberately chosen by the interviewer. Instead of using

physical places e.g. shopping malls, churches, associations or hospitals, online convenience sampling will be used in themed online groups, and personal mailing lists.

5.5. - Data analysis techniques

Data analysis consists of examining, categorising, tabulating, or reformulate the initial propositions of the study, necessary to create valuable information (Yin, 1994), in order for making it replicable and to draw relevant information from sources such as texts, within their contexts (Krippendorff, 2004).

The collected primary data for this thesis is of qualitative nature, thus it needed to focus on content analysis: a mix of analysis techniques in communications that uses systematic and objective procedures in the description of message contents (Bardin, 1977). This analysis is helpful for researchers to create order amidst the apparent anarchic data retrieved from interviews, a mandatory procedure to provide a good qualitative data analysis.

Bardin (1977) suggests a number of possible uses for content analysis, where the following two are directly connected with the present study, and should be taken as examples:

> *- to find the collective unconsciousness, behind the apparent incoherence of public graffiti;*
>
> *- to make an inventory of the semantic repertoire or syntax of the advertising sector.*

Content analysis goes far beyond of what is said by the interviewee, it dwells in the meaning of what is said, what wasn't said – the apparent reasons that are implicit in the answers. The interviewer, upon analysing the content of the obtained answers, should ask him/herself questions such as "What is the meaning of these words?"; "What does this person really want to say?"; "What is missing in the interview?"; "What is the line of thought across the answers?" (Bardin, 1977).

The interviews' analysis made to Brazilian and Portuguese dwellers and artists has to take into consideration these rules and follow this method.

Bardin (1977) divides the analysis it into three steps, in order to organise it: a) a pre-analysis when it is made the choice of documents to be submitted to analysis, the formulation of hypothesis and objectives, and the creation of indicators that will fundament the final interpretation b) exploration of the materials – encoding, decomposing, or enumerating operations, according to the formulated rules in step a); c)

result treatment, inference and interpretation – to put in order results, in a significant, valid way, through statistical analysis, percentages, diagrams, figures and models, that highlight the obtained information.

To analyse interviews, the framework proposed by Bardin (1977) seems to be the most accurate and practical. The author suggests researchers to follow the next steps:

- *Theme analysis*, where the researcher divides the text into main themes;

- *Characteristics associated to the main theme* by taking into deeper consideration the interview main theme, it is possible to reach parallel significance;

- *sequential analysis*, to divide the interview into sequences of semantic and stylistic criteria;

- *opposition analysis*, to understand whether there are opposing statements in the gathered information;

- *enunciation analysis*, that is the content evolution of what the interviewee says, giving ideas about how does the interviewee expresses what he/she feels, also the use of *me/us* or *this/that*, enabling the researcher to understand the distance between the interviewee and the subject of analysis;

- *the body of the interview*, the method which allows to simplify the complexity of the interview to a simplified structure.

7. - Countries Overview

7.1. - Brazil

Brazil, or officially known as Federative Republic of Brazil – *República Federativa do Brasil* – is a Portuguese speaking South American country, bordered to the east by the Atlantic Ocean, to the North, West and South by most of South American countries, except for Ecuador and Chile.

It is the fifth largest country in the world by area, with a total of 8,514,877 square kilometers. In terms of population, it is also the fifth in the world, with an estimated 201,009,622 (July 2013) inhabitants, 87% of which live in urban areas. As of 2011, Brazilian major cities were São Paulo 19.96 million; Rio de Janeiro 11.836 million; Belo Horizonte 5.736 million; Porto Alegre 4.034 million; Brasilia (capital) 3.813 million.

It is a slightly ageing country, where more than 43% is between 25 and 54 years of age. However, the younger population strata represent 24.2% of the total population and the median age is 30.3 years.

The population pyramid is described in the following picture:
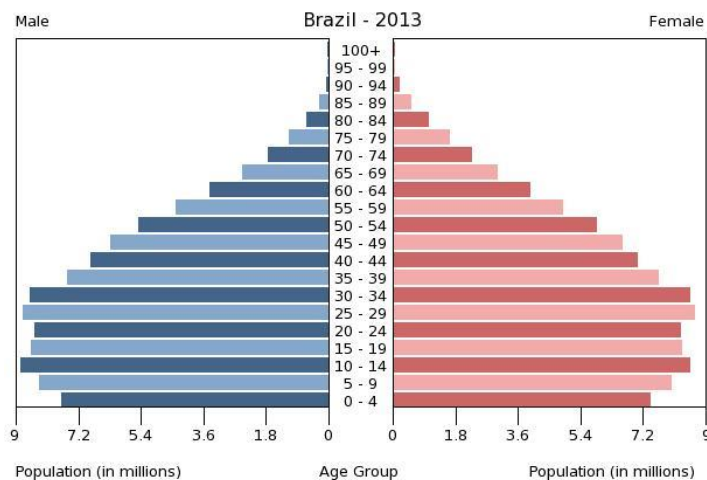
Graph1 – Brazilian Demographic Pyramid
Source: CIA Factbook, 2013

Brazil's economy outweighs that of all other South American countries, and Brazil is expanding its presence in world markets (CIA Factbook, 2013).

Also according to the CIA Factbook, Brazilian economy is based on agricultural goods: *coffee, soybeans, wheat, rice, corn, sugarcane, cocoa, citrus, beef;* and industrial production: *textiles, shoes, chemicals, cement, lumber, iron ore, tin, steel, aircraft, motor vehicles and parts, other machinery and equipment*.

For the last three years, the country has experienced a growth in its GDP: $2.394 trillion (2012 est.), $2.374 trillion (2011 est.), $2.31 trillion (2010 est.), making Brazil the eighth largest economy in the world. However, the GDP per capita is the 106th position, comparing to the rest of the world. There was a steady increase in the last years, as seen in the following table (IBGE, 2013), where it is possible to understand the values that more than tripled from 2000 to 2011.

Year	Real GDP growth rate %
2000	4.3
2001	1.3
2002	2.7
2003	1.1
2004	5.7
2005	3.2
2006	4.0
2007	6.1
2008	5.2
2009	0.3
2010	7.5
2011	2.7
2012	0.9

Table 1: Real Brazilian GDP Growth Rate between 2000 and 2012
Source: Worldbank, 2013

Despite the economic growth, the 2013 UN Human Development Index Report ranked Brazil in the 85th position, concerning HDI.

In 2011, 77,7 million of Brazilians used internet on a regular basis and 61 million households have a computer. There were 115.4 million mobile phones in the country, corresponding to a 69.1% of the total population. (IBGE, 2013)

It is noteworthy to say that the most professed religion is Catholicism (CIA Factbook, 2013).

7.1.1. - State of the street art in Brazil

Brazilian street art has reached its maturity for years now, associated with social activism, the country has brought up many international artists to the scene, whose works became rather important in the street art movement.

According to Ferreira (2010), the Brazilian street art movement started in the 60s, where people would simply write on walls anti-dictatorship messages, which main theme was *Abaixo a Ditadura* – Down with the Dictatorship.

The following decade would see the rise of the first acclaimed generation of street artists, namely Alex Vallauri, Carlos Matuk, John Howard, Waldemar Zaidler, Hudinilson Júnior (Ferreira, 2010). This period also sees street artists moving from political messages to more artistic approaches to street art.

Due to his participation in several art conventions, Alex Vallauri together with Carlos Matuck and Waldemar Zaidler are considered to be the first Brazilian street artists to have international recognition and acclaim.

In the 80s, the Art Collective TupinãoDá constituted by Jaime Prades, Milton Sogabe, José Carratu, Carlos Delfino and Rui Amaral are rather active and create important works of art in the city of São Paulo.

From this decade onwards, the street art movement kept growing and being recognised in the legitimate art world (Ferreira, 2010).

Nowadays, Brazilian street art is recognised worldwide as a particular quality expression, with its own characteristics (Ferreira, 2010). Some contemporary internationally known artists are Nina Pandolfo, Nunca, Os Gémeos, L7m, among others.

The country claims to host the first Open Urban Art museum in the world, which had governmental help and recognition ("1º Museu Aberto de Arte Urbana", 2011).

Artists are invited to perform create exclusive pieces in other countries, for instance Os Gémeos' work in down in Aveninda Fontes Pereira de Melo, a central avenue in Lisbon. Another example, the Frankfurter Schirn Art Hall (*Schirn Kunsthalle Frankfurt*) hosted from September to October 2013 an exhibition of relevant street artists ("Street-art Brazil", 2013).

7.1.2. - Municipal Law of São Paulo - Law number 14.223 of September 26, 2006

This thesis took inspiration from a municipal law issued by the Municipality of São Paulo, Brazil, where advertisements and billboards were forbidden from the city streets. The law was issued in September 26th 2006 and was put in action right after. It was registered as the Law number 14.223 of September 26, 2006.

Article 9 states that it is forbidden to install advertisements in the majority of places within the city, from rivers and lakes, to walls and buildings.

In the article 18, it actually states that *it is forbidden, within the Municipality of São Paulo, the placement of commercial advertisements in estate, both private and public, edified or not.*

There are some exceptions, namely the size reduction of the advertisement or the so called *special advertisements.* According to the 19th article of the quoted law, *special advertisements are classified as:*

> *I – cultural purposes: when it is related to a cultural programme, a part of city embellishment or related to a date of historical value,* […]
>
> *II – Educational, informational purposes, or of social and religious orientation, of political or ideological programmes.*

This presents a threat to advertising companies, designers and marketers. Being impossible to promote their products in a traditional way, advertisers may back down from their activities and methods that have been in use previously.

On the other hand, however, this is an opportunity for *paulistano* advertisers to promote their products or services in different ways, recurring to alternate means of advertising.

Article 16 says that *in private or public buildings, with a façade wider than 100 metres, two advertisements can be installed, with an area not larger than 10 square metres each* […] *must be installed at least 40 metres from each other.*

7.2. - Portugal

Portugal, officially the Portuguese Republic – *República Portuguesa* – is the south westernmost European country, bordered to the north and the east by Spain and to the south and west by the Atlantic Ocean.

The country spreads through 92,090 square kilometres and has a population of 10 487 289 (INE, 2012), being the 80th country in the world by population (CIA Factbook, 2013). 61% of the total population lives in urban areas, where the most populated metropolitan areas are Lisbon (capital) 2.808 million, and Oporto with a population of 1.344 million (CIA Factbook, 2013).

Demographically, the country is fast ageing, for the youngest part of the population (0-14 years) represents only 16%, against 18.4% of the oldest inhabitants (18.4%) (2013 est.). The largest segment of the population is placed between 25 - 54 years, totaling 42.4% of the overall population. The population pyramid is described in the following picture:
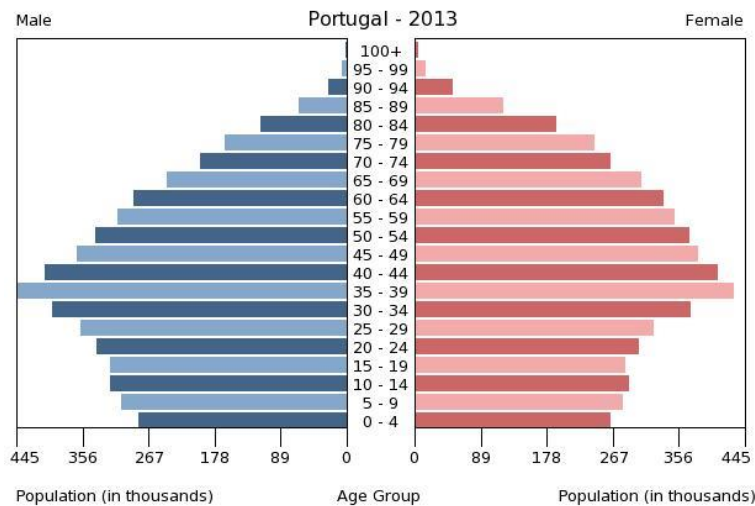
Graph 2.- Portuguese Demographic Pyramid
Source: CIA Factbook, 2013

Economically, *Portugal has become a diversified and increasingly service-based economy since joining the European Community - the EU's predecessor - in 1986* (CIA Factbook, 2013).

Since 2008, the country has been facing a strong GDP decay, estimated as $250.6 billion in 2012 (CIA Factbook, 2012), with continuous losses, however, Portuguese economy is expected to grow in 2014 (Eurostat, 2014), as described in the table below. Compared with the rest of the world, it is placed in fifty second place. As of 2012 (CIA

Factbook), the country had a GDP per-capita of $23.800, ranked in the 65th place in comparison to the world.

