



**THE IMAGE AND IDENTITY OF A
DESTINATION THROUGH NARRATIVES
OF INDUSTRIAL HERITAGE**

THE IMAGE AND IDENTITY OF A DESTINATION THROUGH NARRATIVES OF INDUSTRIAL HERITAGE

Tânia Marina Ferreira Guerra¹ | Maria Pilar Moreno Pacheco²

António Sérgio Araújo de Almeida³

Received: 04/09/2024

Accepted: 10/31/2024

¹ PhD in Tourism (US).

Adjunct Professor at School of Tourism and Maritime Technology.

Leiria Polytechnic Institute, School of Tourism and Maritime Technology; CiTUR (Centre for Tourism Research, Development and Innovation).
Peniche, Portugal.

E-mail: tania.guerra@ipleiria.pt

³ PhD in Tourism Sciences (UPVD).

Aggregate Associate Professor.

Leiria Polytechnic Institute, School of Tourism and Maritime Technology; CiTUR (Centre for Tourism Research, Development and Innovation),
Peniche, Portugal.

E-mail: antonio.s.almeida@ipleiria.pt

² PhD in Economics (US).

Assistant Professor at University of Seville.

Sevilha, Espanha.

E-mail: pilarmoreno@us.es

ABSTRACT

Considering that territorial identity plays an important role, this study explores industrial identity contributions to the image projection of a destination using local testimonies and narratives as a differentiating practice. The methodology consists of a case study using exploratory research through a direct observation approach. The findings in this study acknowledge the advantages of showing history through personal narratives as an essential part of community engagement and a sense of belonging; furthermore, this technique may arouse curiosity and visitors' involvement, enhancing their interest in the past of a particular place. This study enriches our understanding of the role of industrial identity in shaping destination images and provides management insights into effective community engagement practices and techniques. Policymakers can use these findings to develop strategies to promote destinations that reveal industrial identity

Keywords: Identity. Image. Industrial Landscape. Narratives. Collective Memory.

RESUMO

Considerando que a identidade territorial desempenha um papel importante, este artigo irá explorar os contributos da identidade industrial para a projeção da imagem de um destino que utiliza testemunhos e narrativas locais como prática diferenciadora. A metodologia consiste num estudo de caso com recurso a uma investigação exploratória através da observação direta. Os resultados deste estudo reconhecem as vantagens de mostrar a história através de narrativas pessoais como parte essencial do envolvimento da comunidade e do sentimento de pertença, além de que esta técnica pode despertar a curiosidade e o envolvimento dos visitantes, aumentando o seu interesse pelo passado de um determinado local. O estudo enriquece a compreensão do papel da identidade industrial na formação das imagens dos destinos e fornece informações de gestão sobre práticas e técnicas eficazes de envolvimento da comunidade. Os decisores políticos podem utilizar os resultados para desenvolver estratégias de promoção de destinos que revelam a identidade industrial.

Palavras-chave: Identidade. Imagem. Paisagem Industrial. Narrativas. Memória Colectiva.

INTRODUCTION

The aim of this study is to establish a clear link between identity and place image of a tourist destination, and it seeks to highlight the use of two industrial museums that document an industrial landscape using narratives of local people. The museums are in São João da Madeira, Portugal.

Several factors shape the image of a tourist destination, most of which are strongly related to local culture and identity, and museums emerge as a way of depicting a territory's history based on its identity. Furthermore, the growing significance of narrative use in museums has made it an interesting research topic.

According to Wang (2000), the concept of tourist destination image is complex and subjective. However, no one can deny that in the last decades, we have witnessed the proliferation of tourist destinations that seek to develop differentiating and appealing attractions that gather identity with distinctiveness, in which collective memory is decisive for destination projection. Based on this premise, the distinctive elements of a territory reflect both material and immaterial unique assets that are integrated into cultural and tourist systems.

Based on the above, the current study intends to highlight some relevant aspects of a new management approach using collective memory and narratives of former industrial workers to



understand the industrial practices that link identity and destination image.

After a brief review of previous research on the link between image and territorial identity for industrial destinations, the case of San Joao da Madeira (Portugal) is analysed. The researchers formulated two research questions to determine whether the use of narratives and testimonies of former workers was a way of keeping collective memory alive (1) and to understand whether the same story could be validated through different interpretations (2).

The starting point was the old Hat factory, historically musealized, and housing nowadays the Hat Museum. With a visit to this old factory, the researchers attempted to understand how an industrial museum uses the collective memory and narratives of former factory workers to reinforce the traditional and handmade industry, and how they promote industrial memory and value the city image as an industrial heritage destination. The second industrial museum is the Shoe Museum. This accounts for the shoe industry's evolution. Both industrial museums have a unique industrial collection accompanied by written references from former workers who, when sharing individual memories, reflect collective memory.

Fieldwork was conducted through visits to the two museums, photographs were taken, and an exploratory inductive analysis was carried out. Both museums include an industrial documentary collection based on the historical evolution of the shoe and hat industries and use collective memory, which justifies this study.

The article concludes by compiling the main conclusions of the research, along with a series of interesting implications for academics, businesses, and policymakers.

LITERATURE REVIEW

THE CONCEPT OF IDENTITY

Identity is a fundamental attribute of a territory and a topic that has been frequently addressed by researchers in several disciplines, including tourism. As a result, identity can have innumerable acceptable concepts and can be approached from different research areas, such as philosophy, psychology, sociology, and anthropology. Although it seems easy to define, nothing could be further from the truth. Despite



all definitions, one common identity attribute is that most significance relies on the importance of the distinctive characteristics of a person or of a group (Almeida, 2018; Bauman, 2005; Castells, 1999; Hogg; Abrams, 1988; Jenkins, 1996; Katzenstein, 1996; Kowert; Legro, 1996; Liu; Cheng, 2016; Wendt, 1994); however, the essence of identity is a constantly evolving concept, and therefore, it is continuously changing (Dubet, 1989; Bauman, 2008).

A number of authors allude to identity as a subjective concept, yet with common meanings that relate to beliefs and values that make a person or group different from others. Faced with this reality, Breakwell (1986) suggested that the first principle of identity is the establishment of a sense of personal uniqueness. Likewise, Stets and Burke (2000) uses the term “self” to refer to the construction of a social identity centred on the individual, also based on conceptualizations that consider the identity of the “self”.

