

## CHAPTER ONE

# CULTURAL TOURISM AND MOBILE DIGITAL DEVICES: AN ANALYSIS OF TOURISTS IN LISBON THROUGH SOCIOLOGICAL COMICS AND VIDEO PAPER

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### **Introduction: Some Tourism Studies challenges**

As a central objective, the present text aims to present a reflection on cultural tourism mediated by mobile digital devices e.g. mobile phones, within Lisbon. Such processes are reconfigured in multiple modes and types, through tourist practices seemingly neutral, but in truth controversial. The study is based on a sociological methodology that articulates the techniques of the *video paper* and the *sociological comics* strip, explained below.

For this purpose, a starting question emerges: how to reflect and analyse empirically the practices of *mobile cultural tourism*, within the framework of *urban social mobilities*? One hypothesis, among others, is the following: new urban mobilities, and in particular cultural tourism, have been profoundly transformed by *locative technologies* such as mobile digital devices (mobile phones, etc.).

With regard to the expected results, some are sociological archives and *collections of hybrid sources*, which articulate the most traditional textual messages with images, animations and sounds disseminated through digital videos, and via other mobile technologies, like virtual and augmented reality.

## 1. Theories and concepts

### 1.1. Post-colonial, city and tourism

In order to understand the sociological phenomenon of cultural travel and the culture of travel within the urban fabric, it is necessary to articulate: (a) postcolonial theories, concepts, analyses, interpretations and (b) examples of texts, images, videos that testify postcolonial representations of culture and travel, produced / reproduced by three of the most prominent social actors and cultural heroes of contemporaneity: *city inhabitants*, *tourists* and *immigrants*.

It may be elucidative to compare, also in the sphere of discursiveness, (a) on one hand, these agent's everyday odysseys within the urban and rural fabrics, which translate conflictual social relations of inequality between peoples, with (b) on the other hand, trajectories that likewise impose unequal relations, such as mass tourism.

In fact, Samuel Huntington states that the main process within our post-colonial societies is a *clash of civilizations* (2011). And according to Homi Bhabha (2004), such clashes often function as a conflict of meanings, which underlie all messages to a greater or lesser extent. Moreover, Bhabha argues that *discursive resistance* against colonialism is often supported by the mobilization of hybridization within the practise of *writing back* to colonialist discourses, using some of their own words. Beyond writing back, it is also necessary to develop strategies of *thinking back* using new modes of knowledge, such as *transmediatic knowledge*, present inside feminist blogs and other alternative and hybrid writings inside social networks (Andrade, 2014). And for Nestor Canclini (2005), contemporary cultures are essentially "hybrid cultures".

Such a hybrid nature of contemporaneity is present in many images of resistance in the city, and it is urgent to underline its characteristics, for example central oppositions or *discursive hybrids* transmitted by urban tourist practices: "tourist / immigrant", "western identity / eastern difference", "central societies power / peripheral societies lack of power".

Some of these opposite ideas and subjacent cultures are partially circumscribed as *tourist cultures*, which are inspired but also condition, the predominant and sometimes dominant *cultural mass tourism* itself. Contemporary cultures are basically intercultural and often transcultural, and tourism cultures or cultural tourism are no exception. Transcultural means the overcoming and transformation of culture into knowledge. And *transcultural tourism* is a mode of organizing and practicing travels in order to furnish more

knowledge on destination places to tourists, than submerging him or her with tons of superfluous and sometimes irrelevant information on these places.

Moreover, tourism is today redefined through the generalized *mobility processes* within the post-colonial urban fabric. John Urry (2007) comments that, nowadays, everything is on the move: capital, labour, people, objects, technologies, etc. In fact, global paradigms and the scalability of mobility processes have changed profoundly since the middle of the last century (Adey, 2014). One of these mobile phenomena is tourism, which is the central paradigm of travel since the advent of modernity (Andrade, 1993). In fact, modern travel is not just a peaceful leisure space and time, but also a conflictive arena that translates into other underlying social issues (Verstraete, 2009; Cohen, 2013; Rickly, 2016).