Year	Real GDP growth rate %
2003	-0.9
2004	1.6
2005	0.8
2006	1.4
2007	2.4
2008	0
2009	-2.9
2010	1.9
2011	-1.3
2012	-3.2
2013	-2.3*
2014	0.6*
*Forecasted	

Table 2.- Portuguese Real GDP growth rate for the past 10 years
Source: EuroStat, 2013

According to Eurostat, in 2012, around 60% of the Portuguese people accessed the Internet from home or work, against the European average, placed around 70% of the European Population.

7.2.1. - State of the street art in Portugal

The first street art contemporary works appearing in Portugal are dated from 1974 onwards, after the end of *Estado Novo* regime, when there was an intense creation of political themed murals and artefacts throughout the country. After this boom of political and social unrest, these paintings decreased in numbers and many authors did not pursue an artistic career.

The graffiti culture appears in Portugal in the late eighties, in Lisbon's suburbs, where youngsters tried to replicate the American hip-hop culture, painting their names in their residential areas. In 1988 and 1989, in Carcavelos – a neighbourhood in the Lisbon Metropolitan Area – the first graffiti crew starts the street art movement in the country (Moore & Cruz, 2007).

For more than two decades, this art expression became almost a Lisbon exclusive, being the city and its outskirts the main canvases for artists. The movement never reached the same expression as in other countries of similar size (Moore & Cruz, 2007).

In 2005, the first Visual Street Performance took place, it was a gallery that had as purpose to reach a different audience and approach the public into the street art movement. It is relevant to stress that this gallery was implemented in one of the most traditional – and trendy – Lisbon's neighbourhoods: Bairro Alto (Moore & Cruz, 2007). After realising the potential of this new type of art, in 2009 the municipality of Lisbon created within the cultural department the *Galeria de Arte Urbana /GAU* – Urban Art Gallery, in order to help the production of street art in the city, in order to capitalise the social and artistical role of this art expression.

Since its creation, GAU patronises both artists and works of art in the city and, to some extent, in the country. It has a special role on the education of publics for the use and the social benefits of street art, helping to create a distinction between street art and vandalism, with a strong aim on social inclusion through street art.

Since its conception, GAU has invited many international renowned artists to create their works in the city, such as OsGémeos, Blu, Sam3, EricaIlCane, Lucy McLauchlan, to name a few. But the core of GAU's activities and the scope of their actions is towards the Portuguese street art movement, aiming to develop and inspire artists all over the country, especially in the Lisbon Metropolitan Area.

Other activities and initiatives take place across the country, in other smaller municipalities, such as Cascais, Covilhã, Maia, Oeiras, Olhão, Porto, Seixal, Setúbal, to name a few. However, to the best of our knowledge, there wasn't another municipal entity in the country with the same function as the GAU.

Since 2011, in Covilhã, a city located in the Portuguese outback, it is held an annually Street art event, under the name of *Wool Festival*, where artists and authors have the opportunity to present new projects, debate new ideas and techniques. Among other features, this project has an inclusive connotation, for the community has a participative role in the creation of artefacts and installations' making process.

For the last years, Portuguese artists got international recognition, many of which are invited to participate in international street art events or installations around the world ("Artistas portugueses invadem prédio", 2013). Such artists as Vhils, RAM, Mais±Menos, MAR, Kruella D'Enfer, Pantónio, Samina, among others.

According to our sources, Lisbon and Portugal has become an interesting city and country for foreign artists, who wish to come and develop their projects.

Due ephemeral characteristics of street art, it is quite difficult for entities and authorities to understand, or to be totally updated on the state of the art within the city and in the

country, mostly because walls are painted at a fast pace, older artists retire and new ones appear quite rapidly.

7.2.2. - Portuguese law number 61/2013, of the 23rd of August of the Republic's Gazette

Graffiti and wall painting are ruled by the law number 61/2013 of the 23rd of August, which delegates to municipalities the licensing of particular places for street art movement, to recognise and declare what falls into the realm of street art and act of vandalism.

This law states that in order to alter buildings' façades it is still required to ask for a municipal permission, where it is deliberated whether the artwork is accepted or not. This law discriminates legal and illegal works, but not going into detail regarding the artistic nature of the artefact.

The article imputes the municipal police to fine citizens and/or entities who deliberately change the characteristics of a building without legal permission or if such a change is perceived as an act of vandalism.

Such fines differ depending on the degree of mischaracterisation of the façades, buildings' historical importance, and the level of eventual damaging of the building's structure. Fines are directly proportional to the price of resources allocated to repair a building or a façade, with the exception of historical, public and artistical interest, and religious buildings which are always regarded as the highest level of vandalism.

7.2.3. - The Luso-Brazilian Workgroup for street art

At the First Luso Brazilian Conference on Street art – *Arte Urbana – Continentes e Fronteiras* – it was presented to the public the creation of the Luso Brazilian Workgroup for street art. This workgroup counts with almost thirty academics from almost twenty different universities, as of November 27th 2013.

Being an academic workgroup, its main goals is to promote partnership and protocols between national and international institutions; to create joint academic studies between researchers of both countries; develop and enrich the theoretical debate; to incentive comparative studies; to make available and promote the information interchange between Brazilian and Portuguese researchers.

This venture is a proof that there is academic debate on street art, and that at the moment there is a need to deepen the relations between Portugal and Brazil, in this specific field.

8 – Analysis

8.1. – Art as Advertising

Art as advertising is not a recent phenomenon, dating back since, at least, roman times (Ferreira, 2010).

Since late 19th century painters started to work for companies and designing lithographs, posters and other forms of advertising. Some of these artists had such an impact in the *art-nouveau* artistical movement that several of their works became widely known, that are still praised internationally, and easily recognised, e.g. Toulouse-Lautrec's posters for Moulin Rouge, or Mucha's lithographs. Steinlein's replicas of the *La Tournée du Chat Noir de Rodolphe Salis* can still be found today in Paris in many souvenir shops (see annex 5).

Art as advertising played an important role during first and world wars propagandistic movements, as well during the following times, during the nationalistic revival of the twentieth century. *Uncle Sam*, Soviet, Chinese, South-eastern Asian countries propagandistic works, to name a few, serve as example how this kind of propaganda was created by artists, printed in large scale and spread throughout the countries.

In the second part of the twentieth century, with the booming of the pop art culture, the shift in the arts was also accompanied by a shift in advertising. A famous painting by Andy Warhol, *Campbell's 32 Soup Cans* is an example of how contemporary art was directly associated with advertising (See Annex 5).

With the advent of *en masse* photography and the evolution of printing techniques, painted advertisements were slowly replaced by photographed ones, falling into disuse ("The 100 year evolution of Print Ads", 2011).

Through the following decades, wall painting was used, but to a lesser degree, having being replaced by printed billboards, where should be placed within their contexts, near the source of the advertised products or services (Levinson, 1984), showing impact messages, with a strong feeling, easily perceived by dwellers, drivers and bystanders.

To illustrate this, the examples on annex 5, picture 5 shows a product outdoor advertisement, with a small written message to a widely recognised product, easily bought in general stores and supermarkets – Chupa-Chups; while picture 6 depicts an advertisement to a local event, in the old citadel of Veliko Turnovo, Bulgaria.

With the shift on street art paradigm, companies realised the potential these communication tools could bring to businesses. Creative companies specialised in these tools and use them to advertise others' products, using Guerrilla Marketing strategies to impress targeted audiences, using original methods that would help to enhance companies' awareness and brand equity.

The example found on annex 5, picture 7 relates to the advertising of a movie, Sony Pictures' *The Smurfs 2*, before its premiere. The company organised an event with a local social organisation, *Associação Cultural Moinho da Juventude*, to celebrate the eighty-fifth birthday of Smurfs' creator, Peyo, by painting the street walls of a nation-wide known Portuguese neighbourhood that suffers from severe social issues.

This action took more than 6 months to prepare ("Cova da Moura transforma-se", 2013) and it counted with participation of local residents during the making of the whole process that culminated with the painting of several façades and a party for the young children, residing in the neighbourhood.

This is an example where street art, social responsibility and advertising join together. By doing this action, the company put into action several social mechanisms, while advertising the movie. It is not an advertisement, *per se*, i.e. a billboard or a TV ad, however at the time the media coverage made it a relevant public relations event. On the other hand, neighbourhood residents might be significantly moved by this action and the painted walls will remain longer on the walls and perhaps will last longer in people's minds.

An example of how an idea that started from the street art movement became an internationally recognised brand is the OBEY Clothing case. This American clothing company, according to its website (2013), started with a Fairey's – the company founder – sticker in 1989, while he was a design student. The sticker got an immense positive feedback from underground movements, until it reached mainstream recognition, reaching a global scale.

Nowadays, the company is present in several countries and the OBEY logo is easily found in shirts, caps, and other apparel, being regarded as an urban, alternative and rebellious brand. (Obey, 2013)

This case represents the opposite from a company that had a brand, a name or a product and then adopted a form of art to advertise its products. OBEY started from rebellious art and then shifted to business world.

6.1. - Alternative outdoor advertising

During this research, it was possible to find other alternatives to advertisement used in the past. Other than printed or wall painted lithograph, tiles were used to advertise companies and products in Portugal and the Iberian Peninsula. The following two examples illustrate this reality.

Mabor General Tiled ad

Perennial ads sometimes outlive their brands, staying in the places where they were located, years after the company was eventually went bankrupt, sold, or the product is out of production or unavailable for many years.

The cases to be analysed can be found in Portugal and these companies no longer exist, while the ads are still found across the country, being now a part of the Portuguese landscape.

Mabor General, a company founded in 1946, by Júlio Anahori de Quental Calheiros, in Famalicão, Northern Portugal ("Mabor", 2012). *Mabor* is a made-up word from *Maria Borges*, the founder's wife's name.

The company was active throughout decades, with ups and downs, until it was bought by the German tire manufacturer Continental Group, A.G., changing its name to Continental Mabor – Tire Industries, A.S. Although the company still holds "Mabor" in its company name, products are only known as "General Tires".

During its active days, Mabor General placed tile advertisements across the country, on houses that can be found sometimes on houses, by national and municipal roads, as seen in the picture 10, annex 5.

Nitrato de Chile tiled ad

In mid-twentieth century, throughout Iberian Peninsula appeared thousands of tiled signs where one could see a man riding a horse and it was written *Fertilise with Chile's Nitrate*.

Nitrato de Chile was a product sold in the twentieth century, that according to some research and enquiring older people about the brand, used as a fertiliser. Very few information about this product is to be found online and it was difficult to understand which company was behind this campaign. There is a company quoted on the Chilean stock market ("Nitratos de Chile SA", 2013) called *Nitratos de Chile*, but it was not

possible to understand if there was a relationship between this company and the referred advertisements – see annex 5, picture 11.

Picture 12 on annex 5 concerns a company or brand found in several buildings across Portugal. This add, consists of a simple painting, where it is written *Prédios A Confidente Compra - Venda* (Buildings *A Confidente* Selling - Buying). These signs are fairly over than twenty years old and there is few to none information online, concerning this company. It was not possible to find more information concerning the ad, because some houses were abandoned and in one case, the original owners have already passed away. This is yet another example of how perennial advertising can outlive their brands or products, and having another function, larger than its original purpose.

These signs, although discrete, became a part of the rural/urban landscape.

8.2. – Analysis case by case

In the following section it is presented the analysis to the interviews made to city dwellers, artists and the chosen company.

The interviews followed a semi-structured approach, according to the guidelines and the images presented found on annexes 3 and 4.

Interviews to Portuguese artists and city dwellers were done in person, as far as it was possible. City dwellers from other cities were also interviewed by *Skype*.

Brazilian artists and city dwellers were interviewed through *Skype* calls.

The majority of the interviews were recorded digitally. From these recordings, the analysis was made and the conclusions obtained.

The interviews' length was variable, spanning from only 5 minutes to more than 30, depending directly of how expressive the interviewee was. They were invited to speak their minds for the time they considered convenient. Some would provide richer and deeper insights, while others tended to be short and brief.

Conclusions on a group (e. g. city dwellers) are shown after both Brazilian and Portuguese groups were analysed.

8.2.1. – Brazilian City Dwellers

Subject 1, female, 25 years old, Researcher, Capela de Santana, Rio Grande do Sul

Subject 1's reaction to the first image was rather quick, stating she doesn't like it, labelling it as visual pollution, invasive, non-representative, and too distant from the people.

Concerning the second image, she likes it, for it triggers emotions, it is attention grabbing, surprising and beautifies the streets. If she wouldn't recognise the brand, she would perceive it as original.

She identifies herself with image 3 more than image 1, but image 2 is the one that would actually make her have some direct response to the brand and the advertisement. She would consider thinking, turning back, and change her mind-set regarding the brand or the product.

Concerning the number of printed advertisements, she states there are very few in the area she lives in, but then Subject 1 compares it with bigger cities, e.g. Lisbon, where Subject 1 believes there is little room for new printed ads.

