

MOBILE CULTURAL TOURISM. ART SPACES, TIMES AND LOGOS

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ABSTRACT

The global paradigms and the scalability of mobility processes changed deeply in the last century (Adey, 2014). One of such mobile phenomena is tourism, that constitutes the core configuration of the voyage within modernity (Andrade, 1993). Modern travels constitute not just a space and time of pacific leisure, but as well as a conflictual arena that underlies and translate other collateral social issues (Cohen, 2013; Rickly, 2016; Verstraete, 2009). This text presents a summary of a sociological analysis, regarding some questions raised within the project Public Communication of Art, coordinated by the author, and funded by Foundation for Science and Technology-FCT (Ref. PTDC/CCI/68595/2006). Within this project, a survey questionnaire was answered by tourists who visited the above-mentioned exhibition, inside a sample of 504 visitors. The tourist profile had 50 visitors, and it was considered pertinent for this study, as Museu Berardo is situated inside a relevant Lisbon touristic area, the parish of Santa Maria de Belém.

KEYWORDS

Critical tourist/counter tourist; cultural tourism; new methodologies; popular tourism; social mobilities

TURISMO CULTURAL MÓVEL. ESPAÇOS, TEMPOS E LOGOS DA ARTE

RESUMO

Os paradigmas globais e a escalabilidade dos processos de mobilidade mudaram profundamente no século passado (Adey, 2014). Um desses fenómenos móveis é o turismo, que constitui a configuração central da viagem dentro da modernidade (Andrade, 1993). As viagens modernas não constituem apenas um espaço e tempo de lazer pacífico, mas também uma arena conflituosa que subjaz e traduz outras questões sociais colaterais (Cohen, 2013; Rickly, 2016; Verstraete, 2009). Este texto apresenta um resumo de uma análise sociológica, referente a algumas questões levantadas no projeto Comunicação Pública da Arte, coordenado pelo autor e financiado pela Fundação para Ciência e Tecnologia-FCT (Ref. PTDC/CCI/68595/2006). No seio deste projeto, um questionário de pesquisa foi respondido por turistas que visitaram a exposição acima mencionada, numa amostra de 504 visitantes. O perfil “turista” incluiu 50 visitantes, e foi considerado pertinente para este estudo, na medida em que o Museu Berardo encontra-se situado numa área turística relevante de Lisboa, a freguesia de Santa Maria de Belém.

PALAVRAS-CHAVE

Mobilidades sociais; novas metodologias; turismo cultural; turista crítico/contra-turista; turismo popular

INTRODUCTION: TOURISM MOBILITIES

The global paradigms and the scalability of mobility processes changed deeply in the last century (Adey, 2014). One of such mobile phenomena is tourism, that represents the core configuration of voyage within modernity (Andrade, 1993). Modern travel constitutes not just a space and time of pacific leisure, but as well a contentious arena that indict and translate other collateral social issues (Cohen, 2013; Rickly, 2016; Verstraete, 2009).

On one hand, the tourist who departs from a central country in Europe or from United States, often transforms himself into a *critical tourist*, that is, a traveller who tries to understand the otherness inherent to the visited cultures, and sometimes antagonize the departure society and its discourses on travel (Andrade, 1993). An example of this strategy is *slow tourism*, a configuration of trip where the industrial calendar and timetable temporalities are substituted by a slower and sometimes introspective rhythm (Fulgalar, 2012).

On the other hand, such *central tourist* often faces a *counter-tourist*, who is a member of the visited society putting in question the behaviour and even the legitimacy of the visitors (Andrade, 1993). A case of counter-tourism is *popular tourism*, deeply connected with marginal imaginaries, for example the periodic excursions and collective dinners promoted by Excursionist and Dinner Groups. These are associations of workers who had their headquarters inside taverns and cafés within popular quarters at Lisbon. Such travels were deeply connected with neighbourhood urban cultures and with an original form of aesthetics, the *Excursionist Art* (Andrade, 1986).

