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INSPIRING PRACTICES AWARDS 2026

Compilation of proposals

Introduction

Every year, the Secretariat of the European Institute of Cultural Routes and the Enlarged Partial Agreement compiles submissions from Cultural Routes who have implemented outstanding and inspiring projects that put the Council of Europe's values into action. These "Inspiring Practices" correlate to one of five fields of action of Cultural Routes:

- Co-operation in research and development
- Enhancement of memory, history, and European heritage
- Cultural and education exchanges for young Europeans
- Contemporary cultural and artistic practice
- Cultural tourism and sustainable tourism development

The programme bestows the "Inspiring Practice Award" to the winner of each category, as voted on by members of the Governing Board of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe.

The 33 practices that appear in this document were submitted by the Cultural Routes and appear in their original form or are translated from French. These submissions were compiled for the purposes of the Inspiring Practices award; the content is the responsibility of the Cultural Routes and does not reflect the views of the Council of Europe or the European Institute of Cultural Routes.

The table of contents contains hyperlinks, enabling readers to skip directly to each practice by pressing CTRL and clicking on the title of the practice. Please read through these practices carefully. The link to the voting form can be found in the email that also contains this voting booklet. Voting will conclude by **15 September 2026** (EOB). We kindly ask that you vote for your preferred Inspiring Practice, one for each of the five fields of action. The winners will be announced and awarded during the final gala dinner at the 15th Advisory Forum in Yerevan, Armenia.

We are pleased to share that this year's submissions are especially superb; the Cultural Routes have implemented truly excellent initiatives and continue to inspire their communities and spread the values of the Council of Europe.

Rui GOMES

Executive Secretary, Enlarged Partial Agreement on Cultural Routes
Director, European Institute of Cultural Routes

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CO-OPERATION IN RESEARCH AND DEVELOPMENT

1. ATRIUM: Students as Heritage Mediators: International Experimental Labs for the Interpretation of Difficult Heritage linked with dictatorial past, war and ethnic conflicts within the COCOWAR project

This initiative brought together 50 Master's students from five European universities for experimental workshops and a summer camp with the aim of researching, interpreting and creating projects about reusing heritage linked with difficult past (war, dictators and ethnic conflicts). Participants worked on contested heritage sites through field surveys, stakeholder interviews, collaborative workshops, seminars and co-design activities, documenting heritage values, analysing conflicting narratives and developing proposals for conservation, communication and adaptive reuse of these places and buildings.

Name of the Cultural Route	ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory
Title of the practice	Students as Heritage Mediators: International Experimental Labs for the Interpretation of Difficult Heritage linked with dictatorial past, war and ethnic conflicts within the COCOWAR project
When has it been implemented?	2025–2026
What makes this an inspiring practice for Cultural Routes?	Through the COCOWAR project, three experimental workshops and a summer camp engaged 50 Master's students from five European universities. These activities were applied to three case studies, all of which were visited in person by the entire student group. This educational approach actively involved students in critical reflection, interpretation, the design of restoration and adaptive reuse projects, and the communication of so-called "difficult heritage." The workshops placed students at the heart of transnational, interdisciplinary learning processes alongside researchers, industry professionals, public bodies, NGOs, and local communities. By critically reflecting on this controversial heritage and combining academic research, fieldwork, participatory design, and stakeholder engagement, students gained professional skills in architectural design, intercultural mediation, and cultural heritage valorisation. At the same time, they learned to foster dialogue among diverse memories, identities, and interpretations of the past. So, the Experimental Labs are a valid educational methodology and innovative approach for engaging young people with difficult heritage. The experience also demonstrated how "difficult heritage" can be transformed into a valuable educational resource for democratic citizenship, intercultural dialogue, and responsible heritage management. This methodology is easily replicable as support for ATRIUM's mission of promoting critical understanding of Europe's twentieth-century heritage through participation, dialogue and shared responsibility. It's also transferable, offering a concrete model for engaging young Europeans in addressing the complex legacy of 20th-century architecture and history.
Where did it take place (cities and countries)?	Predappio (Italy), Mostar (Bosnia & Herzegovina), Yerevan (Armenia).

Main objectives	• Engage university students as active participants in research, interpretation and projects of reuse of the heritage linked with difficult past (war, dictatures and ethnic conflicts). • Promote experiential learning through transnational and interdisciplinary collaboration. • Foster critical reflection on contested memories and difficult heritage. • Strengthen cooperation between universities, Cultural Routes, local communities and heritage institutions. • Develop practical competences in documentation, conservation, communication and participatory heritage management. • Create a transferable educational methodology for other members of the ATRIUM Cultural Route and the wider Cultural Routes programme.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Participants worked on contested heritage sites through field surveys, stakeholder interviews, collaborative workshops, seminars and co-design activities, documenting heritage values, analysing conflicting narratives and developing proposals for conservation, communication and adaptive reuse of these places and buildings. The Predappio Lab was centred on the former House of the Fascist Party, Students were asked to contribute to the ongoing process of redefining the site's significance, facilitating its transition from a divisive location into a space for mediation and reflection. A <i>design thinking</i> approach encouraged them to explore potential adaptive reuse solutions with a particular focus on exhibition aspects. The goal was to identify how it can be preserved and its complex legacy communicated without glorifying it. The students explored the case study through fieldwork, lectures, and activities aimed at developing potential strategies and analysing future scenarios. Finally, they presented their proposals to municipal administration, experts, and local community, sparking a dialogue on the building's future. The main objective of the Mostar's Lab, centred on Partisan Memorial Cemetery, was to understand how this site is perceived by the local community given the tragic historical events occurred since the end of the Second World War. Built by the Yugoslav government, the cemetery experienced periods of great relevance, followed by destruction and neglect mainly due to the outbreak of the Bosnian War. These developments have imbued the cemetery with a complex perception, associated with contrasting narratives concerning the memory of this cultural heritage site. The objective of the laboratory was to involve public entities, associations, and citizens in this reflection. The Lab and summer camp of Yerevan were aimed to understand the processes of heritage-making in contested areas. By focusing on the interactions between monuments, landscape, and communities, strategies were developed to transmit cultural heritage to new generations. It was necessary to recognize the positive and negative values associated with

	architectural structures that shape the perception of the place and are linked to the debate on the Armenian identity/role of cultural heritage.
Target groups (people involved)	• University students • Young researchers • University teachers • Heritage professionals • Public authorities • NGOs and civil society organisations • Local communities • Press • Members of ATRIUM Cultural Route • Young Europeans interested in cultural heritage and democratic citizenship
Results	The Experimental Labs successfully tested an innovative educational methodology in three different European contexts characterised by contested heritage. Students participated in interdisciplinary and international teams, working directly with local stakeholders to analyse heritage values, document multiple narratives and developed proposals for conservation and communication. The initiative strengthened cooperation between universities, local institutions and communities while promoting critical thinking, intercultural dialogue and democratic participation. Students acquired practical competencies in fieldwork, stakeholder engagement and heritage interpretation, becoming active contributors rather than passive learners. The methodology has demonstrated strong potential for replication across the ATRIUM network and other Cultural Routes, providing an effective model for engaging young people in the interpretation of twentieth-century difficult heritage and promoting shared European values through education and participation.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://cocowar.com/



Experimental Lab organised within the Co.Co.War research project in collaboration with the ATRIUM Cultural Route, involving architecture and engineering students in the critical interpretation of difficult heritage and the co-design of future conservation, communication and adaptive reuse strategies for the Former House of the Fascist Party.

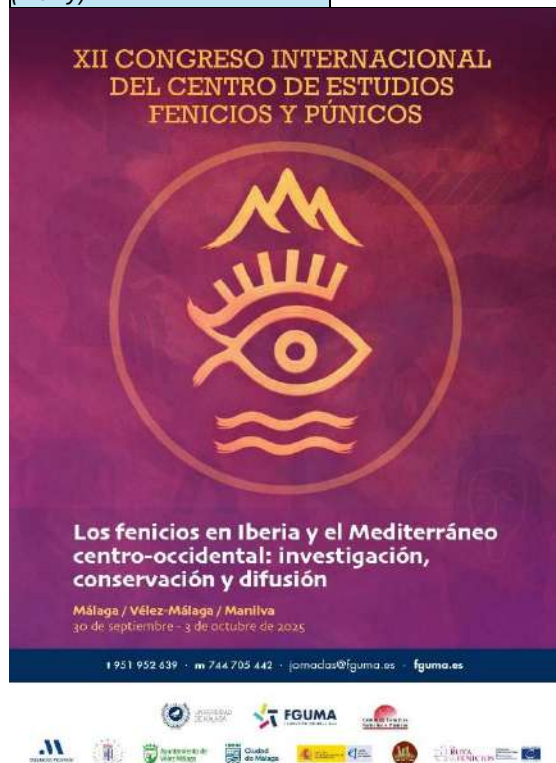
Predappio, Italy, June 2025. Copyright: Co.Co.War Research Project.

2. The Phoenicians' Route: 12th International Congress of the Centre for Phoenician and Punic Studies "The Phoenicians on the Iberian Peninsula and in the central-western Mediterranean: research, conservation and outreach"

The 12th International Congress of the International Centre for Phoenician and Punic Studies, held in Málaga, addressed not only scientific advances in the field of Phoenician-Punic archaeology, but also the conservation and promotion of this cultural heritage. Collaboration between universities, private companies and the tourism sector was promoted, with a particular focus on the Phoenicians' Route – Cultural Route of the Council of Europe.

Name of the Cultural Route	The Phoenicians' Route
Title of the practice	12th International Congress of the Centre for Phoenician and Punic Studies "The Phoenicians on the Iberian Peninsula and in the central-western Mediterranean: research, conservation and outreach"
When has it been implemented?	30 September – 3 October 2025
What makes this an inspiring practice for Cultural Routes?	The distinctive feature of a scientific congress that showcases and promotes collaboration between universities, private companies and the tourism sector, with a particular focus on a Cultural Route of the Council of Europe.
Where did it take place (cities and countries)?	Málaga, Vélez-Málaga, Manilva (Spain)
Main objectives	- To highlight and, as far as possible, jointly present advances in research on key sites of Phoenician archaeology in the central-western Mediterranean, whilst also showcasing the results achieved and the challenges relating to their conservation and promotion to an audience that is increasingly interested in culture and sensitive to heritage. - To demonstrate how important interdisciplinary collaboration is in research.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The 12th International Congress of the International Centre for Phoenician and Punic Studies, held in Málaga, addressed not only scientific advances in the field of Phoenician-Punic archaeology, but also the conservation and promotion of this cultural heritage. Collaboration between universities, private companies and the tourism sector was promoted, with a particular focus on the Phoenicians' Route – Cultural Route of the Council of Europe. The programme featured presentations by researchers from Spain, Portugal, Italy (Sardinia) and Tunisia, adopting a multidisciplinary approach that combines research, cultural tourism and heritage awareness. The approach of this conference was multifaceted, in the sense of highlighting and, as far as possible, jointly presenting advances in research on key sites of Phoenician archaeology in the central-western Mediterranean, whilst at the same time showcasing the results achieved and the challenges relating to their conservation and promotion to an audience increasingly interested in culture and sensitive to heritage. The active

	participation of the Faculty of Tourism at the University of Málaga was, in this regard, of great interest. Most of the speakers represent universities that are part of the International University Network IUN of the Phoenicians' Route, foremost among them the University of Málaga, the organiser of this academic event. Members involved : University of Malaga (Spain) University of Cadiz (Spain) University of Alicante (Spain) Municipality of Cadiz (Spain) Municipality of Vélez-Málaga (Spain) University of Macerata (Italy)
Target groups (people involved)	Young People University Students Researchers General Public
Results	- The IUN network of the Phoenicians' Route has committed to organising a scientific event every year - a high-profile scientific event, the proceedings of which will be published in a book.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://fguma.es/congreso-fenicios-punicos-2025/



ENHANCEMENT OF MEMORY, HISTORY AND EUROPEAN HERITAGE

1. European Route of Historic Gardens: The Acanthus Prize, Category 4: Public Engagement, Education & Awareness

The Acanthus Prize acknowledges and rewards outstanding initiatives in the preservation, restoration, and promotion of historic gardens. The golden awarded Bread Festival celebrates endemic wheat species, ancient bread-making traditions, and the symbolic role of bread in Georgian culture, where it represents hospitality, spirituality, and communal identity.

Name of the Cultural Route	European Route of Historic Gardens
Title of the practice	The Acanthus Prize, Category 4: Public Engagement, Education & Awareness
When has it been implemented?	The Acanthus Prize was established by the European Route of Historic Gardens (ERHG) on May 27, 2025, as part of the celebration of the VIII European Forum on Historic Gardens. The first edition was announced in September 2025, and the winners' confirmation was announced in March 2026.
What makes this an inspiring practice for Cultural Routes?	We consider The Acanthus Prize to be an inspiring practice because it is well aligned with the spirit of the Cultural Routes of the Council of Europe as well as with its five fields of action. The Prize is in itself an initiative that enhances the implementation of good practices under different areas of interest for the Cultural Routes Program—not only among partners of the Cultural Routes, but among other related entities. On the other hand, The Acanthus Prize category “Public Engagement, Education & Awareness” is aligned with the 2026 topic of the Forum “Routes through Time and Cultures: Education for Sustainable Heritage”. Within the frame of the Acanthus Prize, the gold Prize for the category mentioned has been awarded to the <i>Bread Festival at the National Botanical Garden of Georgia</i>, carried out by one of our garden partners. This awarded <i>Bread Festival</i> is also an inspiring practice for the Cultural Routes because it connects residents with tourists and scientific knowledge with popular education, while contributing to the enhancement of memory, history and European heritage as well as to cultural tourism and sustainable cultural development.
Where did it take place (cities and countries)?	Council of Europe member states
Main objectives	The Acanthus Prize aims to enhance public awareness of the value of our common heritage (historic gardens), their cultural and ecological significance, and the challenges associated with their conservation and management.

Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The Acanthus Prize acknowledges and rewards outstanding initiatives in the preservation, restoration, and promotion of historic gardens under different categories: Research & Knowledge Advancement; Restoration, Conservation & Sustainable Management; Cultural & Sustainable Tourism Development; Public Engagement, Education & Awareness; Media, Marketing & Promotion; Innovation & Future-Oriented Initiatives. It also acknowledges the work of Young Professionals & Students and has a special honorary award. Specifically, the Acanthus Prize category “Public Engagement, Education & Awareness” considers the next criteria to assess the different candidacies: Educational Program on Garden Heritage – The scope, creativity, and educational value of programs designed to increase knowledge, awareness, and practical skills related to historic gardens. The effectiveness of outreach to schools, professionals, and the public with a focus on inclusivity and long-term impact. Youth & Community Engagement in Garden Heritage – Programs that actively involve young people and local communities in the appreciation, preservation, and enhancement of historic gardens. The degree of participation, the educational impact, and how these programs contribute to fostering future stewards of garden heritage are also evaluated. Promotion of European Memory, History, and Heritage – Initiatives that raise awareness of the role of historic gardens in preserving European cultural identity and historical narratives. This may include public exhibitions, educational outreach, and collaborative projects that connect historic gardens to broader European heritage. The golden awarded <i>Bread Festival</i> celebrates endemic wheat species, ancient bread-making traditions, and the symbolic role of bread in Georgian culture, where it represents hospitality, spirituality, and communal identity. It promotes agricultural heritage and ethnobotanical knowledge through workshops, demonstrations and public events.
Target groups (people involved)	Academics (researchers, professors, students) and practitioners (managers, communication specialists, gardeners, etc.) in the field of historic gardens, cultural heritage and cultural tourism.
Results	Results of the first edition of the Prize: The first edition of the Prize received a total of 47 entries from 15 countries and awarded 13 outstanding initiatives from 8 countries across the continent. As a result of the first Edition of the Prize, a good practices Manual has been published in which a more detailed description of the Bread Festival practice is contained.

	Results of the golden awarded <i>Bread Festival</i>: It has welcomed around 50,000 visitors by 2025. Annually, the festival hosts an average of 20 participating companies, of which approximately 15 are artisan producers, while the remaining ones are well-known Georgian brands engaged in large-scale production. This underlines the importance of the event as a significant platform for supporting and empowering local entrepreneurs. Through this initiative, the National Botanical Garden of Georgia demonstrates the transformative potential of ethnobotany. “Georgian Wheat Culture – Traditions and Rituals” was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2025. This gives the Bread Festival even broader cultural significance in preserving Georgia’s unique wheat heritage. The festival’s impact is further amplified through media coverage, deepening public appreciation for agricultural biodiversity.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Visibility of the Acanthus Prize: ERHG website and social media Visibility of the golden awarded Bread Festival under category Public Engagement, Education & Awareness” Each year, the event receives extensive coverage on major Georgian television channels. Studio announcements and pre-recorded news segments are prepared in advance, ensuring broad anticipation and visibility. During the festival days, an additional 5 to 10 on-site television reports are typically produced, further amplifying public awareness and engagement. We can ask the National Botanical Garden of Georgia to send us visibility materials.



2025 Acanthus Prize. The European Route of Historic Gardens Award. Lloret de Mar, Girona, Spain, 2025. Book cover. Copyright © 2025 European Route of Historic Gardens. All rights reserved.



Bread Festival at the National Botanical Garden of Georgia. Tbilisi, Georgia, 2025. Bread making and workshop. Copyright © 2025 National Agency for Cultural Heritage Preservation of Georgia; National Botanical Garden of Georgia. All rights reserved.

2. European Routes of Jewish Heritage: Mi Dor Le Dor Europe: Building Europe's Next Generation of Jewish Heritage Educators

Mi Dor Le Dor Europe is an international capacity building programme developed by the European Routes of Jewish Heritage to strengthen heritage education across Europe. The project combines residential seminars, field visits, mentoring, narrative development workshops and local pilot actions into a coherent methodology that transforms participants from learners into multipliers. The programme aims to create a new generation of heritage educators able to communicate inclusive narratives, foster intercultural dialogue, promote democratic values and encourage active citizenship through cultural heritage

Name of the Cultural Route	European Routes of Jewish Heritage
Title of the practice	Mi Dor Le Dor Europe: Building Europe's Next Generation of Jewish Heritage Educators
When has it been implemented?	2025–2026 (continuing through 2027)
What makes this an inspiring practice for Cultural Routes?	Rather than creating a single educational programme, Mi Dor Le Dor Europe has developed a transferable methodology that enables Cultural Route members to become multipliers of heritage education in their own countries. By combining academic research, experiential learning, local heritage, narrative development and peer exchange, the programme creates a sustainable network of educators capable of adapting shared European values to different local realities. The model has already demonstrated its capacity to generate long term impact, with dozens of locally designed educational initiatives emerging from the international training programme. Its scalability, strong transnational dimension and emphasis on intercultural dialogue make it a replicable model for Cultural Routes across Europe.
Where did it take place (cities and countries)?	International programme coordinated across: France, Germany, Greece, Italy, Poland, Portugal, Spain, Ukraine (continuing in Bosnia and Herzegovina, Croatia, Moldova, Romania and Serbia)
Main objectives	Mi Dor Le Dor Europe strengthens the capacity of heritage professionals to interpret Jewish heritage as an integral part of Europe's shared cultural history. The programme aims to create a new generation of heritage educators able to communicate inclusive narratives, foster intercultural dialogue, promote democratic values and encourage active citizenship through cultural heritage. Rather than focusing only on knowledge transfer, it develops long term professional networks capable of multiplying educational impact at local, national and European level.

Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Mi Dor Le Dor Europe is an international capacity building programme developed by the European Routes of Jewish Heritage to strengthen heritage education across Europe. The project combines residential seminars, field visits, mentoring, narrative development workshops and local pilot actions into a coherent methodology that transforms participants from learners into multipliers. 261 heritage practitioners engaged 76 locally implemented pilot initiatives 8 European countries participating A sustainable international community of practice Expansion to five additional European countries in 2027 The programme demonstrates how Cultural Routes can become laboratories for democratic participation, intercultural dialogue and sustainable heritage education.
Target groups (people involved)	Heritage educators, Museum professionals, Tourist guides, Teachers, Early career professionals, Jewish heritage organisations, Local Cultural Route coordinators, Local communities, Young audiences
Results	261 heritage professionals trained 76 educational pilot projects implemented 8 participating countries International community of practice established New educational resources developed Expansion secured to five additional European countries through CERV funding Long-term multiplier effect through national training programmes
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	European Commission, CERV Programme, European Routes of Jewish Heritage, Mi Dor Le Dor website, Social media, Conferences, Training events, Paideia, National partners https://mdlde.eu/

Strasbourg, France. Mi Dor Le Dor regional Seminar



3. European Route of Megalithic Culture: Stone by Stone: Mapping Europe's Megalithic Memory

“Stone by Stone: Mapping Europe’s Megalithic Memory” is a citizen-led initiative dedicated to documenting the megalithic monuments of the Funnelbeaker Culture across Europe. Starting in the Netherlands, Willem Donker systematically recorded all Dutch hunebeds before expanding his work to Germany and Poland, and now Denmark. The project combines archaeology, heritage preservation, landscape interpretation and public engagement. Through detailed photography, mapping and accessible online publications, Willem makes prehistoric monuments visible and understandable for a broad international audience, showing how one individual can make a significant contribution to the preservation and promotion of Europe’s oldest cultural landscapes.

Name of the Cultural Route	European Route of Megalithic Culture
Title of the practice	Stone by Stone: Mapping Europe’s Megalithic Memory
When has it been implemented?	It started 10 years ago and will go on for three more years
What makes this an inspiring practice for Cultural Routes?	This project is inspiring because it shows how one dedicated individual can strengthen an entire European Cultural Route. By documenting megalithic monuments across national borders, Willem Donker makes shared prehistoric heritage visible, accessible and meaningful for a wide audience. His work connects archaeology, landscape, education and tourism, and demonstrates how passion, citizen science and international cooperation can bring Europe’s oldest monuments back into public awareness. He already visited and documented and photographed more than 4000 dolmen in North West Europe (funnelbeakerculture).
Where did it take place (cities and countries)?	Netherlands (province of Drenthe), Northern Germany, Poland and Denmark
Main objectives	Main objectives • To document and map the megalithic monuments of the Funnelbeaker Culture across Europe in a consistent and accessible way. • To increase public awareness and appreciation of Europe’s shared prehistoric heritage. • To connect archaeology, landscape, tourism and education through accessible storytelling and visual documentation. • To strengthen international cooperation within the Cultural Routes network by showing the cross-border character of megalithic culture. • To preserve knowledge about vulnerable and lesser-known archaeological sites for future generations. • To inspire citizens, volunteers and local communities to engage with cultural heritage and archaeological landscapes.

Summary of the activity (description, implementation, members involved, etc.) Max. 200 words	Willem Donker's project is a remarkable citizen-led initiative dedicated to documenting the megalithic monuments of the Funnelbeaker Culture across Europe. Starting in the Netherlands, Willem systematically recorded all Dutch hunebeds before expanding his work to Germany and Poland. He is currently engaged in an ambitious long-term effort to map and photograph all Danish dolmens and passage graves. The project combines archaeology, heritage preservation, landscape interpretation and public engagement. Through detailed photography, mapping and accessible online publications, Willem makes prehistoric monuments visible and understandable for a broad international audience. Many of these sites are remote, little known or difficult to access, yet his work brings them into the public domain and highlights their importance as part of a shared European heritage. The initiative strongly reflects the values of the Cultural Routes of the Council of Europe by demonstrating how prehistoric cultures transcended modern national borders. It connects communities, researchers, heritage organisations and the wider public through a common archaeological past. What makes the project especially inspiring is that it is driven almost entirely by personal dedication, showing how one individual can make a significant contribution to the preservation and promotion of Europe's oldest cultural landscapes.
Target groups (people involved)	Heritage organisations, scientists and musea.
Results	Results - Thousands of megalithic monuments across the Netherlands, Germany, Poland and Denmark have been documented, photographed and mapped. - The project has created an extensive publicly accessible archive of prehistoric heritage sites. - Hundreds of articles, maps and visual reports have been published online, reaching a wide international audience interested in archaeology and cultural heritage. - Lesser-known and remote megalithic monuments have gained greater visibility and appreciation. - The initiative has strengthened awareness of the shared European character of the Funnelbeaker Culture and the importance of cross-border heritage cooperation. - The project has inspired volunteers, heritage organisations and local communities to engage more actively with archaeological landscapes and cultural routes. - The documentation contributes to the long-term preservation of knowledge about vulnerable prehistoric monuments and landscapes.

Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Visibility in relevant media
	The project receives continuous visibility through publications on the archaeological news platform Hunebednieuwscafe, one of the largest Dutch-language platforms dedicated to megalithic heritage and archaeology. The website publishes extensive reports, photographs, travel documentation and maps related to Willem Donker's research and fieldwork across Europe. Through these online publications, the project reaches a broad audience of heritage professionals, archaeologists, volunteers, tourists and people interested in European prehistory. The documentation is also regularly shared within networks connected to the European Megalithic Routes and heritage organisations in several countries. All German dolmen https://www.hunebednieuwscafe.nl/alle-hunebedden/ All Polish dolmen https://www.hunebednieuwscafe.nl/poolse-hunebedden/ All Dutch dolmen https://www.hunebednieuwscafe.nl/category/all-hunebeds/ All Danish dolmen (still in progress, it will take three more years) https://www.hunebednieuwscafe.nl/alle-deense-hunebedden/



Photo of Willem Donker, who did all the research, traveling, documenting, photographing by himself and by now already did more than 4000 dolmens of the funnelbeaker culture. This information was not available before he started his volunteer job more than 10 years ago. Copyright Photo Willem Donke. This photo was taken one year ago when he visited his 1000th dolmen in Denmark.

4. Huguenot and Waldensian Trail: A Journey into the Unknown – Schwabendorf’s digital and participatory journey: fleeing, settling in, building a new life

“A Journey into the Unknown – Schwabendorf’s digital and participatory journey: fleeing, settling in, building a new life” aims to create an extracurricular learning space enabling young people to discover the history and culture of their village through a participatory and digital approach. Using a ‘gamification’ approach, teams of young people have designed twenty digital trails (‘Actionbounds’) focusing on local heritage, Huguenot history and the sustainable use of resources. Using digital tools (videos, audio files, geolocation), they have created interactive experiences for residents and visitors alike. The project involved students from France and Germany.

Name of the Cultural Route	Huguenot and Waldensian Trail
Title of the practice	A Journey into the Unknown – Schwabendorf’s digital and participatory journey: fleeing, settling in, building a new life
When has it been implemented?	May – December 2025
What makes this an inspiring practice for Cultural Routes?	This initiative offers an innovative approach to passing on Europe’s heritage by combining history, digital technology, public participation and intercultural cooperation. Through a ‘gamification’ approach, young people take an active role in discovering and communicating local heritage. They do not merely acquire historical knowledge: they explore their surroundings, interpret traces of the past and create their own digital content for other audiences. The project particularly illustrates the European dimension of the Huguenot and Waldensian Train Cultural Route, highlighting a shared history of migration, hospitality and integration. Schwabendorf’s local experience thus serves as a concrete example of historical European mobility and the contemporary challenges of living together. This participatory approach can inspire other regions with cultural routes that wish to promote their historical and cultural resources to younger generations through accessible and creative digital tools.
Where did it take place (cities and countries)?	Schwabendorf, in the municipality of Rauschenberg, Germany A former Huguenot settlement included in the Huguenot and Waldensian Cultural Route
Main objectives	The main objective of the project was to make local history and cultural heritage accessible through an interactive, digital approach. Specifically, the aim was to: • raise awareness amongst younger generations of the European history of Huguenot migration; • encourage a personal connection with local heritage; • create an innovative tool enabling visitors to discover the village in a new light; • to enhance the region’s cultural and tourist appeal in a sustainable way.

	The project draws a link between the history of Huguenot refugees, their settlement in new territories, and current issues relating to integration and cultural diversity.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The project, initiated by the local association 'Arbeitskreis für Hugenotten- und Waldensergeschichte Schwabendorf', a member of the Huguenot and Waldensian Trail, aims to create an extracurricular learning space enabling young people to discover the history and culture of their village through a participatory and digital approach. Using a 'gamification' approach, teams of young people have designed twenty digital trails ('Actionbounds') focusing on local heritage, Huguenot history and the sustainable use of resources. Using digital tools (videos, audio files, geolocation), they have created interactive experiences for residents and visitors alike. The project was enhanced by a collaboration with the Department of Romance Studies at the University of Marburg. An initial trial was conducted as part of a Franco-German tandem course involving 16 students, eight from Marburg and eight from Poitiers (Marburg's twin town). This experiment made it possible to assess the educational potential of the game in an intercultural and multilingual context. The students from Marburg then explored the approach in greater depth in courses on civilisation, translation and cultural mediation. They examined the historical content, the educational aspects and how to adapt the programme for a French-speaking audience. The aim is to encourage the reuse of the game in other tandem courses and Franco-German exchanges, thereby transforming a local project into a tool for European cooperation and cultural dialogue.
Target groups (people involved)	Young people from Schwabendorf and the surrounding area; • German and French students at the University of Marburg taking part in Franco-German tandem courses; • Visitors, walkers and users of the Huguenot and the Waldensian Trail
Results	The project has led to the creation of 12 interactive digital trails enabling visitors to explore Schwabendorf's heritage at their own pace. The main outcomes are: • greater visibility for the local Huguenot heritage; • the active involvement of young people in cultural transmission; • the creation of a sustainable digital tool accessible to the public; • the strengthening of links between local stakeholders, the university and the European Cultural Routes network. Beyond its historical dimension, the project fosters contemporary reflection on migration, integration and intercultural dialogue. It demonstrates how a

	shared heritage can serve as a bridge bringing together different generations, cultures and European regions. Thanks to its integration into the University of Marburg's educational activities and its openness to further interdisciplinary collaboration, the project has long-term potential for development and for being rolled out to other regions along the Cultural Route.
Visibility in relevant media (if applicable) Please insert related URL (if any)	www.ak-schwabendorf.de https://www.uni-marburg.de/de/fb10/romanistik https://www.instagram.com/p/DScyYcvjNlO/?igsh=MXJzZmNhdGNtam9ueg== https://www.instagram.com/p/DU7hH7yDC9E/?igsh=aHNraTN1ZXk2bm5r https://sites.google.com/view/cercle-fa-poitiers/nos-voyages-en-2026-marbourg?authuser=0 www.hugenotten-waldenserpfad.eu



The 'Actionsbounds' working group is preparing the content and topics.

Venue: Schwabendorf, Germany

Copyright: Arbeitskreis für Hugenotten- und Waldensergeschichte Schwabendorf

5. Impressionisms Routes: Partnership with the National Gallery of Armenia

The exhibition “Impressionist Colours and Light of Armenia” was a joint effort between the National Gallery of Armenia and the Impressionisms Route. The exhibition of 36 Armenian Impressionist paintings was held in Barbizon, France and included an international conference in Yerevan and resulted in the publication of a book on Armenian Impressionism. The collaboration highlighted the historical ties between France and Armenia and illustrated how Impressionism is a universal artistic movement.

Name of the Cultural Route	Impressionisms Routes
Title of the practice	Cooperation between Impressionisms Routes and the National Gallery of Armenia
When has it been implemented?	June – November 2025
What makes this an inspiring practice for Cultural Routes?	Three (3) aspects of this project can be considered inspiring: - The way the project was organised, which has become a method for fostering cooperation: Following a meeting at the Annual Forum in Visegrad (HU) in 2024 with Armenia’s EPA representative, the idea for an exhibition on Armenian Impressionism in Barbizon was born. Following initial exchanges by email and telephone with representatives of the National Gallery of Armenia, in particular its director, Ms Hakobyan, a meeting took place in Yerevan in February 2025. Following this meeting, not only did the National Gallery of Armenia agree to loan the works, but it also expressed a wish to organise, at the end of the exhibition in late October 2025, an international conference in Yerevan on the theme of ‘The Internationalisation of Impressionism’, featuring experts from Armenia, France and Georgia. This conference led to meetings that opened up prospects for further collaboration, including a proposed artist residency programme in Barbizon and Tbilisi, to be co-organised by Impressionisms Routes and the Georgian Academy of Fine Arts. In other words, it demonstrates how an exhibition project can evolve into a genuine, sustainable collaboration between organisers and participants. - The subject matter or the partners: a window onto Eastern Europe. Whilst the theme of Impressionism is widely known to the general public, it is very often associated with French artists, or possibly with artists from Western Europe. The exhibition ‘Impressionist Colours and Light of Armenia’ not only provided an opportunity to discover Armenian Impressionism but also illustrated the key message of the Impressionisms Routes network: Impressionism is a universal artistic movement. Or how thinking outside the box opens up lasting prospects with partners on the fringes of the European continent. - Solidarity between partners: the theme of Armenian Impressionism naturally leads to the subject of Armenia’s history, both past and present. In addition to the 36 paintings on display, the National Gallery of Armenia has loaned a number of documents highlighting the links between the artists featured and France, and more broadly Western Europe, at the start of the 20th century, particularly during the 1915 genocide. It was within this framework that we were also able to exhibit, at the centre of the exhibition during the 2025 European Heritage Days, a few paintings by military artists who had been invited by the French Embassy in early September 2025 to

	take up a residency, to mark the 110th anniversary of the rescue of Musaler in 1915 by the French navy. The artistic theme of Armenian Impressionism enabled us to go further in addressing the geopolitical aspects of Armenia. The 2027 project for an exhibition on Ukrainian Impressionism follows exactly the same approach.
Where did it take place (cities and countries)?	Barbizon, France and Yerevan, Armenia
Main objectives	To raise awareness of Armenian Impressionism, an artistic movement little known to the French general public; - To highlight the historical links between Armenian artists and France and Western Europe in the late 19th and early 20th centuries; - To forge links between Armenian partners, and more broadly with those in Eastern Europe.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The collaboration between Impressionisms Routes and the National Gallery of Armenia (NGA, a member of the Impressionisms Routes) comprised: - an exhibition in Barbizon (FR), at the Musée de L'esquisse (an IR partner), of 36 paintings by Armenian Impressionist artists and documents highlighting the historical links between these artists and France in particular (the collection on loan from the National Gallery of Armenia), - lectures on the history of Armenian art, - an 'exhibition within an exhibition' of works by French painters invited to take up residencies by the French Embassy in Armenia in September 2025, to mark the 110th anniversary of the rescue of Musaler by the French navy in 1915 - a lecture on 'The Internationalisation of Impressionism' in Yerevan (AM) in late October 2025, featuring international experts, including the Musée des Peintres de Barbizon (a member of the Impressionisms Routes), - the production of the first book on Armenian Impressionism.
Target groups (people involved)	- Exhibition in Barbizon (FR): General French public (6,000+ visitors) - Lectures in Barbizon (FR): Knowledgeable general public - Lecture in Yerevan (AM): Academics (particularly from Armenia and Georgia) - Lecture in Yerevan (AM): Art history students (University of Yerevan)
Results	- Exhibition of 36 Impressionist paintings from the collection of the National Gallery of Armenia: following the exhibition in Moscow in 2017, this was the second time these works had been exhibited outside Armenia. - Around 6,000+ visitors in Barbizon - Visibility for the Council of Europe's Cultural Heritage programme (e.g. the exhibition 'Impressionist Colours and Light from Armenia' was included in the official programme for European Heritage Days in September 2025) - Publication of the first book on Armenian Impressionism, based on the collection of the National Gallery of Armenia (in three languages: Armenian, English and Russian). The book was published and presented at the conference on 'The Internationalisation of Impressionism' in Yerevan in October 2025. - A method for developing genuine cooperation between Impressionisms Routes and its members. This approach is currently being implemented for a collaborative project on Ukrainian Impressionism, in partnership with the National Art Museum of Ukraine.
Visibility in relevant media (if applicable) <i>Please insert related URL</i>	https://en.armradio.am/2025/06/27/armenian-impressionism-on-display-in-frances-historic-barbizon-cultural-center/

(if any)



Exhibition « Couleurs & Lumières impressionnistes d'Arménie » - Barbizon (FR) - 20/06 to 02/11/2025 © Impressionisms Routes®



Conference at the National Gallery of Armenia in Yerevan - 28 & 29/10/2025 © Galerie Nationale d'Arménie

6. Pyrenean Freedom Routes: Paths to Freedom

The mission of the “Itinéraires Liberté Pyrénées Europe” association is to preserve the memory of the historic routes taken by escapees, members of the Resistance, Allied aircrew and Jews fleeing Nazi oppression across the Pyrenees between 1940 and 1944. It brings together local and cross-border initiatives to showcase this heritage by organising commemorations, signposting routes and running educational programmes.