For the second part of the interview, concerning street art, Subject 1 does not possess a deep knowledge about street art and what it represents. However, she makes the difference between street art and tagging, which she sees as a form of vandalism. She states there are very few examples of street art, with which she identifies with and actually likes. However, she recognises value when it is a well-made project, noting it is not within her range of aesthetical choices or preferences.

The artist that uses his skills to create an advertisement is the one that takes an opportunity, because everyone needs a source of income. There are brands that can be closer to the movement, and those could profit more from it. She wouldn't judge the artist, comparing street artists to gallery artists, who sell their paintings.

Subject 1 believes street art is a very good mean for the brand, because she thinks these techniques are more profitable. Given the fact this kind of art has a stronger social impact, making advertisements boosts their social and economic context.

Since we are bombarded by advertisements every day, she thinks that art could bring positive aspects to the streets, being substitutes for conventional advertisements, becoming a positive duality, where both company and the public profit from it.

Her city would gain a new life, being inclusive to certain risk groups, because there is a large part of the population that is poor, where children and youngsters have no

incentives to culture and education. She believes that if companies invest in such ideas, by creating advertisements as street art, definitely it would cause a positive impact on these risk groups, bringing inclusivity to the general society.

She points out the evolution of street art in another Brazilian city, where graffiti began as a form of vandalism, but it evolved into art, as soon as the population realised the youngsters performing this kind of activities were social integrated, where there was respect between artists and society. She gives an example of a social relationship, between a factory, whose owner had to paint over tags over and over again, and the city's writers, until he asked some artists to paint the factory walls. Since then, due to their respect over each other's works, the factory didn't need more repainting. Subject 1 regards this as inclusion and a way to make people feel integrated in the city.

Subject 2, Female, 21 years old, Student, Montenegro, Rio Grande do Sul

When asked about her preferences, Subject 2 rapidly replied her favourite image was number two, the one that caught her attention at first glance, describing it as funny, driving people to interaction, and getting closer to the advertisement.

The first and the third images are not so appealing, for she believes that the first one would get her attention just because of its colours and size, while the third example would get her attention simply because it represents a well-known brand.

In Subject 2's opinion, the second image would create a stronger impact on customers, dwellers and bystanders. Both images one and three, which she calls "normal", would be unnoticed, adding the second image will trigger behaviours on people, such as talking to relatives and friends, word of mouth or even impact on social media, meaning people will start advertising the brand by themselves.

For her, a brand using this kind of advertising is the one that wants the publics to interact with it, to make a stand, to bring forward their name, because traditional ways to communicate are losing their strength when engaging consumers' attention. She also remarks that such a brand is trying to be perceived as contemporary, creative, funny, that looks beyond sales and income, approaching to the consumer, becoming a reference brand.

When questioned about her relationship with printed advertisement and the number of billboards found in her city, Subject 2 answers that there is an excessive number of billboards, which she divides into two classes: the ones that are traditional with no relevance and the others that grab dwellers' attention because of its originality.

In the second part of the interview, Subject 2 said she has a good relationship with street art, stating she loves it. In her urban area, there aren't relevant pieces of street art to be seen, however, she oftentimes searches for related information online.

Her opinion towards the artist who uses his/her skills to create an advertisement is positive, thinking this relationship is good for the artist and the brand, being interesting and innovative. Subject 2 then divided artists in two groups: the ones who work only for the sake of art and would never create anything for commercial purposes; and the ones who would use their skills to work for a brand, which she thinks only as a way to get an extra income. If the first group of artists would use their techniques to perform an advertisement, then she would look at them negatively.

To the following question, related to street art as advertising in her urban area, Subject 2 answered she believes it would be a way of urban relaxation, it is already beautiful to see street art in its more traditional way; but connected to a brand, it would strengthen the brand, bring a new life to the city and make people talking about it.

When asked about whether street art as advertising would work, she says that there would be two possibilities: basic consumption products perhaps would have an immediate response on sale, but other products that are not of frequent consumption, would have financial results in the long run, becoming a part of people's memories, instead. She also believes that only well rooted brands could use this kind of advertising, mainly because of budget and public recognition.

Subject 3, male, 28 years old, Itapema, Finance Sector, Santa Catarina

Subject 3 was straightforward during the whole interview, providing direct and short answers to the posed questions. For him, the first example is directed towards a mainstream public, where one can easily see a public figure and the product, meaning that it is normal and banal, even though it causes a strong impact on bystanders. The second example is framed within the conceptual advertising, that proves to be efficient and people will remember it for a longer period than the others. He also perceives it as directed to innovative buyers, who like to try new things and products, being this example his favourite from the three. He later says that this example can be perceived as eco-friendly. For him, the last ad is irrelevant and has a small impact on consumers, almost insignificant, when compared to the second example.

When asked about the one that best communicates with its audiences, he says that all of them do so, because they focus on different targets, thus, they are all effective.

Regarding the interviewee's opinion on brands that uses street art as advertising, Subject 3 says that larger companies can allow themselves to do such advertising, without having a too damaging outcome for the company and the brand. He further states that if the company has the means to do it, he sees it as something really positive.

His opinion towards printed ad is divided into two: on the one hand, he says that if it aims only to show a brand or a product it is despicable. On the other hand, if the advertisement tries to show an idea, or a wish, he believes printed ads can be fantastic.

For Subject 3, street art is a creative movement, where people express their feelings, beautifying streets. He initially says that in Brazil there are no artists doing street art with commercial purposes. When confronted with the answer given by Tinho (see interview below), he said he wasn't aware of this fact. His relationship with it is ephemeral, meaning that he just knows what he sees on city walls.

Regarding his opinion on artists that would use their skills for commercial purposes, he calls them intelligent, people who use their skills to make a living, and ultimately, congratulate the artist for the presented work.

He sees street art as a tool that can renew the cityscape, bringing life to old buildings, squares, and abandoned places. If companies use this form of advertising, they would create visibility for their own brands, being effective to some specific publics.

Subject 4, male, 27 years old, Student, Esteio, Rio Grande do Sul

As like the other interviews, Subject 4 was asked to bring forward his thoughts about the three images, to which he said the first image is a part of the urban environment, being, alongside the third, a common example of advertisement, easily found across cities.

By comparison, the second image is the one that draws more attention upon itself, representing differentiation, a creative way to spread a message to consumers in a different fashion, showing a sustainable message, while rethinking the way companies publicise their products.

Subject 4 strongly believes image number two is the one that causes a stronger impact, by reversing the traditional way of advertising, not needing to occupy a large area with pictures and written repetitive messages, using a smaller area, with something more creative, ecological, and contrasting with the urban landscape.

In Subject 4's opinion as a consumer, a company using this kind of advertising needs to use other channels to advertise products or brands, for it might not cause on its targets

the drive to actually purchase the product. Such company is providing a differentiated communication alternative, thinking beyond what is common, assuming an innovative role.

Concerning printed advertising, Subject 4 thinks urban populations are somehow tired of this kind of promotion, especially in larger cities. Given they are ever present, he believes print ads make cities dirty, because of over usage, being the image number two a valuable opposing force to traditional advertising, because the latter lost its importance and impact, due to repetition, bringing nothing relevant to societies, disregarding the urban context they are placed on.

Subject 4's opinion on street art is everything that brings a new look to the city, transforming something shapeless or colourless into something beautiful, coloured and rich, making it more liveable.

He thinks it is legitimate an artist to put his skills in favour of advertising, because it is just a different way to advertise.

Street art has to be thought in a way it integrates within the city, unlike printed advertisements.

About the efficiency of street art as advertisement he believes it would be efficient, because of its larger impact than conventional advertising.

Questioned about the areas where street art as advertising could fit within the city areas, Subject 4 names old and abandoned buildings, renewing and bringing new life to them, while putting them in context with the city, adding that there are too many printed advertisements in his urban surroundings.

Subject 5, 30 years old, male, TV editor, Rio de Janeiro

Subject 5 starts the interview saying that his favourite example is the one shown on image number two, because it is the one that better connects with him, while recognising the brand, due to the brand's fifth element in it. He likes the artistic profile it assumes, underlining alternative, natural, and reusable materials usage, against static, polluting materials and techniques.

Concerning the two other examples, Subject 5 simply sees them as traditional and normal, preferring the third example, compared with the first and the third.

In Subject 5's opinion, a brand using street art as advertising listens to the urban appeal for more green behaviours, alternative and clean communication methods – as opposed to visual pollution.

He has a passive role towards street art, being a subject to it, but positive towards it, advocating it. Subject 5 believes street art should be an alternative to indoor museums, a possibility to reach poorer social strata, having a strong social component. With a commercial purpose, street art can be a means to end the monopoly of traditional advertising – shifting from TV, radio, internet, and printed advertising, into something more unique, creative, and beautiful.

Subject 5 has a very positive relation towards painted advertisements, because they have a strong impact on him, going as far as saying that he became curious about one of the ads given as example, being able to purchase one of them, just because its ad is really well conceived.

When asked about artists that use their skills to create advertisements, Subject 5 sees it as something natural, where advertising companies have an inclusive and social behaviour, while artists have an opportunity to show populations their art and creativity skills.

Regarding the outcome street art as advertising could bring to the city, Subject 5 says it has the possibility to unify, integrate art into the streets, ending with museums and galleries' monopoly on art, creating interactive and unique cities.

Regarding his opinion on where to place street art as advertisement, Subject 5 refers areas dedicated to street artists, where they could simply put their skills to use, abandoned places – buildings and *abandoned parts of buildings*, such as lateral façades and similar.

Subject 6, female, 30 years old, lawyer, Fortaleza

Regarding Subject 6's opinion on the pictures shown, she says she has mixed feelings towards billboards, finding hard to understand such kind of advertising. She finds the second one quite interesting, for being she finds the message behind the advertisement quite clear, liking its approach to communication. Concerning the third example, she states she also finds it rather confusing.

When asked about the one that would cause more impact on her, Subject 6 replied the third example, just because of its repetition. Subject 6 has never seen an alternative advertisement like the one presented on image number two, but she says it would have a greater impact on her, because of its simplicity, coolness, being interesting and something really new. In her daily life, Subject 6 doesn't pay attention to large printed ads, seeing them as just noise.

Concerning her opinion about a brand that is using such an advertisement, the adjectives she points out it is *super cool*, and she would have positive thoughts towards it.

Subject 6 has a strong negative idea of printed ads, because she says it is nothing more than trash, especially nowadays, when companies can communicate using other more sustainable tools.

She doesn't have a deep knowledge about street art, she doesn't have any friends that create or are active towards this movement, but she thinks it is beautiful and likes seeing them. Concerning street art as advertising, Subject 6 has very positive thoughts, because she believes it would have a stronger impact on her, and would remember it more often. Most likely, given the fact they are so innovative and positive, Subject 6 would be more likely to comment on it, spreading the word, initiating a buzz among personal connections. Subject 6 goes as far as saying she would feel attracted to consume a product advertised this way.

Considering the question about artists who use their techniques for a commercial purpose, Subject 6 regards this phenomenon as something natural and valuable, because artists shouldn't be judged to earn money and improve their lives by working on something they are skilful. Subject 6 even praises such artists.

When asked about whether advertising would be effective if street art techniques were used, Subject 6 considers it would be, while beautifying the city. In her opinion, the fact advertisement is unavoidable, it is better to have an artistic approach to it, than solely a market, traditional approach to advertising.

In her opinion, the best places to locate such advertisements would be buildings within residential and commercial areas, within a modern or contemporary context.

Subject 7, 31 years old, male, Technical Instructor (engineering), Caxias do Sul
When asked about his thoughts on each example, Subject 7 says image one does not grab his attention, seeing it as some kind of pollution, because he believes it is covering some part of the city that could be more beautiful. Regarding the second image, Subject 7 thinks it is more interesting, because it is alternative, unusual, and something different – which he personally likes – realising some idea behind it. He looks at the third one in a negative way, because he doesn't like this kind of advertising, for it blocks people's view, while waiting for a bus.

Subject 7 understands that each advertisement has a focus on its segment, but personally, the second one is the one that better communicates to his customers' profile,

being an advertisement that does not oblige customers to buy or consume anything, while making him think about the brand and the product, instead of taking an action.

His opinion about a brand that uses street art as a means of advertisement is a brand that uses a broader number of tools to reach consumers' attention, turning towards alternative audiences, who care about more than traditional advertising.

Subject 7's relationship with street art is a passive one, being a mere observer. In his residential area, street art is not very prolific. There are painted walls, but he does not recognise them as art, but as vandalism. Subject 7 praises street art when it is in context with the surrounding areas, because of its colours and dynamism, being the kind of city dweller that stops and admires street art, stating he does not like urban, grey, empty walls, where writers could perform their art.