Presently, tourism is a pivotal industry inside contemporary societies and contributes profoundly to global intercultural exchange (Andrade, 2014; Barker, 2014). In fact, tourism drives both ubiquitous and local configurations of urban mobilities, in what regards the exchange of capitals, workers, tourists, immigrants, things, identities and cultures (Burns, 2008; Cresswell, 2012). In particular, the problematics and study of *cultural heritage tourism* (Hanna, 2015; Kaminski, 2014;), requires simultaneously classical methods, creative techniques (Goodson, 2004; Rakic, 2012) and *mobile methods* (Scheller & Isaacson, 2013; Scheller & Urry, 2016;). Such perspective, among others, aims to deconstruct classical Tourism Studies, and reconstruct a *social and semantic field on urban mobilities* (Andrade, 2017; Elliott & Urry, 2010; Salazar & Jayaram, 2016).

Within present Museum Studies, one growing debate concerns how publics cope with this cultural space. Some studies regarding the *museum visitor experience* are classics, such as the works of Eilean Hooper-Greenhill (1994) and John Falk (2009). It is relevant to discover how museum audiences construct meaning and improve their cultural education (Falk, 2012). Thus, museums draw more and more their attention to design exhibitions to improve visitor experiences and his/her “visitor career” (Roppola, 2014). Some museum curators believe that some audiences’ profiles already contribute to change the way in which art is publicly presented (McLean, 2011). In sum, exhibitions tend to be centered in the visitor, and the curator must understand his/her cultural practice as an “*edu-curation*” (Villeneuve, 2017), targeted to the improvement of cultural literacy. Beyond exhibitions, the museum itself is becoming a “visitor-centered museum” (Samis, 2017).

As for the *tourist segment* within museum visitors, cultural heritage is nowadays profoundly promoted by an aggressive marketing (McCormick, 2014). In particular, cultural heritage tourism has been object of policies for revitalization and sustainable growth (Hargrove, 2017; Kirshenblatt-Gimblett, 1998). One consequence of such strategy is that cultural tourism changed the very notion and nature of the museum (Kotut, 2011). However, at the same time, world heritage needs protection, conservation and dealing with increased numbers of tourists (Bourdeau, 2018). Some touristic practices have risen exponentially in the last years, such as touristic photography made with digital devices (Stylianou-Lambert, 2016). Meanwhile, cultural tourism must be associated with a more civic tourism, related with the different urban cultures visited (Shilling, 2007). Such citizenship practiced by tourists involves the conscience of collective traumas, which can be developed inside the voyage, such as the memory escapes of 11th September 2001 (Sather-Wagstaff, 2016).

TOURIST CULTURAL MOBILITIES WITHIN MUSEUM ART'S SPACE, TIME AND LOGOS

In such social and sociological conjunctures, it is essential to know how to read and write the genealogy of past and present in what concerns touristic activities. This text will present just a part of this path, an example of a *mobility empirical study on museum visitors*: including tourists flowing through an exhibition titled “Without Web” showing works created by artist Joana Vasconcelos, that took place inside Museum Coleção Bernardo, Lisbon, in 2010¹.

We will discuss now a synthesis of a sociological analysis, regarding some questions raised within the project Public Communication of Art, coordinated by the author, and funded by Foundation for Science and Technology-FCT².

THEME

The article focuses on the problematics of cultural tourism both within a general framework and in a particular case. The framework is the social process of urban mobility. And the particular case here is the visit to the art museum by a public's profile, i.e. cultural tourists. In other words, the central theme and its problematics can't be reduced to cultural tourism processes. Neither this theme is limited to the audiences of museums (cultural tourists, etc.), nor to the methodology of such a study. The last two

¹ As noted above, the works referred in the text are inserted in the following *dimensions of the problematics*: two theoretical and empirical studies debate science and art museums and their publics and were carried out departing from projects funded by the Foundation for Science and Technology-FCT, by the author and these projects teams. In addition, an epistemological, theoretical and methodological reflection, named *Semantic-Logical Sociology*, was based on case studies in the era of digital networks. Other essays by the author focus on popular tourism, in particular excursionist tourism made by workers, and about tourism as the dominant form of the voyage within modernity. Still other theoretical and terrain researches speak about the following dimensions of museums and cultural tourism: first of all the publics of museums, since they constitute the empirical part of this article. But also some works contextualize possible future studies, on interculturalism, urban mobilities, migrations, the methodology of Cultural Sociology of Cultural Heritage and the new digital technologies.

