

URBAN PUBLIC ART AND TOURISM COMMUNICATION

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ABSTRACT

The present text, on the one hand, aims to unveil some of the most recent debates on urban public art, and its most creative practices. In this perspective, an illustrative case study about the Imminent Festival is presented as *interculturality immanent* to public art. Then, public e-art is discussed, that is, public art that is produced and shared in cyberspace and cybertime. And these artistic initiatives are confronted with controversies, classic and current, about mobile cultures such as tourism and, in particular, the tourist communication process. New epistemologies and sociological methodologies are also addressed, and exemplified with Artistic Sociology, Hybridology and Sociological Comics. Finally, a brief glossary seeks to synthesize and define some sociological concepts that circumscribe central social processes, underlying the articulation and hybridization between urban public art and tourist communication.

KEYWORDS

urban public art; tourism communication; city 3.0; communicative tourism; web 3.0

ARTE PÚBLICA URBANA E COMUNICAÇÃO TURÍSTICA

RESUMO

O presente texto, por um lado, visa descortinar alguns dos debates recentes sobre a arte pública urbana, e as suas práticas mais criativas. Nesta perspetiva, apresenta-se um estudo de caso ilustrativo sobre o Iminente Festival enquanto *interculturalidade imanente* à arte pública. Em seguida, discute-se a e-arte pública, ou seja, a arte pública que é produzida e partilhada no ciberespaço e no cibertempo. Depois, estas iniciativas artísticas são confrontadas com controvérsias, clássicas e atuais, acerca das culturas móveis como o turismo e, em especial, o processo da comunicação turística. Novas epistemologias e metodologias sociológicas encontram-se igualmente abordadas, e exemplificadas com a Sociologia Artística, a Hibridologia e a Banda Desenhada Sociológica. Finalmente, um breve glossário busca sintetizar e definir alguns conceitos sociológicos que circunscrevem processos sociais centrais, subjacentes à articulação e hibridação entre a arte pública urbana e a comunicação turística.

PALAVRAS-CHAVE

arte pública urbana; comunicação turística; cidade 3.0; turismo comunicativo; web 3.0

INTRODUCTION

Daily life within the contemporary world oscillates between the urban public space and the digital public cyberspace (Andrade, 2012). Public art is inserted in this context, reflecting conflicts and consensus between these two spheres of society. The present article aims to deconstruct and reconstruct some of the manifestations of such a social clash and the respective sociological debate.

Firstly, some preliminary questions are posed, about the modes of existence, experience and consciousness, with regard to the proliferation and sharing of pre-digital public art, as well as the recent digital public art within cyberspace and cybertime. Such a dialectic will be illustrated through a case study on the urban art event called “Imminent Festival”, organized by the cultural association Underdogs. This collective of artists has become one of the mandatory references for understanding popular cultures and urban arts in Portugal, and a stimulating sociological object of studies.

Secondly, the panorama of several clashes and debates on tourist communication is debated, within the social processes inherent to mobile cultures and to communicative tourism.

Thirdly, the text presents some recent theories and interactive methodologies that are fundamental for the research, teaching and dissemination of public art applied to tourist communication, targeting not only university audiences, but also citizens, ordinary people, tourists and migrants.

Finally, a brief definition of some of these emergent phenomena, discussed in more detail in the body of the text, can be found in the Appendix Glossary, such as the terms “public art” (pre-digital and digital), “city 3.0”, “smart city”, “creative city”, “culture 3.0”, “public art publics”, “tourism 3.0”, “communicative tourism”, “creative tourism”, “cultural tourism” (pre-digital and digital), “innovative tourism”, “web 2.0” or “social web”, “web 3.0” or “social-semantic web”.

A BRIEF CASE STUDY: THE IMINENTE FESTIVAL AS AN IMMANENT INTERCULTURALITY

Ten years ago (2010), a necessary prior sociological and historical discussion was held about the public art produced and disseminated within the pre-digital urban public space, in a collective book that sold out quickly. A 2nd edition came out in 2019. In the first edition, in what regards the theoretical side of this problem, the author explained the main concepts related to public art, such as heritage and cultural policies, urban development, creative cities, citizenship and cultural tourism (Andrade, 2010a). In addition, in their pragmatic component, these debates were illustrated with references to case studies and practical activities, for example the socio-cultural movements led by alterities and urban interculturalities (political murals, graffiti of ethnic minorities and immigrants) (Andrade, 2010b). Another relevant study in this direction is the essay by Idalina Conde (2010) on the contrasts and differences among artistic narratives inside the public space.

Following these and other foundations, a recent illustration of public art is presented here, in the form of an introduction to part of a case study on the Imminent Urban Festival of Art and Music¹. This event, after several editions in Oeiras (Portugal), London, Shanghai and Rio de Janeiro, was held in Lisbon in 2018 and again in this city between 19 and 22 September 2019, at the old Monsanto Panoramic Restaurant, transformed today into a cultural and touristic *agora* for activities on public art and urban music.

