TEACHING RESOURCES
Clio and the Greek sculpture



Pablo De Castro Martín
Andrea Cáceres Dehesa
Olaia Fontal Merillas

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

TEACHING RESOURCES

Clio and the Greek sculpture

Pablo De Castro Martín
Andrea Cáceres Dehesa
Olaia Fontal Merillas

Council of Europe

The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.

The reproduction of extracts (up to 500 words) is authorised, except for commercial purposes, as long as the integrity of the text is preserved, the excerpt is not used out of context, does not provide incomplete information or does not otherwise mislead the reader as to the nature, scope or content of the text. The source text must always be acknowledged as follows: "© Council of Europe, year of the publication". All other requests concerning the reproduction/ translation of all or part of the document should be addressed to the Publications and Visual Identity Division, Council of Europe (F-67075 Strasbourg Cedex or publishing@coe.int).

All other correspondence concerning this document should be addressed to the Culture and Heritage for Democracy Division of the Council of Europe, Council of Europe, F-67075 Strasbourg Cedex, F-67075 Strasbourg Cedex, France, E-mail: culture@coe.int

This text was drafted in Spanish. It was translated into English by a machine translation tool; the translation was then revised by a human translator.

Cover design:
Publications and Visual Identity Division (DPIV),
Council of Europe

Layout: Pointillés

Illustrations: Jorge Consuegra

© Council of Europe, November 2026
Printed at the Council of Europe

Contents

INTRODUCTION	**5**
ACTIVITY 1 – WHAT DOES HERITAGE MEAN TO YOU?	**9**
ACTIVITY 2 – CRIME AND PROTECTION	**11**
ACTIVITY 3 – INSIDE THE MUSEUM	**13**
ACTIVITY 4 – IF SCULPTURES COULD SPEAK …	**15**
ACTIVITY 5 – CLIO NEEDS YOUR HELP	**16**
ACTIVITY 6 – TIMELINE OF DAMAGE	**17**
ACTIVITY 7 – WHAT IF …?	**18**
ACTIVITY 8 – CAMPAIGN AGAINST LOOTING	**19**
ACTIVITY 9 – CASE SCENARIOS	**20**
ACTIVITY 10 – WHERE IS THE *FAUN*? MANIFESTO	**21**



Introduction

Cultural heritage is a complex concept that is mainly associated with monuments and famous artworks, which can make it difficult for younger students to understand its full meaning. This narrow view may overlook the richness of intangible heritage, such as traditions, music and personal stories, which connects people on a deeper emotional level and helps to build a broader and more meaningful understanding of what heritage truly is.

The classroom activities in this manual work with the story "Clio and the Greek sculpture" to help students understand the value of all types of cultural heritage and what everyone can do to protect them. The activities also introduce the Council of Europe Convention on Offences relating to Cultural Property (Nicosia Convention) to students and demonstrate its usefulness in practical ways.

The Nicosia Convention and crimes against cultural heritage

See Activities 1 and 2

The Nicosia Convention was adopted on 19 May 2017, in response to growing international concern over the destruction, looting and illicit trafficking of cultural property, especially in situations of armed conflict and organised crime. Its goal is to strengthen international co-operation and harmonise criminal laws across Council of Europe member states, ensuring that crimes against cultural heritage are treated seriously and punished accordingly.

To identify crimes against heritage – and, more importantly, to teach about protection and prevention – students should begin their exploration of the Nicosia Convention with a broad and inclusive idea of heritage. At the heart of this perception is the concept of connection which lies in how people relate emotionally and personally to heritage objects, places and traditions, as illustrated in "Clio and the Greek sculpture".

By clearly defining criminal offences and encouraging judicial and police co-operation between countries, the Nicosia Convention enhances each state's ability to protect cultural heritage against threats that are increasingly global and complex. It has become a crucial tool for preserving the historical and artistic legacy of humanity for future generations.

The types of crimes it addresses include:

- looting of archaeological sites;
- illicit trafficking of artworks;
- forgery and intentional vandalism;
- illegal export of cultural goods.

But the convention does not stop at punishment, it also promotes prevention, education and specialised training to help protect heritage more effectively.

Understanding the goals of the convention requires clarity. It is important that students learn to distinguish between actions that harm cultural heritage and those that protect or enhance it.

Museums and the Nicosia Convention

See Activities 3 and 4

Museums play a vital role in society as guardians and promoters of cultural heritage. Their mission goes beyond simply displaying works of art – they are responsible for ensuring the legitimate origin of the objects in their collections, their conservation and their accessibility to the public.

In this context, the Nicosia Convention strengthens the role of museums by establishing clear standards to prevent and respond to crimes against cultural property, such as illicit trafficking, theft and illegal export. The convention requires countries to take action to prevent museums, galleries or public collections from acquiring objects with unclear or suspicious origins. As a result, museums must follow strict ethical acquisition policies and work closely with authorities to identify and return stolen artworks. In this way, museums become key supporters in achieving the goals of the Nicosia Convention and in protecting cultural heritage as a shared treasure of humanity.

