IPER

ICT to promote Cultural Heritage

Summary Report on the actual situation of promotion of cultural heritage through digital tools and according to accessible tourism principles

Index

ANALYSIS OF THE CURRENT STATUS OF THE USE OF DIGITAL TOOLS TO PROMOTE CULTURAL HERITAGE IN THE INVOLVED COUNTRIES AND AT EUROPEAN LEVEL

Introduction

Cultural heritage can be an economic asset, a tourist attraction and an identity factor, and it can also contribute to social cohesion. Throughout 2018, declared European Year of Cultural Heritage (EYCH), all EU Member States and institutions have been organizing events, conferences and meetings, and have been allocating funds to preserve and promote all forms of cultural heritage.

Between 2007 and 2013, cultural participation has contracted in all European countries, where "low" level of participation went up from 30% to 34%. Cultural heritage represents an extraordinary resource for growth: both from the point of view of cohesion and social inclusion, and as an economic and productive asset.

The aim of this report is to analyze the current status of the use of digital tools to promote cultural heritage in the countries involved and at European level, according to accessible principle.

We based the study on the following websites:

- https://all-digital.org/projects/digital-invasions/
- https://all-digital.org/crowddreaming-supporting-the-future-of-digital-cultural-heritage/
- http://www.patrimoniocultural.gov.pt/static/data/noticias/strategy21.pdf
- https://europa.eu/cultural-heritage/about

Body

Cultural heritage has a universal value for us as individuals, communities and societies. It is important to preserve and pass on to future generations. You may think of heritage as being 'from the past' or static, but it actually evolves though our engagement with it. What is more, our heritage has a big role to play in building the future of Europe. That is one reason why we want to reach out to young people in particular during the European Year.

Cultural heritage comes in many shapes and forms.

- **tangible** – for example buildings, monuments, artefacts, clothing, artwork, books, machines, historic towns, archaeological sites.

- **intangible** – practices, representations, expressions, knowledge, skills - and the associated instruments, objects and cultural spaces - that people value. This includes language and oral traditions, performing arts, social practices and traditional craftsmanship.

- **natural** – landscapes, flora and fauna.

- **digital** – resources that were created in digital form (for example digital art or animation) or that have been digitalized as a way to preserve them (including text, images, video, records).

Through cherishing our cultural heritage, we can discover our diversity and start an inter-cultural conversation about what we have in common. So, what better way to enrich our lives than by interacting with something so central to who we are?

Figure 1: Use of ICT for cultural purposes

Note: breaks in series occur in the following countries:
2014: Estonia and Romania.
2016: Latvia and Sweden.
(¹) 2016 data not available, 2014 used instead.
(²) 2011 data not available, 2010 used instead.
(³) 2016 data not available, 2015 used instead.
Source: Eurostat (online data code: isoc_ci_in_h)
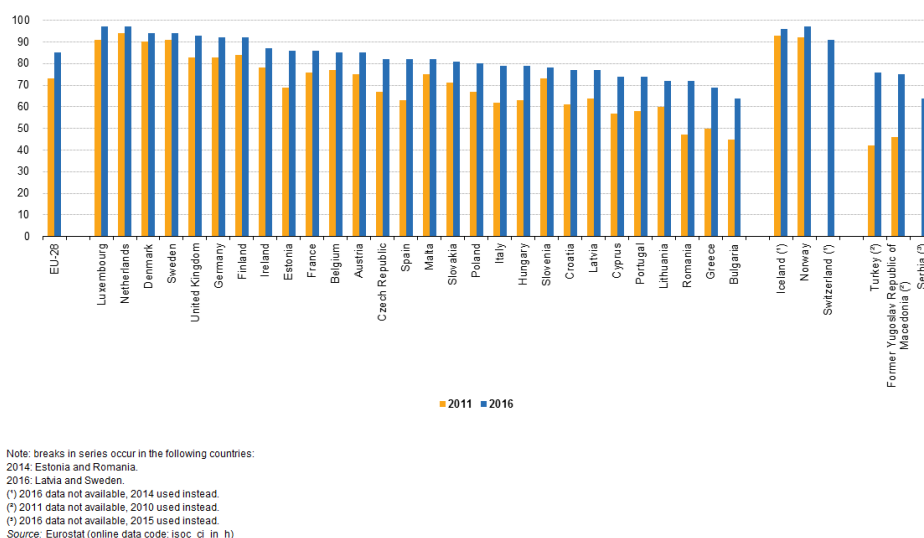
Cultural heritage should not be left to decay, deterioration or destruction. This is why in 2018, we search for ways to celebrate and preserve it.

The **ALL DIGITAL Network** is collaborating on a few projects related to digital cultural heritage, including "Crowddreaming: Youth co-create digital culture" and DigInv: Digital Invasions for the promotion of Cultural Heritage. It is important that, as digital tools are used to record and document our cultural heritage, the valorization of documents and monuments related to cultural heritage continues to remain accessible to all citizens.

The dominant discourse on digital cultural heritage pursues to use digitalization as a tool to conserve, record and document cultural heritage. It takes the tangible and ensures it is documented for the generations to come through an intangible medium.

On **#DigitalDay2019** – 9 April, 23 European countries signed a **declaration for the Cooperation on advancing digitisation of Cultural Heritage**. It is one of the latest developments in digital cultural heritage policy. The declaration is a call to step up action along the lines of three pillars:

1. A pan-European initiative for 3D digitization of cultural heritage artefacts

2. Re-use of digitized cultural resources to foster citizen engagement

3. Enhancing cross-sector, cross-border cooperation and capacity building in the sector of digitized cultural heritage.

Crowddreaming, supporting the Future of Digital Cultural Heritage

The "Crowddreaming: Youth co-create digital culture" project does not look to the past and the collective history of how cultural heritage exists but invites the users in its pilot to create an intangible monument, to reinvent and understand cultural heritage through the combined challenges of speed, form and persistence. The crowddreaming invites young people to consider what will be the monument of their emerging digital culture and work to create it.

The Crowddreaming and Digital Invasions projects going on now with support of many members from the ALL DIGITAL network show that there is a lot to be said about digital cultural heritage. Crowddreaming guides young people to the important question of being leaders in their digital cultural heritage. The Digital Invasions project encourages cultural operators to guide users to engage with cultural heritage using digital tools.

DIGINV (DIGigitalINVasions for the Promotion of Cultural Heritage)

The concept of the DIGINV (DIGigitalINVasions for the Promotion of Cultural Heritage) project is to valorize cultural interest and practices by engaging citizens, cultural institutions and using technology as a catalyst. In the end, citizens engage and experience culture in a new way.

The project scales up the Digital Invasion methodology, which was developed in Italy. The methodology improves the digital and communication skills of cultural operators, helping them become promoters to and engage citizens in the valorization of cultural heritage. It also works to improve the digital skills of citizens involved (from the youngest to the elderly) by using new technologies to promote and valorize a cultural point of interest.

On one hand, the digital invasions itself, will allow participants to learn the fundamental concepts in the field of digital communication, reducing the lack of digital skills among the participants. Digital invasions will apply the principles of the digitalization of production systems, digital storytelling and web-marketing, to promote cultural heritage in order to make it more accessible and competitive at local and international level, enhancing the tangible and intangible cultural heritage itself and the participants' development in a completely new way. The digital invasions are the holder of the good practice and of the strategic know-how necessary for its transfer to operators and abroad.

And on the other hand, the operators and partner organizations will have new tools for community involvement in enhancing cultural heritage, as well as the consolidation of the dialogue with the local authorities. This dialogue, will enhance a common line of action at European level that will be identified for the involvement of citizens in the promotion of cultural heritage.

The project includes several final project outputs:

- Video tutorial that will collect the experiences of training and experimentation of digital invasions. The video tutorial will be made available to all the organizations potentially interested in experimenting with the methodology in their territory.

- Reports *based on the blended mobilities on how to apply the good practices on the involvement of civil society in the promotion and enhancement of cultural heritage in each country involved.* The reports will not be purely descriptive: on the contrary, they will provide insights on the practical implementation of the activities, in order to make the experience in different contexts easily accessible and replicable.

The project has two main target groups:

"**Cultural operators**" who will be involved in the training and organization of digital invasions:

1. Operators of the tourist system (employees of the municipality and the main places of cultural interest, tourist guides, etc.)

2. Educators

3. Digital facilitators

4. All those who perform an educational function within a company and who can carry out activities with the public

New proactive actors/public in the dissemination of cultural heritage

- Youngpeopleanddisadvantagedadults

- Seniors

- Citizens of the places of invasions

Figure 2: Use of Internet for cultural purposes, by socio-economic characteristics, EU-28, 2016

Use of internet for cultural purposes, by socio-economic characteristics, EU-28, 2016
(% of individuals who used internet in the last 3 months)

Socio-economic characteristics		Reading online news sites/newspapers/news magazines	Watching internet streamed TV or videos	Listening to music (e.g. web radio)	Playing or downloading games	Consulting wikis (¹)	Creating websites or blogs
All individuals		70	68	50	34	56	6
Age	16 to 24	68	86	80	57	69	9
	25 to 54	72	71	52	34	57	6
	55 to 74	66	48	26	21	47	3
Sex	Men	72	70	53	37	58	7
	Women	68	65	47	32	55	5
Educational attainment level	Low	55	65	49	42	45	4
	Medium	69	65	48	34	53	5
	High	83	75	55	30	69	9
Country of birth	Foreign-born	66	71	53	31	52	6
	Native-born	71	67	50	35	57	6
Income quartile of household	1st quartile	65	64	48	35	51	5
	2nd quartile	68	63	45	33	49	4
	3rd quartile	71	65	48	35	54	5
	4th quartile	78	71	53	35	62	7
Degree of urbanisation (²)	Sparsely populated area	68	63	47	31	49	5
	Intermediate urbanized area	71	70	50	35	58	6
	Densly populated area	71	69	52	36	60	6
Working status	Students	73	87	82	57	76	9
	Employed (³)	73	70	51	32	57	6
	Unemployed	64	70	51	38	50	5
	Inactive population (⁴)	62	50	30	27	44	3

(¹) 2015 data.
(²) Sparsely populated area (less than 100 inhabitants/Km²). Intermediate urbanized area (between 100 and 499 inhabitants/Km²). Densly-populated area (at least 500 inhabitants/Km²).
(³) Employees, self-employed, family workers.
(⁴) Retired and other inactive.
Source: Eurostat (online data code: isoc_ci_ac_i)

eurostat ▣

Figure 3: Differences in online cultural activity of internet users, 2017, EU-28

Based on weight-adjusted averages

Source: Dalia Research survey

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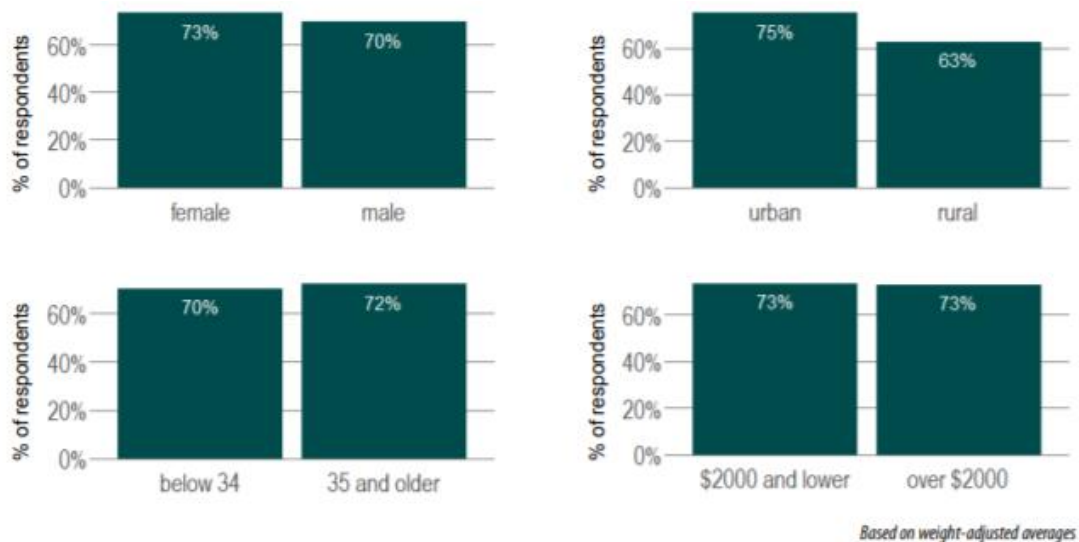
Figure 4: Online cultural participation and creativity of internet users, 2017, EU-28

In the past 12 months, which of the following activities have you carried out?

Source: Dalia Research survey
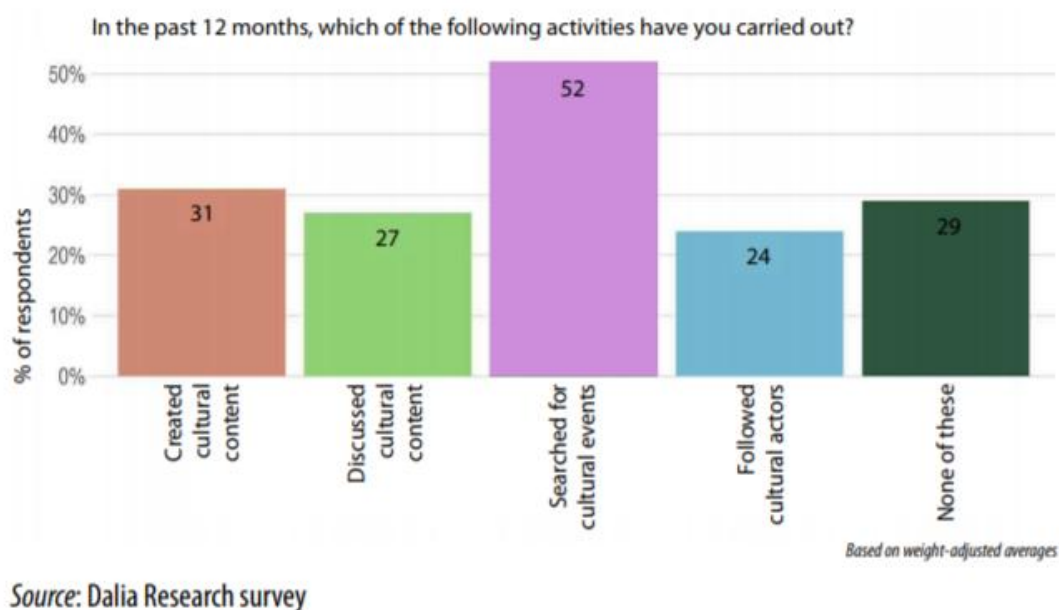
European Cultural Heritage Strategy for the 21 Century

The Committee of Ministers of the Council of Europe, under the terms of Article 15.b of the Statute of the Council of Europe.

Considering that the aim of the Council of Europe is to achieve a closer unity between its members and that this aim may be pursued, in particular, through joint action in the field of culture and cultural heritage;

Having regard to the pioneering work of the Council of Europe in the field of cultural heritage and, in particular, the European Architectural Heritage Year organized in 1975 and concluded with the European Charter of the Architectural Heritage (Charter of Amsterdam), which led to growing awareness at European level of the importance of heritage and the adoption of integrated heritage policies in all member States;

Figure 5: Online creativity in Council of Europe member states (N = 43)

Online creativity

less [gradient] more

Source: IFCD v2.0 (www.governancereport.org/ifcd)

Considering the irreplaceable contribution of heritage experts that is reflected in many conventions, the implementation and follow up of which is the responsibility of the Council of Europe member States in cooperation with relevant stakeholders, namely in:

– the European Cultural Convention (ETS No. 18), signed in Paris on 19 December 1954;

– the Convention for the Protection of the Architectural Heritage of Europe (ETS No. 121), signed in Granada on 3 October 1985;

– the European Convention for the Protection of the Archaeological Heritage (revised) (ETS No. 143), signed in Valletta on 16 January 1992;

– the European Landscape Convention (ETS No. 176), signed in Florence on 20 October 2000;

– the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (CETS No. 199), signed in Faro on 27 October 2005;

One of the main features of the Strategy is the sharing of practice and concrete experience between member States, enabling them to draw inspiration from each other in order to facilitate the implementation of the strategy,

1. Recommends that the governments of member States:

i. embrace and implement the strategy appended to this recommendation, at the appropriate governance levels, in compliance with their applicable national legal provisions and practice;

ii. distribute the strategy widely among governmental and non-governmental stakeholders, regional and local authorities, professionals, local associations and civil society, and encourage them to play an active part in promoting the effective implementation of the strategy and the achievement of its objectives;

iii. draw on, where appropriate, the examples of best practice recorded and updated in the HEREIN system;

iv. ensure the follow-up to the evaluation process, which is an integral component of the strategy and its implementation;

2. Invites the States Parties to the European Cultural Convention who are not members of the Council of Europe to take the Strategy as a reference document and give it a follow up, in compliance with their own legal system and practice;

3. Welcomes the initiative of the European Commission to make 2018 the European Year of Cultural Heritage, and encourages synergies with the implementation of this Strategy.

The strategy is based on three components:

1.The "social" component harnesses the assets of heritage in order to promote diversity, the empowerment of heritage communities and participatory governance.

2. The "territorial and economic development" component seeks to strengthen the contribution of heritage to sustainable development, based on local resources, tourism and employment.

3. The "knowledge and education" component focuses, through heritage, on education, research and lifelong training issues, by establishing heritage knowledge centers and centers for training in heritage trades and professions, by means of appropriate teaching, training and research programmes. These "components" interact in four areas of convergence: between the social component and the territorial and economic development component; between the territorial and economic development component and the knowledge and education component, between the knowledge and education component and the social component, and lastly, between all three components.

Recommendations

Make heritage more accessible

Accessibility to heritage, in remote or on site, has an added value and a purpose for our heritage which is a common good. In its various forms, tangible and virtual, physical and cognitive, it can be used to appeal to a range of human perceptions. This quest goes hand in hand with respect for

people's diversity and their interpretations of the proposals put to them. It must be based on thorough knowledge of the potential target groups and their needs and show rigor and creativity in order to attract and broaden the audience and get them actively involved. A broad spectrum of methods and techniques is available for developing the heritage experience, and mechanisms involve both human participation and augmented reality. Digital tools and networks – particularly the internet – offer unprecedented possibilities for new access paths encouraging interactivity. Heritage, which illustrates the creative genius of humankind through the ages, is also a source of creativity. Opening up the heritage makes access to it easier and the goal is achieved when a group of people develop a relationship of familiarity with a shared heritage.

