Introductory note: public arts for tourism communication?

Nota introdutória: artes públicas para a comunicação turística?

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Towards an innovative communication of mobile and touristic public art?

Public art, in addition to the intentions expressed in its production and writing by the respective artists, or beyond its consumption and interpretation by its audiences, is also understood within the context of the mediation processes between its creation and viewing. Such intermediation is activated by various communication contexts – such as a museum or an event in an urban street or square. Public art is communicated within multiple spheres of the urban public space. In other words, public art extends, and is understood together with (is founded on, and merged with) other social processes, in different ways, according to the type of social environment in which a public art work occurs. For example, a public work of art can articulate or combine socioeconomic, political and cultural dimensions.

Within the processes resulting from these different spheres of the social environment, or in their fusion, as detailed below, this issue of the *Lusophone Journal of Cultural Studies*, focuses on the relations that public art establishes with a very current, but relatively little studied, social process – tourism communication, in particular the case of cultural tourism. Cultural Studies and Tourism Studies, as well as adjacent research areas, can benefit from this dialectic. In other words, the issue at stake here is not a single and isolated social process, that can be translated into a specific and isolated concept that may be observed in the texts and titles of many scientific studies. Such studies, supposedly univocal or hegemonic, often focus on a single idea, which in itself would exhaust the depths of social or entire sociological thinking. On the contrary, this issue of the journal, does not aim to offer a reflection on a simple theme, which can be represented, for example, by the title "Public art", or by the title "Tourism communication". Instead it focuses on a central question, or seminal thesis, expressed by the following proposition: "Public art for tourism communication". Indeed, this connection implies multiple hybrid articulations between social phenomena and the sociological concepts underpinning public art, in this case through, and for, tourism communication. In other words, this issue aims to ask how public art and the critical questioning thereof can be

applied to the theory and practice of tourism communication, a communication that is woven between citizens and tourists, or even between them and other travellers or urban nomads. Examples of such agents in continuous circulation include migrants, landless urban or rural dwellers, homeless people, people displaced from their homes, workers and employees in delocalised corporations, some unemployed and retired individuals, or the various marginal urban populations and de-territorialised social actors.

More specifically, in terms of the production of public art, it is important, first and foremost, to question the innovation aimed at the public communication of culture and urban arts, targeted towards three core audiences (citizens, tourists and immigrants), within the following processes, among others, that may give rise to diversified case studies: creation of cultural and artistic works in urban public spaces (tangible and intangible public art); hybrid cultures and intercultural/transcultural communication in the city; history and socio-cultural memory of artistic projects within the urban arena, by authors and pioneering actors of traditional media or new media.

In relation to the mediation of public art, the valorisation of a specific urban heritage site for tourism can be discussed via the following reflections or concrete empirical projects: regulation of public art by central and local state and administrative institutions; local development strategies based on public arts; growth in participatory cultural investments linked to the ecology of the regions and the restructuring of urban territories; sustainability of cultural and artistic companies that promote public art; emergence of industries, service mediators (tourism agencies), and creative businesses within the cultural and leisure sector, linked to public art; increasingly inclusive employability in the public arts sector and human capital inside the local economy; institutions or agents dealing with urban artistic memory and archives: museums, art galleries, cultural companies, local associations, groups of friends, collectors, etc.; urban public arts, cultural tourism and digital culture.

Finally, with regard to the dissemination of public art that aims to promote cultural tourism, this agenda can be carried out via urban media, social networks and mobile devices, where the following poles of controversy are unveiled and revealed: diffusion of cultural heritage through public art; territorial promotion for the quality of life via urban arts; implementation of public art within Unesco creative cities and smart cities; international affirmation of places and non-places of urban arts as a tourist and counter-tourist destination; central socio-cultural actors across public art networks: artists, curators, collectors, audiences (citizens, tourists, immigrants, etc.); lifestyles and leisure mobility associated with public art: use of mobile phones in urban tele-mobilities, mobile companionship, slow tourism, etc.; public art in city 2.0 (through urban, social and digital networks) and city 3.0 (via social-semantic networks, mobile devices, internet of things).

State of the art on public art

Within the perspective detailed above, this issue of *Lusophone Journal of Cultural Studies* proposes a more in-depth debate and knowledge of the aforementioned issues associated to public art, through a brief but solid critical analysis of the respective bibliography.

A previously published collective book, among others works, provides an exhaustive discussion and archive about the state of the art regarding public art, prior to the second decade of the 21st century. Its first edition was sold out, and a second edition was published in 2019. The Introduction to the first edition (Andrade, 2010), which aimed to describe the state of the art of this question, discussed the following questions, hypotheses and respective bibliographies: does cultural heritage integrate or exclude public art? Do cultural policies regulate or deregulate public art? Does urban development allow or omit the fusion between citizenship and public art? Are creative cities a context that inscribes or marginalises public art? Is cultural tourism a catalyst or a disqualifier for public art? Do debates around public art mean clashes between consensual and discordant positions, in relation to cultural citizenship?

