

Portugal: UNESCO Creative Cities Network

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Abstract:

This text deals with the importance of reference management strategies in tourism policy related to Heritage, based on the recommendations that have been carried out in the second half of the 20th century in terms of sustainability. Specifically, this study is focused on the work done by UNESCO in terms of cultural tourism by their programme launched in 2004, Creative Cities Network and its implementation in Portugal.

ICOMOS (International Council on Monuments and Sites) is linked to the UN through UNESCO; both are directly related to Heritage and, therefore, we can define two key pillars in the development of cultural tourism. In this article, it is referred only the UNESCO programme applied to two Portuguese cities. However, it is necessary to know the letters and recommendations promoted by ICOMOS in matters of heritage, sustainability and knowledge, in order to be able to carry out proper heritage and tourism management.

The status of the issue raised by UNESCO with regard to direct implementation programmes dealing with heritage and tourism are summarized in two very interesting initiatives. The approach taken in our research shows the path that has led to UNESCO recognising the union of synergies between public institutions and the University, through UNESCO Chairs and UNITWIN Networks, and how there is an increasingly growing interest in developing and implementing these studies in which, in the long run, manages the heritage subject to be turned into a “tourism product”.

A brief presentation on the Creative Cities programme introduces two examples of initiatives within the sustainable tourism efforts carried out in Portugal through the UNESCO Creative Cities Network, such as Idanha-a-Nova as the Creative City of Music and Obidos as a Creative City of Literature, also both included in the year 2015.

The methodology in this paper has consisted of a search in the web for two cities and a discovery of how they relate to the UNESCO programme on the network. Additionally, of a search of the most used web portal in Europe in order to observe the work of heritage

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¹⁸¹ This work is part of the Doctorate on Cultural Tourism and the subject of History of Art, the PhD student Ana Mafé García. PhD Scholarship by the CENTRO ÓPTICO LOSAN, Valencia

management and cultural dynamization that appear on the network, in real time. The initiatives carried out in a city to implement tourism products related to culture and heritage should be supported by a verifiable and truthful information in the digital network. Many of the users of those tourist services and activities used the information of the network to choose their destinations, hence the importance of position in the network.

Finally, a concluding summary contains the main lines that we believe to be necessary in the enhancement of the heritage as a generator of tourist products online.

Keywords: Cultural Tourism; Heritage; UNESCO; Creative Cities; Idanha-a-Nova; Óbidos

Resumo:

Este texto aborda a importância das estratégias de gestão de referência no turismo relacionadas com o Património, com base nas recomendações que foram realizadas na segunda metade do século XX em termos de sustentabilidade. Especificamente, este estudo centra-se no trabalho realizado pela UNESCO em termos de turismo cultural através do seu programa lançado em 2004, a Rede de Cidades Criativas e a sua implementação em Portugal.

O ICOMOS (Conselho Internacional de Monumentos e Locais) está ligado à ONU através da UNESCO; ambos estão diretamente relacionados ao Património e, portanto, podemos definir dois pilares fundamentais no desenvolvimento do turismo cultural. Neste artigo é referido apenas o programa da UNESCO aplicado a duas cidades portuguesas. Contudo, é necessário conhecer as cartas e recomendações promovidas pelo ICOMOS em matéria de património, sustentabilidade e conhecimento, a fim de poder realizar uma gestão adequada do património e do turismo.

A situação da questão levantada pela UNESCO em relação aos programas de implementação direta que tratam do património e do turismo é resumida em duas iniciativas muito interessantes. A abordagem da nossa pesquisa mostra o caminho que levou a UNESCO a reconhecer a união de sinergias entre as instituições públicas e a Universidade, através das cadeiras UNESCO e redes UNITWIN, e como há um crescente interesse em desenvolver e implementar esses estudos nos quais, a longo prazo, se gere o património sujeito a ser transformado num "produto turístico".

Uma breve apresentação sobre o programa Cidades Criativas introduz dois exemplos de iniciativas no âmbito dos esforços de turismo sustentável realizados em Portugal através da Rede de Cidades Criativas da UNESCO, como Idanha-a-Nova como Cidade Criativa da Música e Óbidos como Cidade Criativa da Literatura, também ambas incluídas no ano de 2015.

A metodologia utilizada neste trabalho consistiu numa pesquisa na internet sobre duas cidades e uma descoberta de como elas se relacionam com o programa da UNESCO na rede. Adicionalmente, de uma busca pela internet do portal mais utilizado na Europa, a fim de observar o trabalho de gestão do património e dinamização cultural que aparecem na rede, em tempo real. As iniciativas levadas a cabo numa cidade para implementar produtos turísticos relacionados com a cultura e o património devem ser apoiadas por uma informação verificável e verdadeira na rede digital. Muitos dos utilizadores desses serviços turísticos e atividades usaram as informações da rede para escolher os seus destinos, daí a importância da posição na rede.

Finalmente, um resumo final contém as principais linhas que acreditamos serem necessárias no aprimoramento do património como gerador de produtos turísticos on-line.

Palavras-chave: Turismo Cultural; Património; UNESCO; Cidades Criativas; Idanha-a-Nova; Óbidos

Resumen:

El presente texto trata de la importancia de las estrategias de gestión de referencia en la política turística relacionada con el Patrimonio, en base a las recomendaciones que se han llevado a cabo en la última mitad del siglo XX en términos de sostenibilidad. En concreto, este estudio se centra en el trabajo realizado por la UNESCO en materia de turismo cultural por el programa lanzado en 2004, la Red de Ciudades Creativas y su implementación en Portugal.

El ICOMOS (Consejo Internacional de Monumentos y Sitios) está vinculado a la ONU, a través de la UNESCO, ambos están directamente relacionados con el Patrimonio y, por lo tanto, los encontramos como dos pilares fundamentales en el desarrollo del turismo cultural. En este artículo nos referimos únicamente al programa de la UNESCO aplicado a dos ciudades portuguesas. Sin embargo, es necesario conocer las cartas y recomendaciones promovidas por el ICOMOS en materia de patrimonio, sostenibilidad y conocimiento, para poder llevar a cabo una adecuada gestión patrimonial y turística.

El estado de la cuestión planteada por la UNESCO en relación con los programas de ejecución directa relativos al patrimonio y al turismo se resume en dos iniciativas muy interesantes. El enfoque adoptado en nuestra investigación muestra el camino que ha llevado a la UNESCO a la unión de sinergias entre las instituciones públicas y la Universidad a través de las Cátedras UNESCO y las Redes UNITWIN y cómo cada vez, hay más interés en desarrollar e implementar estos estudios en el tejido productivo, para ayudar a convertir los recursos patrimoniales susceptibles de ello, en un "producto turístico".

Una breve introducción sobre el programa Ciudades Creativas presenta dos ejemplos de iniciativas dentro de los esfuerzos de turismo sostenible llevados a cabo en Portugal a través de la Red UNESCO de Ciudades Creativas como Idanha-a-Nova, Ciudad Creativa de la Música y Obidos como Ciudad Creativa de la Literatura , ambas incluidas en el año 2015 dentro del listado.

La metodología de trabajo ha consistido en una búsqueda en la red de las dos ciudades y descubrir cómo se relacionan con el programa de la UNESCO en internet. Se ha utilizado como búsqueda, el portal web más utilizado en Europa para observar el trabajo de gestión patrimonial y dinamización cultural que aparece en la red en tiempo real. Las iniciativas llevadas a cabo en una ciudad para implementar productos turísticos relacionados con la cultura y el patrimonio, han de estar sostenidas por una información veraz y contrastable en la red digital. Porque muchos de los usuarios de los servicios y actividades turísticas utilizan la información de la red para elegir sus destinos. De ahí la importancia de posicionar en la red la información.

Finalmente, un resumen a modo de conclusión, contiene las líneas principales que creemos necesarias en la valorización del patrimonio como generador de productos turísticos.

Palabras Clave: Turismo Cultural; Patrimonio; UNESCO; Ciudades Creativas; Idanha-a-Nova; Óbidos

1. Introduction

This research aims to analyse different programmes implemented at an international level by UNESCO and their recommendations launched to the public and to political entities since the end of World War II. It is, therefore, an evaluation of the issue regarding cultural tourism from the study and theorization of this institution.

If in Spain tourism began to grow in the 50's as a source of foreign exchange earnings, given the American refusal to contribute to the reconstruction of the country after its Civil War with the Marshall Plan¹⁸², and as a result of not being an autarky economically sufficient to take Spain

¹⁸²"(...), there was no alternative to the autarky, (year 1945), by the will of the Franco regime. Spain was thus lost the ability to take advantage of the international division of labor and benefit operations like the Marshall Plan that would have enabled several years of forward economic takeoff and save numerous hardships to a large part of its inhabitants". (Ferrer, J.A.B.,1989: 68-69) This social situation, the Valencian director Luis Garcia Berlanga picked up in his film "Bienvenido Mister Marshall" from the year 1953. A masterpiece of Spanish cinema won the international Cannes Film Festival (best comedy and special mention by the script).

forward¹⁸³, Portugal was in a similar scenario, at that time, with the difference of its good relations with the US¹⁸⁴.

In this scenario, in order to develop, Southern Europe had to become the tourist destination for a whole raft of Central Europeans workers who, after the established peace and the relevant aid for the reconstruction of their nations, needed a place to rest and escape to their routines, and ultimately, to enjoy the summer.

Thus, on one hand, this region began to build hotels at the request of the tour operators, who covered the costs which were agreed with the owners of the land¹⁸⁵, whilst on the other hand, there was an inadequate awareness of the environmental consequences and sustainability that would occur in the territories occupied by this new social class of migrants, attracted by the sun and the beaches, known outside of Spain for the three "s": "sun, sea and sand".

At this point of our initial reflection, UNESCO and ICOMOS provide a necessary tool for any policy or tourist action which wants to become detached from any of these old policies which are so aggressive to the environment, and which give too little attention to sustainability.

Consequently, firstly, we present the activity that UNESCO¹⁸⁶ offers to different managers whom are involved in the construction of cultural tourism products by the programmes UNITWIN/UNESCO Chairs Programme and Creative Cities Network. We must not ignore that the main mission of this organization is the development of educational, cultural and scientific relations between all people, in order to achieve world peace. And that cultural heritage is a nexus of union between citizens.

This sublime aim means that for all those who work in tourism there is a fundamental paradigm in a world that is so globalised and full of political interests. "Peace" means, first and foremost, the respect towards human life and the dignity of society itself and its culture. Hence, it is evident that the peace-building should be orchestrated and induced by supranational bodies that ensure global welfare through the human and most important tools we have: education, the transmission of culture in values and solidarity among peoples.

As an example of initiative in tourism marketing on-line, in relation to culture and heritage, we wanted to make an approach to the UNESCO Creative Cities Programme, since its

¹⁸³ In Spain, tourism outlined as the only activity capable of making our country internationally competitive, since the industry was located at international level in Central Europe and the technology came from Japan and the USA.

¹⁸⁴ Portugal joined NATO in 1949, Spain did not do so until 1982.

¹⁸⁵ So, at the island of Mallorca, most hotels were built in the decades of the 60s and 70s. (Barceló i Pons, B., 2000: 31-55).

¹⁸⁶ UNESCO (2016). Building peace in the minds of men and women, UNESCO, available at: <http://www.unesco.org/new/es> (consulted on: 03.02.2016).

implementation in the cities of Idanha-a-Nova and Óbidos, little known in the traditional circuits of the foreign tour operators, for whom the image of Portugal is reduced to Lisbon and Oporto, implies an opportunity to appear at the international level related to one of these seven cultural resources: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Digital Art and Music.

In the last part of this document, we make a series of reflections that may well serve as a starting point in future studies on heritage and cultural tourism.

2. UNESCO: Programmes related to cultural tourism

Publications found in this organization are mainly of two types; there are documents containing data and analyses that are published on a regular basis, such as the analysis of case studies; and its own Statistical Yearbook, collecting innumerable statistics carried out by the UNESCO Statistical Institute in different areas such as education, technology and culture.

Apart from this statistical data, UNESCO fosters studies conducive to stimulating the reflection on today's world worries, such as the environment, human rights, Nature and its resources, world peace, the role of education or the relations between knowledge and society.

Precisely in this last point of reflection, UNESCO promotes a programme dedicated to the study through the Inter-University international cooperation. It arose in 1992 and is called the *UNITWIN/UNESCO Chairs Programme* and aims to promote international cooperation between universities and the creation of networks that enhance institutional capacities through knowledge exchange and collaborative work. On its website, you can read briefly its history:

The UNITWIN programme aims to be pertinent, forward-thinking and to impact socio-economic development effectively. So far UNESCO Chair and UNITWIN Network projects have proven useful in establishing new teaching programmes, generating new ideas through research and reflection, and facilitating the enrichment of existing university programmes while respecting cultural diversity. (...)

Since the adoption of new strategic orientations for the UNITWIN Programme by the Executive Board at its 176th session in April 2007, emphasis has been placed on: the dual function of UNESCO Chairs and UNITWIN Networks as “think tanks” and “bridge builders” between the academic world, civil society, local communities, research and policy-making; realignment with UNESCO's priorities; readjust geographic imbalance which is now in favour of the North; stimulate triangular North-South-South cooperation; creation of regional or sub-

regional poles of innovation and excellence; Closer cooperation with the United Nations University (UNU).¹⁸⁷

These chairs have proven to be useful to assist the political decision-making, generating innovation through research and contributing to the enrichment of existing university programmes, promoting further cultural diversity.

In areas affected by the scarcity of expertise, these programmes and networks have become beacons of excellence and innovation at a regional or subregional level. They also contribute to the strengthening of North-South cooperation, currently participating in the programme with more than 850 institutions in 134 countries¹⁸⁸.

For example, France welcomes 25 UNESCO Chairs among which we highlight the *Chaire UNESCO de Tourisme Culturel* (created in 1999), whose headquarters are located at the *Université de Paris I (Panthéon - Sorbonne), Paris*.

Spain has 72 chairs and those related to tourism, culture and heritage are the following:

19. *Chaire UNESCO de Planification Touristique et Développement Durable (1991), Universidad de Las Palmas de Gran Canaria (ULPGC), Las Palmas de Gran Canaria.*

38. *Chaire UNESCO en matière de Politiques et de Coopération Culturelles (2001), Universitat de Girona, Girona.*

54. *Chaire UNESCO d'Innovation et gestion de la culture entrepreneuriale dans le cadre universitaire (2006), Université de Santiago de Compostelle.*

73. *Chaire UNESCO sur Forum Université et Patrimoine (2013), Universitat Politècnica de València.*

Portugal has two chairs¹⁸⁹, one devoted to Bioethics and the following dedicated to Heritage:

2. *UNESCO Chair in Intangible Heritage and Traditional Know-How: Linking Heritage (2013), University of Évora.*

Regarding the definition of cultural tourism and the policies that this international organization preaches on this subject, it should be emphasized that this way of understanding

¹⁸⁷ UNESCO, available at: <http://www.unesco.org/en/university-twinning-and-networking/university-twinning-and-networking/> (consulted on: 03.02.2016).

¹⁸⁸ Data that remain on the web since April, 2014.

¹⁸⁹ UNESCO (2013). 763 UNESCO CHAIRS as at 10/06/2013 / 763 CHAIRES UNESCO au 10/06/2013 – UNESCO (<http://www.unesco.org/es/university-twinning-and-networking/university-twinning-and-networking/>), (Web accessed 3 February, 2016).

the tourist activity has become increasingly important. Their study and performances across the globe are being supported with large budgets.

One of the proposed examples is the so-called *Programme 6: promoting heritage through cultural tourism and the commitment of cities* in Latin America¹⁹⁰. In that document, we can observe the priorities of management in the field of cultural tourism. It transmits that cultural tourism is an enormously favorable resource to mutual recognition, knowledge of Latin America as a region, the promotion of tangible and intangible cultural heritage and the economic development of a region or locality. And although it should be stressed that heritage must not serve tourism, we cannot fail to acknowledge its value for fostering the development, create employment and promote the meeting between people of different cultures.

This text is key, because it contains the following thought:

UNESCO (2010): a type of tourism that seeks authenticity is emerging with growing strength and is motivated by the desire to meet other people and cultures in their natural and social spaces. According to data from the World Tourism Organization (2008), cultural tourism accounted for around 42% of travel in 2006, making this sector one of the fastest growing in the world.

It is clear, therefore, the need to forge partnerships between professionals of art history and culture in general with political actors and the productive sector linked to the management of cultural tourism, as occurred in the conference on culture and tourism, in Siem Reap, Cambodia,¹⁹¹ in 2015.

As quoted in the news, more than 900 participants - including more than 45 ministers and Deputy Ministers of Tourism and Culture-, international experts and guests from 100 countries gathered at the World Conference on tourism and culture of the UNWTO / UNESCO held in Siem Reap (Cambodia) to explore and promote new models of association between tourism and culture.

This growing interest of UNESCO in world tourism is thus evident. Not only in regards to the creation of chairs in different universities around the world, but also as creative agents of stimuli

¹⁹⁰ CARTA CULTURAL IBEROAMERICANA (2011) (<http://www.culturasiberoamericanas.org/spip.php?article8>), (Web accessed 3rd February 2016). Translated by the author.

¹⁹¹ World Tourism Organization (UNWTO) (2015) on tourism and culture of the UNWTO / UNESCO World Conference brings together for the first time Ministers of Tourism and Culture - organization (<http://media.unwto.org/es/press-release/2015-02-09/la-conferencia-mundial-sobre-turismo-y-cultura-de-la-omt-y-la-unesco-reune->), (Consulted on 3rd February 2016).

and ideas that need to be connected and interconnected between the sphere of tourism management and the field of cultural management.

3. UNESCO Creative Cities Network

On the UNESCO website, in an article¹⁹² edited in Paris, on 11 December 2015, we can read General Director of UNESCO, Irina Bokova, announcing the designation of 47 cities of 33 countries as new members of the Creative Cities network.

This massive designation is due to the growing interest shown by loads of cities in being positioned on the tourist world-wide map thanks to international agencies. Since UNWTO¹⁹³ estimated an average of one billion foreign tourists for 2014.

The results of this year's UNESCO call are testimony to the richer diversity of the network and the wider geographical representation with 22 cities in countries not previously represented.

These new creative cities are framed in seven creative fields: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Digital Art and Music. Alphabetical order would be:

- Adelaide (Australia) – Music
- Al-Ahsa (Saudi Arabia) – Crafts and Folk Art
- Austin (United States of America) – Media Arts
- Baghdad (Iraq) – Literature
- Bamiyan (Afghanistan) – Crafts and Folk Art
- Bandung (Indonesia) – Design
- Barcelona (Spain) – Literature
- Belém (Brazil) – Gastronomy
- Bergen (Norway) – Gastronomy
- Bitola (Macedonia) – Film
- Budapest (Hungary) – Design
- Burgos (Spain) – Gastronomy
- Denia (Spain) – Gastronomy

¹⁹² UNESCOPRESS. (2015). 47 cities join the UNESCO Creative Cities Network - UNESCO (http://www.unesco.org/new/en/media-services/single-view/news/47_cities_join_the_unesco_creative_cities_network/#.VrTey572YUh), (Consulted on 3rd February 2016).

¹⁹³ World Tourism Organization (UNWTO) (2014). More than 1.1 billion tourists traveled abroad in 2014. ORGANIZATION (<http://media.unwto.org/es/press-release/2015-01-27/mas-de-1100-millones-de-turistas-viajaron-al-extranjero-en-2014>), (Consulted on 3rd February 2016).

- Detroit (United States of America) – Design
- Duran (Ecuador) – Crafts and Folk Art
- Ensenada (Mexico) – Gastronomy
- Gaziantep (Turkey) – Gastronomy
- Idanha-a-Nova (Portugal) – Music
- Isfahan (Iran (Islamic Republic of)) – Crafts and Folk Art
- Jaipur (India) – Crafts and Folk Art
- Katowice (Poland) – Music
- Kaunas (Lithuania) – Design
- Kingston (Jamaica) – Music
- Kinshasa (Democratic Republic of the Congo) – Music
- Liverpool (United Kingdom of Great Britain and Northern Ireland) – Music
- Ljubljana (Slovenia) – Literature
- Lubumbashi (Democratic Republic of the Congo) – Crafts and Folk Art
- Lviv (Ukraine) – Literature
- Medellin (Colombia) – Music
- Montevideo (Uruguay) – Literature
- Nottingham (United Kingdom of Great Britain and Northern Ireland) – Literature
- Obidos (Portugal) – Literature
- Parma (Italy) – Gastronomy
- Phuket (Thailand) – Gastronomy
- Puebla (Mexico) – Design
- Rasht (Iran (Islamic Republic of)) – Gastronomy
- Rome (Italy) – Film
- Salvador (Brazil) – Music
- San Cristobal de las Casas (Mexico) – Crafts and Folk Art
- Santos (Brazil) – Film
- Sasayama (Japan) – Crafts and Folk Art
- Singapore (Singapore) – Design
- Tartu (Estonia) – Literature
- Tongyeong (Republic of Korea) – Music
- Tucson (United States of America) – Gastronomy
- Ulyanovsk (Russian Federation) – Literature
- Varanasi (India) – Music

Launched by UNESCO in 2004, the network now comprises 116 cities¹⁹⁴ in 54 countries. Its goal is to promote international cooperation “with and between” cities committed to invest in creativity, as the engine of sustainable urban development, social inclusion and cultural vitality.

I.e., throughout the text of the Creative Cities Network Mission Statement, creativity appears as a strategic factor of sustainable development in the economic, social, cultural and environmental aspects. To join the network, cities recognise their commitment to sharing best practices, developing precisely those things in which are more creative and active.

These answers help in associations and cultural industries to encourage creativity, strengthens participation in city cultural life and integrating culture into urban growth programmes.

The Creative Cities Network goals are:

- Strengthening international cooperation among cities that have recognised creativity as a strategic factor of sustainable development.
- Stimulate and promote the initiatives led by Creative Cities’ members to make creativity an essential component of urban development, specially through associations, public and private sectors participation and civil society, in general.
- Strengthen the creation, production, distribution and dissemination of goods and service activities.
- Develop creativity and innovation centres in the cities.
- Expanding opportunities for creators and professionals in the cultural sector. To improve access and participation in cultural life, as well as the enjoyment of cultural goods and services to all citizens, in particular for groups and marginalized or vulnerable individuals.
- Integrate fully the culture and the creativity in the strategies and plans of local development.

The objectives of the UNESCO Creative Cities Network apply both at the city level members as at the international level, specially through the following areas of action:

- Exchange of experiences, knowledge and improving cultural practices.
- Creation of a pilot project and initiatives in the public and private sectors, in all civil society’s areas.

¹⁹⁴ UNESCO. Creative Cities, UNESCO, available at: <http://en.unesco.org/creative-cities/> (consulted on: 03.02.2016).

- Creation of exchange networks and professional and artistic programmes.
- Studies, investigations and evaluations of the Creative Cities experience.
- Incentive to the policies and measures for the sustainable urban development.
- Activities of communication and awareness-raising within the same cities.

The Creative Cities Network represents a huge potential for asserting the role of culture as a real engine of the sustainable development.

The 2030 Agenda for Sustainable Development¹⁹⁵, adopted by the international community, noted in September 2015 that culture and creativity are two key factors to sustainable urban development. As an example would be enough to mention Goal 11. "Ensure that the cities and human settlements are inclusive, safe, resilient and sustainable".

A network of these cities precisely works as an essential platform to contribute to the implementation and achievement of this international programme. By joining the network, cities commit to cooperate and develop partnerships to promote creative and cultural industries, share better practices, strengthen participation in cultural life and integrate culture into economic and social development plans and strategies.

4. Creative Cities Network in Portugal¹⁹⁶

The Creative Cities Network in Portugal aims to develop international cooperation among cities that have identified creativity as a strategic factor for sustainable development. The Creative Cities develop initiatives through collaborations between the public and private sectors, i.e.; professional organizations, communities, civil society and cultural institutions joined in a common project to enhance the cultural resources and present them as cultural products, so citizens and visitors to the city enjoy the same.

The network facilitates the exchange of experiences, expertise and resources between cities members as a mean to promote the local creative industries and promote global cooperation for sustainable urban development. Hence, presently, it is implementing activities, locally in each one of the Portuguese cities that belong to the network of sites created with the objective of:

¹⁹⁵ UNITED NATIONS. General Assembly. (UN) (2015), Draft final document of the United Nations Summit for the Adoption of the Development Agenda after 2015. - United Nations, available at: http://www.cooperacionespanola.es/sites/default/files/agenda_2030_desarrollo_sostenible_cooperacion_espanola_12_ago_2015_es.pdf (consulted on: 04.02.2016).

¹⁹⁶ UNESCO PORTUGAL, available at: <https://www.unescoportugal.mne.pt/pt/noticias/345-dia-internacional-do-jazz-2014-30-de-abril> (consulted on: 04.02.2016).

- a) Strengthen the creation, production, distribution and enjoyment of the cultural goods and services at a local level; promoting creativity and creative expression, - specially among vulnerable groups, including women and young people.
- b) Improving access and participation in cultural life and the enjoyment of cultural property.
- c) Integrate the cultural and creative industries into local development plans.

The first two Portuguese cities included in the Creative Cities Network are: Idanha-a-Nova, as the Creative City of Music and Óbidos as a Creative City of Literature.



Figure 1. Idanha-a-Nova and Óbidos¹⁹⁷ logos as Creative Cities, 2015

Source: <https://www.unescoportugal.mne.pt/pt/noticias/345-dia-internacional-do-jazz-2014-30-de-abril> (consulted on 4th February 2016)

The study methodology used focuses on using the Google portal in order to initially check what information is available.

This article is intended to show the three first references of indexing, to know if these cities positioning and communication strategies are being followed online. Since recent studies of tourists and visitors' behaviour, it is known that the information in portals is really important to show that information that is in the network is essential to arrange trips.

We have referenced the information of the places referenced as listed in web. Note that the reader may find errors in this information¹⁹⁸, as precisely this article attempts to highlight the

¹⁹⁷ Óbidos contact: Cláudio Rodrigues, Secretary of the City Councillor, claudio.rodrigues@cm-obidos.pt Contact Idanha-a-Nova: Paulo Longo dos Santos, Head of Division, Municipality of Idanha-a-Nova, paulo.plongo@gmail.com

¹⁹⁸ Several web pages consulted in Spanish language, related to these two cities, contain grammatical errors. It is the same in the pages consulted in English. The reader will find them in the text, marked in red and in italics.

importance of working with the content of tourist destinations on the network with experts and with a development plan.

5. **Idanha-a-Nova as the Creative City of Music**

Presenting “UNESCO Creative City IDANHA A NOVA” in Google, there are approximately 461 results (0.32 seconds). In the first ten posts, there appears a blogger’s overview, on 1st of February 2016, where Laureana, a Fado artist, speaks about the UNESCO programme in his blog.

Simply looking for “IDANHA-A-NOVA” provides approximately 472.000 results (0.66 seconds). It is represented in first place in Wikipedia, followed by the City Hall and Tripadvisor pages.

In Wikipedia, written in Portuguese, Spanish and French, only makes reference to the festival summer called Boom Festival. This absence of information in a such a strategic search position shows that the actions carried out to position the city strategically in search rankings have largely been unsuccessful.

Opportunities are lost. We must recall this maxim; “If you are not on the net, you do not survive”.

Nevertheless, the City Hall institutional page receives the visitor with an extensive banner in where we can read: IDANHA-A-NOVA Cidade Criativa Da Música UNESCO. With a link to the web page of the programme *Idanha-a-nova candidata-se à Rede de Cidades Criativas da UNESCO, a cidade da Música, em 2015*.



Figure 2. Idanha-a-Nova City Hall's webpage

Source: <http://www.com-idanhanova.pt/>

The magnificent positioning of this website in Google suggests that there is a full team managing their web presence and, therefore, the visitor receives the information in first hand from the appropriate public authority. The site offers easy access to the appropriate information using a banner, indicating clearly where to find information regarding music.

It would be necessary to enhance the information that is online through sites as Tripadvisor or even on Wikipedia, in order to maximize visibility and to take advantage of the prominent position that Google provides to the virtual encyclopedia.

Otherwise, to emphasize that we have not found results relating to tourist portals of the state or the municipal in the principal search. When a programme like Creative Cities Network is implemented, it must exist a strategy of distributing content on the net, in a "cross" shape with the agencies responsible to bear out these network initiatives - whether being associations or public entities, with the purpose of giving visibility to the city.

6. Óbidos Villa Literaria

Using the web search engine Google, the following descriptor in Spanish "Óbidos, Portugal" renders approximately 421.000 results (0.63 seconds), in this order: Wikipedia, Tourism of Portugal and TripAdvisor.

In the Wikipedia, the Spanish, English or French versions do not reference to the Creative City programme, while in the Portuguese version it appears with the following quotation¹⁹⁹:

¹⁹⁹ ÓBIDOS. WIKIPEDIA, available at: [https://pt.wikipedia.org/wiki/%C3%93bidos_\(Portugal\)](https://pt.wikipedia.org/wiki/%C3%93bidos_(Portugal)) (consulted on: 10.06.2016).

"47 cities join the UNESCO Creative Cities Network"». UNESCO. 11-12-2015. (Consulted on 11th December 2016)".

Tourism of Portugal²⁰⁰, webpage in Spanish, nor make any reference to the category of Creative City. In particular, it makes reference to the walled city and its historic centre, chapels, beach and several memorials. Simply there is no special approach which connects the urban centre with its literary power.

TripAdvisor positions the city in an interesting way, however, we do not find reference to being a town of the creative cities network. The information that visitors and tourists receive refers to the pleasure of walking in its medieval urban layout.

All the information analysed in the different links indicate that, behind every action to publicize the online UNESCO programme, a study must be made on how to show the city on the net.

In a second search on the net using Google, a search for: "Creative City Óbidos UNESCO Portugal", rendered 1,770 results in approximately (0.66 seconds). There were no results relating to the Portuguese city until the seventh result. The portal of the TCP / ARPT Centre of Portugal offers the most detailed and accurate information about the city, regarding this search.

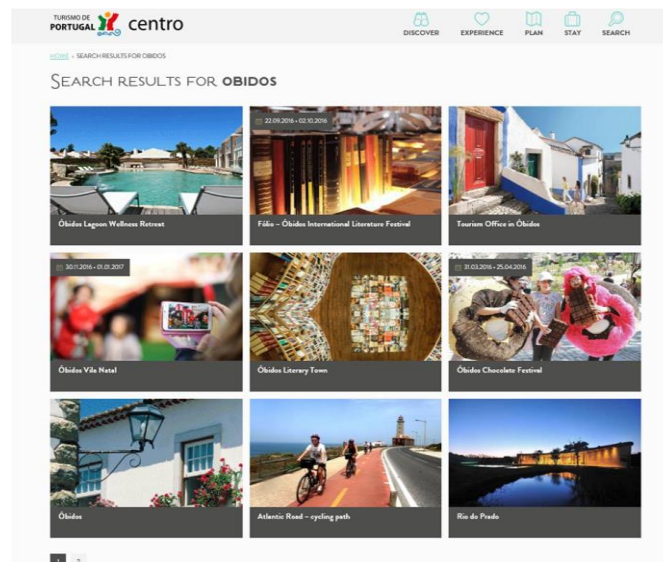


Figure 3. Turismo de Portugal webpage

Source: <http://www.visitcentrodeportugal.com.pt/?s=obidos>

²⁰⁰ TURISMO EN PORTUGAL, available at: <http://www.turismoenportugal.org/obidos-portugal> (consulted on: 10.06.2016).

In the link 'Óbidos Literary Town', there is a presentation written in English, which says:

Opening a bookshop nowadays may seem a bit risky. Now imagine opening several bookshops in a small town with a bit more than 3000 inhabitants, 45 minutes away from Lisbon by car.

The project Óbidos Literary Town is an initiative of Óbidos City Hall and the book store Ler Devagar. See the town of Óbidos as you have never seen it before. A magical place where the book is the main character!

This project consists on the promotion of the culture of writing and reading through the organisation of festivals, presentations, meetings, representations, projections, concerts, reading and writing sessions.

Here you can find a living catalog of available books in Portuguese edition, including general or specific themes, such as Poetry, Photography, Children Literature, Design and Creativity, Travel, Adventure and Nature, Gastronomy, Wines and Addictions, Heritage and Religion, among others.

In this paper, information is furnished on the sites and the cultural dynamization that is offered. But the reader may find mistakes in this transcription of the information, which shows that sometimes is necessary to have a really good team on-line which is able to write good English (or Spanish, French, etc) to avert this²⁰¹.

Places

1. Santiago Bookshop

The Church of Santiago, a temple that dates back to the 13th century and one of the most emblematic buildings of the town, is nowadays the bookshop Grande Livraria de Santiago.

Situated inside the town walls, in Cerca Velha, next to the castle entrance, this bookshop has a great variety of books, and it organises movie sessions, book releases and exhibitions. You can also have a tea or a coffee here.

2. Biological Market

Óbidos Biological Market is housed in the former refectory of the Óbidos Town Hall. This place also sells several biological products of the region.

Here you can find old and rare books, as well as Travel, Gastronomy and Wine books.

²⁰¹ This information has been contrasted to the information on the page created specifically to highlight the city: <http://vilaliteraria.com/> and there are clear discrepancies between both information. But our task in this study is to precisely indicate the need to work together on a project of dissemination and information that carries the brand image supported by a real content management initiative and cultural projects. (Web accessed 10th June 2016).

3. Municipal Museum

The Museum was opened on June 15th 1970. Here you will find books on History.

4. Abílio Museum

The Arch House, today Casa Museu Abílio de Mattos e Silva, was donated to the Óbidos Town Hall by Maria José Salavisa. This was the old Óbidos prison, bought by a meaningless price by Abílio de Mattos e Silva around 1965. Maria José Salavisa once saw this house in ruins only with an arch over the street and fell in love with it, decorating it according to the spirit of the place, strongly influenced by the Medieval era.

Here you can find books on Illustration, Heritage and Old Books.

5. Nova Ogiva Gallery

Known as Galeria Ogiva, this venue was created in 1970 in Óbidos. The Gallery plays a very important role in the history of Óbidos and its museums. It is the starting point for exhibitions and other cultural expressions associated with contemporary works.

Here you will find a bookshop, exhibitions, projections and performances.

6. Interior Design Centre

The main goal of the Interior Design Centre, located next to the tower Torre do Facho, is to develop design, by promoting exhibitions, seminars, conferences and theme-related meeting and thus bringing creators and public together. It has an auditorium, a bar, a design documentation archive, where you can see the Maria José Salavisa's works, the forerunner of interior design in Portugal.

7. Histórias com bicho

8. "O Bichinho do Conto" is a literary project designed to welcome readers from 0 to 200 years-old. This was a former primary school, built during the dictatorship from the 40's to the 60's of the 20th century. Children Books available.

9. Livraria da Adega

Housed in a wine cellar ("adega"), this bookshop is the perfect place to drink a literary coffee, a glass of wine or a comforting tea amidst old and new books.

Thanks to the page TCP/ARPT Centro de Portugal, we can discover the connection of the revival of the city inside the UNESCO programme, with the places most involved in the programme:

- Livraria de Santiago
- Galeria Pelourinho
- Residência Josefa de Óbidos
- Museu Municipal
- Museu Abílio
- Galeria Nova Ogiva
- Mercado
- Centro de Design de Interiores
- Livraria da Adega (Espaço Ó)
- Edifício dos Correios (sede)
- Histórias com Bicho

There are no visible references to activities from August 2015. There is a lack of really important information about this Creative City. And public exposure via web is fundamentally of the world of Tourism. Why do not talk about culture in general?

7. Conclusions

In response to the mounting interest in development studies from the University towards Cultural tourism at the end of 20th century, as well as the UNESCO commitment to training pertaining to Heritage, the UNITWIN/UNESCO Chairs Programme was born in 1992. Therefore, there is a willingness in UNESCO to facilitate "knowledge" and "study" on sustainability and on research issues related to culture and heritage through the University.

It proposes a programme capable of uniting cities in different artistic fields. Through proposals of public entities that work together with private associations of local character.

The perfect management in the implantation of the Creative Cities network necessarily has to have a plan of action in the long term. This action plan must be reflected in the network. That is, in the portals which announce the city and the municipality as an example of a city of music or literature. It is very important to have a plan to disseminate and value the city on the internet. And in this reflection, it is necessary to know and put into practice the principles proposed by UNESCO and ICOMOS.

Grounded on this approach, i.e.; the foundation of the fundamental mechanisms to acquire knowledge, assessment, security, preservation and management of heritage, whether real or intangible, we can establish the guidelines, rules and basic standards for a correct implementation of them as resources for sustainable social and economic development; respecting their authenticity and integrity, its adequate conservation and its historical significance.

Connecting the local agents' collaborative synergies with these principles, good information planning can be carried out on the internet, which helps the visitor to learn about all the recreational and cultural activities of the cities covered by the UNESCO programme, because there is a real continuity to all the effort made to get within the network of cities. Being in the programme and not taking advantage of the opportunity offered by the new information technologies means not implementing the programme with sufficient guarantees of survival.

With the different research works carried out about the cultural tourism and the history of art, we have arrived to the conclusion that if the development on tourist is left unreservedly random, without approaches or horizons, personal and idiosyncratic cultural heritage will end generating new impoverishment, because the influence of globalization is very powerful (Mafe Garcia, 2014). Therefore, the authorities must know how to value the remarkable and unique features of each region. They must know the history of each place with emotion and wisdom, with "content and heart".

All the information has to be in the network. Cities must have professional experts who know how to coordinate information and position it in the network. Otherwise, UNESCO's Creative Cities Network is not sufficient to position a city as a tourist destination, as has been demonstrated in this study.

To finish, I would like to explain that as all their applications to the conventions and the programmes of UNESCO, the proposals to join to the Creative Cities network are coordinated by the UNESCO National Commission. In the example of Portugal, the Commission itself, according to its site, welcomes this new contribution of Idanha-a-Nova, as the Creative City of Music and Óbidos as a Creative City of Literature. But it leaves in their "agents" the responsibility for managing data and create implementation activities in value in each of the urban centres.

As we have indicated, adherence to the programme is a work and management tool that must be promoted and worked within society as a whole, without losing sight of the important showcase posed by the internet and the globalization of the information.

The following meeting of the Creative Cities network was adjudged in the city of Ostersund, Sweden, between 14th and 16th of September, 2016. The main aims of the annual meeting were the following:

- Updated info on the activities carried out by the cities, to implement the network objectives, both locally and internationally, by forging new initiatives of partnership between the metropolises.
- Determine the strategy and operations of the network, to agree on important topics related to future developments, including the network priorities for the next year.
- Supply a central platform of dialogue between Creative Cities and UNESCO, with respect to the priorities of the Organization on culture, evolution and other issues of common involvement.

This article aims to demonstrate the importance of having, within the internet network, a long-term monitoring and an action plan, in the implementation of UNESCO's Creative Cities programme, because, as has been shown with a simple Google search, the information that appears from the only two cities on the net, is very poor. It is fundamental this idea to managers of destination tourism.

Today, more and more tourists are searching for their own trips through the network, so it is so fundamental to put quality content and to carry out information follow-ups.

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