Most museum pieces rarely move. Only a few, usually the most important ones, are ever transported for display in exhibitions worldwide. But even when handled with great care, these journeys can pose serious risks to the integrity and preservation of the artworks. The Nicosia Convention helps reinforce the legal protection of artworks during these sensitive moments, recognising that transit and loans can be particularly vulnerable periods for cultural heritage.

Whenever a piece temporarily leaves its home institution, the risks of theft, loss, deterioration or illicit trafficking increase. To prevent this, the convention promotes:

- thorough documentation;
- provenance verification;
- use of international registers;
- co-operation between cultural, law-enforcement and customs authorities.

These tools help ensure that artworks can travel in conditions of legal and physical safety. In this way, the Nicosia Convention protects cultural property not only in its original location, but also when it becomes a cultural ambassador, traveling across borders.

Law enforcement

See Activities 5 and 9

European police agencies actively co-operate with each other to protect cultural heritage from crimes such as looting, illegal trafficking or destruction, in line with the guidelines of the Nicosia Convention. The convention sets a common framework to criminalise these offences and promote cross-border judicial and police co-operation.

The Nicosia Convention is a major milestone in the protection of cultural heritage. It is the first international treaty to clearly and uniformly define criminal offences related to various forms of harm against cultural property. Before it was adopted in 2017, many acts, such as looting, illegal trafficking, deliberate destruction or forgery of heritage objects, were not consistently regulated across European countries. This made co-operation and effective prosecution of these crimes very difficult.

This convention precisely defines each type of illegal behaviour that threatens cultural heritage and sets criminal penalties that aim not only to punish offenders but also to prevent such damage. These crimes often happen in especially vulnerable places, where control, security or supervision are limited or insufficient.

One of the most common places where these crimes occur are archaeological sites, especially those not protected or scientifically excavated. In many countries, these sites are looted with metal detectors, removing valuable objects without proper documentation or conservation. Another critical setting is places of worship and temples, where images, reliquaries or liturgical objects are often stolen, especially in rural areas. Attacks are also frequent in local museums, small galleries, archives and historic libraries, where security levels may be lower than in major national institutions.

In this context, Europol and INTERPOL play a key role by facilitating the exchange of information, providing specialised training and co-ordinating joint operations such as Operation Pandora, which has helped recover thousands of stolen cultural objects. Additionally, platforms such as INTERPOL's Stolen Works of Art Database and the European Multidisciplinary Platform Against Criminal Threats (EMPACT) expert group strengthen this co-ordinated response. This collaboration is essential to the preservation of European heritage and the fight against the criminal networks that threaten it.

Protecting heritage

See Activities 6 and 7

The Nicosia Convention is a major step forward in protecting cultural heritage. It imposes penalties for the trafficking of cultural goods and promotes their traceability. Traceability means being able to follow the journey of cultural objects from their origin to their final destination. This makes illegal trading in cultural objects more difficult and helps recover stolen or illegally exported items.

Thanks to these rules, the convention protects not only physical objects but also strengthens the identity of people and cultures by preserving symbols that represent their history, beliefs and traditions. By recognising

the cultural and spiritual value of these goods, the convention encourages respect for cultural diversity and reinforces communities' sense of belonging. It also promotes international co-operation to ensure that heritage is treated not as merchandise but as an essential part of humanity's collective memory.

The Nicosia Convention is a key legal tool to protect cultural heritage from harmful acts such as looting, intentional destruction and illegal trafficking. Unlike other international agreements, this convention has harmonised criminal law across the signatory countries. This allows for a more effective and co-ordinated legal response to crimes against cultural heritage. Its importance goes beyond protecting physical objects – it also safeguards the memory, identity and cultural diversity of European people.

By promoting co-operation among law-enforcement authorities, customs officers, judges and cultural organisations, the convention helps recover stolen items and strengthens the traceability of these objects. It also raises awareness in society about the symbolic and spiritual value of cultural heritage, preventing it from being treated simply as merchandise. In a world marked by conflicts, looting and criminal networks, the Nicosia Convention stands as an essential instrument for the defence of the shared European cultural legacy.

Engaging students in the protection of heritage

See Activities 8 and 10

The Nicosia Convention can be seen as an international manifesto defending cultural heritage. It emphasises the urgent need to protect the collective memory of people against destruction, looting and illegal trafficking, and it calls for joint action by states to ensure its preservation.