On the other hand, Castells links identity with the meaning and experience of a people and underline that identity is “the process of construction of meaning based on a cultural attribute or on a set of attributes that are related or even, with a set of interrelated cultural attributes, which prevails over other sources of meaning”. (1999, p. 22). This author also stands out from other approaches by highlighting three processes through which identity can be constructed. Moreover, he stresses that, from the perspective of sociology, the entire identity is constructed, and that, depending on the process of identity construction, the results regarding the constitution of society will be different. Overall, identity is regarded as a construct in which both groups and individuals of a place can influence one another, constantly changing and evolving their own identities. Additionally, Berger and Luckmann (2004) state that the basis of the constitution and preservation of identities are social processes determined by social structures. Likewise, Liu and Cheng (2016) linked the identity of a place with the identity of a group, highlighting a logical association between the people of a place and the group in which they are located. Here, the identity of a place undoubtedly uses individual identity, but, above all, the social and collective identity that is being built. Bauman (2005) also supports this approach by emphasizing that the continuous evolution of society is at the origin of the continuous construction of identity. Thus, considering the concept of identity carried out by various authors, the idea that the entire trajectory an individual follows as a single and collective being, in interaction with others and with society, prevails. In addition, identity is a foundation that may or may not be changeable, depending on what is happening in the place where the subject lives.

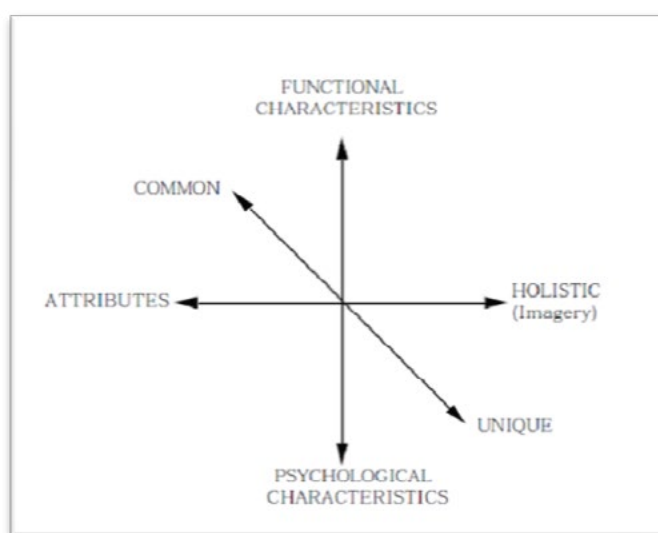


THE LINK BETWEEN DESTINATION IMAGE AND IDENTITY

In recent years, identity and destination image have held leading positions in tourism research. Several researchers (Beerli; Martin, 2004; Bigné *et al.*, 2001; Chen, 2001; Fakeye; Crompton, 1991; Kim; Richardson, 2003; Tapachai; Waryszak, 2000; Walmsley; Young, 1998) have contributed to the research on tourist destination images. Others (Azevedo, *et al.*, 2014; Banducci; Barreto 2001; Echtner; Ritchie 1991; Gallarza *et al.*, 2002; Stets; Biga, 2003; Wang; Chen, 2015; Williams *et al.*, 1995) introduce an approach that tries to relate the identity of a destination with its image.

Echtner and Ritchie (1991, 1993, 2003) have contributed significantly to the conceptualization of the destination image and, according to the authors, the destination image is divided into six groups structured in three intersectional axes (Figure 1): (1) the axis of functional and psychological characteristics, (2) the axis of common and unique components and (3) the axis of holistic components (imagery) which are based on the attributes individually perceived. However, according to the authors, it is not possible to establish a border between groups because they clearly overlap. In short, holistic feelings are based on the combination and interaction of attributes, and perceptions of individual attributes can be influenced by impressions and feelings, making the functional and psychological characteristics of the image ambiguous.

Figure 1 | Components of the destination image



Source: Echtner and Ritchie (2003, p. 40)

Echtner and Ritchie (1993) state that the image of the destination is composed of functional and holistic attributes and emphasize that the perception that remains from the destinations' images can vary from the most "common" characteristics to the characteristics associated with something "unique". Therefore, each destination has common tourist elements, but it is the unique attribute that differentiates it from other destinations.

From another approach, Anholt (2009) refers to the 'sense of place' to highlight the aspects that make a place distinctive and memorable. This author states that this "sense of place" comes from three essential elements, the (1) place (physical and cultural environment) the (2) products and the (3) people, these elements are considered as the "DNA of a place" and it is through these factors that one manages to create an emotional bond with a destination considering the stories and the people, those being the "actors" actors of the stories. Likewise, Jarratt *et al.* (2018) recognize that tangible and intangible characteristics, when converting a place into a memorable and distinctive one, contribute significantly to the image of that destination. These characteristics will be the same as those of place identity, so there is no way to dissociate destination identity from destination image, given that the "quality and intensity of the tourist experience are the great appealing factor of the destinations, assuming the differentiation of the intangible as a determining factor of the tourist marketing". (Almeida, 2018, p. 429).

It is also important to underline that, as stated by Baloglu and McCleary (1999), researchers from the most diverse areas agree when referring that the "image" construct is analyzed from the perceptual/cognitive or affective perspectives. Perceptive/cognitive assessments refer to beliefs or knowledge about the attributes of a destination, whereas affective assessment refers to feelings or attachment to the destination. These two perceptions shape identity and, as a result, the identity of a destination. That image destination is thus represented by the locals and is based on their engagement with and attachment to the place. Evidently, not all elements or resources of a place can represent identity and consequently will not bring value as a tourist image; however, the general feeling about the destination that results from the previously mentioned elements, beliefs, values, and attributes of the destination, along with attachment, emotions, and sensations, prevail. That feeling is unintentionally spread by local actors, with the community playing a relevant role.



FROM INDUSTRIAL PRODUCTION TO TOURISM CONSUMPTION

Contemporary acknowledgment of industrial heritage underscores the investigation of a community's industrial past to preserve it in collective memory. This concern aims to safeguard industrial remnants, and the associated identity in various sectors, such as metallurgy, textiles, glass, and mines, have experienced closures in recent years. Additionally, active productive and technological centres spark educational interest, combining to create a product based on the “know-how” that enhances a territory. In this framework, Hospers (2002) argues that in an increasingly globalized world, the value of the local industrial past and the change to tourism can also enhance the identity of the inhabitants and promote the place.