Street art as advertisement would be something positive to the city, says Subject 7, if well placed within buildings' architecture, and the city. Subject 7's main concern is that these advertisements can have the same negative effects of traditional advertising, meaning they can cover architectural details that are interesting for dwellers. However, on Subject 7's opinion, street art as advertising has the possibility to integrate urban landscape and architecture, which he believes it produces better communication results.

When asked about his opinion on street artists who use their skills for commercial purposes, he says it is something natural, for he believes each and every person has the right to survive and live from their talent. Further noting that if an artist is willing to work for a brand, he would not perceive this work as a form of art, but as a mere advertisement, or a marketing work. Such an artist would be a worker, using the same techniques applied by artists. Subject 7 believes this kind of advertising could work if it had a social purpose, or if the brand/product was implicit to the ad, instead of being a too direct advertisement – a façade covered with a logo or a brand's advertisement, thus becoming too much commercial, and then he would perceive it as rather negative.

Subject 7 believes that street art as advertising gives the opportunity to artists that could have seen their work outcast, can integrate into cities' needs. However, if the artist is working solely for a commercial purpose, it will lose one of street art's representatives. Overall, a city embracing street art as advertising would be a happier, more colourful place to live.

Regarding effectiveness, Subject 7 thinks this kind of advertisement can be successful and efficient if its message is short and strong, in context with its surroundings – e.g. a luxury brand should be placed in a richer neighbourhood.

To the question regarding the best places to locate such advertisements Subject 7 are: near to markets, and in living neighbourhoods, bringing identity to its surroundings, in a way that people would associate it with the place and vice-versa, meaning that with time people could use these advertisements to locate and relate places and streets to it. Subject 7 recommends places where people walk by and have enough time to appreciate and look at the work, for it is a great way for brands to personalise advertisements, to a very specific audience and location, against printed, dehumanised billboards.

Subject 8, 24 years old, male, Geographer, Cuiábá, Mato Grosso

Concerning the first image Subject 8 says it represents a contrast between urban landscape and advertising, endorses of western cities urbanity, the verticality, and consumption.

About the second image, it mixes the advertising with a different approach to communication – sustainability, environmental awareness and a different feeling to the city.

Subject 8 does not provide a full answer about the third image, showing mixed feelings towards it.

He believes communication is a part of the city, but advertisements such as the second one are less aggressive and subtle, compared to the other two, because they enhance the concrete jungle feeling. Confronted with the second example, Subject 8 understands there are less aggressive/more citizen friendly ways for companies to communicate and present brands and products, being less visually and environmentally polluting than traditional advertising.

Subject 8 simply says the first example is the one that causes more impact on him, due to size and colours. It is also the one that better communicates with its potential clients.

When asked specifically about the second image, Subject 8 replies saying that such an advertisement more sustainable, an alternative usual promotion.

Subject 8 simply says that a company using this kind of advertising would be an avant-garde brand, when asked about how he perceives it.

His relationship with street art is passive, in the way he does not create, being only a mere observer. Subject 8 states that in his native city, street art is not a common phenomenon, but he had seen his relationship growing towards it in the last few years, while travelling and living abroad, seeing it as something positive; an urban

manifestation that reflects the people who live in given areas, a means to give voice to the voiceless, for they are able to leave the anonymity cities conceal its inhabitants in.

For Subject 8, the artist who chooses to put into use his or her skills for a commercial purpose is the one who grabs an opportunity in two ways: a professional opportunity, as a means to earn money and the artistic opportunity, meaning the artist is able to present his works to a broader audience and obtain recognition through their commercial works. He further compares street artists to photographers who use the same camera model, some to record historical and socially relevant events, while others shoot models for commercial campaigns.

In Subject 8's opinion, street art as advertising would have the same role as street art in its pure form – it would beautify old, decaying buildings, help to rehabilitate communities who do not possess financial resources to maintain their surroundings, enhancing people's lives. Subject 8 sees it as something really positive for the city and its inhabitants.

About this kind of advertisement's efficiency, he really believes it could be efficient, because of its innovativeness, adding it would not have this character in the long run, but while it is something new, a trend, companies would benefit from it.

Subject 8 believes the best places to place such advertisements would be old buildings located in historical areas, it is easy to erase such work, if there is the need to rebuild or repaint the building's façade.

Conclusions on Brazilian City Dwellers

The overall reaction of Brazilian street art as a means of advertising was extremely positive. One of the reasons perhaps was due to the social acceptance of this form of artistic expression.

From the presented examples, the billboard example was met with some aversion, being said it was a form of visual pollution, where the city loses its identity behind billboards and printed advertisement. Bus stop advertising was met with less negative reaction, but the overall opinion was not positive, for it tends to repeat itself, being invasive, and somehow a hindrance in people's lives.

The respondents preferred the second example, the one using alternative advertising strategies, together with street art techniques, saying it was cool, adventurous, eco-friendly, interesting, bold, innovative, among other adjectives connoted with positive thinking and innovativeness.

Brazilian city dwellers have a very positive look towards street artists who use their skills for commercial purposes, for they believe it is a way for them to be regarded as professionals, to provide a high quality service to companies and city dwellers.

One aspect Brazilian interviewees noticed was the social aspect of street art and its commercial approach. Several respondents believe it is an integrative way to publicise companies and products, for it will beautify and make poorer neighbourhoods more liveable and more lively, colourful and interesting.

Brands, on the Brazilian point of view, would gain positive recognition from this kind of advertisement, for it would be present on people's lives, easily remembered, and perceived as modern, cool, hip, innovative, that likes to stay updated with communication trends and delivers on time what societies are longing for.

Concerning the best places to place such advertisements, Brazilians said that empty façades could be the best spots to locate such advertisements, especially in residential areas, near markets, near pedestrian zones, where people would have the time to admire and look at the artefact. Historical areas, gardens, façades by the sea were some of the places the interviewees pointed as where these could be seen as pollution.

8.2.2. – Portuguese City Dwellers
Subject 9, 25 years old, female, Biology researcher, Lisbon

The interviewee starts the interview stating the image number two is her favourite, above the others, calling it innovative, very cute, very beautiful, eco-friendly, one where everybody can easily recognise the brand, being the one that better describes the brand.

In her opinion, the first image is a rather simple advertisement, where she cannot obtain anything more than the t-shirt and the ad itself.

About the third image, she also thinks about it as a banal advertisement, not describing it too much.

Relative to a brand, she states directly, unhesitant, that she would look at the brand in a very positive way. Concerning the characteristics of a brand that uses this kind of advertisement is innovative, young brand (opposed to conservative), creative, ground-breaking, going beyond to what she refers as basic.

When questioned about outdoor advertising, she said she has a good relationship with outdoor advertising, especially the ones in bus stops, because when waiting for the bus, she tends to look at and pay some attention to them, trying to understand their meaning, admiring them, and understanding what brands want communicate. For her, large billboards are only targeted for drivers.

She believes there are a large number of bus stop posters, but she doesn't see them as something bad or negative, because she actually likes to look at them.

In the second half of the interview, when questioned about street art, Subject 9 says it is a way for people to express themselves, which she is quite fond of, noting it as a recent phenomenon in Lisbon. The most positive characteristics she points out are the fact street art is public, for free, not being needed to frequent galleries to appreciate it.

She is divided when it comes to an artist using his/hers skills to make advertisements, for she is afraid the artist becomes too "commercial" or mainstream: a sell-out. On the other hand, she also believes artists need ways to get an income. If the brand has something to do directly with the artist, if it is beneficial for the artists, for products and brands, she says that it is better for them to use this kind of advertising, instead of the more traditional way to advertise. She concludes saying that if the artist still makes his/her own work, alongside the more commercial career, she doesn't see it as a negative thing.

A brand or a company that uses this kind of advertising can make a city more interesting, more expressive, more dynamic, valuing it and its infrastructures that are abandoned and, somehow, creating value to the city.

The areas where street art could be used as advertising should be both abandoned places and iconic places – in the sense of traditional neighbourhoods. Places that are not so well known, but could profit and become more famous, if street art as advertising would be adopted in the area.

She believes that if the advertisement is well placed, people would get closer to the brand, when it's innovative and different, sometimes fresh.

Subject 10, male, 28 years old, Store Manager Trainee, Lisbon

Subject 10 states that both image 1 and 3 are quite common, except the image in the middle.

The first image represents a normal advertisement, with a known figure, publicising a brand, showing a prominent figure. Although he says he is indifferent to it, he recognises a stronger impact given the size and colours. On picture 2, he easily recognises a street art artefact and finds it more beautiful, and cool. It is creative, interacts with city dwellers, and if people can come really close and touch it, he finds it awesome. It is the one that actually grabs the attention, for those who perceive detail. The main idea he got from the second image is an environmental concept.

The third one Subject 10 simply says it stays unnoticed.

From the three, the interviewee states he prefers the second image, without hesitation.

He's rather confused when saying the one that communicates better with the consumers, because the second one he sees it as an eco-friendly and green, against Adidas' sporty spirit.

For him, a brand using such kind of advertising is ground breaking, progressive, always trying to do new, uncommon things. It would be coherent, if this same brand was connected to urban lifestyle, such as skating or urban apparel.

When questioned about the number of printed ads in the city, he believes there are too many.

Shifting to the second part of the interview and street art, he says it is a communication vehicle, not having a relevant relationship with it. He does not attend exhibitions, but does like contemplating street art, when it is well done, condemning it when he perceives it as vandalism.

If a street artist would use his/her skills to work for a company, he would look at the artist as a sell-out, however, the interviewee was rather confused, when answering this question.

When questioned about what could create street art as advertising to the city, he believes it won't make the urban space a better place, but it can requalify abandoned buildings. He believes that if well-conceived, it will reach the target audience in an effective way.

Subject 11, 28 years old, female, Administrative, Lisbon

Subject 11 starts the interview promptly saying her favourite image is the second one, before describing the other two. For her, it is the most uncommon, causes more impact, and draws consumers' attention, mixing several textures and materials, being ground-breaking, innovative, different, aimed at alternative audiences. Even though the logo is not explicit, it could be perceived as something else than an advertisement, becoming just a street art artefact.

The first and third images are not appealing in her opinion, simply calling them normal.

The brand using such kind of advertising is ecologically concerned, innovative, marketing focused, it follows trends or sets them, not focusing in only one type of advertising.

Concerning printed advertising, Subject 11 is not involved by this kind of advertising, because she sees them as repetitive. However, sometimes she remembers original and alternative printed ads that interact with the surrounding environment. When she recognises that there is life beyond the printed ad, then she has a positive attitude towards it.

Concerning the attention paid to an ad, she would notice the first one, because of its size. Regarding the third example, she sees it as normal, and has a negative impact on her and the surrounding area. Except some extremely innovative or special or socially relevant printed ads, she disregards printed advertising in general.

In the second part of the interview, she says she loves street art, because it brings life to buildings and cities. She also believes such works are only effective if they are really well conceived, meaning city dwellers will easily recognise its technique and creativity, and if they are in context with the surrounding structures, while condemning tagging and out of context graffiti.

The way Subject 11 looks at an artist who uses street art techniques to create an advertisement, would depend on the brand and the product. However, she places the same artist in the category of the general advertiser. She wouldn't like to see some kind of street art as advertising, the same way she wouldn't like to see it publicised in a traditional way – not the ad itself, but the brand or an armful product.

She believes and states that this way of advertising can be efficient, that works much better and shows the innovative character of the brand.

The best places to place this kind of advertising would be away from main driving roads, it should be contextualised with the surrounding areas, such as metro stations, public transports, façades, bus stops.

Concerning the last question, she believes street art as advertisement will make a city more dynamic, more fun to live in, more beautiful, modern, bringing life, people will pay more attention, against monotony, and darkness.

Subject 12, 23 years old, male, Computer Engineer, Oporto

When questioned about his opinion on the three advertisements, Subject 12 says that feels more attracted to the first one, because he knows the image and is familiar with it – the player and the club. He sees the second one as subtle, cool, funny, but somehow strange, having some difficulty to understand the brand and the advertisement at first, having less impact on him. Concerning the third image, he simply says he likes it.

From the three types of advertisement shown in the examples, he believes the one that has a stronger impact are billboards, due to their size, considering bus stops signs banal, because they are common and overpopulate the city.

It was asked to Subject 12 about his opinion on a brand using the kind of advertising in the second picture, to which he said he would see the brand as alternative, grabbing people's attention through a different way, seeing it as cool and nice, because it's not normal, repetitive, and tiresome.

On the second half of the interview, upon seeing the images, he rapidly says this kind of advertising it is really cool, meaning that his first impression was very positive.

When asked about street art, he answers it is a form of art, a way to send a message. He says he does not possess a strong knowledge about the matter. Nevertheless, Subject 12 divides street art into two groups: the one he likes and appreciates – what he calls well done projects; and the one he dislikes – tagging. He does not attend street art events or exhibitions, being his only contact with it the artefacts he sees on roadsides and city walls.