The Imminent Festival has an intercultural nature, having presented exhibitions, installations, performances, concerts, etc., to an audience formed by inhabitants of several Portuguese cities, tourists and immigrants. One aspect to highlight, as a distinctive feature of current urban culture, is the frequent use of digital mobile devices by visitors, in their interpersonal relationship and within collective activities in the surrounding public space. Such a process also took place at this festival. Through the social agents present there, the digital communication mode may dialogue with two other main ones: the face-to-face communication mode in co-presence and the mass media communication mode conveyed by channels such as newspapers, radio or television. This Festival wove a powerful configuration of intervention in the cultural and democratic public sphere, through the co-occurrence and hybridization of multiple and differentiated, but equally interconnected, public art activities. For example, in terms of the democratic culture of political intervention, there have been several debates and a public discussion on Portuguese colonialism, which brought together several members of Lusophone cultures and publics (Portuguese, African, etc.), among others (see Figure 1).

As for public visual arts, there were varied exhibitions, such as the show of a set of sculptures and murals at the entrance to the main building (Figures 2 and 3). In addition, an exhibition and sale of paintings, books and catalogues took place in an indoor room (Figure 4). These activities were organized by the collective *Underdogs*, an association and cultural platform based in Lisbon, which subscribes to three central objectives: a program on public art, an art gallery and the publication of artistic books. In Figure 5, it is possible to note, on the part of the visitors in co-presence, the observation of paintings in connection with the respective world view, partly activated via cell phone, very common within young people. In fact, these users of the art exhibition communicate face to face, but often in conjunction with digital communication via digital and locative mobile devices, whether for outside calls or for other uses (Figure 6), or to consult information about the exhibition (Figure 7). Another visual and graphic artistic expression, graffiti and stencils, abound in this intercultural space-time, like the one entitled “Make the world Greta again” (Figure 8), and others that exhibit brief aphorisms about the artist’s role and the essence or the situation of urban creativity (Figure 9).

¹ See <https://www.festivaliminente.com>



Figure 1: Debate on anti-colonialist combat

Credits: Pedro Andrade



Figure 2: Urban sculptures

Credits: Pedro Andrade



Figure 3: Figurative or abstract murals

Credits: Pedro Andrade



Figure 4: Paintings in the Underdogs association room

Credits: Pedro Andrade



Figure 5: Enjoyment of art via mobile phone

Credits: Pedro Andrade



Figure 6: Digital mobile communication actions

Credits: Pedro Andrade



Figure 7: Consultation of artistic knowledge
Credits: Pedro Andrade



Figure 8: Great Greta
Credits: Pedro Andrade



Figure 9: Artist and creativity
Credits: Pedro Andrade



Figure 10: Intercultural jazz
Credits: Pedro Andrade



Figure 11: World music
Credits: Pedro Andrade



Figure 12: Break dance
Credits: Pedro Andrade

With regard to the performing arts, there was a jazz concert on September 22, aimed at an intercultural audience (Figure 10), a World Music concert animated by the Arab band Mohamed Lamouri (Figure 11), in line with several other bands over the 4 days of the event. It was also possible to watch performances of Break Dance (Figure 12), one of the elements of HipHop culture in addition to graffiti, rap music and DJing (i.e. disk jockeys' performances), among others. There were also images drawn on the floor of a skate park, in the interval of skating exhibitions.

DIGITAL PUBLIC ART, IN CYBERSPACE AND CYBERTIME

In fact, public art is no longer what it used to be in its pre-digital age. In contemporary times, particularly in the last decade, new creative activities, inventing agents and innovative institutions have emerged on the internet and digital social networks. These virtual digital contexts and actors constitute some of the social and cultural locations that contributed most to the current transformations and criticisms of public art, which has become, in part, a digital public art.

In 2006, Christiane Paul noticed that digital art called into question traditional notions of public art. In particular, developing the idea of “common good in the network”, from the interactivity among virtual communities. Such sharing takes on cultural dimensions, but it also questions current notions of power and governance. Therefore, artistic practice within digital public art, articulates, but also increases, the physical, social and virtual spaces of both pre-digital and digital paradigms of the democratic public sphere.

In these conjunctures and conjectures, an example of digital public art is the collaborative installation, named *Bus-Tops*, created by artist Mark Titchner in January 2012 in London (Minard, 2012). The work included 30 red and black LED screens on the roofs of bus stops in 20 districts of the English capital. The public was able to create works of art in this new exhibition space, through proposals submitted to art curators on the project website, which thus expands the very concept of Public Art towards the Internet. In Portugal, among other occasions, digital public art was debated at the “Public art congress in the Era of digital creativity”, promoted by José Abreu and others, at the Catholic University of Porto (Abreu & Castro, 2017).