² Ref. PTDC/CCI/68595/2006.

postures would impoverish the text to an empiricist and positivist perspective. In short, here we talk about the visit to the museum of art by the cultural tourist, within the context of urban mobilities.

METHODOLOGICAL PROLEGOMENA

Within this project, a survey questionnaire was answered by museum visitors who venue the above-mentioned exhibition, using a sample of 504 visitors that included several segments (families, teachers, students, tourists). The tourist profile had 50 visitors, and it was considered pertinent for this study, as Museu Berardo is situated inside a relevant Lisbon touristic area, the parish of Santa Maria de Belém³.

Part of the questionnaire analysis and interpretation of the survey on Museum Coleção Berardo is presented below. It shows, in the first place, a general *multivariate analysis*, and secondly, several *univariate statistical analyses*, in order to specify some particular characteristics of the data gathered⁴.

TOURIST'S CHARACTERISTICS AND THEIR PRACTISES

The diagram in Figure 1 shows a multivariate analysis using the χ^2 test, applicable to nominal variables considered in the questionnaire⁵.

The image clarifies the relationships established between: on one hand, the *structural or socio-demographic characteristics of the tourists* (such as age, gender, marital status, work situation, education level and residence country); and, on the other hand, the *actions* developed by them during their visit to the museum *space and time* (first visit, visit frequency and duration, museum shopping). This contextual situation is partly defined by the number of visitors and accompanying visitors. In other words, such practises testify the *art flows* subjacent to the *museum's spaces and escapes visit*.

³ This division into sub-samples allows the comparison of the respective audience segments. However, this can't be achieved in the restricted space of this article, which deals more with the specificity of a single profile, although also referring to the other elements of the sample, studied in another sources. For more details on other museum visitor segments, see: Andrade, 2016, pp. 163-199 and Andrade, 2010, pp. 150-280. This last book includes a sociological study about scientific-technological literacy among science museum visitors, as well led by the author and funded by FCT (Ref. POCTI/SOC/35279/2000). Other related study about scientific tourism considers a specific segment of tourists, constituted by researchers (Slocum & Kline, 2015).

⁴ Within a multivariate analysis, some variables are often considered (though not only) as *independent variables*, that condition *dependent variables*. In fact, independent variables often represent *social structures* embedded within a social actor, whereas dependent variables may represent *actions* (eg. "shopping in the museum") or *opinions* (eg. opinion on comfort in the museum space). Examples of independent variables: the variable "gender", which shouldn't be confused with "sex", a term that is often understood as an empirical *socio-demographic indicator*, more adaptable to a question within a questionnaire); "age", which may be both a variable or a socio-demographic indicator, although the variables "generation" or "age class" are more used within in-depth studies. Illustration of dependent variables: "first visit to the museum".

⁵ The χ^2 test is only one of the possible measures for multivariate analysis. Here, only this analytical instrument was only considered, for reasons of space, in the context of the presentation of a general analysis of the relations between the considered variables. In fact, the possible combinations of such type of analysis are very numerous, and other multivariate analyzes on the themes discussed in this article may be found in the work previously mentioned (Andrade, 2016). Instead, for the sake of synthesis, here the author provided a brief explanation of the multivariate analysis, followed by a more detailed interpretation of data on the univariate analysis concerning each of the selected variables.

In this synthetic image, only the more relevant associations are visible: “S” stands for “significant” and “VS” translates as “very significant”. Connections “LS” mean “less significant” and “NS” is an abbreviation for “non-significant”. These last relations were discarded from the scheme, in order to obtain more legibility. In the sample considered, the majority of the connections is very significant (9), two being only significant and six appearing as less significant.

