

# Tour Guides-Educators as Heralds of Change: Oeiras' Pombal Palace as Example

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**Resumo** | O artigo recorda a experiência dos autores como guias certificados e docentes de um instituto superior, considerando as visitas pioneiras realizadas com estudantes de licenciatura ao longo dos anos ao palácio Pombal de Oeiras. Brochu e Merriman (2002) defendem que cada geração de intérpretes enriquece o legado de dos seus predecessores expandindo a ciência e enriquecendo a arte. Pastorelli (2003) acrescenta que um bom contador de histórias deve colocar o seu público em transe, permitindo-lhes mergulhar na história, enquanto Tilden (1997) enfatiza o lado educativo da interpretação ligada ao significado, o uso de objetos e meios instrutivos. Na verdade, a viagem mental no tempo é a chave para a compreensão dos clientes da identidade evolutiva de um lugar, complementada com a provocação dos sentidos dos visitantes. Uma abordagem teórica sobre interpretação abre este documento. Seguem-se a apresentação histórica, a abordagem das principais áreas do local recinto, a menção de lacunas e sugestões para a futura visitação do palácio e dos jardins. A proposição empírica inclui as referências consultadas para sua elaboração. A teoria científica aliada à prática profissional e a percepção dos fatores humanos subjacentes à educação dos estudantes de Informação Turística são fundamentais para co-criar o futuro do Turismo.

**Palavras-chave** | Instrução, palácio Pombal, Oeiras, guias intérpretes, informação turística

**Abstract** | The article recalls the authors' experience as certified Guides and lecturers at a higher institute, considering the pioneering visits performed with graduate students over the years to Oeiras' Pombal palace. Brochu and Merriman (2002) sustain each generation of interpreters enriches the legacy of its predecessors by expanding the science and enriching the art. Pastorelli (2003) adds a good storyteller must set its audience into a trance, thus allowing them to dive into the story, while Tilden (1997) stresses the educational side of interpretation linked to meaning, the use of objects and instructive media. Indeed, mental time travel is key to the clients' understanding of a site's evolving identity when

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complemented with the teasing of the visitors' senses. A theoretical approach on interpretation opens this document. The historic presentation and approach to the main areas of the venue ensue, followed by shortcomings and suggestions for the future tourist management of the palace and gardens. The empirical proposition also includes the references consulted to its completion. Scientific theory allied to professional practice and the perception of the underlying human factors during the education of Tourism Information students are pivotal to co-create the future of Tourism.

**Keywords** | Education, Pombal palace, Oeiras, tour guides, tourism information.

## 1. Introduction

As teachers of Tourism Information students the concern in allying (historic, artistic and professional) theory to the practice of future guided tours was pivotal for the unveiling of this equipment since 2011. The contact with its then host INA was facilitated with the assistance of Town Hall collaborators who knew us from the scientific events attended since 2007; once the tide was turning for the palace's management, one believed it was time to better promote it among future Tourism professionals. A better awareness of this masterpiece started with the consecutive attendance of seminars, meetings, visits and crash courses like the 2007 *VIIIth Meeting of Local History on the Estates & Palaces of Oeiras*, the 2008 *Decorative Arts at the Time of Pombal*, the 2009 *Architecture & Urban Planning in the Pombaline Age* (when Oeiras celebrated its 250 years), and more recently the 2015 *Heritage Days*.

The article recalls the authors' experience as certified Guides and lecturers at a higher institute, considering the pioneering visits performed with graduate students over the years to Oeiras' Pombal palace. The object of this study is the professional interpretation of both the palace and the gardens;

the rest of the venue may be referred, but it shall not be considered as focal element in this paper.

The main goal of the researchers is to bring an innovative and creative perspective to the way cultural heritage might be interpreted before tourist groups or independent visitors by a local guide. Other aims can be pointed out like the 18<sup>th</sup> century everyday life, decorative arts, and cultural ambience resorting to storytelling, props, or sensorial experiences.