In the face of accelerated international competitiveness, dissolute industries and run-down buildings are viewed not as threats, but as opportunities to maintain community space and memory. Tidd (2001) emphasizes the dynamic nature of tourism, necessitating innovation for sustainability. Cordeiro (2007) notes positive evolution with the creation of museums showcasing the deindustrialization process, contributing to cultural tourism and the development of unique regional attributes. Holloway (2002) also highlights, albeit in a broader context, the considerable increase in cultural tourism, with heritage being an important cultural vehicle for developing unique attributes of a region; consequently, the transformation of the dissolute industry and rundown buildings into opportunities, rather than threats, is essential for maintaining community space and memory.

Museology using industrial legacy becomes essential to attract visitors to industrial locations, as museums must meet emerging demands (Vacas Guerrero, 2000). Cultural heritage, comprising tangible and intangible elements (Ritchie *et al.*, 2003), demands investment to attract visitor interests. The economic potential of historical heritage lies in the reuse of industrial structures and archaeology, with the intention of reviving and renewing industrial structures, restoring their original look, or rehabilitating them for alternative uses, contributing to the sustainability of territories (Aguilar, 2007).

Choosing different destinations fosters new tourist products based on local community authenticity, with local attractions being a vital representation of the main activity at that destination (Law, 2002). Criteria for the recovery and reuse of industrial heritage should consider not only an economic and industrial perspective but also socio-cultural perspectives (Castillo *et al.*, 1999). The



evolution and regeneration of heritage, coupled with improved industrial spaces and social cohesion, strengthen the image, identity, and authenticity of a place.

The tourist use of industrial places extends beyond built heritage to encompass traditions, intangibility, and community knowledge. Active industry plays a vital role in various segments, offering opportunities for visitors to explore industrial histories and production processes. Community involvement in industrial processes with narratives of cultural heritage creates value and preserves collective memories. Heritage, whether cultural or industrial, reflects cultural values and traditions and remains authentic by adapting to the dynamic evolution of concepts over time. Nevertheless, according to McCannell (1973, p. 590), the search for authenticity in Cultural Heritage attractions arises from the fact that “the tourist consciousness is motivated by his/her desire for authentic experience”, that is, by the desire to understand the past through something real that manifests itself by the local community involvement.

As per Cordeiro (2007), industrial tourism contributes to preserving collective memory by converting spaces into museums. Museums such as the Hat and Shoe Museums utilize narratives and written explanations to showcase older techniques. Heritage, whether cultural or industrial, reflects values, traditions, and customs that evolve over time as the conservation of cultural heritage is rooted in values attributed to the heritage itself (ICOMOS, 1994, p. 3), and the authenticity and identity of industrial buildings result from the integration of dynamic and evolutionary concepts adapting to history and the world they are part of.

METHODOLOGY

CASE STUDY: SÃO JOÃO DA MADEIRA

São João da Madeira is a small municipality located in northern Portugal, and its municipal autonomy arose from the fact that it is one of the most industrialized municipalities in the region. In the beginning of the 20th century, the hat was the anchor product of São João da Madeira, the city was considered as the “Capital of the Hat”, but in a post-World War II period, when this product fell into disuse, there was a large-scale industrial crisis. Nonetheless, the municipality was able to overcome the crisis in the hat industry by converting the old facilities of Empresa Industrial de Chapelaria (EICHAP),



a hat company. The facilities were transformed to accommodate other manufacturing sectors, including footwear. However, in 1995, space came to an end as a manufacturing building.

A year later, S. João da Madeira Municipality embarked on the project of transforming part of the surviving installations of EICHAP into a museum to highlight the historical, architectural, heritage, and technological and social importance of the building and hat industry, which had undergone an immense transformation. The municipality also acquired the assets (machines, tools, documents, etc.) of several companies that closed during those years. Finally the Hat Museum opened its doors in June 2005 with an identity “seal” that distinguish it as the only hat industry museum in the Iberian Peninsula.

Considering that the historical heritage of this municipality is closely related to industry, the Shoe Museum was later founded around the process of revaluing the industry and the industrial identity of São João da Madeira. This sector had its heydays between the end of the 19th century and the beginning of the 20th century, but it went through a crisis at the end of World War I. However, industrialists managed to deal with adversity, and the territory established itself as one of the biggest footwear producers in Portugal, a recognition that remains until today.

The Shoe Museum is hosted at Torre da Oliva, a building that houses the Tourist Information Office and Industrial Tourism Division (Welcome Center). The Shoe Museum was created to show the history, evolution, and design of the manufacturing industry. It displays the archaeological and production processes of one of the most important activities in S. João da Madeira, a sector that uses specialized artisan labour with handcrafted products. Nowadays, the municipality lives up to the current slogan of “Shoe Capital”, linking industry with place identity. This museum, which opened in November 2016, arose from the need to share the history of the most recognized industry, nationally and internationally, of São João da Madeira.

RESEARCH METHODOLOGY

The aim of this study was to assess perceptions about the importance of determinants of the image and identity of São João da Madeira, considering local testimonies and narratives.

The research objective was to analyse the depiction of industrial heritage and archaeology through narratives (testimonies) of local communities featured in the industrial museums of São João da Madeira,



our case study, to infer the importance of local narratives and collective memory in the industrial tourism representation of the city. To assess this, the following research questions were addressed.

- To what extent does the musealization of the community's testimonies and representations of former labor activity keep collective memory alive?
- To what extent do different interpretations of an industry's history validate the same story?

To answer these research questions, a field research approach was conducted by visiting industrial museums. The technique adopted for data processing was, following Bardin (2008), organized in three steps: 1) pre-analysis, 2) exploration of the material, and 3) treatment of results, inference, and interpretation. An inductive scientific method was found to be the most appropriate as the researchers decided to adjust the research to the findings. Research began with observation at the site and recording of the information through photographs, and then all photos were carefully analyzed and classified. Photographs were separated by testimonies or narratives of those just bearing images. Narratives were analysed and classified within topics through a content analyses process (Richard, 2005, Bardin, 2008).