However, there are numerous other manifestations of digital public art, which are testified by different types of digital sources. Having no space here to present and comment on all of them or even the most significant ones, we will now present only a synthetic critical review about part of an ongoing research project, carried out on a sample that considers sources written in cyberspace around three comprehensive and central concepts connected with public art: art, the city and the public. Such terms articulate and translate diversified public art practices and contexts, occurring both in urban public space and in public cyberspace and cybertime. Public cybertime is defined as the set of time temporalities activated by the user of the network of all networks, when navigating within the public cyberspace. For example, the synchronous time of online conversations (chats), the quasi-synchronous rhythm of digital social networks, or the asynchronous beat of a website.

Therefore, this research project, in terms of the sources used, is based on the gathering of the production and dissemination of relevant collections of digital documents on public art, gradually inserted in digital archives. An example is Public Art Archive². These archives are organized by programs for collecting and processing content, such as the Chicago Public Art Program³. In other archives, the contents of social networks e.g. Facebook, where users comment on public art, are as well included inside this systematic collection of digital sources.

² Available at <https://www.publicartarchive.org/>

³ Available at https://www.chicago.gov/city/en/depts/dca/provdrs/public_art_program.html

To better understand such emerging and innovative processes, the following methodology was used, which is just an appetizer of this problem:

1. on the one hand, in terms of data collection, the corpus of digital and virtual sources gathered and selected, includes: monographs, journals and newspapers articles; dictionaries and directories; government, legislative and municipal documents; statistics and graphs; digital social networks such as blogs, Facebook and digital *fora*; images and videos;
2. on the other hand, as for the analysis carried out, below are shown only three schemes in the form of conceptual networks, built with the support of the analysed sources. Such networks translate, socially, visually and semantically, the contemporaneity of the theme, through the weaving of some relations among the selected concepts.

If we look at Figure 13, related to the term “art”, we will notice that this socio-cultural process is close to other ideas or concepts that are frequent in the corpus, as public spaces in the city and, almost evidently, artists projects. However, these are cultural agents who communicate with local communities, which does not necessarily happen in the case of art shown in galleries or museums (Public Art - Facebook City Guides, 2019)⁴. Other relational axes represented by the lines that unite the concepts in Figure 22, clarify that public art projects exhibit a close connection with ‘programs’ from public or private institutions, which provide some of the funds necessary for these initiatives (Public Art Fund, 2019)⁵.



Figure 13: “Art” socio-conceptual network

Credits: Pedro Andrade

Figure 14 shows some connections between the urban space of the city and the urbanism plans and respective commissions, which in recent years have privileged the role of the citizen, and the cultural citizen in particular (Chicago Public Art Program). This is due, in part, to the meteoric rise of city tourism, also in Portugal, namely at Lisbon and Porto, which today spreads to other locations such as Braga, a city that recently won an

⁴ See <https://cityguides.fb.com/guides/lisbon-en/traditional-lisbon/public-art/>

⁵ Retrieved from <https://www.publicartfund.org/>

international competition with a project included in the program. Unesco Creative Cities, in the area Media Arts.

Finally, Figure 15 makes visible, among other associations, the fundamental role of constituting ‘collections’ of works of public art that convey the relevance of this genre of art still somewhat orphaned and misunderstood (Public Art Archive; Public Art Resource Center). Open access by a wide audience to these public art collections residing in digital archives, constitutes an irreversible step towards the development of democratic cultural citizenship.



Figure 14: “City” socio-conceptual network
Credits: Pedro Andrade

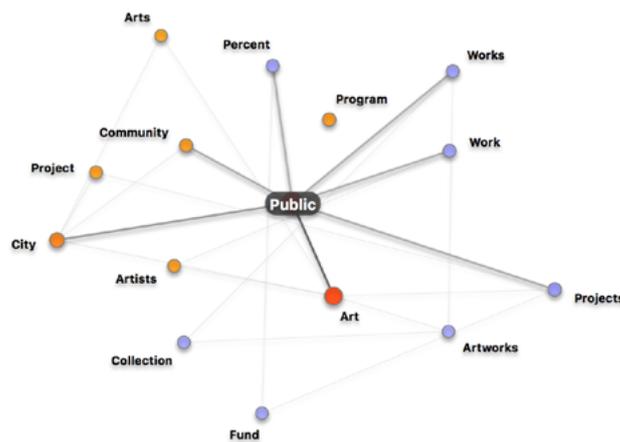


Figure 15: “Public” socio-conceptual network
Credits: Pedro Andrade

If we now inquire about the current situation of the viral society, in the selected documentation corpus, we will obtain socio-semantic fields that relate the most relevant concepts and issues related to the covid-19. In the case of the impact of covid on culture (Figure 20), note the set of terms and issues that arise in conjunction with these two

founding concepts and with their main relationship. For example, the cultural sector of arts, artists and other professionals, as well as their connection with the measures and support proposed by government ministries that protect the state of emergency and crisis generated by the pandemic.