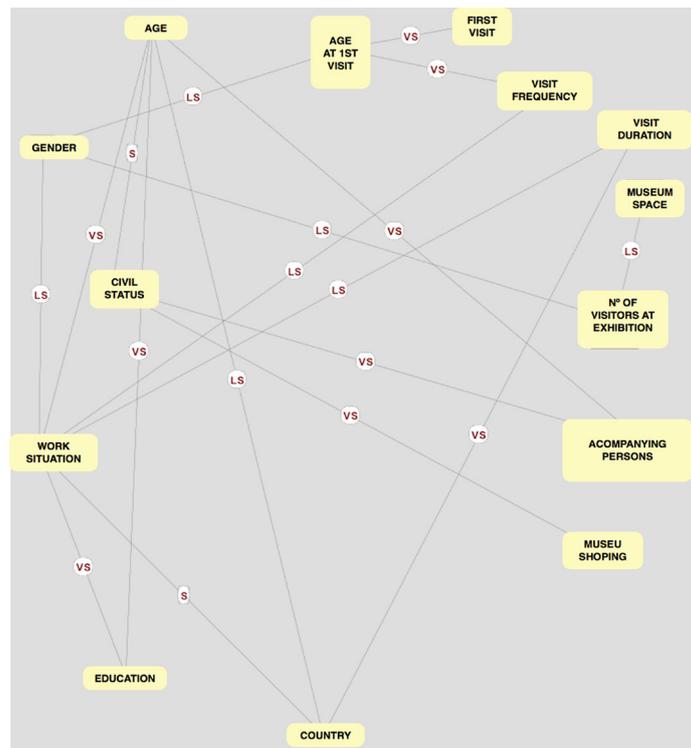


Figure 1: Tourists and museum visit

It is also possible to analyse separately some of the specific characteristics of this art flows audience, such as each one of the socio-demographic structures (age, gender, etc.) embodied in the tourist. In this plan, the category “very significant” relationships scores 3, and we find two significant links and two less significant connections among these variables. This indicates, among other criteria, that our sample is quite stable.

TOURISTS WITHIN THE MUSEUM SPACES, TIMES AND DISCOURSES

Furthermore, the univariate analysis presented below was more deepened through a sociological interpretation including social articulations among the time and space where these mobile art flows occur.

Considering these objectives, we developed a social sciences method inspired on the concept of *deixis*, forged within Greek Philosophy. *Deixis* may be defined as the connection among human time, human space and *logos*. This last term means the reason, the language, the language of reason and the reason of language, underlying a subject's

action regarding his objects of experience and knowledge belonging to the world that surrounds him. In our context, the “subject” is the social actor “tourist”, moving within the art museum rhythms (temporalities) and territories (spatialities). E.g. when and where the tourist tries to experience and understand ‘art objects’ by using specific art and leisure social languages. We named this approach *GeoNeoLogic methodology*, as it interprets space (thus the prefix “geo”), time and its innovation processes (“neo”) through social manifestations of *logos* (Andrade, 2011).⁶

We shall start the analysis by some *social temporalities of art flows*, for example the *tourist biographical time*. First of all, it is necessary to know how many visitors are visiting the museum for the first time. This constitutes, in the empirical field, our first sociological variable for uni-variate analysis, representing data collected at the museum ground.

Table 1 represents the responses to Question 1 of the questionnaire: ‘Is this your first ever visit to an art exhibition?’. We may notice that somehow the overwhelming majority of visitors (94%) do not consider himself as a debutant in this kind of cultural events.

Such result emerges related to the museum attendance, a practise testified by the answers to Question 1.2.: “How often do you visit art exhibitions?”

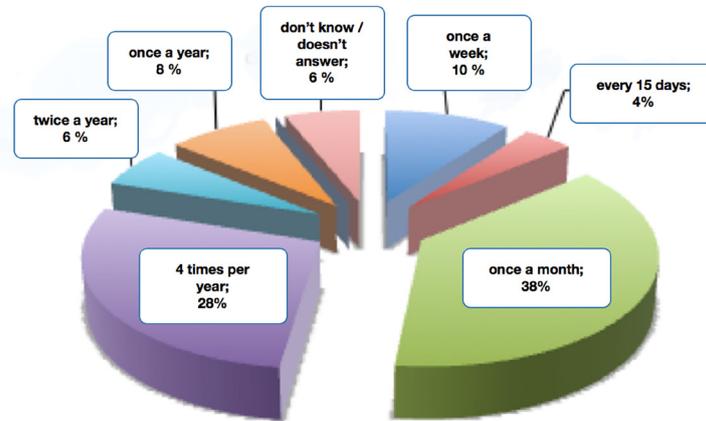
TOURIST FIRST VISIT	
Q 1. Is this the first time you visit an exhibition on art?	
Yes	6,00%
No	94,00%