The process through which this objective was achieved was by the analysis of the exhibits, which were duly identified and captioned; the examination of the documents and objects displayed; and their description, which are based, in part, on the testimonies of former employees or managers of the hat and shoe industries, those who followed and witnessed the establishment, development, and closure of some units.

Bibliographic data and documentary research, as well as field visits, were collected from November 2019 to January 2020. The fieldwork comprised visits to both museums, conducted by an official guide. Notes were obtained from the most important information provided by the guide. Photographic records of the archaeology, documents, assets, narratives, and all related inscriptions were carried out. Permission was requested, and consent was provided for the collection and dissemination of all information gathered.

The resources used for documentary research and literature reviews were databases of scientific articles with peer reviews. Online websites with news from São João da Madeira Industrial Tourism, as well as websites of the municipality and museums studied, were also used. Promotional and institutional museum videos were also employed to obtain a more comprehensive understanding of the theme.

RESULTS

Throughout the field visits, it became clear that during the musealization process, there was an interest in preserving not only industrial archaeology, but also, the production processes that were practiced. In addition, special emphasis was placed on the most significant experiences of former workers using their narratives and testimonies, which are spread all over museums. These testimonies exemplify not only the function of the respective machine or tool, but also the elements of work and the experiences associated with working life. This was highlighted in several statements, such as:

Within these walls we keep machines, tools, raw materials, hats. We retain the stories in which the memory is saved.

Within these walls, we hide the stories told in secret of sadness and pain that memory has not allowed to forget.

We keep a world made of “magic fingers”.

Within this building, which was once the Industrial Company of Hats, one of the most important manufacturing units in the city, the Hat Museum was born, in this building where industry was first mechanized, in this city that was one of the main and most important hat production centres in the country. (taken from the text in exhibition at the hat Museum, 2019).

One of the major goals of museums, when emphasizing people’s importance, was accomplished by appealing to visitors’ feelings, making them travel to the past through a short tale or story. The following statements provide insights into the narratives used.

“Once upon a time there was an industry... “.

“Once upon a time there was a shoemaker...”. (taken from the exhibition at the Shoe Museum, 2019).

Simultaneously, these statements describe the historical evolution of the industry.

“And I would take the sample case willingly and go sell”. (taken from the exhibition at the Shoe Museum, 2019).

Tightly aligned with the industry concept, the use of industrial uniforms alluding to industrial tourism stands out as a means of involving the visitor in the experience and transporting them to an industrial location and to the industrial experiences associated with the work and the worker (Figures 2 and 3).



Figure 2 | Objects related to the sale and life of a shoe seller



Source: Photo by the author collected at the Hat Museum (2019).

Figure 3 | Guided Tour of the Shoe Museum



Source: Photo by the author collected at the Hat Museum (2019).

Therefore, to maintain identity features, this industrial landscape must be understood and documented. Tangible elements, such as machines and utensils, will easily stand out, yet it is essential to document, as well, intangible elements made up of stories of the “know-how” and experiences associated with the industry.

steaming tool

It is a Steaming tool; a felt is placed there, and steam comes out so that it can be handled easily.

Elísio Pinheiro, former worker at Empresa Industrial da Chapelaria.

bags machine

After leaving my hand to put the linings, it went to another man (...) it was to go to the bag, where you put something into sand to take that steam, and you put your hat on that little thing of sand, it was used to give the shape, to leave the shape of the hat in conditions to go out (...) to the market. Maria Joaquina, former employee of the company Vieira Araujo.

Before being packed, the hat is ironed, we call it iron, ironing is to straighten it, to give the last retouching; and then there were some machines that we called the bags, which were made of hot sand, heated up and then it moulded the hat to straighten the flaps before going to the packaging. Elísio Pinheiro, former worker at Empresa Industrial de Chapelaria.

It was said ‘the hat goes to the bags’. It was the last operation before going to the packaging. Méssio Trindade, former worker at Empresa Industrial de Chapelaria. (taken from the text in exhibition at the Hat Museum, 2019).

Information is made available in a museum context on the evolution of production processes and the narrative is completed around photographs of former workers or managers, disclosing educational and social information and highlighting the non-humanitarian and unhealthy conditions to which some of the workers were subjected.

The hat museum was a unique example of an old factory production as a materialization of an irreplaceable industrial heritage and of the collective memory of S. João da Madeira residents.

In this process, the ex-workers of the company founded in 1914 were decisive. They left their testimony on how to handle the machines, the manufacturing process stages, the social experiences within the workspace, the physical and emotional conditions in which they performed tasks. It was thanks to the memory of these men and women that the Hat Museum opened to the public in 2005.

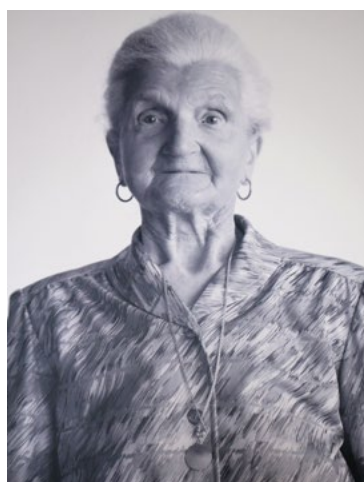
(taken from the promotional video for the Hat Museum accessed from <https://www.youtube.com/watch?v=9LdzZRcVjR0>)



The involvement of the workers was witnessed, through testimonies, where they chose to demonstrate their history through a narrative and through images (Figures 4 and 5). The narrative transforms the story into information, being the narrative responsibility of how the reader perceives the event. Therefore, the museum documents the event and the history through testimonies, but also through the display of traditional, handcrafted, and some mechanized production processes.

Socially and culturally active and pedagogically useful, the Shoe Museum evokes stories and memories, thus contributing to deepen and disseminate the knowledge of the São João da Madeira residents' identity and culture, but also of other social, historical and cultural realities related to the object's universe that names them. (<http://www.museu-do-calcado.pt/>)

Figure 4 | Maria Joaquina, former Vieira Araújo worker



Source: Photo by the author collected at the Hat Museum (2019).

Figure 5 | Portrait of workers' conditions



Source: Photo by the author collected at the Hat Museum (2019).

In some cases, the stories are told in the first person, using the “I”, but in the majority of the narratives, the use of “we” prevails together with action verbs, serving as proof of community involvement, as well as collective and social memories. This contribution may reinforce visitor engagement with the event.

