

Interpretação em atrações turísticas patrimoniais: um modelo de planejamento

Interpretation in heritage tourist attractions: a planning model

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Resumo: A interpretação é uma das ferramentas técnicas mais eficazes no processo de qualificação do turismo com foco em atrativos patrimoniais. A sua relevância tende a ser um diferencial no processo de desenvolvimento turístico com foco na associação interativa e sensorial dos visitantes com bens e referências, materiais e imateriais, simbolicamente representativos do passado. Além disso, a interpretação, enquanto recurso educativo, visa gerar conhecimento, sensibilização e conservação do patrimônio, contribuindo, consequentemente, para a projeção do turismo patrimonial. Este artigo apresenta um modelo de planejamento interpretativo de atrativos turísticos patrimoniais, desenvolvido a partir de pesquisas sistemáticas sobre o tema "interpretação" em artigos científicos de periódicos qualis 1, nas áreas de turismo e patrimônio. Com base na literatura, este modelo de planejamento foi concebido como um sistema aberto e editável, considerando sua aplicabilidade condicionada à realidade de cada atrativo. Teoricamente, o modelo proposto é composto por dados descritivos e tabelas de categorias pragmáticas (narrativas, interatividade, tematização e elementos complementares), incluindo métodos e recursos considerados potencialmente aplicáveis na condução eficiente de um planejamento interpretativo. Espera-se que o mesmo possa contribuir, teórica, técnica e cientificamente, para futuros projetos, estudos e ações em torno dos usos da interpretação para qualificar a experiência do visitante em atrativos turísticos patrimoniais.

Palavras-chave: turismo patrimonial; turismo; interpretação; planejamento; desenvolvimento; modelo.

Abstract: Interpretation is one of the most effective technical tools in the tourism qualification process with a focus on heritage attractions. Its relevance tends to be a differentiator in the tourism development process with a focus on the interactive and sensorial association of visitors with goods and references, material and immaterial, symbolically representative of the past. Furthermore, interpretation, as an educational resource, aims to generate knowledge, awareness and conservation of heritage, consequently contributing to the projection of heritage tourism. This article presents an interpretative planning model for heritage tourist attractions, developed from systematic research on the topic "interpretation" in scientific articles from qualis 1 journals, in the areas of tourism and heritage. Based on the literature, this planning model was designed as an open and editable system, considering its applicability conditioned to the reality of each attraction. Theoretically, the proposed model is composed of descriptive data and tables of pragmatic categories (narratives, interactivity, thematization and complementary elements), including methods and resources considered potentially applicable in conducting efficient of interpretative planning. It is expected that it can contribute, theoretically, technically and scientifically, to future projects, studies and actions around the uses of interpretation to qualify the visitor's experience in heritage tourist attractions.

Keywords: heritage tourism; interpretation; planning; development; model.

Introduction

The interpretation of heritage is one of the most dynamic, creative, and innovative ways of generating knowledge and preservationist awareness to visitors and

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qualification of heritage tourism attractions (Lennon & Tiberghien, 2019; Wyatt, Leask, & Barron, 2020; Winkle, & Backman, 2011; Imon, DiStefano & Lee, 2011; Md Noor, Rasoolimanesh, Ganesan & Jaafar, 2015; Carr, 2009; Wight & Lennon, 2007; Poria, Biran & Reichel, 2009; Hristov, Naumov & Petrova, 2018; McGinnisa, Harvey & Young, 2020; Ababneh, 2016; Tiberghien & Lennon, 2020; Packer, Ballantyne & Uzzell, 2019; Uzzell, 1996; Davies, 2004).

By influencing behavior, involving identity, and stirring the emotions of visitors, largely based on stimulating the senses, interpretive actions (planning and management) consider the critical, creative, and political participation of all *players* (public and private) that act, directly and indirectly, in a certain heritage tourism attraction (Porto, Leanza & Cascone, 2012; Carr, 2009; Md Noor *et al.*, 2015; Winter, 2009; Ababneh, 2017; Poria *et al.*, 2009; Price & Rhodes II, 2020; Hristov *et al.*, 2018; Ababneh, 2016; Davies, 2004; Zhu, 2021; Isaac & Ausiejene, 2015; Ballantyne *et al.* 2016; Imon *et al.*, 2011).

Around the world, countless heritage attractions, such as archaeological sites (Ababneh, 2016; Ababneh, 2017), religious monuments (Poria *et al.*, 2009), former prisons (Lennon & Tiberghien, 2019), castles (Porto *et al.*, 2012), former mineral production centers (Price & Rhodes II, 2020), cathedrals (Ballantyne *et al.*, 2015), museums and memorials (Wyatt *et al.*, 2020; Wight & Lennon, 2007; Isaac & Ausiejene, 2015; Tiberghien & Lennon, 2020; Packer *et al.*, 2019; Uzzell, 1996; Zhu, 2021), historic gardens (Hristov *et al.*, 2018), cultural parks (McGinnisa *et al.*, 2020), among others, have used the interpretation of heritage with educational, political, and developmental perspectives, seeking to qualify the visitor's experience, and generate satisfaction for everyone involved in the field of applied interpretation in heritage tourism.

However, both the tourist and heritage literature are particularly lacking in models for the elaboration and application of interpretive plans that can guide professionals who work in the planning and management of interpretation in heritage tourism attractions. And, according to Hristov *et al.* (2018), so far, no model has been developed that can be used to qualify the tourist experience through interpretation. This marks a scientific gap to be filled, which is proposed with this work.

This article aims to propose a model for the interpretative planning of heritage tourism attractions, based on a systematic literature search on the interpretation subject, in order to collaborate with the advances in studies, and political procedures with regard to planning of heritage tourism attractions. This is because a model serves

as a guiding document for proposing and carrying out studies and projects on a given topic, containing, particularly in this work, references, guides, and indicators that tend to facilitate the management of heritage tourism, based on the execution of policies, programs, and interpretive actions.

It is argued, therefore, that the proposition of this model tends to collaborate with the generation of technical skills for the actors (players) involved with its application, as well as benefiting the sites, groups of buildings, and monuments as a whole. This model tends to qualify the dynamics of the interpretive offer, based on the proposition of technical procedures common to several management processes observed in the literature. The proposed model should also be applied as an open and editable system, based on the entire macro and microstructure that involves the reality of tourist attractions and heritage destinations, considering, above all, interpretation as a component that integrates all management actions of the heritage tourism (Ababneh, 2016).

1. Literature review

The interpretation of heritage can be conceptualized both as an action to disseminate and transmit knowledge (Poria *et al.*, 2009), as an action that aims to raise public awareness for a better understanding of the meaning of heritage (Icomos, 2008). And by transmitting knowledge and awareness, interpretation constitutes a tool for education, since most heritage destinations understand its use, in the first place, as of educational importance (Davies, 2004). Corroborating the theme, Tilden (1957), pioneer of interpretive studies, considered the heritage interpretation as an educational practice that seeks to use creative elements to highlight signifiers, through illustrated media and experiential mechanisms.

By connecting the experience with the generation of knowledge, the interpretation is carried out through actions and structures that jointly apply instruction and provocation (Tilden, 1957), which tends, therefore, to stimulate enriching experiences formatted to be more easily understood by visitors (Hristov *et al.*, 2018). In this logic, through interpretation, there is a cognitive stimulus that facilitates the transmission of knowledge (Winkle; Backman, 2011). For example, in his studies on exhibitions, guided tours and printed materials with a focus on the mindfulness of visitors, Md Noor *et al.* (2015) identified that these media, through cognitive stimulation, contributed to increasing knowledge about heritage sites.

Interpretation also helps to increase awareness of social heritage, qualifying the visitation experience, through sharing heritage values, informing and making visitors aware of the importance of heritage preservation and how this can benefit local residents (Imon *et al.*, 2011). Or that is, interpretation is fundamental in expanding visitors' heritage awareness (Uzzell, 1996) and should integrate conservation and awareness practices, including highlighting all actions being applied to protect the visited heritage (Icomos, 2008). Regarding its social effects, the interpretation allows the recognition of the most diverse demands of the most diverse peoples (Zhu, 2021) and should benefit everyone involved in the interpretive process, through the generation of knowledge and job opportunities in local interpretive management (Icomos, 2008). Among these opportunities is at your association with tourism. This is because the interpretation represents a management tool strategically activated for the qualification of the sensorial experience of consumption of the heritage tourism destinations, working as a product catalyst for tourism development (Porto *et al.*, 2012). In practical, one of the tactics to qualify the interpretive action is the reconstitution of the past in the present time (Zhu, 2021), taking visitors feel like they are experiencing history (Packer *et al.*, 2019), stimulating your emotion, especially when applied in places where memorable events took place (Uzzell, 1998).

Several are the players in the interpretive field: visitors, local residents, experts in heritage, governments, managers of heritage attractions, guides, tour operators, among others (Icomos, 2008). Identify and characterize their profiles, their demands, their observances, and their responsibilities tend to collaborate with the quality of experiences offered, with the design of structures, with the actions to be applied, and with the efficiency of the execution of an interpretative plan.

Ballantyne *et al.*, (2016) consider that interpretation is a negotiated action and should be planned to satisfy all actors involved. This is shared by Zhu (2021) who considers the open dialogue between the actors to be fundamental, allowing an evaluation of the past, based on multiple observances. Therefore, it is fundamental to analyze the profile, behavior and perceptions of all the actors involved in the interpretive process, as observed in the management of the stakeholders' vision in Canterbury Cathedral (Ballantyne *et al.*, 2016), in the management of visitor behavior in the Jordan (Ababneh, 2016) and managing community participation in interpretive practices in New Zealand (2009) and China (Zhu, 2021).

In the literary review of this work, it was observed that the most distinct interpretative methods were highlighted and debated in the analyzed texts.

Narratives, for example, are procedures used to communicate in a textual, visual, sound, gestural, and theatrical way, the cultural, historical, memorial, geographical, and artistic characteristics of the heritage (Carr, 2009; Wight & Lennon, 2007; Ballantyne *et al.*, 2016; Price & Rhodes II, 2020; Lennon & Tiberghien, 2019; Tiberghien & Lennon, 2020; Packer *et al.*, 2019; Wyatt *et al.*, 2020; Isaac & Ausiejene, 2015; Hristov *et al.*, 2018; Davies, 2004; Wong, 2013; Imon *et al.*, 2011; Md Noor *et al.*, 2015; Winter, 2009; Ababneh, 2017; McGinnisa *et al.*, 2020; Zhu, 2021; Ababneh, 2016).

The textual narration takes place through texts, including some images, attached to interpretive, educational, informative, and guidance panels, as well as murals, booklets, guides, brochures (folders and leaflets), posters, and periodicals (Wight & Lennon, 2007; Lennon & Tiberghien, 2019; Packer *et al.*, 2019; Carr, 2009; Ballantyne *et al.*, 2016; Price & Rhodes II, 2020; Ababneh, 2016; Winter, 2009).

Several authors discuss the use of panels, for example. Porto *et al.*, (2010) studying the Castle of Donnafugata, in Italy, point out that the panels generate knowledge about the history and architectural and artistic characteristics of the building. Ababneh (2016), who classifies these resources as *signs*, observes that they encourage visitation and generate knowledge and conservation awareness about the sites. Varying in height, design, color, dimension, font and material, the signs serve both to tell stories and inform about the location of the heritage. Their texts are often written in two or more languages, as in Umm Qais, in northern Jordan, whose signs contain texts in english and arabic (Ababneh, 2016).

In other hand, the visual narratives also appear on panels, and other resources as maps, brochures, and chronologies, and are highlighted through the use of photographs, drawings, graphics, and iconograms, arranged internally and externally to the heritage, prioritizing the image more than the text (Price & Rhodes II, 2020; Hristov *et al.* 2018; Ababneh, 2016; McGinnisa *et al.*, 2020; Packer *et al.*, 2019).

The brochures, for example, serve to assist the visitor in guide or self-guided tours, including information about each point of a route (Porto *et al.*, 2012).

And the historical chronology panels, particularly, are arranged on walls with the use of texts, images, and graphics in linear temporal order, explaining the historical formation of the heritage, where the photographs narrate, chronologically, as a concrete example, what life was like for prisoners in the gulags of Kazakhstan (Tiberghien; Lennon, 2020).

The interpretative maps, arranged in murals or brochures, serve to guide visitors through the heritage territory and include geographic information, heritage icons, texts, drawings, and images. An example of an interpretive map comes from Wales, where a map of a decommissioned coal town that includes, for example, chapels, terraced homes, workmen's institutes, and shops, is used as a resource to aid the quality of interpretative experience (Price; Rhodes II, 2020).

Another very peculiar form of narrative is dramatization, where actors, dressed in clothes from past times, awaken curiosities and knowledge about heritage (Wyatt *et al.*, 2020; Price & Rhodes II, 2020; Davies, 2004). These performances, known as living history (Tiberghien; Lennon, 2020), generate, according to visitors, ludic and educational benefits (Davies, 2004).

The staged narratives also include the installation of dioramas of people and animals, and artifacts that simulate the past. This form of narrative tends to be common in memorials, museums, cultural parks, among others, as observed in the studies by Wyatt *et al.* (2020), Lennon & Tiberghien (2019), Price & Rhodes II (2020), Ababneh (2016) and Tiberghien & Lennon (2020). These last two authors highlight, citing the example of the soviet gulags, that the dioramas used in these places portray the daily lives of former prisoners (Tiberghien; Lennon, 2020).

In addition, guided or self-guided narratives are cited. Guided narratives are triggered through tours with tour guide, storytelling, dramatization, and use of audiovisual resources (Carr, 2009; Wight & Lennon, 2007; Hristov *et al.*, 2018; Wyatt *et al.*, 2020; Winkle & Backman, 2011). In guided tours, the interpretive message is seen as more effective, due to a greater proximity between the guide and the visitors (Imon *et al.*, 2011), informing them about memorable events, about cultural diversity, and about the values of the attractions visited (Ababneh, 2017) and involving audiences intellectually and emotionally in interpretation activities (Imon *et al.*, 2011), as seen in the guided walks offered in Maori cultural parks in New Zealand, which include lectures in the evening and walking trails during the day (Carr, 2009). Specifically, storytelling are forms of narration triggered by tour guides and community members who present diverse stories about heritage (Ababneh, 2017).

Unlike guided tours, self-guided tours allow visitors to listen to interpretive messages directly on their multimedia equipment or mobile phones, without the interference of a guide (Winkle; Backman, 2011). Hristov *et al.* (2018) noted that self-guided tours supported by audio resources, for example, are seen by visitors as comprehensive and informative.

As an interpretive practice, interactivity is sensorially stimulated both by traditional methods and through modern information technologies, including, for example, the use of modern audiovisual and multimedia resources that stimulate different senses such as sight (Histrov *et al.*, 2018) and smell, the latter with the use of olfactory capsules that allow visitors to smell old smells (Wyatt *et al.*, 2020). As an example of a traditional method, we can mention the offer to visitors of meals consumed by prisoners of former soviet gulags (Tiberghien; Lennon, 2020).

Other ways of using interactivity for the interpretation of heritage are picture frames (Wyatt *et al.*, 2020), films and videos (Price & Rhodes II, 2020; McGinnisa *et al.*, 2020; Tiberghien & Lennon, 2020; Packer *et al.*, 2019; Zhu, 2021), and augmented reality (Tiberghien; Lennon, 2020).

In the other hand, the interpretive thematization of the heritage is designed for the use of elements such as artifacts, panels, images, texts, actors, and dioramas that identify and present, thematically, different cultural, memorial, artistic, productive, and historical characteristics of the heritage. Thematization, most often developed by scenography, is very common in interpretive practices triggered in museums, monuments, buildings, and sites that are part of heritage tourism destinations. As an example of interpretive thematization, we have the case of dark tourism in Kazakhstan, where repression is a recurring theme in interpretive practice in former gulags (Wight; Lennon, 2007).

Museums and Memorials, in particular, are institutions notably recognized for their thematic exhibitions, permanent or temporary, and for the theme of the environments that compose them. The first floor of the Karlag Museum, in Kazakhstan, for example, has, as its theme, the repression and deportations of the Soviet occupation period in the country (Lennon; Tiberghien, 2019).

Another example of thematization around the heritage are the souvenir shops found inside monuments, sites, and groups of buildings. These shops sell tangible elements that support travel memories (Price; Rhodes, 2020), such as miniatures of monuments, t-shirts, cups, glasses, maps, among other products, whose design, texts, and images are associated directly to the heritage attractions.

Finally, the events also complement the quality of heritage interpretation through activities in the form of thematic programs. Examples include the annual *Night in Karlag* event in Kazakhstan, which includes dramatic re-enactments of life in Soviet

gulags (Tiberghien; Lennon, 2020) and the conferences on the Nanjing Massacre, held in China (Zhu, 2021).

In addition to the narrative, interactivity, and thematic practices, this work proposes the allocation of alternative interpretive resources in a special category classified, here, as complementary elements, which is composed of methods such as children's programs, digital productions and heritage interpretation centers.

Children's programs consist of animations, educational games, and fun and thematic courses aimed at children (Tilden, 1957), involving, for example, the hiring and participation of storytellers (Hristov *et al.*, 2018).

Digital technology in interpreting is consolidated through the use of platforms in which are planned, with the help of the internet and digital design, websites, applications, maps and interactive tours, which include audios, videos, and other resources (McGinnisa *et al.*, 2020).

Finally, the so-called visitor centers are nuclei where various activities, structures and textual, sound, and visual information are gathered, including artifacts in displays, documents, showrooms, LED screens on walls, and touchscreen totems for the presentation of video-documentaries, maps, oral history interviews and historical chronologies (Carr, 2009; Winter, 2009; Ababneh, 2017).

Materials and methods

The method applied in this investigation was theoretical systematic research, guided by Altheide (2000), and applied in six steps, as described below:

Step 1) *Identify a specific problem to be investigated*: proposition of a model for the interpretative planning of heritage tourism attractions;

Step 2) *Familiarize yourself with the process and context of the source of information*: analysis of texts, collected from tourism and heritage journals classified as Q1, that addressed studies on the interpretation applied to heritage tourism attractions and destinations;

Step 3) *Familiarize yourself with examples of relevant documents, observing the format in particular*: observation and analysis of relevant examples of interpretive management identified in the literature, which would allow designing an interpretive planning model based on fundamental points, such as the pre-definition of relevant categories, as well as fundamental descriptions to complement this projection;

Step 4) *List several items or categories to guide data collection and outline a protocol*: Data collection was guided by the pre-definition of four categories (narratives, interactivity, thematization and complementary elements), later organized in tables. The investigation protocol considered the collection and identification of interpretive methods and resources, available in the literature, that should be classified in a certain category in order to qualify the ordering of data that allowed the projection of a model for the interpretative planning of heritage tourism attractions.

Step 5) *Test the protocol by collecting data from various documents*: the protocol was tested through the collection, analysis, tabulation, and organization of the main resources and methods highlighted in the literature that, theoretically, could be classified in specific categories and that, later, would facilitate the proposition of an interpretative planning model.

Step 6) *Revise the protocol and select several additional cases to further refine the protocol*: Permanently revised, the investigative protocol was improved from the inclusion of previous knowledge of the authors with the interpretive theme, which culminated in the final elaboration of a basic model composed of descriptive data (including title of the proposal, location and characteristics of the attractions, objectives of the plan, among other topics), and tables composed of categories, methods, and resources. These elements were interpreted as of fundamental relevance for the elaboration and proposition of this model, which could be edited and applied according to the reality of each heritage tourist attraction.

Results and discussion

Based on the reading and analysis of several studies about the interpretation in heritage tourism attractions, including the highlight of the main methods and resources adopted in the interpretative management of analyzed heritage destinations, it was developed a model for the interpretative planning of heritage tourism attractions. The objective of this model is to contribute to the projection of qualification of heritage tourism attractions through the interpretation tool, improving levels of educational appreciation, heritage awareness, visitation experience, and stakeholder satisfaction, in addition to, consequently, encouraging the development of heritage tourism based on creative, innovative, and dynamic experiences.

An interpretive planning involves all the steps, procedures, methods, and resources necessary to achieve the objectives and goals proposed around it. From the

perspective of this study, the following key issues should be considered before its execution:

- a) Apply the aforementioned model based on the reality of inserting the heritage, considering this model as an open and editable system;
- b) Consider the characteristics, demands, motivations, and involvement of all players in the interpretative projection (communities, governments, entrepreneurs, experts, tour guides, tourists, among others) (Porto *et al.*, 2012);
- c) Consider different dimensions and perceptions (historical, memorial, political, and cultural) about heritage, avoiding silence and social amnesia, and permanently maintaining a transparent perspective on it (Wight; Lennon, 2007);
- d) Design narratives, interactivity, themes and other complements considering the use of different languages (original language, English, Spanish, Chinese, Arabic, among others) in texts, storytelling, living history, videos, among other resources and actions, as this tends to expand access to knowledge, visitation satisfaction and the quality of the interpretive experience;
- e) Provide accessibility for people with motor and sensory difficulties, such as ramps and elevators for wheelchair users and the elderly, texts in Braille and guides specialized in sign languages;
- f) Seek a permanent association between different temporalities (past, present and future) in the interpretive management of attractions, so that interpretation can be used both to explain past events and to understand current reality;
- g) Associating the use of traditional interpretive resources (storytelling, for example) with modern information technologies, such as robotics and virtual reality, permanently providing a dialogue between the past, present, and future, as well as providing older people and younger generations (dependent on technology, social networks and digital platforms), an interpretative understanding of history based on their generational characteristics;
- h) Involve communities, experts, and visitors in the elaboration, co-creation, and execution of narrative programs, interactive practices, thematic experiences, and other activities, including the execution of events and the management of digital platforms, in order to encourage the generation of a sense of belonging, stimulate emotion, generate employment and income, and provide opportunities for the joint construction of interpretive production around heritage tourism attractions.

Finally, a model for the interpretative planning of heritage tourism attractions was defined, considering, previously, the description and definition of a set of essential information about the proposed plan and, subsequently, the framing, in tables, of the main categories, methods, and resources to be applied for its execution: Narratives (Table I); Interactivity (Table II); Thematization (Table III); Complementary Elements (Table IV).

MODEL FOR THE INTERPRETATIVE PLANNING OF HERITAGE TOURISM ATTRACTIONS

1. Basic Descriptive Data:

a) *Heritage Attraction*: example: Archaeological Site X. Carry out a consistent and pragmatic description of the heritage attraction, considering its historical, cultural, artistic, aesthetic, institutional, heritage, and memorial characteristics, among others, in order to objectively characterize the attraction which proposes to apply the model for interpretive planning;

b) *Heritage Inventory*: carry out an inventory of all goods and references, material and immaterial, movable and immovable, that are part of the heritage attraction (monuments, artifacts, cemeteries, memory spaces, museums, memorials, legends, beliefs, temples, paths, festivals, ethnic groups, traditional production techniques, old markets, vineyards, landscape elements, among others), in order to conceive programs, actions, methods, resources, and interpretative structures, considering the association of these elements with the local identity, and with the communities inserted there;

c) *Heritage seal level (local, regional, national or world)*: use the value of the seal levels in the interpretive process, in order to amplify the level of attractiveness of the heritage, in face of a notorious exceptionality and public prestige generated by the seals and inscriptions granted by organizations associated with heritage preservation. This heritage prestige facilitates the acquisition of public and private investments for various actions, including its projection, and permanent interpretative qualification, which demands a range of financial, human, logistical, and material resources for coverage and maintenance. In addition, the recognition of a site, a monument or a groups of buildings as heritage tends to attract groups and individuals oriented by motivation and interest to the sensorial contact with them, which can become an emotional and satisfying experience for the visitors, as well as a strategic opportunity for development for heritage tourism destinations;

d) *Project Name*: define, clearly, objectively, and creatively, a name for the interpretive planning project, in order to encompass in a single expression what is intended to be accomplished. Ex : Interpretive Planning of Archaeological Site X;

e) *Define Qualitative and Quantitative Objectives*: qualitative objectives may include, as examples, qualifying the level of visitation experience through interpretation, installing equipment and structures for people with special needs and care, and installing interpretive signage in order to educate visitors about the historical and cultural features of the site; the quantitative objectives may include, as examples, a 100% increase in tourist flow to the site within a period of two years, the installation of a set of fifty signs, within a maximum period of one year, and the development of a brochure printed, in four languages, with maps, images, texts, and relevant information that will qualify the interpretive experience of the attraction;