The following question had to do with his opinion on street art as advertising, to which he said it can be something of concern, in a way that if the project is not well conceived, it could damage the company's public image. However, if the company and the artist are able to put forward a great work, he would perceive it as positive.

One of the questions put forward was how would Subject 12 perceives artists working for a brand, to which he rapidly would say it would be something good, because if artists are good on their trade, then are the best to provide an excellency work for the company, thus creating something good for the brand, city dwellers, and the city, pointing out the positive financial outcome for the artist as well.

Subject 12 was asked what street art as advertising could do for the city he lives in – Oporto, to which he reluctantly replied it could better the city aspect, if used in old decaying buildings, or in buildings where companies operate, giving the example that the Chupa-Chups advertisement would work in a Chupa-Chups store or factory.

Concerning the effectiveness of street art as advertising, Subject 12 simply says it could work.

Subject 13, 32 years old, Male, Finance Negotiator, Lisbon

Answering the first question, the one dealing with his preferences and opinions on the examples, Subject 13 says the first is no more than a normal conceptual billboard. In the

second example he thinks beyond the ad and the brand, where it is possible to extract other meanings such as nature or being eco-friendly.

Regarding attention, he says the first one draws more attention because of its size, colours, and the easily perceived message. The second image captivates him most, but because it is different. It would definitely captivate him, but the one he would hold onto his memory would be the first one.

Upon being asked about his thoughts on the brand that uses such kind of advertising, he rapidly says it is original, alternative, and creative above all.

Regarding his relationship with advertising in general, he is aware of advertising billboards and posters, since they are ever present in his urban area, some of which cause more impact on him than others. He believes there is an adequate number of a printed ad in Lisbon, when comparing to other cities.

On the second part of the interview, regarding street art, much like printed ads, Subject 13 realises it exists and appreciates it when confronted with such artefacts – he does not search for it, being only subject to it. Overall, he has a positive idea towards it, especially when he sees creativity in it and hard work.

When questioned about his feelings towards the street artist using his/her skills to create advertising, his first idea was a sell-out, because he sees street art as an underground movement, a vehicle for people to express feelings, therefore, when using such skills for a commercial purpose, the artist would be violating, somehow, this artistic conduit.

However, Subject 13 believes advertising companies could profit from this way of communicating, even if going against the way people see and perceive street art.

According to the subject, this kind of advertising could work perfectly within the city limits, especially in old buildings, because he believes it could be something positive for the surrounding area, attractive to the city, while grabbing city dwellers' attention.

Subject 14, 39 years old, female, Finance Negotiator, Lisbon

Immediately, before starting the interview, the respondent said that the second image was the craftiest one, harder to create, a product of an artists' work, and unique, evoking nature, the environment, to which she later added as interesting, for people would feel more interested about the brand itself.

For Subject 14, the first example is a normal image, of a normal billboard, with one, non-remarkable end. The third image is the common bus-stop poster, seen across cities, being hard to differentiate, because it is hard to distinguish from others.

In her opinion, the one that causes a stronger impact is definitely image number two.

She believes the one that better communicates with potential clients is the first example – the billboard, mainly because of its size and colours.

Although, Subject 14 considers the second image more beautiful, captivating, creative, brand appealing – shifting from a product ad – it invites people to understand and interpret the meaning of such an ad. In this specific case, the ad translates perfectly the image of the brand – movement, sports, innovative marketing, and attention grabbing advertisement. She also believes that, since it's handmade, people will look at this ad with more attention, because it is far more appealing, than printed billboards or bus stop posters.

In Subject 14's opinion, such a company using alternative advertising adopts an irreverent, different, audacious profile, trying to show they care about alternative audiences, who have a broader vision of advertising and brands.

When questioned about printed advertising, she said she has mixed feelings, mostly because oftentimes televised advertisements create an image or an idea on her and then, when the same brand puts forward printed ads for the same campaign, they lose meaning and, sometimes, her initial positive reaction shifts into a negative point of view. Printed ads, in her opinion, to be effective have to be really captivating and different, or else they are easily forgotten amidst this kind of advertising.

Regarding street art, it is what she sees daily – on the way to work, on the way back home, driving and walking around the city. They are simply spray-painted images across the city. It is a way of creating images, where dwellers try to perceive their creators' ideas.

For Subject 14, street art as advertising would be far more compelling, because it is different, and if dominant in old decaying buildings, they would have a stronger impact on her. Also, it can have a positive impact on society, given that same compelling feeling.

When asked about her feelings towards an artist working for a brand, she says it is just a part of the job the artist has chosen to follow. If the artefact is different and appealing, the artist will be better accepted as such and as a creative, more than others working in the advertising field.

Her opinion about what could it bring to her city, she promptly says it would colour the streets, because she finds them too grey, it would improve citizens lives, because of the

colours that would be spread across walls and buildings. The best places to put create such advertisements are old buildings, abandoned factories, and empty walls.

Subject 15, 26 years old, female, Criminology Researcher, Guimarães

Describing the types of advertising, Subject 15 doesn't like the first example, much because of the content – sports. However she likes the second image, and has positive feelings towards it, even realising it represents the same brand found in the first picture. For Subject 15, it is funny, original, and has an ecological component. The first and third examples one are boring, normal, banal, and city dwellers are bombarded with this kind of advertising all the time.

When questioned about her feelings towards printed advertising, she replied she really dislikes it, despising printed advertisements that use human models to create some kind of perfect user, similar to image one and two.

Decided, Subject 15 states the one that causes more impact on her is image number two.

When asked about the image that transpires the best brand idea, Subject 15 answered the first example, however, it was not a straight forward response.

She connotes a brand that uses street art as advertising in a positive way and given the fact she remembers brands for their advertisements, believing she would pay more attention to a brand that would surprise her, through this type of advertising.

Her relationship with street art is rather narrow, because it is not ever present in her urban area. She points out the positive and interesting works she finds in other cities, such as Oporto and Lisbon, where they are in context with the city and have impact on their walls. Subject 15 denotes tagging and bombing as something negative, in fact polluting and acts of vandalism.

She doesn't see street artists under a negative light, but actual artists, independently from their social backgrounds. Even though street art is not present on her life on a daily basis, she looks at it as a natural way for companies to advertise, and valuable artists who should employ their skills to obtain financial outcome.

She believes street art as advertising might have touristic impact, for it will create an identity for a country and its cities, because of its beautifying and enriching characteristics.

Concerning street art as advertising, Subject 15 states it is a good means for companies to advertise products and brands, directly depending on communication strategies and

target, connoting it with younger targets, for older people may not understand the focus and the idea of the work of art.

Finally, Subject 15 says she believes the best places to place such advertisements should be placed in old buildings with high visibility.

Subject 16, 24 years old, male, Student, Lisbon

Upon being questioned about the best way to advertise products or brands, Subject 16 says the third example is the best way to communicate with potential customers, for it best reaches them. He thinks it is a genius idea to have advertisements on bus stops, because they are places where people have time to spare paying attention to an ad. However, his favourite example is the one exposed on image two, because it is uncommon and he believes it has a stronger impact.

Regarding the first image, he says it has a strong impact, mainly because of its size.

Subject 16 believes companies, using the kind of advertisement seen on example two, profit from this method, differentiating from competitors, due to innovation, stating that many citizens would feel attracted to such advertising and all would win from it.

He likes printed advertising overall, because they can reach several audiences.

When asked about his relationship with street art, Subject 16 has a passive role towards it, being a mere observer, having positive and negative thoughts towards it. Some he likes – in well located areas; others he dislikes – in out of context areas. If the projects are well conceived, street art can add value to its surroundings.

Subject 16, merely says that street art as advertising is an innovative communication tool.

Concerning his opinion about a street artist who creates for companies, Subject 16 thinks that are people who bring together something useful to what he/she likes doing, approving such behaviour or career choice.

He notes that nowadays advertising is consumed rather quickly and street art has a relative larger lifespan, fearing that painted advertising may become repetitive throughout time.

But Subject 16 believes street art as advertising could enhance old and abandoned city areas, making it more colourful, and appealing.

The best places for companies to put their advertisements could be in different urban areas, depending on their contextual with its surroundings, namely touristic, historical, and residential areas.

Conclusions on Portuguese City Dwellers

Generally, there was a positive feedback towards street art as a means of advertising, by Portuguese city dwellers. Although some presented doubts regarding its effectiveness, the most part of the interviewees believe this is a cool, innovative, different, new, fresh, beautiful way for companies to promote their products and services.

Their reaction to the provided examples slightly varied, but the majority preferred the second example, where an alternative way of advertising was used. The other examples, were preferred by some respondents, who connected with the examples given, and to a lesser end, to the type of advertising as well.

During the interviews, people would describe more effusively the second example, noting its different characteristics, feeling attracted by it.

The overall idea about brands that use this kind of advertisement was very positive, being the respondents proactive, saying that such a brand would be young, adventurous, innovative, cool, ground-breaking, modern, aware of markets' needs, trying to reach for new customers in different ways.

Not all respondents were receptive to this kind of advertising, fearing artists may lose their ideals and become a simple tool for companies, but the majority being positive towards the ones who do so, to have an income source.

Concerning the effectiveness of such advertisement, the majority of the sample said it would be effective and companies could profit from this kind of advertising. However, some pointed out they could get tired, or the message lose its meaning and strength with the passage of time, given the current advertising paradigm, where advertisements have short lifespans and customers are always looking forward to something new and different, to see and experiment.

The vast majority of interviewees realises the best places to put such advertisements would be in empty façades and buildings sporting old, decaying fronts. Historical places are inconvenient locations to place such advertisements, because they may lead to a de-characterisation of the city and its historical, traditional neighbourhoods.

8.2.3. – Brazilian Street Artists
Tinho, 40 years old, São Paulo

Unhesitant, Tinho says he has made many works with commercial purposes, and his main motivation was financial outcome.

He does not believe he is selling out, because he does not consider as street art the projects and works he developed for commercial purposes, but only as a job as any other, using techniques and materials he uses for street art purposes.

Concerning brands using these tools, Tinho divides them into two main characteristics: companies exploiting the language and the environment; and companies that invest, not only in a predatory sense, but also as a support platform for artists.

A company adopting a *predatory* behaviour does not pay attention to art itself, nor the artist, usually asking for the best budget, and searching only for the company's own interests, for the project making.

On the other hand, companies that invest in this kind of advertising, but beyond its own communication, they support artists, the scene and communities, adopting a supportive role in the process. They usually choose the artist, reaching out for the artist, establishing a dialogue, in a way it is possible for both to cooperate and bring positive outcomes for all parts involved.

Concerning the role of street art as advertising, Tinho says it has no contribution for societies, when its main goal is simply publicise a product or a brand, when it only envisions financial return. However, companies that develop a relationship with artists try to better understand the scene, the streets and the audiences it is targeting. Usually these companies rely also on the social aspects of their own marketing strategies, in order to develop the social context it operates in, having a role on corporate responsibility.

Tinho lives in São Paulo, the city that forbade outdoor advertising. There was a discussion about the number of advertisements in the city, to which he replied there was an excessive amount of advertisements. He thinks it was something really positive, because there was a visual overdose, since there was little to no investment in communication tools, becoming visual pollution.

Such visual confusion caused discomfort in city dwellers, because it even fought with itself, meaning that many outdoors were in front of the other, in a chaotic disposition. This caused stress on people, and even the billboards could not even be seen.

Now that outdoor advertising is regulated, companies are slowly taking back the streets and making their own advertisements. There is regulation commanding the possible ways to publicise companies and organisations, through outdoor advertising. Now companies have to ask for permission at the city hall that will allow or forbid companies to expose their messages in the streets. However, outdoor advertising is tightly checked,

in a way such advertisements won't block façades, buildings with relevant architecture, and even other advertisements.

He thinks that after the law was passed, there wasn't an exponential growth in the demand of street artists, to create advertisements. He believes it is more connected to some trend, than the law itself.

Tmotz, 30 years old, Rio de Janeiro

Tmotz is a street artist that does his own graffiti projects alongside his main profession as a designer. He does not regard graffiti as his main income source, but a parallel way for him to create and provide a service. He has worked in several campaigns that had social ends and impact. He has created indoor graffiti for people who requested his services, and has worked with associations that developed plans to integrate the graffiti in their social surroundings.

Concerning artists who use their skills to create advertisements, he said that, on the one hand, he respects them, because it will allow them to ascend socially, being a beautiful and dignifying way to change the artist's life, through art and hard work, for many of street artists hail from a poor, social unstable background. On the other hand an artist that does not need the income from producing advertisements – someone who possesses a high social status – instead of making their creations out of pure and artistic way, and is working for companies, for the sake of money, Tmotz has negative feelings towards them.

