

Experience Report

Accessibility to Information and Cultural Enjoyment at the Traveling Exhibition “Heritage of Pernambuco”

Kézia de Lira Feitosa¹ 

André Luiz Rocha Cardoso² 

Antônio de Souza Silva Júnior³ 

Diego Andres Salcedo⁴ 

Abstract: This experience report aims to present the resources for accessibility to information and cultural enjoyment employed in the Traveling Exhibition “Heritage of Pernambuco,” organized by the Pernambuco Historical and Artistic Heritage Foundation (Fundarpe). The exploratory study documentary analysis and direct observation of the exhibition, focusing on physical, communicational, and informational accessibility devices. The results demonstrate the adoption of resources such as Brazilian Sign Language (Libras), audio description, Braille, captions, and inclusive mediation, promoting the participation of people with disabilities in heritage education initiatives. The article concludes that the exhibition represents a step forward in democratizing access to culture in the state, reaffirming the role of accessibility as a foundation for practicing cultural citizenship and appreciating diversity.

Keywords: heritage education; accessibility to information; Fundarpe; cultural heritage.

Acessibilidade à Informação e à Fruição Cultural na Exposição Itinerante Patrimônios de Pernambuco

Resumo: O relato de experiência tem por objetivo apresentar os recursos de acessibilidade à informação e à fruição cultural empregados na Exposição Itinerante Patrimônios de Pernambuco, difundida pela Fundação do Patrimônio Histórico e Artístico de Pernambuco. A pesquisa, de caráter exploratório, utilizou análise documental e observação direta da exposição, com foco nos dispositivos de acessibilidade física, comunicacional e informacional. Os resultados demonstram a adoção de recursos como Libras, audiodescrição, braille, legendas e mediação inclusiva, promovendo a participação de pessoas com deficiência nas ações de educação patrimonial. Conclui-se que a exposição representa um avanço na democratização do acesso à cultura no estado, reafirmando o

¹ PhD candidate and Master’s degree holder in Information Science from the Graduate Program in Information Science at the Federal University of Pernambuco (PPGCI/UFPE), Recife, PE, Brazil. E-mail: kezia.lira@ufpe.br.

² PhD candidate and Master’s degree holder in Social History of Regional Culture from the Federal Rural University of Pernambuco (PGH/UFRPE), Department of History, Recife, PE, Brazil. E-mail: andrecardoso.hist@gmail.com.

³ PhD in Administration from the Federal University of Pernambuco (UFPE). Professor affiliated with the Department of Information Science and the Graduate Program at UFPE, Recife, PE, Brazil. E-mail: silvajunior.as@ufpe.br.

⁴ PhD in Communication from the Federal University of Pernambuco (UFPE). Professor affiliated with the Department of Information Science and the Graduate Program at UFPE; Coordinator of DasLab. E-mail: diego.salcedo@ufpe.br.

papel da acessibilidade como fundamento para o exercício da cidadania cultural e valorização da diversidade.

Palavras-chave: educação patrimonial; acessibilidade à informação; Fundarpe; patrimônio cultural.

Acceso a la información y disfrute cultural en la Exposición Itinerante Patrimonio de Pernambuco

Resumen: Este informe de experiencia tiene como objetivo presentar los recursos de accesibilidad a la información y al disfrute cultural empleados en la Exposición Itinerante «Patrimonio de Pernambuco», difundida por la Fundación del Patrimonio Histórico y Artístico de Pernambuco. La investigación exploratoria utilizó el análisis documental y la observación directa de la exposición, centrándose en los dispositivos de accesibilidad física, comunicativa e informativa. Los resultados demuestran la adopción de recursos como Libras (Lengua de Señas Brasileña), audiodescripción, Braille, subtítulos y mediación inclusiva, lo que promueve la participación de las personas con discapacidad en las actividades de educación patrimonial. Se concluye que la exposición representa un avance en la democratización del acceso a la cultura en el estado, reafirmando el papel de la accesibilidad como base para el ejercicio de la ciudadanía cultural y la valoración de la diversidad.

Palabras-clave: educación patrimonial; accesibilidad a la información; Fundación; patrimonio cultural.