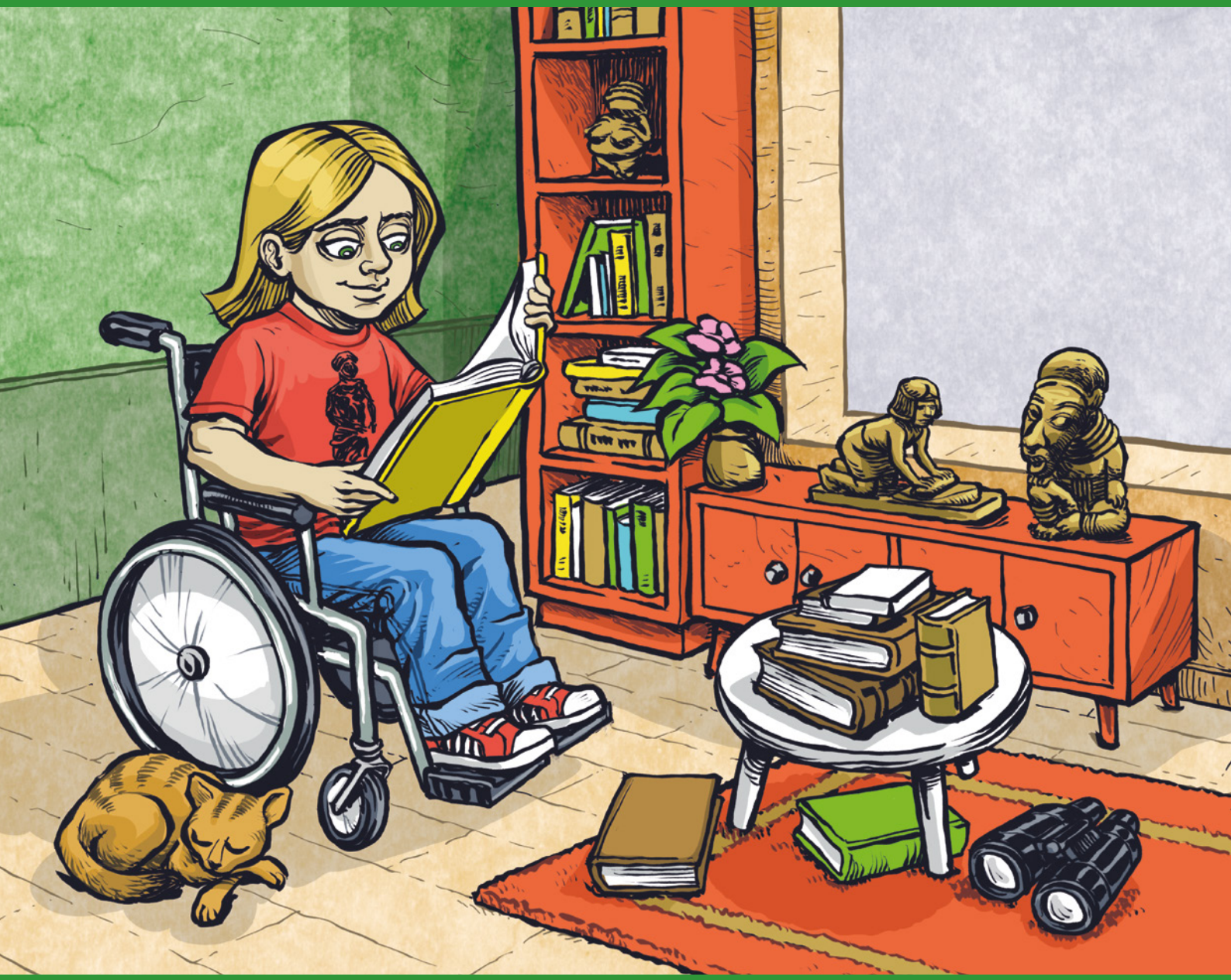
The active engagement of the school community in disseminating the principles of the Nicosia Convention is essential for reinforcing the protection of cultural heritage in both educational and social contexts. The convention represents the first legal instrument to define as criminal offences a wide range of harmful acts against cultural property, including looting, deliberate destruction, forgery and illicit trafficking. Although its enforcement lies with states and their institutions, its long-term impact depends largely on raising public awareness, particularly among younger generations.

It is therefore imperative that educational institutions embed the principles of the convention into their pedagogical practices. The school community – teachers, students and families – can play a key role in cultivating the knowledge of and respect for cultural heritage through initiatives such as interdisciplinary projects, visits to museums and historical sites, awareness campaigns, artistic workshops and partnerships with cultural institutions. These experiences serve not only to underscore the historical and artistic value of cultural assets, but also to illuminate their symbolic, identity-related and spiritual dimensions.

Moreover, peer-to-peer learning and the collaborative construction of knowledge within the classroom reinforce both a sense of belonging and a shared responsibility. When students investigate, reflect on and exchange ideas regarding the protection of heritage, they not only acquire knowledge but also become active agents of change. Such a participatory approach fosters a deeper and more lasting understanding, thereby nurturing a citizenry that is fully aware of its cultural responsibilities.

Integrating the content of the Nicosia Convention into school curricula further enables students to recognise that heritage is neither distant nor alien but is an intrinsic part of their environment and of their shared European history. In this way, schools become active sites for the transmission of democratic and cultural values, contributing to the development of a responsible and engaged population committed to safeguarding cultural heritage.

The story we are working on only reveals the discovery of the *Venus*. The *Faun*, however, seems out of reach for Clio and her friends – at least for now. Clio's last words show a strong commitment and determination to investigate further and to follow the clues that might lead to its recovery. For this reason, it would be meaningful for students to purposefully take a stand in favour of cultural heritage, inspired by the emotional connection Clio, Hermes and Apollo have with the artworks mentioned in the story.