Name of the Cultural Route	Pyrenean Freedom Routes. The European liberation movement of 1939–1944 converged via the Pyrenees
Title of the practice	‘The Pyrenees: Paths to Freedom’
When has it been implemented?	2022/2024: application (two successive submissions) 2025: Certification on 6 May 2025 – Publication of the specific *Le Routard* guide to Toulouse on 6 November 2025. 2026: 20 May at the Council of Europe in Strasbourg – Reception and choreographed performance of ‘L’étoile de la paix’.
What makes this an inspiring practice for Cultural Routes?	A project to preserve the memory of the Second World War and the Resistance: military personnel (airmen), Resistance fighters, young people who refused to take part in the STO (Compulsory Labour Service)... those who were persecuted (Jews, Roma...) and the commitment of young people. Passing on the legacy: historians and adults must bear witness. Young people must learn and pass on this legacy! Follow in the footsteps of the heroes! Experience their suffering and their hope... freedom! Discover the exceptional landscapes, often at altitudes of over 2,500 metres, which made crossing the Pyrenees a feat beyond the strength of these escapees... (women, children, the elderly...)
Where did it take place (cities and countries)?	Setting off from all over Europe, crossing France and the Pyrenees (the only route) from the Atlantic to the Mediterranean (430 km) ... towards England, America, Africa – including North Africa ... and the Middle East.
Main objectives	Escaping Nazi oppression and persecution (Jews, Roma) Fighting the enemy ... soldiers, members of the Resistance, those who refused compulsory labour service Winning the war, saving Europe and securing peace.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The mission of the “Itinéraires Liberté Pyrénées Europe” association is to preserve the memory of the historic routes taken by escapees, members of the Resistance, Allied aircrew and Jews fleeing Nazi oppression across the Pyrenees between 1940 and 1944. It brings together local and cross-border initiatives to showcase this heritage by organising commemorations, signposting routes and running educational programmes. From a tourism perspective, it promotes these routes as memorial walking trails, attracting visitors seeking history and adventure in the mountains. These certified and promoted routes also contribute to local economic development by boosting accommodation, catering and tourist services in the Pyrenean valleys, whilst raising awareness of history and the values of freedom and solidarity promoted by the Council of Europe. Members: 86 members divided into 4 groups, including local authorities, public and private cultural institutions, associations and qualified experts. 10 partner countries: France, Spain, Portugal, Andorra, the United Kingdom, Germany, Belgium, the Netherlands, Italy, Romania... and the United States. 4 languages: French, English, Spanish and Catalan. Logo – Website – social media, various specialist journals.

	Various projects and partnerships: Communication initiatives: history, culture, economy (organising seminars and conferences, talks to school classes, trips and exchanges...) – Cross-border initiatives across the Pyrenees mountain range, covering all departments and regions on the French, Spanish, Portuguese and Andorran sides (combining the activities of our 12 routes with 7 other cultural routes of the Council of Europe) – Partnerships: OFAJ (Franco-German Youth Office) (2024) – ANFB (National Franco-British Association) (2025) – Portugal, in partnership with the Aristides de Sousa Mendès Museum in Carregal do Sal (2025/2026) – Chuck Yeager Foundation, USA (2026). Partnerships with schools and institutions of the French Ministry of Education (France – Spain – Andorra – Portugal) – National Union for School Sport
Target groups (people involved)	Young people: secondary schools. Lectures / trips / exchanges. Culture and sport: the film *Passages* by director Olivier Faup – the dance piece *L'étoile de la paix* at Sarsan Secondary School, Lourdes – museum exhibitions (France – Portugal – Spain) – concerts (music from the Gurs camp). All these projects were specifically created on the initiative of the association 'Itinéraires Liberté Pyrénées Europe'. Tourism, history, economy: publication of a special edition of the 'Le Routard' guide, 'Pyrénées, les sentiers de la liberté' (2025)
Results	Exceptional! Secondary schools: 500 to 600 direct contacts General public: 3,000 (lectures – films – trips – various outings, etc.) Direct sales of Le Routard: 3,000 copies *Itinéraires Liberté Pyrénées Europe* (plus 10,000 from Hachette) – New edition in 2028 (same figures)
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Local press (all editions): each event receives extensive coverage throughout the Pyrenees and partner countries. National press (press conferences organised by Le Routard Hachette and the Itinéraires Liberté Pyrénées Europe association). Specialist press, trade fairs, tourism, miscellaneous... Various magazines (e.g. La Cohorte Légion d'honneur, Pyrénées magazine, airport magazines, etc.)

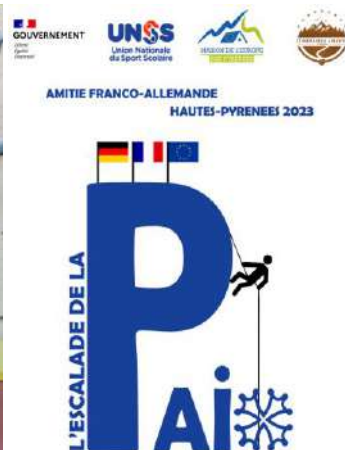
Choice of the athletic and symbolic theme of climbing.

Title of the initiative: 'Climbing for Peace', Franco-German school exchange

Actions :

France (June 2024)

- Tarbes: climbing Europe's tallest climbing wall, built on the site of the former military arsenal...
- Pyrenees: climbing the '15 escapees from Eysses Prison' route – the Aure Valley and the Moudang barns



Germany (July 2024)

- Berlin visit (Bundestag) and Olympic stadium (1936 Olympic games)
- A trip to Bavaria (Würzburg) 'following the Jewish trail'



7. St. James Way: Vexo Veo Xacobeo

This initiative, aimed at primary school and preschool-aged children, combines curriculum-based learning with interactive and experiential activities to introduce children to the meaning, history, and values of the Way of Saint James and the Holy Year (Xacobeo). Through teaching materials, video games, virtual reality, creative activities and hands-on experiences along the Camino, the programme brings the culture of the Camino to new generations in a participatory and meaningful way.

Name of the Cultural Route	SAINT JAMES WAY
Title of the practice	VEXO VEO XACOBEO. CAMIÑO DE SANTIAGO
When has it been implemented?	Vexo Veo Xacobeo is a multidisciplinary educational program developed by the Galician Tourism Agency and Xacobeo in collaboration with the Department of Education, Science, Universities and Professional Education (Proxecta+) to introduce children to the meaning, history, and values of the Way of Saint James and the Holy Year (Xacobeo). Aimed primarily at preschool and early primary students, the initiative began as a pilot project in 2021 involving ten schools and quickly expanded due to its positive reception. The program combines curriculum-based learning with interactive and experiential activities. Its resources include a teacher's guide designed by education professionals, an educational video game featuring the mascot "Tina Calixtina," storytelling performances, guided Camino experiences, and promotional materials. Schools also received professionally produced videos documenting their participation. Across successive editions, the program reached thousands of students and became one of the most demanded initiatives within Proxecta+. Participation evolved from 75 schools and over 3,300 students in 2021–22 to continued engagement in later years despite changes limiting school participation in Proxecta+ programs. For the 2025–26 edition, new features include virtual reality content, teacher training sessions, video production tutorials, cooperative outdoor games, and subsidized bus transport to walk sections of the Camino. The program now also encourages schools to create audiovisual projects, with awards planned for outstanding work, helping prepare younger generations for the upcoming Holy Year 2027.
What makes this an inspiring practice for Cultural Routes?	Vexo Veo Xacobeo transforms the Camino de Santiago into a vibrant and accessible educational experience for children, bringing together heritage, innovation and European values. Through teaching materials, video games, virtual reality, creative activities and hands-on experiences along the Camino, the programme brings the culture of the Camino to new generations in a participatory and meaningful way. Its proven track record, involving thousands of pupils and numerous schools, demonstrates that it is an effective model that can be adapted to other European cultural routes seeking to strengthen the link between heritage and education.
Where did it take place (cities and countries)?	Within the region of Galicia, with a call for entries open to all state nursery and primary schools in Galicia (more than 900), with a maximum of 139 schools able to take part
Main objectives	To introduce pupils to the significance and values of the Way of St James and the Year of St James, and to explore these concepts – which form part of their social and cultural environment – from the earliest stages.

Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Schedule of the programme's phases and activities by term. Full academic year: First term: 1. A welcome email is sent out to participants in the programme. This outlines the programme requirements, as well as the materials and activities on offer. A link is provided to download the teaching unit and the video game. 2. During the first term, face-to-face visits will be made to schools to answer questions and present the Vexo Veo Xacobeo project. Particular attention will be paid to schools participating in the programme for the second time, with a view to adapting and coordinating the possible inclusion of new content so as not to repeat activities already carried out. If it is not possible to carry out the visits during the first term, they will be scheduled throughout the academic year. 3. An invitation will be sent out for a face-to-face meeting of coordinators in Santiago de Compostela. Agenda for the meeting: Presentation of a video tutorial on the production, recording and editing of a video report using free tools. Presentation of the activities proposed by the lead organisers and monitors. Guided tour of the Museum of the Pilgrimages of Santiago and Santiago Cathedral to familiarise participants with the educational resources aimed at pre-school and primary school pupils. It is expected that, during the first term, teachers will introduce pupils to the Camino de Santiago and outline their final project. 4. A transport service will be made available to the school so that project participants can walk a section of the Camino or take part in an activity related to the project and the Camino de Santiago. Schools must submit a brief description of the proposed activity and the date on which it will take place in order to book the service. Conditions: the activity must be within a maximum distance of 50 km from the school and must take place during school hours without interfering with the school bus pick-up and drop-off times. Second term: 1. Distribution of teaching materials and high-visibility items for group outings with pupils. - 'Codice Calixtino' activities leaflet, Caps, Reflective vests and jackets, Video production equipment (e.g. Bluetooth wireless microphones for interviews) 2. Schools must choose one of the proposed activities and suggest dates for it to take place. (Interactive storytelling or cooperative outdoor games) 3. Schools must begin planning the video production and watch the tutorial video. During this term, a technician will be available to answer any questions. Questions should be sent to the project's email address and will be answered individually. An online meeting will be held to clarify any queries received. Third term:
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	1. Carry out the activities and field trips between the second and third terms in accordance with each class's timetable. 2. Edit the video and submit the finished product to enter the competition. 3. Select the best videos for the awards ceremony. 4. Finalise the final project and present it, where applicable.
Target groups (people involved)	Early Years and Primary Education for children aged 3 to 11
Results	In 2026, 995 pupils and more than 126 teachers took part
Visibility in relevant media (if applicable) Please insert related URL (if any)	Video tutorial https://vimeo.com/showcase/12092978?fl=so&fe=fs Summary 2024-2025 https://vimeo.com/showcase/11954998?fl=so&fe=fs https://www.youtube.com/watch?v=Thy7ONckqMg https://www.youtube.com/watch?v=OxFWq6co3kk https://vimeo.com/1205710569?fl=pl&fe=sh (password: xacobeo) due to image licensing issues https://www.lavozdegalicia.es/noticia/ourense/a-rua/2025/06/19/escolares-rua-aprenden-valorar-camino-inverno/00031750342159074595490.htm https://www.xunta.gal/es/notas-de-prensa/-/nova/025747/xunta-afianza-programa-vexo-veo-xacobeo-como-herramienta-para-divulgar-los-valores https://www.diariodesantiago.es/camino-de-santiago/el-programa-vexo-veo-xacobeo-se-amplia-para-acercar-la-cultura-del-camino-de-santiago-a-un-millar-de-escolares/



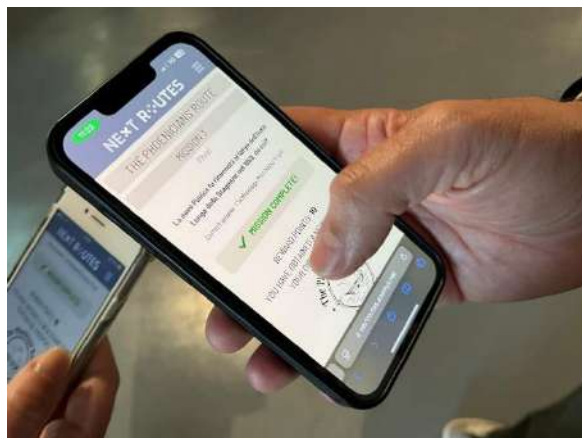
SCHOOL CEIP MANUEL RESPINO, A RÚA, OURENSE, SPAIN

8. The Phoenicians' Route: NEXT ROUTES Toolkit

The Project « NEXT ROUTES – Upskilling of staff through digital, creative gamification and innovative strategies for the enhancement of EU Cultural Routes », co-funded by the Erasmus+ programme of the European Union, has resulted in a training methodology, a toolkit, and a user manual. The initiative involved several Cultural Routes, providing an example of cooperation between Routes and providing tools that are accessible to all CRs.

Name of the Cultural Route	The Phoenicians' Route
Title of the practice	NEXT ROUTES Toolkit
When has it been implemented?	2025
What makes this an inspiring practice for Cultural Routes?	An example of cooperation between Cultural Routes The project is not limited to theory, but has developed three operational pillars that are accessible to all CRs Staff and Managers
Where did it take place (cities and countries)?	Zagreb (Croatia) Salzburg (Austria) Forlì (Italy) Marsala and Selinunte, Sicily (Italy) Barcelona (Spain)
Main objectives	Digitisation: Developing innovative digital tools to promote Europe's cultural heritage. Gamification: Creating game-based methodologies to make learning pathways more interactive and appealing to young people. Staff Training: Updating the skills of cultural routes' managers in the areas of management, marketing and sustainability. Sustainable Tourism: Encouraging responsible, decentralised and off-peak tourist flows.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Within the Project « NEXT ROUTES – Upskilling of staff through digital, creative gamification and innovative strategies for the enhancement of EU Cultural Routes », co-funded by the Erasmus+ programme of the European Union, the following have been achieved: - A Training Methodology: that is a training program to transfer digital and creative skills to the route staff, for the enhancement of the Cultural Routes. - A Toolkit: An interactive platform that delivers tailored training pathways specifically designed for upskilling the digital competencies of Cultural Routes staff. This toolkit also incorporates embedded gamification apps to enhance user engagement, providing a dynamic and effective learning environment. - A User Manual: A comprehensive step-by-step guide to assist in the utilization of the toolkit for training purposes and for the creation of customized game-based solutions. This manual aims to ensure that Cultural Route operators can effectively implement and benefit from the innovative digital and gamification tools developed by the project. Cultural Routes involved, in addition to the Phoenicians' Route : - European Mozart Ways - European Route of Jewish Heritage

	- ATRIUM - Architecture of Totalitarian Regimes of the 20th Century In Europe's Urban Memory - Iron Age Danube Route
Target groups (people involved)	The primary target includes the operational staff of the Cultural Routes involved in the project. Secondary target groups include: - Staff of cultural routes not directly involved as project partners. - Universities and VET institutes specializing in digital innovation and cultural production. - Public entities and bodies related to the EU Cultural Routes. - International institutions such as the Council of Europe, UNWTO, ICOMOS, UNESCO, and ICOM. - The general public, invited to participate in gamification events and use the developed apps.
Results	Training Methodology (PR1) to guide CRs staff in upskilling digital & creative competencies, for the enhancement of CRs Training Methodology in Italian, in Spanish, in German, in Dutch, in Greek, in Croatian Toolkit (PR2), an interactive platform delivering tailored training pathways for CRs staff digital upskilling and embedding gamification apps for users engagement User Manual (PR3), a step-by-step guide supporting in the use of the toolkit for training purposes and for the creation of customized game-based solutions User Manual in Italian, in Spanish, in German, in Dutch, in Greek, in Croatian
Visibility in relevant media (if applicable) Please insert related URL (if any)	https://storymaps.arcgis.com/stories/e2a9a1858f7242a0a39d11a60e0664fc



9. The Phoenicians' Route: Wevius Edu

Wevius Edu is an EdTech startup that hosts educational material about the Phoenicians' Route and Phoenician-Punic civilisation, shared with all the schools that are currently part of the Phoenicians' Route Mediterranean School Network.

Name of the Cultural Route	The Phoenicians' Route
Title of the practice	Wevius Edu & The Phoenicians' Route
When has it been implemented?	From last year to the present day
What makes this an inspiring practice for Cultural Routes?	The methodology grounded in cognitive science and multimedia learning principles. The opportunity to introduce a very large number of users to the Council of Europe's Cultural Routes and the values they represent.
Where did it take place (cities and countries)?	Online
Main objectives	With a goal of reaching 1,000 videos by 2026, Wevius Edu aims to preserve cultural heritage through inclusive and joyful learning experiences. The educational material is shared with all the schools that are currently part of the Phoenicians' Route Mediterranean School Network.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Wevius Edu is an innovative EdTech startup, based in Denmark, on a mission to bring culture back to the center of attention by making learning stimulating, simple, and engaging. The platform hosts a library of over 300 educational resources (videos, quizzes, summaries, worksheets...) that transform standard school curricula into memorable "edutainment" experiences, combining high-impact visuals with original music designed to resonate with digital-native students. Thanks to a partnership agreement with our Cultural Route, the platform features a section dedicated to the Phoenicians' Route and related content, covering not only the Phoenician-Punic civilisation but also all other contemporary ancient civilisations. The methodology is grounded in cognitive science and multimedia learning principles. Research shows that combining visual and verbal information—through images and short videos—significantly enhances retention and comprehension compared to text-only instruction, in line with the picture-superiority effect and Mayer's Cognitive Theory of Multimedia Learning. Additionally, short-form video has been shown to increase student engagement and motivation. By delivering accessible, high-quality, and verified content based on Universal Design for Learning (UDL) principles, the platform ensures inclusive learning experiences where no student is left behind. This inclusive approach also helps reduce academic stress, supporting stronger academic integrity. The effectiveness of this model is reflected in strong market traction: over 20 million monthly views and a community of more than 400,000 followers across social channels. This reach translates into real educational impact,

	with more than 10,000 active users on the Wevius Edu platform, including hundreds of teachers who use Wevius Edu to enrich classroom discussions and spark debate. Following its successful launch in Italy, the platform is expanding globally, starting with an English version and the capability to scale across more than 50 languages.
Target groups (people involved)	Teachers and young people
Results	More than 10,000 active users on the Wevius Edu platform, including hundreds of teachers. The platform is expanding globally, starting with an English version and the capability to scale across more than 50 languages.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://edu.wevius.it/collaborazioni/the-phoenicians-route/



Homepage, Copyright edu.wevius.it

CULTURAL AND EDUCATIONAL EXCHANGES FOR YOUNG EUROPEANS

1. ATRIUM: Co-designing Phygital Escape Rooms for the Interpretation of Dissonant Heritage

“Co-designing Phygital Escape Rooms for the Interpretation of Dissonant Heritage” is a cross-border project for young people to create hybrid physical-digital escape rooms based on local dissonant heritage and shared history. By encouraging reflection on history, memory, and identity, the experience contributes to promoting European democratic values among younger generations and supports the development of active, informed, and engaged communities.

Name of the Cultural Route	ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Memory
Title of the practice	Co-designing Phygital Escape Rooms for the Interpretation of Dissonant Heritage
When has it been implemented?	From January 2026 to June 2027
What makes this an inspiring practice for Cultural Routes?	This experience shows how participatory and game-based methodologies can make education on heritage interpretation more engaging, inclusive, and relevant for younger generations. The direct involvement of young people in interpreting dissonant heritage transforms them from passive learners into active co-creators of cultural content. The initiative offers a replicable approach for Cultural Routes and heritage organizations looking for innovative ways to engage young audiences with complex historical narratives. It also demonstrates how cultural heritage can be a tool to promote critical thinking, active citizenship, and translocal dialogue. By encouraging reflection on history, memory, and identity, the experience contributes to promoting European democratic values among younger generations and supports the development of active, informed, and engaged communities.
Where did it take place (cities and countries)?	Labin (Croatia) and Bertinoro (Italy)
Main objectives	• To engage young people in the interpretation of dissonant heritage through participatory methodologies. • To promote critical reflection on history, memory and identity. • To foster intercultural dialogue between young people from Italy and Croatia. • To co-create innovative educational tools based on gamification and digital storytelling. • To promote democratic values and active citizenship through heritage education.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	This initiative engages youngsters in the interpretation and promotion of dissonant heritage through a participatory co-design process aimed at developing phygital escape rooms in Bertinoro (Italy) and Labin (Croatia). During a series of facilitated workshops, participants explore heritage sites associated with complex historical memories, including miners' working in Labin and everyday life under Fascism in Bertinoro. Working alongside facilitators, historians and heritage experts, youngsters co-create the narrative structure, puzzles, challenges and educational content of the escape rooms, transforming historical research into engaging, interactive learning

	experiences that combine physical locations with digital storytelling. They also test the prototypes and provide feedback to refine the products before the implementation. The co-design process extends beyond the development of two local escape room experiences by creating a shared phygital journey that connects Bertinoro and Labin through their intertwined histories. A common Digital Asset Library into the ATRIUM's website, brings historical documents, photographs, multimedia resources that enrich both escape rooms and provide a cross-border interpretation of the Adriatic's dissonant heritage. The initiative also includes the training of young facilitators to lead the physical escape room experiences and support educational activities in both countries. Youth exchanges between Italy-Croatia enable participants to experience both escape rooms and discover connections and shared heritage that link the two territories, offering a replicable model for heritage education across Europe.
Target groups (people involved)	• Young people and students • Local stakeholders • Cultural and educational organisations • Local communities in Bertinoro (Italy) and Labin (Croatia)
Results	Approximately 60 young people from Italy and Croatia actively participated in the co-design phase, working alongside facilitators, historians and heritage experts to interpret local dissonant heritage and co-create the narratives, puzzles and educational content of the two phygital escape rooms. The process strengthened young people's engagement with heritage, encouraged critical reflection on history, memory and identity, and fostered intercultural dialogue between participants from the two countries. It also laid the foundations for the development of innovative educational tools based on gamification and digital storytelling, including a shared Digital Asset Library, the training of young facilitators and future cross-border youth exchanges. Overall, the initiative demonstrates how participatory heritage practices can promote active citizenship while offering a replicable model for heritage education across Europe.
Visibility in relevant media (if applicable) Please insert related URL (if any)	https://www.italy-croatia.eu/web/memoryescape/library https://www.italy-croatia.eu/web/memoryescape/dettaglio?articleId=28355412&groupId=27604220



One group of the co-design workshop organised within the MEMORY ESCAPE project, involving young participants in the interpretation of dissonant heritage and the development of phygital escape room experiences.

Bertinoro, Italy, 2026.

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2. European Cemeteries Route: Significant Cemeteries for Sustainable Europe 2026: "Life Lessons – Cemeteries as Educational Heritage"

This practice demonstrates how historical sites can be transformed into dynamic, interactive spaces for lifelong learning and youth engagement. The initiative transformed European cemeteries into dynamic classrooms during the Week of Discovering European Cemeteries (WDEC 2026) and the ASCE Annual Conference in Turin.

Name of the Cultural Route	European Cemeteries Route
Title of the practice	Significant Cemeteries for Sustainable Europe 2026: "Life Lessons – Cemeteries as Educational Heritage"
When has it been implemented?	May – June 2026 (as part of the continuous, long-term <i>Significant Cemeteries for Sustainable Europe</i> framework launched in 2024)
What makes this an inspiring practice for Cultural Routes?	This practice demonstrates how historical sites can be transformed into dynamic, interactive spaces for lifelong learning and youth engagement. Aligned with UN SDG Goal 4: Quality Education, the 2026 initiative combined academic exchange, living arts, and cutting-edge digital technology to reframe cemeteries as open-air classrooms. By connecting young performance artists directly with heritage spaces (such as student performances in Turin) and implementing AI-driven digital routes for self-guided student learning (such as the national Slovenian Cemeteries Route), this practice offers a replicable model for European cultural routes to foster intergenerational dialogue and civic education.
Where did it take place (cities and countries)?	Italy: Turin (ASCE AGM & Annual Conference 2026, Monumental Cemetery of Turin) Slovenia: Nationwide (>40 heritage points across Maribor, Ljubljana, Piran, Koprivnica, etc.) Spain: Barcelona Moldova: Volintiri Croatia: Koprivnica, Rijeka Germany: Dresden, Berlin United Kingdom: London Austria: Vienna (and other countries, some may be undocumented.)
Main objectives	Promote UN SDG Goal 4 (Quality Education): Highlight the educational potential of cemetery heritage across history, art, ecology, and social memory. Engage Youth and Students: Involve schools, universities, and young artists directly in heritage interpretation through live artistic performances and open-air workshops. Leverage Digital Innovation: Deploy mobile app solutions featuring AI-driven virtual dialogues and customized audio narratives to make historical figures and heritage sites accessible to younger, tech-savvy audiences. Foster Cross-Border & National Synergies: Strengthen collaboration between cemetery managers, municipal utilities, educational institutions, and heritage experts across Europe.

Summary of the activity (description, implementation, members involved, etc.) Max. 200 words	Under the 2026 UN SDG Goal 4 theme, "Life Lessons: Cemeteries as Educational Heritage," the initiative transformed European cemeteries into dynamic classrooms during the Week of Discovering European Cemeteries (WDEC 2026) and the ASCE Annual Conference in Turin. Key highlights included: 1. Youth & Performance in Turin: The June 2026 AGM/Conference gathered over 200 delegates from 26 countries, featuring interactive open-air workshops and a live artistic performance by students from <i>Liceo Coreutico Teatrale Germana Erba</i> at the Turin Monumental Cemetery. 2. National Digital Education (Slovenia): The Chamber of Public Utilities of Slovenia (ZKGS) and ASCE launched the <i>Slovenian Cemeteries Route</i>, connecting over 40 historic points on the ARTOUR app, complete with AI-powered virtual dialogues and custom audio stories for students and visitors. 3. Pan-European Youth Programs: Members in Barcelona, Moldova, Croatia, and Dresden hosted student walks and workshops exploring local pioneers, history, and social memory. This practice demonstrates how cemetery heritage cultivates sustainable, intergenerational education.
Target groups (people involved)	School students, university researchers, young performing artists, educators, cemetery managers, municipal utility providers, local citizens, and cultural tourists across Europe.
Results	High-Level Pan-European Participation: Over 200 delegates from 26 countries attended the ASCE 2026 Turin Conference on "Life Lessons", experiencing student performances and open-air workshops. National Scalability & Digital Reach: Launched the <i>Slovenian Cemeteries Route</i>, uniting 20+ cemetery managers to digitize 40+ points of interest with AI interactive dialogues and tailored audio guides on the ARTOUR app platform. Broad Youth Engagement: Dozens of educational activities executed during WDEC 2026 across Europe, including student walks in Moldova and Croatia, educational exhibits in Barcelona, and youth arts in Turin.
Visibility in relevant media (if applicable) Please insert related URL (if any)	https://www.significantcemeteries.org/2025/10/wdec-2026-quality-education.html https://www.significantcemeteries.org/2026/06/highlights-from-agm-and-conference-2026.html https://www.significantcemeteries.org/2026/06/wdec-2026-in-slovenia.html



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3. European Fairy Tale Route: Green Tales Project

This project brings artists into primary schools to enhance green awareness education for underprivileged children through arts and digital tools. They created short stories with drawings, sounds, and music focused on the four elements and a final animated movie.

Name of the Cultural Route	European Fairy Tale Route
Title of the practice	GREEN TALES PROJECT
When has it been implemented?	2023-2026
What makes this an inspiring practice for Cultural Routes?	The values contained in the fairy tales of 8 countries were conveyed through storytelling and workshops with artists
Where did it take place (cities and countries)?	Spain, Germany, Iceland, and Türkiye
Main objective	Teaching children to think of the environment as a duty and a right.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The GREEN TALES project aims to enhance green awareness education for underprivileged children in Europe through arts and digital tools. It involves 100 children (primary school) and 12 artists from Spain, Germany, Iceland, and Türkiye creating 8 short stories with drawings, sounds, music... on the 4 elements (earth, air, water, fire) and 1 final animated movie that will bring together a synthesis of the 8 short stories.
Target groups (people involved)	The project was aimed at nursery and primary school children.
Results	https://greentales.eu/
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.youtube.com/watch?v=lj3dpX8GkFk

4. European Route of Ceramics: Clarmony platform

The Clarmony platform connects heritage, digital innovation and professional opportunities. It is a digital platform for educational and laboratory opportunities in ceramics, allowing users around Europe to find the activity, event, or workshop and likewise share their own events and initiatives with the European Route of Ceramics' member network.

Name of the Cultural Route	European Route of Ceramics
Title of the practice	Clarmony
When has it been implemented?	Between 2025 and 2026
What makes this an inspiring practice for Cultural Routes?	CLARMONY is an inspiring practice for Cultural Routes because it effectively connects heritage, digital innovation, and professional opportunities in a single platform. It goes beyond traditional promotion by allowing users to easily access concrete opportunities (workshops, residencies, training, events), while enabling stakeholders to showcase their activities. In doing so, it creates a strong match between supply and demand in the ceramics sector. At the same time, CLARMONY supports the digitalisation of cultural heritage, increasing visibility and accessibility at a European level, and is particularly effective in engaging young people by highlighting learning and career opportunities. Overall, it is a replicable model showing how Cultural Routes can become interactive, user-oriented ecosystems, linking heritage with innovation, skills development, and transnational cooperation.
Where did it take place (cities and countries)?	All over the European Route of Ceramics' network.
Main objectives	Clarmony is an innovative service tool, providing a p2p and b2p platform, for educational and laboratory opportunities in ceramics, allowing users from all over Europe to find the activity, event or workshop suitable for their needs and interests, and also to share their events and initiatives to a European based target channeled by the European Route of Ceramics' members network.

Summary of the activity (description, implementation, members involved, etc.) Max. 200 words	Realized within the CERE - Ceramics Education Residence Experience project, Clarmony represents an information tool, to access the opportunities related to the ceramics cultural heritage, with a particular focus on courses and experiential programs, such as workshops and artist residencies. The brand identity design of CERE was realized in collaboration with ISIA Faenza – Higher Institute for Artistic Industries, a State Institute belonging to the system of Upper Artistic and Musical Education; in Faenza, the Institute has maintained a particular focus on formal research and advanced technological research connected to the field of ceramic production. The portal features an open structure and is accessible to all users interested in promoting their ceramics initiatives. It encompasses five main thematic areas in ceramics: Exhibitions, Workshops, Courses, Residences, Events. Insertions may include: public and private schools offering ceramics courses and workshops, museums, workshops, and associations offering workshops, residencies, and other ceramics-related learning experiences. Users are able to share their ceramic contents through a specific form, which allows them to create detailed posts. The promotion post may include 1 photos, dates, a detailed description of the initiative, and other relevant information.
Target groups (people involved)	CLARMONY targets a wide range of users, including cultural tourists, students, young professionals, artists, artisans, and researchers interested in ceramics. It also involves stakeholders such as museums, cultural institutions, training providers, SMEs, and local authorities, who actively contribute content and opportunities to the platform.
Results	CLARMONY is the visibility and accessibility of ceramic heritage and related activities across Europe, strengthened connections between stakeholders, and facilitated access to training and professional opportunities. It has contributed to engaging younger audiences, supporting skills development, and fostering a more integrated and dynamic European ceramics network.
Visibility in relevant media (if applicable) Please insert related URL (if any)	https://clarmony.europeanrouteofceramics.eu/

5. Iter Vitis: Vines in the Ancient City: students as custodians of the Caelian Hill urban vineyard, Rome

The practice is part of the urban vineyards programme developed by Iter Vitis with Roma Capitale. Every stage -historical research on Roman viticulture, the choice of varieties, planting layouts inspired by Latin sources and, above all, the year-round maintenance -is carried out with the students of Garibaldi High School in Rome. Under a stewardship agreement, pupils prune, train, monitor and record the vines as part of their curriculum, supported by agronomists and by researchers of Università della Tuscia Monitoring technology installed on the plot (sensors monitoring the plants health) turns it into an open-air laboratory on urban heat, biodiversity and low-input viticulture, and the data feed classroom work in science, history and civic education.

Name of the Cultural Route	Iter Vitis – Les Chemins de la Vigne (Iter Vitis Route), certified Cultural Route of the Council of Europe since 2009
Title of the practice	Vines in the Ancient City: students as custodians of the Caelian Hill urban vineyard, Rome
When has it been implemented?	Ongoing, 2025–2026. • 2025: historical and agronomic research, co-design of the site and of the educational programme with the school and the scientific committee [April 25 January 26]. • 2026: planting of the vineyard and start of the school-led stewardship; first full educational cycle carried out during the 2025/2026 school year [February 2026 ongoing]. • The practice is continuous and seasonal by design: it follows the agricultural year and is repeated every year. The public opening of the site is scheduled for; the educational practice is already fully operational.
What makes this an inspiring practice for Cultural Routes?	Because it transforms heritage from something merely to be visited into something to be cultivated - and entrusts that cultivation to young people. Most heritage education takes students to a site that is already complete. Here, students are involved from the very beginning: they help select the grape varieties, reconstruct the ancient planting systems described by Roman agronomists and, crucially, assume formal responsibility for maintaining the vineyard. A vineyard cannot be cared for through a single intervention: it requires pruning, tying, monitoring and harvesting season after season. The educational relationship is therefore continuous and cyclical, rather than limited to a one-off visit, and is embedded in the school curriculum instead of relying solely on individual goodwill. The project also responds to three challenges shared by many European cities: how to give public green spaces in heavily visited historic centres a new, non-consumptive purpose; how to make climate adaptation and urban biodiversity tangible and meaningful to young people; and how to preserve the agricultural knowledge that underpins Europe's wine landscapes. The model is intentionally affordable and replicable: it requires a public plot of land, a school, a Cultural Route and a sound agronomic protocol. It can be adopted by any wine-growing territory within the Iter Vitis network, transforming each vineyard into a shared, living classroom for the entire European network.

Where did it take place (cities and countries)?	Rome, Italy -Caelian Hill (Celio), public park area a few hundred metres from the Colosseum, Municipio I. The practice is part of the urban vineyards programme developed by Iter Vitis with Roma Capitale, and is shared with the Iter Vitis network across several of the 27 countries members (France\Greece\Spain\Portugal)
Main objectives	1. Give young people a formal, recognised role as custodians of a public heritage asset, by entrusting the seasonal maintenance of the vineyard to a school. 2. Restore historical viticulture in the monumental centre of Rome as living, cultivated heritage rather than as a museum display. 3. Use the vineyard as an open-air laboratory on urban environment: heat islands, soil and water management, biodiversity, low-input and climate-adapted viticulture. 4. Transfer vocational agronomic skills -pruning, training, monitoring, harvesting -to a generation growing up in a city with no agricultural experience. 5. Offer residents and visitors an innovative, slow and non-consumptive way of experiencing the historic city, guided by the students themselves. 6. Build educational exchanges within the Iter Vitis network, connecting the Caelian vineyard with schools and urban vineyards in other European wine territories.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	On the Caelian Hill, a few hundred metres from the Colosseum, Iter Vitis and Roma Capitale have brought the vine back into the monumental heart of Rome. The practice is not the vineyard itself but the way it is made and kept. Every stage -historical research on Roman viticulture, the choice of varieties, planting layouts inspired by Latin sources and, above all, the year-round maintenance -is carried out with the students of Garibaldi High School in Rome. Under a stewardship agreement, pupils prune, train, monitor and record the vines as part of their curriculum, supported by agronomists and by researchers of Università della Tuscia Monitoring technology installed on the plot (sensors monitoring the plants health) turns it into an open-air laboratory on urban heat, biodiversity and low-input viticulture, and the data feed classroom work in science, history and civic education. The vineyard is presented to the city before its official opening, through walks guided by the students, seasonal workdays open to residents and exchanges with schools linked to other Iter Vitis territories. Rome thus offers a replicable model in which a Cultural Route does not only interpret heritage: it re-plants it and entrusts it to the next generation.
Target groups (people involved)	• Primary: students aged 14up to 19 years of Garibaldi School with their teachers students in 2025/2026. (The first group, the experience will be repeated in 2026/2027) • University students and researchers involved in the agronomic and historical study.

	• Teachers and school staff, through the co-design of the curriculum modules. • Residents of the Caelian district and of Municipio I, involved in the seasonal open work days. • Visitors of the historic centre, reached through the student-guided walks. • Members of the Iter Vitis network through the educational exchange.
Results	• over 500 vines planted on approximately 500 m² of public land in the historic centre returned to cultivation. • 30 students and 3 teachers directly involved during the 2025/2026 school year, for over 50 hours of formal and out-of-school learning. • A written maintenance and monitoring protocol formally transferred to the school, which guarantees that the practice continues season after season and is not dependent on a single event. • Curriculum modules co-designed with the teachers, linking history, agronomy, environmental science and civic education. • A first season of agronomic and micro-climate data collected by the students and shared with Politecnico di Torino and Università della Tuscia. • National press coverage of the project and recognition of Rome's urban vineyards programme by Iter Vitis. • Replication already in the school planning for 27. • The public opening of the site is scheduled for October 26 the results above concern the educational practice, which is already implemented and running.
Visibility in relevant media (if applicable) Please insert related URL (if any)	RomaToday, “Un vigneto high-tech sulla collina del Celio”: https://www.romatoday.it/politica/vitigno-celio-progetto-campidoglio.html Il Messaggero, “Una vigna urbana al Celio. Biodiversità nel parco”: https://www.ilmessaggero.it/roma/centro_storico/roma_vigna_urbana_hitech_parco_del_celio-9484975.html Roma Capitale – urban vineyards programme: https://www.turismoroma.it/en/news/urban-vineyards-project-roma-mater-vinorum The official presentation to media will take place September 16th 26 at the presence of the Mayor of Rome.



6. Réseau Art Nouveau Network: Summer School – Bringing Art Nouveau heritage back to life

The RANN Summer School strengthens the skills of students and young professionals in the field of conservation and restoration of Art Nouveau heritage. It took place in 3 European cities simultaneously, enabling the 85 participants to discover heritage through a transnational approach that encourages European cooperation, cultural diversity, youth participation and regional networking.

Name of the Cultural Route	Réseau Art Nouveau Network
Title of the practice	Summer School – Bringing Art Nouveau heritage back to life
When has it been implemented?	2025 (30.06-4.07)
What makes this an inspiring practice for Cultural Routes?	The RANN Summer School is an inspiring initiative because it transforms Art Nouveau heritage into a genuine European laboratory for learning and exchange. By bringing together students, young professionals, researchers and experts from several countries, it promotes the transfer of knowledge, intercultural dialogue and European mobility. Beyond the acquisition of technical skills, the Summer School enables participants to discover heritage through a transnational approach that encourages European cooperation, cultural diversity, youth participation and regional networking. This initiative also helps to prepare a new generation of heritage ambassadors, capable of developing innovative projects, enhancing the appeal of cultural destinations and promoting the sustainable management of heritage.
Where did it take place (cities and countries)?	Brussels – Belgium Ljubljana – Slovenia Lviv – Ukraine
Main objectives	The main objectives of the Summer School were to strengthen the skills of students and young professionals in the field of conservation and restoration of Art Nouveau heritage, whilst promoting European and interdisciplinary exchanges. More specifically, the initiative aimed to: - impart theoretical and practical knowledge regarding the conservation and restoration of architectural, movable and decorative heritage; - bring participants into direct contact with recognised professionals and real-life restoration projects; - encourage mobility and cooperation amongst students, researchers and practitioners from different European countries; - promote the exchange of best practice and the comparison of conservation methods developed in different national contexts;

	- raise awareness amongst a new generation of professionals of the cultural, historical and social value of Art Nouveau heritage; - to strengthen links between the member institutions of the Art Nouveau Network and to create sustainable professional networks amongst participants. Through this approach, the RANN also sought to contribute to the training of a new generation of heritage professionals capable of meeting the contemporary challenges of conservation, whilst drawing on a European vision of shared cultural heritage.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Initiated and coordinated by RANN, the programme took place simultaneously in three cities, enabling 85 young people to explore different aspects of Art Nouveau heritage conservation. In Brussels, participants gained a deeper understanding of the challenges involved in the conservation and restoration of architectural heritage. In Ljubljana, under the guidance of the National Museum of Fine Arts of Slovenia, art history students undertook a training course focused on the conservation and restoration of movable heritage. Finally, in Lviv, students and young conservators worked directly on-site, under the supervision of experts from the Lviv Heritage Bureau and Lviv Polytechnic, tackling the practical challenges of restoring murals. This complementary approach has brought together different disciplines, institutions and conservation traditions across Europe, whilst promoting mobility, the exchange of best practice and the creation of sustainable professional networks among participants. It fully illustrates the capacity of Cultural Routes to create transnational learning spaces centred on a shared heritage.
Target groups (people involved)	Master's students (art history and architecture), PhD students, and early-career conservators and architects who specialise in, or are interested in, the conservation and restoration of cultural heritage.
Results	The initiative helped to forge lasting professional networks between participants, lecturers and host institutions, whilst raising awareness amongst a new generation of specialists of the challenges involved in preserving Europe's heritage. Finally, the Summer School raised the profile of Art Nouveau heritage as an educational resource and as a vehicle for international cooperation.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	



Bruxelles, Maison Hannon – Course on the restoration of murals, Summer School 2025

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7. Romea Strata: Incamminparando - The "Slow Tourism Schools Network" experience

Incamminparando is a widespread annual initiative implemented through a dedicated, original methodology by the “Slow Tourism Schools Network”, featuring different events each year along the Italian section of the Romea Strata. Students engage directly with local heritage and its connections to walking tourism through first-hand experience, developing full awareness of the potential offered by this slow tourism niche. Teachers experience an activity structured according to the Incamminparando methodology (classroom preparation – direct field experience – real-time feedback on site with students – classroom follow-up), appreciating its simplicity and effectiveness.

Name of the Cultural Route	Romea Strata
Title of the practice	Incamminparando - The "Slow Tourism Schools Network" experience
When has it been implemented?	Spring 2026
What makes this an inspiring practice for Cultural Routes?	Characterized by a highly interdisciplinary framework, these experiences break down traditional educational silos . Teachers are required to collaborate to develop an educational curriculum tailored to the involved territories, while students benefit from a broader vision regarding <u>the opportunity to create tourism products even in lesser-known destinations, unlocking their potential in terms of heritage, craftsmanship, and food and wine experiences.</u>
Where did it take place (cities and countries)?	In Italy: - Romea Vicetia (a segment of the route from Sossano to Montagnana) - Romea Allemagna (a segment of the route from Pinzano al Tagliamento to Spilimbergo)
Main objectives	The initiative fosters critical thinking and cooperation, enhancing the students' capacity to envision integrated sustainable tourism products . By empowering the youth to transform lesser-known territories and endangered gastronomic traditions into structured tourism assets, the Network preserves local cultural identity and equips the next generation with actionable entrepreneurial skills for rural revitalization.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Incamminparando is a widespread annual initiative implemented through a dedicated, original methodology by the “Slow Tourism Schools Network”, featuring different events each year along the Italian section of the Romea Strata. During spring 2026 2 main events took place: - a group of 45 students from Veneto walked towards Montagnana visiting historic sites like the Templar Hospitale and the Hermitage of San Teobaldo and trekking through the Palladian Villa Pojana to the walled medieval town of Montagnana. The day trip allows the youth to get in close relation with the pilgrimage heritage along the segment while experiencing the design of a tailored touristic product following the Incamminparando methodology presented by one of the teachers from the Network; - a group of 100 students from Friuli Venezia Giulia walked towards Spilimbergo aiming to raise awareness among students about local cultural heritage and slow, walking-based tourism: accompanied by experts, students will document their journey in a travel diary capturing their emotional discoveries while fostering a deeper

	connection to the territory across generations. Held on May 8th, the eve of Europe Day, the event celebrates European values like cultural exchange and mutual understanding.
Target groups (people involved)	Almost 150 high school students (14-19 years old) and their teachers
Results	Students have the opportunity to engage directly with local heritage and its connections to walking tourism through first-hand experience, developing full awareness of the potential offered by this slow tourism niche. Teachers experience an activity structured according to the Incamminparando methodology (classroom preparation – direct field experience – real-time feedback on site with students – classroom follow-up), appreciating its simplicity and effectiveness. Meanwhile, the route management collects feedback from teachers regarding these experiences to fine-tune the methodology together with the school network.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Instagram stories from the Interreg project that funded the 2026 events: https://www.instagram.com/stories/highlights/17878729092616743/



Students from Veneto visiting the Medieval Walls of Montagnana – Italy

8. St Francis' Way: Walking, Learning, and Reflecting: A Student Pilgrimage on the Saint Francis' Ways (Rimini–La Verna)

Slovakian university students walked five stages of Saint Francis' Ways in Italy with their professor, covering 110 kilometers. The activity combined walking, shared reflection, heritage interpretation, and encounters with local custodians of the route. The practice gave students a concrete educational experience that united heritage learning, personal development, and sustainable mobility, while deepening their knowledge of European Christian and Franciscan heritage.

Name of the Cultural Route	Saint Francis' Ways
Title of the practice	Walking, Learning, and Reflecting: A Student Pilgrimage on the Saint Francis' Ways (Rimini–La Verna)
When has it been implemented?	27 May – 3 June 2025
What makes this an inspiring practice for Cultural Routes?	This practice combines experiential learning, pilgrimage, intercultural encounter, and heritage interpretation in a single educational format. Six first-year students from the Faculty of Arts of the Catholic University in Ružomberok (Slovakia), together with lecturer Ján Hrkút, walked five stages of the Saint Francis' Ways from Rimini to the Sanctuary of La Verna as a mobile classroom, covering 110 km and more than 1,200 m of elevation gain. The practice is inspiring because it is low-cost, physically accessible for first-year students, academically embedded in a university curriculum, and easy to replicate by other Cultural Routes through partnerships with universities and local hosts. It also generated an international research outcome: three participants were later interviewed for the podcast "Psychology of Pilgrimage", led by Professor Heather Warfield (Antioch University, USA), linking a grassroots student activity to ongoing academic research on pilgrimage. The practice shows how a Cultural Route can become a genuine pedagogical space, where heritage is not only visited but interpreted, discussed, and lived.
Where did it take place (cities and countries)?	Along the Saint Francis' Ways in Italy: five stages walked from Rimini (Emilia-Romagna, on the Adriatic coast) to the Sanctuary of La Verna (Tuscany), via San Leo and Verucchio. The activity was organised by the Catholic University in Ružomberok, Slovakia.
Main objectives	1. To connect higher education with lived European cultural and spiritual heritage through field-based learning. 2. To engage students directly with the Franciscan legacy and the values associated with the route – simplicity, respect for creation, hospitality, and solidarity. 3. To promote sustainable cultural tourism through walking pilgrimage as a low-impact form of discovering heritage. 4. To strengthen students' intercultural, ethical, and reflective competences through shared travel, discussion, and encounters with local communities and route custodians. 5. To offer a transferable model of cooperation between academic institutions and Cultural Routes, including links to international research on pilgrimage.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	From 27 May to 3 June 2025, six first-year students from the Faculty of Arts of the Catholic University in Ružomberok (Slovakia) took part in an educational pilgrimage on the Saint Francis' Ways, together with lecturer Ján Hrkút. Reported by the university as "Naši študenti na Il Camino di San Francesco," the group walked five stages of the route from Rimini, on the Adriatic coast, to the Sanctuary of La Verna in Tuscany, passing through San Leo and

	Verucchio – a total of 110 km with more than 1,200 m of elevation gain, carrying their own luggage and spending each night in a different place. The activity combined walking, shared reflection, heritage interpretation, and encounters with local custodians of the route, such as Franco Boarelli and Marco Zambelli. Students engaged directly with places connected to the life of Saint Francis, including the cave at La Verna where he is said to have received the stigmata. The experience also fed into international research: three participants were later interviewed for the podcast “Psychology of Pilgrimage”, produced with Professor Heather Warfield of Antioch University (USA).
Target groups (people involved)	Primary target group: university students, particularly young adults in the humanities and related disciplines. Participants included six first-year students of the Faculty of Arts of the Catholic University in Ružomberok and lecturer Ján Hrkút. Secondary stakeholders include the university, local hosts and route custodians along the Saint Francis' Ways, and the wider Cultural Route network as a potential audience for replication.
Results	The practice gave students a concrete educational experience that united heritage learning, personal development, and sustainable mobility, while deepening their knowledge of European Christian and Franciscan heritage. It fostered teamwork, resilience, and reflection through a physically demanding but accessible five-stage walk suitable for first-year students. The university published the activity as a news item with accompanying video material, and it also generated an international research outcome: three participants were interviewed for the podcast "Psychology of Pilgrimage" with Professor Heather Warfield (Antioch University, USA), connecting the practice to ongoing academic research on pilgrimage. The model has clear potential for repetition with future student groups and for adaptation by other Cultural Routes seeking to combine education, heritage interpretation, and sustainable, low-impact travel.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.ku.sk/en/faculties/faculty-of-arts-and-letters/news/our-students-on-il-camino-di-san-francesco.html https://youtu.be/CjHNIWlvho?is=nLzAoC3HTAeivz2j https://www.ku.sk/en/faculties/faculty-of-arts-and-letters/news/a-podcast-on-psychology-of-pilgrimage.html



The group of students with their teacher at the start of the pilgrimage; Rimini, starting point, 27 May 2025.

9. The Hansa: Hanseatic Trainee Exchange

The exchange allows trainees in the member cities of THE HANSA to undertake a two to three-week internship in their respective training fields in another member city. The exchange is mutually beneficial: young people can find a positive approach to THE HANSA as an exemplary network for a successful Europe, which has a positive effect in terms of European awareness, and the participating Hanseatic cities provide their citizens with tangible arguments in favour of being engaged in THE HANSA.

Name of the Cultural Route	THE HANSA
Title of the practice	Hanseatic Trainee Exchange
When has it been implemented?	Launched in 2024, still ongoing
What makes this an inspiring practice for Cultural Routes?	Municipalities are increasingly confronted with the problem of attracting skilled employees, especially young talents. This is particularly evident in small and medium-sized Hanseatic cities. This is where the “Hanseatic Trainee Exchange” project comes in as an innovative solution to make municipal trainings more attractive, leading to a triple win situation: Benefits for Hanseatic cities Training at participating employers is given a boost, which can be decisive in the competition for young talent. In addition, the young people bring in new ideas, experience and impulses gained during their internship, which can be valuable for their employers. Benefits for participating trainees For the trainees, participation not only means the opportunity to significantly broaden their horizons as part of their training and gain new impetus in their chosen profession. It is also an important step towards professional independence. In addition, a stay in another city allows new networks to be created and language skills to be improved during a stay abroad. Benefits for THE HANSA With this project, THE HANSA is perceived by young people as future orientated and as an institution that jointly pursues contemporary goals that benefit the citizens and businesses in the member cities. In this way, young people can find a positive approach to THE HANSA as an exemplary network for a successful Europe, which has a positive effect in terms of European awareness. By taking part in the project, the participating Hanseatic cities provide their citizens with tangible arguments in favour of being engaged in THE HANSA.
Where did it take place (cities and countries)?	Several Hanseatic cities, including Anklam (DE), Brilon (DE), Emmerich am Rhein (DE), Gardelegen (DE), Koszalin (PL), Lübeck (DE), Marsberg (DE), Stade (DE), Strzelce Opolskie (PL), Torun (PL), Valmiera (LT), Warburg (DE), Wipperfürth (DE), Wismar (DE)
Main objectives	- Broadening the horizon of apprentices in Hanseatic cities by allowing them to experience work routines in their field of training in another Hanseatic city (in their own country or abroad), building new networks and making new Hanseatic friends. - Raising the interest of the young people in the Hanseatic heritage of their own city, the city they visit and the Hanseatic network as a whole, thus also strengthening their Hanseatic identity.

	- Making the municipal training programme more attractive by offering the internship as an incentive to interested trainees. This will ultimately help the participating Hanseatic municipalities to become more attractive as employers.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The exchange allows trainees in the member cities of THE HANSA to undertake a two to three-week internship in their respective training fields in another member city. Each Hanseatic city can individually inquire with another Hanseatic city about the possibility of an internship. An information brochure sets out the “rules” for the Hanseatic internships. The host city arranges an accommodation for the duration of the internship. The costs for accommodation are covered by the sending city. The Hanseatic Office provides support in the application for funding (Erasmus+ etc.). The internship meets the following minimum standards: - Permanent contact person on site; - Work plan covering training-related work areas; - Interview with the Mayor of the host city; - Meeting with the local Hansa delegate; - Meeting with local YouthHansa representatives (if available); - Exchange with trainees of the host city/municipality; - Half-day tourist programme at the weekend with costs covered by the host city. The project is coordinated by the Hanseatic city of Brilon, Germany.
Target groups (people involved)	Trainees (apprentices) in public administrations of Hanseatic municipalities
Results	The Hanseatic trainee exchange program has got off to a successful start: More than 20 trainees from Hanseatic municipalities set off for another Hanseatic city since the start of the project to gain new experiences, build new networks and make Hanseatic friends. The feedback provided by trainees and representatives of the host cities has so far been very positive: “To sum up, I can say that the Hanseatic exchange was a complete success. I was warmly welcomed in Wismar and well looked after during the entire time. I will take an incredibly valuable experience from this time with me for the rest of my life. Thank you very much!” <i>Jana Dohle, trainee at the city of Brilon</i> “This year, we were lucky enough to host an exchange trainee from Lübeck in a daycare centre in Wipperfürth. It was a great experience for everyone involved. The trainee from Lübeck really enjoyed her time and the exchange with the colleagues and trainees from Wipperfürth was also very positive. I hope that our trainees will also be inspired to take part in an exchange in the future.” <i>Alexandra Leonhardt, representative of the city of Wipperfürth</i>
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.kreiszeitung-wochenblatt.de/stade/c-wirtschaft/hanseatischer-azubi-austausch-mit-stade_a356728 https://www.dein-hsk.de/news/stadt-brilon/hanseatischer-azubiaustausch-brilonerin-in-stade https://hochsauerland-aktuell.de/die-stadt-marsberg-informiert-hanseatischer-azubiaustausch/

10. The Phoenicians' Route: Intercultural Travel Project for Schools

The “Intercultural Travel Project for Schools” facilitates educational trips for secondary school students. The itineraries proposed are created in close collaboration with the staff of the Phoenicians' Route. The activities proposed follow an approach based on heritage pedagogy, with workshops run by trained staff who are not simply guides but local facilitators. Through these journeys, young people can meet their peers from other countries and exchange knowledge. They can also gain experience in the local language.

Name of the Cultural Route	The Phoenicians' Route
Title of the practice	Intercultural Travel Project for Schools
When has it been implemented?	The activity was launched in 2024 but will become an annual activity of the Cultural Route.
What makes this an inspiring practice for Cultural Routes?	The opportunity for collaboration between different Cultural Routes to develop school journeys.
Where did it take place (cities and countries)?	Aquileia (Italy) and Ajdovščina (Slovenia) Sardinia (Italy) Sicily (Italy) Marseille and south of France Malta
Main objectives	To offer students and teachers non-traditional travel experiences – genuine journeys of intercultural exchange – based on heritage pedagogy, with the opportunity to learn about local life and communities.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	“The Intercultural Travel Project: innovative educational trips for secondary schools” is an initiative launched in collaboration with the Italian tour operator ‘Stippelli Travel to Learn’, based in Milan, one of the leading operators in the school tourism sector in Italy, which moves more than 15,000 students per year. The itineraries proposed are created in close collaboration with the staff of the Phoenicians' Route, and only members and destinations that are members of the Route are included. The activities proposed follow an approach based on heritage pedagogy, with workshops run by trained staff who are not simply guides but local facilitators, able to convey to young people not only the value of heritage but also the values of the Council of Europe underlying the Phoenicians' Route, in particular intercultural dialogue. Through these journeys, young people can meet their peers from other countries and exchange knowledge. They can also gain experience in the local language. The journey to the south of France was conceived in collaboration with the European Route of Ceramics, another Cultural Route certified by the Council of Europe, and focuses in particular on the municipality of Aubagne, a crossroads between the two routes. Implementation:

	- Work is already underway to create other intercultural travel proposals for schools in other locations along the Phoenicians' Route, which will be ready by 2026 (in Spain and Croatia, for example). This is also being done in collaboration with other certified Cultural Routes. - Schools that choose to take part in intercultural trips are included in the International School Network of the Phoenicians' Route (EduNet), with the possibility of developing other projects and activities. Members involved: - Aquileia Foundation (Italy) - Marsala Archeological Museum and Park (Italy) - Selinunte Archaeological Park (Italy) - Orestiadi Foundation (Italy) - Mont'e Prama Foundation (Italy) - Municipality of Pula (Italy) - Municipality of Carloforte (Italy) - Municipality of Ajdovščina (Slovenia) - Inizjamed Association (Malta) - Local Councils' Association (Malta) - Provence Buissonnière guide collective (France)
Target groups (people involved)	Young people (higher education institutions) Teachers
Results	More than three hundred students travelled along the Phoenicians' Route in 2025 and first half of 2026.
Visibility in relevant media (if applicable)	MojaObcina , Pg. 8

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OBČINA AJDOVŠČINA
Četrtek, 27. februar 2025 • številka: 272

Ajdovščina s Trstom, Gorico in Oglejem del novega medkulturnega, turistično izobraževalnega produkta
Izobraževalni itinerarij

za ohranbo vzhodnih meja rimskega cesarstva, katere stolpi so še vedno dobro ohranjeni. Sledi ogled območja Gorice in Nove Gorice, evropske prestolnice kulture GOT 2025. Zadnji dan itinerarij ponuja medkulturno doživetje Ogleja, danes območja pod Unescovo zaščito z izjemno bogato rimsko dediščino.

Ajdovščino se na ta način s svojo bogato dediščino postavlja ob bok ostalim italijanskim obmejnim mestom in ponovno ponuja bogato izkušnjo obiskovalcem. Italijanska agencija Stipelli Viaggi trikrat predstavi v odkrivanju z ajdovskim Burjattikom d.o.o., ki je prevzel organizacijo obiska v Ajdovščini, je pripeljala še drugo skupino šolarjev iz Italije. Tudi v prihodnosti se s tovrstnimi produkti nadajamo nadaljnje krepitve kulturnega turizma in trajnostnega kulturnega razvoja domačega območja.

Muzejski torkov večer v Lokarjevi galeriji
11. marca ob 19. uri
Rimska družba - ženske, moški, spol

Po velikem zanimanju na prvem muzejskem torkovem večeru v Ajdovščini, ki je bil posvečen arheološkim raziskavam starega mestnega jedra Ajdovščine med letoma 2017 in 2020, prihajata 11. marca ob 19. uri v Lokarjevo galerijo predsednik in podpredsednica Kulturnega društva Vesperjan, ki se že od leta 2009 ukvarja s preučevanjem in postvarjanjem življenja v antiki ter skozi različne aktivnosti promovira slovensko arheološko dediščino doma in v tujini.

11. Transhumance Trails: «Gran scompiglio all’Inferniglio» - Exploring Cultural Heritage through Creative Writing: Workshop for Children Aged 8–12

The creative writing workshop was organised by Civic Library of Jenne, managed by the Cultural Route, for children aged 8–12 under the guidance of a nationally recognised journalist. Throughout the workshop, participants took part in every stage of a collective publishing project. They conceived an original story, wrote the text, created the illustrations and contributed to the publication of the fairy tale *Gran scompiglio all’Inferniglio* (Great Confusion at Inferniglio).

Name of the Cultural Route	Transhumance Trails
Title of the practice	«Gran scompiglio all’Inferniglio» - Exploring Cultural Heritage through Creative Writing: Workshop for Children Aged 8–12
When has it been implemented?	Project implemented during the winter 2025
What makes this an inspiring practice for Cultural Routes?	Although rooted in a local community, the initiative represents a meaningful example of participatory heritage governance. It promotes shared responsibility for cultural heritage and encourages citizens, particularly younger generations, to play an active role in its preservation, interpretation and transmission. By documenting memories, traditional knowledge and local practices through direct engagement with older generations, the initiative promotes intergenerational dialogue and community participation while contributing to the safeguarding and transmission of intangible cultural heritage
Where did it take place (cities and countries)?	Jenne (Rome), Italy
Main objectives	participation in working groups; foster creativity and cooperation among young people; raise awareness of the common cultural heritage; promote the role of the local Civic Library; encourage reading
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The Civic Library of Jenne, managed by the Cultural Route, organised a creative writing workshop for children aged 8–12 under the guidance of a nationally recognised journalist. Throughout the workshop, participants took part in every stage of a collective publishing project. They conceived an original story, wrote the text, created the illustrations and contributed to the publication of the fairy tale <i>Gran scompiglio all’Inferniglio</i> (Great Confusion at Inferniglio). The story was inspired by a traditional local legend associated with the Inferniglio Cave, a site of outstanding environmental value located within a Special Area of Conservation in the Simbruini Mountains Regional Park (Lazio, Italy). The publication was presented in Subiaco as part of the Italian Book Capital 2025 programme and subsequently received a literary award presented by the Antonio Fogazzaro Association. The story was later adapted into a traditional cartonette theatre performance, using illustrated cardboard figures instead of puppets. The performance is now regularly included in the environmental education programmes organised by the

	Simbruini Mountains Regional Park for schools from Rome and the surrounding area. The group of young participants continues to meet regularly at the Civic Library of Jenne, where they take part in new creative writing activities and contribute to the library's cultural programme.
Target groups (people involved)	The community of young people and children in Jenne (Rome); Students of the primary and secondary schools in the the Valley of the River Aniene, and in the region of Lazio
Results	A booklet issued in 2025 in the frame of the: «Subiaco Italian Book Capital 2025»; Literary award 2025 by the «Associazione Antonio Fogazzaro»; Since 2025 the <i>Cartonette</i> theatre performance has been regularly requested by schools and has been presented at local festivals and other cultural events.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.jennenews.it/2024/03/16/una-favola-per-jenne-bambini-protagonisti-di-un-libro-creativo/ https://www.confinelive.it/una-favola-per-jenne-bambini-protagonisti-di-un-libro-creativo/



Jenne (Rome), Italy. The working team of students at the New Civic Library, (credits Vie di Transumanza Italia)

CONTEMPORARY CULTURAL AND ARTISTIC PRACTICE

1. **Aeneas Route: “Aeneid Exhibition”:** Representing Myth Through the Visual Arts. Art exhibitions in historical sites (Palazzo Ducale in Sassari, Campi Flegrei National Archaeological Museum) linked to Art Workshops for High School Students

The AENEID (ENEIDE) project, developed by Aeneas Route Association together with artist Stefania Missio, emphasized active participation. Students made Aeneas’ story their own, reinterpreting it to create original artworks: a choral sculpture and a book of art displayed in museums to bridge the gap between ancient and contemporary.

Name of the Cultural Route	Aeneas Route
Title of the practice	“Aeneid Exhibition”: Representing Myth Through the Visual Arts. Art exhibitions in historical sites (Palazzo Ducale in Sassari, Campi Flegrei National Archaeological Museum) linked to Art Workshops for High School Students
When has it been implemented?	October 2025 – May 2026
What makes this an inspiring practice for Cultural Routes?	The AENEID (ENEIDE) project, developed by Aeneas Route Association together with artist Stefania Missio, exemplifies the founding values of the Council of Europe's Cultural Routes, starting with the Faro Convention: heritage is not a static object to be contemplated, but as a living resource for communities and individuals. The first distinctive element is active participation. Students from the “Istituto comprensivo Pertini Biasi” in Sassari and of “Istituto Statale Virgilio” in Pozzuoli were not passive spectators of an ancient myth, but protagonists of a creative process that led them to make Aeneas's story their own, reinterpreting it through their own emotional experience. The second is the bridge between ancient and contemporary. The events of the Trojan hero — migrations, the relationship with the stranger, uncertainty about the future — became an opportunity to reflect on urgent themes of today's world. The myth did not remain in the past: it spoke directly to the young people. The third is the universal language of art. Working with minimal tools — a worn brush, ink, paper — the students discovered a way of expressing themselves accessible to all, beyond language and age. A language that unites, just as Cultural Routes unite different peoples and territories along the Mediterranean. The result — a choral sculpture born from many personal stories, "one in balance with the other," exhibited at the Palazzo Ducale in Sassari, and an art book, "Il breviario della Sibilla," displayed at the Museo Nazionale Archeologico dei Campi Flegrei — is the most beautiful metaphor for what a Cultural Route should be: not a solitary journey, but a shared path, in which every voice contributes to building something greater.
Where did it take place (cities and countries)?	Palazzo Ducale di Sassari (Sardinia) e Parco Archeologico dei Campi Flegrei (Comuni di Pozzuoli e Bacoli – Campania)
Main objectives	1. Bringing young people closer to cultural heritage

	Leading students to discover and make Aeneas's story their own, not only through classroom reading, but through a direct and engaging experience — the treasure hunt among images of the original artworks. 2. Connecting myth to contemporary reality Using the events of the Aeneid as a starting point to address current and universal themes: migrations caused by war, the encounter with the stranger, uncertainty about the future. Myth as a tool for reading the present. 3. Developing emotional expression through art Offering young people an alternative language to verbal expression for emotions difficult to put into words — the inner "storm" — through graphic marks, gesture, and the movement of the brush. 4. Promoting collective work and cohesion Transforming individual stories and energies into a shared work — the choral sculpture and the Sibyl Book— showing that something greater and stronger emerges from the sum of personal experiences. 5. Making art accessible to all Demonstrating that visual language — working with simple, humble tools — can be understood and practiced by everyone, regardless of language, age, or ability.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	1. Treasure Hunt through Images Students from classes 2F and 2G of the “Istituto comprensivo Pertini Biasi” Liceo di Sassari were invited to retrace the stages of Aeneas's journey through the original artworks intended for the exhibition, exploring the events of the Trojan hero in a playful and interactive way. 2. Thematic Exploration The narrative reconstruction of the myth provided an opportunity to introduce and discuss contemporary themes: migrations caused by war, the relationship with the stranger, uncertainty about the future. 3. Workshop on the keyword "STORM" Starting from the theme of the storm — understood both as an event in the myth and as a metaphor for one's own emotional experience — the students were invited to engage personally, exploring emotions difficult to express in words. 4. Study of Artistic Mark-Making Under the guidance of Stefania Missio, the students worked with essential tools — a single worn brush, ink, India ink, paper and cardboard — exploring gesture, the tension of the mark, and graphic rhythm as a form of universal writing. 5. Creation of the Choral Sculpture and of the Sibyl Art Book The individual works produced by each student came together into a single collective piece, a choral sculpture entitled "Da tempesta a noi siamo una marea" ("From storm, we become a tide"), symbolizing the strength generated by the shared energy and stories of the group.

	The creation of word-inspired symbols by students from the Virgilio Institute helps them express their emotions and reconnects them with the intangible cultural heritage of their local area: the presence in Cumae of one of the ancient Mediterranean's most renowned sibyls. The artworks were exhibited in Sassari, from 9 to 13 December 2025 at the Salone of the Palazzo Ducale Sassari, and at the Museo Nazionale archeologico dei Campi Flegrei, Castello di Baia, Sala Polveriera and the Roman rooms of the Padiglione Cavaliere, from 12 June (to October 10th 2026).
Target groups (people involved)	Four classes from the "Istituto comprensivo Pertini Biasi" and one class from "Istituto Statale Virgilio" in Pozzuoli, totalling around 140 students and 10 teachers and educators. Approximately 600 exhibition visitors as of 1 July 2026 (the exhibition at the Museo archeologico will remain open until 10 October 2026). 160,000–190,000 viewers for the video about the exhibition broadcast on the RAI public television service (see "visibility" below).
Results	The project has made it possible to produce a contemporary art exhibition on the Aeneid, featuring over thirty complete paintings with museum glass and educational panels, which will continue to "travel" along the sites of the Rotta di Enea, as well as to develop a workshop model on culture and young people's emotions that will be replicated in other schools.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.aeneasroute.org/en/aeneid-the-exhibition-on-the-epic-of-the-trojan-hero-at-the-archaeological-museum-of-the-phlegraean-fields/ https://www.rainews.it/tgr/campania/video/2026/06/il-viaggio-di-enea-in-mostra-al-castello-di-baia-13b7760d-e9f2-4942-9c50-aefddd04fefe.html

Campi Flegrei National Archaeological Museum- Baia Castle, Municipality of Bacoli (Naples) – May 2026



2. Destination Napoleon: Traces in between: the importance of the path

Fourth-year students studied Napoleonic symbols, each choosing one to stylize and adapt into a pure geometric shape, creating unique contemporary seals. Realized in synergy with Platea (a cultural association promoting contemporary art and young talents) and Artwood Academy (a center for woodwork and 4.0 prototyping), the students' designs were transformed into distinctive wooden jewelry.

Name of the Cultural Route	Destination Napoleon
Title of the practice	Tracce di mezzo: l'importanza del percorso (Traces in between: the importance of the path)
When has it been implemented?	September 2025 - May 2026
What makes this an inspiring practice for Cultural Routes?	Serving as a strategic pilot project for schools, it inspires network members to actively engage local youth and pioneer the production of artistic souvenir prototypes along the itinerary. It showcases how heritage becomes a powerful driver for education and creative collaboration across the Council of Europe's Cultural Routes.
Where did it take place (cities and countries)?	Lodi, Italy The project was carried out through a synergistic collaboration between the Fédération Européenne des Cités Napoléoniennes (FECN), the Liceo Artistico di Lodi Callisto Piazza (where students designed unique wooden jewelry featuring stylized Napoleonic symbols), Platea (a cultural association promoting contemporary art and young talents), and Artwood Academy (a center of excellence for woodwork, design, and 4.0 prototyping).
Main objectives	Active youth engagement: promoting the participation of younger generations through the direct involvement of local schools. Interdisciplinary reflection: exploring Napoleonic history through other subjects, specifically art history and jewelry design, by transforming historical symbols into "contemporary seals" telling Napoleon's story and its contemporary interpretation.
	Developing youth creativity: creation of prototypes for original artistic souvenirs and merchandise products dedicated to the cultural route. Replicable pilot project: establishing an initial pilot initiative to serve as an inspiration and incentive for all network members to actively engage local schools in their respective territories.

Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Carried out within the framework of the partnership between the Liceo Artistico di Lodi Callisto Piazza and the Fédération Européenne des Cités Napoléoniennes (FECN), this innovative educational initiative bridges local history with modern design. Fourth-year students studied Napoleonic symbols, each choosing one to stylize and adapt into a pure geometric shape, creating unique contemporary seals. Realized in synergy with Platea (a cultural association promoting contemporary art and young talents) and Artwood Academy (a center for woodwork and 4.0 prototyping), the students' designs were transformed into distinctive wooden jewelry. These pieces were gifted to the members during the General Assembly in Herceg Novi in June 2026.
Target groups (people involved)	Youth, schools, contemporary artists, creative industries.
Results	Creation of three different prototypes of wooden jewels, with a special packaging and booklet explaining the creative process of each design.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://drive.google.com/drive/folders/1-bLY3kgB8FTVyaXUu3k6tDol0cdORz6n

3. European Routes of Emperor Charles V: History in Comics: The Life of Costanza d'Avalos, Princess of Francavilla by the Will of Charles V

The “History in Comics” project involved children from the Costanza d'Avalos primary school in Francavilla al Mare in research into the life of the noblewoman after whom their school is named. The concept involved creating comic strips and illustrated panels that translated a simplified text into images. A volume was published in 2025 by Loffredo Editore. The volume was presented in Ischia, Francavilla al Mare, Pescara e Pavia.

Name of the Cultural Route	"The European Routes of Emperor Charles V"
Title of the practice	<i>"La Storia a Fumetti: vita di Costanza d'Avalos, principessa di Francavilla per volere di Carlo V"</i> – a cura di Maria Rosaria Sisto Associazione Culturale le Franche Villanesi, Francavilla al mare ITALY
When has it been implemented?	2025 - 2026
What makes this an inspiring practice for Cultural Routes?	The great History in the time of Charles V is told through a comic-book format, featuring illustrations created by primary school children. The text is designed to be easy to understand and directly linked to the illustrations.
Where did it take place (cities and countries)?	Francavilla al mare, Italy
Main objectives	The primary objective was to involve children from the Costanza d'Avalos primary school in Francavilla al Mare in research into the life of the noblewoman after whom their school is named. We wanted to connect local history with the broader European history of the 16th century. The next objective was to share the story of such an extraordinary woman with schools and the general public, both in Italy and across Europe; indeed, Costanza d'Avalos serves as a link between pivotal historical eras: the empire of Charles V—with its innovations and discoveries—, the saga of the d'Avalos family, and the flourishing of culture and the arts in Renaissance courts. The book recounts all of this using language suited to a young audience.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	During the 2023–2024 school year, the cultural association *Le Franche Villanesi* (APS) proposed a project to the Costanza d'Avalos Primary School aimed at deepening the students' knowledge of the noblewoman after whom the school was named. The concept involved creating comic strips and illustrated panels that translated a simplified text into images. About 100 children and around ten teachers were involved. A volume was published by 2025.
Target groups (people involved)	Many people were involved in the book presentations and through the media.
Results	A volume was published in 2025 by Loffredo Editore The volume was presented in Ischia, Francavilla al Mare, Pescara e Pavia.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	In 2026, we created a digital, browsable version of the book, which can be viewed at the following link: https://heyzine.com/flip-book/da19712bdd.html



The photo shows the cover of the volume representing the culmination of the work carried out by the association Le Franche Villanesi with the Costanza d'Avalos primary school in Francavilla al Mare, Italy.

4. In the Footsteps of Robert Louis Stevenson: The Tremplin Project for children and young people

The “Tremplin Project” explores ways in which our network could be of use and contribute to the development of young people, children and teenagers, and to their understanding of the world around them. The programme aims not simply to raise awareness of or introduce participants to the work and values of Robert Louis Stevenson, the European writer and traveller, but to show how the themes explored by this writer can be drawn upon and be of use to children and young people in 2026. The initiative in several different schools resulted in theater performances, children’s drawings, writing workshops, a planned trip to Scotland, and documentaries.

Name of the Cultural Route	In the Footsteps of Robert Louis Stevenson
Title of the practice	“Tremplin Project”
When has it been implemented?	2025-2026 school year
What makes this an inspiring practice for Cultural Routes?	The programme aims not simply to raise awareness of or introduce participants to the work and values of Robert Louis Stevenson, the European writer and traveller, but to show how the themes explored by this writer can be drawn upon and be of use to children and young people in 2026, helping them to better find their place in a world where tensions and violence are becoming increasingly intense and visible
Where did it take place (cities and countries)?	Led by the French and Scottish associations within the European network, this programme took place along the Canaux du Nord (from Pontoise to Belgium), the Fontainebleau region and Menton.
Main objectives	- For many years, the Stevenson Network has been organising activities for children and teenagers: exploring Stevenson’s works, walks, writing workshops and treasure hunts. The common aim of these activities is to raise awareness of the writer and traveller, his works, his life and his humanist values. - The programme run in 2025–2026 aimed to break away from this approach – which, whilst certainly interesting, is undoubtedly insufficient in the difficult times we are currently facing – by exploring ways in which our network could be of use and contribute to the development of young people, children and teenagers, and to their understanding of the world around them. - This involves collectively re-reading the writer’s works and guiding children, teenagers and even young adults through a genuine deconstruction of the stories in order to extract what can help us today to live in and understand the world around us, as follows: • ‘Treasure Island’ is not just a story about pirates; it can provide guidance and insights for growing up when things are going badly for you and those around you. • ‘The Strange Case of Dr Jekyll and Mr Hyde’ is a fantastical story that can be a valuable aid in understanding that people around us can be, at the same time, close to us and yet terribly wicked (domestic violence, terrorism, etc.)
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	- In Fontainebleau, in partnership with an educational support charity for children facing social difficulties (aged 6–10): donation of around a hundred books to primary school children, book readings and various activities throughout the year, culminating in June with a public exhibition of the children’s drawings at the Fontainebleau media library.

	- François Villon Secondary School, Saint Fargeau-Ponthierry (77): work throughout the school year on texts by Stevenson, setting the texts to music, stage design, and collaborative projects involving children aged 11–5 from different social backgrounds. Involving around a hundred pupils: several public performances - In Menton with a class of second-year pupils (aged 15–16): study of texts, discussions and a writing workshop on good and evil, and preparation for a trip to Scotland in the 2026–2027 academic year. - Canaux du Nord: for students on an audiovisual BTS course (post-A-level), production of documentaries featuring habitats representative of their region, which Stevenson travelled through in 1876.
Target groups (people involved)	Implemented using the same approach, this program reached young people of different ages and from diverse social backgrounds: about 100 elementary school students, the same number of middle school students, about 20 high school students preparing for the baccalaureate, and about 20 young people in post-baccalaureate programs. This program engaged young people as well as teachers and local institutions: schools, media libraries, theaters, and other organizations.
Results	The theatre performances reached more than 500 people, and the activities organised for primary school classes – involving more than 70 children – also enabled disadvantaged families to see their children embark on rewarding educational pathways. All of these initiatives will be used in 2026–2027 to develop ‘educational resource kits’ for teachers, youth workers and educators.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Report in the local press. The film based on the Saint-Fargeau-Ponthierry experiment will be available and screened from October 2026.



Authorised publications ‘RLS, from Barbizon to Grez’

Photo 1: pupils from different year groups taking part in a visit to a rural village

Photo 2: second performance in Saint Fargeau Ponthierry following a year’s work on the play based on Stevenson’s work

5. Iron Age Danube Route: Situlae Festival – Iron Age Heritage in Contemporary Craft and Art

The Situlae Festival (Praznik situl) in Novo mesto, organised by the Dolenjski muzej, a member of the Iron Age Danube Route, is the only festival in Slovenia offering a costumed, dramatised interpretation of the Hallstatt period. Potters, glassmakers, blacksmiths, bronze casters, furriers, honey-bread makers, wool dyers and felters, and amber carvers work side by side, demonstrating techniques rooted in Iron Age technologies and presenting their own contemporary products, which draw direct inspiration from Iron Age heritage — above all the rich imagery of situla art. Visitors of all ages can also join hands-on workshops led by the artisans themselves, from shaping miniature situlae to forming glass beads.

Name of the Cultural Route	Iron Age Danube Route
Title of the practice	Situlae Festival – Iron Age Heritage in Contemporary Craft and Art
When has it been implemented?	Situla Festival 2026
What makes this an inspiring practice for Cultural Routes?	The festival shows how archaeological heritage can serve as a living source of inspiration for contemporary creation across disciplines: creative crafts, visual arts, performing arts, and music, and how today's most innovative creative practices can be linked with the history of skills development. By bringing craftspeople and artists from several European countries together with visitors who learn and create alongside them, it breaks down barriers between professionals and non-professionals and fosters intercultural exchange between different artistic expressions and sensibilities. It offers other Cultural Routes a transferable model of heritage-inspired contemporary creativity that strengthens community engagement, supports local creative economies, and keeps ancient skills alive.
Where did it take place (cities and countries)?	Novo mesto (Slovenia)
Main objectives	– To present Iron Age heritage, above all the imagery of situla art, as a living source of inspiration for contemporary craft and artistic creation; – To bring together craftspeople and artists from Slovenia and other European countries in an international creative dialogue; – To transmit ancient craft skills to the wider public through demonstrations and hands-on workshops; – To connect archaeological research, museum practice, and contemporary creativity within the Iron Age Danube Route.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The Situlae Festival (Praznik situl) in Novo mesto, organised by the Dolenjski muzej, a member of the Iron Age Danube Route, is the only festival in Slovenia offering a costumed, dramatised interpretation of the Hallstatt period. At its heart lies a prehistoric market with demonstration workshops that brings together craftspeople and artists from Slovenia and other European countries. Potters, glassmakers, blacksmiths, bronze casters, furriers, honey-bread makers, wool dyers and felters, and amber carvers work side by side, demonstrating techniques rooted in Iron Age technologies and presenting their own contemporary products, which draw direct inspiration from Iron Age heritage — above all the rich imagery of situla art. The market is as much a meeting place as a showcase: makers exchange knowledge, compare traditions, and develop new interpretations of ancient

	craftsmanship, turning the festival into an international creative dialogue. Visitors of all ages can also join hands-on workshops led by the artisans themselves, from shaping miniature situlae to forming glass beads. Together with reconstructed costumes, music on instruments depicted on situla monuments, and theatrical performances at the princely court, the festival unites archaeological heritage and contemporary creativity in one living experience.
Target groups (people involved)	Contemporary craftspeople, artisans, and artists from Slovenia and other European countries; the general public of all ages, including families and young people; the local community of Novo mesto and the Dolenjska region; cultural heritage professionals and members of the Iron Age Danube Route.
Results	Over ten consecutive editions (since 2016), the festival has established itself as the only event in Slovenia offering a dramatised interpretation of the Hallstatt period and has built a growing international network of participating craftspeople and artists. Ancient techniques such as pottery, glassmaking, bronze casting, and blacksmithing are demonstrated and transmitted to new audiences each year, while contemporary products inspired by situla art reach the wider public. The festival has become a recognisable highlight of the Iron Age Danube Route's annual programme and a model for heritage-inspired creative events along the Route.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://vaskanal.com/praznik-situl-v-novem-mestu/ https://www.zgodovinska-mesta.si/prireditve/praznik-situl/ https://www.visitdolenjska.eu/dogodki/praznik-situl-2/ https://tvu.acs.si/sl/prireditve/?4490 https://www.dolenjskimuzej.si/praznik-situl/



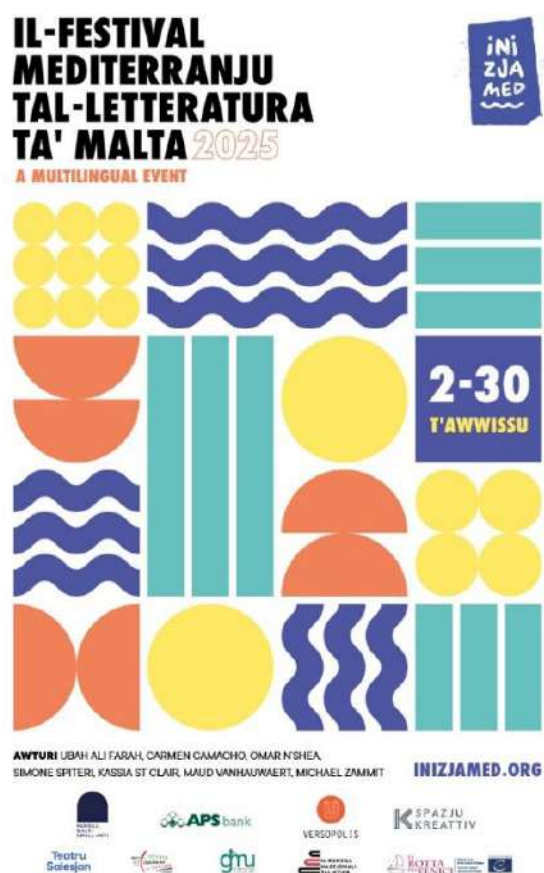
Situla Festival 2026, Novo mesto (Slovenia) (copyright: Dolenjski muzej Novo mesto).

6. The Phoenicians' Route: Malta Mediterranean Literature Festival 2025

The Festival Mediterranju tal-Letteratura ta' Malta or Malta Mediterranean Literature Festival is an established annual international literary festival organized by the voluntary cultural organization Inizjamed, member of the Phoenicians' Route, in collaboration with the European Network Literature Across Frontiers and other national and international partners. The Festival brings together active writers and literary translators from Malta, the Mediterranean and beyond, to showcase contemporary writing and thinking, promote interaction across languages, geographies and artistic genres, and to discuss some of the major issues of our time.

Name of the Cultural Route	The Phoenicians' Route
Title of the practice	IL-FESTIVAL MEDITERRANJU TAL-LETTERATURA TA' MALTA 2025 Malta Mediterranean Literature Festival 2025
When has it been implemented?	2-30 August 2025
What makes this an inspiring practice for Cultural Routes?	Create an international cultural event that combines art, literature, and music.
Where did it take place (cities and countries)?	t'Awwisu, Malta
Main objectives	Increase the knowledge of the history and memory of the ancient civilizations of the Mediterranean, the basic theme of the Phoenicians' Route, through literature.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The Festival Mediterranju tal-Letteratura ta' Malta or Malta Mediterranean Literature Festival is an established annual international literary festival organized by the voluntary cultural organization Inizjamed, member of the Phoenicians' Route, in collaboration with the European Network Literature Across Frontiers and other national and international partners including Arts Council Malta, Versopolis, National Book Council (Malta) and Istituto Italiano di Cultura di La Valletta. The first edition was held in 2006. The weeklong Malta LAF Literary Translation Workshop is an integral part of the festival. The Festival brings together active writers and literary translators from Malta, the Mediterranean and beyond, to showcase contemporary writing and thinking, promote interaction across languages, geographies and artistic genres, and to discuss some of the major issues of our time. By fostering collaboration within specific programmes and across artistic genres through an annual literary festival, a literary translation workshop and other pre-festival events, the Festival Mediterranju tal-Letteratura ta' Malta aims to consolidate the place of Maltese literature in its simultaneously global and Mediterranean context. All events are open to the general public. Members involved: - Inizjamed Association - Heritage Malta

Target groups (people involved)	The general public, the local community, young people and tourists
Results	Because it is a non-competitive festival, its "results" are defined by the global dissemination of literature, specific edition lineups, and cross-border creative output.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	https://www.indulge.com.mt/vibrant-voices-at-the-malta-mediterranean-literature-festival/



CULTURAL TOURISM AND SUSTAINABLE CULTURAL DEVELOPMENT

1. Alvar Aalto Route – 20th Century Architecture and Design : Visitor’s Guide to Responsible Travel on the Alvar Aalto Route

The Alvar Aalto Route has published a Visitor’s Guide to Responsible Travel, offering practical ways for travellers to make more thoughtful choices when visiting the Route sites and educating them about sustainable tourism. It highlights simple but meaningful actions: choosing public transport when possible, spending more time in each destination, using local services and moving respectfully within architectural sites and their surroundings.

Name of the Cultural Route	Alvar Aalto Route – 20 th Century Architecture and Design
Title of the practice	Visitor’s Guide to Responsible Travel on the Alvar Aalto Route
When has it been implemented?	Spring 2026
What makes this an inspiring practice for Cultural Routes?	The guidebook for responsible travel was published in the Spring 2026 and distributed to Alvar Aalto Route members in different countries. The members of the Route can use them to educate visitors about responsible travel and more sustainable tourism. Other Cultural Routes could use this example and produce their own guidebooks.
Where did it take place (cities and countries)?	Alvar Aalto Route members in Finland, Estonia, France, Italy, Germany and Iceland.
Main objectives	To raise awareness on responsible travel and enhance sustainability of the Alvar Aalto Route.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The Alvar Aalto Route has published a Visitor’s Guide to Responsible Travel, offering practical ways for travellers to make more thoughtful choices when visiting the Route sites and educating them about sustainable tourism. The Guide has been distributed to Route members as hard copies and it is also available on the Visit Alvar Aalto website as digital accessible version. The Guide was produced in collaboration with Jyväskylä University of Applied Sciences’ Tourism Management Programme, whose student wrote the content as her thesis. The thesis process offered both the student and the Route personnel a new and educative experience. The Guide is intended for visitors planning their journey along the Route, encouraging them to practice responsible and sustainable travel. It highlights simple but meaningful actions: choosing public transport when possible, spending more time in each destination, using local services and moving respectfully within architectural sites and their surroundings. The Guide educates the reader by offering information, for example, regenerative thinking in tourism. Across the Alvar Aalto Route network, partners contribute through everyday practices and long-term development - improving energy efficiency, strengthening recycling, maintaining built heritage and collaborating closely with local communities. While these actions may seem small on their own, together they form a strong foundation for responsible cultural tourism. This is a shared effort across the entire network and the goal is clear: to ensure

	that Aalto sites remain vibrant, meaningful parts of living environments for generations to come.
Target groups (people involved)	Visitors of the Alvar Aalto Route. Alvar Aalto Route members.
Results	A tool for Route members to educate visitors on responsible travel and sustainable tourism.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Visitor's Guide to Responsible Travel on the Alvar Aalto Route _saavutettava.pdf - Google Drive Alvar Aalto Route's guide to responsible travel - Visit Alvar Aalto New Visitor's Guide to Responsible Travel for the Alvar Aalto Route - Cultural Routes

VISITOR'S GUIDE TO RESPONSIBLE TRAVEL ON THE ALVAR AALTO ROUTE



ALVAR AALTO ROUTE
20th Century Architecture and Design

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



Visitor's Guide to Responsible Travel on the Alvar Aalto Route. The illustration on the cover by Luova Kaniini is based on Pyy Kantonen's photograph of Aalto site Villa Skeppet in Raseborg, Finland.

2. Cyril and Methodius Route: Three Gifts of the Thessaloniki Brothers virtual game

This initiative is an urban virtual game for travellers to explore Bratislava and Trnava on the Cyril and Methodius Cultural Route. Users can discover the cities through the game with clues, ciphers, interesting monuments and an ancient story.

Name of the Cultural Route	Cyril and Methodius Route
Title of the practice	Three Gifts of the Thessaloniki Brothers virtual game
When has it been implemented?	Summer 2026
What makes this an inspiring practice for Cultural Routes?	Every cultural route can present its values through an "urban game", where the story unfolds in clues, secrets and reaching the goal. This method is attractive and appealing especially to young people.
Where did it take place (cities and countries)?	Slovakia – cities of Bratislava and Trnava
Main objectives	The main goal is for young people to learn about their own history in an interesting and unconventional way.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	The city game " Three Gifts of the Thessaloniki Brothers " is a great tip for trips for families or friends to spend time in the cities Bratislava and Trnava on the Cyril and Methodius Cultural Route. The city game offers the visitor clues, ciphers, interesting monuments and an ancient story. The visitor only needs a smartphone and a desire to discover.
Target groups (people involved)	Families with children, visitors
Results	The inclusion of new interesting tools in the development of the Cultural Route helps to increase its attractiveness and visibility. At the same time, knowledge about the Cultural Routes reaches young people through elements that are understandable to them.
Visibility in relevant media (if applicable)	Tajomstvo troch kľúčov Mestská hra Bratislava Tri dary solúnskych bratov Mestská hra Trnava

3. European Route of Historic Thermal Towns: “The Original Hot Spot” RailEurope campaign

This project was a joint advertising campaign with RailEurope, promoting visiting thermal towns via train travel. The campaign comprised a produced campaign video, an SEO-optimised blog post, and social media advertising on Facebook and Instagram. Alongside the European Route of Historic Thermal Towns itself, three member towns - Bad Kissingen (Germany), Wiesbaden (Germany), and Enghien-les-Bains (France) - contributed financially to secure additional visibility within the campaign. The campaign was also run in collaboration with the Great Spa Towns of Europe UNESCO World Heritage Site, ten of its eleven members being a member of EHTTA.

Name of the Cultural Route	European Route of Historic Thermal Towns
Title of the practice	“The Original Hot Spots”
When has it been implemented?	October 2025
What makes this an inspiring practice for Cultural Routes?	Rail travel is not only a sustainable mode of transport but also a way of connecting smaller towns and villages, opening up access to destinations that lie off the beaten track. This applies directly to thermal towns within the cultural route, but equally to cultural heritage sites more broadly, many of which are similarly overlooked by conventional tourism infrastructure. RailEurope functions as more than a booking portal for train tickets across Europe: it also serves as an inspiration tool and destination information platform, reaching travellers who are actively looking for new ideas, interested in culture, and eager to discover unfamiliar places. This makes it a natural partner for a cultural route. For route members with additional budget, the extra visibility such a partnership offers is particularly attractive. These members can contribute financially on top of the route's basic funding, and together this pooled budget allows for a wider range of activities and a longer campaign duration than either funding source could support alone. Discovering Cultural Routes by train is simply a great opportunity!
Where did it take place (cities and countries)?	Online, pan-European campaign
Main objectives	Raise awareness to discover the European Route of Historic Thermal Towns and invite to travel seeking both cultural experience and wellness.

Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Train travel and thermal towns have been mutually connected throughout history. During the heyday of central European spa towns in the 19th century, guests arrived by train, and grand railway stations were built specifically to impress these arriving visitors rather than the towns' own citizens. Some of the earliest tourism packages ever sold included a visit to a spa town as part of the itinerary. It was this historical connection that inspired our first campaign promoting rail travel, run under the sublines "Come for the calm. Stay for the heat" and "Wellness wasn't invented. It was inherited." Partners Alongside the European Route of Historic Thermal Towns itself, three member towns - Bad Kissingen (Germany), Wiesbaden (Germany), and Enghien-les-Bains (France) - contributed financially to secure additional visibility within the campaign. The campaign was also run in collaboration with the Great Spa Towns of Europe UNESCO World Heritage Site, ten of its eleven members being a member to EHTTA. The campaign comprised a produced campaign video, an SEO-optimised blog post, and social media advertising on Facebook and Instagram. The results convinced us that we are, quite literally, on the right track. We hope to continue the campaign soon, with additional EHTTA members joining the initiative.
Target groups (people involved)	Our Persona for the campaign: She's smart, grounded, and intentional. She doesn't follow travel trends; she follows her instincts. She values peace, depth, and quiet luxury. She wants to feel something when she travels, not just check boxes. She's curious. Independent. Emotionally fluent. And she's drawn to places that let her slow down, reconnect, and glow from the inside out.
Results	After the first campaign week RailEurope stated: "With a fraction of the budget, we've already created visibility and curiosity. The campaign is not just delivering reach, it is sparking tangible interactions that give depth to the awareness goal." The goal of 1 mio. impressions was exceeded before the campaign officially ended.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Campaign Video https://www.youtube.com/watch?v=-ILdf6T7e6E Blog Post on RailEurope.com https://www.raileurope.com/en/blog/soak-up-the-original-hot-spots-of-europe-by-rail

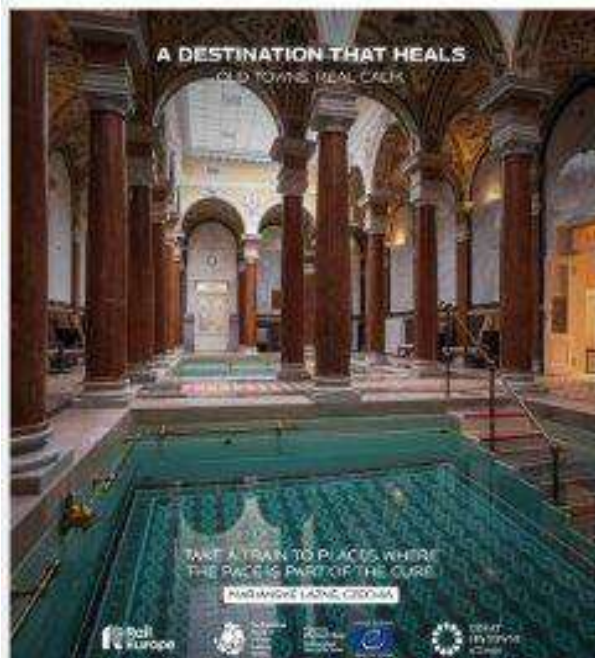


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4. EuroVelo 13 – Iron Curtain Trail: Local stories as cultural infrastructure for cycling tourism - Inclusive Border Cycling

The “Inclusive Border Cycling” project consisted of 4 guided tours that highlighted the natural and cultural heritage of border areas by adding content and engaging vulnerable local communities along EuroVelo 13 – Iron Curtain Trail. The guided tours were designed using a grassroots approach, based on the idea that locals are the custodians of collective memory and know best which themes are representative for their communities. It included a workshop centred around the idea “What stories define your place?” and invited local administrations, NGOs, historians, residents and community leaders to contribute.

Name of the Cultural Route	EuroVelo 13 – Iron Curtain Trail
Title of the practice	Local stories as cultural infrastructure for cycling tourism - Inclusive Border Cycling – EuroVelo 13 – Iron Curtain Trail in Timiș County, Romania
When has it been implemented?	Inclusive Border Cycling project was implemented from 2024 to 2026. Within this project, in 2025, we organised 4 cycling tours to test the power of storytelling in increasing the attractiveness of emerging tourism destinations. We often think about cycling infrastructure as roads, paths, bridges, and signage. But for visitors, stories are also infrastructure. They create connection, curiosity, and reasons to stop, especially in the cultural heritage context of EuroVelo 13 – Iron Curtain Trail as Cultural Route of the Council of Europe.
What makes this an inspiring practice for Cultural Routes?	Inclusive Border Cycling (IBC) project, supported by the Interreg Danube Region Program, co-financed by the EU, highlighted the natural and cultural heritage of border areas by adding content and engaging vulnerable local communities along EuroVelo 13 – Iron Curtain Trail, including Timiș County section in Romania. EuroVelo 13, the Iron Curtain Trail, a certified Cultural Route of the Council of Europe, is the perfect setting for a journey through time. A journey that goes beyond mere entertainment to become an educational and transformative experience. With our guided tours within the IBC project, we found out that stories can be real destinations for cycling tourists. These become “points of interest” even where no monumental attraction exists. What Timiș County lacks in dramatic scenery, it compensates with multicultural heritage. We came to understand that our greatest tourism resource was not physical, but cultural and human. Generations who lived through the communist regime had the opportunity to share their stories, while younger people could learn firsthand that today’s freedom isn’t simply something we’re entitled to, but a legacy paid for with human lives—one that we must all work to preserve, every day. Tourists increasingly seek authenticity, meaning, local culture, encounters and personal transformation. Stories provide all of these. And unlike infrastructure, stories cannot be copied by competing destinations. Furthermore, cycling tourists are uniquely receptive to storytelling because they travel at the speed of human interaction.
Where did it take place (cities and countries)?	The tours were organised on the Lunga – Comloșu Mare – Comloșu Mic - Jimbolia section of EuroVelo 13 – Iron Curtain Trail in Timiș County, Romania.
Main objectives	As Timiș County does not have spectacular landscapes or famous monuments, we aimed to reveal existing stories and place the local communities in the spotlight. People rarely remember a route because it was flat, smooth, or well-signposted. They remember the people they met, the stories they heard, and the emotions they felt along the way.

	Timiș County may not compete with destinations known for dramatic scenery, but it possesses something equally valuable: a rich human heritage shaped by centuries of coexistence between different ethnic communities and by remarkable stories of resilience, solidarity, and freedom. Our objective was not simply to add cultural information along EuroVelo 13 – Iron Curtain Trail, but to transform a transit corridor into a place people want to stop, explore, and remember. The project became a practical example of how emerging cycling destinations can create value without major infrastructure investments.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	We designed the guided tours using a grassroots approach, based on the idea that locals are the custodians of collective memory and know best which themes are representative for their communities. We organised a workshop centred around the idea "What stories define your place?" and invited local administrations, NGOs, historians, residents and community leaders to contribute. We established partnerships with local organizations, involving them in the process of co-creating the tours and further involved cyclists, residents, journalists, young people and seniors. Each one of the 4 guided tours was dedicated to a subject considered relevant by the stakeholders: •deportation of German ethnics to Soviet labour camps and to Bărăgan field; •illegal border crossings during the communist regime; •friendship, shared history and multicultural coexistence in the border regions; • the changes and challenges of the recent history, after 1989. All were powerful experiences due to personal approach, direct testimonials, locals speaking about their family history, places connected to events. The narrative methodology combined a shared overarching framework—which emphasizes inclusion and place-based storytelling—with a strong adaptation to the local context. Older participants contributed with personal memories and historical knowledge, creating narratives with an authenticity difficult to achieve through external research alone.
Target groups (people involved)	Local residents, cycling tourists, local NGO, local administration, journalists in Timiș County.
Results	Immediate results of the guided tours: - local communities became involved; - residents became storytellers; - cyclists became ambassadors; - forgotten histories became visible; - the route gained identity. Results in the overall project: - a book was published featuring the stories collected during the workshops; - a best-practices manual was developed, which can be used by those wishing to develop emerging destinations in the fields of cycling and cultural tourism; - a brochure was produced featuring a map of the EuroVelo 13 – Iron Curtain Trail route in Timiș and the main tourist attractions; Preview link: https://drive.google.com/file/d/172fx4c3k2sLewzNqMXfDEd5S4f0wq1k0/view - informational signs detailing the route were installed and are available in the Timiș County towns and villages along EuroVelo 13; - a digital platform was created with useful information for cyclists visiting Timiș County. This platform, velotimis.ro, features both local stories and information

	about the route's characteristics, attractions, and events that may be of interest to cyclists, as well as other routes and cycling projects in Timiș; - two memorial sites were established along the route, one in Lunga, right next to the border, and one in Otelec. The site in Lunga honors the memory of those who had the courage to flee across the border during the communist regime, while the one in Otelec is dedicated to the local community, which has demonstrated that interethnic coexistence and respect for multiculturalism can be powerful tools in building resilience, solidarity, and resistance in the face of any hardships, whether related to the political system or to natural disasters. - Informational poster which will be displayed on information board in 10 settlements along the route: https://drive.google.com/file/d/1RBIWfkQCDqK7XmJGZFZqmVBxWlr8DNou/view?usp=drive_link Along EuroVelo 13 – Iron Curtain Trail in Timiș County, we discovered that the route itself was already there. What was missing was the narrative. By revealing the stories hidden in the landscape, we began transforming a little-known border region into a destination worth exploring. IBC Partners: • Westpannon Regional and Economic Development Public Nonprofit Ltd., Hungary– Lead partner • Ekopolis Foundation, Slovenia • Trail Angels GmbH, Austria • Tourism Association Thermal-& Vulkanland, Austria • Arctur Computer Engineering d.o.o., Slovenia • Development Centre Murska Sobota, Slovenia • Iskriva, Institute for Development of Local Potentials, Slovenia • CROST Regional Development Nonprofit Ltd, Hungary • Association for Nature and Environment Protection Green Osijek, Croatia • Koprivnica Križevci County, Croatia • Tourism Board of Medimurje County, Croatia • Apatin Municipality, Serbia • Sombor Municipality, Serbia • Timiș County, Romania • National Institute for Research and Development in Tourism, Romania.
Visibility in relevant media (if applicable) Please insert related URL (if any)	1st cycling tour – 5.07.2025 https://www.tion.ro/stirile-judetului-timis/un-nou-velotur-tematic-stories-on-wheels-pedalam-prin-amintirile-deportarilor-2094906/ https://ghidulbanatului.ro/pedalam-prin-memorie-nou-tur-tematic-stories-on-wheels-dedicat-deportarilor-pe-ruta-comlosu-mare-comlosu-mic_27813.html https://www.facebook.com/ColtdeBanat/posts/759307686606549 https://www.facebook.com/ColtdeBanat/posts/pfbid0xV4FXfWRjD99teLZKbM98KmijW5Em57GNE4SzgeD2kQQLPHd3XG2ThUsaYg8NDG7I 2nd cycling tour – 19.07.2025 https://ghidulbanatului.ro/pedalam-prin-memorie-un-nou-tur-tematic-stories-on-wheels-dedicat-deportarilor-pe-ruta-comlosu-mare-comlosu-mic_28177.html https://www.tion.ro/stirile-judetului-timis/un-nou-velotur-tematic-stories-on-wheels-pedalam-prin-amintirile-cortinei-de-fier-2099310/ https://www.facebook.com/photo?fbid=772528201951164&set=a.266091752594814

	https://www.facebook.com/photo/?fbid=1488185189255557&set=a.736445401096210 3rd cycling tour – 13.09.2025 https://ghidulbanatului.ro/stories-on-wheels-revine-cu-un-tur-pe-bicicleta-pe-pista-prieteniei-opt-kilometri-intre-comlosu-mare-lunga-pentru-toate-varstele_29453.html?fbclid=IwY2xjawM3e8NleHRuA2FlbQlXMQBicmlkETBnTHFWbThZQUs3V1ZYaWt3AR56jwzig9nCjhvrvmwzQpIXiXxfcS4hs6JgMghLoV7ul4wnKpnuelcnxnJtA_aem_RLu6iCOCob0RtQAYRvw8Yw https://www.tion.ro/stirile-judetului-timis/un-nou-velotur-tematic-stories-on-wheels-pista-prieteniei-despre-granite-si-vecini-2138547/?fbclid=IwY2xjawM3e9dleHRuA2FlbQlXMQBicmlkETBnTHFWbThZQUs3V1ZYaWt3AR6L2wzpmmNxdVFxEfI5732VI1sFuH7yz9WGUm34Fi6Wqkjl4wgQ1jYjE-KhqQ_aem_051hNB5MMfp9un33_fEhfg https://www.facebook.com/photo/?fbid=816161350921182&set=a.266091752594814&locale=ro_RO https://www.facebook.com/ColtdeBanat/posts/pfbid0FfKrLLv5trdWHrBX5AErdCzgmKk6NXwQp2HDL8NiKnrw46MecLQ4prHVD5JetAkpl?locale=ro_RO 4th cycling tour – 11.10.2025 https://www.g4media.ro/foto-cu-bicicleta-pe-urmele-contrabandei-cu-combustibili-de-la-granita-cum-traiau-romanii-din-jimbolia-in-vremea-embargoului-impus-sarbilor-cand-venea-locomotiva-sarbeasca-se-stingeau-toa.html?fbclid=IwY2xjawORQVNleHRuA2FlbQlXMQBzcnRjBmFwcF9pZBAyMjlwMzKxNzg4MjAwODkyAAEelhigu4N3NAULchY43DZ9w6UIZUL_qb_k6u_JCYjBFSLO-T-KC2DJ7ZL9rbWw_aem_uzll3KbTkZTaODYXCAkLSg https://www.tion.ro/stirile-judetului-timis/zorii-democratiei-velotur-tematic-prin-istoria-recenta-a-banatului-2151819/?fbclid=IwY2xjawORRVtleHRuA2FlbQlXMQBzcnRjBmFwcF9pZBAyMjlwMzKxNzg4MjAwODkyAAEev1lwihh0czYdjtV8pydwfDPWc2sawijdP1nktc5fEg6-kAJ6Cw51Khekg_aem_ALF9ea4-8KMf5XhVFKssDA https://www.facebook.com/ColtdeBanat/posts/pfbid0384LHdXVpGvTmtJj2nMeDhtJrP4S2DLZaUXYtz2optm847nhGHQYK2XLuoGhMxsmhl?locale=ro_RO
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The locations of the photos are: Lunga, Comloșu Mare, Comloșu Mic, Jimbolia, all located in Timiș County, Romania, along the EuroVelo 13 route.

Photo credit: Constantin Duma.



5. Via Francigena: DETOUR: Developing Resilient Tourism Ecosystems along Mediterranean Routes

The DETOUR project aims to support sustainable and resilient development of SMEs in the tourism and cultural sector along four walking routes, including Via Francigena. The project enhances SMEs' ability to learn, compete, innovate, and grow by taking advantage of funding opportunities and digital tools. The training platform offers a modular training pathway composed of 6 learning modules, for a total of 30 hours of flexible, self-paced learning. Each module is designed to support tourism stakeholders, SMEs, and local actors in improving their skills in green, digital, and inclusive tourism development.

Name of the Cultural Route	Via Francigena
Title of the practice	DETOUR: Developing Resilient Tourism Ecosystems along Mediterranean Routes
When has it been implemented?	The DETOUR project started on 1 November 2024 with a duration of 3 years and is implemented by a Consortium of six partners, including the European Association of the Via Francigena Ways.
What makes this an inspiring practice for Cultural Routes?	Directly addressing the core challenges of rural cultural tourism, the DETOUR project proves that ancient walking paths can serve as modern, sustainable, and highly digitalized economic arteries for Europe's rural communities . Embracing the Council of Europe's core values of dialogue and networking, the Detour Call for Projects strictly requires collaborative partnerships of two to five entities, which induces local SMEs situated along the Cultural Routes into building an interconnected ecosystem , rather than competing in isolation. The dedicated forum on the Detour learning platform also allows learners to connect, collaborate on future projects or exchange best practices . Backed by its online platform and by its network of certified trainers, DETOUR leaves behind a lasting, resilient infrastructure for the future, allowing small businesses along Cultural Routes to learn and upskill for years to come.
Where did it take place (cities and countries)?	The DETOUR programme is built on a hybrid approach, both online and on-site training and capacity building and cascade funding along four European walking routes: the Via Francigena (Italian stretch from Pavia to Rome), the Lycian Way (Türkiye), the Sultan's Trail (Bulgaria), and a network of mountain routes (Greece). Along the Via Francigena in Italy, several in-person activities have been taking place in 2025-2026, such as an international stakeholder meeting in Pavia, two info days focused on SMEs training in Fidenza and Rome, and a three-day "Train the trainers" workshop in Viterbo including field activities and group sessions focused on digital and green transition, environmental awareness, accessibility, and sustainability in tourism.
Main objectives	• Providing tailored training courses to empower tourism stakeholders, in order to make the sector more resilient and ready to adapt to market changes; • Building an international network of small businesses located along walking routes for the exchange of knowledge and best practices;

	- Facilitating access to financing for SMEs, allowing them to upgrade their infrastructure and services; - Driving the digital transformation of the tourism sector helping SMEs implement innovative technologies; - Developing advanced digital and management skills for tourism operators.
Summary of the activity (description, implementation, members involved, etc.) <i>Max. 200 words</i>	Funded by the European Union through the SMP COSME program, with an overall budget of 3 million euros, the project aims to support sustainable and resilient development of SMEs in the tourism and cultural sector along four walking routes – the Via Francigena, the Lycian Way, the Sultan’s Trail, and a network of Greek mountain routes. The project enhances SMEs’ ability to learn, compete, innovate, and grow by taking advantage of funding opportunities and digital tools. From the 1st of July, the DETOUR training platform is open to everyone, making all learning materials freely available in six languages (English, Italian, Greek, Turkish and Bulgarian), ensuring wide accessibility across Europe. The platform offers a modular training pathway composed of 6 learning modules, for a total of 30 hours of flexible, self-paced learning. Each module is designed to support tourism stakeholders, SMEs, and local actors in improving their skills in green, digital, and inclusive tourism development. The learning experience is enriched through multimedia and interactive materials, including videos, infographics, interactive presentations, and external resources for further study. A dedicated discussion forum is also integrated into the platform, allowing users to exchange best practices and build international networking opportunities.
Target groups (people involved)	Cultural tourism stakeholders along the European walking routes, including tourist guides, accommodation structures, restaurants, tour-operators and agencies, museums, cultural and recreative structures, local service providers, DMOs, public entities, associations...
Results	Following an initial “Train the Trainers” phase, which built a network of 39 DETOUR-certified trainers, a total of 85 SMEs successfully completed both the online training and tailored mentoring programs across the four participating countries, while 205 learners enrolled on the DETOUR Moodle platform. Building on these results, the DETOUR call for proposals received 99 applications from SMEs and stakeholders across Italy, Türkiye, Greece and Bulgaria. Along the Via Francigena, 44 partnerships have applied to the dedicated Call for innovative projects: the 8 highest-ranked will receive a grant to implement their collaborative project addressing sustainability and green transition; digital transformation; business resilience and risk management; or inclusive and accessible hiking tourism.
Visibility in relevant media (if applicable) <i>Please insert related URL (if any)</i>	Project website: http://detour-eu-project.eu/ The Press clipping includes references and links to published articles on the web and in printed media. Visibility on the European Commission portal: https://ec.europa.eu/info/funding-

[tenders/opportunities/portal/screen/opportunities/projects-
details/43252476/101181295/SMP](#)



“Train the trainers” workshop for tourism, culture and cross-sectoral professionals in Viterbo, Italy, 18-20 October 2025