In the decade between 2010 and 2019, new trends emerged that need to be synthesised, rather than merely listing all the existing bibliographic references on the subject – a task more appropriate for libraries, reference databases, university repositories or other bibliographic databases. The texts published in this issue include various ongoing debates and provide multiple bibliographic clues to recent controversies. Some of the main contributions are as follows.

A new generation of artists is fostering greater articulation between projects, places and people, and prefers to use public art to spark debate within communities, instead of investing in the monumental dimension of public art works (Doherty, 2015). Other issues surrounding recent public art involve the relationship between public and private territories, the role of urban aesthetics for more informed citizenship, the composition and identity of the respective audiences (Boomgaard, 2017). In short, one of the central recent questions is how does public art relate to audiences in the public space?

At the economic level, the social inclusion of urban communities may occur through the cooperation of state cultural policies with local initiatives (Cartiere, 2016). In particular, the public space may be activated in original ways, by linking cultural intervention to other activities, such as sports (Fenner, 2017).

In urbanistic terms, public art often functions as a support for the socio-cultural image of a specific city, by providing hand-crafted initiatives linked to new technologies (Rupp, 2018). Nathaniel Stern (2018) suggests that an eco-aesthetic may serve as a foundation for public art.

In terms of political practice, public art makes it possible to rethink everyday life in the *polis*, as well as the encounter between the social and administrative services of states and the democratic governance exercised by civil society (Burton, 2016). Moreover,

a deeper politicisation emerges from specific practices, for example the creation of the popular urban monument, The Wall of Respect, which is part of a classic mural tradition, that spans from Giotto to Rivera (Huebner, 2019). In particular, public art can represent either the celebration of democratic regimes, or be a warning to the threat of fundamentalisms and populisms that plague our global world (Evans, 2018).

As for the social sphere of cultures and discourses, public art, traditionally supported and programmed by the state and by private institutions and organisations, has been gradually recovered and empowered by cultural and ethnic communities, who increasingly organise their own programs and projects, which make it possible to reinforce the impact of public art to more diverse audiences (Grams & Farrell, 2008).

In this cultural dimension, hybrid discursivities emerge, which fuse the cultural with the cultual. For example, public art works that celebrate blackness within the public sphere and its audiences, art for black communities, and the relationship of Afro-centric art with "black liberation theology" (Pinder, 2016).

In Portugal, Mário Caeiro (2014) wrote a book that critically reviews the most relevant controversies related to art within cities. More recently, the same author coordinated a collective book on the symbolism of S. Vicente in the city of Lisbon (2019). Pedro Andrade, in a book published in 2013, showed how street political demonstrations against austerity, and social movements in digital social networks, can be considered to be forms of public art and arenas for demonstrating sociological theses. Over recent years, Ricardo Campos has systematically collected and interpreted public art in Lisbon (Campos, 2010; Campos, Brighenti & Spinelli, 2011). At the University of Minho's Communication and Society Research Centre, Maria da Luz Correia, Helena Pires and Zara Pinto-Coelho, have developed the *Passeio*[1] platform, a reference site on urban cultures and arts (Correia, Pires & Andrade, 2017).

State of the art on tourism communication

The following titles only briefly address this problematic in the following central points, as this theme is partly included in the texts written by the authors of this issue of the journal and in the respective bibliography.

Global economy of tourism communication

In this sphere of Political Economy, Peggy Bendel (2012) reflects on the communication crisis and its influence on global tourism and professions in the hospitality sector (restaurants, hotels, etc.). A more focused view on the management of tourism and its paradigmatic events is proposed by Donald Getz (2005), who considers tourism to be a specific and singular managerial event. Finally, Julia Neidhardt (2000) and Wolfgang

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[1] Available at http://www.passeio.pt/passeio/

Wörndl have edited a recent compilation of essays that address the issue of information and communication technologies applied to tourism.

Communication policies and citizenship

As for the articulation between policies, governance and citizenship in the field of tourism, Donald Getz (2013), returns to the idea of a "tourist event", while seeking to systematise its socio-semantic field, suggesting a survey of the scientific research conducted in this area. In this context, he stresses, at the theoretical level, its central concepts and, in the empirical field, he carries out a systematic review of the corresponding case studies. In 2014, Roberta Minazzi tried to demonstrate the usefulness of social networks and, in general, of digital social media, within the processes of advertising, propaganda, focusing in particular on the area of tourism and hospitality. Two sets of studies coordinated by the World Tourism Organisation (UNWTO) – the leading international organisation in the field of tourism – analyse the global reality of international tourism. The studies include a 2005 survey of one of the regions where tourist activities have experienced a notable increase in recent years – Asia – and a 2011 study of the good practices necessary for the balanced progression of this global industry. Finally, Phaedra Pezzullo (2009) offers us a profound and timely criticism of the phenomenon not only of planetary pollution, but of the respective rhetoric, in connection with travel – and environment –related justice.