Table 1: GeoNeoLogic methodology applied to the museum: the tourist biographical time

In fact, the monthly visit to a museum is the most frequent, according to 38% of the tourists inquired in this study (Graphic 1). Secondly, 8% of visitors go to a museum quarterly, and 10% once a week. Both yearly and half-yearly visits receive 6% of the “votes”. The other regularities are less significant. In short, the attendances of tourists to art

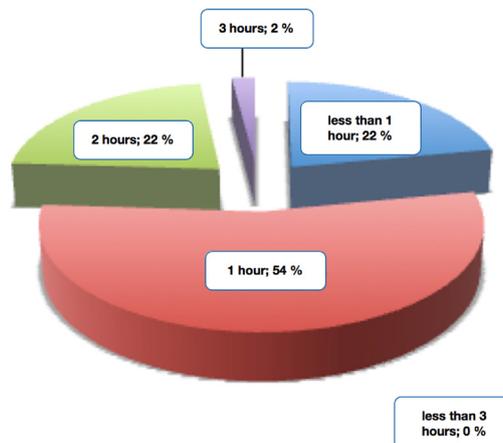
⁶ The bibliography listed here articulates with the epistemological-theoretical-empirical model here exposed, founded on *deixis*. As mentioned above, this term originated in Greek Philosophy, and signifies the tripartite connection among space, time and the social subject (an agent or actor) which activates and actualizes this space-time, through its *logos* (ie, his language, reason, language of reason or reason of language). And the structure and validity of the model supported in those 3 social dimensions are verified in the discussion of the terrain data, through several empirical variables whose relations are presented in the multivariate analysis of Figure 1. As for sociological variables, Paul Lazarsfeld (1993, pp. 172-188) distinguishes several steps for their construction, within his methodology for quantitative measurement of social reality: the definition of the relevant *social dimensions* that characterize the object of studies; the *variables* reconstructed by the social scientist to represent such dimensions; the *social indicators*, that is, those more concrete and measurable variables that allow the collection of data in the empirical field; and the *indexes*, which are aggregations of the variables elaborated in the previous phases. For more details, see also Hynek Jerábek clarifications on Lazarsfeld methodology (2006). In this perspective, we may note the following: first, the social space dimension of the museum is here exemplified by the empirical variable or social indicator ‘comfort in the space of the museum’. Second, the biographical time of tourists’ cultural career is measured by the following empirical variables or indicators: ‘first visit’; ‘age at first visit’; ‘duration of the visit’. Third, the process involving the ‘tourist’ social actor in interaction with the museum’s space-time and with other visitors is represented by the remaining empirical variables. Finally, it should be noted that in any specific study, and in particular in its presentation, it is necessary to select the most relevant and representative variables, for the sake of explanation clarity.

exhibitions denote a high degree of frequency, in the case of the temporal pattern of visits to the Museum Berardo Collection.



Graphic 1: Tourist visit periodicity as a manifestation of “time”, one of the three *deixis* dimensions

Regarding the *duration of each visit*, the following information was asked through Question 2.2.: “Approximately how long has lasted your visit?”. As noted in Graphic 2, more than half (54%) of visitors normally undertakes a voyage of one hour. This value receives more than the double of the answers that subscribe an art journey accomplished in less than an hour or in 2 hours (22% each). Art search accomplish in three hours is a rarer choice (2%).



Graphic 2: Tourist visit duration as a practise of cultural time

The second dimension of GeoNeoLogic methodology using *deixis* is the *social space of flows*. In this regard, a question was put to tourists asking if any aspect of the museum/exhibition internal scape contributed, in a positive or negative way, for the physical convenience or comfort of their visit (Table 2). Two thirds said “yes”, expressing their satisfaction with the general conditions of the organization concerning the spatial dimension of art mobilities.