## 1.2. Recent theories on intercultural urban tourism

Among other ideas, three concepts dominate the present debate on the intercultural city.

Firstly, the notion of *Creative City* (Landry, 2006; Florida, 2004) means a model of urban space that articulates culture, creativity and transformation of the city. This position highlights the reinforcement of *intercultural cities*, city psychology, creative bureaucracies and the measurement of creativity in cities.

Secondly, the concept of *Smart City* (Giffinger, 2007) connotes a city paradigm that favors planning, monitoring and digital technologies, in order to obtain greater predictability in urban restructuring, among other aspects in terms of greater mobility and security within the public space. However, this ubiquitous perspective about the city and on the citizen poses risks, such as a possible intrusion into private life, disrespect of human rights and naturalization and uncritical acceptance of widespread panoptism.

Thirdly, *City 3.0* signifies a globalized and configured locality in an urban geographic network that includes digital, social but also semantic networks that characterize *Web 3.0*, in particular within the activities of *Tourism 3.0*. *Web 3.0* or Social-Semantic Web is an emerging configuration of cyberspace, that underlines the need to understand the semantic profound meanings of messages shared within digital social networks that constitute *Web 2.0* (or Social Web), such as Facebook. *Web 3.0* is deeply connected with the processes of *Culture 3.0* and *Tourism 3.0*.

Thus, what does *Culture 3.0* mean? This idea (Sacco, 2011) stands beyond the understanding of (a) culture as a by-product of the industrial economy, predominant in the eighteenth and twentieth centuries (Culture

1.0); and (b) the conception of culture as a cultural industry, celebrated in the twentieth century (Culture 2.0). In fact, the notion of Culture 3.0, firstly associated with new digital technologies, may also be perceived as a mode of culture that works as an instrument of creating identity and values, stimulating social cohesion and encouraging creativity.

Finally, *Tourism 3.0* may be defined from the following traits (Richards, 2011): greater interest on the intangible heritage by tourists; overcoming of the dichotomy between high culture and popular culture, for example witnessed by the tourist's openness to public art visible within streets or squares; hybridization between cultural production and consumption; and desire for authentic experiences in the tourist trip. On this matter, observe as well as repositioning of John Urry (2011) Tourist Gaze theory.

In sum, such a paradigm of recent Tourism 3.0 is unveiled as one of the practical manifestations of City 3.0, which often allows the use of Culture 3.0 within the Web 3.0 social-semantic cyberspace.

## 2. Intercultural / Hybrid Research

Globalized and transnational research requires a close articulation, and often hybridizations, among *transcultural cultural knowledges*, in particular between theory and practice, individual work and team work, classic and digital media. In other words, it is urgent a compromise among scientific rationalities, new media sociabilities, and arts sensitivities.

This may be partly achieved through *transcultural / hybrid methodologies*. Social sciences and other modes of knowledge must consider the emergence of novel and determinant methodologies, which may articulate text and intermedia contents, etc. Mobile devices as locative technologies and *mobile methods* (Sheller 2006; 2013) are some of the new instruments for these methodological aims.

Moreover, such hybrid research must be conducted by *intercultural / hybrid teams*, who undertake hybrid research practices in order to organize current innovative research. These teams may include, increasingly: members of different origins (Western and Eastern team members); diverse qualifications and backgrounds (researchers in Social and Human Sciences, programmers and designers, etc.).

## 2.1. Textual and visual methods and techniques: the video paper

Hybrid research is often founded not just on text, but also on visual and virtual modes of knowledge. As for *visual knowledge*, it is becoming a central mode of understanding our digital societies (Paquette, 2010). One of these visual strategies is Visual Sociology (Harper, 2012). In general, visual contents and methods deployed at cyberspace constitute a sort of *virtual visual arena*, where a cooperation between social looking/seeing and a Sociology of Looking/Seeing may take place (Andrade, 1997b).