Cultural tourism and discourses

The discoursivity that underlies cultural and heritage tourism is perceived, in the collective work edited by M. Alvarez et al. (2016), in terms of tourism destinations, for which it is essential not only to preserve cultural works, but to consider their communicative aspects and those focused on the development of societies and communities. In fact, tourism cannot be separated from its communication activities and the discursive practices of the agents, organisations and institutions that produce them (Jaworski, 2011). In methodological terms, this role and power of discourse can be detected through analysis and interpretation of texts about tourism structures, contexts, activities and agents, within the framework of a multimodal analysis (Francesconi, 2014). Informatics applied to tourism provides knowledge and practical indications within travel advice systems based on visual and virtual images, aimed at local communities, and communicated through the appropriate interfaces, designed for different user profiles (Sharda, 2010). However, differences in terms of intercultural communication must also be considered, as well as innovations that can be implemented in such encounters between different civilisations, in relation to tourism activities (Stoyan, 2019)

In Portugal, several processes located at these three levels of reflection and empirical work on tourism communication have been studied, via monographs, magazine

articles and papers submitted to congresses, over the last decades, from 1981 to 2020 (Andrade, 2020a).

Public art for tourism communication

In the present collective work, the invited authors have used several strategies to foster reflection, discussion and application in the social fabric. These plural positions are compiled herein using a federative theme, in terms of articulation or hybridisation between public art and tourism communication, as well as through the encounter, or clash, between classic methodologies and those inspired by new analogue or digital technologies. The respective bibliographies constitute, in themselves, a state of the art of these outlooks.

(Hi)stories, epistemologies and theories about public art, the city and tourism

Dean MacCannell – one of the world's leading experts in the Sociology of Tourism – proposes the notable and controversial essay, "The moral economy of tourism". He argues that the global tourism industry is based on tourist attractions, which, in turn, consists of a set of imaginary and symbolic goods, relatively isolated from market transactions. These tourist attractions consist of goods that are not for sale, but in principle are free and can be democratically consumed by everyone. For this purpose, the consumer – who is the real product – works for free on the touristic travel and ends up paying for the tourism work. Over-tourism is a neoliberal version of tourism, which exploits the fact that the tourism industry does not produce material products, nor does it need raw materials.

Pedro de Andrade signs the text "Urban public art and tourist communication". The author aims to outline a research framework on urban public art, in several stages, that could be applied to tourist communication. Pre-digital public art is exemplified through a case study about the "Immanent Festival", an event that brought together various cultural manifestations, such as debates, mural or gallery painting, music, dance, skateboarding, etc. Public art in the internet age is illustrated by analyzing a sample of representative sources, in cyberspace, about art, the city and public space. Tourist communication is discussed through topics such as the sociology of travel, popular urban tourism, tourist mobilities in the museum, the post-colonial in cinema trips, and cultural e-tourism. Finally, some recent and relevant methodological tools for this research work are artistic sociology, hybridology and sociological comics. Last but not the least, a brief glossary alerts to the urgent need of more creative scientific reflection on innovative sociological concepts.

Virginia Kistmann's "You beautiful, Curitiba: digital media, identity and citizenship" is an appeal to communication via urban design, addressed to smart cities and citizens' underlying quality of life. In part, this role lies with municipalities, in terms of applying

new technologies to attain these objectives. The author presents a case study on the Brazilian city of Curitiba that has developed a smart city strategy for its urban fabric. The method employed is analysis of photographs posted in the Facebook social network – images that translate urban design work carried out in the context of the network society and through non-places across the city.

Idalina Conde focuses on the process that she calls: "Moving the eye over art and reception circulations". She describes the itineraries of art within the public space, linked to corresponding receptions by different audiences. Based on two examples, Velasquez's famous painting *Las Meninas* and Ai Weiwei's *Zodiac Heads/Circle of Animal*, the author guides us through a social, communicative and cultural journey across the reticular and mobile art worlds in urban life, from the internal spaces of the museum to the outdoor public sphere where new mediations and modes of visitability emerge.

José Abreu discusses "Public art between heritage and ideas. The artistic itinerary of Siah Armajani". The first part of his essay establishes a genealogy of the idea and practice of public art. The constitutive movement of public art is analysed, in particular the first reflections on this matter, such as the first congresses on this topic, and the statutes and journal of the International Institute of Public Art, and its associated ideas system, among other aspects. The author compares the itinerary and conceptual ideas of the artist Siah Armajani with the vision of Richard Serra. He then concludes by discussing the relationship of a public work of art with the purposes of cultural heritage, its insertion in the public space, the respective public funding, and the corresponding cultural, ideological or discursive message.