CLASHES AND DEBATES ON TOURIST COMMUNICATION

Now, as an intermediate argumentative step for the application of public art to tourism, it is important to consider the problematics underlying possible discussions, both theoretical and practical, aiming at circumscribing tourist communication, related to mobile cultures and cultural tourism.

THE SOCIOLOGY OF TRAVEL

The phenomenon of travel is not limited to tourism. Tourist activities are a social and communicative process that propelled one of the most vibrant leisure and cultural industries of the late 20th century. In reflexive terms, tourism has raised notable questioning postures on the part of paradigmatic authors in the Sociology of Tourism (MacCannell, 1976; Cohen, 1979).

From a historical perspective, tourism is the dominant paradigm of travel in industrial, democratic and modern society. But tourism was not always the predominant mode of travel in all times of human adventure and diaspora. To demonstrate this thesis, in the broader framework of a *Sociology of travel* (Andrade, 1993), it is necessary to delimit the most significant types, configurations and inherent communication modes of travel (work, leisure, political, scientific, cultural, artistic, religious, among other categories), and include tourism within leisure travel.

In addition, when criticizing certain types of tourism, and also one of their alternatives, post-tourism (that is, the most typical tourist figure of post-modernity), it is possible to extract the most recent phenomena that surpass either modern tourism or postmodern tourism: for example, *critical tourism*, that is, the criticism, through various modes of communication, that the tourist of a central country undertakes about the society of departure, before, during and after contact with a visited peripheral society. Or consider *counter-tourism*, that is, the political and communicative process of resistance by the populations visited, often in non-Western societies, to mass tourism. Or the *inter-travel*, a kind of hybrid route where fragments of other forms of trip paths are visible, as well as increasingly omnipresent manifestations of genuinely every day and localized communicative rhythms of the journey.

In short, the reflection and typology of the travel operated by the social scientist, articulated to the criticism of tourism in particular, proposed also by the social actors involved in tourist activities, may clarify some possible modes of tourist communication, located somewhere between cultural tourism and the tourist cultures.

URBAN POPULAR TOURISM AND TOURIST CULTURE IN THE EXCURSIONIST AND LUNCH/ DINNER SOCIAL MOVEMENT

In Tourism Studies, texts on popular tourism do not abound, in particular that promoted by the urban popular classes, or for their enjoyment (Barton, 2011).

However, there is a pioneering and remarkable Portuguese phenomenon in this area, the excursionist and/or lunch and/or dinner groups, which can be understood as one of the earliest expressions of tourist culture and communication (Andrade, 1986). They are configured as a social solidarity movement organized by popular associations, made up mostly of workers, civil servants, employees of companies and small traders. These groups have a common box, supported mainly by membership fees, in order to allow leisure and touristic excursions, and periodic, monthly, quarterly, half-yearly or annual group lunches or dinners. Within this process, various modes of communication overlap (conversations, commensality at meal, etc.). They also communicate with the inhabitants of their neighbourhood, in the socio-economic figure of assistance to the needy of the group itself or to people in their neighbourhood. They occur mainly in large Portuguese cities, such as Lisbon, Porto, etc.

Among the initiatives of these popular associations, *excursionist art* constitutes a type of peculiar and original artistic communicative experience, which brings together mainly the paintings made by members of the excursionist groups or by other inhabitants, resident in their quarter or other city zones. These are normally pictorial works, also including photographs and collages of objects, which are displayed in the taverns that serve as headquarters for the group. In communicative terms, the paintings operate the group's advertising in front of the tavern-goers, functioning as symbolic emblems or propaganda images that convey prestige (identitary or differential) to these friend's clubs.

Synthetically, the excursionist social solidarity movement unveils a second paradigm of tourist communication, within the contacts and contracts woven between cultural tourism and tourist cultures.

FLOWS OF MOBILE ARTS AND TOURIST MOBILITIES IN THE MUSEUM

A third element for the circumscription of the modes of tourist communication, within the framework of the dialectics between cultural tourism and tourist cultures, is the art museum, in that it proposes and often imposes itself as one of the fundamental pillars of today's tourist industry. This global industry is based on and reproduces itself in the recent process of exponential expansion of urban mobilities. The term "mobility" contains a large number of connotations. Not surprisingly, the research directions on this subject are immeasurable (Adey, Bissell, Hannam, Merriman & Sheller, 2014).

In such a social context, it is useful to focus the discussion on the more restricted concept tourism mobilities. Consider here only the mobile communicative and artistic flows that cultural tourists develop during visits to art museums, while transporting their tourist cultures acquired on previous trips. Such communicative flows, in the first place, are conditioned by the sociodemographic characteristics of the tourist (age, gender, profession, etc.). Secondly, these flows circumscribe tourist careers, partly delimited by the

articulation between: on the one hand, the temporal courses (frequency, periodicity) of the visit to the museum by the tourist; and, on the other hand, their spatial courses (paths for an interesting painting, trajectories for services of the museum such as the shop or the bar, etc.).