In this order of ideas, a possible procedure for the analysis and interpretation of cultural tourism is *video paper*. A video paper is understood as a scientific article produced and presented through the medium 'video', which can debate an issue, present a case study or discuss a scientific research. Therefore, it is not a mere technological instrument, or not always a narrative, journalistic or fictional message, but also and mainly a methodological dispositif for social and human sciences research, that may include questions, hypotheses and empirical findings. This constitutes an alternative way to discuss knowledge beyond Power Point bullets style of presenting and representing information in a somewhat scattered and dispersive manner.

For this aim, a video paper was presented in the 2019 International Conference on Interculturalism and Multiculturalism at ISCAP, Porto. This video paper used scientific concepts and methods, to edificate a sort of *meta-article*, which often contains a double existence: (a) first, as the writing of a regular or multimedia text, such as *Sociological Comics*, which is a sociological technique that presents a sociological research through a comic strip; (b) in a second moment, the video paper is shown as a thematic video that translates textual or imagetic contents into a more appealing moving and animated form. Here, such démarche includes three steps:

- Sociological reflection on theories, questions and hypotheses about some theme, in this case cultural tourism;
- Debate about the virtualities of sociological research mediated by 'sociological comics' and 'video paper';
- Discussion on the promises of the sociological investigation conveyed by 'sociological comics' within a concrete case study on the city of Lisbon.

The first two points were introduced in the previous sections. The next section will briefly develop the third step.

### 3. Case study: Mobile tourism at Lisbon

#### 3.1. Social networks of tourism

Tourism Studies research must be twofold: on one hand, this research area should communicate to citizens (in this case to Portuguese citizens) and travellers to the city of Lisbon (tourists and immigrants), a preview or *pre-vision* of the *intercultural and touristic city* of Lisbon. In other words, it is important that a research allows that such social actors may visualize a general glimpse of this urban space and contexts, before they look at the plurality of daily life and of economical, ecological, political and socio-cultural events at Lisbon. This can be done via video papers within sites, social networks, etc...

On the other hand, tourism research projects could disseminate a *post-vision*, i.e. a textual and visual perception after the tourist's viewing across the city *in situ* (e.g. via sociological case studies).

Within our perspective of the *cultural-touristic city*, recent research at CECS (Communication and Society Research Centre at the University of Minho) suggested an '*epistemology of tourism*', to search different ways of doing research within Tourism Studies (Andrade, 2018a). In particular, we tried to demonstrate that City 3.0 and Tourism 3.0 must be partly analysed inside *social networks of tourism* (Idem, 2018b, c, d, e, f; 2017, 1997a, 1993, 1986). These are not just digital touristic webs, but also pre-digital travel and tourism urban networks, including social practices and singular interpretations about both (a) the public space of urban daily life and (b) the cyberspace's everyday.

Such networks are predominantly being developed, as noted above, by multiple agents' profiles who intervene in the urban fabric (local residents/citizens, tourists, immigrants, etc.). For instance, *open tourism* may be associated to crowdsourcing (Egger, 2016), and *travel journalism* is another way of transmitting news and knowledge at within digital age (Pirolli, 2018).

In order to socially and visually understand the multiple connotations of concepts *City 3.0*, *Culture 3.0* and *Tourism 3.0*, they were applied to the social empirical field of Lisbon. Some of this terrain research was shown within the New Art Fest 2017, an event associated with the Web Summit initiative during November 2017, at the National Museum of Natural History and Science, Lisbon. A brief introduction on the findings may be observed in the next section.

## 3.2. Sociological comics on Lisbon's City 3.0 and Tourism 3.0

Sociological comics constitute a sociological procedure that attempts, by means of a story in the form of comics, to express:

(a) on one hand, the knowledge implemented by institutions or organizations located in the economic, communicative, democratic and digital contemporary city, such as academia or tourism agencies; and (b) on the other hand, the knowledge produced by urban digital citizens, tourists or other social actors, such as immigrants.

As previously stated, social problems may not just be narrated, but also analyzed by means of a sociological research that uses textual and visual arguments inside comic book panels. The purpose is both to clarify theoretical concepts, e.g. 'City 3.0' (Sacco, 2011) or 'Tourism 3.0' (Richards, 2011); and to demonstrate hypotheses, as this one: *in contemporary cities, tourism is essentially an intercultural activity, undertaken through locative technologies, e.g., mobile devices such as smartphones and tablets.*

As for the intercultural nature of tourism, mass tourism, which was produced by capitalist economy and globalization, provoked social and cultural movements struggling against the massification of travel. Some manifestations of such *anti-tourism movements or actors* are: (a) the *critical tourist*, a traveller originated from a central society (United States, Europe, Japan, etc.), who developed a critique on his/her departure society, and tries to connect with the authenticity of cultural activities and beliefs of the visited society; and (b) the *counter-tourist*, a member of the visited society (often peripheral e.g. African or Asiatic), who resists to the everyday domination and global dominance of the Western tourist (Andrade, 1993).

However, resistance to mass tourism is not new. In some Portuguese cities and since the first decades of the XX century, an alternative form of tourism was the *popular tourism* represented by 'Grupos Excursionistas e Almoçaristas/Jantaristas' (Excursionist and Lunch/Diner groups). These associations had their base in taverns, their members were mainly workers and low-income employees, who organized collective excursions, lunches and dinners. They developed actions of solidarity among the inhabitants of their neighbourhood within poor city quarters, and even created a singular form of art named Excursionist Art, including photos of the group members and of places of travel and lunch, collages of newspapers, etc. (Andrade, 1986).

In the last decades, both mass tourism agents and anti-tourism movements are being partly located inside digital social networks. These webs constitute a new paradigm relatively to pre-modern, local and urban

social networks, which recently became global digital social networks. Such digital networks are organized not only in cyberspace, but also in *cyber time*. This networked cyber time means the set of temporal steps that the user takes inside public cyberspace, steps which occur through specific rhythms within such digital public time: in a synchronous way via web phones e.g. using the software Skype, and in an asynchronous way inside web pages and digital social media.

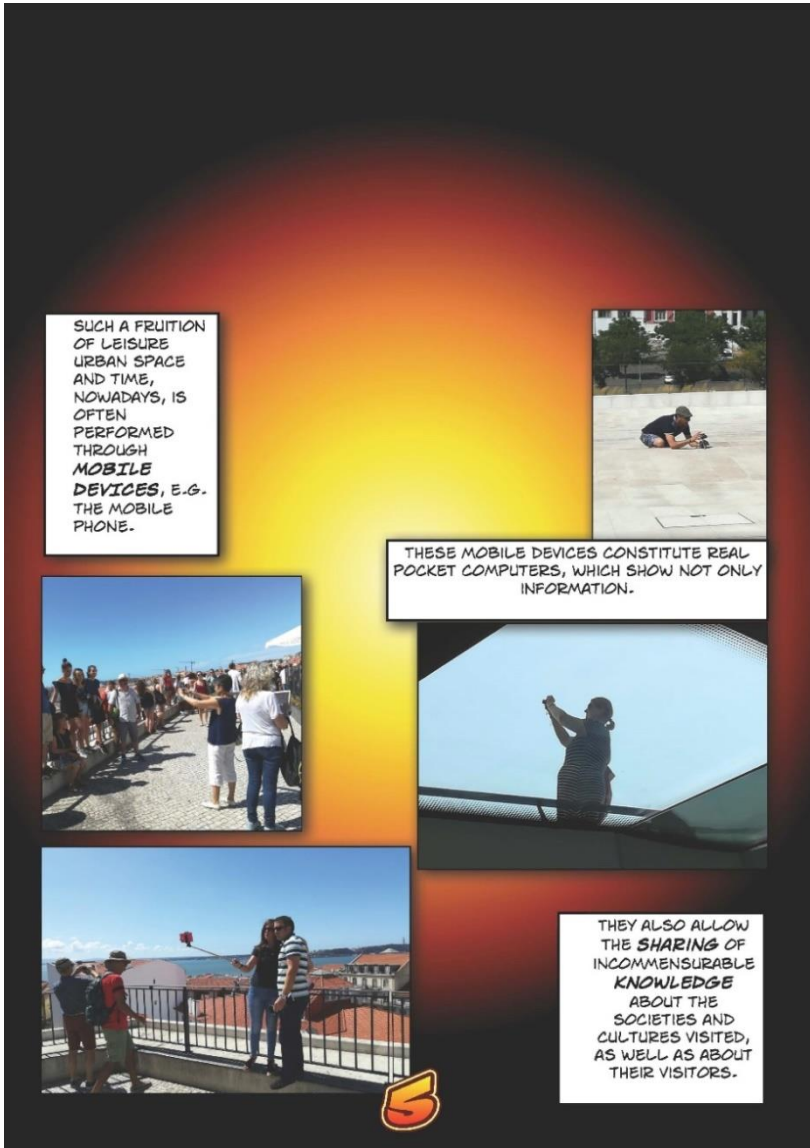
Photographs taken across Lisbon social territories seem to corroborate such conceptualizations and hypotheses. Observing Figure 1, which includes a page of the Sociological Comics dispositif, we note the following:

Tourism 3.0 signifies that tourists, when visiting a locality, initiate an intercultural process that includes economical, ecological, political and cultural components, just to name a few. In fact, any locality is founded and merged into *local social networks*, which constantly restructure power and discourses about urban space and time.





**Fig. 1-1. Tourism 3.0 hybridizes local and tourist cultures and transcultural knowledge**



**Fig. 1-2. Mobile devices as instruments of City 3.0, Culture 3.0 and Tourism 3.0**

As Fig. 1 testifies, in this webbed arena a tourist can enjoy or dislike local flavours (e.g. traditional food, drinks, etc.), but also subscribe or deny local knowledge (customs, values, traditions, innovations and arts such as popular music). These are activated and legitimated by local agents within social contexts such as taverns and cafes, and through utilitarian or symbolic objects (guitar, bottles of wine, etc.).

Paying now attention to Figure 2, we note that the inhabitant/citizen, the tourist and the immigrant, may discover the contextual society as a *so(city)*, which is a social city. In other words, urban space can be lived, enjoyed or constituted as an arena of social struggles, through sensing and reflecting on the daily lives of its inhabitants and visitors, and in particular via their culture and art visible in the public sphere of the city space/time.

Nowadays, such a fruition or deception of leisure urban public contexts is often performed through *mobile devices*, e.g. the mobile phone. This locative media constitute real pocket computers, which show not only incommensurable information. They also allow the sharing of transcultural and transmediatic knowledge about the societies and cultures visited, as well as on their visitors. Some of these foreigners are originated in affluent societies such as tourists, and others come from societies where social inequalities are profound, like immigrants.

For instance, some of these passants, strollers or working travellers were able to search information and knowledge on Lisbon, at the National Natural History and Science Museum, in November 2017, inside the New Art Fest'17, a cultural event made in partnership with the Web Summit initiative. Visitors used their mobile devices to consult a site that allowed them to know and enjoy Lisbon monuments or public art events through augmented reality.

In other words (see Figure 3), the city may become a *transcultural City 3.0* or social-semantic city. That is, a locality whose ultimate meaning is this: an urban geographic mesh that uses pre-digital urban webs and digital social networks, but also semantic networks associated with *transcultural Web 3.0*, in particular in what regards the activities of *transcultural Tourism 3.0*, a new paradigm of tourism that seek to understand deep connections and sharings between global and local societies and cultures.



Fig. 1-3. Tourist, citizens and migrants encounter and meet one another at Lisbon's everyday space and time.

## Conclusion

Some current partial scientific postures may become deceptive illustrations of ethnocentrism and scientific fundamentalism. Unlike those, *transcultural and hybrid research* ultimately aims to fusion complementary and opposite peoples, objects of study, methodologies and researchers profiles. One of these mixed social realities and sociological themes is cultural tourism, activated, developed and augmented through mobile digital devices, by multiple protagonists of urban everyday life.

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