Figure 6 e 7: Use of internet for cultural purposes, by age, 2016

Use of internet for cultural purposes, by age, 2016 (Part I)
(% of individuals who used internet in the last 3 months)

	Reading online news sites/newspapers/news magazines			Consulting wikis (*)			Creating websites or blogs		
	All	16–24	55–74	All	16–24	55–74	All	16–24	55–74
EU-28	70	68	66	56	69	47	6	9	3
Belgium	65	67	61	51	66	36	7	11	3
Bulgaria	68	55	73	42	55	31	5	9	2
Czech Republic	82	83	78	46	70	35	5	10	2
Denmark	72	68	67	63	85	40	10	14	7
Germany	72	67	66	75	85	65	6	8	3
Estonia	89	94	84	62	83	44	8	15	2
Ireland	49	42	43	33	36	24	4	5	1
Greece	85	79	88	50	63	41	6	6	3
Spain	78	81	74	67	84	55	6	11	3
France	56	59	51	32	55	22	3	6	2
Croatia	91	88	90	65	89	49	6	10	2
Italy	60	55	61	58	70	50	5	6	3
Cyprus	73	63	77	62	76	48	6	9	3
Latvia	84	79	84	28	55	12	4	7	2
Lithuania	93	88	94	46	65	34	7	10	2
Luxembourg	89	80	87	82	86	79	8	13	7
Hungary	88	81	90	60	73	46	9	12	4
Malta	79	71	77	61	73	48	6	8	5
Netherlands	75	70	71	61	77	49	8	11	4
Austria	66	78	55	68	80	56	7	10	4
Poland	79	78	78	44	62	32	3	6	1
Portugal	78	86	70	60	81	42	6	10	3
Romania	63	55	68	31	39	21	6	9	2
Slovenia	80	83	74	51	76	30	5	12	1
Slovakia	74	73	75	46	57	40	6	12	2
Finland	85	88	76	77	91	56	7	7	3
Sweden	87	80	82	67	85	48	7	8	4
United Kingdom	68	65	60	58	56	53	8	10	5
Norway	94	97	88	75	83	60	6	3	5
Former Yugoslav Republic of Macedonia	65	61	65	38	46	33	7	12	3
Turkey	70	64	73	47	54	32	3	4	2

(*) 2016 data not available. 2015 used instead.
Source: Eurostat (online data code: isoc_ci_ac_i)

Use of internet for cultural purposes, by age, 2016 (Part II)
(% of individuals who used internet in the last 3 months)

	Watching internet streamed TV or videos			Listening to music (e.g. w eb radio, music streaming)			Playing or downloading games		
	All	16–24	55–74	All	16–24	55–74	All	16–24	55–74
EU-28	68	86	48	50	80	26	34	57	21
Belgium	55	73	34	45	67	22	41	62	28
Bulgaria	46	63	26	41	69	13	33	63	10
Czech Republic	61	87	40	47	82	20	26	60	11
Denmark	85	99	65	62	90	32	47	71	32
Germany	69	92	45	47	83	21	35	61	19
Estonia	75	94	55	64	96	40	27	52	18
Ireland	63	82	37	49	79	25	26	53	9
Greece	64	83	42	47	65	28	32	53	18
Spain	78	95	59	55	85	32	32	56	17
France	61	87	41	48	80	24	36	59	24
Croatia	82	98	55	28	37	18	33	52	17
Italy	72	89	52	49	79	26	31	51	17
Cyprus	81	95	60	46	59	30	42	66	22
Latvia	66	80	46	49	82	26	30	49	20
Lithuania	69	89	43	51	83	19	33	60	14
Luxembourg	85	96	71	58	73	40	35	60	24
Hungary	70	89	48	61	84	38	40	68	20
Malta	82	96	64	65	88	48	38	61	26
Netherlands	84	97	68	41	68	22	45	62	35
Austria	71	94	48	49	79	24	28	48	16
Poland	53	74	31	48	80	21	26	52	15
Portugal	77	97	54	49	77	26	32	54	21
Romania	36	46	22	48	72	18	40	66	18
Slovenia	70	82	47	48	69	27	24	41	14
Slovakia	51	73	32	48	82	22	30	48	17
Finland	87	99	69	68	98	37	34	57	25
Sweden	88	93	77	69	88	42	39	57	23
United Kingdom	69	84	50	56	85	31	37	53	24
Norway	86	99	67	68	97	37	34	63	12
Former Yugoslav Republic of Macedonia	65	83	49	54	72	31	38	55	17
Turkey	77	87	51	64	78	36	41	59	22

Source: Eurostat (online data code: isoc_ci_ac_i)

eurostat

Courses of action

- Carry out improvements to enhance site safety and to enable, as far as possible, access by visitors with physical or sensory disabilities
- Carry out analyses and, in the light of these, improve signage
- Devise presentation wording and methods from an ethical perspective to respond to the diversity of the target audiences and their interpretations of the heritage
- Introduce incentives for specific groups (young people, not frequent users, etc.)
- Run awareness-raising campaigns (press, children's press, games/competitions, etc.)
- Produce multilingual presentation and interpretation material
- Devise interactive, fun, creative presentation methods

- Introduce visitors to different ways of perceiving the heritage
- Develop heritage experiences combining different forms of cultural expression (dance, music, traditional or new skills, gastronomy, etc.) and appealing to different sides of human nature (senses, feelings, knowledge)
- Produce audiovisual programmes
- Encourage remote virtual discovery of heritage using the latest technologies and social networks
- Collect and showcase citizens' accounts of heritage
- Promote an interdisciplinary approach to heritage

Protect, restore and enhance heritage, making greater use of new technologies

Protecting, restoring and enhancing heritage mean constantly having to come up with new solutions in a changing context, undertaking multidisciplinary and interdisciplinary research, trailing new models and new methods and promoting the rational use of the new technologies.

Courses of action

- Inform heritage players, in co-operation with specialists, about the new technologies, including their potential and their limits
- Carry out pre-restoration work studies using non-invasive technologies (digitization, augmented reality, 3D scanners, modelling, drones, LiDAR, etc.)
- Use non-invasive exploration techniques to study inaccessible or fragile areas
- Develop representations of heritage by means of the new technologies (modelling, 3D printing)

Use innovative techniques to present cultural heritage to the public, while preserving its integrity

Innovative techniques and approaches must be used to the full in showcasing operations but must be used judiciously in order to meet the dual challenge of preserving the integrity of the cultural heritage and making it accessible to as wide a public as possible.

Courses of action

- Define optimal access or visiting conditions and find solutions to achieve them
- Present a space or object that has disappeared, is inaccessible, vulnerable or disconnected from its context
- Reconstitute or create artefacts
- Organize a visitor tour in a sensitive area

Involve local stakeholders and residents in the establishment of innovative facilities

Conclusions

The 2018 European Year of Cultural Heritage marked a turning point for Europe's evergrowing movement for cultural heritage, and it also confirmed the possibility to use cultural heritage to advance a more peaceful, prosperous, inclusive and sustainable Europe.

Recognising the profound, widespread and systemic impact that the digital shift has on cultural and creative sectors across Europe, the European Union should consider:

- Continued prioritising of audience development and capacity-building with focus on innovative approaches within EU funding programmes, in particular within Creative Europe and the funding offered for creative & cultural institutions and enterprises via other programmes and funding tools.
- Creating European-wide voluntary guidelines for collecting and re-using data on cultural and creative products and content, programmes, digital services and audiences.
- Increasing the accessibility of the opportunities related to innovative funding models for cultural and creative sectors in the EU (e.g. by pooling different information sources together).

PROMOTION OF CULTURAL HERITAGE AND ACCESSIBILITY INITALY

Introduction

Availability and accessibility of cultural heritage is an important factor for enriching the personality and increasing knowledge. The ISTAT 2018 Report on Knowledge states that less of 30% of Italian adults have visited at least once a site of historical and cultural interest during the year. This information is extremely interesting as in Italy there is about 75% of the artistic heritage existing in the world which, in particular, includes almost 5,000 museums, monuments and archaeological sites.
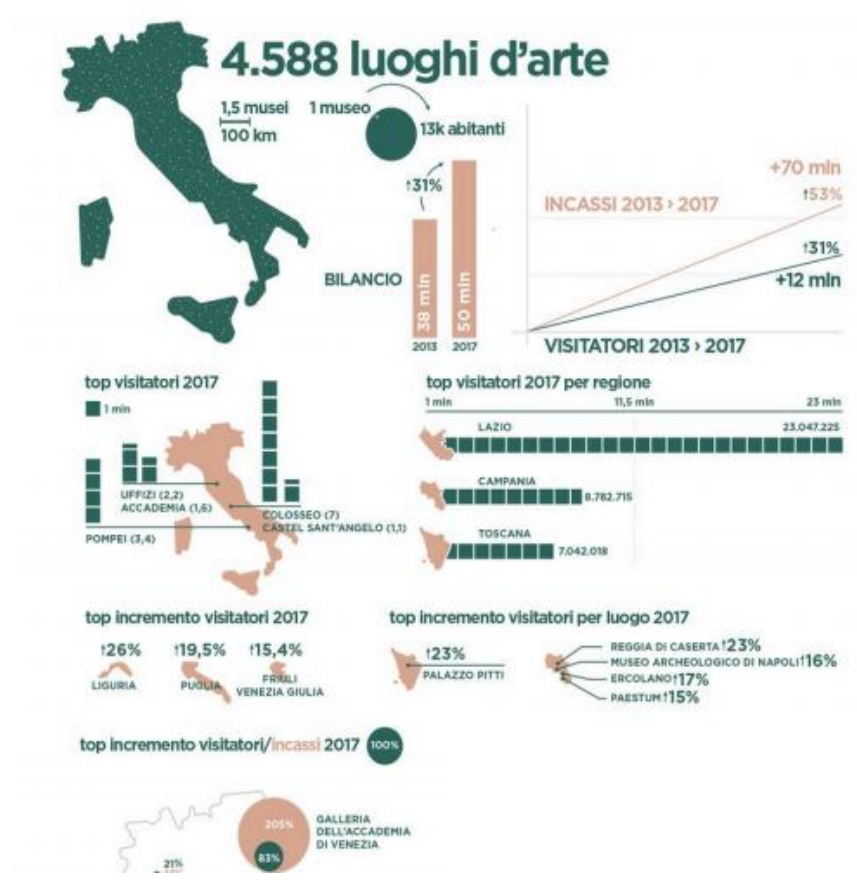

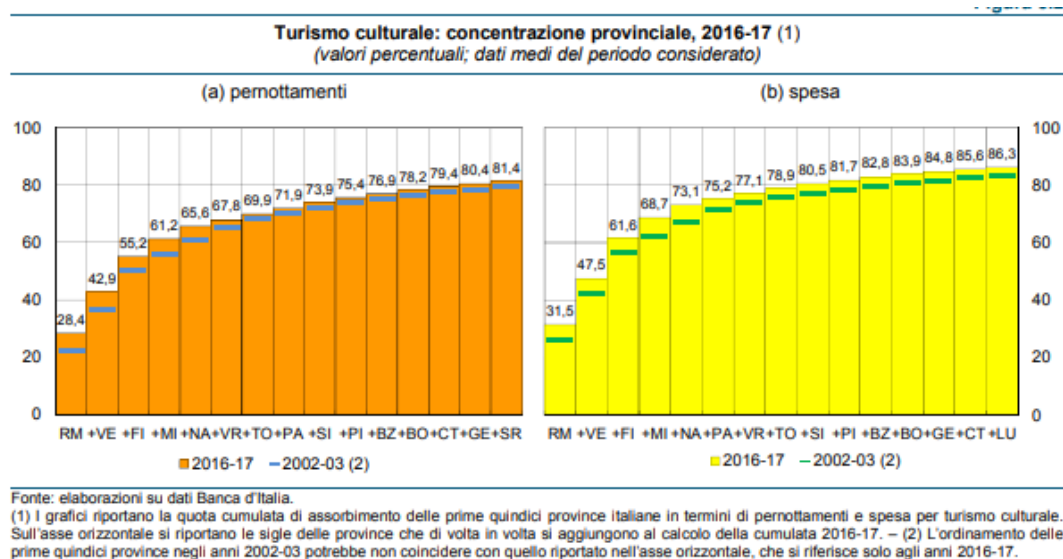**Figure1 Source: Artribune Magazine – 2018. Italy Museums in 2017.**

In 2017 cultural tourism has represented 51.7 percent of arrivals, 52.3 of overnight stays and 59.6 of spending. The destination most chosen for this type of vacation remains the city of Rome, that on average receives over a fifth of the flow of tourists who visits Italy each year for a cultural

holiday. The attractiveness of Florence has also grown recently, which represents over one tenth of overnight stays; the entire area of the Center continues to receive almost half of the flows.

North West and Southern Italy, albeit growing (especially in large cities like Milan, Turin and Palermo), still represent the areas with the lowest share of flows for cultural holidays.

The territorial distribution of expenditure for cultural tourism is crucially affected by location of the major cities of art. During 2016-17 the first three provinces (Rome, Florence and Venice) concentrated more than half of the overnight stays and over 60% of the expense.[1]

Turismo culturale: concentrazione provinciale, 2016-17 (1)
(valori percentuali; dati medi del periodo considerato)

Fonte: elaborazioni su dati Banca d'Italia.
(1) I grafici riportano la quota cumulata di assorbimento delle prime quindici province italiane in termini di pernottamenti e spesa per turismo culturale. Sull'asse orizzontale si riportano le sigle delle province che di volta in volta si aggiungono al calcolo della cumulata 2016-17. – (2) L'ordinamento delle prime quindici province negli anni 2002-03 potrebbe non coincidere con quello riportato nell'asse orizzontale, che si riferisce solo agli anni 2016-17.

Figure2 Source Banca d'Italia. The graphs show the cumulated absorption rate of the first 15 Italian provinces in terms of overnight stays and expenditure for cultural tourism

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Body

Accessible Tourism Background

As regards the demand for Accessible Tourism in Italy, the main and most in-depth study dates back to 1999:STARe Studio Project on the Accessible Tourism Application in Italy, by ENEA and ITER. This study is still used in the most recent publications such as in Accessible is Better: First White Paper on Tourism for All in Italy 2013.

This study took into account as much data as possible from sources national and international officers, acquiring different data according to the different themes.

In particular, efforts have been made to work on a broader definition of demand for accessible tourism.

In fact, not only the disabled, but also all those who subjectively felt they had accessibility problems have been taken into consideration. It was also carried out a sample survey on the Italian population to obtain both quantitative and qualitative aspects regarding the demand for accessible tourism.

The research led to highlight that a reliable estimate of the percentage of tourists on the Italian population was 54.6% with an average expenditure per capita between 103 and 114 thousand Lire per day. Of about 31 million and 200 thousand people traveling in Italy (corresponding to 54.6% cited above) it was estimated that the demand for accessible tourism is made up of:

- 889,330 people expressing special needs (about 3% of Italian tourists).
- 2,140,785 elderly individuals (aged over 64), representing 7% of the Italian population.
- 488,599 Italians who have declared not to travel but who would travel if the conditions of accessibility improved.

The TTG Italia Observatory in 2010 carried out a research on 600 foreign tour operators for understanding how Italy was considered from the point of view of accessibility. It emerges that in 77% of cases it is considered an accessible destination but at the same time some gaps are highlighted, in fact for example, in the case of railway stations, the accessibility percentage drops to 54%, for hotels at 46% and for restaurants at 38%; airports, museums and ports are among the best in terms of accessibility; shopping centers and mountain shelters are the worst. It also should be improving staff activity and health care, in particular those cases of suffering from renal insufficiency, diabetes and oncological diseases.

Another important research was carried out by Deloitte Touche (a consulting and auditing services company, the first in the world in terms of revenues and number of professionals, registered office in New York.). It estimated in its "Tourism for All in Europe" study (dated 1993), that 70% of people with disabilities in Europe (89.3 million) have the economic and physical possibility of travel; it was also calculated an effect minimum multiplier of 0.5 and maximum of 2 to take into account that many tourists travel accompanied, which means that every person with special accessibility needs travels with at least one person at a time and at most 4. Based on these data the scope of the

application for Accessible Tourism market ranges from 134 million to 267.9 million people; it was also hypothesized whereas, considering an average cost of 620 euros, the market value ranges between 83 billion and 166 billion euros.

The 2018 has been named 'European Year of Cultural Heritage'[2] by the Parliament and the EU Council; It is a moment of great importance which derives from a long journey of peace evoked by the anniversary of the hundred years since the end of the first world conflict (1918-2018). The purpose of the initiative is celebrating human diversity, intercultural dialogue and social cohesion for an ever greater unity of the European continent which is expressed through the richness of the community cultural heritage.

At the same time, this event also intended to make the European Union citizens aware of the importance of history and shared values, for strengthening the sense of common identity and to call attention on the huge value of cultural heritage and on the countless opportunities offered by it to all its citizens and to future generations.

Since 2008 and according to these founding principles of the Union, Italy has intended to address the issue of the enhancement of cultural heritage and the Ministry for Cultural Heritage and Activities established a Ministerial Commission to define the guidelines for overcoming architectural barriers in places of cultural interest.

To integrate the contents of these Guidelines, the General Directorate of Museums has set up a Working Group for the formulation of measures concerning the overcoming of cultural, cognitive and psycho-sensory barriers in the places of culture under the responsibility of the Ministry of Cultural Heritage and Activities (Executive decree of 27 June 2017).

The Guidelines- published on July 2018- are addressed to the directors of places of culture and museums in order to make the Plan for the elimination of architectural barriers (PEBA) a useful and functional tool for the planning, design and implementation of the best accessibility conditions for the different types of users (such as: tourists, researchers, scholars or simply those who love beauty).

The document provides indications, not only, for the actions to be taken "within" the museum space but also "outside"; for this reason it is essential to create synergies with the municipal administrations and the competent bodies in the areas where the places are located, as well as with the local communities themselves.