How to cite this article: FEITOSA, Kézia de Lira; CARDOSO, André Luiz Rocha; SILVA JUNIOR, Antônio de Souza; SALCEDO, Diego Andres. Accessibility to information and cultural enjoyment in the Traveling Exhibition Heritage of Pernambuco. **Multiple Perspectives in Information Science**, Belo Horizonte, vol. 16, pp. 1-21, 2026. DOI: 10.35699/2237-6658.2026.62692.

1 Introdução

The *Heritage of Pernambuco* Project is a traveling initiative for heritage education and cultural dissemination promoted by the Pernambuco Historical and Artistic Heritage Foundation (Fundarpe). The proposal consists of two main actions: the exhibition titled *Heritage of Pernambuco* and the training program *Participatory Methodologies for the Identification, Study, and Dissemination of Cultural References*. Its purpose is to expand the scope of strategies for identifying and protecting cultural references, promoting the internalization of preservation policies in the state of Pernambuco (Cultura.PE, 2025, online).

The exhibition, based on the digital publication “*Patrimônios de Pernambuco: Materiais e Imateriais*” (*Heritage of Pernambuco: Tangible and Intangible*)⁵, is educational in nature and seeks to highlight the diversity of cultural assets already officially recognized within the state of Pernambuco. Furthermore, it aims to encourage actions focused on the preservation and safeguarding of other cultural assets not yet identified or formally recognized. To ensure the success of such cultural initiatives, it is

⁵ Disponível em: <https://online.fliphtml5.com/rabfh/vxmp/>.

necessary to propose strategies for inclusion and accessibility, as the reach and engagement of diverse audiences — including people with disabilities (PwD) depend on this. In this sense, accessibility must be understood as a fundamental condition for all people to be able to enjoy, with autonomy and equal opportunities, the goods and services available to the community, including cultural and educational spaces (Sasaki, 2009).

In this sense, the general objective of this article is to present the resources for accessibility to information and cultural enjoyment employed in the Traveling Exhibition “Heritage of Pernambuco,” organized by the Pernambuco Historical and Artistic Heritage Foundation.

This article is also part of a broader research trajectory linked to an ongoing doctoral project in the Graduate Program in Information Science at the Federal University of Pernambuco (PPGCI-UFPE), whose central research addresses managerial practices and information flows within the context of cultural heritage preservation in the state.

By exploring the resources for accessibility to information and cultural enjoyment in the “*Heritage of Pernambuco*” Traveling Exhibition, a significant intersection is observed between the fields of memory, records management, and cultural mediation — aspects that directly engage with the informational, symbolic, and operational issues discussed in the doctoral research. This convergence highlights the importance of understanding how inclusive and accessible communication strategies can strengthen the effectiveness of heritage education initiatives and expand the democratization of access to cultural assets.

2 Methodological Approach

This research is exploratory (Gonsalves, 2003) and it aimed to understand the strategies for information accessibility and cultural enjoyment adopted in the “*Heritage of Pernambuco*” Traveling Exhibition. To this end, three main methodological procedures were employed: bibliographic research, documentary analysis, and direct observation of the exhibition (Santos, 1999).

The bibliographic research was conducted with the aim of providing a theoretical foundation for discussions on information accessibility, cultural inclusion, and heritage education. Books, scientific articles, and institutional documents addressing the themes of accessibility and cultural heritage preservation policies were consulted, with a focus on

authors in the field of inclusion and on institutional publications related to heritage education practices in Brazil.

Concurrently, a documentary analysis was conducted of institutional materials produced by the Pernambuco Historical and Artistic Heritage Foundation (Fundarpe), including digital publications, institutional reports, exhibition materials, and audiovisual content linked to *the Pernambuco Heritage Project*. This stage allowed for an understanding of the project's structure, its educational objectives, and the strategies adopted to expand public access to information about Pernambuco's cultural heritage.

The empirical phase of the research involved direct observation of the exhibition, focusing on identifying and describing the physical, communicational, and informational accessibility features made available to visitors. The exhibition panels, interactive resources, supplementary materials, and audiovisual content were analyzed, with special attention given to mechanisms aimed at the inclusion of people with disabilities.

Regarding the production of the audio-description videos used in the exhibition, the selection of content to be audio-described focused on the main panels that structure the exhibition's narrative, ensuring that people with visual impairments could access the exhibition's essential information. Thus, the five thematic panels presenting the exhibition's core content were selected. The audio description was recorded at the TV Pernambuco recording studio, located at Conde da Boa Vista avenue, 1424, Boa Vista, Recife - PE.