MUSEUM SPACE	
Q 4.3. Did some aspect regarding internal space of the museum or concerning the exhibition contributed to the physical comfort of your visit?	
Yes	72,00%
No	28,00%

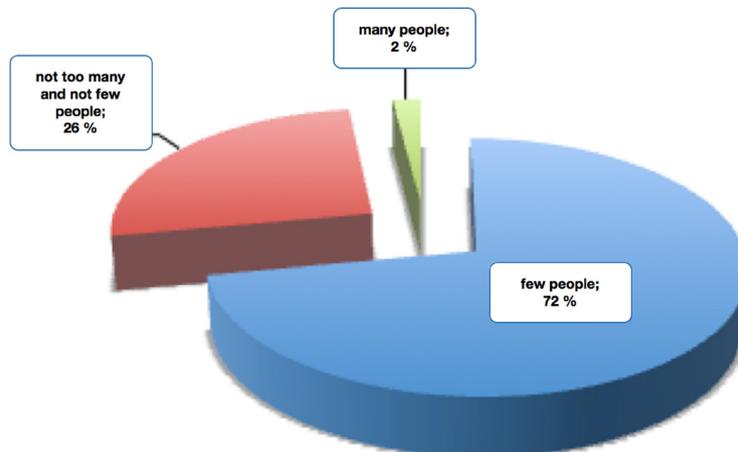
Table 2: Tourist opinion on the museum territory

Museum commercial activities are subsidiaries of its territory. Many of the visitors did not made any purchase in the museum (Table 3), probably because they consider it a more strictly cultural scape, among other reasons.

MUSEUM SHOPPING	
Q 3.3 Did you do some shopping in the museum (did you buy anything in the museum shop) shop?	
Yes	2,00%
No	98,00%

Table 3: Trade or culture?

Finally, the third dimension of *deixis*, that is, *logos* mobilised by the social subject (agent or actor), can be empirically observed through the tourist's language, when he/she refer to themselves and to other visitors, in close dialogue with the discourse conveyed by the museum.



Graphic 3: Tourist social networks at the museum: quantitative aspects

Such reciprocal referrals deconstruct and reconstruct *public social networks at the museum*, woven: (a) among tourists; (b) among them and the different institutional subjects involved or in a mobile co-presence, for instance the museum's professionals, curators, artists or other visitors; (c) among tourists and the previous dimension, the museum's cultural escapes and territories.

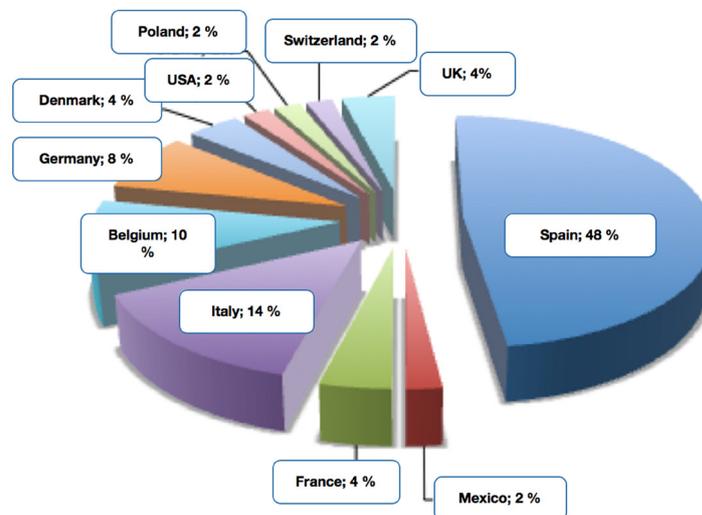
As for this relationship between space of flows and the socio-cultural subject, Question 6.3. put this interrogation: “with how many people circulating in the museum rooms, do you prefer to see the exhibition: with few people, with many people or with other quantity of visitors?”. The analysis shown that tourists prefer a less occupation of cultural escapes, probably in order to observe art works more attentively (see Graphic 3)

In addition, when confronted with issues relating to a companion during the visit, tourists respond that they usually go with other people to visit the museum (see Table 4).

ACCOMPANYING PERSONS	
Q 6.1. Are you visiting this exhibition with someone?	
Yes	96,00%
No	4,00%

Table 4: Tourist social networks at the museum: qualitative aspects

Another issue that pertains to the dimension of the socio-cultural subject is his characterization in terms of social structures embodied in the agent practices. In other words, every visitor to the museum is included in a given class of age, a gender, a work situation, or other belongings to the global society in which social actors update their *mobile lives* within their daily actions and dialogues.