Activity 1 – What does heritage mean to you?

To help students approach a broad concept of heritage, the teacher can ask about the heritage elements found in Clio's room and—to illustrate the different types of heritage—cite some of the items included in each category.

In the image to the left, we can see Clio in her bedroom. Are there are any heritage elements in Clio's room?

Students will likely identify the sculptures as heritage objects. But it is important to guide them to understand that heritage can also be personal and emotional. For example, a pair of binoculars passed down from a great aunt, a book bought with saved money or the bedroom itself, decorated and personalised by Clio, can also be considered as heritage because they represent meaningful connections, memories and personal history.

If the conversation does not flow naturally, teachers could start with a list of heritage types based on Olaia Fontal's classification,[1] and ask students to categorise each item according to the following list.

Categories	Some examples
Built (immovable) heritage Historical buildings and monuments	The Acropolis (Greece), the Colosseum (Italy), the Palace of Versailles (France)
Movable heritage Artwork or objects	Rembrandt's Night Watch (Netherlands), The Book of Kells (Ireland), Charlemagne's Throne (Germany)
Intangible heritage Traditions, oral storytelling, music, skills passed down through generations	Bobbin lacemaking (Belgium), klapa singing (Croatia), sauna culture (Finland)
Natural heritage Landscapes or ecosystems of cultural and environmental value	Plitvice Lakes National Park (Croatia), the Dolomites (Italy), Caldera de Taburiente (Spain)
Symbolic or spiritual heritage Culturally significant events with emotional or spiritual meaning	Midsummer celebrations (Estonia and Sweden), Holy Week in Braga (Portugal), Camino de Santiago (Spain and France)
Scientific and technical heritage Historical contributions to knowledge and innovation	Vienna's Technical Museum (Austria), the Ruhr's industrial sites (Germany), archives at Leiden University (Netherlands)
Archaeological heritage Ruins, artifacts or vestiges from ancient civilisations	Pompeii (Italy), Etruscan necropolis of Banditaccia (Italy), Sutton Hoo burial mounds (England, UK)
Ethnographic heritage Traditions and lifestyles of specific communities	Traditional wooden houses in the Carpathians (Slovakia/Romania), Alkmaar Cheese Market (Netherlands), vernacular architecture in Alsace (France)
Personal/Intimate heritage Deeply personal or family-related items with emotional value	A Second World War family diary, a house inherited in rural Galicia, a grandmother's traditional dress, a letter from an Italian migrant, a photo album of rural life in Romania
Spiritual heritage Practices, spaces or objects with religious or symbolic value	Mont Saint-Michel (France), Mount Athos (Greece), sacred stones of Carrowmore (Ireland), devotional chants

1. Fontal O. (2003), "La educación patrimonial. Teoría y práctica en el aula, el museo e Internet", Trea.

Your turn

Draw or describe something that represents cultural heritage for you. It could be a place, a song, an old object or even a legend.

The teacher uses students' work to guide a conversation about what cultural heritage really means. This includes introducing concepts such as tangible (material) heritage (objects and buildings), intangible heritage (songs, celebrations, ways of doing things) and spiritual heritage (things we connect to emotionally or symbolically).

These examples could be grouped visually in the classroom, creating a small installation that shows how the class perceives heritage. This setup creates a space for reflection and discussion.