The production of the videos involved prior development of audio description scripts, which described the visual elements present on the panels, including images, graphic layouts, and textual information. These scripts were developed to ensure clarity, objectivity, and fidelity to the information presented in the exhibition material, while respecting the principles of audio description as a resource for communicative accessibility.

After the scripts were prepared, the content was recorded and subsequently edited for digital publication, being made available on *YouTube* through the institutional channel of the Pernambuco Department of Culture and Fundarpe. The videos underwent stages of recording, editing, and audiovisual finalization, enabling their integration into the exhibition's mediation resources via QR codes distributed on the exhibition panels.

The combination of literature review, document analysis, and direct observation made it possible to gather information on the design and implementation of the accessibility features featured in the exhibition, thereby enabling an analysis of how these

strategies contribute to expanding access to information and cultural enjoyment in the context of heritage education initiatives.

3 Accessibility of information as a fundamental right

Accessibility of information constitutes an essential pillar for the realization of cultural and educational rights, especially when seeking to expand access to cultural heritage. In the context of heritage education, ensuring that all audiences, including those with disabilities, reduced mobility, and other specific needs, can access, understand, and enjoy information about cultural assets is not only an ethical but also a legal requirement.

The right to information and education, which form the basis of cultural accessibility, is supported by international and constitutional legal frameworks. The Universal Declaration of Human Rights, published in 1948, presupposes access to information for the full exercise of citizenship and, in Article 26, recognizes that “education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms” (UN, 1948), ensuring that everyone has equal access to cultural and educational opportunities. At the national level, the 1988 Constitution of the Federative Republic of Brazil, in Article 5, item XIV, guarantees everyone “access to information,” which includes the State’s obligation to ensure that such access is broad, equitable, and accessible to all persons, including those with disabilities or reduced mobility (Brazil, 1988).

Brazilian legislation has consolidated a set of regulatory provisions that ensure the accessibility of information as an integral part of the right to social inclusion. Law No. 13,146, of July 6, 2015, known as *the Statute of Persons with Disabilities*, establishes in Article 63 that it is the obligation of the State, society, and the family to guarantee persons with disabilities access to culture, sports, tourism, and leisure on an equal footing with other people (Brazil, 2015).

This law defines accessibility as the possibility and condition of reaching, perceiving, and understanding for the safe and autonomous use of spaces, furniture, equipment, buildings, transportation, information, and communication, including their systems and technologies (Brazil, 2015).

In the field of communication and information, accessibility involves the adoption of strategies that allow people with sensory, intellectual, or motor disabilities to fully interact with cultural content. As Sassaki (2009) states, accessibility is not limited to the

removal of physical barriers, but also includes the elimination of communicative, attitudinal, and informational barriers, especially in the fields of education and leisure. The author emphasizes that “accessibility is a prerequisite for people with disabilities to enjoy the goods and services available to the community” (Sassaki, 2009, p. 10).

Previous regulatory instruments had already pointed to this need. Law No. 7,853, of October 24, 1989, and Decree No. 3,298, of December 20, 1999, establish measures aimed at the social integration of people with disabilities, reinforcing the role of the government in ensuring accessibility in cultural and educational settings (Brazil, 1989; Brazil, 1999). Decree No. 3,298 consolidates protection standards and provides for the implementation of policies that ensure access to information in accessible formats, such as Braille, Brazilian Sign Language (Libras), audio description, and other assistive technology resources.

In addition, Law No. 10,098, dated December 19, 2000, establishes general standards for promoting accessibility for people with disabilities or reduced mobility. This legislation introduces technical criteria aimed at eliminating communication barriers, including the requirement for adaptations in cultural exhibitions, museums, libraries, and other spaces of memory (Brazil, 2000). The objective is to ensure that information is available in formats that can be understood and used by everyone, contributing to the democratization of knowledge.

In this sense, the accessibility of information must be understood as a prerequisite for inclusive heritage education. By enabling different audiences, with varying sensory, cognitive, and physical abilities, to access the symbolic and historical meanings of cultural assets, the capacity for cultural enjoyment is expanded, and diversity is recognized as a collective value. Promoting accessibility in traveling exhibitions, for example, requires planning that takes into account everything from the language used in exhibition materials to the use of technological resources and tactile, auditory, and visual aids that enable an inclusive sensory experience.