In recent years, a large number of projects have been achieved by MiBACT; these aimed first of all at the removal of architectural barriers and thus also sense-perceptual barriers and subsequently, in the age of 'techno-liquid and digital society', intended to realize pilot schemes for a "Universal Accessibility". A.D. Arte Project has also been launched, with the purpose of removing barriers derived from lack of information, through the creation of an on-line program, which is currently available on the institutional website of General Directorate of Museums. The program aims at giving preventive information about the actual level of accessibility of public cultural sites to cultural

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[2] Decisione (UE) 2017/864 del Parlamento Europeo e del Consiglio del 17 maggio 2017.

heritage "users", in order to meet everyone's needs and expectations. It has defined what information to provide users with special needs and, through training for operators of museums and archaeological areas, it has made possible the use of a univocal method of data collection on the accessibility conditions. The information collected are available on the project portal by going to the place of interest directly from the Ministerial institutional website. All the indicators adopted are the same for each cultural place, regardless of site's typology, size and characteristics. Currently A.D. Arte points out 74 accessible cultural sites in the whole territory. The creation of an accessibility manager for cultural heritage sites, chosen among the Administration staff and specifically trained through an on-line e-learning course (available on the institutional website), highlights the interest of the Administration of systematically meeting the needs of the diversified public of the cultural heritage.[3]
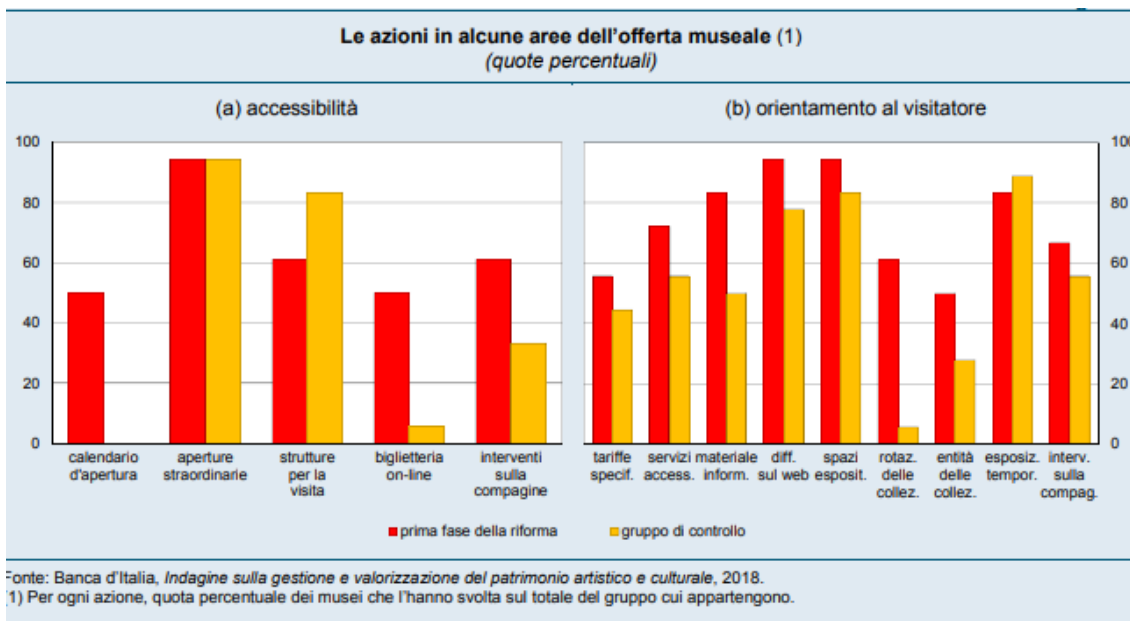
Italian Museums

Starting in 2014, a series of legislative measures followed in order to change the management structure of the museums, granting greater margins of autonomy to the site managers and giving them a corresponding responsibility on the results obtained. These measures are placed in a process of overall administrative reorganization that has concerned the ministerial structures in charge of conservation and enhancement of heritage artistic and cultural.

At the beginning of 2018 a national museum system construction process was started; it is composed of all the museums and places of culture - public and private - present on the national territory. Its establishment created an accreditation system which can be accessed by all museums that respect certain levels of uniform quality, established by ministerial decree. These uniform levels are articulated around three main axes: organizational and structural elements, management and care of the collections, relations with the public and with the territory. The reform process has also included accessibility.

In 2018 Banca d'Italia carried out a study on the management and enhancement of the artistic and cultural heritage with a sample of 40 museums; The sample is composed of 20 museums covered by the first phase of the reform and 10 museums which not any special autonomy, identified through statistical selection procedures as a control group. To achieve further comparative assessment of the performance of autonomous museums a group of 10 museums that have acquired autonomy in the second phase of the reform was also included in the sample. According to this study- in accessibility sector- autonomous museums, compared to the control group have realized a greater number of interventions for reorganizing the calendar of visits (times and / or opening days) and for introducing new ways of purchasing tickets or ancillary services (mainly via the web); they also have intervened in the organization of work by including external personnel. Museums of the control group have instead shown relatively more frequent actions to improve direct access to the structure, for example creating paths for visitors with disabilities.

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[3] http://musei.beniculturali.it/wp-content/uploads/2018/06/Il-patrimonio-culturale-per-tutti.-Fruibilita%CC%80-riconoscibilita%CC%80-accessibilita%CC%80.-Quaderni-della-valorizzazione-NS-4.pdf

Figure3 Source: Banca d'Italia, Indagine sulla gestione e valorizzazione del patrimonio artistico e culturale, 2018. For each action, percentage museums that have carried it out on the total of the group to which they belong.

Legal Framework

In 2009 there was the establishment at the Ministry of Cultural Heritage and Activities and Tourism of a special General Directorate[4], which has paid great attention to the fruition aspects.

In 2009 was born the Commission for the promotion and support of accessible tourism. It is made up of 17 leading members of the accessible Italian tourism panorama; its objectives are listed in its deed of incorporation:

"The commission" for the promotion and support of Accessible Tourism "stems from the need to put every person with his needs at the center of the tourism system. Accessible tourism is the maximum expression of this goal of civilization and also represents an undoubted attraction - modern and current - to bring back the image of Italian tourism in the world. The accessibility, that is the absence of architectural, cultural and sensorial barriers, is the indispensable condition for allow the use of Italian tourism heritage. In terms of tourist usability this accessibility must be extended to the overall transport system, medium-haul, on wheel, rail, aircraft and local transport systems. When we talk about a tourist destination, therefore, we refer to the local tourism system,

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[4] Con D.P.R. 2 luglio 2009, n. 91 è stata istituita la Direzione generale per la valorizzazione del patrimonio culturale, con lo scopo di garantire una maggiore conoscibilità e fruibilità dei beni culturali.

that is to all the services and the offer: catering, bathing, culture, food and wine, etc ... but also to urban accessibility and availability of information in different formats (eg tactile, braille, etc...).[5]

From the point of view of the tourism enterprise, to achieve these goals it is certainly useful and right to take a look at the main Italian legislation on the subject accessibility and architectural barriers; the reference laws are the ***D.M of 14 June 1989, n.23625 art.2 which gives a definition of accessibility and the Decree of the President of the Republic of 24 July*1996, n. 503 "Regulations containing rules for the elimination of architectural barriers in buildings, public spaces and services "**

Very important is also the **Stanca Law 4/04** that in Article 1 clarifies immediately what are its objectives and purposes, in particular in paragraph 1 says that "1. ***The Republic recognizes and protects the right of every person to access all sources of information and related services, including those that are articulated through IT and telematic tools*** in paragraph 2, remember that the aforementioned law operates "... *in compliance with the principle of equality pursuant to Article 3 of the Constitution"*.

Within the same Law 4/04 in Article 2 ": accessibility" and "Assistive technologies" functional to the treatment " are defined "a) **«accessibility»**: the capacity of the systems informatics, in the forms and limits allowed by technological knowledge, to provide services and provide usable information, without discrimination, even by those who due to disability need assistive technologies or particular configurations; b) **«assistive technology»:** the tools and the technical solutions, hardware and software, which allow the disabled person, overcoming or reducing the disadvantaged conditions, accessing information and services provided by the systems IT "

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[5]Ministero del Turismo, Commissione per la Promozione e Sostegno del Turismo Accessibile, Atto Costitutivo.

Examples of Italian good Practices

Italy

The Travel & Tourism Competitiveness Index

	Rank (out of 141)	Score (1–7)
Travel & Tourism Competitiveness Index	8	4.98
Enabling Environment	55	5.02
Business Environment	127	3.59
Safety and Security	48	5.68
Health and Hygiene	20	6.27
Human Resources and Labour Market	75	4.45
ICT Readiness	35	5.14
T&T Policy and Enabling Conditions	71	4.14
Prioritization of Travel & Tourism	65	4.62
International Openness	24	4.09
Price Competitiveness	133	3.49
Environmental Sustainability	47	4.34
Infrastructure	13	5.19
Air Transport Infrastructure	26	4.26
Ground and Port Infrastructure	32	4.65
Tourist Service Infrastructure	3	6.66
Natural and Cultural Resources	5	5.55
Natural Resources	13	4.60
Cultural Resources and Business Travel	3	6.51

Fonte: World Economic Forum - "Travel & Tourism Competitiveness Report 2015"

According to ISTAT sources, only in Italy, there are about 1,100,000 people with physical disabilities, of these about 60,000 are in a wheelchair. Given the consistency of the numbers it is important for the structures that cater to this type of tourists to create an offer that is able to respond to their needs, in particular is necessary to guarantee larger spaces equipped with all the basic equipment for allow walking even in wheelchairs, provide more and more rapid and detailed communication of information, ensure the presence of devices that guarantee security of the guests.

Objectives stated and pursued by the ***Commission for the promotion and support of accessible tourism*** were merged in 2014 into the General Management of Museums[6], whose institutional objectives are to foster the development of culture, presenting itself as an active subject in the process of creating services, in the capacity to increase the use of heritage to all citizens, in the possibility of enhancing loyalty circuits, in proposing activities and tools suitable for achieving user satisfaction.

On the basis of the "Guidelines for overcoming architectural barriers in places of cultural interest" - prepared by the "Commission for the analysis of problems relating to disability in the specific sector

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[6] Istituita con D.P.C.M. 29 agosto 2014, n. 171, la Direzione generale Musei ha assorbito larga parte delle competenze della ex Direzione generale per la valorizzazione del patrimonio culturale in tema di fruizione e accessibilità al patrimonio storico artistico italiano.

of cultural assets and activities", established with a Ministerial Decree on February 26, 2007 and adopted with the Ministerial Decree on March 28, 2008- the activity of the Directorate General aims to identify and test operational solutions to guarantee the needs of potential users, while safeguarding the values of protection and conservation of the places used. In this context, with regard to physical, sense-perceptive-cognitive and digital access, in support of some activities promoted by the State Superintendencies, the General Management intended to participate in the financing and coordination of important initiatives, which turned out to be pilot projects in accessibility matter. Among them, the project "A lift for Michelangelo" is of great importance, carried out by the Superintendency for Architectural, Landscape, Historical, Artistic and Ethno-anthropological Heritage for the Provinces of Florence, Pistoia and Prato, which has dealt with the theme of overcoming architectural barriers in the Complex of the Medici Chapels in Florence. The shrine of the Medici family was conceived in the basilica of San Lorenzo to house the mortal remains of the members of the grand-ducal branch, who were buried here, first in the Old Sacristy, executed by Brunelleschi, then in the Nuova one, by Michelangelo and then in the Chapel of Principi, designed by Cosimo I and realized, starting from 1604, by Ferdinando I.

The Museum of the Medici Chapels is -in the Florentine museum circuit - in third place for number of visitors, registering over three hundred thousand annual presences.[7]

The monumental complex, due to its intrinsic structural characteristics, was not accessible to people with motor disabilities. it was therefore necessary to proceed to a careful planning on the site, arriving, through important interventions, to the realization of an elevator that today leads to the level of the Chapel of the Princes. From that floor, through a lifting platform, there is a easily access to the level of the New Sacristy, allowing accessibility to all. As part of the objectives inherent to the purpose of "facilitating the visit" as well as "improving the internal accessibility of cultural places", the elaboration and realization of the "Accessibility Project in the Etruscan necropolis of Tarquinia" - UNESCO site - conducted on request and in agreement with the Superintendence for the archaeological heritage of southern Etruria, aimed at allowing the extended use of the famous archaeological area, through the realization of an easier path.

As is known, characteristic of Etruscan tombs is the difficulty of accessing the burial chamber connected to the outside by narrow and steep corridors (dromoi), which in fact make these monuments completely inaccessible to people with mobility disabilities or with walking diffucties. The activity involved an intervention aimed at the accessibility of the Tomb of the Pulcella, one of the most significant testimonies of the necropolis, dated to the second half of the 5th century. a.C., through a facilitated circuit and a multisensory station with a lectern panel that offers information on the monument, aids for the deaf with translation in the Italian Language of Signs (LIS) and audio support for the blind.
For people with disabilities of visus, a path has also been prepared that is complemented by an adequate orientation sign placed on the handrail, built on both sides of the path as a support element, but also as a means to communicate information, with short texts in Braille indicating the location and route to follow.

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[7] Rilevazione 2016 Ufficio di Statistica MiBACT.

The institution of the person responsible for accessibility issues at state cultural sites, as required by the 80/2016 Directorate-General of Museums circular, confirms the Administration's commitment towards this goal, also reiterated in the Strategic Plan of Tourism (PST) 2017-2022.
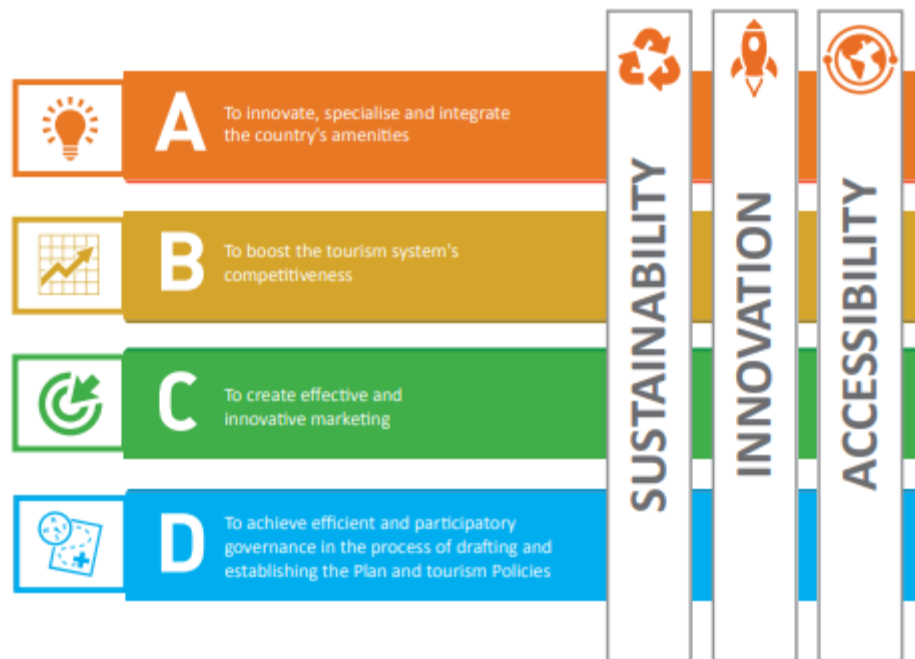

Figure4 Source PST 2017-2022

One of the transversal principles used for the implementation of the PST 2017-2022 is the physical and cultural accessibility / permeability. In fact SPT promotes: "strategies, interventions and actions that must contribute to systematically strengthening the physical and cultural accessibility of places and territories open to tourist development.
This term has different meanings, which concerns the accessibility to tourist use
for all people without age or health distinction; accessibility of places and territories through sustainable mobility systems; the possibility given to visitors to understand and interpret the history, complexity and variety of the heritage visited (cultural permeability).[8]".

Further important examples of accessible tourism
Italia VR - Virtual Reality is the first app developed by ENIT–National Tourist Board which allows discovering the Italian beauties from a unique viewpoint.
In this app it is possible to find art, history, territory, culture, food and wine, and a bit of dolce vita, and you will have the chance to live authentic experiences, wherever you are.
Italia Virtual Reality is a project by ENIT–National Tourist Board for an innovative promotion of our Country, focusing on the great UNESCO Heritage of Italy.

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[8]The Strategic Plan for Development of Tourism PST 2017-2022- Ministero dei beni e delle attività culturali e del turismo

The app offers 3 immersive experiences, but will be continuously updated with new contents and You will be notified by push notifications.

You can choose between two viewing modes: 360° or VR (the VR requires the use of a virtual reality viewer attached to your smartphone).

Install the app, choose a theme and then select an experience to live.

In 2013, the Directorate General for Tourism - then the Tourism Sector of the Ministry of Cultural Heritage and Activities and Tourism (DPCM 21.10.2013) - opened a call to reward operators, public or private, who had distinguished themselves in the realization of experiences or excellence initiatives aimed at facilitating access to tourism services for people with special needs.

The prize was awarded to "Palazzo Massimo in Lingua dei Segni" (Palazzo Massimo in sign language), of the Special Superintendence for the Archaeological Heritage of Rome, with the project realized together with the Faculty of Engineering of the Roma Tre University and the State Institute for the Deaf of Rome: **a free App for deaf visitors that guarantees a guided tour of the museum in the LIS (Italian Sign Language) and in the ASL (American Sign Language**).

Some experiences promoted by the Ministry of Heritage and Cultural Activities of Tourism

Digital Archive: the National Archives system provides users with the Digital Archive, a tool that allows you to search and view entire archives or individual documents scanned as images, texts, videos and audio files.

The portal of the Italian song: is a platform that allows the online listening of priceless audio heritage that characterizes over a century of Italian song and was born with the aim of spreading this important cultural heritage of the country.

Apps: The Mibact has long been active in the design of applications dedicated to the Italian cultural heritage. On the institutional website there is a round-up of the available applications, useful for the fruition of the museum heritage, for activities to combat crimes against cultural heritage, for online consultation of library catalogs and for the management of any emergencies in the event that a disaster strikes the site of an archive.

Since 2015, the **MuD** - Digital Museum project has been launched by the Ministry of Cultural Heritage with the aim of innovating the promotion and use of Italian museums, comparing ideas and projects capable of enhancing cultural heritage at national and international level.

MuD also aims to network museums across the national territory in an organic way.

Conclusions

Italy is extremely sensitive to accessibility in tourism sector, in fact recently there has been a development of a lot of initiatives to guarantee accessibility and cultural inclusion.

The 2017-2020 Strategic Plan adopted by the Italian Ministry of Heritage and Tourism intends to promote a new way of enjoying tourism in our country's heritage, based on the renewal and expansion of the tourist offer of strategic destinations and on the enhancement of new destinations and new products, to increase economic, social and sustainable wellbeing and thus revitalize Italy's leadership on the international tourism market on a new basis. To pursue these objectives, the Plan acts on fundamental levers such as technological and organizational innovation, the ability to adapt to market transformations, the enhancement of the territorial and cultural heritage.

However Italian museum institutions have ample room for improvement: only 37.5 percent of the sites have facilities and assistance for disabled people, and only 41.1 percent have parking facilities. And then a substantial proportion (37 percent) of sites that cannot be visited on a regular basis, but practice instead seasonal openings or only for specific events. 15 percent of museums kept closed on public some exhibition spaces for at least three months, due to needs related to the restoration or the realization of new productions, but often also due to the unavailability or lack of personnel of surveillance. Just over half of the sites carried out evening openings, even occasionally.

The use of technology to facilitate the visit is still limited, although improving. 57.4 percent of museums have a website, and 40.5 percent of a social media account; in a few cases, however, a catalog is available on line (13.4 percent) or you can make a virtual visit (12.5 percent). It is not very widespread the possibility.[9]

The Observatory for Digital Innovation in Cultural Heritage and Activities of the Politecnico di Milano highlights a growing awareness of the importance of digital planning for museum management and all the changes implemented by museums to expand the offer on the web.[10]

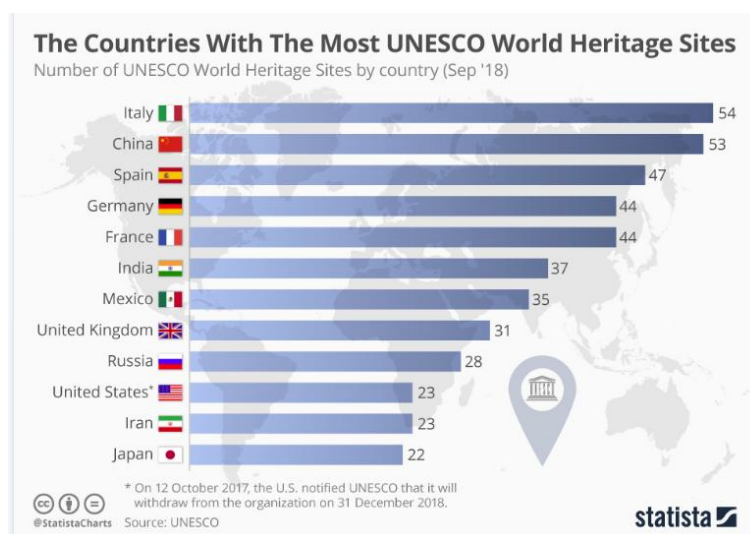---

[9]From Rapporto Turismo finale 2018. Banca d'Italia
[10]Innovazione Digitale nei Beni e Attività culturali, Beni e attività culturali: la roadmap per l'innovazione digitale Ricerca 2017-2018

PROMOTION OF CULTURAL HERITAGE IN SPAIN

Introduction

Spain is characterized by a rich and heterogeneous cultural heritage. As a result, this mosaic of cultures finds expression in various artistic forms: from literature to painting, from music to architecture,from theatre to sumptuary arts. Spanish culture is extremely rich and nowadays is further enhanced. For example, Spanish theatre is on the verge to become reference point in Europe, thanks to many events and festivals. In addition, Spanish universities are playing an important role in the promotion of the national culture.

Spain's cultural heritage is priceless for its history, tradition, diversity and wealth. Indeed, Spain is the thirdcountry gathering more monuments included in the UNESCO World Heritage List:47 sites, including cities, monuments, natural sites and cultural products, out of which 41 are cultural, 4 are natural and 2 are mixed[11].

The Countries With The Most UNESCO World Heritage Sites
Number of UNESCO World Heritage Sites by country (Sep '18)

Country	Sites
Italy	54
China	53
Spain	47
Germany	44
France	44
India	37
Mexico	35
United Kingdom	31
Russia	28
United States*	23
Iran	23
Japan	22

* On 12 October 2017, the U.S. notified UNESCO that it will withdraw from the organization on 31 December 2018.
@StatistaCharts   Source: UNESCO   statista

[12]

In Spain, there are also 13 assets of intangible heritage, including flamenco, the Mediterranean diet, human castles and the Festival of the Courtyards in Cordoba.Spain is characterized by a complex and wide network of entities, both public and private, which contribute to manage cultural

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[11] Data from the UNESCO website https://whc.unesco.org/en/statesparties/es
[12]Data from the STATISTA website https://www.statista.com/chart/15643/the-number-of-unesco-world-heritage-sites-by-country/

heritage as well as provide support to its conservation and research at local, regional and national level.

When thinking of Spain and its governmental organization, it is impossible not to take into consideration its complexity due to the fragmentation of political responsibilities related to Spain's autonomic regional governments corresponding to different regions.

At national level, the Ministry of Culture is responsible for National Cultural Heritage and has two Subdirectorates committed to cultural heritage conservation: General Subdirectorate for Historic Protection, responsible for the application of Regulation on protection of Historic Heritage and a General Subdirectorate for cultural heritage in Spain, responsible for the creation of conservation strategies. At regional level, due to its complexity and fragmentation, many Heritage Institutes, a number of which are autonomous entities, such as private foundations, museums, churches or other bodies, manage cultural heritage. The Autonomous Communities in Spain have a total control on cultural, artistic, monumental and scientific heritage, museums and libraries and have their own legislation on protection of cultural heritage.

Management and conservation require funds from national and regional entities, such as National Ministries, Regional Governments, national and regional Heritage Institutes, cities and private entities (churches, banks, foundations). While in the past Spain had prioritized funding in cultural heritage research programmes through the Ministry of Science, nowadays there is a lack of a national programme for cultural heritage research. However, it has been estimated that the total budget spent by the Public Sector in Spain in the preservation of cultural heritage is around 1526,01M€, in addition to the budget spent by private bodies (221,17M€)[13]. Thanks to European projects, many initiatives for the conservation, promotion and spread of cultural heritage have arisen. The part of Structural Funds invested in culture, during the period 2007/2013, corresponds with 346.605.430 € and the amount for cultural heritage is 270.919.833 €, which represents the 78,16% of funds for culture and 0,78% of total Structural Funds of Spain[14].

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[13] Data from Heritage Portal *Research, Connect, Discover*http://www.heritageportal.eu/Resources/EU-Countries/Spain.html
[14]*Culture and the Structural Funds in Spain*, EENC, European Expert Network on Culture, Jordi Pascual, June 2012https://www.interarts.net/descargas/interarts2553.pdf

Body

Cultural Heritage and Promotion Programmes in Spain

Cultural heritage represents the history and identity of a country as well as a bridge between past and future. It keeps the legacy of a country and makes a community responsible for its conservation and promotion. Cultural heritage has to be respected, protected and promoted and, in order to achieve these purposes, a community needs to learn how to protect it and how to manage it. Managing cultural heritage requires not only taking decisions for its conservation and restoration but also managing resources so it has to be faced as a real business and it requires a planning of resources, costs and benefits.

The relevance of Cultural Heritage is closely linked to the role played by citizens, in terms of understanding, participation and involvement in heritage-related activities and initiatives.

With regard to this, in the occasion of the European Year of Cultural Heritage (2018), Europe has published a "Special Eurobarometer on Europeans and cultural heritage", a survey which assesses the attitudes and opinions of people in the EU on cultural heritage. According to this investigation, it is interesting to notice the degree of involvement in the field of cultural heritage:
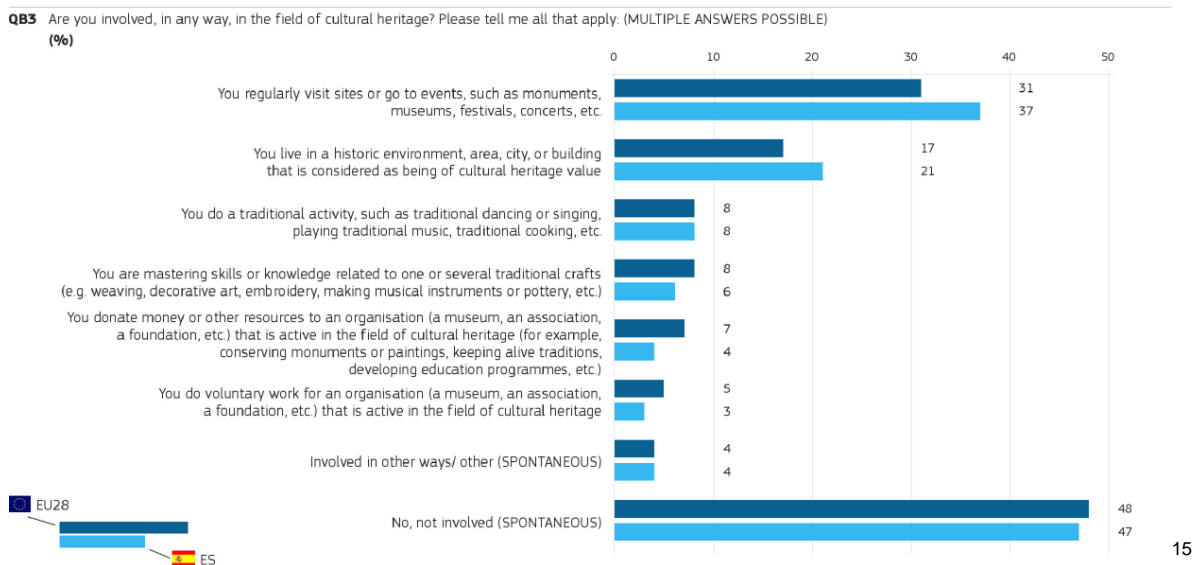

As shown in the graph, a high percentage of Europeans, and Spanish people as well, state that they are not involved in the field of Cultural Heritage.

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[15]From the *Special Eurobarometer on Europeans and cultural heritage*, https://europa.eu/cultural-heritage/toolkits/special-eurobarometer-europeans-and-cultural-heritage_en

Obviously, speaking of involvement also means understanding how cultural heritage is perceived, in order to better comprehend the strengths and the weaknesses of the field and learn how to deal with them. The Eurobarometer demonstrates that people in Europe and most significantly in Spain, are aware of the importance of cultural heritage, even though it emerges a need to know more about it:
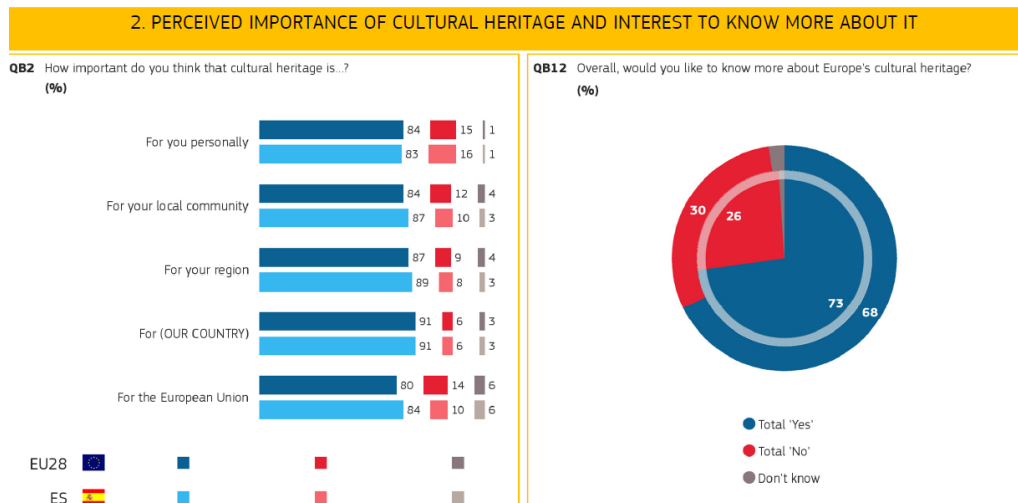
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Moreover, one main issue related to cultural heritage and people involvement is its degree of accessibility. Interesting data emerge from the Eurobarometer section regarding barriers to cultural heritage sites or activities:
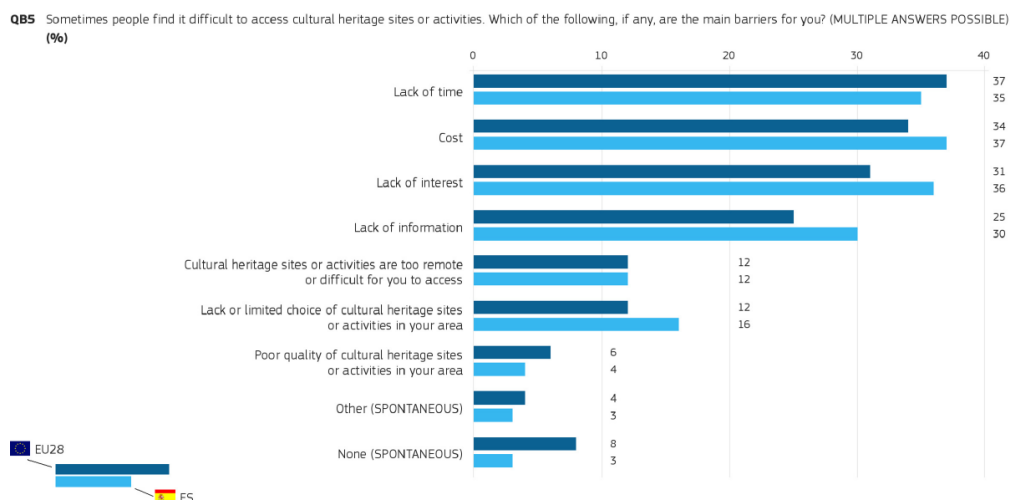
17

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[16]From the *Special Eurobarometer on Europeans and cultural heritage*, https://europa.eu/cultural-heritage/toolkits/special-eurobarometer-europeans-and-cultural-heritage_en

As regards Spain, among the main difficulties encountered by people in accessing cultural heritage sites and initiatives, some deserve specific attention, namely those concerning the cost, the lack of interest and the lack of information. All these difficulties have also to do with management and could be addressed and solved by dealing with them in a more appropriate and target-oriented initiatives, in order to facilitate a closer approach to the field.

In addition, we should not forget the difficulties encountered by disabled people, who constantly have to face problems in accessing cultural sites. With this regard, an exception is made by the Museum for the Blind of Madrid, founded by the Spanish National Organization for the Blind. This Museum was created to give blind people the opportunity to enjoy the experience of visiting a museum with no barriers due to visual deficiency. The main purpose of this museum is to create a place where visitors can see but also, and most significantly, touch the works of art, a fact that enriches the experience and makes it definitely more inclusive.

On the other hand, thinking about Cultural Heritage management, as well as the possible ways to improve and enhance it, is becoming definitely crucial. Consequently, it is clear the need of implementing an entrepreneurial management of cultural heritage that requires a proper training of professionals of this sector, in order to learn new skills and be able to apply new management tools, such as technological instruments.

As regards training, in Spain there are two different paths for official training in conservation: a three-year diploma in conservation in an Official School of Restoration and a five-year Master's Degree in Fine Arts, focused on Restoration and Conservation. Many universities are now introducing courses and programmes in conservation and starting to promote post-graduate studies on Cultural Heritage. According to the European Confederation of Conservator-Restorers Organisations, the role of the Conservator is the preservation of the legacy of cultural heritage and is fundamental for its understanding and promotion. This role has been recognized by all the European Countries in the Declaration of Berlin (2015) and ratified with the Declaration of Najera (2017), but is still not regulated with laws and common plans and is still not has a social recognition. For this purpose it has been recently created a "Cultural heritage Manifesto" (May 2018).

The Association of Conservators-Restorers of Spain was founded in 2011 and has recently published a monograph aimed at identifying all the careers connected to cultural heritage and its promotion, facing also its challenges and cultural and economic impact. The Association developed a plan for the promotion of cultural heritage, which includes consciousness campaigns, in collaboration with other bodies and associations. When it comes to training, it must be taken into account also training on technological tools in support of the spread and promotion of cultural heritage. For this reason, many associations that promote Spanish cultural heritage are implementing training plans for cultural heritage managers and operators. One of the strategies used to spread the knowledge of cultural heritage is also to carry out information campaigns to get
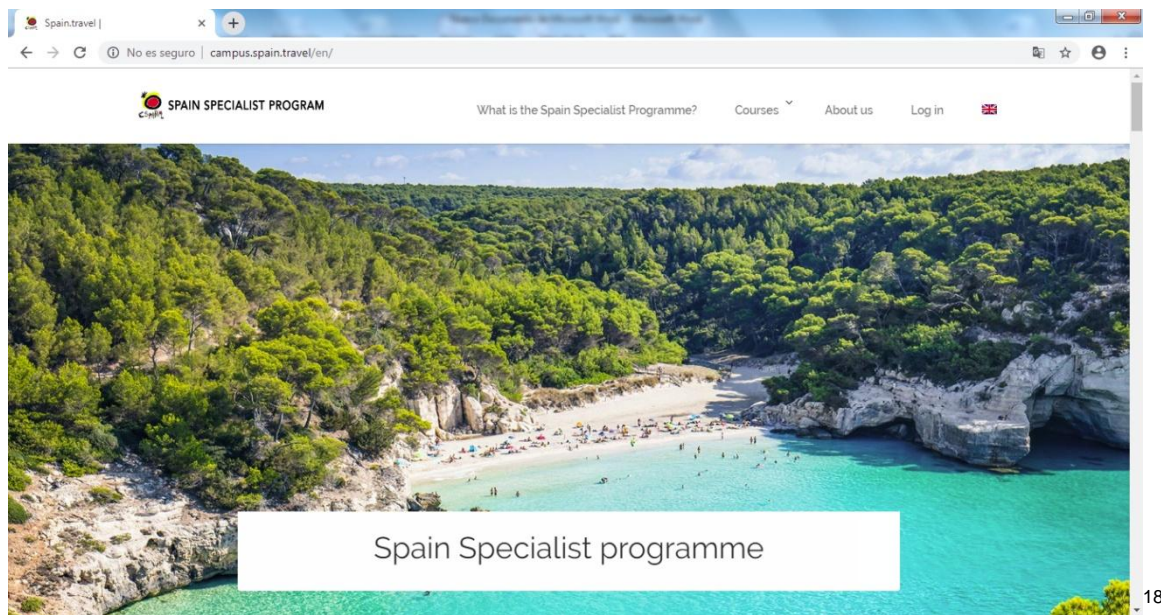
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[17]Ibidem.

people closer and provide public bodies with training on cultural heritage, in order to prevent and avoid threats.

Spain Specialist Program, for instance, is an online course sponsored by Turespaña to spread the knowledge of Spanish cultural heritage among touristic operators.

Turespaña is a government tourism agency involved in marketing actions to promote Spanish tourism, coordinating public and private actors and that aimsat carrying out an international tourism promotion strategy. Regarding the promotion of cultural heritage, in Spain there are some associations committed to protect and promote cultural heritage.In 1985, it has been created the Cultural Heritage Institute of Spain, which is dedicated to:

- creation and implementation of conservation plans for the Historical Heritage;

- promotion of research programmes;

- cooperation with public and private bodies for developing and implementation of conservations programmes;

- analysis of conservation and restoration strategies and programmes;

- training on conservation and renovation of cultural heritage.

Hispania Nostra is a non-profit organization founded in 1996 to protect and foster the promotion of cultural heritage in Spain, through training programmes, awareness projects and cultural

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[18]From http://campus.spain.travel/en/ .

projects.In 1997 was also created the Spanish Association for Heritage Management, the AEGPC, an independent and non-profit organization, which aims to contribute to the conservation and promotion of cultural heritage. AEGPC is focused on these activities:

- promotion of professional management of cultural heritage resources;
- implementation of agreements with universities and private bodies for activities on preservation and restoration;
- training of cultural heritage managers and operators.

Due to the spread of new tools for the management of cultural heritage, since 1998 the Association has worked with the promotion of training programmes to provide cultural managers with new skills such as entrepreneurship, technological competences, cultural marketing, project design, funding of cultural heritage.

Another association committed to the promotion of Spanish cultural heritage is ACE (Acción Cultural Española), an agency that supports the promotion of Spanish culture and fosters the internationalization of culture sector. The agency cooperates with many public institutions and private entities (associations, foundations, enterprises). The activities carried out by ACE are:

- management of cultural commemorations aimed to enhance Spain's influence with other countries and regions;
- implementation of international expositions, fairs, festivals and events in various fields of art;
- cultural activities, shows, publications, concerts and other activities.
- In 2018 it was created an Association called ADIPROPE that carries out the following activities:
- dissemination and promotion of Spanish cultural heritage;
- training for the management of cultural managers;
- funding of projects for the conservation of cultural heritage;

Another association focused on promoting Spanish heritage is Global Spain, a network of associations, foundations, professionals, companies and other bodies that promotes the image of Spain all over the world, implementing, promoting and coordinating actions and plans to enhance Spanish heritage.

In order to guarantee the protection and preservation of cultural heritage, in 1993 it was established the Spanish Group of World Heritage Sites, with the goal of maintaining and promoting Spanish historical and cultural heritage, implementing projects and proposals, at a national and international level. TheGroupiscomposedbythefollowingcities: Alcalá de Henares, Ávila, Baeza, Cáceres, Córdoba, Cuenca, Ibiza, Mérida, Salamanca, San Cristóbal de la Laguna, Santiago de Compostela, Segovia, Tarragona, Toledo and Úbeda. From this group has been recently developed a free app form smartphones and tablets called "CiudadesPatrimonio de España" aimed to promote natural and cultural heritage of the cities. This app is also available in English in order to promote an international knowledge of Spanish cultural heritage and can be used by people with particular disabilities, such as the deaf and the blind. The Group has created a collection of 15 guide maps that reflect the richness and diversity of the heritage of the cities. The Group in 2018

called a competition for young people (16-30 years) aimed to promote a better knowledge and awareness of the 15 cities, using ICT and technological tools. Spain's Group of World Heritage Cities was also promoted in the German market at the tourism fair in Hamburg (February 2018).

ICOMOS, International Council of Monuments and Sites, is an international governmental organization associated to UNESCO and focused on the promotion, conservation and development of heritage. ICOMOS is a network of archaeologists, architects, historians and other professionals that contributes to the preservation of Spanish cultural heritage and is the only international and governmental organization dedicated to the promotion, conservation and restoration of cultural heritage, through technological tools.

Due to the complexity and diversity of cultural heritage, and considering the need for its proper management, even at a European level it has been recently implemented a set of coordinating actions and plans. In 2018 it was celebrated the year of cultural heritage, aimed at enhancing the belonging to a cultural common space. Cultural heritage should act as a driver of development and sustainable tourism and it should be integrated into development practices, in order to foster a sustainable development capable of generating employment. Nowadays, culture is a catalyst of tourism and there is a strong bond between cultural heritage and tourism; cultural tourism represents the 37% of the touristic sector and many tourists are encouraged to travel and visit cultural places.

Indeed, the following graph shows the progressive, even though not completely stable, growth in terms of foreign travelers who decided to visit Spain mainly for cultural reasons in the years 2005-2014:
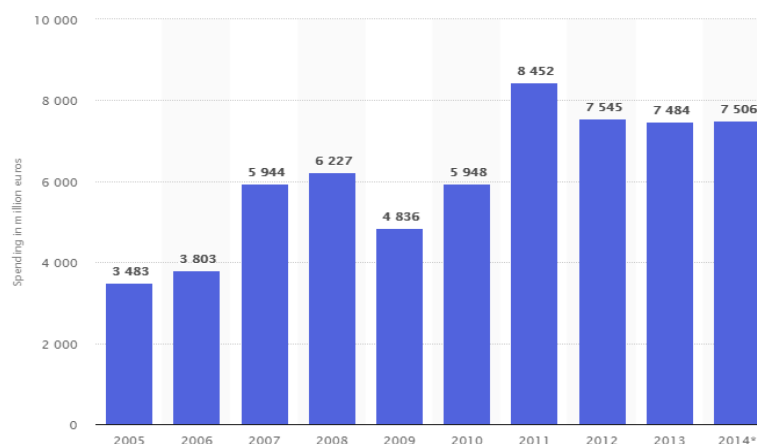
19

The Institute of Cultural Heritage of Spain has a national conservation plan that includes the theme of cultural tourism as a tool of social cohesion. A study conducted in 2016, called the *Youth Report*

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in Spain reports that one of the activity preferred by the youth is travelling and of course the relationship between youth and cultural heritage represents an opportunity that Spanish government took since 80's when the project "Escuelas Taller" was established. Escuela Taller is a project aimed to teach people between 16 and 25 years, to develop projects in collaboration with institutions linked to the Spanish cultural heritage[20].

When thinking of cultural tourism, it has to be taken into account also the theme of accessible tourism and all the initiatives promoted to bring people with disabilities closer to the understanding of Spanish cultural heritage. Adapted routes and facilities, specialized services and accessible guides and other actions to promote cultural heritage. Promotion of cultural heritage has been

promoted also with public calls for proposal. Youth Institute of Spain for example has called a competition with these goals:

- promoting the modernization of cultural sector using new technological tools;
- fostering training plans and actions for cultural managers and operators;
- enhancing internationalization of Spanish culture, fomenting cooperation between Autonomous Communities and promoting the participation of Spanish community to cultural process, in order to promote the image of Spain among other countries.

Cultural heritage promotion is carried out also in many events sponsored by public and private sector. In Spain, since 1994, every September it has taken place an event sponsored by the European Council and coordinated by the Cultural Heritage Institute of Spain, called *"European days of heritage" or "Arte y Ocio".* During this event free guided tours in museums, monuments, historical and archeological sites are provided.

Another initiative held during European Days of Heritage is "European Heritage Makers Week 2019". This event is aimed at young people from 12 to 18 years, interested in exploring, observing and contributing to the development of the heritage of their cities.

In 2018 it also took place the first edition of "Heritage Night", a simultaneous event dedicated to the promotion of Spanish cultural heritage and composed by three parts: one dedicated to arts, one dedicated to cultural spaces and one dedicated to promotion plans.

During the celebration of the International Tourism Fair (January 2019), it was celebrated a campaign called "The Route of World Heritage Cities". The objective of the campaign is to promote the 15 cities belonging to the Route among the public of the fair and the promotion consists of three different prizes that the winner can obtain. Such prizes consists of: a voucher with 3 overnight stays that can be used throughout the year in Restaurants and Hotels of the Heritage Cities, gifts, entrance fees to monuments and guided visits in the 15 cities and also a special personalized visit to the permanent collection of the Thyssen-Bornemisza National Museum, in Madrid.

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[20]From the Spanish Government website
http://www.mitramiss.gob.es/es/Guia/texto/guia_4/contenidos/guia_4_10_6.htm

ICTs in Cultural Heritage Promotion

Apart from all the Associations mentioned above, there are many platforms and websites committed to the promotion of cultural heritage.Internet and modern technologies have completely changed the promotion of cultural heritage and thanks to ICTs it is easier and simpler to reach all the community and let it participate to the process of conservation and preservation of heritage. The most common instruments used to understand, promote and communicate cultural heritage are technology, social networks, websites, as well as virtual and augmented reality. Thanks to ICT all the cultural heritage and the identity of Spain have been preserved and thanks to all these technological tools, cultural heritage has become more accessible and understandable to all the community, regardless the distance and the cultural level; technologies allow a better integration of a tourist and a site and facilitate the process of co-creation.

Information and Communication Technologies are nowadays fundamental in protecting and promoting natural and cultural heritage and allow bringing people closer to cultural heritage, facilitating visits in monuments, museums or other sites, especially for those people with disabilities. Technological tools can break communications barriers and guarantee an equal access to culture, making knowledge and promotion of cultural heritage a priceless and rich experience.

An advantage acquired thanks to technology is the complete knowledge of tangible and intangible heritage and the awareness about its preservation status. Classifying cultural heritage using technological tools requires a deep analysis of that status and it gives an idea of sites in deterioration and in danger. In order to be aware of the current situation of Spanish cultural heritage and in order to build actions and plans to preserve it, in 2007 the organization Hispania Nostra created a red list of sites in danger or at risk of disappearance. From this list emerged that almost 750 sites are at risk of disappearance. The purpose of the list is not only the creation of an archive of the sites exposed to danger, but a call to action for people, in order to let them know all the sites in danger and sensitize them, so that it is possible to create actions and plans to safeguard cultural heritage, contributing to its promotion. Thanks to this list, it has been estimated that 14% of these sites have been consolidated. Other tools that can be used to sensitize people and give them consciousness about what is happening in their countries are social networks; also, crowdfunding projects are a useful means for conservation and promotion of cultural heritage.

The Ministry of Culture has recently created a webpage called *"Somos Patrimonio*" to enhance the promotion of Spanish cultural heritage, where you may find all the 47 UNESCO sites, from monuments to cities and all forms of artistic expression, classified by picture and a short description.
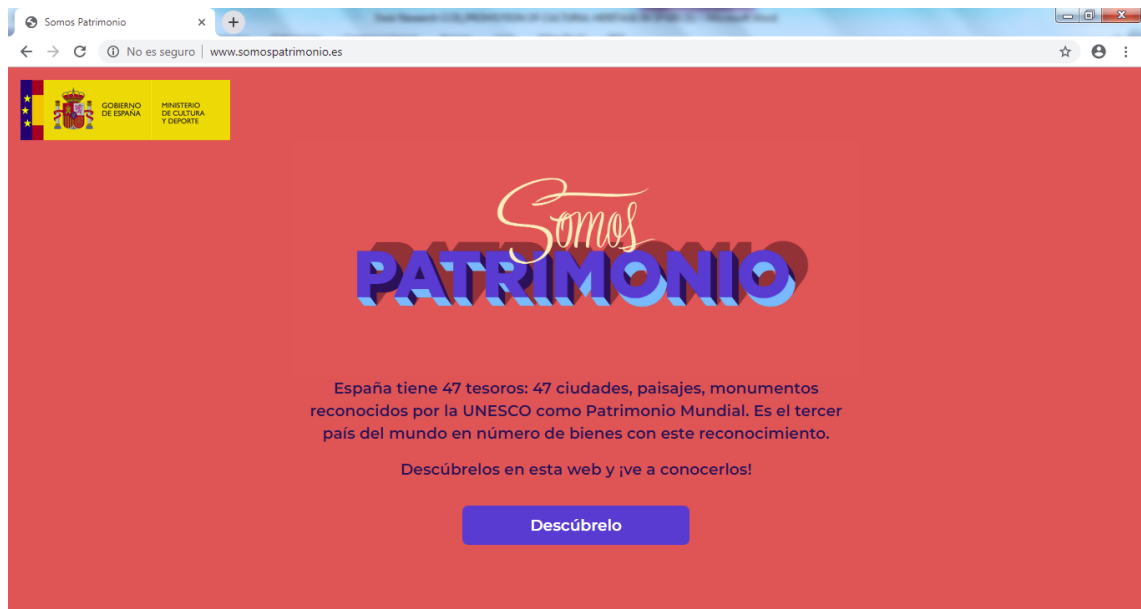
The society *SEGITTUR*, attached to the Ministry of Industry, Energy and Tourism and reporting to the National Department of Tourism, has developed a project focused on the implementation of digitalization projects and focused on the strengthening of digital contents in the museums. SEGITTUR also created the webpage www.españescultura.es with the goal of promoting and spreading the knowledge of Spanish cultural heritage,where you may find all the cultural products and events. In this platform it is possible to have access to Spanish cultural heritage through three different paths:

- geographical (searching by Communities);
- temporal (searching by artistic styles);
- thematic (searching by product or service such as monuments, natural heritage, museums, monuments, artists, cultural paths, fairs).

One of the latest developed technologies is represented by the *beacon*, a small device that works with smartphones and tablet, designed to attract attention to a specific location. Beacons allow changing and improving the experience of a tourist that can have access to a wide range of information in a short time frame.

Considering the continuous development of market, ICT plays a key role in the understanding and spreading of cultural heritage, contributing to its conservation and promotion. "Patrimonio Paso a Paso" was created with this goal, namely to build a platform that supports the spread and promotion of Spanish Cultural heritage Cities through ICTs, improving access to touristic information for those interested in Spanish cultural heritage and fostering the development of a cultural, modern and competitive tourism. *Patrimonio Paso a Paso* provides a virtual tour of all cultural heritage sites, classified by cities. Another similar website and app for smartphones and tablets is *Senditur*, which provides a total view of all Spanish natural and cultural heritage and where can be conducted a search by cities or by type of site. Through Senditur it is possible to

have access to information such as a brief description, photos and videos, difficulty level and duration (for natural sites) and some information on the surrounding tourist services.

In December 2018,an agreement between the Group of the cities and the Spanish broadcast channel made it possible to produce and record a TV series dedicated to the Spanish Group of World Heritage Sites. Through the series, you may have a general view of the cultural and historical heritage of the 15 cities.

A general overview of the entire Spanish cultural heritage it is provided also by the website *spain.info*, a site that gives a global view of all sites and products belonging to Spanish cultural heritage. On this platform, Spanish cultural heritage is divided into categories (sports, cultural sites, gastronomy, cultural routes, etc.), a fact that allows to search by city, by type of tourist (families, young people, adults, disabled) and where digital brochures and guides classified by categorycan be downloaded.

APPSIDE is a project, funded by GVAM – Mobile Guides for All and Orange Foundation, which aims to develop free mobile applications to facilitate access to Spanish cultural heritage and bring people closer to its understanding and promotion, in an autonomous and personal way. APPSIDE can be considered an inclusive project taking into account is priority focused on people with disabilities. This project is part of an initiative of 2007 called "Accessible Monuments", aimed to bring the history of Spanish culture and art closer and understandable for people with disabilities, facilitating visits to Spanish monuments and sites through technological tools. GVAM is a team born in 2008, composed by many professionals from different sectors to enhance autonomous visits to museums and monuments. The mission of GVAM is working for an educational, cultural and touristic sector that is more innovative, more participatory and more social.

In September 2019,Ávila will host the Second International Congress dedicated to cultural heritage conservation that the International Council for Monuments and Sites (ICOMOS) celebrates in collaboration with the Committee of Architectural Photogrammetry (CIPA), which is an international organization responsible for conservation, education and dissemination of cultural heritage from a technological point of view.

In October 2019, it will take place in Granada a Conference for cultural tourism in Europe in the frame of the European project CHRISTA (Culture and heritage for responsible innovative and sustainable tourism actions). The conference aims to examine all the risks, opportunities and challenges connected to sustainable and responsible tourism and aims to foster common actions and plans for the development and promotion of cultural tourism products.

Conclusions

It is widely recognized that technological tools bring many positive aspects and benefits, also considering the fact that with ICTs also people with disabilities can visit a place through their smartphones or tablets and is not necessary to face a trip to see a monument, a museum or a cultural product. However, when it comes to cultural heritage, an important matter is the presence and the possibility to see a natural or cultural site or product in person. The speed of access to information and the possibility of a fast interaction and communication are totally aligned with the speed of life in modern societies. All the people in a community are pushed to be part of a process of changing and understanding of cultural heritage and it is their duty to promote actions in order to protect and promote cultural heritage in Spain and among other countries.

On the other hand, fast connections, communications and interactions through technological instruments have taken away that magic and sense of magnificence that is possible to experience in person. Due to the fast spread of ICT in promotion of cultural heritage, we have to take into account the lack of that emotion which visiting a cultural site in person entails.

However, nowadays associations and organizations involved in conservation and promotion of cultural heritage are growing faster and there are many events dedicated to sensitize people to this subject. Universities are fostering training programmes for managers and cultural operators; various entities and public and private bodies are enhancing plans and common actions to promote Spain all over the world. Also thanks to European Projects, the promotion of cultural heritage is acquiring more importance and Spain is improving its image worldwide.

One of the issues that Spanish cultural heritage is now facing is exploitation and commodification so it is clear that it must be required a precise knowledge of cultural heritage diversity and complexity and a specific training for its management and promotion.

In conclusion, when thinking of promotion of cultural heritage in Spain many players and factors may be interested in it, such as:

-Universities, public and private entities for promotion of training programmes for managers and cultural operators;

-Organizations, foundations and other associations for the development of events or projects linked to conservation, preservation and promotion of cultural heritage;

-Public and private bodies for the implementation of funding programmes for restoration and promotion of cultural heritage and for development of actions in collaboration with national and international companies or organizations;

-ICT for spreading information and facilitate communication and interaction with cultural heritage.

However, the entire community of a country, which represents the first user and promoter of its history and identity, needs to be trained and sensitized in order to play a key role in the support and enhancement of cultural heritage.

ANALYSIS OF CURRENT STATUS OF ACCESSIBILITY IN PROMOTION OF CULTURAL HERITAGE AT EU LEVEL AND IN SPAIN

Introduction

The United Nations Convention on the Rights of Persons with Disabilities has been ratified by the 27 member states and the European Union. The objective of the Convention is to guarantee that persons with disabilities can enjoy their rights in terms of equality compared to all other citizens and it is the first comprehensive treaty on human rights ratified by the whole of the European Union. In its article 30 urges states to adopt the necessary measures to ensure that people with disabilities can participate in cultural life.

Making Europe a more accessible place for people with disabilities is a key element of the European Disability Strategy 2010-2020. This Strategy provides the general framework at EU level for action in the field of disability and accessibility, in order to complete and support the actions of the Member States. EU legislation contains specific provisions on accessibility in areas of communication. On November 8, 2018, the European Parliament and the Council reached an interim agreement on the Commission's proposal for a European Accessibility Act, which will make many products and services of daily use accessible to people with disabilities.

The European Parliament and the Council of the European Union also approved on 17 May 2017, the decision establishing the declaration of the European Year of Cultural Heritage 2018 with the purpose of promoting the exchange and appreciation of Europe's cultural heritage as a shared resource, raise awareness about history and common values and strengthen a feeling of belonging to a common European area. In addition, the general objectives of the European Year will be to encourage and support the work carried out by the Union, the Member States and regional and local authorities, in collaboration with the cultural heritage sector and with civil society in a broad sense, to protect, safeguard and promote the cultural heritage of Europe.

The European Union uses various instruments to make Europe more accessible for people with disabilities and the elderly. Beyond legislation and policies, research and standardization serve to optimize, among other things, the accessibility of the built environment, ICT and transport.

According to the politician Manuel Barreiro, if something differentiates the heritage sector of the 21st century from that of the previous epochs, it has been the increasingly evident presence of digital technologies as tools that allow the diffusion and enhancement of heritage environments.

There are two issues that we can consider as the pillars on which this new time we are living is based: First, the total accessibility to the digital universe, at any time and place and from any type of device. And second, the creation of digital spaces for conversation, exchange and interaction between users and cultural institutions.

Europe is immersed in a digital transformation by heritage management centres, museums, archives, libraries, etc.; that taking advantage of the constant improvements in technology and its wide introduction in the field of cultural heritage for the purpose of conservation, diffusion and preservation means that technologies are incorporated as tools to enrich and improve user experiences.

Until now, the EU has used non-binding instruments (Council Resolutions and ministerial declarations) to promote accessibility objectives. Although some progress has been made, the level of accessibility of ICTs is still far from satisfactory, as acknowledged by the Communication on digital inclusion, published in November 2007. However, the EU has not yet adopted a binding Directive on accessibility ICT in general and web accessibility in particular, despite the fact that this has been requested repeatedly by the European Disability Forum.

In Spain the situation is similar; the irruption of the internet and digitalization has been defining a model of new cultural promotion where the creation, processing and distribution of information are an essential part of the activity. This context, not only cultural but socio-cultural, requires more proactive, flexible, interconnected forms of organization oriented to network functioning (Castells, 2009).

These forms of organization that in Spain, as well as in Europe, are being created in an extremely fast way require their reflection in the accessibility of them.
In this regard, with the approval of Legislative Royal Decree 1/2013 approving the Consolidated Text of the General Law on the rights of persons with disabilities and their social inclusion.

Within two years from the entry into force of the consolidated text, that is to say, on December 4, 2015, the Government should have approved basic conditions of accessibility and non-discrimination, as provided for in article 29 of the aforementioned legal text consolidated, for access and use of goods and services available to the public by people with disabilities. In this regulatory development, aspects related to accessibility to culture through ICT should be taken into account.
In the Spanish sector of audio-visual legislation, telecommunications and ICT we find the following laws that must be observed in what affects the guarantee of the effective right to access these services for people with disabilities:

- Law 34/2002, of July 11, on services of the information society and electronic commerce
- Law 56/2007, of December 28, on Measures to Promote the Information Society.
- Law 17/2006, of June 5, on state-owned radio and television.
- Law 7/2010, of March 31, General of Audio-visual Communication.
- Law 3/2013, of June 4, on the creation of the National Commission of Markets and Competition.
- Law 9/2014, of May 9, on Telecommunications.

Of this set of legislation, which is transversal in terms of disability and accessibility to services, as in the case of the sector of audio-visual services, telecommunications and ICT, a series of gaps and deficiencies in terms of accessibility are observed which entail a reduction of the right of people with disabilities, whether sensorial, intellectual or of any other kind, to access them.

The Spanish Committee for the Representation of Persons with Disabilities (CERMI) has received many complaints from users with disabilities due to the lack of accessibility of the digital channels used for the promotion of heritage:

The main social networks are not designed according to design criteria for all people, causing exclusions and barriers in the access and normalized use of these channels. The most common problem is the lack of separation between the presentation and the content, which prevents the user from being able to modify the size of the text, the pages retaining their functionality when the style sheet is deactivated or replaced by a user style sheet. The lack of accessibility of multimedia elements is also widespread (absence of subtitles and content in sign language, audio described, multimedia object interface not accessible).

Other notable breaches are the inadequate identification of the links, the absence or lack of significance of the titles of the pages, the lack of notice of opening new windows, the non-labelling of the forms controls, the lack of textual alternatives to the images or their inadequacy, the lack of headers, the lack of contrast in images and text, the inadequate marking of the tables and the loss of functionality when the scripts are deactivated. These breaches, which affect users with various disability profiles (and also, in many cases, users without disabilities) are important enough, when they occur with certain frequency, as to make it difficult and even impossible to access the information contained in the page or in the broadcast channels.

Much of the public that is interested in European cultural heritage begins to belong to generations that don't use other forms of communication than ICT and this implies new ways of approaching culture. It is a very demanding audience with different expectations based on new experiences and unlimited access to all types of information. This type of consumer creates new challenges and new opportunities to generate discourses that capture the public's attention. Depending on the type of tool, the expectation and the challenge will be different.

Body

Web pages of tourist destinations, museums or heritage assets:

The orientation of the web pages has varied from the simple putting into knowledge to the diffusion, commercialization and creation of discourse. Complementary contents have been started with the intention of making highly specialized knowledge more accessible. There are different categories according to the communicative and diffusion objectives (Teather, Willhem, 1999):

- Electronic brochures containing information and details for the visit and knowledge of the heritage sites. It is very common that these web pages are not accessible because in many cases they respond to images without description that screen readers cannot read.
- Museums in the virtual world: these types of pages are very useful for people with disabilities who have limitations to travel among those who are highly dependent. As an example in Spain we can mention the National Museum of Anthropology[22].
- Interactive web pages: its function is to facilitate access to the museum or heritage destination. Users can create their own itinerary according to their interests in an interactive and accessible way[23].

Social Networks

These types of tools start to exceed the web pages in number of users (Monge, 2017). This may be due to the fact that social networks offer a universal and instantaneous coverage that allows interaction with users and visitors in real time while forming a social structure where the actors involved relate to an interest in content and cultural values proposed by the managing entity. Although this type of relationship can be directed towards a purely propagandistic objective, it can also be mediation platforms (Rusillo, 2014) from which the potential that this represents for people with disabilities and with accessibility needs can be inferred.
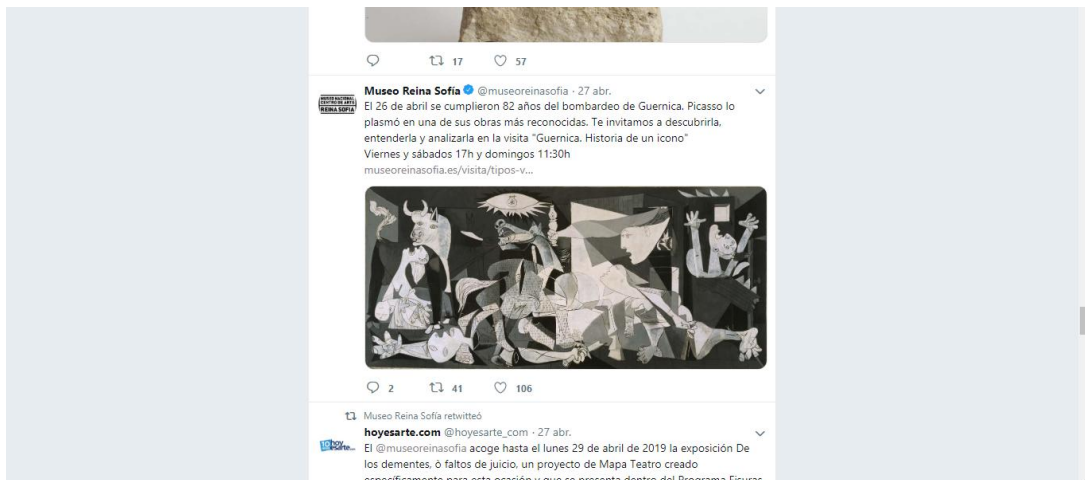
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[22] Virtual Museum – Museo Nacional de Antropología.
http://www.mcu.es/visitavirtualmuseos/museo-de-antropologia
[23] Virtual museum – Museo del Prado
https://www.museodelprado.es/visita-el-museo

[24]Twitter account of the Reina Sofia Museum in Madrid where the interaction with the public is shown in the number of responses (2), "retweets" (41) and "I like" (106).

Podcast

Podcasting is one of the first technological tools used by museums. It consists of downloading hearing files that are downloaded from the website and can be listened to at any time. The use of podcasts is losing its presence to the benefit of other audiovisual systems that museums use and that they use to provide accessibility to the guide, such as guides or audio descriptions. As an example of podcast we can find in the Thyssen Museum[25].
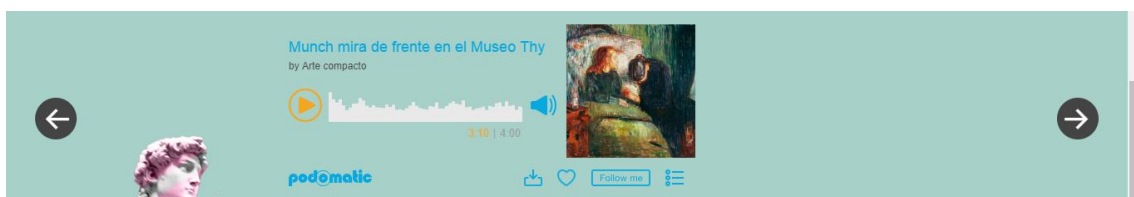
Mobile APP

This technology has grown to limits that were hard to suspect. The universalization of smartphones together with the high connectivity existing in Spain have made mobile devices a fundamental and essential tool in the day to day of the population. Therefore, due to the accessibility that

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[24]https://twitter.com/museoreinasofia

[25]http://www.artecompacto.com/munch-mira-de-frente-en-el-museo-thyssen/

manufacturers have already implemented, we are facing a great opportunity to disseminate the Cultural Heritage in an accessible way.
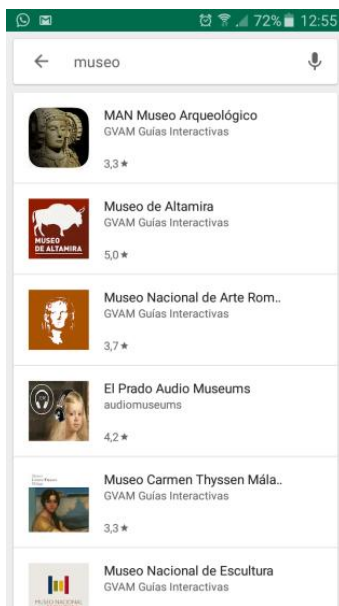

Image from Google Play

In addition, these devices offer another series of features that can be used by people with accessibility needs such as geolocation, notifications or content updates in real time.

Image of the accessible app of the Altamira Museum

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[26] http://www.culturaydeporte.gob.es/mnaltamira/home.html

QR codes

It is a two-dimensional image that when scanned with a smartphone, access to previously stored content is obtained. The applications for the diffusion of the cultural patrimony are many since they result a simple interaction with the visitors and facilitate the integration next to patrimonial elements due to their reduced size. In Spain they are widely used by blind people.

Virtual reality, augmented reality and video mapping

These three technologies allow the visual representation of environments, in some real cases but in others also fictitious, creating the sensation of being present. These ICT also represent a great potential for the dissemination of cultural heritage since it can configure environments that are not really accessible and thus bring them closer to people with reduced mobility.
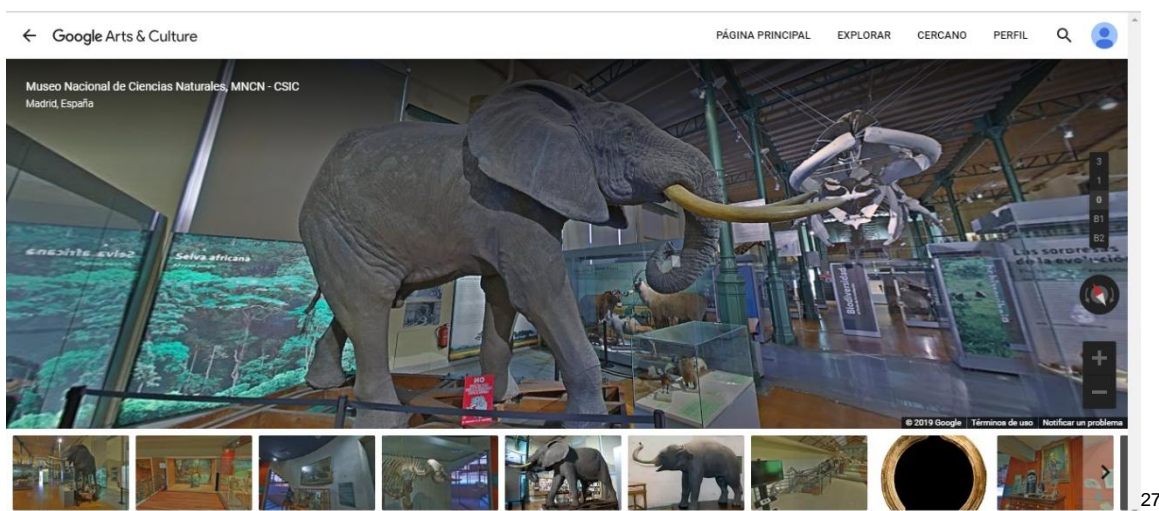

Image of the google arts & culture project at the Museum of Natural Sciences of Madrid

Audio guides and sign guides

The use of audio description and guide signs are one of the most effective methods by which a blind or visually impaired person and a person with hearing impairment can access information transmitted by an image or by a phrase that It takes place in a cultural environment. There are numerous museums, tourist offices and other cultural resources in Spain that offer this possibility so that people with sensory disabilities can enjoy guided visits under equal conditions.

Multimedia guides

They are the evolution of audio guides that thanks to technology offer a high level of interactivity for the user (Mateos, 2010).

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[27] https://artsandculture.google.com/partner/museo-nacional-de-ciencias-naturales-mncn-cesic

PROMOTION OF CULTURAL HERITAGE AND ACCESSIBILITY IN HUNGARY

Introduction

The role of this report is the making of comprehensive touristic analysis considering the cultural heritages and accessible tourism.

In the first part of the report is about the tourist attractions of Hungary, followed by tourism development opportunities and unhindered tourism as a new tourist product.

Hungary has some significant cultural and natural sights, which are the base of tourism sector.ThetourisminHungaryhasnowbecomeadeterminingfactorinthenationaleconomy. According to the World Council on Travel and Tourism the GDP contribution 2.4%, but considering the multiplier effect it is more than8%

The growth of the tourist turnover is constant, in 2018 it reached a record year regarding the number of visitors and guest nights.

Body

The role of cultural tourism in Hungary

Tourism development until today

Hungary's tourism was not remarkable in the beginning of the 1900s. At that time the people were traveling to Budapest, the role of rural tourism was still small.

In the years following World War I, the country's tourism decreased significantly. In 1920, the capital was visited by only 15,000 foreigners, compared to 55,000 in 1913. From the second half ofthe1920s-recognizingtheeconomicpotentialof tourism-the conscious development of tourism has begun. The construction of tourist infra-, and superstructure began: Transport, accommodation, services and the National Tourist Council was set up, as well. In the second half of the 1930s, the promotion of domestic tourism (rural tourism, and Balaton) received increasing attention. Between the two World Wars in 1937 the Hungarian tourism reached the peak point. That year the number of foreigners arriving in the country was 380,000 (mostly German and Austrian), and approx. 1 million Hungarian citizens participated in domestic tourism.

After the World War II, the international tourism in our country shrank to a minimum. Until the early 1960s, international tourism in the classic sense was limited to official travel and relatives visiting. Domestic tourism, however, started to develop rapidly during this period, primarily by organizing social tourism. More and more masses travelled to hike or do excursions.

The development of Hungarian tourism was essentially extensive until the late1980s,but still today. However, the number of foreigners visiting Hungary has increased rapidly, but the capacity and the quantity and quality of services are characterized by short comings.

By the beginning of the 1990s, Hungary became one of the major tourist host countries in Europe. In 2000 nine touristic regions were created for tourism development. (Észak- Magyarország, Budapest Közép-Dunavidék, Észak-Alföld, Dél-Alföld, Közép-Dunántúl, Dél- Dunántúl, Nyugat-Dunántúl, Balaton, Tisza lake). The aim is to carry out local and regional tasksrelatedtotourism,tostimulatelocalresources,tostrengthenandcoordinatecooperation.

(www.ksh.hu,www.mek.oszk.hu)

Cultural attractions in Hungary

World Heritages Sites:

1.kép: **Hollókő, the living village**
Source:www.holloko.hu

- Hollókő Old Village and its surroundings: the 67 protected,fairy-talehouses in Ófalu have been listed by UNESCO since 1987, and it was the first village in the world to deserve this title.

- Banks of the Danube, Buda Castel quarter(1987)

- Caves of Aggtelek Karst and Slovak Karst(1995)

- Millenery Benedictine Abbey of Pannonhalma and its natural environment (1996)

- HortobágyNationalPark(1999)

- Early Christian Necropolis of Pécs(2000)

- Fertő Cultural Landscape(2001)

- Tokaj Wine Region, Historic Cultural Landscape(2002)

- Andrássy avenue and its historic environment(2002)

Nationalparks:

- AggtelekNational Park(1985)

- BalatonUplandsNational Park (1997)

- BükkNational Park(1976)

- Duna–IpolyNational Park(1997)

- Duna–DrávaNational Park (1994)

- Fertő–HanságNational Park(1991)

- HortobágyNational Park(1973)

- KiskunságNational Park(1975)

- Körös–Maros National Park(1997)

- ŐrségNational Park(2002)

Wine Regions:

Hungary's vine and wine culture has a millennium history. Hungary with its varied soil types and favorable climatic conditions has always been one of Europe's traditional wine producing countries.

Today, the country boasts 22 wine regions, including Eger (Eger bikavér) and Tokaj (Aszú), which are also highly recognized internationally. *(www.ksh.hu)*

Castles and memorialsites

The different styles of castles in Hungary are very popular tourist destinations. According to the survey of the National Office for the Protection of Monuments, there are currently1,500-2,000in Hungary, including 718 protected castles. The nearly 11,000 monuments in the country reflect faithfully its historical past.

Spas

The country's special tourist attraction is its world-famous

thermal water resource (after Iceland, Hungary has the largest surface water supply in the world). Thermal water sources are found in all regions of the country and supply many spas. Budapest is the only capital of the world with spas.

In the last 10 years next to the spas wellness and spa hotels and aqua parks were built.

*(*https://wikitravel.org/*)*

Sacral places

Famous mainly for Mary's cult (Mary's Land), Hungary has many Mary's places of pilgrimage. Among others the Mary pilgrimage route, the largest pilgrimage of Central- Europe passes through the country, too.

Festivals as tourist attraction

The popularity of festivals in recent decades has been recognized as one of the major megatrends in cultural tourism across Europe, as well as Hungary.
According to the European Commission's 2016 Eurobarometer survey, in 2015, 9% of European travelers named festivals and other events as their main travel motivation. The most important Hungarian festivals: SZIGET, Balaton sound, Efott, Volt Festival.

Thematic, and active touristic routes

Palóc Route: thematic route involving two counties of Hungary (Nógrád, Heves) and 30 settlements. By walking on the Palóc Route the tradition, architecture, crafts, gastronomy, folk music and folk dance come to life.*(www.turabazis.hu)*

Wineroutes:

a) Classic wine routes:their role is limited only to wine tasting.Villányi-Siklósi,Etyeki,

   Somlói, Szekszárdi

b) Thematic wine routes: places for wine-tasting supplemented with special, cultural and natural or gastronomic programme. (Mohács-Bóly)

c) "Opened "wine routes: network of the places of wine tasting, including accommodation and catering in a touristic region.

- Sissi route: international thematic route named after Queen Elisabeth. Its Hungarian station: Budapest, Gödöllő, Domonyvölgy and Herend*.*

- Maria route: Central-European pilgrimage, its 840 km large Hungarian route section pass through Esztergom, Máriacell, Máriapócs and Sümeg.

- Hungarian pilgrimage: It includes the national sacral places from Esztergom toMáriagyűd.

- EuroVelo: name of international bicycle road network. Bicycle road in Hungary: EV6 (along Danube) EV11 (along Tisza river), EV 13 (Iron-curtain route)

- Blue Tour: European trail pass along the northern part of Hungary, from Írottkő toward Hollóháza. *(www.leonardoprogram.hu)*

Important touristic organizations

Parliament Sport and Touristic Committee: legislative body Hungarian Tourism Agency: coordinate the promotion of tourism, define the tourism strategy. Moreover it coordinates tourism marketing at national level, including tasks related to the development of a tourism brand system in Hungary and domestic and International marketing and communication activities.

- TDM (Tourism Destination Management): taking into account the principle of subsidiarity, its task is, among other things, to bring the given tourism destination to a competitive market and to build imageofthedestination.Today65TDMorganisations function in Hungary. *(www.tdmszovetseg.eu)*
- Tour in form: Its role is mainly focused on providing information, practical implementation of local, regional tourism marketing
- FATOSZ: representing the organizations involved in rural and agricultural tourism, and coordinating their tasks
- MUISZ: Association of Hungarian Travel Agencies.

Further important organizations for cultural value preservation

- ICOMOS Hungarian National Committee: Its members are the leading experts in Hungarian monument protection. Architects, archaeologists, art historians, gardeners, restorers, historians, chemists, geologists, statics, and all other disciplines involved in the protection of monuments are involved. Members of ICOMOSHN Care continuously involved in ICOMOS's international commission's tasks.
- UNESCO Hungarian National Committee: The Commission aims to help UNESCO work in education, science, culture, and information and communication with other national committees in the world, governmental and non-governmental organizations, civil society, institutions and schools, and to promote Hungarian science and culture through UNESCO.

Touristic data

Since 2010, the performance of tourism has been record-breaking year-on-year in Hungary, and the year 2018 was the best tourist year ever. During the year, the number of guests using commercial accommodation was 12.5 million, and the number of guest nights they spent was million nights.

The main result of domestic tourism

In 2018, the number of domestic guests was 6.6 million and the number of guest nights they spent was 15.6 million nights. Thanks to the steady growth experienced since 2009, the number of domestic guest nights registered in 2018 was 57.0% higher than in 2010.

The main results of incoming tourism

In 2018, the number of foreign guests in commercial accommodation was 5.9 million, and the number of guest nights they spent was 15.3 million. Since 2010, the growth of foreign visitors has been steady.

A külföldi vendégéjszakák aránya turisztikai régiónként (százalék, 2018)

1. **diagram:** the share of foreign guest nights in the tourist region in2018

source: www.napi.hu

A belföldi vendégéjszakák aránya turisztikai régiónként (százalék, 2018)

2. **diagram: the share of domestic guest nights in the tourist region in2018**

source: www.napi.hu

ExaminingthetwochartswecanseethatthemaindestinationofforeignersinHungaryisstill Budapest and its agglomeration. In the second place is the Balaton touristic region, but also Western Transdanubia touristic region is outstanding. In the case of domestic residents, Lake Balaton is the strongest, followed by Budapest in the second place and Northern Hungary in the third place.

With the exception of Lake Tisza, the percentage distributions are almost insignificant. The order of the sending markets varies from year to year, but the most important sending market continues to be Germany with over two million guest nights.

Among the most important of the sending countries the Czech Republic and the United States indicated significant increase in the number of overnight stays in accommodation establishments in 2018 compared to 2017.(*www.mtu.hov.hu*)

Promotion of tourism

The global economic crisis of 2008-2009 affected the Hungarian tourism and hospitality market, too, so it became necessary to find a solution to the problem.

Tools for the promotion of domestic tourism

SZÉP-Card

In 2011, Széchenyi Recreation Card was introduced - an universal electronic voucher comparable to bankcards, with which you can pay for warm meals, domestic holidays, sports, wellness and fitness services, museum tickets and theater tickets.

The goals of the introduction of the card include boosting the tourism and economy of the home, encouraging the travel of the Hungarian population, and keeping in the country the income generated here. As a result of the introduction of the SZÉP card, domestic guest traffic increased four times more by 2014. In 2017 guests in Hungarian hotels paid more than 17 billion HUF with a SZÉP card, which accounted for nearly20% of the domestic accommodation income of pensions and hotels. In addition, it is important to highlight the economic development effect of the card in terms of the countryside, as more than 80 percent of the spending occurs there, thus reducing the inequality of tourism in the capital and the rural areas. *(www.turizmusonline.hu)*

Thematic years

In order to raise awareness and concentrate resources,the HungarianTourismLtd.hasbeen presenting tourist offerings of Hungary to domestic tourists in the framework of the thematic years since 2006. The year 2009 was a year of cultural tourism.(*www.mtu.gov.hu*)

<u>Touristic campaign</u>

With the campaigns of the Hungarian Tourism Agency want the travel planners to reconsider their domestic holidays and look for little-known places, try new programs, as Hungary is much more exciting, it has much more potential than many think. Partners in the campaign will create, sell, and promote special offers through their own channels. The Agency collects and publishes and promotes the partners on the campaignwebsite2018: *Hello Summer*. More than 300 partners joined the Association of Hungarian Hotels and Restaurants all over the country, with special offers and discounts called "Hello Summer!" 2019: new campaign in summer *Wonderful Hungary(*www.turizmusonline.hu, *www.hellomagyarorszag.hu/)*

Tools for the international promotion of tourism

<u>Image film</u>

The spectacular videofilms are no longer just documentaries, much more than that. Basedon new tourist trends, it is on the focus on the experience-centered and the visual. Aim: to attract the attention of foreign potential tourists, to the effect of emotion, so that the individual can identify with the country. Over the past few years, several Hungarian image films have received international recognition. 2013. Think Hungary- more than expected, 2018 WOW Hungary, which won the Best Tourist Image Film Award in Shanghai.

<u>The European of Capitals of Culture</u>

The initiative, launched in1985,aims to make European citizens learn more about each other's culture, admire the memories of our common history, experience the richness of European values, and experience a sense of European unity.

In 2010 Pécs was the European of Capitals of Culture: As a result of the program, the number of guest nights spent in the city increased by 25–27% and the number of visitors to the city was three times as high as nearly 900,000 tourists in 2010.

2023. Veszprém will be The European of Capitals of Culture. *(www.turizmusonline.huwww.portfolio.hu*

<u>Travel exhibition</u>

The most significant international exhibition of the tourism industry. Their role is increasingly being pushed into the background by the spread of the Internet and social media.

<u>Hungarikum, as potential attractions</u>

Hungarikum: Hungarikum is a collective term indicating a value worthy of distinction and highlighting within a unified system of qualification, classification, and registry and which represents the high performance of Hungarian people thanks to its typically Hungarian attribute, uniqueness, specialty and quality. (for example Zsolnay Cultral Quarter, Hungarian goulash soup) The cultural value of Hungarikums, their importance in the development of the tourist attraction and product is invaluable.(*www.hungarikumok.hu)*

National Tourism Development Strategy2030

In 2017, the Government adopted the National Tourism Development Strategy 2030 framework prepared by the Hungarian Tourism Agency, which is the cornerstone of all actors in tourism.
The aim of the strategy is to increase the direct and indirect contribution of tourism to GDP (from the current 10 to 16 percent), the appreciation of Hungary's role in world tourism, and the doubling of the number of guest nights in commercial hotels.
Instead of unique attractions, tourist areas(destinations)will beat the center of development. As a tourist offer, destinations with unique brand and brand appear.

<u>Development priorities:</u>

- Health tourism: medical tourism and wellness tourism play a significant role in the country's tourism, most of the guest nights in 2017 and 2018 were registered at these hotels
- Cultural tourism: The international relevance of cultural tourism in Hungary includes primarily Budapest and city visiting. The majority of foreign tourists arrive from Europe, the Hungarian capital is one of the destinations of the Central European tour among the tourists overseas in the cultural tourism market.

In the future, the complex, interrelated attractions of priority tourism development areas will be able to attract international demand.

- Active tourism: New active and eco-tourism developments

- Gastrotourism:oneofthepillarsofculturaltourism,whichhasalreadybecomeatravel motivation alone (wine tourism, festivals)
- Accessible tourism: appearance of a new target group in tourism, tourists with special needs. Aim to develop the attractions in order to they will be accessible for everybody
- Family-friendly Tourism: The implementation of family-friendly tourism includes appropriate infrastructure design, tools and services available
- Professional tourism (MICEtourism)

The Kisfaludy Tourism Development Program

The ambition of the program is to encourage the integration of the individual tourist experience elements into the priority destinations (hotels with attractions, attractions) leading to a longer stay and higher guest spending in the priority development areas.

New marketings trategy

Changingtravelmotivationsrequiresanewapproach.Besidesexperience-centeredmoreand more importantly authenticity, security, and "everything immediately" approach in the making travel decisions (www.kormany.hu).

Accessible Tourism

According to UNWTO report the important forecast for the touristic experts, that different groups of the global population are much more affected by the phenomenon of disability than previously thought by the researchers and experts dealing with the topic. 15% of the total population can be somehow associated with a disability phenomenon, which means that 1 billion people can certainly be limited in some way by accessibility.

In Hungary, service providers have not yet recognized tourism opportunities for people with disabilities, although according to the data of the Central Statistical Office today nearly one and a half million Hungarians are restricted by their health problems in their daily activities. (http://www.ksh.hu/*)*

Experiments for accessible tourism

- The Tourism Innovation Marketing Cooperation Program(TIMEA),coordinated by the Hungarian Tourism Agency, focuses on promoting the tourism offer of the country in terms of medical, senior and barrier-free tourism, and on facilitating market access for businesses. In Hungary, the Association of Hungarian Hotels and Restaurants also prepared a complex accessibility recommendation.
- The Association of Hungarian Travel Agencies and the National Association of People with Disabilities will work together in the future to make tourist services and attractions accessible.
- In the new Hungarian Tourism Development Strategy, the accessible tourism developments are also apriority
- Interpretation:Theaimistolinkinformationtransferwithemotionalimpact.Thismeans that the attractions must touch emotionally the tourists; they should provoke sadness, joy, anger. Achieving and provoking an emotional reaction can be accomplished by a number of non-verbal means: with lights, colors, strong-looking flashes of images, sound effects. With these, complex experience spaces can be created where subconscious emotional reactions involve the visitor in the communication process. *(*https://turizmus.com/*)*

Best practices

- Accessible Tourism Day in Orfű: The purpose of the event is to draw attention to the importance of eliminating the gap between disabled and healthy people, motivating mutual acceptance. At the event, many tourist and sporting opportunities are available for people who have never had the opportunity to do so. It provides experiences for people with disabilities, such as trying bicycles, motoring, boating, sailing, quading, driving a car for visually impaired, kayaking, canoeing, riding, fishing. (http://hetedhethatar.hu/hethatar/)
- Route4u: Web and smart apps with automated technology to create maps for disabled people from Budapest.(https://route4u.org/)
- Matraresort:The Parádsasvár Municipality and GuestHouse Providers Hotels appear in unique holiday form in the country under Matra Resort name. It is planned that not only the accommodation but also the various attractions will be accessible to anyone without difficulty. Trails will be built for the people with disabilities, and they will also provide for the future transportation with accessible bus routes.(https://www.heol.hu/)

The role of digital tools in tourism

Almost all renewable exhibitions live with modern IT tools during the renovation of cultural heritage attractions. (In the case of EU projects, at least 10% of the total cost should be spent on interactive, visitor-friendly developments, including info communication technologies).

The most common solution is to use a variety of touch screen systems from the simpler information delivery monitor to multi-player interactive games. Most of the latest developments use various mobile solutions from simpler QR codes to providing information for mobile applications. Less commonly, AR (augmented reality) and VR (virtual reality) tools are used, for example. to display architectural periods of a building or to present a historical event or venue in virtual VR glasses. There are also pilot projects that showcase the cultural heritage with the help of pseudo-holographic screenings in space, which is an AR solution that is not hampered by the display size of the phone and tablet, and is an integral part of the historical space.

In addition to tourism use, the museums digitize the biggest collections and make them available.

Summary

On the whole, it can bestated that tourism is one of the decisive economic factors considering Hungary's abilities and attractiveness.

Cultural tourist attractions such as World Heritage sites, festivals, thematic routes are the most important travel motivations for foreign tourists. They are paid special attention in the strategies and in the case of developments.

In recent years, people with disabilities have emerged as new market segments. With the spread of experience-oriented tourism, the issue of accessible tourism has also become increasingly central. Unfortunately, there are still few destinations and attractions in Hungary that are barrier-free. Taking into account the principle of equal treatment, the aim of tourism professionals is therefore to develop attractions or develop existing on est hat help people with disabilities to find information, travel and gain experience in tourism. One of the development priorities of the National Tourism Development Strategy 2030 will also be the accessible tourism.

The relationship between cultural tourism and accessible tourism can be represented by digital devices, applications downloadable to the phone, touch screens and devices using the techniques provided by tourist experiences for everyone

PROMOTION OF CULTURAL HERITAGE AND ACCESSIBILITY IN PORTUGAL

Introduction

Tourism is a strategic activity for Portugal, and its main economic activity is exporting, accounting for 15.3% of exports of goods and services. It is also a factor of regional development, since a multiplicity of areas and agents intervene in a transversal way to work in a network.

As the time passes, things change and adapt to the needs of a community, following innovations.

In the last few years, the number related to tourism in Portugal had a huge increase. This implied to renew and modernize standards and services. One of the main goals is to make touristic structures and services as much accessible as possible to everyone, promoting digital content for tourism and the cultural heritage of the city. Visitors have needs of any kind and it is mandatory to be ready and prepared to provide them with support.

The success of tourist activities is ever more contingent on processes of innovation, creativity, and the ability to generate added-value initiatives that attract tourists. In this context, Information and Communication Technologies (ICT) can play a major role in generating such developments. The use of ICT in municipal policy for the promotion of tourism has marked the attempts by local authorities to promote heritage and cultural tourism.

Body

ICT innovation for tourism

ICT's provide powerful instruments that can promote competitive advantages in terms of touristic promotion, the strengthening of industry strategies and operations and the promotion of accessibility to infrastructures, equipment and touristic services.

ICT has the function of developing stimulating interactive experiences, with the aim to increase the satisfaction and appreciation of visitors, who can potentially come back.

It is crucial that tourist sector economic actors develop products and services accessible for all: "*Customer satisfaction depends highly on the accuracy and comprehensiveness of specific information on destinations' accessibility, facilities, attractions and activities" (Buhalis, 1998).*

A very useful and simple tool is the QR code. One of the first initiatives which decided to adopt this instrument was a project from the municipality of Tomar. The IT staff developed QR codes for the main monuments of the city, which provides links to the history, timetable, weekly schedule, and other relevant information concerning the respective monument. There were also developed audio-guides, promoted on the city website and distributed on online audio-guide platforms.

QR codes a two-dimensional code developed in 1994, which possesses a substantially superior capacity to conventional barcodes. It can be use from any kind of device and expanded to a variety of sectors, namely, tourism.

First, QR codes were created in Portuguese for the main attractions in the city. Then, the idea was to widen this to other technologies and languages, as well as the development of an electronic platform that facilitates the management of electronic data for the municipal chambers, and the production of a promotional video. All this would have been broadcasted on social media platforms. As a result, tourism accessibility has grown, allowing all to have access to information, regardless of limitations or knowledge and eliminating many barriers, such as linguistic ones.

Nowadays, these technologies are a reality for tourist business, constituting important tools for increasing satisfaction and promoting accessibility to information. This would allow people to feel more independent and self-governing during their vacations.

Tourism, like other strategic economic sectors, should seek to make the most out of the technological development since electronic devices are a constant and a faithful alley during the trips of any person.

As a matter of fact, they can be usedfor different purposes: getting directions, taking photographs, obtaining information of any kind, finding attractions, events, shops, restaurants and bars, check timetables, buy tickets, make reservations or translations.

The importance of digital content for mobile phones, which meet touristic needs and increase their satisfaction and promote accessible tourism, has reinforced technologies augmented and virtual reality.

These technologies will allow the gathering of information about visitors and visited locations, allowing the Municipality the crossing of data with other data-sources (respecting data privacy), thus obtaining strategic information that will conveniently direct marketing strategies. Concurrently, this initiative can serve as an impulse to the creation of similar projects in terms of restaurants, hospitality industries, local commerce, etc., promoting the local economy and entrepreneurship.

A wide perspective on tourism accessibility

Accessibility in services, NRP and Portugal Participatory budget

Accessibility has to be understood in terms of service, facilities and promotion and it is a prerequisite for these people to be able to participate and play an active role in society

Tourists and visitors might suffer of some diseases or have physical limitations.

Accessibility to spaces and promotion of content in accessible formats to all citizens should be a municipal priority, seeking to adapt the touristic product to the various citizens rather than make them go through the obstacles themselves.

Local administration plays a key role taking action towards promotion of the territory, the especially for how concern the promotion and preservation of local heritage at the regional level, as a development strategy based on the decentralization of resources and programs, or investing in a proximity logic.

In this dimension, municipalities develop a set of initiatives and programs of dissemination and promotion of cultural activities targeted at the young population, mainly through municipal services under the supervision of the city councils of the field of youth and/or culture.

The cultural revitalization at the local level is based on a set of networks streamlined by the central power which is responsible for the promotion and support in developing various initiatives of cultural promotion, many of which are targeted at attracting and training young people as a strategy for involving new audiences:

This line of action has different purposes, including encouraging the knowledge of cultural and artistic heritage as a process of citizenship affirmation and a means to develop cultural literacy and encouraging the knowledge of cultural and artistic heritage as a process of citizenship affirmation and a means to develop cultural literacy.

National reading Plan

In this framework of cross-cutting political commitment, taking action towards the promotion of reading, the plural access to knowledge and cultural enrichment as axis of the government and political priority, the governmental resolution (March 2017) of reinvesting in the National Reading Plan (PNL) is exemplary, with the launch of a new stage in a 10-year horizon 2017-2027 (PNL 2027). In this new stage, through an inter-ministerial commission, the areas of local authorities, culture, science, technology and higher education, and education are responsible for the development of an integrated policy for the promotion of reading and writing in multiple domains, such as culture, science and digital.

The National Reading Plan 2027 is a strategic intervention for developing several literacies in various sectors of the population. It was launched in 2006 and it is currently in effect for the decade of 2017-2027. More specifically, this edition intends to invest more in the support to programs to favour social inclusion through readings and training of different segments of the population but also, facilitate the access to knowledge and culture while resorting information and communication technologies.

The NRP follows some guidelines, as listed below:

- Creating a broad social commitment around the promotion of reading as political priority, with the goal of developing literacy and the strengthening of the population's reading habits;

Launching programs targeted at children, young people and adults that aim to promote the development of multiple literacies, specifically reading and writing, digital, and visual, scientific and technological information, in order to prepare the Portuguese population for the demands of the society of the XXI century;

- Reinforcing and diversifying the intervention aimed at the skills development of children and young people in the school context and of the adult population pursuing qualification;
- Encouraging a new type of intervention focused on the young adult and the adult population, in particular for the sectors of the population that have acquired low reading skills or that, for various reasons, have not acquired any at all throughout their lives;
- Implementing a set of actions to strengthen the reading and writing skills for the inclusion of people with special needs;
- Promoting relationships between reading, literature, arts, sciences and technology and promoting scientific, technological and artistic culture, in collaboration with institutions of science and culture;
- Encouraging the production and dissemination of academic content and studies about reading and writing;
- Promoting training projects for teachers, reading mediators, cultural agents and other actors;
- Strengthening the connection to society and local communities, notably through the mobilization of literary and scientific circles and the media to the participation in promotion projects for reading and writing;
- Promoting the establishment of new partnerships and the implementation of concerted actions, with the support of national and international, public and private entities;
- Promoting inclusive, intercultural content and free of stereotypes that stimulate critical thinking and an active citizenship;

- Reinforcing the coordination between the National Public Libraries Network, the School Libraries Network and the libraries of higher education institutions.

Portugal participatory budget

Another interesting initiative to mention is the Portugal Participatory Budget, which took place for the first time in 2017. The Government promoted it through a presentation of proposals by the citizens in several governmental areas, an encouragement of the participation in political and social life, in order to revitalize national and regional projects.

On a more national level one of the winning projects was Culture for All, based on the principle of culture as a "fundamental pillar of education, feeling of belonging and integration of the individual in society". One of the measures of this project is ÉS.CULTURA'18 that guarantees the availability of free access to several cultural spaces and initiatives for a year to youths born in 2000 (from April 2018 to April 2019).

Organisms of the Ministry of Culture, private entities and autarchies joined this measure, bringing hundreds of cultural offers to youths that are 18 years old in 2018.

Accessibility in costs and related initiatives

Tourism accessibility can be interpreted also in terms of costs. In this case The [Directorate General for Cultural Heritage](#) as a relevant role. It offers, as a complement to individual tickets, a wide variety of Special Tickets, combining museological circuits with a geographic or theme criteria. The objective of this [measure](#) is to promote universal access to culture, ensuring conditions of free access or special conditions to people with difficulties of access due to economic reasons. Furthermore, according to individual condition and background there are specific dedicated discounts. The information about access opportunities and facilities to cultural equipment is made available and promoted by the various responsible entities.

Through the years, a number of joint events/initiatives have been developed in the field of Education for Cultural Heritage. To established that in 2013, has been celebrated the Aesthetic and Artistic Education Program and a collaboration protocol between the Directorate General for Education (DGE) and the Directorate General for Cultural Heritage (DGPC). DGPC, in the framework of its strategic scopes of action, still streamlines awareness-raising activities of the public for the importance of cultural heritage by promoting a number of projects targeted at young people to stimulate a greater knowledge and interest in history and cultural heritage. Below are described a couple of projects part of the program.

Intangible Heritage Collection Kit" Database. It is an educational resource available since 2011 to raise awareness of young people to the need to safeguard intangible cultural heritage. The database freely available and its usage were mainly addressed to be used in a school context or in formative and educational activities promoted by other entities, particularly the Educational Services of Museums. Moreover, the Database was built taking into account the guidelines of the Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003) which underlines the importance of educational programs for young people's awareness.

- **In a moment... the Heritage! (Numinstante... o Património!).** These projects that proposes photographic artistic creation and it takes place annually since 2008. It is the result of a partnership between DGPC and GAZES (OLHARES). It is integrated in the International Monuments Photographic Experience project (EFIM), from the Council of Europe. It is meant for young people between the age of 14 and 21, and through the photographic record of a heritage element aims to awaken young people to the involvement with the richness of history and of the cultural landscape, with the past and the present. The interesting aspect is to see how participants communicate a new interpretation of the heritage

It is consistent to put a highlight on what is annually promoted by the DGCP in the framework of the celebrations of the European Heritage Days - an annual initiative of the Council of Europe and the European Union.

The goal is to raise the citizens' awareness for the importance of safeguarding heritage as a witness of the past. In 2016, the Communities and Cultures theme intended to involve the multiple types of community: local communities, school, neighborhood, clubs, associations, non-governmental organizations, whether they are cultural, religious, philosophical, scientific, recreational or sports, for the promotion, protection and development of artistic and cultural activities.

Within the framework of the activities of the Directorate General for the Books, the Archives and the Libraries, some district archives organize thematic workshops and visits to archives intended for young people, with the aim of promoting the knowledge and exploration of various areas.

Another important initiative is the Iberian Biennial of Cultural Heritage that has its main objective the promotion, valorization and visibility of the Cultural Heritage sector, also seeking to demonstrate how heritage can be an inexhaustible source of inspiration for play and pedagogical matters. the result of the merger of the Biennial of Restoration and Management of Heritage AR & PA, which takes place in Valladolid since 1998, with the Heritage Fair, an event created in 2013 in Portugal. This is year it will take place from the 11th to the 13th of October.

Accessibility for people with disabilities

As already said, tourism accessibility takes care also o the physical disabilities of a human being. Today there are some companies or associations that have based their mission on giving the chance to anyone to enjoy the most their vacations as well as the best of our natural and cultural heritage. One of those is the Adapted & Senior Tours Portugal, created with the aim to empower those who face mobility challenges. They help people with reduced mobility, providing assistance for them and their respective families and friends. Usually the target is identifiedin people with physical disabilities. The company provides them with specialized adapted vehicles with all the comforts and items needed. The team also designs and chooses, for and with the client, tours or trips to wheelchair-friendly destinations.

Paying an additional fee the company offers its clients the option to have nurse supervision during tours.

On request, there is also the possibility to benefit of private transfers, in this way collaborators will pick the clients up from airport, hotel, or residence.

Adapted & Senior Tours Portugal are at client disposals when, during a cruise, they stop in Lisbon, so they will be in charge to take people in need on tours, helping them to take the most of their trip, with special itineraries designed for those with mobility problems and wheelchair users.

Another similar association based in Portugal is Tourism 4all, which is also financed by the Turismo do Portugal.

The "Strategy for Tourism 2027 - Thinking the Future, Acting in the Present" provides for the construction of a strategic framework for the next 10 years, considering several changes and perspectives as well as Opportunities and Challenges arising there from.

These factors, coupled with identified Opportunities such as Sustainable Growth for Tourism until 2030, the "Destination of Portugal", and the Growing Demand for Healthy Habits and Health and Welfare Products, will bring to this ACCESSIBLE PORTUGAL project the whole pertinence and opportunity.

It is within this framework that ACCESSIBLE PORTUGAL intends to develop a platform and a Mobile Application App (Android and iOS), of information and dissemination of the Tourist Offer accessible in Portugal, which will contribute to capture new segments of demand and improve the tourist experience of people with special needs, besides competing for the design of Portugal as Tourist Destination. It is an informative (non-evaluative) instrument, with all the resulting objectivity. In order to strengthen an interaction with Demand is good to boost the Social Networks model, which is now very accessible for a tourist.

The online platform has been based on an already existing one of the Tur4All Spain bus has been improved. This counts on the experience of more than 20 years of its promoter PREDIF - Platform representative of people with disabilities.

The partnership established with PREDIF allows ACCESSIBLE PORTUGAL to benefit from an infrastructure and methodology tested, in continuous improvement, with an international scale, as well as a system of production of contents and translation in 7 different languages, creating synergies, cost reduction and greater rapid development and implementation.

PREDIF, the State Representative Platform for People with Physical Disabilities, is a non-profit state entity, declared of public utility in 2003, which represents and promotes actions in favor of almost 100,000 people with physical disabilities. PREDIF was declared of public utility.

Today PREDIF represents a benchmark in the field of accessible tourism, presides over the Inclusive Tourism and Leisure Committee of CERMI, and its protocols and criteria in the field of accessibility are those agreed by the entire disability sector.

Worthy to mention is the project CREATOUR is an incubator/demonstration and multidisciplinary research initiative, supporting collaborative research processes involving five research centers working with a range of cultural or creative organizations and other stakeholders located in small cities in the Norte, Centro, Alentejo and Algarve regions. It born from the cooperation of Programa Operacional Regional de Lisboa, Portuguese Foundation for Science and Technology and

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Programa Operacional Regional do Algarve. The overall objective of CREATOUR is to develop and pilot an integrated approach and research agenda for creative tourism in small cities and rural areas in Portugal, developing strong links within and amongst regions. The project is informed by theoretical and methodological approaches from cultural/creative sector development, tourism, and regional development. It is organized using the key dimensions of support to enhance value for creative sector development as a framework: build knowledge and capacity, support content development and link creativity to place, and strengthen network and cluster formation.

Conclusions

The Historic Villages of Portugal are in various ways an instance of the socioeconomic change that rural areas of Portugal have been undergoing in the last sixty years. Until the mid-twentieth century, the main occupation here was agriculture. Subsequently, the decline of agriculture triggered rural out-migration. Population censuses show that the number of residents increased between mid-nineteenth and mid-twentieth century, decreasing thereafter. In 2011, the lowest number of inhabitants since mid-nineteenth century was recorded in most villages, and the majority had less than 200 inhabitants, most of which are elderly and have low levels of education and training.

Measures to combat the decline in economic activity began to be taken in the last quarter of the twentieth century. Some independent individuals, local and municipal governments, and the

National Institute for the Advantageous Use of Workers' Free Time (INATEL) started to earn money by receiving a growing number of tourists in search of cultural tourism experiences. The first villages to have touristic facilities were Almeida and Sortelha. In Almeida, the first such facility, accommodation in the form of a Pousada de Portugal, appeared in 1985 as a State-driven initiative

Unfortunately, the general idea is that most of the national public policies are inadequate in relation to the realities and needs of the population and rural communities: "rural communities concerns and expectations are not much" considered or are "not at all" considered in the definition of national policies. The complexity of the problems identified by rural communities requires a broad perspective of rural development.

Despite all the believes, Portugal is today one of the main countries truly committed in the mission of obtain a 100% accessible tourism and give a kick start to rural areas, involving any group of population.

Final Conclusions

The results obtained from this work come from of a survey carried out by all IPER Project partners in the countries involved and at EU level.

The SWOT method was used for the analysis of the research total data; it allowed to highlight internal factors which determine respectively a competitive advantage (strengths) or a limit (weakness) to the promotion of European cultural heritage through digital tools and according to accessible tourism principle; at the same time it defined external variables that can condition positively or negatively the system establishing itself as an opportunity (Opportunities) when presented advantages, or threats (Threats) when they turn out to be unfavorable environmental factors.

Strengths:

- Cultural Heritage plays a crucial role at the EU level, representing an invaluable asset for all its citizens, and at the same time being a potential source on which to invest both from a social and economic perspective. At European level, all EU institutions are committed to promoting and protecting cultural heritage. The European Commission, the European Parliament and the Council of the European Union, as well as the Committee of the Regions and the European Economic and Social Committee has been organizing events to celebrate activities focusing on cultural heritage.

- Investment in cultural heritage generate multiple benefits – cultural, social, environmental and economic. These benefits contribute to sustainable development and enhanced social cohesion at the local, regional and national levels.

- Through ICTs people with disabilities can visit a place through their smartphones or tablets and is not necessary to face a trip to see a monument, a museum or a cultural product. The speed of access to information and the possibility of a fast Making Europe a more accessible place for people with disabilities is a key element of the European Disability Strategy 2010-2020. This Strategy provides the general framework at EU level for action in the field of disability and accessibility, in order to complete and support the actions of the Member States.

- Digitizing cultural heritage and supporting its economic exploitation are activities promoted by the Digital Agenda for Europe. The agenda calls for better access to cultural content even in remote areas, by implementing smart technologies and more efficient integration of citizens.

- The European Union uses various instruments to make Europe more accessible for people with disabilities and the elderly. Beyond legislation and policies, research and standardization serve to optimize, among other things, the accessibility of the built environment, ICT and transport.

Weakness:

- Until now, the EU has used non-binding instruments (Council Resolutions and ministerial declarations) to promote accessibility objectives. Although some progress has been made, the level of accessibility of ICTs is still far from satisfactory, as acknowledged by the Communication on digital inclusion, published in November 2007. However, the EU has not yet adopted a binding Directive on accessibility ICT in general and web accessibility in particular, despite the fact that this has been requested repeatedly by the European Disability Forum.
- There is a need to build the knowledge base and enhance capacity of public authorities and institutions for developing and implementing digitization strategies for cultural heritages artefacts based on common standards and approaches.
- Lack of professional training courses related to accessible tourism as well as an inadequate education offer aimed at training experts for the promotion of cultural heritage in all its components.
- Some cultural fields work on information and data that are difficult to gather and store, and scarcely comparable. This raises the need to design and share effective policies both at the national and European level.
- The massive impact of the digitalization on how culture is perceived, accessed, created, communicated and disseminated.
- There is a need to strengthen the digital competences of museum professionals in order to allow museums to become more accessible and interesting including in a cross-border and European context.
- There is a need to strengthen the digital competences of Cultural heritage professionals.

Opportunities:

- EU has been funding projects supporting cultural heritage. A dedicated call for cooperation projects relating to the year has been launched under the Creative Europe programme. A wealth of additional opportunities will be available under Erasmus+, Europe for Citizens, Horizon 2020, and other EU programmes.

- Nowadays associations and organizations involved in conservation and promotion of cultural heritage are growing faster and there are many events dedicated to sensitize people to this subject.
- Europe is immersed in a digital transformation by heritage management centers, museums, archives, libraries, etc...; that taking advantage of the constant improvements in technology and its wide introduction in the field of cultural heritage for the purpose of conservation, diffusion and preservation means that technologies are incorporated as tools to enrich and improve user experiences.
- Digital tools make cultural heritage accessible for everyone. They reduce the distance between cultural and societal spheres.
- Nothing replaces the personal experience of touching, feeling and experiencing heritage sites for real. But at least we can be reassured that thanks to ICT, our invaluable heritage is preserved and will remain accessible for generations to come.

Threats:

- Difficulties in accessing the funds needed to support cultural activities, to maintain and increase competitiveness and internationalize activities. This is significantly more difficult in some cultural sectors due to the intangible nature of many of their assets or risks to be faced in order to grow or to innovate.

- The spread of ICT could generate digital divide accessibility to some services between population groups and territories digital technologies evolve over time. For instance, a mobile application that was created five years ago for a cultural site can no longer be supported with current mobile operating systems. Cultural mediators need therefore to update their digital solutions over time.

- Digital tools and networks – particularly the internet – offer unprecedented possibilities for new access paths encouraging interactivity. If not used properly, digital tools could endanger cultural mediation in a site. That is why it is very important to seek the assistance of heritage professionals who are capable of maintaining the balance between new technology and heritage.

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