Haters, we used to, (...) there was something about fingers, magic fingers, (...) we can see if the felt was good or weak (...) here is the hatter’s science, for assess quality. Adalcino Salazar, former worker at Vieira Araújo company. (taken from the text in exhibition at the Hat Museum, 2019).

As it is commonly the case of nostalgic narratives, factory workers tend to idealize sociability, community and past union, important elements of factory work (Berdahl,1999). Considering these former workers retain in their memory elements that transport them to the heyday of the labouring industry.

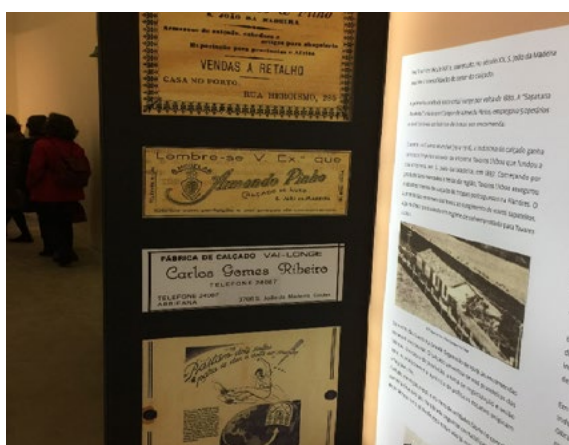
“They (at Sanjo) did a lot of things for England, for the police, (...) police hats, for men and women. Adalcino Salazar, former worker at Vieira Araújo company”. (Taken from the text in exhibition at the Hat Museum, 2019).

I stopped working in 1982, because of my eyesight, but look, I would still gladly pick up my sample case and I would go out selling today. If I could see properly, I wouldn’t mind at all dragging these old legs just for the pleasure I felt in travelling, being with other people and selling... Artur Gomes Bastos, in an interview to the newspaper “O Regional” (1985). (Taken from the exhibition at the shoe Museum, 2019)

The narrative through testimony is the choice to convey and organize the representations or demonstrations of a specific story (Figure 6). They describe the memory of an individual story.

“I had to be here before 8 o’clock and I only left when I was allowed”. (Taken from the exhibition at the Shoe Museum, 2019).

Figure 6 | Advertising material for Shoemaker companies.



Source: Photo by the author collected at the Hat Museum (2019).



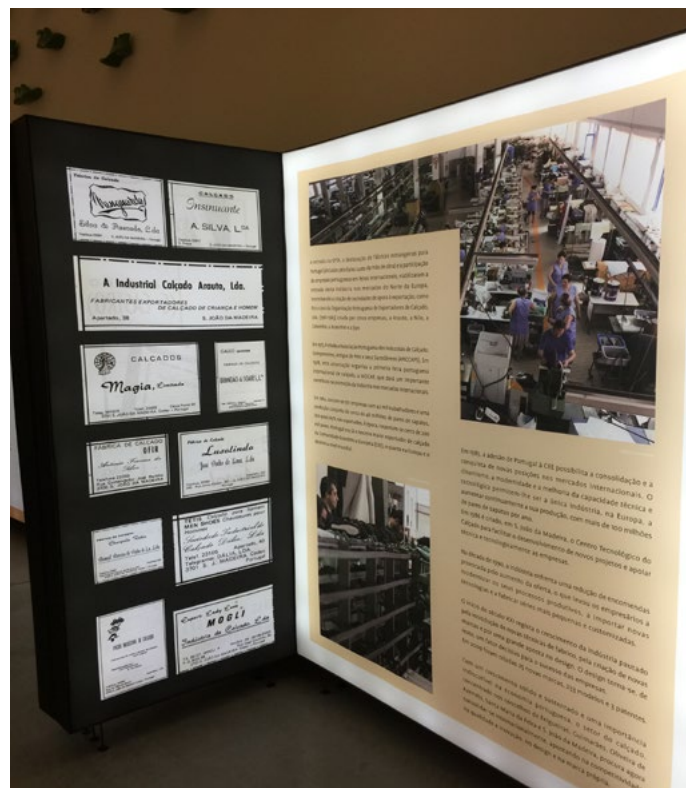
However, there is a constant reference to the collective, and it is determinant in this community attitude a corporate sense of local agents in favour of the tourist imaginary that they want to project according to experience (Almeida, 2018). This is substantiated by the way in which the emotions appeal and existing involvement is projected, both among employers and employees and among the workers themselves.

There were about 12 pairs a day ... booties, fur shoes (...). Then we sewed them. I sewed the buttons by hand (...) and overlocked the shoes' buttonholes by hand too (...) I would lose the awls and Mr Arlindo would tell me that he would subtract them from my wages, and I would immediately start crying...

Oh no, my dear mother cannot provide for us... and he would say: "I'm just kidding with you". Maria Alice da Silva Costa, former employee of the company A. Soares Dias (Taken from the exhibition at the Shoe Museum, 2019)

By displaying photographs of the production in a real context and of the documents used at the time, they materialize and objectify the story that is being told (Figure 7).

Figure 7 | Photographic documentation of machinery in real context



Source: Photo by the author collected at the Hat Museum (2019).

It should be pointed out that, during the visit, the guide highlighted some aspects of social working conditions, alluding to former workers in order to raise the social importance that the sector had, and still has, in the municipality.

The workers' vision, promoted within both museums, Shoe and Hat, is basically the vision of people who work hard and with perseverance, highlighting their qualities as good workers and with craft skills, commending the professional category and the artisan profession.

The shoe was nailed by hand.

This was when we made capelin (...) that in the old days the ladies used them a lot, it was very shiny (...) for Lisbon for those theatres. Adalcino Salazar, former employee of the company Vieira Araujo.

Pieces of the leather come to the skilled hands of the closing operatives who will join them together through elaborate procedures such as stitching the lining, applying the reinforcing materials, or putting eyelets, rivets, or buckles.

Work starts with the quality control of the pieces. Each piece then goes through the equalizing machine, which evens out the thickness of the leather, the crimping machine, which gives the necessary curved shape to the leather and the skiving machine, which reduces thickness on the edges of the leather.

Next, some of the cut parts are given a reference code applied by pressure and heat on the referencing machine, which identifies the shoe size, the reference of both the last and the model and the manufacturing date.