He states that if an artist is requested many times by companies to create a promotional work of art, also means people, companies, and society in general recognises quality on his/hers artistic creations.

Tmotz gave numerous examples of street activities companies and brands sponsored over Rio de Janeiro – in events, where artists created murals, painted walls, among others. He believes companies sponsor such events are conscious of their social role and try to reach audiences through experiences, more than through static messages. In such events, the brand has a small visibility in the overall creation; however, participants are aware the brand is organising the event or somehow sponsoring it, because they pay artists, structures, and materials, while integrating these works within the community and the brand values. Surely logos and some institutional identification are used, but they are small scaled, compared with the overall projects' size.

One detail Tmotz perceives as an opportunity for street art as advertising in Brazil is the fact that is more and more difficult to get permissions to post traditional billboards, while it is also becoming tiresome for city dwellers.

8.2.4. – Portuguese Street Artists
Sushimoa, 28 years old, female, Lisbon

Based on Oriental and African design and drawings, Shushimoa is an Angolan writer living in Portugal for the last fifteen years, where she creates her artefacts.

During the whole interview Sushimoa was really thorough and provided valuable information for this thesis, in a friendly and talkative way, where she showed a deep interest in her own art, and street art as advertising.

When asked about the brand that would use street art as a means to advertise, she looks at it simply as a brand that is a job provider. It would create opportunities for artists to present their works, being financially rewarded, leading to a possible recognition of their work. Sushimoa has a very positive opinion to such brand that would use street art as advertising, stating they are original and open.

The following question, which dealt with artists who use their skills for a commercial purpose, Sushimoa believes s/he is just a professional, trying to provide a service, while self-promoting, having a positive perspective on them. Stating further such artists are working and providing high quality services.

As an artist, Sushimoa believes that street art has the possibility to create wonderful things for any city. It has a beautifying and humanizing role on concrete and grey walls that are simply lacking any kind of taste and idea. She compares Portugal to other countries, where street art is highly valued and is becoming a touristic differentiator.

When asked whether she had previously worked with brands or created an artefact with commercial purposes, she said she hasn't. However, she is very keen to do so, for all the reasons she stated above: financial outcome, recognition, and the possibility to beautify the city.

SAMINA, 24 years old, Lisbon

SAMINA is a Portuguese street artist that has created several murals and advertisements in several countries, namely Portugal, Brazil and Turkey.

He sees or a company that uses street art as advertising in the same scope of companies that pays an illustrator, a photographer, a musician or a designer to create a traditional advertisement. Such companies are promoting themselves, through a different channel,

and by doing so, they should support, pay, and recognise artists that are employing their skills for the company. It brings value both to the company and the artist. If the company gives some liberty to the artist, then it will strengthen the relationship between artists and the company. He believes it is really positive and should be faced as high quality work.

SAMINA recognises some discussion in the theme of being pure to the street art movement, when artists decide to work for a brand, upon request. He detaches himself from such discussion and states that the artist should stay firm to his/her own beliefs and that should not lose their personal likings and working methods for the sake of money. However, it is a job, a work that is made by free will. Artists that start working for brands should face these opportunities as a normal job, even to keep creating, producing own artefacts. Working for brands will allow artists to keep working on something they really like. He says that artists get the opportunity to create something for a brand that can work with companies' needs – both can work on something that will mutually enrich the artist's portfolio, and the brand range of communication tools.

He says that when he does not agree with a proposition put forward by a company, he does not accept it, mainly because he wants to safeguard his work, the way people look at his work and artefacts.

When asked about his thoughts about street art as a means to advertise and what could a city benefit from it, he distinguishes pure street art and advertising. For SAMINA, an advertisement is just what it is, independently the mean it uses to promote a company. If it is well conceived, the city and its inhabitants will profit from it. The difference he underlines from traditional printed advertising and walled, street painted advertising is the fact the latter has a stronger appeal and message, it is unique, visually more powerful, that will create a stronger impact on people.

He believes that advertisements using this kind of visual expression will make street art a more common thing on city dwellers' lives, shifting the paradigm that people have negative feelings towards graffiti and street art in general, to something beautiful, unique, from which the city and its inhabitants profit from.

The main difference he points out from a street artist and a common designer or advertising agent, is the fact street artists know the city, framing their work aesthetically and sociologically into the surrounding area, while traditional advertising is placed where it detaches itself from the area it is placed. Street art as advertising enhances the

urban identity, replacing the enormous amount of logos, billboards, announcements that simply populate the city, creating nothing but noise.

Miguel Januário (Projecto ±maismenos±), 32 years old, Oporto

Miguel Januário is a prominent Portuguese street artist, famous for his ±maismenos± project that has strong cultural, social, and political messages and impact.

His opinion about a company that uses street art to advertise its brands or products is related to a natural evolution and relation between street art and the corporative world. Given the fact street art has been facing a world-wide exposure, it is expected companies to start use this form of art for promotion purposes.

He notes that street art started as a counter culture that became a part of the popular culture, and urban landscape, and thus the market takes advantage of it to reach more and new targets. In his point of view, markets have the power to agglutinate ideas as well as transforming them from something underground, into a mainstream product. Miguel uses the hip-hop example that started from American poor neighbourhoods in the 70s, evolving to a contemporary industry.

Regarding artists who use their skills for commercial purposes, he initially tags it as promiscuous. With his ±maismenos± project – where he criticises society and politics – he would never create anything for commercial purposes, however, signing as Miguel Januário, he has done so and will do, if asked, and if he likes the project and the company. He differentiates artists that are sell outs, those simply do what companies ask to, disregarding their original beliefs, from others who work for companies, but create artefacts that do not violate their personal tastes and ideologies, the latter have the same value as company workers, but in a different sector. He stresses the positive outcome of actually working on what they really enjoy, earning money to keep creating personal projects.

The main purpose of commercial works he created were simply a source of income, because he is aware that the Portuguese market is not large enough for street artists to live only from their truly genuine creations. When creating commercial works, he sees himself only as a tool, a technician and not an artist, leaving aside some of his personal traits or messages.

He believes cities become the perfect canvases for advertising, independently of their form. He thinks it is more interesting for companies to promote through this kind of advertisement, because he sees it as more attractive, far from conventional methods, for

painting has a stronger effect and appeal, making advertising more interesting, depending on several factors, such as creative freedom, cultural, and social impact.

By the end of the interview, Miguel Januário notes the importance of painted advertising, giving the example of murals that were painted across the United States, in the late 19th/early 20th century, remaining to our days, which became relevant cultural, advertising, and artistic creations.

Tamara Alves, 30 years old, Lisbon

Tamara Alves is a Lisbon based street artist and professional painter who performed in several activities across the city, having exhibited her paintings across Portugal.

Tamara believes that brands that use street art as advertising are following a trend, for in Lisbon some Guerrilla Marketing has started to appear, not so long ago, using stencils and other street art techniques for commercial purposes. In her opinion it is interesting for companies to accompany such trends, because graffiti and street artists are becoming recognised by their works and contracted to create artefacts. Brands willing to be perceived as young and modern should use should use such techniques more often, since people want to see and feel different things.

Due to its ephemeral and unique character, street art can provide an alternative advertising feeling, because – for her – people are tired of massified goods, calling them IKEA versions of things – and are looking for unique objects and artefacts adapted to their also unique lifestyle.

When asked about her opinion about artists that work for companies, Tamara thinks that all artists need to have a more commercial side, because it is more than a hobby, it's a passion and if artists can live from their work, from what they are really passionate about and what they really love to do, it is something really good and positive.

She refers an American artist – Keith Haring – who started his career as a street artist, but then worked with brands, being the first street artist that worked for commercial purposes, inspiring many others to start a commercial career. She recognises there are artists that create more recognisable artefacts – e.g. several walls painted in memory of Eusébio – which she believes it is also a commercial approach to street art, for artists show people he/she is on their side, giving them something to smile.

There are people who are against street art, who don't value but condemn it. Tamara Alves believes these same people upon seeing a famous figure painted on a wall, with

whom they have some connection with – e.g. Cristiano Ronaldo – will probably develop a positive reaction towards street art.

When asked about her personal opinion on street art as advertising – she says she would prefer to see a painted wall, than an aggressive billboard, giving the example she saw in New York, where companies hire street artists to paint canvases over buildings, or simply on building walls, instead of using printed canvases. These works are stricter, according to shape and idea, and artists oftentimes cannot fully use their skills and work, being necessary to create under a more specific frame, put forward by the company. But she still believes it is far better than traditional advertising, because it has a contextual concept, being specific for that space, using buildings' materials and shapes.

Tamara has done some works with commercial purposes, some of which she didn't sign, because it was an order made by a company and she wanted some artistic safeguard, afraid of possible negative outcomes or critics. When working for a brand, an advertisement can be perceived in a negative way both the image of the company and the artist can be at stake. Personally, she would refuse an invitation from a company she is not especially fond of, but if making an exception, she would not sign it for personal safeguard as an artist, dissociating from the artefact.

Something Tamara points is the fact that artists have to pay attention to their copyrights companies should pay.

To be well accepted and effective, Tamara states this kind of advertising has to possess social context and impact, never being dissociated from urban and local surroundings. However, these decisions depend more on the employer, than the artist, because companies are more powerful, accessing more resources, and benefiting from more visibility, while street artists are just the means to get a work done.

8.2.5. – Conclusions on Portuguese artists

Even though Portuguese companies have slowly started to use street art as a means to advertise, the interviewed artists recognise there is still a long path to be taken, but it is possible for corporate and street art worlds to work together.

Artists are willing to commit themselves to companies, to use their skills to create something, open to be hired, and being regarded as workers that can use their skills on companies' communication processes.

One detail these artists put forward is recognition, both for the good and the bad sake of it, for a bad advertisement may ruin their reputation. There is also the possibility if

artists perceive the brand in a negative way; several may refuse to work for it. They are more prone to work with the company, instead of working for the company, meaning they would like to be listened to, to have something to say regarding the making of the artefact, instead of being told exactly what to do.

Artists fear companies may use their works without paying them the necessary amount for their royalties and the uniqueness of the artefact.

Companies would gain from this kind of advertising, because these artefacts are unique and are thought and conceived within the cityscape and its idiosyncrasies.

All the interviewees believe cities can improve by this kind of advertising, replacing printed ads that are seen as polluting, repetitive, expressionless, and invasive.

If aiming for a different approach to advertising, Portuguese companies will find artists willing to work for them.

8.2.6. – Conclusions on Brazilian artists

Brazilian artists are open to work for companies, due to the massification and popular recognition of street art in Brazil. Artists have worked with several companies, in several occasions, differentiating what is a pure artefact from an ordered work.

They believe street art as advertising is social inclusive, both for the people who are subject to it, as well as artists hailing from poorer backgrounds.

Artists refer this shift towards advertisement as something natural, where companies have the opportunity to create personalised advertisements, in context with the city, something artists believe city dwellers value more than static, expressionless printed advertisements.

Artists' relationship with advertising companies is based on a duality, meaning they are interested in working for companies that value their work and give them artistic freedom, against those companies who solely intend to promote their brads, disregarding artists' personal traits, likes or inspirations.

8.2.7. – Brand that used street art as advertising

On the 3rd February 2014, the street artist SAMINA was invited by Artworx Lisbon to perform an artistic intervention on a canvas, in Lisbon's downtown. This project was supported by an online platform, where it was possible to follow the work's progress.

Artworx is a real estate company, working in Lisbon. During this performance, it was possible to interview one of the company's representatives – Joana Freitas, who kindly accepted to answer some relevant questions for the present research. This interview took

also an informal and semi-structured approach, where the interviewee assumed an active role and had freedom to reply to each question in a different order than the original.

When asked about the reason of choosing a street artist to perform his work on an advertising canvas, Ms. Freitas said it started from personal taste and it was explained to the stakeholders, with some apprehension, but finally was received positively and the project had permission to start.

She also referred it is also a way to value the Lisbon's architecture, by using an unique canvas, instead of the noisy, polluting advertising canvases, that repeat themselves throughout the city. The company wants to be social responsible, by helping Lisbon to become an open-air museum. She says if the project is well conceived, it is an opportunity and a positive experience for all parts involved: locals, tourists, artists, and the company.

Architecture is a source of inspiration for street art, because it is the building's packaging, therefore, by choosing this alternative way to advertise, Artworx is changing the product's packaging, refreshing it, bringing something new, different, and appealing.

Artworx's expected outcome is a positive one, where people associate the company – real estate seen as conservative and expressionless – as bold, trendy, innovative, ground-breaking, getting closer to the population and its needs, to modernise itself and the real-estate sector.

The artefact was exposed on Rua do Carmo, one of the most classic, trendy, well-known streets in the old town. This move – advertising through street art – is a means to put together two aspects of the city that would not blend naturally – the underground street art movement in one of the premium city real-estate areas.