Thus, by integrating the principles of information accessibility into heritage education initiatives, especially in projects such as the traveling exhibition “Heritage of Pernambuco,” the institutional commitment to social justice and cultural citizenship is strengthened, ensuring that all individuals have equitable access to memory, identity, and history.

4 Heritage Education and Accessibility

Heritage education is a field undergoing constant transformation, particularly in recent decades, with significant shifts in how it is understood. Broadly speaking, it has evolved from an activity focused on transmitting information into a collective process of knowledge-building, appropriation, self-awareness, and appreciation of one’s own identity-defining elements.

Thus, today, we can define heritage education as

all formal and non-formal educational processes focused on Cultural Heritage, socially appropriated as a resource for the socio-historical understanding of cultural references in all their manifestations, to contribute to their recognition, appreciation, and preservation. It further considers that educational processes should prioritize the collective and democratic construction of knowledge, through ongoing dialogue among cultural and social agents and the effective participation of the communities that hold and produce cultural references, where diverse notions of Cultural Heritage coexist (IPHAN, 2014, p. 19).

Thus, heritage education works toward the dissemination of what is already recognized as Cultural Heritage by the State, but not in an impositive manner (or, at least, it should not be), but rather to foster an attitude of respect toward the heritage of each group and to provoke critical reflection on the meanings of each cultural asset, beyond those that formed the basis for its selection in the past.

On the other hand, it serves as a mediating practice for the identification and appreciation of cultural references that are not yet recognized, whether to initiate processes of designation or registration—which is also a mission of heritage education— and, even more importantly, to stimulate the development of local actions that prioritize the protection of these cultural assets, which constitute the distinct identities of diverse social groups, always emphasizing social agency and adopting the stance suggested by the Federal Constitution in Article 216.

It is under this motto that heritage education has sought to establish its foundations at Fundarpe, including through the Heritage of Pernambuco Project, while also adopting a more inclusive perspective regarding accessibility to content—a distinctive feature provided by the Heritage of Pernambuco Exhibition.

To ensure the effective democratization of access to culture and heritage, heritage education is a key element and must not be separated from accessibility resources. How many groups of people with disabilities fail to participate in significant cultural events and activities due to the lack of accessibility resources? This issue served as the basis for incorporating accessibility features into the “Patrimônios de Pernambuco” Exhibition and

must guide and any other educational initiatives, ensuring full access and participation by all groups in the preservation of Cultural Heritage.

4.1 Fundarpe and Heritage Education in the State of Pernambuco

Fundarpe is the implementing body of the Cultural Policy of the State of Pernambuco. It promotes memory-based practices for the state's cultural practitioners and for society at large.. The Foundation “aims to develop and implement the state's cultural policy, with a view to strengthening the citizenship of its population and preserving its cultural heritage” (Carvalho; Vieira, 2003, p. 127).

Since then, the Foundation

has begun to implement various initiatives, not only those focused on the development of architectural projects, but above all those related to securing support and approval for proposed interventions in buildings owned by the Curia (Menezes, 2008, p. 34).

Created to protect the historical and artistic heritage of Pernambuco, Fundarpe has expanded its functions over the course of 50 years—a milestone reached in 2023—becoming a key implementer of the state's cultural policy. Its mission goes beyond the preservation of monuments and includes the promotion and support of Pernambuco's diverse cultural identities, with a focus on social inclusion and universal access.

Since 1973, the Foundation has stood out as an active champion of Pernambuco's culture, tackling challenges and consolidating public policies that value the state's collective histories and memories⁶.

Over the course of its fifty years, Fundarpe has been one of the most important institutions working to preserve cultural heritage in Brazil. This importance stems from its work on many fronts, with a focus on the preservation and protection of Pernambuco's cultural assets, always utilizing research, identification, and legal instruments to ensure the defense and legacy of memory (Cultura.PE, 2023, online).

