ASSESSMENTS OF STORYTELLING INTERPRETIVE PANEL AT HERITAGE SITE: A CASE STUDY OF VISITORS' EXPERIENCE AT DATARAN MEDAN BANDAR, ALOR SETAR, KEDAH DARUL AMAN

**Wan Iskandar Zulkarnain Wan Shamsuddin[1*]
& Siti Norlizaiha Harun[2]**
*[1,2]Faculty of Architecture Planning and Surveying
Universiti Technologi MARA*

wizsari@yahoo.com*
sitin009@uitm.edu.my

ABSTRACT

The aim of this study is to find out the existing 'realities' on storytelling at heritage sites. The gap is visitor's expectation between storytelling presentation versus perception of heritage visitors. There were instances in the country whereby misrepresentation and/or inappropriate descriptive information in storytelling has resulted in visitors experiencing disappointment, disorientation, and ignorance of heritage significance. The researchers decided to investigate further on this and had selected a site for case study that was the Dataran Medan Bandar, Alor Setar, Kedah Darul Aman. A sequential mixed methodology was employed. The study began with literature review, site inventory and observation activities in order to obtain qualitative information. This was followed by visitors' survey and a semi-structured interview with stakeholders to obtain their views on historical and cultural values to validate the quantitative data findings. The explanatory factor analysis was used to analyse the data and the results showed that over 40% of total respondents perceived 'storytelling' as extremely important attributes of heritage interpretation during the visit. In terms of the post-experience, the results showed that 18% of the respondents proclaimed of having 'dissatisfied experience' after reading the description on interpretive signage, with 'uninteresting storytelling'

being the main reason. Almost half of total respondents (49%) believe that improvement of 'Storytelling Content Creation' was needed at the Dataran Medan Bandar. It is hoped that the findings obtained are expected to inspire conservation stakeholders to start making 'heritage interpretation' as a top priority when designing interpretative signs at heritage sites.

Keywords*: Storytelling, Interpretation, Perception, Heritage, Tourism*

INTRODUCTION

The goal of interpretation at heritage site is not just an instruction but to change attitudes and behavior of visitors towards the history and cultural heritage. The storytelling should motivate and inspire, and make it meaningful and exciting (Harun, 2018). Scripts for heritage 'storytelling' are typically presented at heritage sites via interpretive panels. Storytelling presentation is vital element to the success of heritage interpretation in tourism industry. In general, visitors come to visit the heritage sites especially for these reasons: to see and listen, value of historical appreciation and value of experience.

Failure to provide interpretive panels or tour guides or inaccurate, incomplete and/or partial descriptive information in storytelling have resulted in visitors experiencing frustration, misunderstanding of the meaning of the heritage and/or feeling disconnected from the message received. Thus, they would become unaware or ignorance of the culture heritage's significant values. Subsequently, they would not know how to appreciate their own heritage, let alone to love it.

There are instances in the country whereby misrepresentation and/or inappropriate descriptive information in storytelling had resulted in visitors experiencing s paper disappointment, disorientation, and/or ignorance of heritage significance. Thus, this paper will attempt to respond to the problem statement. This problem statement will be discussed and addressed in the paper.

The Aim and The Objectives

The aim of this study is to establish framework for both 'storytelling content model' and 'interpretive panel content model. The assessment of storytelling at heritage site in this research focusses on three objectives: to identify the visitors' perception to the existing provisions of storytelling, to explore the visitors' perceived experience during the pre-visit, during-visit, and post-visit against the current heritage presentation provisions and to analyze and find areas for improvement in creating purposeful interpretation presentation for Medan Bandar's heritage trails. This research thus explores the circumstances of 'historical' as well as other aspects of 'heritage values' conveyed via descriptive information provided to assist visitors to understand the relics of history and whether it meets the expectation and satisfaction of visitors.