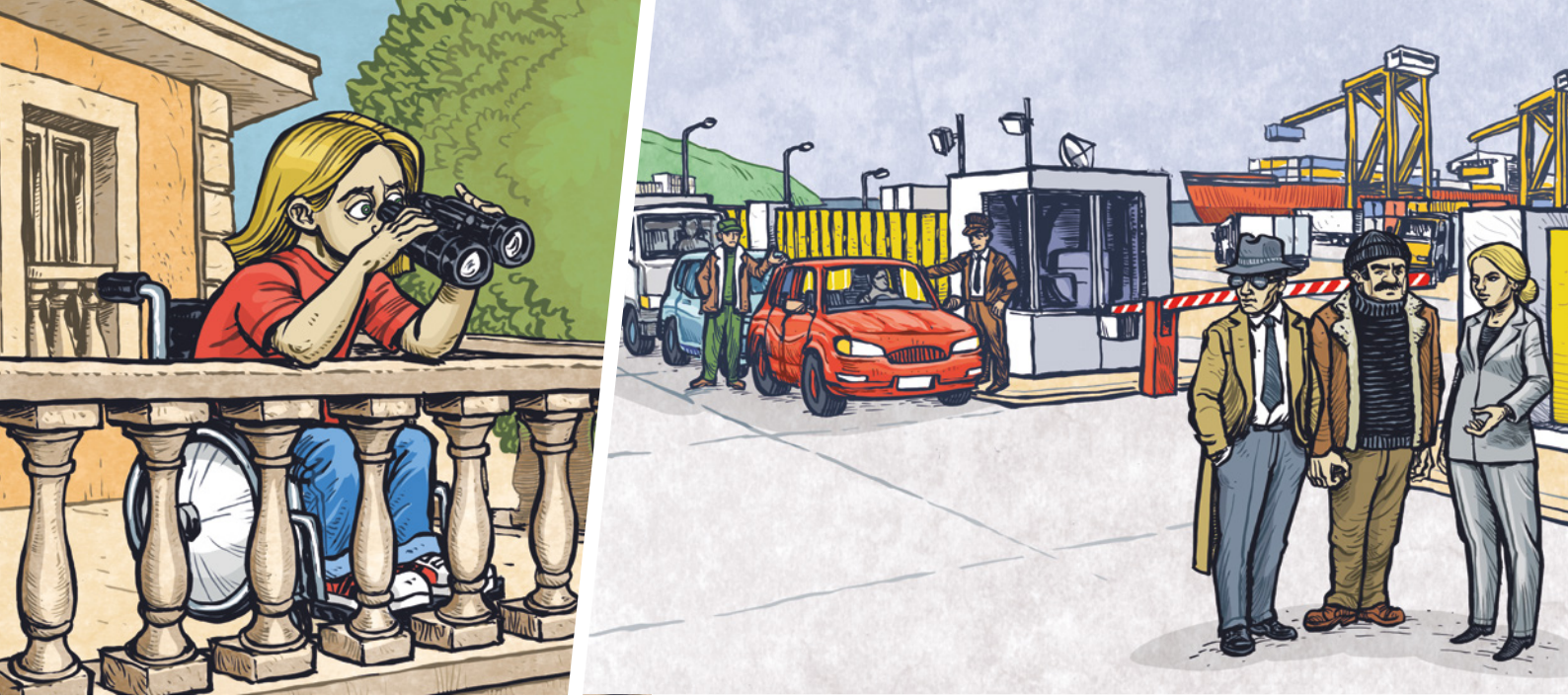
Accessibility and inclusion

Clio has a physical disability. Do you think she can enjoy and value cultural heritage just like anyone else? What things might make it difficult for some people to enjoy a heritage site or object? How could we make these places and resources accessible to everyone?

This question invites reflection on accessibility as a cultural right. It is also an opportunity to discuss how cultural rights must be protected for everyone, just as cultural heritage needs protection.

This naturally leads to the importance of the Nicosia Convention, which exists to ensure heritage is not only preserved but also made accessible to all people, regardless of their background or abilities.





Activity 2 – Crime and protection

CLASSROOM ACTIVITY

Instructions

Ask your students to distinguish between different attitudes toward heritage by marking actions that protect heritage in green and those that damage or harm it in red. They can do this on a printed worksheet or on the board, either individually or in groups.

Another way to approach the activity would be to place red or green stickers on large posters depicting each action.

Some possible examples to discuss in class:

- Someone spray-paints a public statue.
- A woman repaints a damaged old painting to make it look "nicer."
- A boy finds an ancient vase in a field and sells it online.
- A teacher records a video about a monument and shares it with students.
- A man urinates on a castle tower.
- A tech company creates a digital reconstruction of a monument destroyed in an earthquake.
- A girl does not return her friend's heirloom brooch after graduation.
- A group of students visits a museum and writes about what they learned.
- Two restorers rebuild a ceramic jar using new material that is clearly distinguishable from the original.
- A woman sells a fake painting as if it were the original.
- Archaeologists excavate a site and label artifacts with non-permanent markers.

Once the students have placed their stickers or marked the actions in red or green to differentiate between those that benefit heritage and those that harm it, the teacher can lead a discussion linking the attitudes listed to the Nicosia Convention and the types of offenses it defines.

CASE STUDY – Clio and her binoculars

In the illustration, Clio is looking at the harbour through binoculars. Could this scene involve a crime? Is she doing anything illegal? Why do the characters mention falsifying a visa?

The Nicosia Convention defines illicit trafficking of cultural goods as importing, exporting, acquiring or transferring cultural property in violation of national or international laws.

This includes:

- exporting cultural goods without government approval;
- buying or selling stolen, looted, or illegally excavated artifacts;
- transporting art across borders without the proper legal documentation.

According to the Nicosia Convention, the above are criminal offences when done knowingly and intentionally. It also encourages international co-operation to recover stolen items and bring offenders to justice, recognising that trafficking in art often funds organised crime and even terrorism.

Why is illicit trafficking so harmful?

Five main types of damage caused by illicit trafficking can be shared with students:

- ***1. It removes objects from their historical context.***

  When stolen or illegally excavated, we lose key information about how the object was used and what it meant.

  Example: A 5th-century BC Greek vase looted from a tomb loses all context – who used it, how, and why it was buried – meaning vital cultural knowledge is lost forever.

- ***2. It makes heritage inaccessible to the public.***

  Stolen items often end up in private collections or the black market, out of reach of museums, researchers and the communities they belong to.

  Example: A statue of the Goddess Anat was stolen in Syria and sold through a secret auction. It is now hidden in a private collection and can no longer be studied or enjoyed by the Syrian public.

- ***3. It leads to the destruction of heritage sites.***

  Looters often damage monuments and archaeological sites, destroying everything they cannot carry away.