In this perspective, some pedestals should be highlighted for an urgent discussion to develop: a) the genealogy of the historical and social phenomenon “mobility”; b) the particular phenomenon of tourism mobilities; c) tourist mobilities understood as communicative, cultural and artistic flows within the museum, that is, as manifestations of mobile cultural tourism (Andrade, 2018b).

POST-COLONIAL REPRESENTATIONS AND TRANSCULTURALISM IN DISCURSIVE JOURNEYS IN CINEMA

Equally, it can be fruitful, for the understanding of the sociological phenomenon of communication underlying cultural travel and the culture of travel, the articulation between, on one hand, post-colonial theories and concepts and, on the other hand, analyses/interpretations based on examples of film images that testify and communicate post-colonial representations of culture and of travel, produced/reproduced by both colonizing countries and colonized peoples. Some of these displacements transmitted and communicated to cinema viewers, are the political epic of conquest, the slave trade, the diasporas of entire ethnic groups due to wars, the immigration from peripheral countries to western countries. It may be instructive to compare, also in terms of discourse, such odysseys that translate social relations of inequality among peoples, with other trajectories that likewise impose unequal relations, such as mass tourism and the respective strategies of communication among tourists and members of visited societies, whether these are non-Western or Southern European populations.

In fact, the “clash of civilizations” circumscribed by Samuel Huntington (2011), often functions as a conflict of meanings, underlying all modes of communication of messages, to a greater or lesser extent, including the transmission and sharing of daily tourist messages.

According to Homi Bhabha (2004), discursive resistance against colonialism is often supported by the mobilization of hybridization. And for Nestor Canclini (2005), contemporary cultures are essentially hybrid cultures. Such a hybrid nature is present in many images communicated by resistance cinema, and it is urgent to underline its characteristics, for example, the oppositions or central discursive hybridizations transmitted by the authors of transcultural cinema: “colonizer/ colonised”, “identity/difference”, “power/not power”.

As for the modes of communication triggered by cinema audiences, in movie theaters or on the Internet, the publics of resistance cinema can see and criticize, in a less or more participatory way, the world views and discourses transmitted by the cinematic imagination, and, in particular, through postures of political militantism in cinema. Thus, such audiences may contribute to a fund and archive of the common and global memory, in what concerns popular cultures and critical knowledge. Some of these cultures are

partially circumscribed as tourist cultures that, although conditioned by the dominant cultural tourism, also sometimes influence it, with regard to the modes of communication at stake (Andrade, 2016).

CULTURAL E-TOURISM AND DIGITAL DISCOURSE

Another link between cultural tourism and tourist cultures occurs in cyberspace and cybertime, especially with regard to the corresponding modes of tourist communication.

In fact, it is necessary to take seriously the challenge that the internet is posing to Cultural Tourism Studies and to Sociology of Communication and Arts. The sociological narratives that take this uneasiness into account are based, in part, on the seminal concept mobilities, but they confront this notion with other recent theoretical, conceptual and empirical positions.

As noted above, it is necessary to unveil a theoretical background that identifies the state of the art of discussions on the concepts associated with urban cultural mobility (Urry, 2007). In particular, there is an urgent need to rethink the new forms of social visibility involved in tourist mobility and modes of communication, whether on the part of tourists in relation to the societies visited, or within the perceptions outlined by the inhabitants concerning the tourists (Urry & Larsen, 2011). In fact, the mobilities of cultural tourism connected to tourist cultures, constitute both a) some of the most influential social processes and sociological notions that contextualize the cultural e-tourism activated on the Internet, and b) the innovative discourses and content produced, reproduced and communicated there, on this matter.

At the same time, a debate on cultural heritage is necessary, in the encounter or in confrontation with cultural e-tourism. In addition, relevant controversies are emerging today that link tourism with new media and digital social networks. Future work can and should include concrete and innovative forms of e-tourism operating in discursive networks not only in European or American cities, but also in the midst of several cities in the African, Asian or Australian social fabric.

In particular, several essays and research have studied contexts and processes that are central to the development of online cultural tourism, such as *virtual museums in Portugal* inserted in the global network society, for example on the following aspects: virtual travels and virtualities of cybervoyage (Andrade, 1997), e-art in virtual museums (Andrade, 2005); cybermuseums and cybermuseology (Andrade, 2006); digital museums and Web 2.0 (Andrade, 2008); leisure and knowledge in museums and cybermuseums of the creative city (Andrade, 2009); museum virtualities and virtual museums (Andrade, 2010c); virtual museums and digital arts (Andrade, 2015a).