The website was a platform used to create online buzz, where people that were not direct or potential customers could simply get to know the brand, the company, and one of its roles in Lisbon's society.

Artworx staff believes this was a pioneering project that will detach the company from competitors, bringing a competitive advantage against them – by sponsoring a different kind of art, while beautifying the city, showing that the company really cares about the building's identity, the surrounding areas, and the city. It is an excellent opportunity to create visibility for the company, because, even when the project was being made by the artist SAMINA in a crane, bystanders would stop, look, and comment. Tourists were taking pictures and making comments.

Prior to the event, Artworx suffered a number of problems to put forward this idea, because this advertising method is rather new in Portugal – granting several permits, complicated logistics, finding an artist willing to cooperate with a company, and the artist's work is within the company's brand image.

Online tools allowed communication, buzz effect, and expected notoriety for the company. The evolution of materials and working methods played a major role in the completion of this process.

8.3. – Overall Analysis

During this research, after analysing all interviews, it was possible to understand great similarities and small differences between Brazil and Portugal, in what concerns street art as advertising.

On the side of inhabitants, both countries seem open and have positive thoughts regarding street art and street art as advertising.

The printed ad examples revealed that many of the interviewees in both countries are tired and have distaste for this kind of advertising, saying it is old fashioned, polluting, boring and banal. Companies should reconsider the best way to promote themselves.

Generally, these two peoples recognise this new trend is an opportunity for companies and artists, to promote products and for artists to promote themselves, see their work recognised, and a source of income.

The paradigm of the street artist as a rebellious teenager tagging walls around the city has changed in the last few years, with artistic recognition and grants for artists.

The gap to be pointed between Portugal and Brazil concerns two main points:

1 – the maturity of this kind of advertisement. In Brazil, it is recurrent for companies to use it, especially in large urban areas. Brazilian artists are hired and paid to perform their works of art by companies who give them creative freedom to a greater or lesser extent. Portuguese artists are still not recognised by the generality of advertising companies, noting they are not paid accordingly to their work and effort.

2 – Brazilian city dwellers focused on the social role of street art and what it could bring to cities and its communities, such as a unifying factor for those who live in them.

Portuguese people were not as open as the Brazilian for this kind of advertisement, some stating that it might not work or had doubts about it. This can be interpreted also as a sign of the fact that street art is still not spread countrywide.

Overall, people were confident and happy about seeing the examples and were proactive in giving ideas where such advertisements should be placed. The majority of respondents agreed they could be placed in decaying buildings, in a way to revitalise the city that would become happier, more colourful, personalised, unique, and more welcoming to tourists.

About its efficiency, both Brazilian and Portuguese city dwellers believe this kind of advertisement can be efficient, due to its novelty, uniqueness, adaptation to the city context, beautifying its surroundings.

8.4. - Content Analysis

The following table presents the content analysis of the interviewed city dwellers. The interview was divided into three main themes: Alternative Advertising, Traditional Advertising, Street Art Advertising. The first-order themes are the responses given by the interviewees. Some were common among several city dwellers, other were brought forward by one single interviewee.

After analysing this set of data, the answers were grouped into second-order themes. This selection was made after analysing and interpreting the given information. These *clusters* were created, to simplify the content analysis reading and interpretation.

From these second-order themes, it was possible to understand that what both Brazilian and Portuguese city dwellers had in mind, concerning an alternative advertising was a differentiation aspect that could lead to actions that had environmental impact – as in ecological, and a beautifying role.

Traditional advertising had generally a negative impact on interviewees, for many did not see its positive outcomes, having the idea that this advertising formula is rather invasive, worn out, and polluting.

Interviewees believed that street art as advertising can be positive for brands and companies and for societies, because of its social impact. Artists are mostly seen as professionals, not as mere vandals, as some of the interviewees see them, when they create lesser works of art.

Main themes	First-order themes	Second-order themes
Alternative Advertising	Favourite	Differentiation
	Emotions	
	Attention	
	Original	
	Funny	
	Novelty	
	Subtle	
	Cool	
	Engagement	Action
	Interactive	
	Efficient	
	Eco-friendly	Environmental issues
	Beautifies	Role
	Non-representative	
Traditional advertising	Normal	Indifferentiation
	Banal	
	Visual pollution	Discomfort
	Pollution	
	Invasive	
Street art as advertising	Vandalism	Negative outcomes
	Positive	Thoughts towards the artists
	Natural evolution	
	Sell-outs	
	source of income	
	Social impact	Social Impact
	Inclusive	
	Culture and education	
	Interesting	Outcome for brands
	innovative	
	Efficient	
	Creating value	
	Damaging the brand	
	Positive for the brand	

Table 4. – Content analysis of city dwellers' interviews

The table below shows the data analysis of the interviews to Brazilian and Portuguese street artists, the interviewed company, and the GAU – Urban Art Gallery. The results were divided into two main themes that derived of the importance of street art and street art as advertising: *Academic and Institutional*, and *Artistic and Corporate*.

Under the *Academic and Institutional* theme, it is possible to realise that this kind of interventions fall under the *Urban Interest*, *Social Development* and *Institutional Interaction*.

The second main theme, important for companies dwells in the availability of artists to create artefacts with commercial purpose, being the results rather satisfactory. Respondents gave insights about their motivations and the corporate profile of companies that search for this kind of advertising. Finally, the advantages for companies that use street art as advertising are presented, according to institutions, artists, and companies.

Main themes	First-order themes	Second-order themes
Academic and Institutional	Street art potential	Urban Interest
	Capitalise street art	
	Help artistic production	
	Patronising	Social Development
	Inspiration to other artists	
	Foster ideas and projects	
	Foster partnerships	Institutional Interaction
	Theoretical debate	
Artistic and Corporate	Available to create artistic advertisements	Availability
	Possibility of refusal	
	Safeguard	
	Negative thinking towards printed advertising	Motivations
	Job/ service	
	Financial outcome	
	Socially interested companies	Company profile
	Trend Companies	
	Self-centred companies	
	Trendy	
	High quality service	Advantages for artists
	Recognition	
	Adding value	
	Differentiation	
	Uniqueness	
	Strong imagery	
	Urban identity	

Table 5. – Content analysis of the artists', company's and institution's interviews

9. - Conclusion

Street art is now part of urban realities, and organisations see the potential this kind of expression can have on brand images, and, for the last few years, started to employ artists to create personalised, alternative, and unique advertisements.

From this study it is possible to understand that both Brazilian and Portuguese city dwellers are looking for new kinds of advertising that humanise and beautify cities. The answers providedvaluable information regarding their point of view on printed advertising. People tend to dislike it, saying it is polluting, invasive, having low level of efficiency.

While interviewing city dwellers, the Portuguese, even stating that they did like this kind of advertising, tend to be a more conservative than their Brazilians counterparts, who were more proactive, interested, and enthusiastic.

The majority of respondents believe that artists could profit from this advertising method, having the opportunity to provide a high quality service to known brands, while making the city a better place to live.

In general, city dwellers regard brands using such advertisements are eco-friendly, concerned with the city, its inhabitants and the overall condition of the urban landscape.

On the artists' side, they are prone and open to work for companies, for a price, because they see themselves as professional service providers who create unique pieces of art for companies. One concern they raise is that they prefer to work for a company that gives them creative freedom, than a fully ordered work.

Artists also recognise they cannot live from their art alone, being necessary to join what they enjoy doing with a more stable source of income.

On a corporate level, Brazilian companies are spearheading the street art as advertising trend. When comparing to Portuguese companies slowly starting to put into practice this kind of advertisement. Portuguese companies can learn from their Brazilian counterparts and understand how this kind of advertisement may improve companies' image, increase revenue, recognition and the social impact it can bring to populations.

This thesis raises other questions that could deepen this study and provide a deeper insight on Brazil and Portugal. Such questions could be the economic impact for the companies who use this kind of advertising; the impact on tourism; the environmental impact – graffiti vs printed ads; citizens' life quality and brand recognition through printed ads.

9.1. – Managerial Implications

The Managerial implications proposed in this thesis dwell in the realm of advertising and alternative advertising. The responsibility and the choice of using this kind of advertising will befall under managerial ideas and the perceptions of the adequacy of this communication method to their companies.

As it was explained by the interview at Artworx, it will be Managers' responsibility to engage all procedures to create these communication tools. From granting permission to the Marketing department, or even Managers themselves to contact all parts involved in the process, analysing its outcome and public's responses.

It will be also their responsibility to understand whether the artefact is within the company's profile, to know legislation, understanding it, and acting according to it.

The outcome of such an action is the people's perception about the company that can be highly improved by using a different approach towards its audiences and targets.

Above all, the adoption of this method is a managerial choice. Even though all the data is presented to the board and it seems appropriate to take this communication route, top managers will have the final word in its adoption and use.

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Artists' portfolios

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http://www.kruelladenfer.com/

Regg
https://www.facebook.com/media/set/?set=a.501831776514250.116395.149683055062459&type=3

Violant
http://www.artswr.com/pintura/violante-graffiti-a-preto-e-branco/

Tamara Alves
http://www.tamaraalves.com/

José Carvalho
http://j-carvalho.blogspot.pt/

Klit
http://www.grafikwalls.com/pt/klit.htm

Mosaik
http://www.mosaikone.blogspot.pt/

Annexes

Annex 1

Interview guidelines at the *Galeria de Arte Urbana*, with Inês Machado

On November 6th 2013, after contacting the Lisbon City Hall, it took place an extensive and comprehensive meeting with Inês Machado, who works at the Culture Department of the City Hall, more precisely at the *Galeria de Arte Urbana*. During this meeting, it was held an interview, where it was possible to obtain valuable information about street art in Portugal in general, and in Lisbon, in particular.

Through this interview it was possible to obtain information about the following topics:

- The appearing of the graffiti and street art movement in Lisbon and in Portugal;

- The motivations of early and late street artists;

- The appearing of the *Galeria de Arte Urbana* and its role on Portuguese society and artists' projects;

- Positioning and municipal strategy for the urban art in the city;

- The *Galeria de Arte Urbana* areas of intervention;

- The financing of the overall project and the way funds are applied to smaller projects around the city.

Annex 2

http://www.opj.ics.ul.pt/index.php/noticias/221-27-de-novembro

Programa

9.45h - Abertura da Sessão de Boas-vindas aos participantes

José Machado Pais (Instituto de Ciências Sociais)

10h - Apresentação da Rede Luso-Brasileira de Pesquisa em Artes e Intervenções Urbanas

Ricardo Campos (CEMRI-Universidade Aberta)

Glória Diógenes (Universidade Federal do Ceará / ICS)

Sílvia Câmara (Galeria de Arte Urbana-CML)

10.30h-12.30h - Debate

Arte Urbana: Paradoxos e Mutações

Miguel Januário (Street Artist)

RAM (Street Artist)

Carolina Ruoso (Université Paris 1 Panthéon Sorbonne)

José Quaresma (FBAUL)

Ricardo Campos (CEMRI-UAb)

Glória Diógenes (Universidade Federal do Ceará / ICS)

12.30h-14.30h Almoço

14.30h-17h - Debate

Arte Urbana: Cidade, Cultura e Criatividade

Antoni Remesar (Universitat de Barcelona)

Pedro Costa (Dinâmia-CET/ISCTE-IUL)

Lara Seixo Rodrigues (WOOL)

José Azevedo (Associação P28)

Sílvia Câmara (Galeria de Arte Urbana – CML)

17h – Encerramento dos trabalhos

Comissão Organizadora

Glória Diógenes (Universidade Federal do Ceará e Instituto de Ciências Sociais da Universidade de Lisboa)

Sílvia Câmara (Galeria de Arte Urbana – Departamento de Património Cultural da Câmara Municipal de Lisboa)

Ricardo Campos (Centro de Estudo das Migrações e Relações Interculturais – Universidade Aberta)

Annex 3

Pictures shown to city dwellers:

Picture 1 – Source: partnershipactivation.com

Picture 2 – Source: www.booooooom.com

Picture 3 – Source: oohwelike.wordpress.com

Interview to city dwellers

1 – Poderia descrever as suas opiniões relativamente às seguintes imagens?

> Could you describe your opinions regarding the following messages?

2 – Das três qual é a que lhe provoca mais impacto?

> From the three which causes a stronger impact?

3 – Qual é a que melhor comunica a sua atitude perante os seus potenciais clientes?

> Which is the one which best communicates towards its potentials clients?

4 – Comparando às outras duas, o que pensa relativamente à imagem do meio?

(arrojada, diferente, bonita, feia, descontextualizada, irreverente…)

> Comparing to the other two, what are your thoughts regarding image number two? (bold, different, beautiful, ugly, out of context, irreverent)

5 – Qual a sua opinião relativamente a uma marca que usa este tipo de publicidade?