The method focus on the literature review on interpretation, complemented by studies focusing on the palace in historic, cultural and artistic terms, along with personal and professional visits attended and conducted over the last few years by the authors. The article is divided into two sections: the first one is a theoretical approach on interpretation, the second encompasses a brief description of the palace's main indoor and outdoor features and proceeds with suggestions of theme tours. Examples of the former shall be revealed on the latter.

This article is a test tube for a future project on Oeiras' tourist development (Map 1). **Map 1** – Greater Lisbon (and international airport) and Oeiras' location.



## 2. Theoretical approach on interpretation

Interpretation is a form of communication in which data flows between the parts involved. Interpretation is different from information, because the former is about the «how» whereas the latter is about the «what». The most important element of the communicative component is interpretation, which can be defined as “a communication process designed to reveal meanings and relationships of our cultural and natural heritage to the visitors through first-hand experiences with objects artefacts, landscapes, or sites” (Interpretation Canada quoted in Veverka, 1994, p. 19).

This is also the distinctive element of the trained tourist guide professional quality. The guide has to speak in a manner that it will take the tourist to hear him/her, activating communication and causing the interaction between the tourist culture and the local culture: “The guides’ cultural brokering role revolved largely around communicating and interpreting local cultural values” (Weiler & Black, 2015a, p. 367). Cohen com-

res the guide to the double-faced Latin god Janus, because they have to look simultaneously to foreign customers and to their own tradition (Cohen 1985). A good interpretation of the guide is functional for both the destination and the local community. According to Weiler and Black (2015a) “Many of the techniques used by guides to foster understanding and appreciation are well-known interpretive techniques such as non-verbal communication, asking questions, making use of anecdotes, examples, analogies and personal references, and using props (e.g. artefacts and photos from the past)” (p. 367).

The presentation and interpretation of cultural heritage are the core of a tour and have a central role to the positive assessment of the same and customer satisfaction in general. Ham (1992) states that the theme is the main point or message a communicator attempts to convey on a particular topic. When someone finishes speaking, the one who hears should be able to summarize what the other said in one sentence. Pastorelli (2003) tells us that the theme is the thread of the tour, the

link between the various elements of a comment that reveals the main idea, what is unique about a tour. The information to be provided must be sorted out and categorised so that the presentation is clear enough to be assimilated by the audience in small portions. According to Brochu and Meriman (2002) a listener can only assimilate and remember a very limited number of messages. Basically, most people are able to remember five ideas; only a few can recall up to nine.

Interpretation is always personal. Each interpreter has a unique way of interpreting, depending on his/her style and passion (which are shown on the enthusiasm and the voice), his/her knowledge and training and the audience that is ahead of him/her. Interpretation has to meet four requirements: be enjoyable (to keep the listener attentive), relevant (significant and related to the listener), organised (with an introduction, a development and a conclusion) and thematic (must have a sequence and a message). In addition, it must include connections between the object/resource and universal concepts, which are intangible, appealing to the attention and understanding of everyone, regardless of their personal experiences. Examples of intangible concepts are family, death, prejudice and love. The best interpretation combines tangible and intangible elements.

Therefore, to interpret is not simply to inform or describe. If a guide says «this is a cork oak» s/he is giving information; but if s/he says «the bark of the tree is used for various purposes, such as heat, humidity and vibrations insulation and manufacturing stoppers» s/he is interpreting. The information must not only be interpreted but also centred in the receiver, i.e. it must be different according to the audience. Therefore, for an American audience the idea that «NASA uses Portuguese cork as insulation in spaceships» should be added to the discourse. The advantage is that the public feel involved in some way or identified with the resource, which becomes more familiar, thus

creating a link with the country. In this manner, communication is improved and interpretation becomes intercultural, because a cultural link is established between the culture of the host and the one of the guest reducing uncertainty. The use of intercultural interpretation techniques implies a deep awareness and understanding of the tourist culture (Brito, 2010).