In short, e-tourism or electronic cultural tourism and the tourist culture surrounding virtual museums, can constitute powerful strategies for future modes of tourist communication, in order to improve discursive innovation within digital cultural heritage networks. And, in doing so, motivate future original research in the sociologies of communication, culture, arts and tourism (Andrade, 2017).

EPISTEMOLOGIES, THEORIES, METHODOLOGIES AND SOURCES FOR THE STUDY OF PUBLIC ART APPLIED TO TOURIST COMMUNICATION

Epistemological, theoretical and methodological debates aimed at scientific credibility cannot exist without the corresponding application to the social fabric. Conversely, societal processes should always inform reflection. In the case of public art, there have been profound changes in recent decades, particularly within the process of constituting digital public art, a phenomenon mentioned and developed above. In such a context, public art may be analysed by different sociological genres, in addition to the more traditional ones, with respect to theory, methodology and empirical sources applied within research projects.

In particular, digital public art, as well as its epistemological nature, or the theories and methodologies applied to studies on it, acquire new clothes in the so-called Web 2.0 or social Web, which includes digital social networks such as Facebook, Instagram, WhatsApp, etc. Briefly, Web 2.0 is defined as a second internet stage, age or era, in which its contents are not only produced by the authors of a website or network, but also by its users. In the beginning of the Internet (the so-called Web 1.0), authorship was only allowed for a small number of people (programmers, managers in public and private sectors, etc.), and the majority of visitors only consulted the exposed content. Now, any infonaut can read and write (comments on blogs, annotations and evaluations of web pages, etc.), in cyberspace and cybertime. As such, Web 2.0 is also called “read-write internet”.

However, although Web 2.0 social networks are extremely popular, for many people, their deep characteristics and the term Web 2.0 itself, still maintain a certain aura of strangeness, of otherness, in the same way that public art is not yet considered as legitimate as the dominant private art, although the first is found at every step and corner of contemporary cities.

NEW SOCIOLOGICAL METHODOLOGIES: ARTISTIC SOCIOLOGY AND HYBRIDODOLOGY

Today, we are witnessing the emergence of innovative methodologies, within the different modes and means of knowledge, as Patricia Leavy (2009, p. 18) warns, when bringing sociological research closer to artistic practice: “working with innovative methodologies often requires that researchers cross disciplinary boundaries, leave their comfort zones...”. In other words, encounters among diverse configurations of knowledge can move from comfort to confrontation. One of these areas of simultaneous discomfort and creativity in Social Sciences is Artistic Sociology (Andrade, 2018a, pp. 248-924), understood as a hybrid knowledge that mixes reason with sensations, when commenting on the current hybrid reality and society.

The combination of all hybrid knowledge’s is called Hybridology (Andrade, 2014; 2015b). This new sensitivity of Social and Human Sciences uses hybrid methods, that is, research procedures of different nature, used either simultaneously or articulated among themselves, for example in the joint use of scientific, technological and artistic techniques. To this end, hybrid methods are based on hybrid media or Hybridmedia, a

term that means the fusion of media of different nature, used either in the co-presence of several individuals in a physical place, or through mass communications, or by digital means. For example, the content of an initial *medium* (a newspaper news, a photograph) can be commented on and blended with sources of another nature such as videos on a blog, thus producing a *medium* of miscellaneous and hybrid nature, a whole that is not to be confused with the sum of parts. In other words, originary media can produce and disseminate an original *medium*.

Within Artistic Sociology, Hybridology or inside other alternative proposals for sociological activities, it is paramount to consider empirical fieldwork developed in the framework of urban cultural communication related to *City 3.0*, *Culture 3.0* (Sacco, 2011), or *Tourism 3.0* (Richards, 2011). In addition, it is essential to reflect on tourist communication in the context of Communicative Tourism. This type of tourism is based on a paradigm of tourist activities centered on the touristic communication that is established between three of the main agents of transcultural contemporaneity: citizens, tourists and immigrants displaced from peripheral societies to central societies. For more details and definitions of the terms introduced above, in relation to other concepts, see the Glossary in Annex and Andrade (2018a, pp. 253-254). The Glossary also includes some possible reflection on the social processes transformed by Covid-19, such as viral society, viral public art or viral tourism, phenomena whose interpretation is also developed in the introductory note to this journal issue. Today, as in the post-viral society, new methods of doing Sociology are naturally welcome, taking advantage of the confinement or the world in re-mobilization that is approaching.

One of the places where the *City 3.0*, *Culture 3.0* and *Tourism 3.0* develop is called *Web 3.0* by Tim Berners-Lee, the founder of the World Wide Web as well. *Web 3.0* or social-semantic web, although being a digital social network, it also shows as a semantic network, insofar as it provides meanings about the actions and words spoken by its users who meet one another within a reticular connection, in a deeper way than what happens in *Web 2.0*. Such an intense production of social meanings occurs either in a more quantitative way (more coverage of objective denotations), or in a more qualitative way (greater depth and rigor of subjective connotations). Some pioneering examples are Wikipedia or wikis in general, and the “Freebase” project, recently acquired by Google.