(vanguardista, original, oportunista, original)

> Which is your opinion concerning a brand using this kind of advertising? (avant-garde, original, opportunist, original…)

6 – Qual a sua opinião relativamente a *billboards*, e publicidade impressa em ambiente urbano (paragens de comboio, estações de autocarro, estações de metro)?

> Which is your opinion regarding billboards and printed advertisements in the urban environment (train stops, bus stops, metro stations)?

Na segunda página, poderá encontrar três exemplos de street art:

In the second page, you will find three street art exemples:

7 – Para si, o que significa *Street art*? E qual a sua relação com ela?

For you, what is street art and what is your relationship with it?

8 – Como encararia um artista de rua que usasse a sua técnica e estilo para fins comerciais?

How would you see an artist who would use his technique and style for commercial purposes?

9 – O que poderá *street art* enquanto publicidade fazer pela sua cidade?

What could do street art as advertisement do for your city?

10 – Acredita que este tipo de publicidade seria eficiente?

Do you believe this kind of advertisement would be efficient?

12 – Quais seriam os melhores locais para inserir este tipo de publicidade?

Which would be the best spots to place such kind of advertising?

Annex 4

Interview to street artists:

1 – Qual seria a sua opinião relativamente a uma marca ou um produto que use a *street art* para promover os seus produtos, em vez da publicidade tradicional?

> What would be your opinion relatively to a brand or a product that uses street art to promote its products, instead of traditional advertising?

2 – Como encara um artista de rua que usa a sua técnica e estilo, com uma finalidade comercial?

> How would you see an artist who would use his technique and style for commercial purposes?

3 – O que podem a *street art* enquanto publicidade poderá fazer pela sua cidade?

> What could do street art as advertisement do for your city?

4 – Já realizou algum trabalho com propósitos comerciais? Se sim, o que o motivou?

> Have you created any work with commercial purposes? If yes, what was your motivation?

4.1 – Se não o fez, estaria disposto a usar a sua técnica para trabalhar para uma marca?

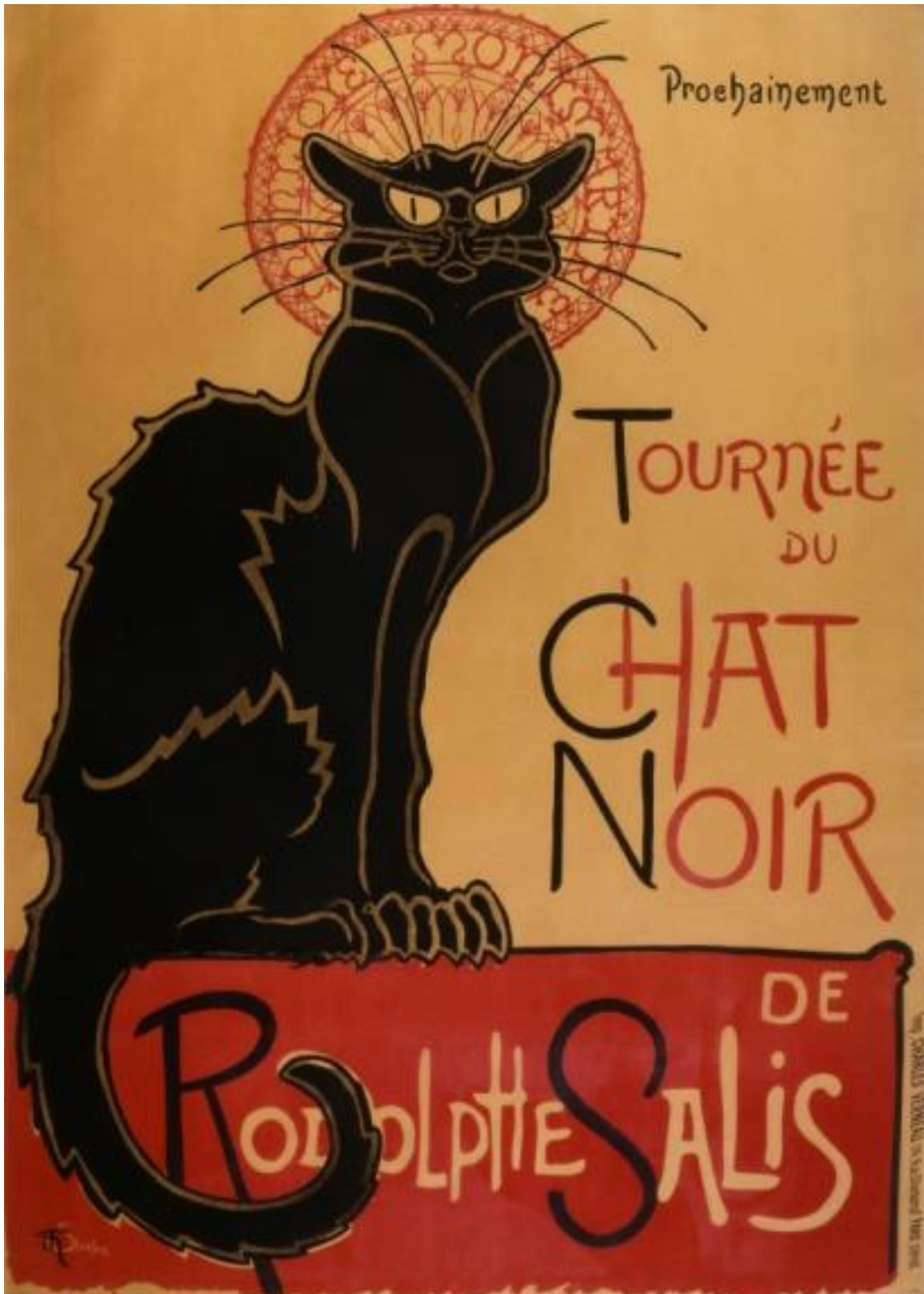> If you haven't would you be available to use your technique to work for a brand?

Picture 1

Picture 1.-
Alphonse Mucha's Bierres de la Meuse
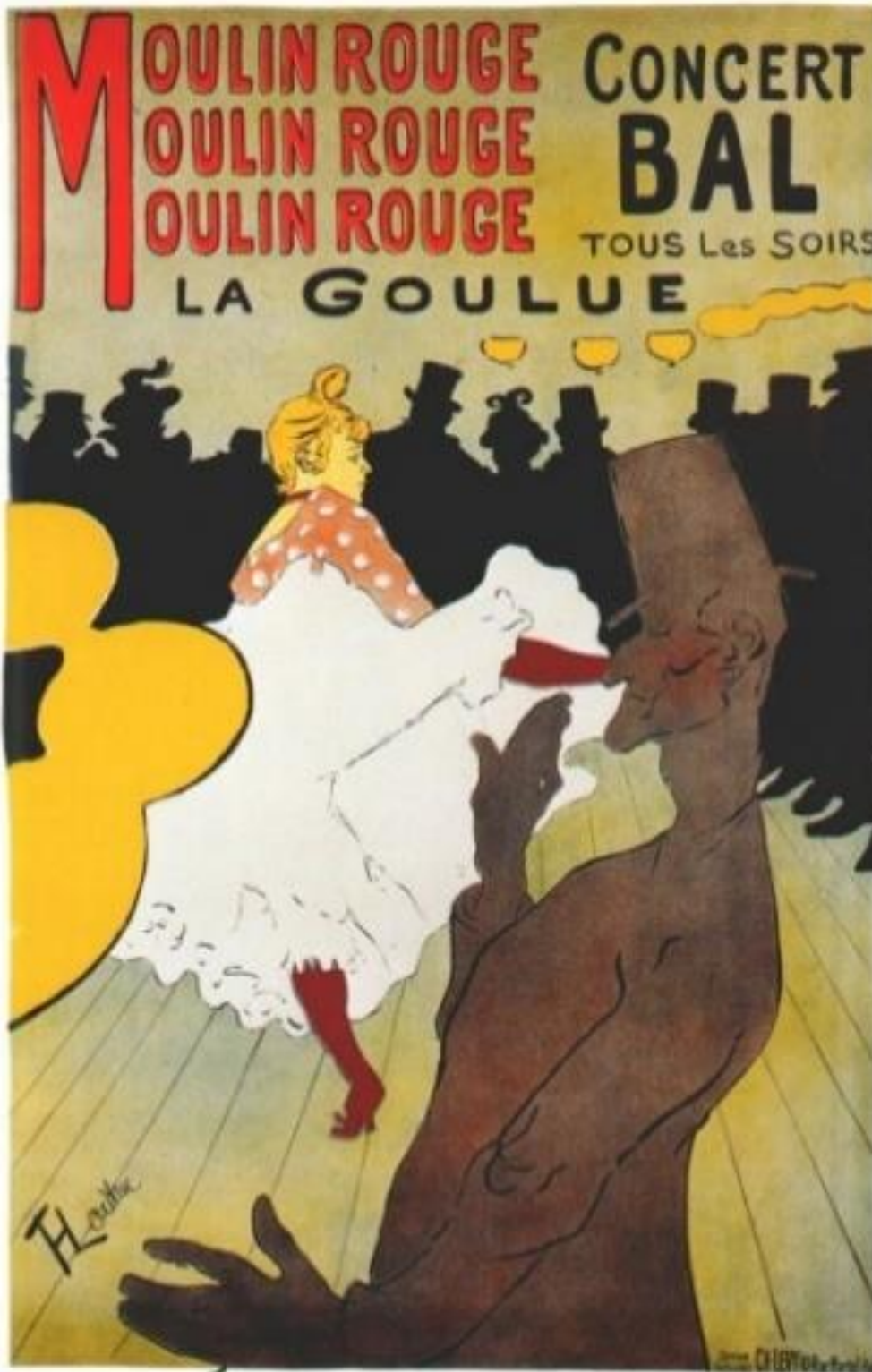**Source: wikicommons**

Picture 2

**1896 - Teophile Steinlein's La tournée du
Chat Noir avec Rodolphe Salis**

Source: Google Art Project

Picture 3

1891 Lautrec's Moulin Rouge, La Goulue

Source: wikimedia commons

Picture 4

**1962 Andy Warhol's Campbell's 32
Soup Cans (detail) Source: wikimedia
commons**

Picture 5

Chupa Chups Wall painted advertising, in Downtown Sofia, from the early 2000's

Source: Own, 2009

Picture 6

Painted Wall in Veliko Turnovo, Bulgaria

Source: Own, 2010

Picture 7

Promotional activity at Cova da Moura Neighbourhood, Amadora, Portugal

Source: Sony Pictures Portugal

Picture 13

Figura 1 Vhils Portrait in Moscow – Source: alexandrefarto.com, 2013

Picture 8

The ''Andre the Giant has a Posse'' original sticker form 1989
Source: OBEY Clothing

Picture 9

OBEY Cothing Logo
Source: findlogo.net

Picture 10

Picture – Mabor General Tile advertisement

Source: http://expub.wordpress.com/2009/08/12/mabor/

Picture 11

Nitrato de Chile Tile work in Spain

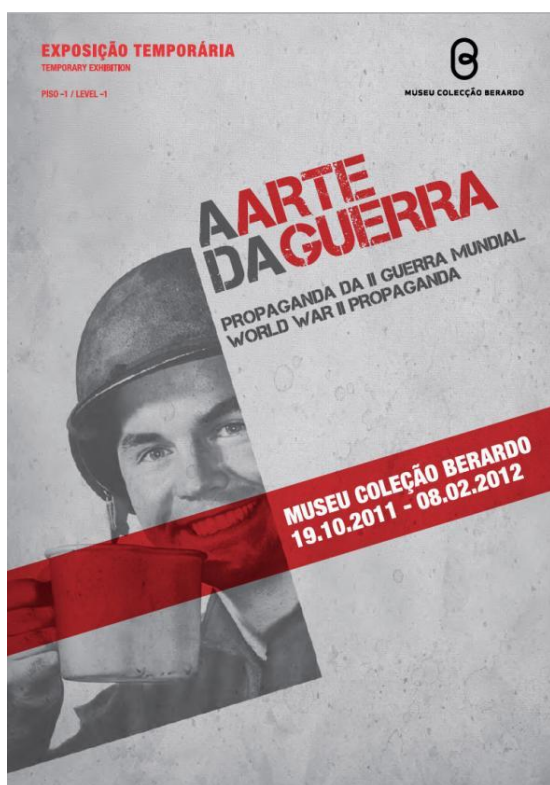Source: http://andujarhistorica.blogspot.pt/2011/01/cartel-de-nitrato-de-chile.html

Picture 12

Source: own (2013)

Picture 13

Source: http://espirelius.blogspot.com (2012)

Picture 14

Source : http://arte-factos.net/