  Example: In Italy, the ancient region of Etruria has suffered widespread looting since the mid-20th century. Thousands of tombs were raided for valuables, destroying important evidence about Etruscan life and funerary traditions.

- ***4. It funds criminal networks.***

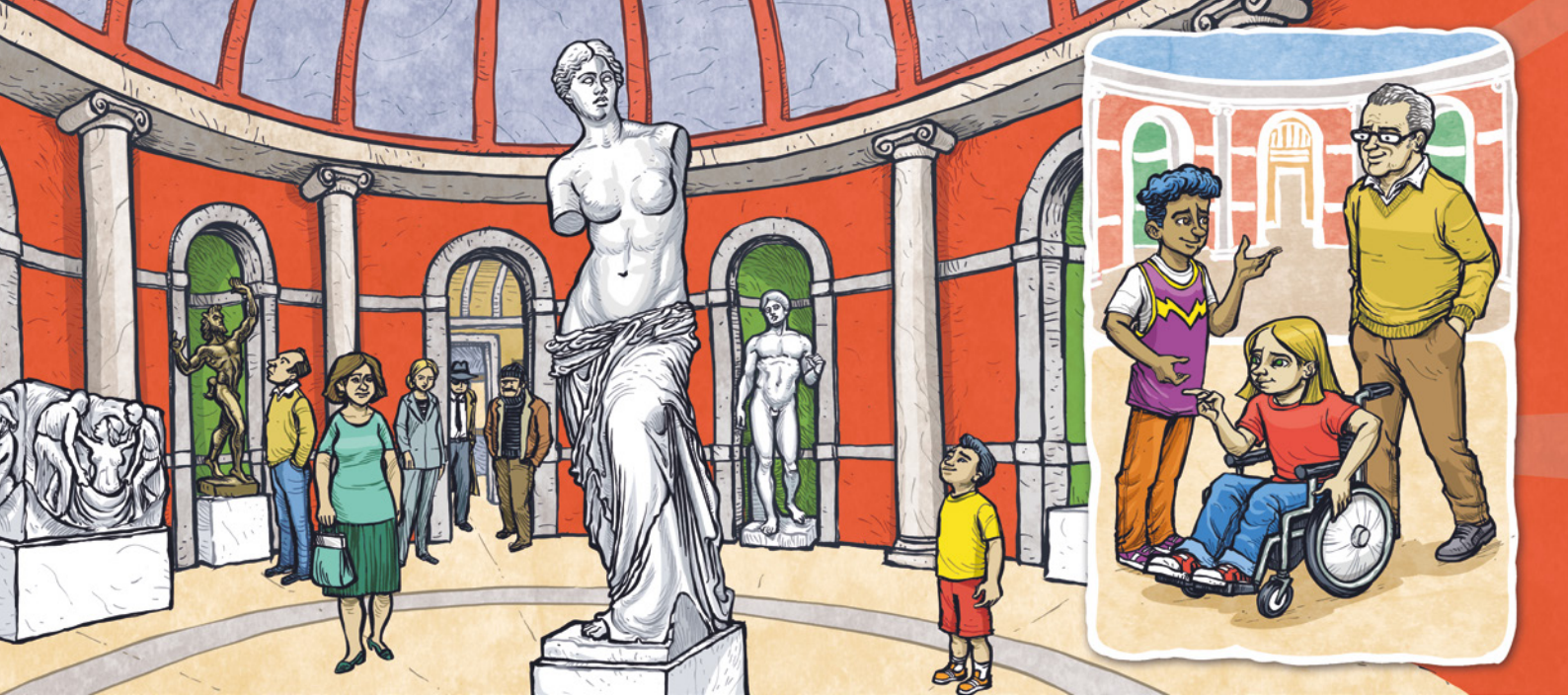
  Illicit art trafficking is often linked to organised crime and can even fund terrorism or arms smuggling.

  Example: In 2019, Europol and German authorities dismantled a criminal network that was trafficking religious icons, manuscripts and sacred items stolen from churches in Bulgaria and Romania. The money was used to fund arms smuggling and money laundering.

- ***5. It makes recovery extremely difficult.***

  Once an object enters the black market, tracking it becomes nearly impossible. Some objects are lost forever.

  Example: The Orpheus Mosaic was stolen from Cyprus in the 1970s. It resurfaced over 40 years later in Monaco, however hundreds of similar artifacts are still missing.



Activity 3 – Inside the museum

What is a museum for?

This activity invites students to reflect on the different roles that museums play. Some may be obvious, while others could surprise them.

Step 1

In small groups, students will brainstorm and write down what they consider to be the main functions of a museum. They are encouraged to go beyond the expected and add ideas that reflect their own experiences, contributing to peer learning and collaborative knowledge building.

Step 2

Two functions will be assigned to each student and they will write a short slogan to promote or explain them. These could later be displayed around the classroom or turned into posters.

Here are a few suggested museum functions and how they relate to the Nicosia Convention.