Finally, the closing operatives sew the various parts according to the strict sequence indicated in the production plan.

Now it is time for the shoe lasting. (Taken from the text in exhibition at the Shoe Museum, 2019).

The Hat Museum emerges as a way of showing the importance of the sector through the evolution of a process, currently, still handmade and of incalculable human value, where technological and creative innovation go hand in hand with knowledge and traditional production processes.

This is an option shaped by the historical importance of S. João da Madeira in the context of shoe production at a national level and by the physical and symbolic framework of the Museum in a more comprehensive policy based on culture and creativity as local development factors. (Museu do Calçado, at <http://www.museu-do-calcado.pt/>, 2019)

Returning to the two research questions initially posed as an answer to the question "To what extent does the musealization of the community's testimonies and representations of the former labour activity keep a collective memory alive?", it is inferred that, in effect, in a museum context, information on the evolution of production processes is made available to the visitors, accompanied by a narrative around photographs of former workers of that time. Also, we concluded that the testimonies

of the professional activity long last in the memory, not only portrayed in the built and archaeological heritage, but above all as a representation of community history and other intangible attributes that remain alive in the identity of the place. The information of educational and social nature at that time is highlighted in all elements and showing the importance of the collective memory to the evolution of a place identity, as cultural landscape and its intangible values are highly relevant in these processes (De Uña-Álvarez; Villarino-Pérez, 2019).

It is noteworthy that industrial heritage is intertwined with the life history, memories, and histories of places, aligning with the initial contributions (Ticcih, 2012; Várgas-Sánchez, 2015). In fact, the Shoe and Hat Museums are examples of life history showing the historical relationship between the former workers, present in the testimonies, and showing the worker's affective relationship towards the industry, being this echoed to the visitor.

With respect to the question "To what extent, do different interpretations of an industry history, validate the same story?", the analysis reveals that the testimonies, although in many cases are individualized, are broad and representative of the collective memory, being able to be applied to any narrative in the context of the industries under study, promoting above all, unity. This finding is in line with the statement of Martha and Kotsaki (2015) when mentioning that repurposing industrial monuments fulfils social needs tied to the building's memory, acting as a testament to industrialization. It serves as a narrative tool, recounting the mode of production and working conditions in various periods and locations.

It is by the existence of short individual stories that a larger one is constituted, representative of the municipality as a place of industry and work and the collective history of an "industry with people inside" (Slogan of the Industrial Tourism Circuits of S. João da Madeira, <http://turismoindustrial.cm-sjm.pt/>, 2019).

Although, in its genesis, we are talking about factories, it is important to emphasize that these factories made history and today are still told in the first person. The stories are based on identity and promote the image of a destination with a markedly industrial character, valuing, not only industrial resources, through the use of tourism but valuing also its "people", creating a common identity and an image of a most attractive destination, both for the visitor and the resident.

CONCLUSIONS AND IMPLICATIONS

CONCLUSIONS

This paper tried to shed light on the importance of identity and collective memory, based on narratives and testimonies from locals. It was also intended to demonstrate the distinctive character of the industrial culture that helps to preserve the local identity and the image of an industrialized destination.

We concluded that because of the social significance for the understanding of a destination image and identity of the narratives often these overlap with other records and, at first, may seem of less historical value, nevertheless it is a way of highlighting the significance of identity and collective memory, preserving local industrial culture and destination image.

Through the excerpts analysed, we assume that visitors can understand the *modus operandi* of the old productions and get acquainted with the archaeological and anthropological industrial heritage. Furthermore, the analysis of the destination image can use the past and present narratives of the industries through objects, images, stories, and teachings. Based on this assumption, it is understood that the visitor's memorable experiences can also originate in stories and narratives of a local community, in this specific case, of a strongly industrialized destination. It is also noteworthy that the industries recognized as an icon are representative of the local identity and constitute a way to keep alive an industrial past and present, representative of a community.

The results provides insight into the importance of the industries recognized as an icon for the local identity, representing a way to keep alive an industrial past and present. It is also recognized that collective memories and stories of the local community, along with tangible and intangible heritage, can add value to the destination's identity and provide memorable experiences for visitors.

After analysing the aforementioned narratives and testimonies, it can be inferred that tourism and industrial heritage represent the essence and identity of a destination that is primarily characterized by traditional industries, and possesses growth potential in Portugal

The implications of this study for science, management, and public policy are manifold.



IMPLICATIONS

The implications of this study for science, management, and public policy are manifold. In terms of theoretical implications,

This research enriches our understanding of the role of industrial identity in shaping destination images. Furthermore, it adds new perspectives to the representation and interpretation of heritage, both tangible and intangible. Future studies could build on these findings by investigating other destinations and exploring additional dimensions of industrial identity. Moreover, researchers could use a variety of measurement instruments to validate the findings of this study.

With regards to managerial implications, this study provides insights into effective community engagement practices and techniques for enhancing visitors' interest in a destination. Destination managers can leverage the power of local narratives and collective memory to create a sense of belonging and promote community involvement. This approach can help attract more visitors to a destination and enhance their experience, leading to positive word-of-mouth and increased visitor satisfaction.

Finally, from a policymaking perspective, this study highlights the importance of preserving industrial heritage and leveraging local narratives to promote destinations. Policymakers can use the findings of this study to develop strategies for promoting destinations that celebrate their industrial identity. Moreover, they can use the insights from this research to create policies that encourage community involvement in preserving and promoting local heritage.

Overall, this study has important implications for various stakeholders. By highlighting the significance of industrial identity and its contributions to a destination's image projection, this study offers valuable insights for researchers, managers, and policymakers alike.

The implications of this study are significant for various stakeholders in different fields. In the scientific realm, this research contributes to our understanding of the role of industrial identity in shaping how destinations are perceived. It offers new perspectives on how heritage, both tangible and intangible, can be represented and interpreted. This opens up avenues for future studies to investigate other destinations and explore additional dimensions of industrial identity. Additionally, using different measurement instruments can further validate the findings of this study.



From a managerial standpoint, this study provides valuable insights into effective practices to engage communities and enhance visitors' interest in a destination. By tapping into local narratives and collective memory, destination managers can foster a sense of belonging and promote community involvement. This approach can ultimately attract more visitors and improve their experience, leading to positive word-of-mouth and increased visitor satisfaction.