When mapping the services offered by Fundarpe, it is possible to classify them into three specific categories, namely: 1) Recognition and Identification of Pernambuco's Cultural Heritage; 2) Heritage Education; and 3) Collections and Memory. Regarding heritage education, five distinct services can be identified: 1) Technical Advisory Services

⁶ Noteworthy is the direct relationship with civil society, through the State Council for the Preservation of Cultural Heritage (CEPPC), which, in 2014, replaced the former State Council for Culture; both are responsible for deliberating on the designation of Tangible Cultural Heritage. Starting in 2018, the council also became responsible for reviewing applications for the Registration of Pernambuco's Intangible Cultural Heritage. Another responsibility of the CEPPC is the selection of the ten new Living Heritage Sites of Pernambuco (Cultura.PE, 2023, online).

and Mediation in the processes of Registration and Designation of Cultural Assets; 2) Requests for technical training for professionals at cultural institutions; 3) Requests for workshops and training sessions for different audiences; 4) Requests for educational materials and publications; and 5) Exhibitions and traveling educational projects. Regarding this last mentioned, there is, among others, the Pernambuco Heritage Project, the subject of this article, which currently stands as one of the main heritage education initiatives underway in the State of Pernambuco.

Although the heritage education initiatives promoted by Fundarpe have gained momentum in recent decades, they have been part of the agency’s work since its inception, as exemplified by certain activities promoted by the Foundation to promote appreciation and awareness of listed heritage sites during the implementation of the management project for Praça Marechal Deodoro in Igarassu, and the restoration of the Church of Nossa Senhora da Conceição in Vila Velha in the 1980s.

By the 2010s, inventories of cultural assets, the development of educational games such as the Heritage Game and the Living Heritage Game, and the creation of the State Seminar on Heritage Education — held annually during Pernambuco’s Cultural Heritage Week in August — enabled the consolidation of heritage education at Fundarpe.

Starting in 2021, with the creation of new areas of focus, team expansion, and greater integration of heritage education into the processes of registering and listing cultural assets, a level of achievement never seen before was reached. In addition to the initiatives already underway, in 2023 Fundarpe created the Pernambuco Heritage Project (the subject of this article) and the (A) Gente Preserva, submitted and selected under Public Notice 6/2023 for Heritage Education projects by the National Institute of Historic and Artistic Heritage (IPHAN), ranking third in Brazil. This project aims to identify cultural references among students and teachers in the State Education Network, as well as in indigenous and quilombola communities.

Last but not least, this entire journey was crowned with the enactment of State Decree No. 58,328, dated March 26, 2025, which established the State of Pernambuco Heritage Education Program, whose foundational text was developed by Fundarpe’s Directorate of Cultural Heritage Preservation, coordinated by its Heritage Education Unit, taking into account the contributions and approvals of the State Council for the Preservation of Cultural Heritage and the Pernambuco Department of Education, with the creation of Fundarpe’s Heritage Education and Coordination Office in 2025 as a direct result.

In this context, the Pernambuco Heritage Project has played and continues to play a role of great importance by expanding the scope of the Foundation's actions through outreach to rural areas, the democratization of knowledge, active engagement with society, and the pursuit of new approaches that ensure the protection of cultural assets, whether officially recognized or not. In its effort to reach all audiences, the Project began to consider it essential — beyond the obligations in the law — to ensure accessibility for people with disabilities, providing the necessary resources for full access to its content. Thus, the Exhibition that is part of the Project was redesigned from its original version, ensuring the right to unrestricted access, which represents an innovation compared to the products previously produced by the Foundation. Until then, much of the content and activities promoted by the organization lacked accessibility features. In this sense, the Project also stands as a true watershed moment.

4.2 Accessibility in the Traveling Exhibition “Heritage of Pernambuco”

In the context of cultural and museum spaces, accessibility is also directly related to the principles of universal design, which guide the conception of environments, services, and products so that they can be used by as many people as possible, regardless of their physical, sensory, or cognitive conditions. The concept of universal design proposes that products and environments be conceived from the outset to accommodate human diversity, thereby enhancing autonomy and social participation (Cambiaghi, 2007).

In this regard, Cohen, Duarte, and Brasileiro (2012) emphasize that promoting accessibility in museums and exhibitions must be approached in an integrated manner, encompassing not only the removal of architectural barriers but also the adoption of communicational, technological, and educational resources that expand the possibilities for interaction with and understanding of exhibition content by diverse audiences. These guidelines reinforce the need for inclusive planning from the very conception of exhibitions, ensuring that different visitors can access, interpret, and enjoy the cultural information presented.