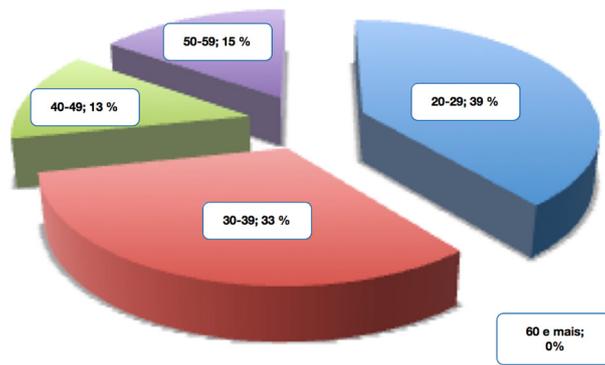


Graphic 4: Tourists' place of residence

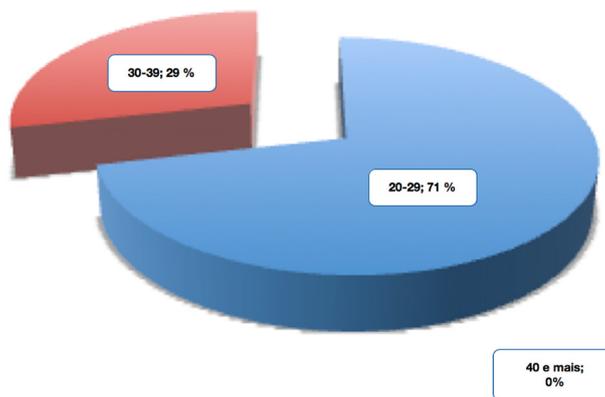
If we start defining tourists by their *place of residence* in the departure country (Graphic 4), the predominance of the residents in Spain is notorious, representing almost half of the visitors at the art museum. Tourists coming from Italy are next, with 14% of all, followed by those living in Belgium (10%) and Germany (8%). Visitors having their roots in France, England and Denmark register similar assiduities (4%). Tourists from North America, Mexico, Poland and Switzerland contribute only with the least cases, just 2%.

As for the *age* factor (see Graphic 5), this is mostly a young audience, with particular emphasis on the ages between 20-29 years old (39%) and 30-39 years old (33%), who double the visit's frequency of the other age classes.

It is interesting to compare the present age of the tourists to the age of their first visit to a museum (Graphic 6). These events relate two dimensions of *deixis*, time and the social agent. Here young tourists also stand out and even their percentage (71%) increases, indicating that initiation at art exhibitions occurs relatively early in the *cultural tourist biography and career*.



Graphic 5: Age as a trait of the tourist cultural's career



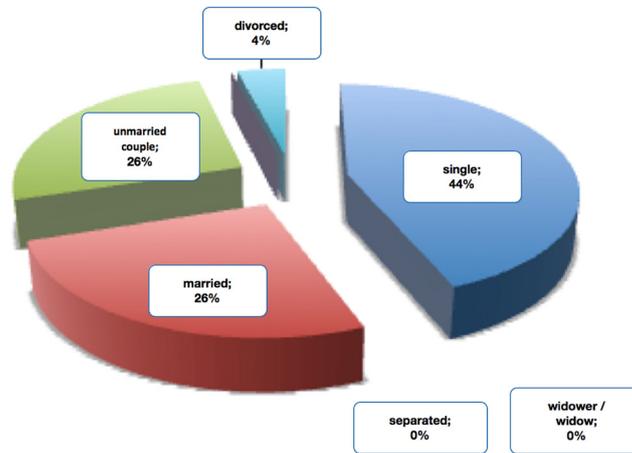
Graphic 6: First visit as part of tourist cultural biography

Oddly or not, a female such as artist Joana Vasconcelos mobilized a predominantly female audience to her exhibition (see Table 5). This fact or accomplishment, if coupled with others, can clarify various parameters of a possible and probable trend towards a *feminization of touristic culture*, both concerning art production and reception.