Visual, virtual and virtuous methodologies for the communication of urban and tourist arts

Alba Marín and Fernando Contreras discuss "New research techniques in visual communication: a methodological proposal of videography". Videography is a methodology for the production of video images, which expose or explain social phenomena. As such, videography can be applied to several articulated disciplines. The authors propose a methodological model for the study of visual documentaries, including videography, interviews and visual analysis. This model uses 360° videos to build an expanded nature of reality. Likewise, an epistemological reflection is concerned with the researcher's view and the nature of research that simultaneously views the audiovisual medium as an object and method.

Carole Brandon and Marc Veyrat present the work "SORODAS: towards a visual methodology in research-creation". The authors suggest the use of research-creation as an instrument for understanding an intercultural society in the Comoros Islands in the Indian Ocean, in particular in the Mayotte Islands. Using a hypermedia device, they portray the conflicts between the archipelago's various islands, some of which seek independence, while others want to maintain allegiance to France, the former colonising

power. In part of the text, the authors use a writing style inspired by digital culture and the language of digital social networks. For example, the frequent use of *emojis*, formed by ideograms and *smilies*, in messages exchanged between users of cyberspace.

Miguel Mazeda and Luís Teixeira present a project on "Mobile applications for cultural tourism: St. James' Way". This is a research carried out within the framework of activity B2 "Management of content belonging to the national cultural heritage based on open systems of preservation and interaction" of CHIC: Cooperative Holistic View on Internet and Content project. The authors state that this is a R&D project conducted in Portugal in the media area supported by COMPETE 2020. The central objective is to understand how cultural tourists use mobile devices in their travels. To this end, a case study analyses a multimedia application for mobile phones on the touristic route *Caminhos de Santiago* (St. James' Way) in terms of its usability for users, aiming to build an augmented reality platform.

Case studies on public art for tourism communication

Marcos Zibordi talks about the "Counterpoint to the reductionism 'graffiti versus *pichação*' at São Paulo, capital". The author notes that there is an alleged opposition between the phenomena of urban public art called "graffiti" and *pichação*. The former is used to describe a positive art, legitimate and tolerated by the owner of the wall on which the painting is inscribed. By contrast, *pichação* means a marginal art, which is produced when the owner of a commercial establishment or other building does not authorise these images on the walls of his or her property. The author defends a confluence between the two attitudes, through analysis of images, sequences and pictures of urban public art.

Fabiana Dantas writes about "Artistic painting in protected urban places in Brazil: its limits and possibilities". Cities regulate their local public space through city laws and ordinances. This text seeks to discover how artistic activities are compatible with the legal provisions for the preservation of urban public spaces. The author intends to show how two dynamics can be articulated - on the one hand, the inspection by the Brazilian Public Administration and, on the other hand, the cultural and democratic rights of artists and publics of public art, in terms of freedom of artistic expression.

Various clues for future re-mediations on current media

In this section, two studies by professors at the Université d 'Aix-Marseille and researchers at the Center National de la Recherche Scientifique-CNRS, France, propose a debate on current media re-mediations, in particular documentary cinema and the articulation process between sociology and cinema.

Natacha Cyrulnik resumes the documentary genre to redefine its themes, in "Documentary narrative for a new understanding of the stigmatised public space". The author

filmed documentaries about tourism sites in the South of France, in order to understand the excluded character of everyday life within some territories in several French regions. Through this experience, she discusses the apprehension of public space through art, storytelling about the territory, fictionalisation strategies of reality, and the dynamics of imaginary travel, using the documentary methodology to support this research.

Pascal Cesaro and Pierre Fournier call for a new stance on knowledge of public space, in "Raising the word from images of fiction: a matter of public science or public art?" Two knowledges on (and in) public spaces are analysed using an interdisciplinary research that brings sociology and cinema closer together. The methodology employed uses video-elicitation, i.e. an appeal to the response to images that facilitates the response of an interviewee or a respondent to a questionnaire. In this manner, the interview suggests the co-construction of knowledge, simultaneously by the researcher and the respondent. Public art emerges from the combination of an audiovisual archive of the past with the remobilisation of these memories through multimedia devices and writings.

This is followed by the contribution of an urban public artist, Luís Baldini, who is interviewed by Pedro Andrade, and who provides us with an interesting and informative view on the state of urban public art, particularly in the case of the graffiti phenomenon.

The issue concludes with three critical reviews: Emília Araújo evaluates the collective work, edited by Paul Huebener and his team in 2017, under the title *Time, globalisation and human experience*; Dina Besson, interprets Norbert Hillaire's text, *La réparation dans l'art*, published in 2019, and Helena Barranha comments on Felix Stalder's book, *The digital condition*, published in 2018.

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