In complicity with this perspective, the NewArtFest’17 exhibition functioned as a stage for the application of innovative sociological and artistic methodological approaches. This cultural event, in its second year, took place between 1 and 30 of November 2017, inside the space Sala do Picadeiro of the National Museum of Natural History and Science, in Lisbon, coordinated by the cultural curator António Cerveira Pinto and by the team of the cultural company Ocupart. In a first stage, the Sociological Exhibition on *Tourism 3.0 / City 3.0*, which took place in that space, showed and demonstrated the sociological knowledge about the city and the travel, within a process of transposition and translation, from the university to the public art gallery space. In a second phase, such knowledge, tested by the publics of the exhibition, was reintroduced within a scientific

article (Andrade, 2018a, pp. 261-269). Such a double movement of research hybridizes and confronts scientific and artistic knowledge and practice, both ordinary and original. In addition, this process communicates erudite knowledge with common knowledge.

In this event, some examples of new methods and techniques of Sociology applied to public art and tourist communication are the following: the visual-virtual survey, that is, a visual survey using digital video, including questions posed to international politicians about the city, its culture and public arts; the virtual sociological gallery, which, using a mobile phone and Augmented Reality, allows the consultation of sociological information and knowledge about public art, on a dedicated website; and the *Sociological Comics*, which is explained below.

THE SOCIOLOGICAL COMICS METHOD

Within Artistic Sociology, sociological comics constitute a comic strip where sociological research is carried out through social visualities, such as the practice of digital photographs obtained via mobile phones, in order to reveal the social visibility of societal phenomena in the urban fabric, for example the social visibility of public art articulated with tourism communication. The first sociological comics was created about the process of social political struggles against austerity in Portugal in 2013, witnessed through photographs about this phenomenon. The protagonists of these struggles used public art in several of its configurations, such as murals and posters, or the digital and virtual public art that circulated in cyberspace and cybertime, e.g. in digital social networks (Andrade, 2015c).

Through the social, political, cultural and artistic dispositive named sociological comics, three types of means and methods of communication are called upon: firstly, the mode of communication in co-presence (political manifestations, murals, graffiti, stencils, stickers, etc.); secondly, the communication regime activated by the classical mass media, such as newspapers and television; finally, the media system of digital communication, operated within the digital social networks Facebook, Twitter, YouTube, Instagram or Pinterest. All of these communicative strategies can be viewed and commented, to a greater or lesser extent and depth, by citizens, tourists and immigrants.

In particular, such a dispositive, in its scientific and literary prisms, turns out to be an innovative sociological method, which brings sociological knowledge closer to social stories and knowledge, through a sociological history presented in the form of cartoons. In other words, this *sui generis* cartoon is based on an epistemological strategy that allows the social scientist to carry out a sociological research through several specific techniques, such as: the demonstration of hypotheses from their validation/confirmation in the empirical field of urban public space (streets, squares, etc.); the use of social language, including criticism or humor on the part of ordinary people and collected by the sociologist; the use of hybridmedia (i.e. hybridized media) within digital social networks.

Recently, the methodology of sociological comics was applied to Tourism Studies, in essays about cultural tourism, observed by the sociologist through locative devices, such as a mobile phone (Andrade, 2020a, 2020b).

CONCLUSION

Much more could be said. For now, note that the comprehension of public art for tourist communication is to be undertaken by and within transnational and multicultural research teams. Only in this way will be possible to understand the progressive centrality of public art in the networks of the art, citizenship and tourism worlds. Such networks operate through conflict games, but also via consensus games, woven among different identities and converging alterities, such as young people, women, immigrants, etc.

In short, theory cannot ignore the practice of public art and the modes of social communication in general, and of touristic communication in particular. In a dialogical perspective inspired by Paulo Freire, let's conclude with the following ideas: public authorities should communicate more with public art's artists; both can dialogue more with ordinary citizens; these ones may talk profoundly with the city's researcher and pedagogue; and all of them are able to converse with the different configurations of otherness and interculturality, such as the tourist and the immigrant. In fact, all these social actors are part of our glocalised contemporary societies and cultures, that is, communities who are both planetary and locative, and in the future possibly less exclusive and more inclusive.

Translation: Pedro Andrade

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APPENDIXES

BRIEF GLOSSARY ON URBAN PUBLIC ART AND TOURISM COMMUNICATION

City 3.0: or social-semantic city: this is a globalized locality, configured in a geographic urban network that includes digital, social but also semantic networks, characteristic of Web 3.0, particularly in the activities of Tourism 3.0.