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#### A. Discourse (rhetoric techniques)

1. *Logos* – It appeals to reason and logic and consists on narratives based on facts, numbers, dates and logical explanations as well as in the use of paradox, humour and irony. It also includes the use of questions. Examples frequently used in guiding: «Do not forget this date - 1755. At the end of the tour, anyone who doesn't remember this date will have to do the whole tour again!»

a) Comparisons, metaphors and analogies such as: «The Alentejo region in Portugal is as large as the Netherlands.»

(b) Humour and anecdotes deserve a special treatment because of their relevance in tour guiding, since they are a form of entertainment. There is natural and staged humour. Some guides have the gift of being naturally funny, but others have to train very well the way they tell a story in order to be amusing. Humour also provides double meaning to explain realities. When people laugh, humour strengthens group cohesion, but it can also

be adopted as a weapon to answering difficult questions, appease a conflict and give back a positive spirit to the group. Although guides should use humour to keep a positive spirit, they have to be aware that they cannot confuse being humorous and fun with being a clown (ridiculous). The best humour is always human, intelligent and sophisticated (Pond, 1993).

c) Questions can be a way to break the ice in the group and provoke the tourists. In the beginning of the tour questions should be simple, closed and only a few (E.g.: Where are you from?). Then, as the tour runs on, the guide can start to ask the tourists opinion about what is being shown to the tourists (E.g.: What do you think of this?). Sometimes there are experts in the group who know a lot about the subject the guide is explaining. In that case, it is a good idea to let them speak. After sometime, the guide can start asking open questions, which will provoke more interaction (E.g.: Have you noticed the name of this church? What's so special about it? What do these colours remind you of? Later on, guides should start asking questions that appeal to memory, bringing the past of the tour to the present (E.g.: Where did we talk about King Alfonso VI? What do you remember when you see this? Finally, at the end of the tour, guides should ask to verbalize the idea that the tourists recorded in their memory to evaluate the interest of the visitors (E.g.: What is the biggest discovery of the tour?).

2. *Pathos* – It appeals to feelings, emotions and passion. It is defined by the use of superlatives, hyperboles and colourful descriptions, such as «Who, King John V? Oh, he was a show-off king!»

a) The five senses can be used by guides to

tell stories, provoke the tourists and illustrate the sites: «If you were in this same spot when the monastery was built five hundred years ago, your feet would be in the water of the Tagus river. Nowadays, the river silted up and is far away.»

b) Storytelling is another technique, which aims to suggest rather than say. Stories cause strong feelings in the people, because they are a way of letting them imagine situations and characters as they like, besides being a way of feeling different experiences, creating a unique opportunity to enrich a tour. Each tour guide should develop their own storytelling style but the most important thing is to show enthusiasm and to be aware of the nuances of voice and body movements. If they are used together with drama they become not only a discourse technique but also a strategy.

3. *Ethos* - Appeal to ethics and morals, values, norms and consciousness. Appealing to ethos causes more attention and participation in the tour. For instance: «In Portugal you should always eat with fork and knife.»

## B. Strategies

They are different from discourses as they also include an action, body language and non-verbal communication. The use of non-verbal communication, props and drama are the main interpretation strategies.

1. Non-verbal communication techniques such as smiling, friendly body language and eye contact (Weiler & Black, 2015b) are often used to get the attention of the audience. Nevertheless, they can have different meanings according to the culture of the people involved: A stare can be understood as evidence of interest, but in another context it can mean threat, provocation. Smiling and

friendly body language must be natural but never exaggerated, otherwise they can reveal negative or ill-disposed feelings towards the receiver.

2. Props should be more often used guides. They are a very useful strategy to explain what cannot be seen or illustrate how a certain space or object was/will be in a different time. The most common props are maps, drawings, schemes, postcards, historical photographs and crafts. Eco tour guides often use examples of plants and natural materials during their tours as well as pocket flashlights and binoculars.