The exhibition is part of the heritage education project launched in 2023 in the city of Garanhuns, which has since traveled to other cities⁷. However, the 2025 edition incorporates

⁷ Launched during the 31st Garanhuns Winter Festival (Southern Agreste) in 2023, the Project continued that same year to the municipalities of Brejo da Madre de Deus (Central Agreste), Paudalho (Northern Forest), Floresta (Itaparica Hinterland), and Vicência (Northern Forest). It began in 2024 in Palmares (Mata Sul), then joining the Fundarpe 50 Years Exhibition and incorporating the educational initiative, which in this format

accessibility features in an unprecedented way. According to the biannual general report (2023–2024), the initiative reached an audience of over 7,000 people between July 2023 and November 2024, covering 11 municipalities in 10 of the state’s 12 Development Regions⁸.

In April 2025, the new season of the Project began. The exhibition opened in the city of Jaqueira⁹, where it was set up in the city’s old railway station, with a large audience in attendance. After the first five stops of 2025, the number of visitors has already exceeded 3,000, as indicated by the visitor logbook accompanying the exhibition.

The planned scope for 2025 encompasses eleven cities , and ten Development Regions: Jaqueira (Mata Sul), Nazaré da Mata (Mata Norte), Arcoverde (Sertão do Moxotó), São João (Agreste Meridional), São José do Belmonte (Sertão Central), Santa Maria da Boa Vista (Sertão do São Francisco), Petrolândia (Sertão de Itaparica), Belo Jardim (Agreste Central), São José do Egito (Sertão do Pajeú), Jaboatão dos Guararapes, and Olinda (Metropolitan Region).

The initiative, which consists of an exhibition and educational activities, is part of a series of initiatives that implement State Government Decree [No. 58,328 of March 27, 2025], which established the Heritage Education Program of the Pernambuco Historical and Artistic Heritage Foundation (Fundarpe), through the Directorate of Cultural Heritage Preservation (Cultura.PE, 2025, online).

The creation of the State Heritage Education Program is based on the recommendations outlined in CEPC-PE Resolution No. 01, dated May 9, 2018, which approves the State Culture Plan and provides, among its guidelines, for the establishment of this program (Cultura.PE, 2025, online).

The exhibition consists of panels featuring texts, images, and videos related to the different categories of Pernambuco’s Cultural Heritage: Tangible, Intangible, Living, and Railway. Interactivity with the public is promoted through various resources, such as Cultural Heritage puzzles, the Preservation Vocabulary, QR Codes that direct visitors to supplementary content, and the Interactive Panel, where visitors can share their own impressions and cultural references.

The exhibition’s opening events feature the participation of cultural practitioners from the regions covered, fostering exchange between them and exhibition visitors. These events are held in the evening, allowing students in Youth and Adult Education (EJA) and

visited the municipalities of Salgueiro (Central Sertão), Bodocó (Araripe Sertão), Triunfo (Pajeú Sertão), Camaragibe (Metropolitan Region), and Limoeiro (Northern Agreste).

⁸ Special thanks to the Heritage Education team at DPPC/Fundarpe for the information provided.

⁹ See the link: Opening of the Traveling Exhibition “Heritage of Pernambuco” in the municipality of Jaqueira.

others in regular evening classes to access the exhibition's content outside of their work hours.

The exhibition incorporates accessibility features, including translation into Brazilian Sign Language, Braille transcripts (Figures 1 and 2), audio descriptions of the content, and video captions—features that comply with the provisions of Decree No. 3,298 and Law No. 10,098 (Brazil, 1999; Brazil, 2000). The Fundarpe team trains mediators in each city to welcome visitors; these mediators are also trained to assist visitors with disabilities in accessing the exhibition's content and to coordinate group visits by people with disabilities (PwD) to the exhibition.

Figure 1 – QR Codes and stickers with Braille transcriptions



Source: Prepared by the author, 2025.

The audio description of the five panels that make up the exhibition, produced in partnership with TV Pernambuco, is available online on *YouTube*¹⁰. The exhibition is structured into five main panels. The first, the opening panel, presents general information about the exhibition and Fundarpe's activities. The second panel addresses Tangible Cultural Heritage, highlighting the protected assets in the state and the preservation measures adopted.