LITERATURE REVIEW

Heritage Interpretation and Storytelling

Heritage interpretation is an educational process that aims to reveal meanings about our culture. Good interpretation enhances our understanding, appreciation, and therefore, provides protection of cultural heritage. The goal of interpretation is to engage visitors' senses while challenging them to think about what things mean – to look at them in entirely new ways. In addition, interpretation can create memorable and meaningful experiences for visitors, and inspire them to learn more (Lancaster Planning Commission, 2002). One of the important components of interpretations is storytelling. According to Mladkova (2013), storytelling is the device that explores people's emotions rather than their rational mind. It has the ability to overcome obstacles that people create to protect themselves from the outside world and towards new ideas. Meanwhile Gottschall (2012) opined that stories, have some kind of magical power on the human species.

A story is commonly defined as a narrative account of imagined or real events. Stories are used to transfer accumulate wisdom, beliefs and values. They are vessels through which we explain how things are, why they are as well as our wisdom, beliefs and values (Blerk, 2019). Storytelling

is a useful tool for the preservation and dissemination of cultural heritage because it is a universal aspect of human communication. Along with stories, storytelling has been used to bridge the gap between people over time and across cultures. Stories themselves are artefacts which can be stored in people's memories and shared over and over again. Now with the wide availability of digital technology and platforms, stories can be recorded and disseminated through a multitude of immersive techniques.

Based on research by Soerjoatmodjo (2015), the effective way to present the storytelling is by structuring the source of information of heritage by plot. The sources of information comprise of factual information about the artefacts, their historical contexts, how they were first discovered, the artefact materials and other technical and/or chronological details. Plots are developed based on situations and transitions of the events imagined within the particular contexts and period. Although Soerjoatmodjo's (2015) case study is storytelling in museum where the storytelling involved story teller and actors who presented the story to visitors, this technique is also suitable for outdoor interpretation at heritage site where the static storytelling medium such as interpretive panels, signages and maps also can engage the visitor.

Veverka (2018) outlined the criterion in producing purposeful interpretive product, interpretive panels, exhibits and other media. He further explained that theyshould be pre-tested (evaluation) to see if they actually accomplished their stated objectives. The importance of writing good and effective story must be taken seriously by having approving committee that consist of members from various stakeholders that have interest in the local history as well as tourism industry. Besides, effective storytelling strategy should include establishment of proper process flow to be used by conservation team as guidance for achieving effectiveness in understanding the meaning of such heritage sites. As Zak (2014: page number?) mentioned, "*When you want to motivate, persuade, or be remembered, start a story of human struggle and eventual triumph. It will capture people's heart – by first attacking their brain. Thus, it is important to start each presentation with a compelling human-scale story*".

Good storytelling frameworks for historic site must be adhered to so as to ensure the objective of heritage interpretation is achieved. In Malaysia

nowadays, heritage tourism, experiential tourism, and cultural tourism are becoming a growing socioeconomic activities. As the country is blessed with numerous cultural and natural heritage assets, there is a need for the story of past or origin which include the significance or relevance or importance, is told and retold, repeatedly. When the information is conveyed at an historic site, we have an opportunity to take true historical tales, and present them as a mean to educate a little of information about the past.

Heritage interpreters are guided by the principles of heritage interpretation. It describes the role of collective knowledge systems in the process of understanding and their roles in developing and perceiving interpretive provisions. Figure 1 below graphically illustrates summary of the five principles of Principle 2 of the ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites.
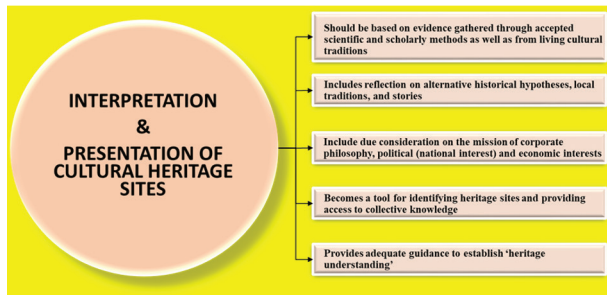
Figure 1. Presentation of Cultural Heritage Sites
(Source: Author, 2021)

Both the UNESCO World Heritage Centre and ICOMOS have acknowledged the important role of heritage interpretation in promoting heritage awareness and educating people. Both organisations support heritage sites to improve site presentation and interpretation programmes. ICOMOS adopted the Charter on the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS 2008) in order to establish standards for interpreting and presenting heritage in different countries, refer to Table 1. The heritage interpretation principles introduced in the Charter are intended to ensure quality heritage interpretation throughout the world at cultural heritage sites.

Table 1. Definitions of Heritage 'Interpretation' and 'Presentation'

Source	Definition
The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites 2008 (ICOMOS 2008)	Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.
	Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites.

(Source: Author, 2021)

Attributes from the principles of heritage interpretation presented in the ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites, combined with consideration of attributes for local context become the basis for process of analyzing, findings and discussions on storytelling and heritage interpretation in this research.

SCOPE AND LIMITATION OF STUDY

The scope of research is limited to the following:
•The research study area only focused on storytelling content derived from the principles of heritage interpretations, not the overall design aspects of descriptive panels.
•Study area was limited within built and natural heritage trail components surrounding vicinity of Dataran Medan Bandar, Alor Setar, Kedah Darul Aman.

Although the study has reached its aims, there were some unavoidable limitations. Due to the Coronavirus (COVID-19) Pandemic, the planned questionnaires survey at site was impacted by the Movement Control Order (MCO) from 18th March 2020 until 12th May 2020 and Restricted Movement Control Order (RMCO) from 13th May until 9th June 2020 by the Government of Malaysia. Thus, the questionnaires were distributed and continued via online survey during this period. Because of the time limit, this study only examines the perception of heritage interpretation and storytelling from visitors' perspective. It did not thoroughly cover the design aspects of descriptive panels. It however proposed on design concept or design

model only. It also did not verify other views such as existing policies and strategy of the local authority or other agencies. The status of policy and strategy of implementation by agencies are also excluded from this study.

RESEARCH METHODOLOGY

The four (4)-phase mixed-methodology of research was adopted for data gathering. The phases followed the sequence of activities namely literature review, site observation, questionnaire and interview, data validation and analysis. A set of questionnaire was carefully designed to gain data on visitors' experience, feelings and expectations at the Dataran Medan Bandar. Primary data started off with fieldworks activities at site, whereby data inventory and photographs were recorded, followed with questionnaires survey to seek the dimensions of storytelling attributes and visitors' emotional intelligence experience at the Dataran's heritage sites. Next, was interview sessions, whereby aspects of historical and architectural heritage values were explored. Their opinions helped in the process to verify the data collected.

Case Study: The Site - Dataran Medan Bandar, Alor Setar, Kedah

The research area for this study was the Dataran Medan Bandar of the state of Kedah, which is located at the northern part of the peninsular Malaysia. The Dataran or 'Square' (refer to Figure 2) is one of the top most visited heritage sites in Kedah by both locals and out-of-state visitors. It has a mixture of heritage attractions that correspond to its status as one of the oldest cities in Malaysia. The Dataran is a public square surrounded by several prominent buildings with attractive architectural structures. Most of these places of interest are situated in close proximity around it. Before the revitalization project was implemented, there were pockets of green could be seen within the Dataran area. The Dataran used to be a flat open field area (padang) before it underwent conservation works between the year 2017 to 2019. Nowadays, the Dataran is well known for its robustness and spaciousness granite-paved square, which interconnected directly with most of the heritage buildings surrounding its peripherals.

Figure 2. Aerial View of the Dataran Medan Bandar
(Source: Author, 2021)

ANALYSIS

Visitors Perception and Experience

Survey was designed to provide a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of population. Results of the sample were generalized to the population. Generalization involved random selection of samples and component, whereby:
•'Population' was all respondents i.e. visitors to Medan Bandar Alor Setar.
•'Sample' was local visitors vs out of state / international visitors to Dataran Medan Bandar Alor Setar.

In general, the results indicated that majority of the respondents have slight knowledge of each sites before visiting the Dataran Medan Bandar heritage sites, and most have defined 'storytelling content' as the main attributes of interpretive sign. There were more than three-quarter or 77% of total visitors fall into combined group of 'No-Knowledge-Slight Knowledge-Neutral' on heritage awareness level before visiting the site. Using the frequency analysis, the findings revealed that the main purpose of visit to Dataran are first, to take photo and selfie (49%), next, view building/monument/display (29%) and then, recreational (11%). Having read the story, almost two-third or 60% of respondents who completed the visit from the group reported 'very dissatisfied-dissatisfied-neutral'

experience. It clearly showed that the existing storytelling unable to meet their expectation or improve their knowledge. Moreover, only 8% of visitors considered their visit as 'awareness experience'. Only 6% of the total visitors are of student age. Indeed, the low number of students visited the heritage sites is quite alarming, as they will be the future guardians of our heritage assets. But the result is surprising proof that the visitors have high expectation on 'storytelling' that made them categorize it as 'extremely important' attributes during the visit. It is a strong indication that visitors' source of awareness and knowledge-gaining come from the story that they read on the interpretive sign. However, after reading each interpretive presentation signage at respective sites, most of them felt neither 'satisfied' nor 'dissatisfied';. The majority perceived their satisfaction level as 'neutral' or 'status quo'.

The main reasons for those visitors who experienced their visits negatively were due to uninteresting storytelling, as shown in Table 2. The results revealed that uninteresting storytelling (30%) as the main reasons for dissatisfied experience, followed by 'lacking of emphasis on uniqueness of Kedah Sultanate', (21%), while 13% reported feeling dissatisfied due to non-provision of direct pedestrian link connectivity.

Table 2. Reason for Dissatisfaction Experience

No	Reasons for Dissatisfaction Experience	Pax	Percentage (%)
i)	Storytelling is not interesting	27	30
ii)	Lack of emphasis on storytelling of the strength/ uniqueness of Kedah Sultanate	19	21
iii)	No direct pedestrian link – Mosque, Alur (stream) and Clock Tower areas separated by Lebuhraya Darulaman	12	13
iv)	Not enough time	11	12
v)	Others	8	9
vi)	No clear guidance on flow of direction	6	7
vii)	No clear way finding signage	4	5
viii)	There is no narration on the original historical relationship of the establishment of Alor Setar town of Kedah.	2	2
ix)	No descriptive panel for storytelling	1	1
	Total	90	100

(Source: Author, 2021)

Besides the dissatisfaction experience, visitors/respondents gave suggestion on various area of improvement that are possible to be implemented at the Dataran Medan Bandar. Almost half of total visitors (49%) felt the storytelling content creation should be improved. Next, the other two (2) areas suggested are 'to include performance show as storytelling presentation (21%) and 'to have more creative and attractive panel design' (20%) (refer to Table 3 below).

Table 3. Suggestion Area for Improvement

| No	Suggestion Area for Improvement	Pax	Percentage (%)
i)	Storytelling content creation	44	49
ii)	Include storytelling presentation via performance show	19	21
iii)	Interpretive signage design to be more creative and attractive	18	20
iv)	Tour guide to be available if needed	4	5
v)	To provide heritage trail with continuity & clear direction	4	4
vi)	Detour the vehicles along affected stretch of road	1	1
	Total	90	100

(Source: Author, 2021)

Observation on Existing Storytelling

There are thirteen (13) interpretive panels recorded at ten (10) sites. The ten (10) sites as shown in Figure 3:

Places of Interest:

1. The High Court Building
2. The Nobat Hall
3. The Archway Replica of Istana Kota Tengah
4. Grand Audience Hall
5. The Royal Museum
6. The Kedah State Art Gallery
7. Alor Star Beginnings
8. Zahir Mosque
9. The Big Clock Building
10. Medan Bandar

Figure 3. Ten (10) Places of Interest Provided with Interpretive Panels
(Source: Author, 2021)

All in all, 15 places of interest (refer Figure 4 below) have been identified during site inventory and observation stage. What are missing from Medan Bandar Trail include Wisma Negeri are the former State Secretariat Building (which is now the Pejabat Tanah & Galian Negeri Kedah), Wan Mat Saman Building (which is now Jabatan Hal Ehwal Agama Islam Negeri Kedah Darul Aman), a row of 2-storey old shop houses, and Anak Bukit river. These buildings/sites are relevant to Medan Bandar in term of its historical background that could offer continuity to the existing storytelling content and complete the story as a whole. Functioning as a reminder of the past, these buildings/sites able to provide connection to the missing link between the existing heritage building/sites.
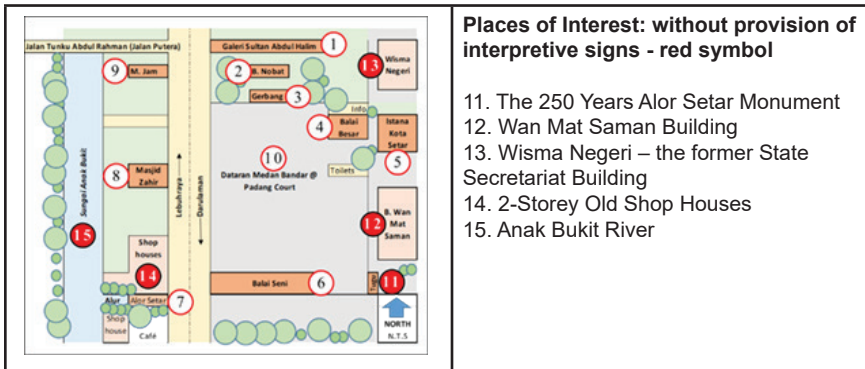
Figure 4. Layout of Places of Interest Graphically Shown, of their whereabouts at the Dataran Medan Bandar
(Source: Author, 2021)

There are mainly two (2) types of interpretive signs i.e. made of granite and/or aluminium materials, with exception of one sign made of granite panel with glass top and one with timber framed glass panel (refer to Figure 5 and Figure 6). All signs are not lighted at night.

Figure 5. Photo collage of the Medan Bandar Interpretive Panels, and the Zahir Mosque Interpretive Panels

(Source: Author,2021)

As for aluminium panels, most of interpretive panels surface are with shaded-patch-marks or dust-stain-marks, see Figure 5. Interpretive sign content creation is produced using engraved text on aluminium plate. It is a very durable material and appears to be in good condition. However, the text and image are not legible at certain times of the day, especially when the sunlight is very bright .

Figure 6. Pedestal Interpretive Sign at Archway Replica of Istana Kota Tengah. The glass top of the Panel is Partly Broken and very Unsightly

(Source: Author, 2021)

One of the major findings from this research is that typographical errors in the current written storytelling are evident. The results also revealed that the storytelling approval process is vague. This clearly shows that the final narration has not gone through proper 'validation process' for approval before it got displayed on panel. Sad to say, the most obvious typographical errors found in the interpretive panel is the word 'Alor Star' itself. As the

capital city of Kedah Darul Aman, 'Alor Star' should correctly be written or spelled 'Alor Setar'. The word 'Star' became the Alor Setar City's controversial name that once have been simply changed from its original name, which has been established since then.

Besides, the provided storytelling contents need further research so as to enhance effectiveness in delivering heritage interpretation messages to the visitors. Using principles of heritage interpretation as guidelines, most of the storytelling need to be reassessed and enhanced especially in the areas of 'attention-grabbing', 'foster understanding' and 'provocation/mental immersion'. Some of the storytelling content were prepared during the reign of the late Sultan Abdul Halim Mu'adzam Shah, the 28th ruler of Kedah; thus it is prudent to be rewritten without having reference to any specific era. Notwithstanding, practically it should reflect the current era of the reign of KDYMM Sultan Sallehuddin Ibni Almarhum Sultan Badlishah, the 29th Sultan of Kedah (2017 – present). In addition, typographical and language vocabularies are to follow suit the royal theme as adequate guidance to establish heritage understanding of the Kedah Sultanate.

FINDING AND RECOMMENDATION

Storytelling on interpretive panels have important role in cultivating awareness and understanding of history. Regrettably typographical errors are evident in the existing storytelling content which without doubt, need to be corrected. The finding also revealed that a more compelling graphic is needed to enhance certain aspect of the history or values so that visitors can relate to the story. Providing graphics of building façade in engraved line drawings on aluminum surfaces that are illegible at certain time of the day and the limited old photos, are all not helpful to convey the intended message. The design aspect of the panels must be reconciled so that more compelling and integrated artworks are produced throughout the site with a common heritage theme.

Referring to the principles of interpretation and presentation of cultural heritage sites, and the scholars' input on key information about the heritage assets and their interconnected stories, it is more sensible to include all the fifteen (15) existing Places of Interest in the Medan Bandar

Trail. Their attached heritage values are interconnected with their presence within the heritage site. Their 'hidden or untold stories' could fill the gap of missing links that would create meaningful stories and convey the necessary message about heritage. Their powerful story able to reconnect and bring back the missing heritage values that have been lost or left unnoticed all this while. By having a comprehensive presentation and treatment, with proper planning, inclusion of missing panels and enliven the lost cultural tradition will provide access to collective knowledge, and establish heritage understanding better.

Storytelling Content Creation and Panel Design Elements

The overall aim of this study is to create purposeful interpretation presentation for Medan Bandar's heritage trails. Based on the results of the survey, a process flow for interpretive panel focusing mainly on 'storytelling content creation' and 'panel design elements' was developed to meet the aim and objective of this study. This process flow was based on literature review and site observation but expanded with the findings of survey results. The finding on this study analyze the factors that influence the visitors experience, and relevance of heritage interpretations of Dataran Medan Bandar trail. Using the information gathered on good story outlines, essential elements of presentation of cultural heritage sites, heritage interpretation function and principles of interpretations, the existing text was reviewed, reconciled and then amended as necessary to further produce 'revised storytelling' proposal. Figure 7 shows the proposed process of flow diagram. The diagram presents a suitable guidance in achieving effectiveness in storytelling of heritage site as well as the overall heritage presentation. The proposed diagram also can become a foundation of 'story content model' and design elements checklist for interpretive panels. The sources of contents include physical state, old photographs, expert view on historical background, owner's or caretaker's taker mission, tangible and intangible heritage values. The collected information based on these sources will make up the story content. The site specific mission is to highlight the importance/significance of its existence.
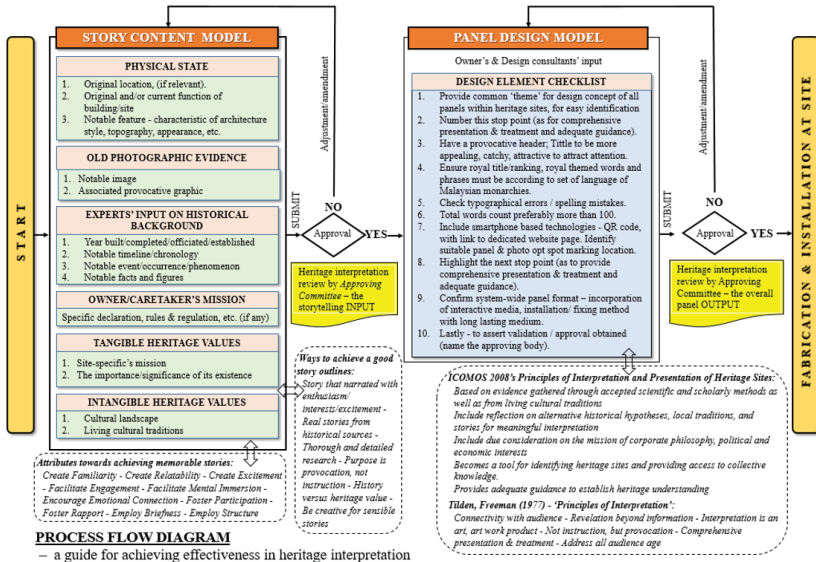
Figure 7. Process for Story Contents and Design Element Checklist for Interpretation Panel of Heritage Sites

(Source: Author, 2021)

In the last part of findings and analysis, researcher comes up with the proposed revised storytelling for the 10 heritage sites, 5 storytelling for newly proposed stop points, and one sample product of interpretive panel with proposed design elements and overall composition (Figure 8). Responsive to the state-of-the-art ICT and incorporation of interactive media as design elements should be encouraged. Using appropriate message presentation or illustration would be able to "connect" more with the visitor's imagination or feelings. Reading the Kedah's notable 'history and culture' aspects, seeing old photographs, using location map or sequencing number for guidance or direction, seeing themed colours associated with Kedah emblems i.e. green, yellow and red could provoke visitors' mental map and help them to remember better and improve understanding of heritage message. The researchers believe it is vital to revise version of existing storytelling to help create awareness of local history and historical places.

Figure 8. Proposed Sample of One of Panel Design at Medan Bandar Trail – Masjid Zahir

(Source: Author, 2021)

Important Observations

The followings are other aspects of research finding related to 'storytelling and heritage interpretations'. They can be seen as a starting point to improve the existing provisions.

Nature heritage can also provide new interpretation to the site, which can be included as new places of interest, as part of the trail activities. Viewing the heritage sites of Zahir Mosque 'Alor Setar Beginnings' and their settings by the river bank from the Anak Bukit River can offer a whole new experience. Thus, incorporating the nature as part of the trail, with provision of interpretive sign and due storytelling will encourage visitors to appreciate better the heritage setting of cultural landscape.

The result showed that majority (43 %) of visitors preferred to be at the site at 5 p.m. and beyond. In fact, it was observed that the area started pulling the crowd upon sunset. The water fountain area was 'transformed' into popular gathering place and crowded with family and kids especially

on weekend nights. It somehow enlivens the function of former Padang Court which succeeds in 'place-making' as a well-known public place in Alor Setar. The robustness of the Dataran and parking area behind the Balai Seni offer various activities that favour small local business such as food and beverage (F&B) services, rollerblade-hoover board-roller skate rental service for kids, sellers of toys for kids etc. Better known as 'Food Truck Hotspot Balai Seni Medan Bandar Alor Setar Kedah', the area used to be local diner spot in the evening until mid-night. Perhaps its due to more cooling atmosphere and there is ample space for kids to wander freely. According to Ramli, Fariha and Salleh, Dani (2018), place branding is seen as an effective method to enhance the existing potential of a place without destroying physical and social-cultural conditions. This is supported by the finding of Khalilah Hassan (2017), whereby urban parks as the most open and public spaces of cities do play significant roles in improving the social, cultural, economic and environmental conditions of the urban areas.

As the result revealed, the majority of the respondents (68%), call for integration of interactive media at Dataran Medan Bandar. This showed that the interactive media has positive benefit that can help to attract visitors to the heritage sites. Lighted interpretive signage with other elements of landscape/street lighting will enhance safety and allow for easy reading, which are currently unavailable. Since the Dataran able to pull the crowd at night, its prudent to consider interactive light, sound and music show on selected building façade facing an open area with ample crowd capacity of the Dataran. The interactive screen façade will provide visitors with a glimpse of the virtual heritage or history lessons, using fun and education to remind them of the past. In addition, with purposeful narratives that highlight the importance of heritage conservation, audiences will have a greater understanding, care and appreciation of preserving and maintaining our heritage.

Recommendation For Further Research

Future investigations on this or related topics can be in any of the following:
•Determining the SOP for selecting panel of experts for data validation process of heritage interpretation or storytelling;
•Evaluating how the use of technologies practices affect the visitor's

satisfaction level in heritage tourism; and
• Analyzing the role of different social media platforms in terms of selection of tourism destinations.

CONCLUSION

From the research findings it can be concluded that existing storytelling content and interpretive panel design need to be reviewed, reconciled and approved before implementing it at site. There is a need to revisit ways of interpretation of the tangible and intangible significance of Dataran. The components of 'Medan Bandar Trail' or stop points need to be comprehensive so that its heritage message is captured in total. Way forward for solution is by establishing dedicated 'Approving Committee' consisting members from various background i.e. stakeholders that have interest in heritage and conservation and tourism industry with specific 'branding' mission for Dataran Medan Bandar Alor Setar. They include experts and professionals e.g. Kedah historians, conservators, designers, professional writers, and sign-makers. Besides, stakeholders need to be serious on putting up heritage interpretation subject matter, as it has implications to visitors' satisfaction, awareness level and learning capability, which lead to better understanding and the love for heritage conservation.

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