Creative city: model of urban space that brings together culture, creativity and the transformation of the city. This stance highlights, among other processes and practices: interculturalism in cities, city psychology, creative bureaucracies and the measurement of creativity in cities.

Cultural tourism: type of tourism that is predominantly interested in cultural aspects of a society (arts or other cultural phenomena and their institutions or contexts), e.g. the museum of public art, or other public cultural spaces, such as the street or squares.

Communicative tourism: paradigm of tourist activities centered on tourism communication that is established between three of the main agents of transcultural contemporaneity: citizens, tourists and immigrants displaced from peripheral societies into central societies.

Creative tourism: tourism model related to the creativity of urban communities and small cities, in order to revitalize the economy, society and culture of these localities, through tourist activities combined mainly with small industry, small commerce and handicrafts.

Culture 3.0: in addition to the understanding of culture as a product derived from the industrial economy in the 18th and 19th centuries (Culture 1.0), or the concept of culture as a cultural industry in the 20th century (Culture 2.0), the notion of Culture 3.0, associated with new digital technologies, means that culture is a way of creating identity and values, stimulating social cohesion and encouraging creativity.

Digital cultural tourism (e-cultural tourism): mode of tourism associated with cyberspace and cybertime, as well as with the mobile culture conveyed by the tourist through the cell phone, for example as an instrument for linking public art to cyber culture.

Digital public art: sub-genre of public art, created, operated and disseminated in cyberspace/cyberime.

Hybrid methods/hybrid media: mixture, fusion or hybridization of diverse scientific, technological or artistic methods and media, for example those that characterize the following modes of knowledge: Social Sciences (questionnaire, etc.), new technologies (interactive digital devices built in hypermedia) and the arts (objectual art, procedural art such as an installation or a performance).

Hybridology: it consists of the scientific, technological and artistic study of the hybrid entities that abound, and in a way define, our globalized contemporaneity, as in the case of the growing demographic hybridization in European societies, through decades of massive immigration.

Innovative tourism: type of tourism linked to social innovation, especially within the urban mobility characteristic of the smart city.

Mobile culture: way of exercising culture and social life in general, which is nowadays partly transformed into a digital life, linked to the rhythms and moving places of everyday urban life, in particular urban mobilities within the 3.0 city, the smart city and the creative city, especially through portable devices, such as the laptop and tablet computers, or the iPod and mobile phone.

Public art: artistic manifestation produced, exhibited, perceived, judged and practiced in the public sphere, e.g. in public urban sites (streets, squares, etc.); across mass media, such as newspapers, radio and television; and within cyberspace / cybertime.

Public art publics: audiences who include specific sociodemographic characteristics and develop particular communication careers, inside or outside their visits to public art sites and events. For example, when these audiences relate, on the one hand, works of public art and the space of the museum or other places of public art exhibition, such as the street, squares and other city locations, with, on the other hand, their own experience of the city, work, family and school. Some main segments of such audiences are these: families; students and teachers at an educational institution; an isolated visitor or groups that aim to carry out continuous training throughout their life; the tourist subscribing to cultural tourism, creative tourism, innovative tourism and communicative tourism. However, other profiles, still marginalized, must be included in artistic audiences and, in particular, in public art publics, such as pensioners, disabled people, immigrants and refugees.

Smart city: city paradigm that favors planning, monitoring and digital technologies, in order to achieve greater predictability in urban restructuring, among other aspects in terms of greater mobility and security in the public sphere. However, this ubiquitous view of the city and the citizen carries risks, such as intrusion into his private life, disrespect for human rights, naturalization and uncritical acceptance of a generalized panoptism.

Tourism 3.0: it is defined through the following traits: greater interest by tourists in intangible heritage; overcoming of the dichotomy between high culture and popular culture, a process for example witnessed by the opening of tourists to public art exhibited at the street; hybridization between cultural production and consumption; desire for authentic experiences inside the tourist travel. Such a paradigm of contemporary tourism is revealed as one of the practical manifestations of city 3.0, which often allows the use of Culture 3.0 within the public cyberspace of web 3.0.

Tourism communication: communicative paradigm around tourism activities, founded on three distinct modes of communication, but also hybridized in contemporary

times: the pre-modern mode of communication in co-presence (face-to-face conversations, etc.); the mode of mass communication characteristic of modern societies (press, radio, television); and the digital communication mode associated with postmodernity (cyberspace, cybertime).

Web 2.0 (or social web or reading/writing internet): type of digital social network that allows an active posture on the part of the user: in addition to reading the information, he can write content such as articles (posts) or comments on a blog, and share personal and professional information on digital social networks, such as Facebook, Twitter, YouTube, Instagram or WhatsApp.

Web 3.0 or semantic web: paradigm of digital social networks that is based, among other discursive dispositifs, on social-semantic sites. Ex: Freebase sites, Public Art Communication

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