¹⁰ Os links de acesso aos vídeos encontram-se disponíveis na última seção deste artigo, intitulada: Apêndice A – Referências dos vídeos de audiodescrição disponíveis no YouTube.

Figure 2 – Sign language translation on the opening panel



Source: Author's own work, 2025.

The third panel is dedicated to Intangible Cultural Heritage and the Policy for the Registration of Living Heritage in Pernambuco, emphasizing its relevance to the safeguarding of intangible cultural expressions (Figure 3).

Figure 3 – Panel on Fundarpe and its actions for the Dissemination and Promotion of Heritage



Source: Author's own work, 2025.

The fourth panel presents the state's Railway Heritage, highlighting the geographic distribution of the railway network and its constituent elements. The fifth and final panel contains a map locating the protected cultural assets throughout the territory of Pernambuco, covering the 12 Development Regions and their respective municipalities.

On the back of this panel, visitors are invited to share their own cultural references, reaffirming the exhibition's objective of not only publicizing assets officially recognized as Cultural Heritage but also fostering public recognition and appreciation of local heritage.

Complementing the exhibition, the Vocabulary of Preservation consists of plaques arranged at the top between the panels, featuring definitions and explanations of key terms and concepts in the field of Cultural Heritage, such as preservation, safeguarding, and heritage education. Interactivity is further enhanced by thematic puzzles on Cultural Heritage, divided into the categories of Tangible, Intangible, Railway, and Living Heritage (Figure 4).

Figure 4 – Thematic puzzles and vocabulary



Source: Author's own work, 2025.

Each puzzle features pieces illustrating the assets and the holders of traditional knowledge, accompanied by information about their histories and cultural significance.

The emphasis on interactivity, with devices such as the puzzles, the thematic vocabulary, the QR codes, and the panel for sharing experiences and cultural references (Figure 5), encourages active visitor engagement, reinforcing the exhibition's educational and dialogic nature. Although no instruments were used to measure engagement levels, during direct observation of the experience throughout the exhibition's run, a greater concentration of visitors was noted around the aforementioned devices. This activity was also reflected in the considerable number of references and impressions shared on the interactive panel at each location where the exhibition was open to the public.

Figure 5 – Interactive panel



Source: Author's own work, 2025.

By incorporating multiple mediation and accessibility resources, the exhibition exemplifies practices that can inspire other cultural and museological initiatives, reaffirming the role of heritage as an instrument of social inclusion and the appreciation of the diverse voices that make up Brazil's history and culture.

By articulating different languages and exhibition formats, this mediation acts as a symbolic bridge between cultural assets and their audiences, promoting a sensitive and accessible interpretive experience. As indicated by Salcedo (2016, p. 6), “cultural mediation: beyond procedures,” which emphasizes an interdisciplinary approach that enables diverse cultural enjoyment (Salcedo, 2016).

Throughout the visitation period, the visitor tracking tool available was the attendance logbook, which, although it allowed for recording the number, name, and origin of visitors at each location, did not include other fields that would enable the sharing of information regarding the participant's background, their experience, and their evaluation of the exhibition resources and accessibility features employed in the exhibition. Nevertheless, the records indicate that, since the project's inception in 2023, the number of visitors has exceeded 12,000 people, highlighting the initiative's reach and the public's interest in it.

Thus, noting the absence of such a feature that would allow for a more detailed evaluation and, consequently, an assessment of the effectiveness of the resources adopted and presented in the exhibition, it was proposed to adopt other measures and utilize tools such as electronic forms to quantify and qualify visitor experiences and then, based on such data, proceed with the improvement of exhibition resources and content, to ensure full accessibility and the best possible visitor experience.

5 Final Considerations

The exhibition constitutes a significant step toward democratizing access to information and culture. By bringing together different expressions of tangible, intangible, living, and railway cultural heritage through texts, images, and videos, the exhibition establishes a direct dialogue with the public, highlighting the state's cultural diversity.

This pluralistic approach contributes to the strengthening of local identity and to the expansion of recognition of cultural heritage as living and constantly evolving elements, seeking to stimulate social engagement regarding the protection of cultural heritage.

In terms of accessibility, the exhibition stands out for adopting an inclusive approach that seeks to cater to diverse audiences. The inclusion of resources such as Brazilian Sign Language (Libras), Braille transcripts, audio description, and video captions ensure that people with disabilities can enjoy the cultural experience offered. These strategies demonstrate the exhibition's commitment to the right to equitable cultural enjoyment, breaking down communication barriers historically imposed on certain social groups and promoting broader and more diverse participation.