GENDER	
male	36,00%
female	64,00%

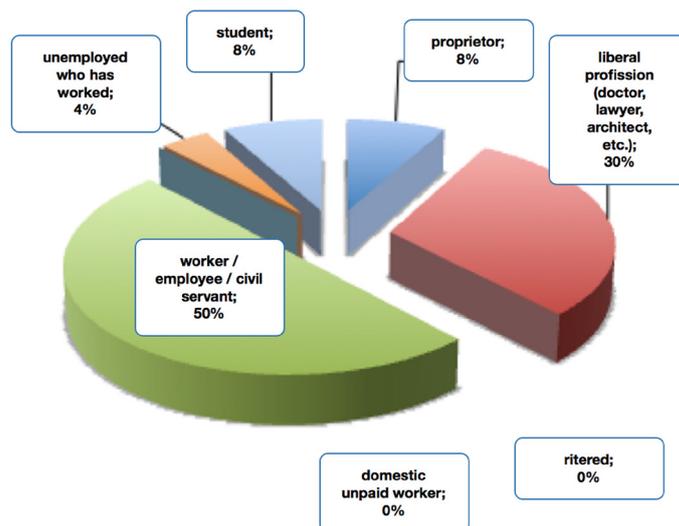
Table 5: Feminization of tourism culture?

With regard to *tourist's marital status* (see Graphic 7), single people go more frequently to the museum than the married ones (44% versus 26%), at least for this exhibition “Without a Web”, examined here. Other studies of museum audiences, if compared with this one, may clarify this eventual regularity.



Graphic 7: Tourism culture and the family institution

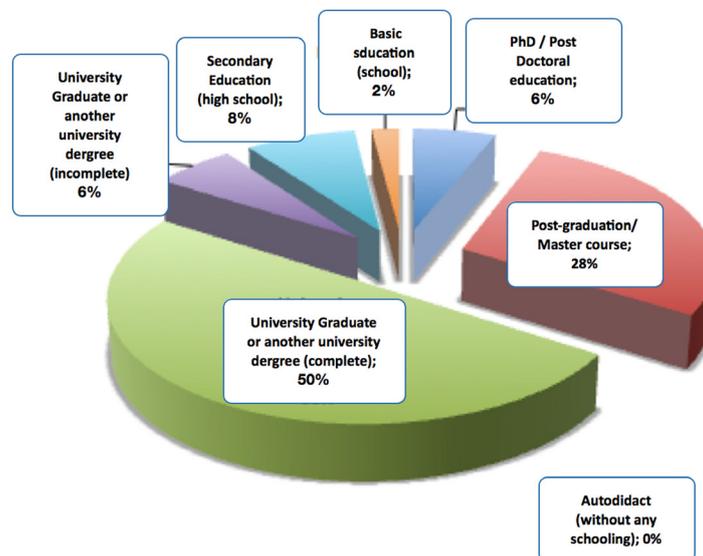
As for *tourists work situation* (see Graphic 8), workers / employees / civil servants prevail upon others (50%), but liberal professions are also well represented (30%). Proprietors and students appear as well with some contributions (8%). Unemployed and retired are rare.



Graphic 8: Art visit and tourist work situation

Tourist education level has influence on his competence for understanding art works displayed, i.e., his *artistic literacy*. Such cultural capital of the respondents in this survey (Graphic 9) is rather high, with two thirds holding a superior education diploma (84%),

and further 6% of visitors having attended a college, although incompletely. Synthetically, *circa* 90% of tourists had direct contact, in terms of official education, with university knowledge, and probably with the “high culture”.



Graphic 9: Tourist education and art literacy

CONCLUSION

Space, time and *logos* represent and present just three of the multiple dimensions of mobile cultural tourism. This study presented a methodology founded in such 3 dimensions that constitute *deixis*, applied to some concrete manifestations within the art museum. However, *social spatialities, temporalities and embodiments of the cultural tourist actor*, proliferate within our contemporaneity, not just through art flows, but as well inside other social realms. For instance, within cyberspace and cybertime flows, where digital subjects are transforming irreversibly our notion of *logos*, creating and exchanging new forms of languages of the reason, and novel reasons of the language.

Translation: Pedro de Andrade

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