In terms of public policy, this study emphasizes the importance of preserving industrial heritage and utilizing local narratives to promote destinations. Policymakers can use the findings to develop strategies that celebrate a destination's industrial identity. Additionally, they can create policies that encourage community participation in preserving and promoting local heritage. This research contributes to the development of policies that aim to promote destinations and engage communities effectively.

Overall, this study has implications for researchers, managers, and policymakers. By highlighting the significance of industrial identity in shaping destination images, it offers valuable insights and practical applications for various stakeholders.

LIMITATIONS AND FURTHER RESEARCH

The main limitation of this research is the absence of qualitative measurement instruments, such as interviews with museum curators, as well as interviews with former workers who still hold vivid memories of the events. While the results obtained through direct observation help elucidate the relationship between workers and the industry, and their colleagues, shedding light on the enduring impact, further exploratory studies are warranted. These studies should employ an in-depth qualitative approach to bolster the evidence that past industrial experiences shape a social identity rooted in collective memories, thereby enhancing both tangible and intangible heritage.

Another limitation to consider is that the study was conducted exclusively in two museums integrated into industrial tourism circuits, which may restrict its generalizability to other regions. The researchers opted to focus on these two iconic industrial museums in the city due to their significant representation of work identity throughout history, which persists to this day. Subsequent research will delve into the perspectives of partners within other industrial tourism circuits, including companies or technological centres that receive visitors, enabling a comparative analysis of results.



REFERENCES

- AGUILAR, I. Industrial Architecture, testimony of the era of industrialization. **Bienes Culturales: Revista del Instituto del Patrimonio Histórico Español**, v. 7, p. 71-101, 2007.
- ALMEIDA, A. S. A. Building tourism experience through identity decomposition - between local emancipation and international integration. **Revista Lusófona de Estudos Culturais**, v. 5, n. 2, 2018.
- ANHOLT, S. **Places: Identity, Image and Reputation**. Basingstoke: Palgrave Macmillan, 2010.
- ANHOLT, S. Why national image matters. In: **Handbook on Destination Branding**. Madrid: UNWTO, 2009. p. 8-17.
- AZEVEDO, D. S.; PAES, T. A.; ANDRADE, P. B. Reflections on identity-consumption in Latin America from the perspective of tourism. **Ambivalences: Revista do Grupo de Estudos e Pesquisa Processos Identitários e Poder**, v. 2, n. 3, p. 218-237, 2014.
- BALOGLU, S.; MCCLEARY, K. A Model of Destination Image Formation. **Annals of Tourism Research**, v. 26, n. 4, p. 868-897, 1999.
- BANDUCCI JÚNIOR, A.; BARRETTO, M. **Turismo e identidade local: uma visão antropológica**. Campinas: Papyrus, 2001.
- BARDIN, L. **Análise de Conteúdo**. 4. ed. Lisboa: Edições 70, 2011.
- BAUMAN, Z. **Identidade: entrevista a Benedetto Vecchi**. Rio de Janeiro: Jorge Zahar, 2005.
- BAUMAN, Z. **Vida para consumo: A transformação das pessoas em mercadoria**. Rio de Janeiro: Jorge Zahar, 2008.
- BEERLI A.; MARTÍN, J. D. Tourists' characteristics and the perceived image of tourist destinations: a quantitative analysis - a case study of Lanzarote, Spain. **Tourism Management**, v. 25, n. 5, p. 623-636, 2004.
- BERDAHL, D. (N)Ostalgie for the Present: Memory, Longing, and East German Things. **Ethnos**, v. 64, n. 2, p. 192-211, 1999.
- BERGER, P. L.; LUCKMANN, T. **A Construção Social da Realidade: Tratado de Sociologia do Quotidiano**. 24. ed. Petrópolis: Vozes, 2004.
- BIGNÉ, J.; SANCHEZ, M.; SANCHEZ, J. Tourism image, evaluation variables and after purchase behaviour: interrelationship. **Tourism Management**, v. 22, p. 607-616, 2001.
- BREAKWELL, G. M. **Coping with Threatened Identity**. London: Methuen, 1986.
- CÂMARA MUNICIPAL DE S. JOÃO DA MADEIRA. S. João da Madeira. 2020. Retrieved from : <http://turismoindustrial.cm-sjm.pt/>. Accessed on: 22nd January 2020
- CÂMARA MUNICIPAL DE S. JOÃO DA MADEIRA. S. João da Madeira. 2020. Retrieved from : <https://www.cm-sjm.pt/pt/municipio-historia>. Accessed on: 22nd January 2020
- CASTELLS, M. **O Poder da identidade**. São Paulo: Paz e Terra, 1999.
- CASTILLO, J. J.; CANDELA SOTO, P.; LÓPEZ GARCIA, M. Arqueología industrial en Madrid: un programa de investigación en las Ciencias Sociales del trabajo. **Revista Latinoamericana de Estudos del Trabajo**, São Paulo, ano 5, v. 9, p. 173-189, 1999.
- CHEN, G. D. An investigation of visitors' destination loyalty and preferences. **International Journal of Contemporary Hospitality Management**, v. 13, p. 79-85, 2001.
- CORDEIRO, J. M. L. O património industrial em Portugal: situação atual e perspectivas de futuro. **Arqueologia Industrial**, Braga, IV Série, v. 3, n. 1-2, p. 41-50, 2007.



DE UÑA-ÁLVAREZ, E.; VILLARINO-PÉREZ, M. Enlazando cultura del vino, identidad, turismo y desarrollo rural en un territorio con Denominación de Origen (Noroeste de España). **Cuadernos de Turismo**, v. 1, n. 44, p. 93-110, 2019.

DUBET, F. De la sociología de la identidad a la sociología del sujeto. **Estudios Sociológicos**, v. 7, n. 21, p. 519-546, 1989.

ECHTNER, C. M.; RITCHIE, J. B. The measurement of destination image: An empirical assessment. **Journal of Travel Research**, v. 31, n. 4, p. 3-13, 1993.

ECHTNER, C. M.; RITCHIE, J. R. B. The meaning and measurement of destination image. **The Journal of Tourism Studies**, v. 2, n. 2, p. 2-12, 1991.

ECHTNER, C. M.; RITCHIE, J. R. The meaning and measurement of destination image. **Journal of Tourism Studies**, v. 14, n. 1, p. 37, 2003.

EMBACHER, J.; ECHTNER, Ch.; RITCHIE, B. J. R. The Meaning and Measurement of Destination Image: An Empirical Assessment. **Journal of Travel Research**, v. 31, p. 3-13, 1993.

FAKEYE, P. C.; CROMPTON, J. L. Image differences between prospective, first time and repeat visitors to the Lower Rio Grande Valley. **Journal of Travel Research**, v. 30, p. 10-16, 1991.

GALLARZA, M. G.; SAURA, I. G.; GARCIA, H. C. Destination image: Towards a conceptual framework. **Annals of Tourism Research**, v. 29, n. 1, p. 56-78, 2002.

HOGG, M.; ABRAMS, D. **Social Identifications: A Social Psychology of Intergroup Relations and Group Processes**. London: Routledge, 1988.

HOLLOWAY, J. C. **The business of tourism**. London: Pitman, 2002.

HOSPERS, G. J. Industrial Heritage Tourism and Regional Restructuring in the European Union. **European Planning Studies**, v. 10, n. 3, p. 397-404, 2002.

ICOMOS. Nara Document on Authenticity. 1994. Retrieved from : https://www.culturante.pt/fotos/editor2/1994-declaracao_de_nara_sobre_autenticidade-icomos.pdf. Accessed in: 25th January 2020

JARRATT, D. *et al.* Developing a sense of place toolkit: Identifying destination uniqueness. **Tourism and Hospitality Research**, v. 19, n. 4, p. 408-421, 2019.

JENKINS, R. **Social Identity**. London: Routledge, 1996.

KATZENSTEIN, P. **The Culture of National Security: Norms and Identity in World Politics**. New York: Columbia University Press, 1996.

KIM, H.; RICHARDSON, S. L. Impacts of a popular motion picture on destinations perceptions. **Annals of Tourism Research**, v. 30, n. 1, p. 216-237, 2003.

KOWERT, P.; JEFFREY, L. Norms, Identity, and Their Limits. In: **The Culture of National Security**. New York: Columbia University Press, 1996. p. 451-497.

LAW, C. M. **Urban Tourism: The Visitor Economy and the Growth of Large Cities**. London: Cromwell Press, 2002.

LIU, Y.; CHENG, J. Place Identity: How Tourism Changes Our Destination. **International Journal of Psychological Studies**, v. 8, p. 76-85, 2016.

MARTHA, L.; KOTSAKI, A. The Museum Culture as a Means of Conjunction of the Urban and Rural Environment. **Procedia - Social and Behavioral Sciences**, v. 175, p. 1-10, 2015.



MCCANNELL, D. Staged Authenticity: arrangement of social space in tourist settings. **The American Journal of Sociology**, v. 79, n. 3, p. 589-603, 1973.

MUSEU DA CHAPELARIA. S. João da Madeira. 2018. Retrieved from : <http://www.museudachapelaria.pt/pt>. Accessed on: 22nd January 2020

MUSEU DO CALÇADO. S. João da Madeira. 2020. Retrieved from : <http://www.museu-do-calçado.pt/>. Accessed on: 22nd January 2020

RICHARD, L. **Handling Qualitative Data: A Practical Guide**. Thousand Oaks: Sage Publications, 2005.

RITCHIE, B. W.; CARR, N.; COOPER, C. **Aspects of Tourism: Managing Educational Tourism**. Clevedon: Channel View Publications, 2003.

SANTOS, C. A Construção Social do Conceito de Identidade Profissional. **Interações: Sociedade e as Novas Modernidades**, v. 5, n. 8, 2005. Retrieved from : <https://www.interacoes-ismt.com/index.php/revista/article/view/145>. Accessed on: 22nd January 2020

STETS, J. E.; BIGA, C. F. Bringing identity theory into environmental sociology. **Sociological Theory**, v. 21, n. 4, p. 398-423, 2003.

STETS, J. E.; BURKE, P. J. Identity Theory and Social Identity Theory. **Social Psychology Quarterly**, v. 63, n. 3, p. 224-237, 2000.

TAPACHAI, N.; WARYSZAK, R. An examination of the role of beneficial image in tourist destination selection. **Journal of Travel Research**, v. 39, n. 1, p. 37-44, 2000.

TIDD, J. Innovation management in context: environment, organization and performance. **International Journal of Management Reviews**, v. 3, n. 3, p. 169-183, 2001.

TURISMO INDUSTRIAL DE SÃO JOÃO DA MADEIRA. Canal do Youtube. 2020. Retrieved from: <https://www.youtube.com/channel/UCBaWm1osQ62979phHrymdeg>. Accessed on: 22nd January 2020

VACAS GUERRERO, T. Los museos madrileños como oferta turístico-cultural. **Cuadernos de Turismo**, n. 5, p. 105-112, 2000. Retrieved from: <https://revistas.um.es/turismo/article/view/22751>. Accessed on: 22nd January 2020

VARGAS-SÁNCHEZ, A. Industrial Heritage and Tourism: A Review of the Literature. In: WATERTON, E.; WATSON, S. (ed.). **The Palgrave Handbook of Contemporary Heritage Research**. London: Palgrave Macmillan, 2015. p. 219-233.

WALMSLEY, D. J.; YOUNG, M. Evaluation images and tourism: the use of personal construct to describe the structure of destination images. **Journal of Travel Research**, v. 36, n. 3, p. 65-69, 1998.

WANG, N. **Tourism and Modernity: A Sociological Analysis**. Kidlington: Elsevier Science, 2000.

WANG, S.; CHEN, J. S. The influence of place identity on perceived tourism impacts. **Annals of Tourism Research**, v. 52, p. 16-28, 2015.

WENDT, A. Collective Identity Formation and the International State. **American Political Science Review**, v. 88, p. 384-396, 1994.

WILLIAMS, D. R. *et al.* Community attachment, regional identity and resident attitudes toward tourism. In: **Proceedings of the Annual Travel and Tourism Research Association Conference**, Wheat Ridge. TTRA, p. 424-428, 1995.



Esta obra está licenciada com uma Licença Creative Commons
Atribuição 4.0 Internacional.