3. Drama can be made in the first or third person. It is created by the use of illustrative costumes, but sometimes a peculiar and symbolic object like a hat or a pair of glasses can be enough to illustrate a time or exemplify a character. Many guides change their voice when they are telling a story as a simple way of dramatizing, while some tour operators hire volunteers or professional actors to perform a story or event.

### 3. The Marquis of Pombal Palace in Oeiras

#### 3.1. Main Indoor and Outdoor Areas

Commonly known as the Secretary to King Joseph I, Sebastião José de Carvalho e Melo was the 1st Count of Oeiras and 1<sup>st</sup> Marquis of Pombal. Both a reformer and an authoritarian leader, he developed the Enlightenment's principles in Portugal after the 1755 earthquake. Prior to governing on the monarch's behalf, Carvalho e Melo was sent as diplomatic envoy to London and Vienna, where he firmed alliances and got acquainted with Europe's political, economic, social, artistic and

leisure elites and trends.

The Carvalho family link to Oeiras' fertile lands dates from the late-17<sup>th</sup> century when Carvalho e Melo's grandfather acquired lands and watermills that uncle Paulo de Carvalho e Ataíde enlarged, thus forming the majorat in 1714. The primitive core of the current palace was then erected, as one perceives by the Baroque glazed tiles preserved. Resilient and strong-minded, Carvalho e Melo was sent to Vienna as ambassador, there meeting his 2<sup>nd</sup> wife (Eleanor Daun), the André Le Nôtre's leisure gardens' model and Austrian-Hungarian Free Masons. Upon the rise of Joseph I to the Portuguese throne, Carvalho e Melo became minister of Foreign Affairs and War due to his experience abroad, but a twist of fate was to convert him into one of History's leading characters between 1755 and 1777.

As for the Oeiras estate, after returning to Lisbon Carvalho e Melo was to convert the simple majorat into an outstanding property with a twofold purpose: an upper area of fertile grounds devoted to agriculture and hunting, and a lower section linked to leisure with palace and gardens (besides warehouses). Dias (1993) also claims the Marchioness (Eleanor Daun) influenced the works, "so she could enjoy the memory, the space and the sophistication of the parks of Vienna" (p. 35). Carvalho e Melo's charismatic and swift response to the devastation that swept Lisbon (and Portugal) on the 1st November 1755 earned him the monarch's favour. The 1st acknowledgment occurred in 1759, when the esquire became Oeiras' 1<sup>st</sup> Count. Thus began a period of urban and artistic improvements both in its downtown and in the Count's estate. The Hungarian architect Karl Mardel designed and supervised the endeavour, from the land levelling to the foundations, and from the construction to the decoration of structures (Pinto, 2006). In the meantime, a teeming village of stonemasons, carpenters, masters and disciples, domestic servants and primary sector workers of disparate functions co-existed within

the boundaries of Carvalho e Melo's property. Three other key figures involved in the works were the Italian Giovanni Grossi (stuccos), and the Por-

tuguese André Gonçalves (paintings) and Joaquim Machado de Castro (sculptures) (Figure 1).

Figure 1 – The main entrance of Oeiras' imposing palace



Source: Authors' collection

King Joseph I's attendance of Estoril's thermal springs in the summers of 1775 and 1776 and the lack of a royal palace west of Belém (now the westernmost quarter of Lisbon) raised Oeiras and its Count's glory to new heights for the sovereign's presence. Indeed, Europe's 1<sup>st</sup> agricultural and industrial fair was organised in 1776 for the Court's enjoyment. At that time the Carvalho family was lodged in the nearby 17<sup>th</sup> century Our Lady of Egypt palace, currently serving as Cultural Centre of Egypt. (Lopes, 2016)