Some challenges still arise in ensuring content accessibility, such as adapting the exhibition to the spaces provided by municipalities for its installation, so that physical accessibility is ensured, as well as resources that enable unrestricted access to puzzles and other interactive elements. These difficulties have been addressed through careful planning by the team and the attentive assistance of the mediators who welcome the public.

The results presented in this article reinforce the importance of incorporating strategies for accessible information as an integral part of heritage education initiatives, contributing to expanding access to collective memory and cultural heritage. In this sense, the reflections developed here also connect to the broader discussions of the ongoing doctoral research, which investigates information flows and management practices in the

context of cultural heritage preservation in Pernambuco. The analysis of the exhibition offers relevant insights for understanding how cultural initiatives can be structured in a more inclusive manner, strengthening the processes of mediation, communication, and information management within the framework of public cultural policies.

Finally, it is worth emphasizing, once again, the importance of the project in promoting access to culture and the appreciation of cultural assets in each locality, in an inclusive and democratic manner, ensuring that all audiences have the opportunity to learn about and contribute to the preservation of cultural heritage.

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Appendix A – References for audio-described videos available on YouTube

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 1, Side 1. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (10 min 37 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=Imo1WS5SKQ4>. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 1, Side 2. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (41 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=wY58mz2EA48>. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 2, Side 1. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (4 min 15 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=J99r7vo88Sc>.

Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 2, Side 2. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (55 sec). Published by the Secult PE channel on April 29, 2025. Available at: https://www.youtube.com/watch?v=q_dIqvtFJmE. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 3, Side 1. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (3 min 20 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=IGIOTcDPxX0>. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 3, Side 2. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (4 min 24 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=UHgAPNPaxUE>. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 4, Side 1. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (4 min 16 sec). Published by the Secult PE channel on April 29, 2025. Available at: <https://www.youtube.com/watch?v=MCXse8IykKY>. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 4, Side 2. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (2 min 44 sec). Published by the Secult PE channel on the web on April 29, 2025. Available at: https://www.youtube.com/watch?v=Bqr_FnzjGQE. Accessed on: Mar. 3, 2026.

AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 5, Side 1. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (2 min 16 sec). Published by the Secult PE channel on April 29, 2025. Available at: https://www.youtube.com/watch?v=t_955oSR-Pc.

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AUDIO DESCRIPTION of the traveling exhibition Heritage of Pernambuco: Panel 5, Side 2. Audio description: Kézia de Lira Feitosa. Production: Fundarpe. Project coordination: André Cardoso, Fernando Montenegro, Flávio Barbosa da Silva, and Rivaldo Casado. Recife: Pernambuco Department of Culture, 2025. 1 video (1 min 39 sec). Published by the Secult PE channel on April 29, 2025. Available at: https://www.youtube.com/watch?v=7Ekg2_CErjY. Accessed on: Mar. 3, 2026.

NOTES

AUTHORSHIP CONTRIBUTIONS

Conception and drafting of the manuscript: K. L. Feitosa; D. A. Salcedo; A. S. Silva Júnior

Data collection: K. L. Feitosa; A. L. R. Cardoso

Data analysis: K. L. Feitosa; A. L. R. Cardoso

Discussion of results: K. L. Feitosa; A. L. R. Cardoso

Review and approval: D. A. Salcedo; A. S. Silva Júnior

DATA AVAILABILITY STATEMENT

The entire dataset supporting the results of this study was published in article itself.

FUNDING

Not applicable.

CONFLICT OF INTEREST

Not applicable.

REVIEW AND STANDARDIZATION

The authors.

TRANSLATOR

Yuri Jivago Amorim Caribé

RESPONSIBLE EDITOR

Patrícia Nascimento Silva (<https://orcid.org/0000-0002-2405-8536>)

SUPPORT TEAM

Danielle Teixeira de Oliveira (<https://orcid.org/0000-0002-1958-9113>).

Daiane Campos Procópio (<https://orcid.org/0000-0002-9006-191X>).

HISTORY

Received on: 11-06-2025 – Approved on: 05-07-2026 – Published on: 04-06-2026.