f) *Oral Research*: Interview, through closed, open, and semi-open questions, community members (elderly, adults, children, cultural producers, artisans, associations representants, religious, artists, among others) in order to acquire and, with their permission, make public their cultural knowledge about the heritage territory, as well as integrate them in the interpretative planning, and in the future interpretative management of the sites, group of buildings, and monuments;

g) *SWOT analysis*: identify the strengths (local; internal; inherent), weaknesses (local; internal; inherent), opportunities (regional; national; international; external) and threats (regional; national; international; external) that, through of political, geographic, economic, social, tourist, and cultural reasons tend to influence, (re) adapt, and guide the projection and execution of this planning model;

h) *Definition of expertises*: the composition of an interpretative plan and its technical execution require a multidisciplinary work with the participation of professionals from the most different areas related to heritage and tourism (tourismologists, historians, anthropologists, archaeologists, administrators, pedagogues, architects, museologists, designers, restorers, among others). These professionals tend to collaborate in the most different actions regarding the execution of the interpretive planning;

i) *Profile of public and private agents*: the elaboration of an interpretative plan requires the characterization of the profile of the visitors (nationality, language, age, sex, profession, academic formation, previous knowledge, levels of satisfaction), the evaluation of the governmental structure (heritage and tourism bodies), the analysis of the reality of the local communities (demands, interests, suggestions, and cultural,

social, and productive characteristics), as well as the evaluation of the interests of heritage entrepreneurs, directors, and curators, and the guidelines of the specialists in area, all responsible for the interpretative projection of the attractions, in order to acquire information about motivations, interests, demands, levels of satisfaction and suggestions, and to define available resources for the execution of the proposed planning. This advance information tends to guide the elaboration of projects, programs, products, structures, and activities that can satisfy all those involved with the interpretation of heritage;

j) *Reality of the heritage attraction*: plan and define actions, methods, and technical, human, logistical, structural, operational, and financial resources according to the reality (cultural, social, natural, political, and economic) of the heritage attraction and the territory where it is located. Thus, by focusing on these themes in advance, there is a tendency to permanently qualify the proposed interpretative planning.

2. Interpretive Categories

Table I. Developed by the author.

NARRATIVES		
METHOD	RESOURCE	DESCRIPTION
TEXTUAL NARRATIVES	<i>Interpretive, Educational, and Guidance Signs and Panels</i>	Panels and signs are structures made of metal (iron or aluminum), polyvinyl chloride, wood or fiberglass where texts, images, maps, drawings, icons, and graphics are highlighted and engraved, using paper adhesive or waterproof canvas (rain resistant), paint or cuts with drawings (in the case of wood), as well as with the direct engraving of these elements on metal plates. Among its functions are: to educate about the historical process; to educate about local culture; and to guide about territorial and productive characteristics.
	<i>Brochures (flyers and folders)</i>	Brochures are interpretive, informative, and guidance materials, printed or digital, consisting of images, texts, maps, and other information. They can be developed using software and applications such as CorelDraw, Photoshop or Canva, and printed on matte or gloss coated paper.
	<i>Historical Chronology Panels and Murals</i>	They are developed by applying stickers and wallpapers, vinyl banners, mosaics, and tiles or even LED panels using Data Show equipment. These chronologies are made up of images, texts, drawings, maps, graphs, and other information, and are applied to walls, presenting, in a linear way (timeline), the historical-cultural formation process of the heritage and its insertion territory, including the main events and their dates, as well as the most emblematic characters of this legacy. Timelines can be designed using software such as CorelDraw, Photoshop or Canva.
	<i>Theater</i>	Theatrical performances take place through the interpretation performed by actors about important events, themes, productions, and historical

VISUAL NARRATIVES	<i>Performance (Living Stories)</i>	characters associated with the heritage. Managers can consider, in the interpretative management, the collaboration of theater groups and actors, including the production of scenography (with artifacts, photographs, sounds, smells) with themes associated with the past.
	<i>Dioramas</i>	Dioramas are mannequins (dolls) made of various materials (such as plastic, fiberglass, fabric, plaster and wood) that simulate old productions, events and emblematic characters of the past, arranged in thematic scenography.
	<i>Documentary Videos</i>	One of the most important strategies in the interpretive planning process is the elaboration, recording, editing, and presentation of documentary films and videos about the heritage in rooms, auditoriums, and exclusive spaces. Documentaries and films must present the process of historical-cultural formation of the territory where the heritage is inserted, including ethnic, artistic, archaeological, and architectural characteristics. Videos can also be themed around local social memory, and include interviews with community members such as elderlies, artists, and others.
GUIDED OR SELF-GUIDED NARRATIVES	<i>Guided tours</i>	Guided tours involve the creation of a thematic route carried out by local, regional, national, or international guides who have knowledge about history, culture, geography, memory, economy, society, and politics and transmit it to visitors, through tours through the territory, with or without the use of resources such as means of transport, audiovisual equipment, or theatrical dynamics. It is vital and of paramount importance that the guides have mastery in two or more foreign languages.
	<i>Self-guided tours</i>	Are made possible through the personal use of headphones, speakers, touchscreen totems with sound, virtual reality glasses, and headsets, smartphone applications, among other resources that allow the visitor to acquire knowledge, skills, and awareness, without interference from guides and expertise, allowing sensory autonomy in contact with the heritage.

Table II. Developed by the author.

INTERACTIVITY		
METHOD	RESOURCE	DESCRIPTION
SMELL MANAGEMENT	<i>The smell of the past</i>	Through olfactory practices, visitors can smell the scents of the present and the past: bouquet of wines, fragrances from old colonies, perfumes and scented waters, among others.
TASTE MANAGEMENT	<i>Past and present cuisine</i>	Offer visitors dishes and menus associated with the memory, identity, and the gastronomic heritage, such as medieval banquets, prehistoric foods, former military meals, including current dishes from communities associated with the heritage, stimulating the palate, generating emotion, affectivity, satisfaction, awareness, knowledge and, above all, advanced levels of sensory experience.
	<i>Co-creation</i>	Allow the visitor to participate in the construction of the interpretive practice, as well as in other activities related to the management of sites, monuments, and group of buildings: restoration of artifacts and architectural details; collection of archaeological remains and paleontological materials; among other activities. Co-creation also

TACT MANAGEMENT		allows visitors to participate in artisanal productions, winemaking practices and preparation of local cuisine. The offer of practical courses on old architectural construction techniques and on old rural production technologies can be included in the list of co-creation practices.
	<i>Touch Screen Totems</i>	They are developed through digital information technology, allowing the visitor to click and access information, and acquire knowledge with touches on an interactive screen. Its components include various multimedia (images, texts, sounds, videos, maps, internet, GPS) accessed on a high resolution LED screen protected by a metal structure.
SOUND MANAGEMENT	<i>Sound design</i>	Specifically, the sound design can include all structures (as amplifiers and microphones) and sound effects (war sounds, planes, gunshots, voices, music, and various noises) that stimulate an awakening of hearing, generating emotion, fun, and a deeper interaction with the heritage.

Table III. Developed by the author.

THEMATIZATION		
METHOD	RESOURCE	DESCRIPTION
EXPOGRAPHY	<i>Museums</i>	Museums are institutions composed of an archive center, exhibition, and structures that promote the generation of knowledge about the historical-cultural process of a site, group of buildings or monument, from the exhibition of artifacts, images, and texts, arranged, inserted, and exposed in displays, panels, themed rooms, among others. Museums can be developed with the participation of Museology courses or similar courses such as History, Anthropology, and Archeology. The anticipated theme of a museum (history, culture, ethnicity or heritage) constitutes the initial stage for the projection of what is intended to be developed, from a museological point of view.
	<i>Memorials</i>	Memorials are institutions that value, expose, and interpret the social memory of a people and the memories of those whose life stories are associated with the interpreted heritage. They are developed through applied oral research through structured, semi-structured, and open interviews and include collection of documents such as photographs, accessories, letters and old work tools. Communities participate of the interpretive act by telling their own life stories. These stories are narrated and recorded using audio recorders and video cameras, and displayed, with their permission and participation, in permanent or temporary exhibitions.
	<i>Art Gallery</i>	Art galleries are cultural spaces/institutions in which works of art (painting, engraving, sculpture, drawings, mosaics), with one or more themes, are exhibited, providing local, regional, and national artists, a space for aesthetic dialogue with the public, through the artistic interpretation of heritage, memory, past, present, and future.
	<i>Photo Gallery</i>	Photo galleries are spaces/institutions in which photographic images, recorded by photographers professionals or amateurs, are exposed around a particular theme, addressing social, landscape, productive, and ethnic issues, and allowing, through unique records, an iconographic narration of a particular heritage context.

EVENT REALIZATION	Lectures	Meeting where a speaker presents a specific topic of explanation, in a pre-defined period of time. The lectures, most of the time, are held in auditoriums and have resources such as <i>Datashow</i> equipment, panels, quadriphonic audio system, among others.
	Congresses	Congresses are larger events, with a particular theme, in which several lectures take place, and include book launches, banner exhibitions, scientific communications, publication of annals, coffeebreak, and special circuits, such as a scientific walk of visitation and interpretation of the heritage with the participation of different experts.
	Workshops	The workshops are events in which the visitor is allowed to learn new technical knowledge associated with the territory and culture where the heritage is inserted, such as a traditional method to production of cheeses or wines, artisanal fishing or rudimentary agricultural harvest, as well as the learning of an ancient language.
	Festivals	A festival is a cultural event, day or night, of daily duration (or a couple of days), including music, gastronomy, exhibitions, among others activities, and with a particular theme, in which can be celebrated, as examples, a military victory, a slave liberation or a celebration of agricultural productivity. Some festivals include resources as light shows, gastronomic fairs, music concerts, and theatrical performances.

Table IV. Developed by the author.

COMPLEMENTARY ELEMENTS		
METHOD	RESOURCE	DESCRIPTION
CHILDREN'S PROGRAMS	<i>Educational games</i>	Educational games may include board games (dominoes, checkers, backgammon), word searches, crosswords, memory games, puzzles, among others, always with an emphasis on heritage.
	<i>Playful Trails</i>	Include fun guided circuits through the heritage and surroundings, where children meet historical characters and learn about the history, myths, and legends associated with the heritage.
	<i>Storytelling</i>	In storytelling, curiosity is provoked and heritage awareness is generated through a playful action. This includes, for example, lectures and special meetings with actors who play historical characters, where children can ask different questions.
	<i>Interactive websites</i>	Interactive websites allow potential visitors to take virtual tours around heritage through 3D technology (three dimensions) and virtual reality. This resource encourages displacement, allowing these potential visitors to acquire knowledge, even before physical contact with the heritage.
	<i>Apps</i>	Os aplicativos podem ser baixados pelos visitantes, complementando a qualidade da experiência de visita. Eles podem ser desenvolvidos usando plataformas como hostgator, wordpress.com e goodbarber.com
	<i>QR Codes</i>	QR Codes are unique and creative resources that can be distributed throughout the heritage territory (in signs, panels, walls, totems, folders, trails, among others) and accessed by visitors through smartphones, redirecting the links generated by the image to websites, blogs, virtual tours, videos, virtual maps, among others.

DIGITAL, VIRTUAL AND ROBOTIC PRODUCTIONS	<i>Artificial intelligence</i>	Artificial intelligence is a highly current technological resource, conditioned by the use of computer programs that allow certain programs and robots to perform the most diverse actions without human intervention. A robot programmed with information in several languages, as an example, can be used to guide visitors through a museum.
	<i>Hologram</i>	The holograms are projected through the use of laser beams for the projection of three-dimensional images of the past, highlighting characters and important historical facts associated with heritage. These images must have been previously recorded in videos, drawings, mosaics or photographs.
	<i>Virtual and augmented realities</i>	Virtual and augmented realities are resources based on the use of technologies that allow the visitor to immerse themselves and move, virtually, in time and space, such as, for example, transit through ancient cities as if they were traveling two thousand years back. This virtual displacement occurs through equipment such as special glasses and the use of sensory stimulus software. Currently, there are companies specialized in the creation of this type of technology that develop drawings and virtual scenes that seek to simulate environments, events, places, and characters from the past as if they were “real”.
INTERPRETATIVE CENTERS	<i>Interpretation Centers (or Visitation Centers)</i>	Interpretation or visitation centers are spaces where different interpretive categories are concentrated and function as a global educational component, where visitors, before entering and interacting directly with the heritage, can watch videos and lectures about it, as well as interact with thematic exhibits about a particular historical event. Interpretation centers also make use of audiovisual resources and mechanisms associated with the display of artifacts in shows and exhibitions, and tend to complement, guide, inform, educate, and qualify interpretive experiences.

As a scientific result, this proposed model constitutes a strategic tool anchored in the analyzed literature and supported by empirical experiences of the authors with the theme of tourist interpretation of heritage.

The categories proposed and highlighted in this model present methods and resources identified and interpreted as of great relevance and ease of practical application in the heritage tourism. This is because this model is presented as a flexible tool that can (and should) be adapted to the reality of heritage attractions, being molded according to the specific political, social, economic, geographic, historical, and cultural characteristics of each territory, including the active participation of all actors, public and private, inserted, involved and affected by this process (governments, businessmen, tourists, experts, communities, among others).

Finally, it is important to point out that some methods and resources arranged in the proposed interpretive categories can be freely redirected to other categories, according to the vision of heritage tourism managers, considering the proposed model an open and editable system.

Conclusion

The main objective of this research was to propose a model for the interpretative planning of heritage tourism attractions, in order to fill a gap in the heritage interpretation literature.

Through a systematic investigation of the tourism and heritage literature, it was observed that the analyzed texts did not present models of interpretative plans, not even methods and resources organized in the form of tables, with specific themes or categories, including descriptions, lists or any other type of format that could contribute to the generation of knowledge around the theme of interpretive planning of heritage tourism attractions.

This theoretical limitation and this scientific gap served as an incentive to propose, through this work, the indication of a model for the interpretative planning of heritage tourism attractions composed of descriptive elements and strategic categories (narratives, interactivity, thematization, and complementary elements) subdivided in methods and resources inserted in an open and editable system that can be conducted according to the reality of attractions, considering the characteristics of the territory where they are inserted, as well as the interests of the actors involved in the interpretive process.

It is hoped that the results presented in this work can contribute to the most different interpretation projects applied to heritage tourism attractions, carried out by specialists, managers, entrepreneurs, curators, directors, researchers, companies, communities, and governments. It is also intended that this theoretical contribution materializes in the permanent qualification of the tourist experience around heritage, through the indication of dynamic, creative and educational methods that preserve the veracity of historical facts.

Finally, this work seeks to contribute, theoretically and technically, to the advancement and quality of studies, research and academic projects developed around the theme of tourist interpretation of heritage.

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