The demise of the *bon vivant* Joseph I forced his Prime-minister's downfall since Mary I disliked Carvalho e Melo. Despite forcing him to exile in Pombal (Central Portugal), in August 1783 Mary I visited her own Queluz palace nemesis (Oeiras') after his death, aiming at rekindling the friendship sparkle with the Carvalho family. The hosting was conducted by her dead rival's son-in-law who pampered the ruler with delights like ice-cream tasting, fishing, afternoon snacking and cabriolet riding across the orange and laurel groves (Dias,

1987). Oblivion ensued until its early-20<sup>th</sup> century owner Artur Brandão fragmented and auctioned the vast perimeter:

- 1) The upper area or farm was sold to the State that there settled a national agronomy institute, which still remains at the forefront of scientific investigation in the field of agriculture;
- 2) The productive fields of the lower area were soon urbanised in the 1960s architect Cristino da Silva projected *Nova Oeiras*;
- 3) The palace was purchased by the Gulbenkian Foundation to serve as its 1<sup>st</sup> headquarters, before moving to its current seat in Lisbon.

In the Autumn of 1936 Oeiras hosted a similar display of regional, agricultural and industrial produce in the estate's gardens, in order to celebrated its 160 years as a municipality. Its pavilions, spor-

ting activities and events attracted residents and tourists alike to the town that was then promotionally included in the Sunny Coast (Anjos, 2012). Later on the State classified Carvalho e Melo's palace as national monument and in the 1970s it housed the National Institute of Administration, where hundreds of civil servants attended courses until 2012. The 21st century is slowly reviving the palace's cultural importance since in 2003 the municipality acquired the leisure gardens and then the venue itself: the former were open to the public in 2004 and the latter in June 2015. Fernandes' (2016) article on the partnership firmed with the Ricardo Espírito Santo e Silva Foundation/School of Decorative Arts reveals serious concerns on the on-going recovery of rooms, especially focusing on the "many tile panels from different periods of the 18th century and of great artistic and historical quality that presented several frailties and pathologies (...). Therefore, to preserve (...) is to carefully save and maintain in good condition our heritage". (p. 41)

The scenographic implantation of Mardel's design also included the current Town Hall (where

coaches and horses stood) as well as the fountain near the pillory and palace's noble gate (near the former road to Lisbon). Data on these elements and on the Carvalho's coat-of-arms should be provided in the beginning of the visit, as soon as the visitors step off the coach and before proceeding into the palace. As for the main indoor sections the following must be included and briefly approached. The Grand Hall (Figure 2) retains skirting boards decorated with Baroque glazed tiles of battle and hunting scenes topped by a ceiling framed by lavish stucco bas-reliefs and a central allegory to Bounty (surely a reference to Oeiras' lands); there the guide should recall this was once Carvalho e Melo's Chinese room. An astounding decorative arts' collection was once here amassed in the fields of furniture, porcelains, paintings, sculptures, silversmithery, ivory, mother-or-pearl and wax items, among others. Despite the auction of those treasures, the municipality managed to buy its 1<sup>st</sup> Count's portrait authored by the French Van Loo and Vernet (1766-1767), which is now on display in the Mayor's office.

Figure 2 – The Grand Hall’s magnificent stuccoed ceiling



Source: Authors' collection

In the Our Lady of *Mercês* chapel marble, stucco, paintings, tiles and gilt railings impress any visitor in terms of artistry and religious symbolism. Rococo frames protect three mummies of saints offered by the Vatican to Carvalho e Melo (Ribeiro, 1940), and in 2014 the Town Hall commissioned a copy of the original Carrara marble statue of the patroness kept in Lisbon's City Museum to sculptor Carlos Beloto. The Music room's

ceiling displays stuccos with musical scores and instruments framing the central medallion of Poet Orpheus playing the lyre, whose previous purpose is reinforced by the Rococo tiles at the skirting boards (Figure 3); there the guide will refer the harpsichord of ivory keys, violins, music lessons to Carvalho e Melo's children and *soirées* of family and guests.

Figure 3 – The Music Room's Rococo glazed tiles



Source: Authors' collection

The Science & Trade room's rococo tiles depict Apollo and the Muses, stuccos around the ceiling honour the Arts and Sciences, and the central medallion reveals the Roman messenger of the gods on a construction site; the guide shall recall Carvalho e Melo's lacquered desk with gilt bronze inkstand once stood here and Lisbon's reconstruction plans after the 1755 earthquake, besides the perception of Mercury as omen of progress. The Agreement Hall catches the visitor's attention due to Joana de Salitre's ceiling of the three brothers

(Figure 4) whose pact and efforts erected and dignified Oeiras' estate (Carvalho e Melo, Monsignor Paulo de Carvalho and half-brother Captain Francisco Furtado). The author was a relative and probably studied under the aegis of Master André Gonçalves (Crespo, 2009). References to Free Masonry may be interpreted in this unique family portrait (Gonçalves, 2005), while the *Rocaille* blue and white tiles of lower areas reveal Dutch landscapes.

Figure 4 – A unique family portrait on the brothers' pact



Source: Authors' collection

Set on the ground floor facing the Norfolk pine terrace, the Dining Hall resembles a central-European grotto in its vaulted stuccoed ceiling (Figure 5). Scenes of meals repeated across its sections provide a sneak peak into the 18<sup>th</sup> cen-

ture's tableware, foodstuffs, domestic servants' and nobility's fashion, table manners, and cutlery; again an allegory to Bounty crowns the composition.

Figure 5 – The vaulted ceiling of the Dining Hall



Source: Authors' collection

Skipping to the gardens (Figure 6), a delightful promenade must be complemented with the guide providing factual and symbolic data on vegetation, 18<sup>th</sup> -century leisure practices, glazed tiles, sculptures and cascades, besides approaches to the

garden types, brook that flows by and warehouses (olive oil press, grape spirit distillation, cellar of Carcavelos wine) in the lower half of the estate.

Figure 6 – The Gardens' Baroque Poets' Cascade



Source: Authors' collection

### 3.2. Theme Tours

Considering the knowledge amassed by this paper's authors, a few theme tours might be prepared for the time the palace shall really be devoted

to international tourism, while children's birthday parties might be organised in secondary rooms following its nemesis' trend (Queluz). One presents and unfolds seven possibilities (Table 1):

Table 1: Theme tours in Oeiras' Palace and tourist guides' interpretation

The guided tour	The interpretation
1) Carvalho e Melo (the Marquis of Pombal): Enlightened Globetrotter or Cunning Tyrant?	1. Comparisons, props and drama
2) A walk along the 18 <sup>th</sup> -century Arts, Leisure and Economy;	2. Silent tour with non-verbal and sign language followed by questions and remarks.
3) A Trip down Memory Lane: Classical references across Oeiras' Estate;	3. Storytelling
4) Oeiras' Palace: A Sensorial Rapture;	4. Five senses
5) A cabriolet ride in the Oeiras Estate: local delicacies and wine tasting;	5. Treasure Hunt to visitors ( <i>pathos</i> ) and award Carcavelos wine pack ( <i>logos</i> ).
6) Taste an evening with Pombal's family: dinning around music and poetry;	6. Five senses, <i>ethos</i>
7) A ghost story in the Palace: children's tour.	7. Storytelling, humour and emotions

Source: authors

The 1<sup>st</sup> proposition is the basic one for visitors who never or barely heard of Sebastião José de Carvalho e Melo, a.k.a. Marquis of Pombal. A man of refined international education, the national reformer and landowner still puzzles historians and readers in general – was he an Enlightened Globetrotter or a Cunning Tyrant? Information on his life, diplomatic and political actions, economic and intellectual preferences, family life and leisure activities may be presented by either a male guide wearing a wig, or a female guide holding a fan and a tag over her upper torso where the sentence «I Love Sebastian» can be read. This theme starts with the group being greeted by an interactive pa-

nel in the palace's tiled hallway with Carvalho e Melo's resounding voice .

The 2<sup>nd</sup> possibility is meant for visitors who already have a notion of the Marquis' action and a specific interest in the 18<sup>th</sup> century Arts, Leisure and Economy. Again the palace's decoration, the gardens sections and former hobbies, the articulation between upper and lower estates shall be presented, but now focusing on the visit's theme. A cabriolet could be placed in the gardens, as a means to assist the guide on plunging the group's mind into the aforementioned timeline.

The 3<sup>rd</sup> suggestion is dedicated to a more intellectual client, since it shall focus on Ovid's *Me-*

*tamorphoses* and on the cultural background of men of the Enlightenment like Carvalho e Melo himself. A guide holding (and partially reading) the Ancient author's work shall direct the visitors' attention to stuccos, glazed tiles, sculptures and fountains across the gardens. A mythological realm of gods, messengers, nymphs and heroes shall unfold along the trajectory, thus revealing Carvalho e Melo and masters involved in the works were also refined scholars.

The next idea is designed for who wish lighter contents and a more dynamic approach on Heritage, besides being also directed to families. As a mother, Eleanor Daun will serve as guide, petting a stuffed dog during the visit as a way of enticing emotional responses on the visitors. Ceilings shall be observed, music heard in the namesake room (where a video and sound system, and sitting areas are available); out in the gardens, an area for traditional Portuguese games like *Malha* (wrist accuracy is required) must exist, since the scent of flowers, bushes and trees is perceived all around, along with the sound of water in fountains, cascades and the brook that flows by the whole estate. What about tasting? One should always save the best for last so wine tasting for the adults and grape juice for the little ones along with Oeiras' timeless biscuits (*palitos de Oeiras*, the town's own version of Lady's champagne fingers) can be provided .

All in all, the Palace needs:

- 1) Whigs;
- 2) Interactive panel with host Carvalho e Melo greeting clients in three languages;
- 3) Ovid's book (with drawings) – partnership with a publisher is required (paper and online versions);
- 4) A cabriolet in the gardens – partnership with the National Coach Museum should be firmed;

5) An area for the traditional game of *Malha* – partnership with a municipal recreational association is advised;

6) Sound and video systems in the Music room, and a film showing a lesson conducted to two children in this area – The *Val do Rio* School could be a partner (last year students' project and award);

7) *Palitos de Oeiras*, the town's biscuits – a local pastry shop/café could be the producing partner;

8) Dolls representing the Marquis, his wife and children, King Joseph I and Queen Mary I, masters Mardel, Le Nôtre and Machado de Castro, besides several types of the estate's former (domestic and field) servants.

9) Props, foodstuffs, promotion, jigsaw puzzles with the image of the palace, trivial pursuit kits for families on the 18<sup>th</sup> century Enlightenment palaces across Europe.

Dolls should be used not only for the puppet show organised during the birthday parties, but also as mere cloth dolls for the children to play and buy (to take home and keep on playing), and for any visitor to purchase in the souvenir shop. Oeiras was once the production centre of Maria Helena's Mascots, whose workshop functioned in its downtown until 1989. For three decades cloth dolls wearing traditional costumes of Portugal's regions were sold at domestic and international levels for tourist and commercial entities (Rocha, 2013). Airlines TAP (Portuguese) and KLM (Dutch) used to offer miniatures to passengers (Serrão, 2013). Why not recover this artistry, whose pieces could be sold across other national palaces like neighbouring Queluz? On the other hand, since 2011 Egypt's Palace has been hosting the International Fair of Miniatures and Dolls' Houses, with c.3.000 visitors of all ages attending the display. (Ferreira,

2016). There should be some miniatures of furniture, characters, vehicles (cabriolets and carts) scattered across the Pombal palace's interior, with replicas available in the souvenir shop.

#### 4. Final remarks

Oeiras' Pombal Palace needs to work in the promotion of both venue and interpretation programmes as the ones that are suggested in this paper, in order to increase visiting flows. The use of interpretation techniques will lead to a better understanding of the monument, its appreciation and preservation both by the local community and tourists alike. Palace and gardens are now open to the public. Since 2003 many have been the outdoors events organised, which the authors will not list, but rather question in terms of taste. On the other hand, in these years of budget constraints one salutes the Cultural Department in the organisation of meetings and guided visits promoted in the municipal magazines and website. Most initiatives are directed to Portuguese visitors. Therefore, a variety of suggestions to curtail the shortcomings on this Jewel's management and promotion shall ensue.

Tourists require services and areas still lacking like: (i) drop off and pick-up areas for coaches – possible in front of the palace's entrances should the parking spaces used by the Town Hall disappear; (ii) parking lot for buses – nearby Rua José Diogo da Silva was renovated and could be used with traffic plaques and signs informing this availability (and prohibiting smaller vehicles), and police elements used to survey the area; (iii) toilets – the palace's current offer is quite limited; (iv) tour guides in languages like English and Spanish (Portugal's main markets), but other possibilities should exist through bookings (and the contact with professional tour guiding associations); (v) groups with special needs – the palace needs to

work on its preparation and facilities to become an inclusive site; (vi) Information at Cais do Sodré and Oeiras railway stations (vii); integrated tickets with other tourist attractions (viii); tour from Oeiras to Santo Amaro train stations including mother church and most beautiful late-19th century villas.

Promotionwise, there should be a website available in three languages (Portuguese, English and Spanish) with links to partners, a 3D tour of palace and gardens, and a video on a few clients' expectation and consequent experience. Tour Operators should be invited to know the theme tours so the resource can be inserted in new programmes that contemplate a visit to the lower estate followed by lunch in a downtown restaurant. In the afternoon, either a visit to the wine production in *Casal da Manteiga* (upper estate) or a walking tour in Oeiras downtown ending with wine tasting (and selling) in its Cultural Centre could be offered. The Town Hall recently commissioned a *dépliant* of the estate, but books, brochures and leaflets in foreign languages should follow. Across palace and gardens there should be trilingual interpretative panels (*Braille* is also recommended for the hosting of inclusive tours).

The souvenir shop should offer a range of (common and innovative) merchandising possibilities, from the coin machine with the palace engraved on the head to bookmarks, notepads and refrigerator magnets with images of palace, gardens, Carvalho e Melo, Eleanor Daun, stuccos and tiles, besides translated documentation (books, leaflets, and brochures). As one suggested cloth dolls, dolls houses and miniatures could be locally produced, sold at this shop, but also in Queluz' and in tourist centres like Lisbon's museums and tourism offices. What about porcelain tea sets by *Vista Alegre* with Oeiras' municipal logo (a recollection of the former County), with sets for adults and children?

Other details like the existence of 1st Aid kit and a nurse available at the nearby Health Centre should be considered (besides a course for the guides), regular cleaning services and the proper plan-

ning of visits (for instance, only 2 buses/groups every hour, to avoid crowds and noise) are also vital. A functional Tourism office in downtown Oeiras should exist, once the current has unpredictable schedules. Sustainability and efficiency must be the motto for the management of this 18th century masterpiece (i.e. estate and town), and some of the partnerships and productions suggested could help Oeiras' historic centre to wake up from its current economic lethargy.

Last suggestion: a candidature to UNESCO, since it is a property of European artistic influences, artists' origins and cultural references that boldly articulated productive and leisure areas over solid rock, earthquake-proof foundations. This is one of Europe's finest rural Enlightenment layouts whose intangible cosmopolitan days echo across stuccos, glazed tiles, travellers' journals, personal letters and documents left to unveil across Europe's archives.

The current study might be accomplished in any monument where guided tours are performed.

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