Museum function	Connection to the Nicosia Convention
Preserving artworks and objects	Ensures long-term protection of heritage from damage or loss.
Displaying cultural heritage	Makes it accessible to all, reinforcing the right to culture.
Educating the public	Raises awareness about the value of heritage and the need to protect it.
Documenting the origin of objects	Helps trace provenance and avoid illicit acquisitions.
Returning stolen pieces	Supports international co-operation and justice.
Storing collections safely	Prevents theft and deterioration.
Promoting research	Enhances knowledge about heritage and its significance.
Creating inclusive experiences	Ensures that everyone, regardless of ability or background, can access and enjoy culture.
Celebrating diversity	Recognises the value of different cultural identities.
Acting ethically	Prevents the purchase or display of illegally obtained items.

Do's and don'ts in a museum

This fun and reflective classroom game helps students learn how to behave in museums and art galleries. The teacher reads out a series of actions, and students must decide whether each one is appropriate or inappropriate.

They can respond by:

- Holding up cards (✅ or ❌)
- Moving to different corners of the room ("Yes" and "No" zones)
- Using red or green stickers on posters

Example actions:

- ✅ Walking calmly through the museum
- ❌ Touching a sculpture with bare hands
- ✅ Listening carefully during a guided tour
- ❌ Using flash photography
- ✅ Asking questions about an exhibit
- ❌ Running or shouting in exhibition rooms
- ✅ Taking notes for a school project
- ❌ Leaning on display cases
- ✅ Watching a documentary about the artworks
- ❌ Trying to take a "souvenir" home



Activity 4 – If sculptures could speak …

Creative writing challenge: dialogue between sculptures

Ask the students to imagine for a moment that sculptures could talk: what do they think they would say?

Their task is to write a funny dialogue between two sculptures in a museum. You can choose:

- two artworks shown in the book "Clio and the Greek sculpture"; or
- two sculptures from the same museum or different collections.

Their conversation should reflect their everyday worries:

- the risks they face as museum pieces; and
- their fears about being loaned out to another institution.

And maybe add a little jealousy or funny gossip from their pedestals!

Try to make the conversation light-hearted and humorous, the goal is to have fun while thinking critically about the challenges of protecting artworks.

Group activity instructions

- Work in pairs to write a short dialogue between two sculptures.
- Feel free to use speech bubbles, script format or even a comic style.
- Once your dialogue is complete, your group can perform it for the class as a short play.
- All dialogues can be compiled into a class book, either printed or as a PDF – a creative way to share your reflections on art, heritage, and protection.



Activity 5 – Clio needs your help

An ancient sculpture has gone missing from the museum. Help Clio by completing the story with details not given in the text: how the thieves entered, how they bypassed the alarms, how they removed the pieces and what happened to the Ludovisi Throne – the broken piece shown in the drawing. Forming hypotheses is crucial for solving a crime and exploring them often helps to rule out false leads.



Activity 6 – Timeline of damage

Choose a cultural object of your choice. Draw a timeline and fill it in with the history of the object, from its creation to any damage it has suffered (choose the type of damage you want to reflect on).

- Creation of the cultural object
- Changes over time (you may need to do some research to learn about any alterations or modifications)
- Describe a real or fictional event of damage or harm to the object
- Decide on the recovery, reconstruction or restoration action needed to pass it on to future generations

You can use real or imaginary examples. This activity highlights the importance of preserving cultural heritage to avoid losing valuable memories of the past.



Activity 7 – What if …?

This activity is designed to help students to understand the negative consequences of illegal acts against cultural heritage. The process is simple: the teacher presents a case, and students brainstorm ideas. Answers will likely cover different kinds of consequences, especially if students are encouraged to imagine a wide range of situations.

- Someone steals an old book from a library.
- An earthquake destroys a church, and no one rebuilds it.
- A museum receives a statue, displays it, but does not realise it was stolen.
- A museum displays a painting that once belonged to a Jewish family who disappeared during the Nazi Holocaust.
- A man throws a can of paint on an artwork in a museum as part of a political protest.
- A group of soldiers occupies and damages sacred sites of another culture during a war.
- A museum buys a ceramic piece, knowing it was stolen.
- A boy who is good at drawing decides to fill in the missing parts of a damaged painting.
- A couple finds an ancient bronze figure while walking in the countryside and puts it in a display case at home.
- A girl witnesses an act of art trafficking and alerts the police.
- A millionaire legally buys a protected artwork abroad and takes it to his own country.
- A government does not invest money to protect an archaeological site.



Activity 8 – Campaign against looting

- **Edit a photograph of a heritage site to design a poster illustrating the damage caused by theft or destruction.**
- **Design an artistic intervention aimed at addressing the plundering and looting of archaeological sites.**
- **Produce a video explaining the adverse consequences of armed conflict on cultural heritage.**



Activity 9 – Case scenarios

Trace the network of physical settings where the story "Clio and the Greek sculpture" takes place. This activity is designed to improve reading comprehension, attention and narrative structure understanding. It is important to consider what the word "setting" refers to – not just a physical place, but any space where part of the action unfolds.

