

## Cultural Resistance To Covid-19: An Encyclopedia of Public Art for Artists and Tourism Publics?

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### Introduction

#### *Objectives*

In the current situation of Covid-19, it is difficult to speak of public art when we find ourselves in a world confined to essentially private spaces and times. However, it is essential to rethink this practice of public art in conjunction with other socio-cultural processes, such as the communication of cultural tourism. In fact, heritage public art and cultural tourism are some of the most important resources, not only of Portuguese culture, but also of this country's economy: Portugal was chosen as the best tourist destination in the world for three consecutive years (2017-2019). And Lisbon was designated as the Best City Destination and City Break at the World Travel Awards event (<https://www.worldtravelawards.com/nominees/2019/portugal>). In addition, Braga recently won a competition to its designation as UNESCO's Creative City in Media Arts. And Porto, in the last years, has shown remarkable strength in terms of cultural and tourist activities. All of this is now at stake in the current pandemic.

Therefore, the main objective of this reflection is to contribute to the reinvention of public art, as one of the possible antidotes, in the socio-cultural field, against the recent mischaracterization not only of public art, but also of other aspects of Portuguese society, such as cultural tourism.

#### *Theories, questions and hypotheses*

The debate on public art in Portugal was summarized in a collective work following a research project developed in 2006 about public art and citizenship within the urban fabric, including an Introduction on the dichotomy between public and private arts (Andrade, 2010). Moreover, the concept 'public art' and its origins were questioned by José

Abreu (2010, 2015, 2018). In recent years, this societal process has been articulated with mobile cultures and tourist communication (Andrade, 2020a, 2020b). In such social and sociological context, the following starting question arises today: how will it be possible to carry out the *de-confinement of public art and of cultural tourism* to which, in part, public art works are intended? One hypothesis is this: in the short term, an alternative is the intensive and extensive production, sharing and dissemination of social and artistic actions, events and works, as well as the correspondent sociological knowledge, within cyberspace and cybertime, for example through websites, blogs and social networks. Such strategy will articulate, as soon as possible, with face-to-face events and the promotion of debates among institutions, organizations, associations, communities and public art publics, about the professional and personal situation of the authors and other social actors who operate within artistic activities.

#### *Methodology*

In order to corroborate or infirm the previous conjecture, several documentary sources are being collected, as well as results of interviews and questionnaires. The units of analysis are, among others, the socio-cultural and political movements that are currently developing a set of actions aimed at mitigating the effects of the Corona virus crisis, within activities in the field of visual arts and related sectors, such as the creation of an Emergency Fund, a set of 'Protection Circles' for the respective professionals, etc.

#### *Results and recommendations*

This project's results will be published shortly, together with practical recommendations that can help the efforts to de-confine of Portuguese society and culture, within the global strategy of resistance aimed at confining the Corona virus itself.

## 1. Are we entering a Viral Society?

The current pandemic crisis situation seems to indicate that Covid-19 is deconstructing the current network society, and reconstructing it in an emerging paradigm of society, the *Viral Society*.

The characteristics of the virulent social fabric that the Viral Society is building are still barely noticeable, but some of them may include societal processes never seen before, such as the following:

- *viral economies and technologies*, based on capitalism's global fragilities and economic crises, caused not only by computer viruses, but also and increasingly, by biological viruses.
- *viral politics and politicians*, for example the possibility that certain states, institutions, organizations, associations, or other social agents, use various types of viruses as local or global weapons of threat, aggression or surveillance.
- *viral cultures and cults*, meaning modes of exercising science and the arts, or other knowledge and leisure, through virulent strategies, that is, according to the idea that the more followers and / or friends (or, in certain cases, the more enemies) they articulate or branch with a given individual or collective subject, the more cultural and cult value that subject accumulates and / or distributes across the social fabric.

In such perspective, we are probably at the dawn of a social formation of contours just outlined, which for the time being are essentially understood from the effects caused by the Corona virus in the short term. Although this is a recent issue, there are already several titles on this subject, which may help to clarify its social nature. For example, Joshua Gans (2020) warns of information conveyed in the form of short-term chaos in the mass media, and seeks to understand the long-term impact of the Corona virus. For this aim, he distinguishes two natures of the economic realm: on the one hand, the economic losses caused by viruses and, on the other hand, economic recessions. The author characterizes the phases of the pandemic and suggests that the current crisis may prepare to face new virus outbreaks, in an innovative way. For his part, Anant Naik (2020) talks about the heroes of the pandemic, calling for the collection of funds for the organization *Médecins*

*Sans Frontières*, to help in various crisis scenarios around the world.

An area closely related with public art is *cultural tourism*. And it seems that Covid-19 has as well a huge impact on this activity. Thus, what about studies on the impact of Covid-19 on tourist activities? Has tourism become a sort of *viral tourism*?

In the case of Italy, the first European country to be seriously affected by the pandemic, Raffaele Rio (2020) analyzes the catastrophe situation, reflecting on government policies, the turmoil in the tourist market, the cancellation of flights, the proximity of the high tourist season, the questions and doubts of tourists. He also mentions an advanced suggestion for a new Marshall plan in the field of tourism. In sum, Viral Society has a decisive influence on public art and related phenomena. Therefore, some possible and probable impacts of Covid-19 on these processes are introduced briefly in the next sections, as well as some resistance movements against this pandemic.

## 2. Public Art and solidarity at cyberspace against Covid-19

### 2.1. The Imminent Festival as an immanent interculturality

A recent illustration of public art, is the Imminent Urban Festival of Art and Music (see 'References' section, 2020). This event, after several editions at Oeiras, London, Shanghai and Rio de Janeiro, was held at Lisbon in 2018 and again between 19 and 22 September 2019, in the old Panoramic Restaurant of Monsanto, transformed today into a cultural and tourist Agora for activities of public art and urban music. In the present context of the Corona Virus, the 2020 Imminent Festival took place in cyberspace and cybertime, partly within the social network Instagram (consult figures 1 and 2), preceding a virtual exhibition on May 15, 2020, with the title *Right Now*.

On Facebook, Underdogs promoted a fundraising campaign, and the winnings were used to help hospitals that received Covid-19 patients (Figure 3).

A content and discourse analysis of this post publication on Facebook is presented below. The relationships among the Covid 19 phenomenon and other social processes emerge from phrases, concepts and keywords extracted from the content of such message, producing sociological



Figure 1: Announcement of Imminent Festival of 2020 in Underdogs website

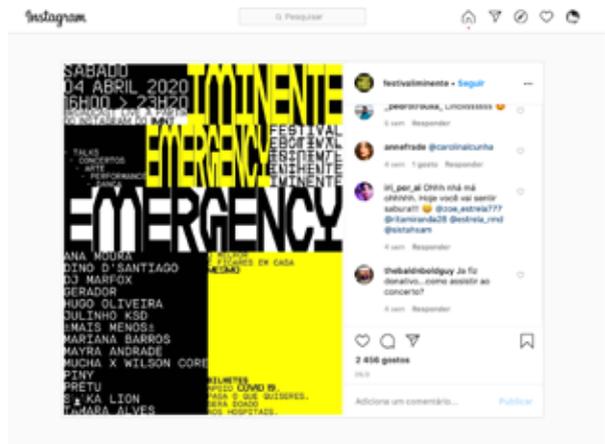


Figure 2: On Instagram. Source: <https://www.under-dogs.net/exhibitions/>

**Pedro, mantém-te a par das informações sobre o coronavírus (COVID-19)**

Todos podemos ajudar a abrandar a propagação da COVID-19. Todas as pessoas, incluindo as mais jovens e saudáveis, devem evitar grandes multidões durante este período. Mantém-te a par das diretrizes de saúde pública [covid19.min-saude.pt](https://covid19.min-saude.pt).

[Ignorar](#) [Ver normas](#)

**ABR 4 Festival Imminente Emergency Edition**  
Público · Evento criado por Festival Imminente

★ Com interesse ✓ Vou

Sábado, 4 de abril de 2020 às 16:00 – 23:20  
há cerca de um mês

[Sobre](#) [Discussão](#)

**502 foram · 641 com interesse**  
Partilha este evento com os teus amigos

**Detalhes**

FESTIVAL IMINENTE Emergency Edition  
EDIÇÃO ESPECIAL PARA ANGARIAÇÃO DE FUNDOS PARA O CENTRO HOSPITALAR E UNIVERSITÁRIO LISBOA CENTRAL E DO CENTRO HOSPITALAR E UNIVERSITÁRIO DE SÃO JOÃO NA LUTA CONTRA O COVID-19

Sábado, 4 de Abril das 16h às 23h20  
Live streaming a partir do instagram do Festival Imminente  
Faz o teu donativo aqui: [gl.me/ujxs4aib](https://gl.me/ujxs4aib)

Quando há 4 anos lançamos o mote "O melhor é ficares em casa" nunca imaginámos que esta pequena ironia, uma espécie de psicologia reversa, viesse ganhar um sentido real. Agora estamos mesmo todos em casa, e o melhor é realmente seguir à risca a instrução. Com vista a animar a malta e ajudar aqueles que estão na linha da frente na luta contra o Covid-19 em Portugal, apresentamos uma edição especial online do Imminente associada a uma campanha de angariação de fundos para os dois hospitais de referência no tratamento desta pandemia. Conversa, música, performance, dança, live painting. É, mais do que nunca, uma experiência de intensa intimidade colectiva. Cada um na sua, mas todos juntos para espantar o medo e abraçar a vida. Contamos contigo! Os bilhetes não têm preço fixo. Cada um dá o que pode. E a totalidade do valor angariado reverte para os hospitais.

**QUAL A FINALIDADE DESTA ANGARIAÇÃO DE FUNDOS?**

Este evento tem como objectivo promover a recolha de fundos para o Centro Hospitalar e Universitário Lisboa Central e do Centro Hospitalar e Universitário de São João – os dois hospitais de referência no tratamento do COVID-19 em Portugal continental.

Mais do que um evento cultural, esta é uma acção de luta e entreejada na qual urge participar.

**COMO SERÃO USADOS OS FUNDOS ANGIARIADOS?**

A totalidade dos fundos angariados será repartida em partes iguais entre os dois hospitais e os donativos serão alocados pelos conselhos de administração consoante as necessidades de cada instituição.

Os fundos reverterão para a compra de equipamentos de protecção individual para os profissionais de saúde e de equipamento para alargamento da capacidade das Unidades de Cuidados Intensivos dos dois hospitais.

Perante a crescente intensidade da pandemia, estas instituições e estes profissionais de saúde enfrentam crescentes necessidades. Todos juntos podemos ajudar aqueles que fazem da sua missão de vida ajudarem-nos a nós quando mais necessitamos.

Esta acção é realizada em parceria com as instituições hospitalares, em concerto com os respectivos conselhos de administração.

Vamos prestar o apoio necessário àqueles que nos protegem na linha da frente. Não fiques indiferente a esta batalha. Ajuda!

Obrigado.

**LINE-UP:**  
16h00: Gerador convida Marta Bateira (Beatriz Gosta) – Talk, "Como podemos fazer cultura para todos num cenário de pandemia?"  
16h35: Hugo Oliveira – Concerto  
17h05: «MaisMenos» – Performance, "O futuro é passado no presente"  
17h15: Julinho KSD – Concerto  
17h50: Mariana Barros – Performance "Virtuose"  
18h25: Prêtu – Concerto  
19h00: Piny – Dança, "Corpo em resistência em tempo de confinamento"  
19h35: Tamara Alves: Artes Visuais – Live painting  
20h10: Ana Moura – Concerto  
20h40: «MaisMenos» – Performance, "O futuro é passado no presente"  
20h45: Mayra Andrade – Concerto  
21h20: Mucha x Wilson Core – Dança, II-boys battle  
21h30: Dino D'Santiago – Concerto  
22h05: Shaka Lion – Concerto  
23h40: DJ Marfox – Concerto  
23h15: «MaisMenos» – Performance, "O futuro é passado no presente"

Figure 3: Post on Facebook, Source: <https://www.facebook.com/events/586780408584766/>

propositions that translate a part of the reality of the emerging viral society. The main general concepts of the solidarity discourse inherent to this public art event, the Digital Immanent Festival, are as follows (cf Figure 4): ‘arts and culture’ (18 mentions); ‘Human life’ (14 citations).

The core phrases of the message mentioning the term ‘Covid-19’ are indicated in Figure 5, where the graph relates them to the location and extent of other concepts expression, within the time axis of the message inherent to the order of the discourse argumentation.

The socio-semantic proximity among the concept ‘covid’ and other keywords included in the post, becomes evident in Figure 6. The most central entities are more related with one another. On the left are visible the terms mentioned before ‘covid’ (more or less conditioning this process). And on the right are located the terms referred after ‘covid’ (phenomena conditioned by covid, to a greater or lesser extent), within the total sentences of the message.

These ideas before and after the term ‘covid’ in the analyzed sentences, have different frequencies, which indicate, in a more quantitative way, their relevance to the pandemic (Figure 7).



Figure 4: Main areas and concepts of the *Immanent Festival 2020's* social solidarity discourse

Deixe a par das informações sobre o coronavírus (COVID-19). Todos podemos ajudar a abrandar a propagação de COVID-19.

- EDIÇÃO ESPECIAL PARA ANGARIAÇÃO DE FUNDOS PARA O CENTRO\_HOSPITALAR E UNIVERSITÁRIO LISBOA CENTRAL E DO CENTRO\_HOSPITALAR E UNIVERSITÁRIO DE SÃO JOÃO NA LUTA CONTRA O COVID-19 Sábado.
- e ajudar aqueles que estão na linha da frente na luta contra o Covid-19 em Portugal.
- Este evento tem como objectivo promover a recolha de fundos para o Centro\_hospitalar e Universitário Lisboa Central e do Centro\_hospitalar e Universitário de São João os dois hospitais de referência no tratamento do COVID-19 em Portugal\_continental.

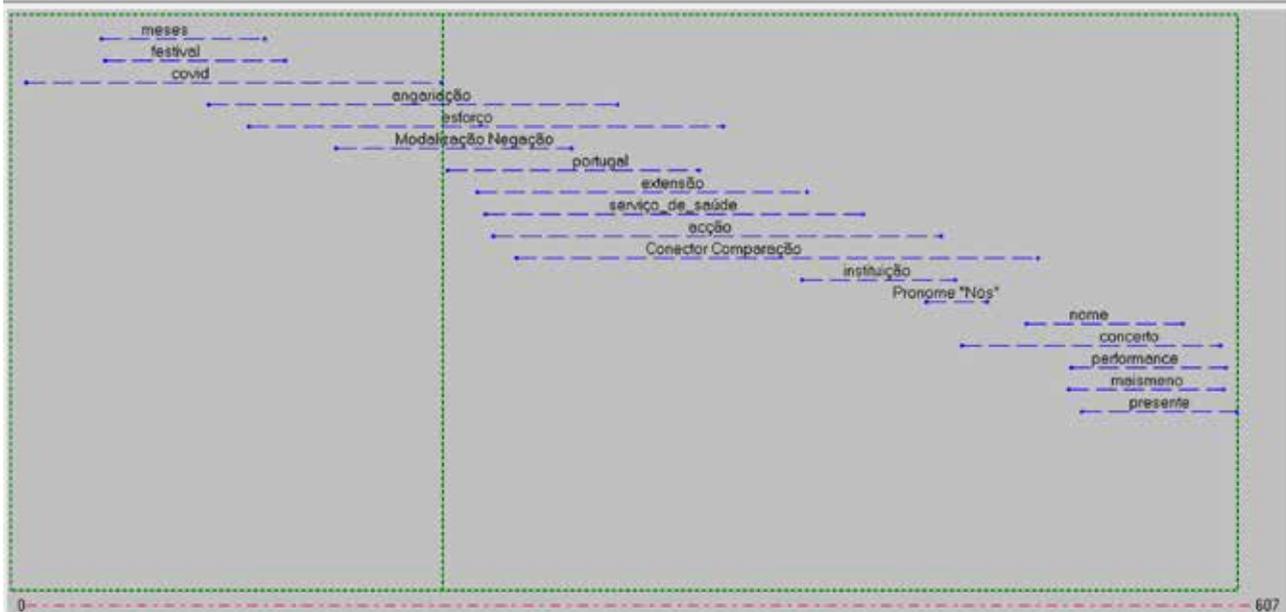


Figure 5: Order of argumentation in the message discourse

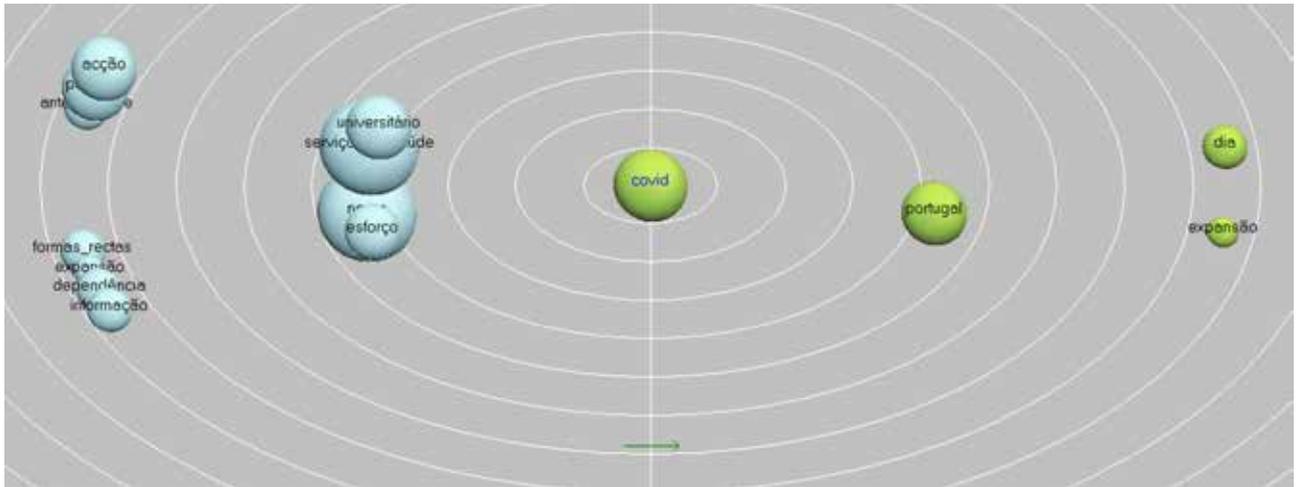


Figure 6: Socio-semantic proximity among concept 'covid' and other keywords

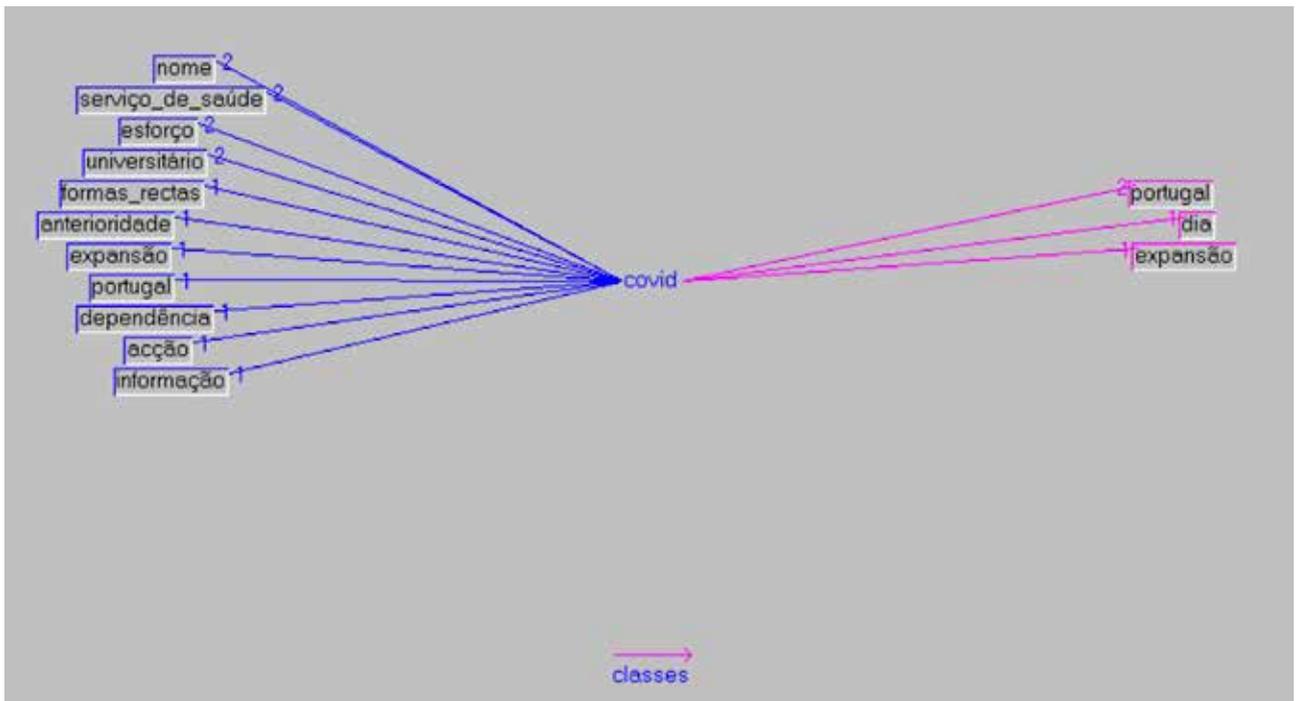


Figure 7: Frequency of ideas before and after the term 'covid' in analyzed sentences

In such context, the cloud of social processes surrounding the concept 'covid' (Figure 8) includes the role of 'institutions', namely the 'health\_systems' and 'university' hospitals, as well as 'effort' and 'actions' developed by civil society in 'Portugal', through cultural 'events' such as this Underdogs' 'festival'. The solid lines indicate more intense relationships than the dashed lines.

Of these actions, the one that is mentioned in the Facebook publication as being the central condition that produces consequences, the main cause that motivates effects, is donation request, perceived as a weapon against the aggression perpetrated by Covid-19 (Figure 9). Such a relationship is represented to the left of the image, by the term 'fundraising' ('angariação'), understood as the 'subject' of that articulation. In other words, this is a social solidarity

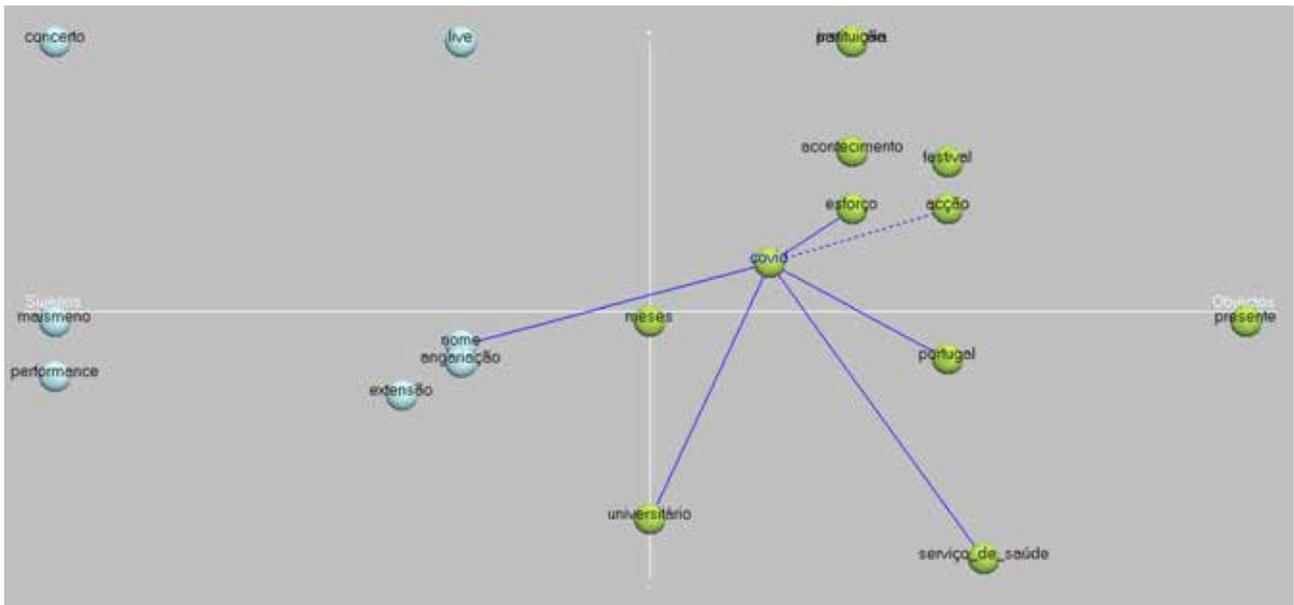


Figure 8: The cloud of ideas around the concept 'covid'

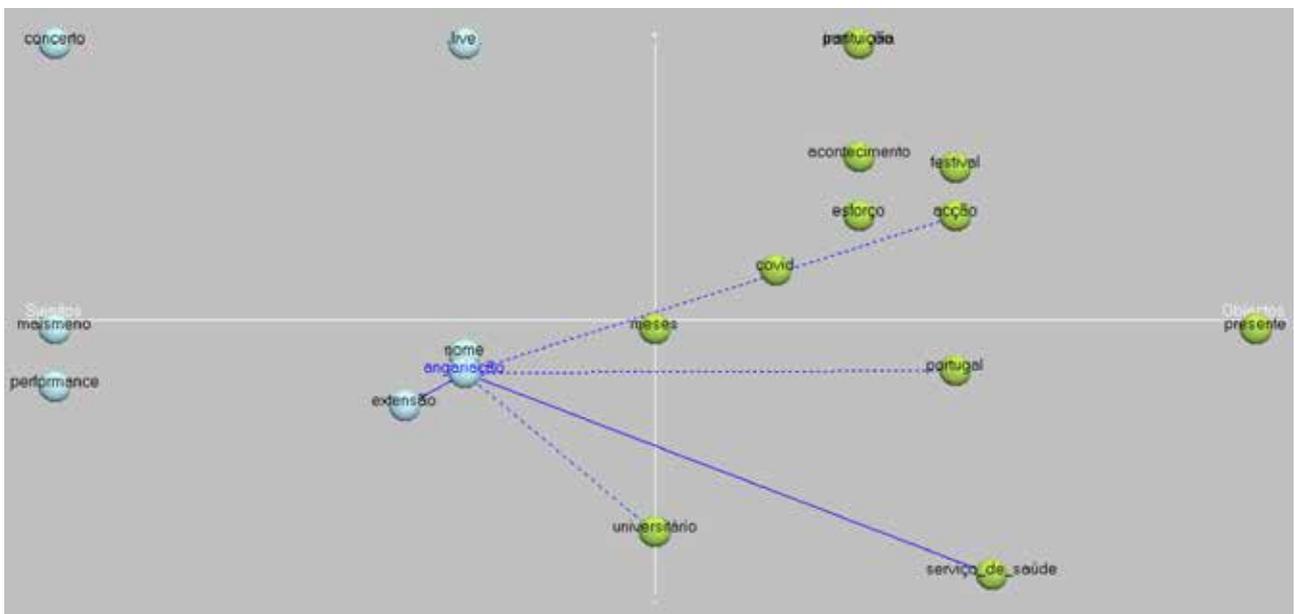


Figure 9: Fundraising as a weapon against the covid

initiative, organized voluntarily by an association of public art authors, aiming at an objective, the covid 'object' presented to the right of the image. The 'fundraising' here is very closely connected to the 'health system' (see the corresponding thick line). In fact, these funds are destined to two Hospital and University Centers, Lisbon Central and S. João in Porto.

If we now inquire about the current situation of the Viral Society, in the selected documentation corpus, we will obtain socio-semantic fields that show the most relevant concepts and issues related to the covid-19. In the case of the impact of 'covid' on 'culture' (Figure 10), note the set of terms and issues that arise in conjunction with these two founding concepts ('covid' and 'culture'), and with their relationship. For example, the cultural 'sector' of 'arts', 'artists' and other 'professionals', as well as their connection



Figura 10: Impact of covid-19 in culture

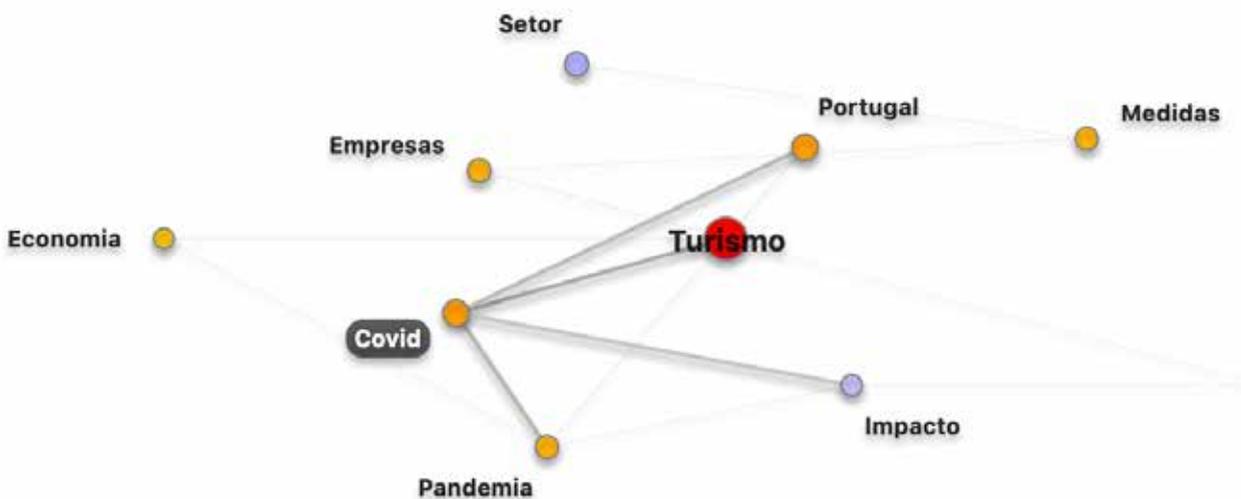


Figura 11: Condicionament of covid-19 on turism

with the 'measures' and 'support' proposed by government 'ministries' that protect the state of 'emergency' and 'crisis' generated by the 'pandemic'.

Another sector closely linked to public culture and art is tourism, namely cultural tourism. Also in this area, the covid generated a considerable shock, right from the start in the 'economy' in general and in the 'business' sector in particular (Figure 11). This social phenomenon motivated 'measures' by the State and civil society, to alleviate the 'impact' of the

'pandemic'. A note at the end of this analysis: observe the usefulness of the above mentioned socio-semantic fields as an indispensable tool for a sociological research, as they clarify, since the beginning of the investigation, which concepts, questions and hypotheses are revealed as the most necessary and sufficient for scientific argumentation within a later research stage.

## 2.2. The SOS.ART.PT movement and the Quarantine Museum

As for the context of culture sector, and in the case of visual arts, among other proposals, art curator António Cerveira Pinto initiated the SOS ART PT movement with other professionals in the sector, of whom the author of this text is one of the founders. Such an action was later presented, in an email sent on April 2, 2020, to a group of cultural professionals.

Following several exchanges of messages, developed by artists, designers, curators, producers and cultural managers, through a WhatsApp group, as well as online meetings on the Zoom.us platform, since March 22, it was decided to launch a resistance movement to the more perverse effects of the economic, social and cultural crisis caused by the Covid-19 pandemic, with special emphasis on the vast universe of the so-called visual arts. Such movement, named SOS ARTE PT, will become a cultural and professional association, as soon as circumstances allow it. Some subjects are now urgent, but the challenges will be much more prolonged, and this is the reason why a wide congregation of efforts to defend the artistic culture in our country and in the world is justified.<sup>1</sup>

The purposes of such socio-cultural and political movement were circumscribed in the respective blog (SOS ART PT, 2020). They include a set of actions aimed at mitigating the effects of the crisis, within activities in the field of visual arts and related sectors, such as the creation of an Emergency Fund, a set of 'Protection Circles', etc.<sup>2</sup> Public arts and mobile and tourist cultures are some of the topics in debate within this local and global, urban and digital social network.

Another resistance project against Covid-19 in the area of culture and visual arts is the Quarantine Museum (Museu da Quarentena, 2020), organized by artist Thierry Ferreira and art curator Mário Caeiro.<sup>2</sup>

## 2.3. Pessoa Effect project

This project was presented in an email on April 2, 2020 to other founders of the SOS.ART.PT movement, including the *Poem to the Corona Virus*<sup>3</sup>, written on March 7, which is part

of Sociological Poetry, a hybrid genre woven among arts, literature and social sciences. Six days later, Pessoa Effect project was again published, now in the Facebook News section of the movement's founders (See Andrade, 2020c and Fig. 12). This post contained a presentation text and a link to two videos: one where an animated figure from Fernando Pessoa explains what Pessoa Effect consists of; and another video where a character from a known painting declaims the *Poem to the Corona Virus* (Andrade, 2020d).

### What is Pessoa Effect?

In the current socially virulent context, the main purpose of Pessoa Effect project is to reflect on such a contemporaneity, through essentially multiple and interconnected modes of writing within a *hybrid poetics*. For example, the poetics that synthesizes poetry about social processes, linked to public arts and to mobile and tourist cultures. Such a poetics of social and cultural fusion is produced and disseminated both inside the urban public sphere and within public cyberspace and cybertime. The first specific objective of such project is *creation* (an artistic perspective), but also *invention* (a technological position) and *innovation* (a posture of applying creation and invention to society, in terms of socio-cultural and political intervention). To this end, the author has used, since 2003, a strategy that he named 'Pessoa Effect' (Andrade, 2003).



Fig. 12 - Post publication on project *Pessoa Effect* inside Facebook

Pessoa Effect signifies a communicative dispositif used within digital social networks, blogs, websites and other locations across cyberspace and cybertime. It consists of a mode of unfolding the *social personality of an author*, be it a social scientist, a writer, a visual arts artist or any other author. Fernando Pessoa constructed several heteronyms. In the network society, it is possible to build *digital heteronyms*, through the following strategies. An internet user opens several e-mails, and assumes himself as a different author in each e-mail. Or as a singular author on each social network. This seminal author produces not only heteronyms of authors, but also *heteronyms of characters* using different *hybrid writing styles and / or languages*. Such characters can be ordinary people, like those anonymous in pictures of famous painters who tell stories (that is, *known strangers*). Or famous characters in history, but containing an often hidden dimension (that is, *unknown heroes*). In this perspective, some examples are shown below in the field of *hybrid poetics* about the viral society, which articulate text, images, videos and objects in 3D and which has been published on digital social networks or elsewhere in recent years.

#### Journalistic poetry and live hybrid poetics?

On Facebook, in 2013, the proponent of Pessoa project wrote the following post, defending and presenting an example of a *direct live poetry*, not only social, but also journalistic and sociological, about the terrorist attack that

took place in Boston on April 15 of that year (See Fig. 13).

#### Sociological poetry and poetics?

Years ago, this author wrote *Sociologic Poems* in a poetry book published in co-authorship with two colleagues from Universidade Fernando Pessoa at Porto, with the title *Ménage à Trois* (Andrade, 2011). Such a genre of sociological poems includes everyday social themes, treated not in a predominantly scientific and objective style, as in sociological prose, but through a literary style that articulates the citizen's view with positions, ideas and concepts created by sociological authors.

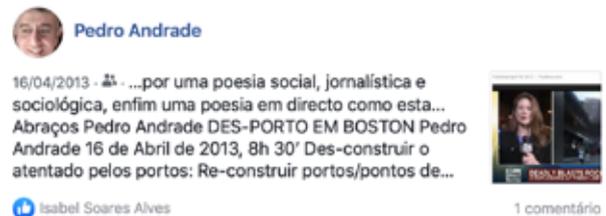


Fig. 13 - Journalistic poetry in Facebook

#### Poetry and poetics through hybrimedia?

Following the initiatives to animate people confined to the domestic space in the context of the current pandemic, actions that emerged in Italy, Portugal, Spain, etc., several *Poems in Hibrimedia* about COVID-19 were released since 7 March 2020 on social networks, emails, websites and blogs. These poems debate and, in some way, 'strike' our cultures and societies, via incessant encounters and clashes, from



Fig. 14 - (Re)search Art Source: Andrade, Pedro (2020c). (Re)search Art. Lisboa: Social Web Lab Publishers. (Collection Pedro de Andrade, section Visual-Virtual-Viral Art)

polyhedral points of view: artistic, sociological, political, citizenship, ecological positions, etc. Such poetics use a new type of medium, *hybrimedia*, which departs from *originary media*, that is, the initial media in a given hybrid artistic process (text, poetry sounds, videos, etc.), to hybridize them into an *original medium* (that is, a creative, inventive, innovative medium).

In other words, *Hybrid Poetry*, be it Journalistic, Sociological or other style, and forged in *hybrimedia*, never ceases to be *Viral Poetry*, which uses and abuses of *Visual Poetry* and *Virtual Poetry*. If we start or continue to write poems, or use any other type of literary and / or artistic language, Corona virus does not make us feel lonely, but even more supportive, less conservative and more talkative ...

Some of the precedent ideas, gathered inside a seminal document of the Pessoa Effect project's manifesto, were published by the administrator of SOS-ART.PT on the social network Scribr, including a work of art about Covid-19, created by the coordinator of the project Pessoa Effect (See Fig. 14). The title *(Re) search Art* translates a pressing and present reality within the current cyberspace/cyberbtime, which constitute the most recent configuration of global public space. This art work *(re)resents* the daily research that is carried out in a search engine such as Google, which is increasingly articulated, and sometimes almost coincides, with the research that underlies the current scientific and aesthetic knowledges, in this case the *hybrid poetics* that fuse the arts to social sciences.

That publication by the administrator was resumed in his other post in April 15, 2020, included in the SOS ART PT Discussion Group on Facebook. Such document, denominated *Pessoa Effect, Theme: Viral Society*, opened the publication, in this group, of texts about COVID-19 and its implications and impacts on society, culture, tourism and, especially, on their relationship with the emerging *visual-virtual-viral public arts* (See Fig. 15).



Fig. 15 - Publication of text *Viral Society* in Scribr and in Facebook

### 3. An Encyclopedia of Public Art.

On the agenda of the current work in progress of the precedent projects, this text presents a *Glossary of Public Art*, one of the necessary tools for the construction of the outline of an *Encyclopedia of Public Art*. Such Encyclopedia is an instrument that could prove useful for research, teaching and clarification of this cultural area. This knowledge resource is aimed at the three target audiences that best define contemporary mobile cities, which are simultaneously creative and critical: the inhabitant (the citizen), the stroller (the tourist) and the passer (the immigrant). For such a desideratum, in a synthetic and operative way, some concepts from the above mentioned glossary are presented here, which constitutes a preliminary sample of the Encyclopedia of Public Art that is intended to be developed at University of Minho, with a view to its practical use in research, learning urban daily life.

### 3.1. Public Art: social processes and sociological concepts

The *Glossary of Public Art* (see Annex 1) includes a collection of concepts on this area, emerging from scientific and artistic interpretations that relate them with the respective social contexts of production and reproduction. Such research tool seems to be pertinent as one of the first *modus operandi* for the construction of the Encyclopedia of Public Art, within not just the contemporary network society, but also in the epoch of the rising 'research society'.

In fact, such idea of *research society* is based on the following current social situation. Any area of society and knowledge uses *central concepts and their relationships*, deconstructed and reconstructed via social processes and practices. These terms about the real and applied on them, are forged, at least, by three types of socio-cultural agents: (a) *scientific and educational communities*, which include researchers, teachers, students, etc.; (b) *professional communities* in a given knowledge domain: e.g. administrative staff and journalists; (c) *everyday communities*: sometimes, the citizen (and, increasingly, the tourist and the immigrant) participate in the creation and consolidation of scientific, technical or artistic keywords, through publications (reader's mail in newspapers, digital social networks), within urban public events or inside the internet (seminars, workshops, collective talks, debates, exhibitions, etc.).

The referred Glossary of the Encyclopedia of Public Art aims to witness and synthesize such activities that produce knowledge and practices, by a large plurality of social agents. In this sense, an orderly collection of related concepts, shown below or to be further developed, addresses public art located within their social and communicative contexts, such as the contemporary *creative and critical city*, and its *inclusive processes and networks*, be they urban and / or digital, cultural and / or touristic. Such a investigative, pedagogical and consultation tool may prove to be welcome for different *profiles of reading and writing audiences*. Therefore, the list of concepts presented here, includes the respective *definitions*, and the *terms associated* with other concepts in the Glossary are underlined.

A further clarification of these concepts may be found, among other sources, in Andrade (2020a, b, 2018a, b, 2017a, b, c; Conde, 2010; MacCannell, 2016; Richards,

2011; Sacco, 2011; Urry, 2007; Urry & Larsen, 2011).

### 4. Conclusion

Faced with the present conjuncture of global crisis caused by Corona virus, multiple institutional or individual social agents within the Portuguese State and civil society, have developed responses in several areas of activity.

Regarding the sociological perspective, is it urgent to reflect on whether we are immersed or submerged in a *Viral Society*, a new paradigm of society caused, in part, by the Covid-19 pandemic? This may be is a social formation in development, where, for example, phenomena of confinement and deconfinement multiply, and where the digital public space is reinforced. In particular, multiple unprecedented processes emerge, such as *social remobilities*, *viral public art*, *viral tourism*, etc. Annex 1 provides several starting points and theoretical clues, for decoding such emerging and still unclear social processes, and for the construction of the respective sociological concepts that try to interpret and explain them.

In sum, knowledge and flavors of the social sciences and arts, should be engaged, in cooperation and eventually merging, into a kind of *hybrid knowledge* of these contemporary virulent realities and never seen before, which link the social to the visual and to the virtual, and today, in particular, to the viral realm of societies.

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## Notes

1. “3. What are the objectives of the movement:

3.1 - Promote the recognition of the economic, social, educational and cultural importance of artistic activity, defending and respecting the economic, professional and social interests of its stakeholders, namely through the creation of an Emergency Fund.

3.2 – Responding to the impacts of the Covid-19 pandemic on artistic activity, namely through a plan to assist the protagonists hardest hit by this crisis, creating Protection Circles that identify the main bottlenecks in cultural activity. These circles are subdivided into categories:

A) conceptual circles:

- analytical (observes movement activity and produces syntheses)
- existential (brings together people interested in a philosophical approach to the crisis)
- economic (develops strategies for economic response to the emergency and the post-pandemic socio-cultural situation)
- institutional (develops articulation and cooperation strategies with public and private entities)
- pedagogical (organizes bridges between artists and audiences)
- experimental (develops post-crisis scenarios)
- productive (reorganizes artistic activity during the crisis)

<https://sosartept.blogspot.com/2020/04/o-que-e-o-movimento-sos-arte-pt.html#more>

2 “This artistic and curatorial project by Thierry Ferreira and Mário Caeiro aims to open a convivial space of shared intimacy, in the beginning of a new era opened by the outbreak of the Coronavirus pandemic. ‘Closed’ at home, we prefer this name (to the inhospitable COVID-19) (...). This is the time for Humanity to finally begin to ‘prune’ the planet (pruning as sensitive care has been a key theme for Thierry’s work for some time). In this case, at home, we can have memories, dreams, aspirations, fears. For Mário Caeiro, the small gesture of connection between all of us through tactical home-art is, at the very least, an escape valve for emotions of confinement and oppression; but it is also an opportunity to play creatively with the situation, through informal nano-events that are expected to ‘contaminate’ our neighbor-friends with the adorable virus of love of art.” <https://www.thierryferreira.com/museu-da-quarentena-arte-em-casa/>

3. 2020.3.7 *Poema ao Corona Virus*  
(estilo literário: *Poesia Sociológica*)

Sei que me escutas,  
Tu, ó vírus ditador  
Tu que tanto labutas  
Para ditar tamanha dor

Surgiste novo do nada  
Ou de arma biológica  
Trouxeste toda uma armada  
Contra toda, toda a lógica

A Greta diz, alarmada  
Que esta ameaça biológica  
Não se compara nada, nada  
À causa da causa ecológica

Só uma vantagem há  
Na tua proliferação  
Parece que na mina da China  
Diminuiu a poluição

Diante desta vil ameaça  
O Trump e o deus chinês  
São amadores e uma trapaça  
Perderam o protagonismo, de vez...

## Annex 1. Glossary of the Encyclopedia of Public Art

### CITY 3.0

This term can be perceived as meaning a 'social-semantic city': that is, a globalized locality and configured in a geographic urban network that includes digital, social but also semantic networks, characteristics of [web 3.0](#), particularly in the activities of [tourism 3.0](#).

### COMMUNICATION OF PUBLIC ART

Sociocultural process that involves the production, distribution, consumption, interpretation and understanding of the various modes of information and artistic knowledge conveyed by public art, inside public or semi-public contexts, such as the [public art museum](#), the [virtual public art museum / gallery](#), or [cyberspace / cybetime](#).

### 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 from peripheral societies displaced in central societies.

### 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, intercultural cities, city psychology, creative bureaucracies and the measurement of creativity in cities.

### 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.

### CULTURAL CITIZENSHIP

Social fusion between [cultural policies](#) and [cultural politics](#).

### CULTURAL HERITAGE

It is a collection of archives and by memories related to a people, a nation, a country or a community. The material cultural heritage mainly includes physical works, in areas such as architecture, arts, literature, etc. The intangible

cultural heritage gathers non-physical works, for example, oral memories, cultural, intercultural and transcultural events, traditions, etc.

### CULTURAL POLICY

Strategy developed by the State and by cultural institutions in order to promote: cultural diplomacy; cultural governance by civil society social actors; artistic literacy; cultural inclusion; [public art](#); the identities and differences of citizens.

### CULTURAL TOURISM

Type of tourism that is predominantly interested in cultural aspects of a society (arts and their institutions or contexts), eg. the [museum of public art](#), or other public cultural spaces, such as the street.

### CULTURE 3.0

In addition to the understanding of culture as a product derived from the industrial economy in the 18th and 20th 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, connotes that culture is a means of creating identity and values, stimulating social cohesion and encouraging creativity.

### CYBERSPACE

Configuration of the public space built, deconstructed and reconstructed across the Internet, by cultural citizens, among other social actors.

### CYBERTIME

Diachronic set of rhythms, measures, cadences, pulsations, beats or flows, used by Internet users when traveling through [cyberspace](#).

### DIGITAL CULTURAL TOURISM

Mode of tourism associated with cyberspace and cybetime, as well as the mobile culture conveyed by the tourist through the cell phone, for example as an instrument for linking public arts to cyberculture.

### DIGITAL PUBLIC ART

Sub-genre of [public art](#), created, operated and disseminated inside [cyberspace / cybetime](#).

## GRAFFITI

Public art style included in the culture of hip hop, which in turn also includes Rap music, Breakdance, DJing or disk jockeys (djs) activity and belonging to cultural manifestations often marginal, of African or other roots. Graffiti includes image paintings, graphic letters, messages and signatures of the author, in a variety of letter styles (blockbuster, computer, arrowhead, bubble, superimposed, wild style), and also a plurality of types of signatures (point arrow, Paris, New York).

Each graffiti work is created from the following main steps:

- Background, e.g. prepared with white paint that covers the expected surface of the work.
- Marking: sketch (or outline of the work's contours), using a spray or marker, from a miniature drawing or on A4 sheet.
- Filling: placement of the main colors, or 'silver' (silver tones).
- Shading of images or letters.
- Decorations: various adornments (bubble effects, etc.)
- Messages: dates, notices, dedications, inscriptions, quotes.
- Signatures (or Tags): abbreviations for an individual author's name or groups of writers.
- Final touches.

## HYBRID METHODS / HYBRIMEDIA

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 (object art, and procedural art like installation and 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 partly transformed into a digital life, linked to the rhythms and moving places of everyday urban life, in particular the urban mobility of the city 3.0, the smart city and the creative city, especially through portable devices, such as the laptop and tablet computer, or the iPod and mobile phone.

## MOBILE LOCATIVE TOURISM

Configuration of the travel in which the information and knowledge about the trip (internet searches about the tourist destination, memories captured during the visit, etc.) is carried out mainly via mobile phone, in person at physical locations or virtually within sites online. The new mobilities, characteristic of mobile locative and viral tourism, redefine the current social mobilities. That is, contemporary mobilities in the Covid-19 era, establish processes of social remobility, which develop or redefine certain regularities already detected in the case of tourism communication via locative media, and in the case of communicative tourism.

## MUSEOLOGY OF PUBLIC ART

Specialized knowledge about the museum and its public art exhibitions. The "new museology" is one of the latest versions of museology, based on the ideas of "ecomuseum" and "art center", among others.

## MUSEUM OF PUBLIC ART

The public art museum researches sources about public art, interprets and disseminates them, aiming at their study, learning and enjoyment, by public art's publics, within the urban public space.

## MUSEUM / VIRTUAL GALLERY OF PUBLIC ART

Cultural territory located in cyberspace and cybertime where public art publics can develop, among other things, different and new digital cultures, digital social networks, social games and new cyberliteracies for the enjoyment of public art in general or of digital public art.

## POLITICS ON CULTURE

Cultural politics means the daily active, critical and political participation by citizens in democratic cultural life.

## PUBLIC ART

Artistic manifestation produced, exposed, perceived, judged and practiced in the public sphere, e.g. within public urban sites (streets, squares, etc.), via mass media, such as newspapers, radio and television, or through cyberspace.

## PUBLIC ART COMMUNICATION STUDIES

They are circumscribed as the set of epistemological reflections, theories,, methodologies and empirical research on the communication of public art. For example, scientific or public debates on epistemological, conceptual and procedural issues emerging during scientific research, or defined as legitimate or not. In particular, communication of public art is a concept that brings together areas of knowledge such as Sociology of Art, Communication and new media, among others. Such areas of knowledge have studied processes such as the phenomena of public art, together with the discussion of cultural policies, cultural heritage, museum of public art and cultural citizenship.

## PUBLIC ART MEDIATORS

Specialists working at art worlds where art works are created and disseminated. These experts are located at key places within urban and digital social networks. They include artists, staff of art events, professionals in museums and art galleries (directors, owners, curators and staff of educational services), teachers, critics, collectors, auctioneers, etc. These "gatekeepers" of art networks, select and regulate the temporal courses of artistic activities, as well as the spatial paths of works' of art. This process originates within art works' production, continues through various mediations in art institutions, organizations and associations, until art works' presentation at public spaces, for their enjoyment by public art publics.

## PUBLIC ART PUBLICS

Audiences that 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 articulate their own experiences of the city, work, family and school with works of public art. This may happen at public art territories such as streets and squares, but also at museums and art galleries. Some main segments of 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, the disabled, immigrants and refugees.

## PUBLIC PLACE

Paradigm of urban space, where the public dimension of social life acquires a relevance and autonomy distinct from private life. This separation and conflict between the public and the private is associated, in economic terms, with the consolidation of commercial and industrial capitalism, coincides politically with the emergence of democratic society, and is culturally articulated with modernity.

## RESEARCH SOCIETY

In contemporary times, ordinary citizens can search, open information and open knowledge, by, using global tools and devices, such as Google or cell phones, at various social scenes or arenas, including physical and virtual museum spaces, or street localities. In doing so, ordinary citizens can construct concepts and definitions eg. via Wikipedia, and thus, somehow compete with professional scientists and artists, in relation to the production and dissemination not only of information, but also of plural, local or global knowledge. In other words, common citizens, while they search information and knowledge, may develop a sort of common research, and thus contribute to the foundation of a 'research society'.

## 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 public space. However, this ubiquitous view of the city and the citizen carries risks, such as the intrusion into his private life, the disrespect for human rights, or the naturalization and uncritical acceptance of a generalized panoptism.

## SOCIAL REMOBILITY

It is defined as a posture to combat Viral Society, aiming at overcoming it and proposing an alternative recreation of social mobility processes, in the midst of contemporary social and communicative processes, such

as communication among citizens, tourists and migrants. In *Viral Society*, *social demobility* occurs. In other words, the mobile society, in which 'everything is on the move', as John Urry (2007, 2011) puts it, has partially transformed itself into a motionless society. Therefore, it is necessary to remove it from its i-mobility, through social remobility, among other strategies. An example of these social re-mobilization processes is urban public art linked to mobile cultures, such as tourism cultures or cultures inherent to digital social networks. Such cultures are founded and merged, today, in *virtual-viral communities* that circulate in cyberspace and cybertime. These virtual-viral communities are living at conflicting digital public spheres where, presently, *pre-viral societies* deconstruct and gradually reconstruct themselves as *post-viral societies*.

#### SOCIAL-SEMANTIC WEBSITE

This type of digital site is closely associated with Web 3.0. Social-semantic websites are sites that explain their own information, transforming it into knowledge. They present an explanatory paradigm or sections on their own semantic content (ideas, concepts, facts, events, etc.) and elucidate their logical relationships (connections between ideas within the site, or links among pages in the site or among these pages and other locations in cyberspace).

#### TOURISM 3.0

It is defined based on 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 at the street; hybridization between cultural production and consumption; desire for authentic experiences across the tourist travel. Such a paradigm of 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 that forges a great part of communicative tourism, founded on three distinct modes of communication, which as well are hybridized in contemporary times: the pre-modern mode of communication in co-presence (face-to-face conversations, etc.); the mass communication mode, characteristic of modern societies (press, radio, television); and the digital

communication mode associated with postmodernity (cyberspace, cybertime).

#### VIRAL PUBLIC ART

Set of artistic activities carried out at the public space conditioned by the attributes of the viral society, in which public art is included. In fact, one of the characteristics of viral public art is the following: due to social confinement, many artists emigrated to cyberspace and cybertime, to start a new phase of their careers there, through the production and dissemination, exclusive or partial, of art works on line.

#### VIRAL SOCIETY

Society paradigm defined by societal processes never seen before, such as: *viral economies and technologies*, based on capitalism's global weaknesses and economic crises, caused not only by computer viruses, but also and increasingly by biological viruses; *viral policies and politicians*, for example the possibility that certain states, institutions, organizations, associations, or other social agents, use various types of viruses as weapons of threat, aggression or surveillance, local or global; *viral cultures and cults*, that is, ways of exercising science and the arts, or other knowledge and leisure, through virulent strategies, that is, according to the idea that the more followers and / or friends (or, in certain cases, the more enemies) articulate or branch with a given social subject, individual or collective, the more cultural and cultural value that subject accumulates and / or distributes across the social fabric. One of the processes that seek to overcome the viral society is social re-mobility.

#### VIRAL TOURISM

This process is defined as a new mode of traveling that inherits some of the characteristics of the viral society. For example, due to forced confinement, potential tourists are increasingly choosing to make virtual travels in cyberspace and cybertime, rather than physical trips. Another attribute of viral tourism is the development of mobile locative tourism, which can become as or more important than classic mass tourism.

## WALL OF FAME

A 'wall of fame' is a wall mostly painted or covered in its entirety with graffiti (a process named 'back to back'), which gives prestige to the writer who inscribe their works there. The best known in Lisbon is located at Campolide zone.

## 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 within a blog, and share personal and professional information via digital social networks, such as Facebook, Twitter or Youtube.

## WEB 3.0 (OR SEMANTIC WEB)

Paradigm of digital social networks that is based, among other discursive devices, on social-semantic sites. Ex: Freebase sites, Public Art Communication.

## WRITER

Art author/artist who produces graffiti, stencils (paintings obtained through masks), stickers (murals), murals, posters, etc. A writer is often inspired by other authors (in his sketches, drawings and photos), material that he gathers in his own book (called 'pickbook'). But he also interferes with the work of other writers, through 'tacking', that is, erasing parts of another author's graffiti without his permission. Or even by 'going over', i.e. painting his name over another name. These artists regularly take photographs of their works (named 'flicks') and organize an archive, with dates, places and themes of their works, which the writers call Black Book. It is possible to distinguish several types of these public artists: writer of trains; beginner (toy); experient; author who performs with authorization (or without it, in this case a process that is called 'pixação'); bomber; portraitist. There are male writers (home boys), but also female writers (fly girls).