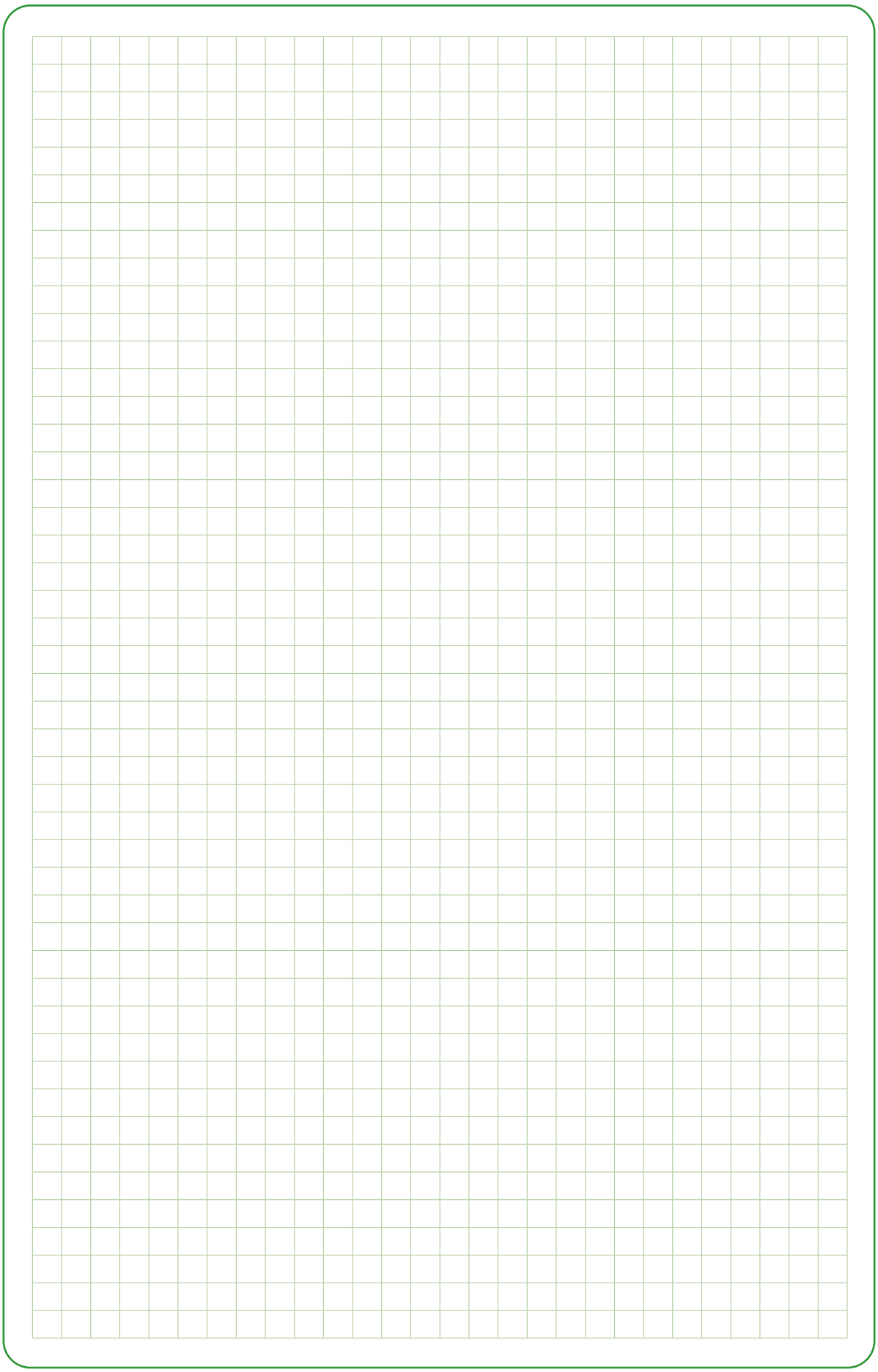
You can turn into a map of settings to work on spatial comprehension or encourage students to draw a simple map of the story, showing the different settings and what happens in each one. Besides the illustrated settings, students can also add other places implied by the story or ones they would like to see included.





Activity 10 – Where is the *Faun*? Manifesto

This activity proposes that students work in small groups (four students) to create a manifesto expressing their commitment and initiative to protect cultural heritage and denounce attacks against it. The text should be clear and concise, written as a statement of belief, and can be presented publicly once all groups have finished – perhaps to select one manifesto to represent the entire class.



This manual is addressed to teachers who wish to sensibilise their students about the important issue of the damage done to cultural heritage as a result of theft and illicit trafficking.

Based on the story "Clio and the Greek sculpture", which illustrates people's emotional and personal relationships to heritage objects, the classroom activities proposed in this manual help students understand the value of all types of cultural heritage and what everyone can do to protect them.

The activities also introduce the Council of Europe Convention on Offences relating to Cultural Property (Nicosia Convention) to students and demonstrate its usefulness in practical ways.

PREMS 178226

ENG

www.coe.int

The Council of Europe is the continent's leading human rights organisation.
It comprises 46 member states, including all members of the European Union.
All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law.
The European Court of Human Rights oversees the implementation of the Convention in the member states.

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE