

2023/24 ENG

Enlarged Partial Agreement on Cultural Routes of the Council of Europe Certification cycle 2023-2024

Candidate route:

EUROPEAN LEONARDO DA VINCI WAYS

Independent expert report

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



Cultural Routes of the Council of Europe Certification Cycle 2023-2024

Independent Expert report

“European Leonardo Da Vinci Ways”

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**The opinions expressed in this independent expert report are those of the author, and do not engage the Enlarged Partial Agreement on Cultural Routes of the Council of Europe.*

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1. Executive Summary

The proposed Cultural Route and the Network proposing it have been carefully analysed and pondered considering the criteria set by the Council of Europe.

Overall, the evaluation is very positive. The theme is of particular interest, and able to embody in an iconic way what a Cultural Route is supposed to be.

Also the different needed actions are well covered, even if at different degrees of maturity. While activities related to Co-operation in research and development, Enhancement of memory, history and European heritage, Cultural and educational exchanges for young Europeans, Contemporary cultural and artistic practice are already well developed, those related to Cultural tourism and sustainable cultural development are started but need further development.

The composition and the management of the network fully comply with the requirements.

Hereafter the expert's assessment summary on whether the candidate cultural route network complies/does not comply with the criteria of Resolution CM/Res(2013)67, as follows:

Expert summary conclusions		
	Yes	No
The theme complies with the eligibility criteria for themes listed in Resolution CM/Res(2013)67, I. List of eligibility criteria for themes.	X	
The Cultural Route complies with the criteria for actions listed in Resolution CM/Res(2013)67, II. List of priority fields of action.	X	
The Cultural Route complies with the criteria for networks listed in Resolution CM/Res (2013)67, III. List of criteria for networks.	X	

2. Introduction

The proposed Cultural Route is devoted to the life and the works of Leonardo Da Vinci (Vinci 1452 – Amboise 1519), one of the most internationally recognized geniuses, who contributed to define an era – Italian Renaissance – and has been credited to be at the forefront in several domains, from art to science and technology.

According to Heydenreich (2023), “The unique fame that Leonardo enjoyed in his lifetime and that, filtered by historical criticism, has remained undimmed to the present day rests largely on his unlimited desire for knowledge, which guided all his thinking and behaviour. An artist by disposition and endowment, he considered his eyes to be his main avenue to knowledge; to Leonardo, sight was man’s highest sense because it alone conveyed the facts of experience immediately, correctly, and with certainty. Hence, every phenomenon perceived became an object of knowledge, and *saper vedere* (“knowing how to see”) became the great theme of his studies. He applied his creativity to every realm in which graphic representation is used: he was a painter, sculptor, architect, and engineer. But he went even beyond that. He used his superb intellect, unusual powers of observation, and mastery of the art of drawing to study nature itself, a line of inquiry that allowed his dual pursuits of art and science to flourish”.

The Route is aimed at involving all institutions that preserve his works and all places where he has lived and operated; moreover, it intends to re-construct his last journey from Rome to Amboise, which took place in 41 stages in 1517.

By presenting this leading figure, the Route supports an approach to Europe that is very contemporary, and promotes international dialogue and understanding, while at the same time representing the ideal of a knowledge that combines in an harmonious way both fine arts and sciences and technologies, which have seen parallel, if not opposite, routes in the past centuries, and whose synthesis is more than ever needed in the current world.

The consortium is already well formed, including the municipality of Vinci, where Leonardo was born, which has a leading role within the project, together with several other municipalities, including Florence and Cesena in Italy, Vipava (Slovenia), Amboise (France), Locarno (Switzerland). Also Turkey is somehow represented, through an *ad-hoc* association. Current members already cover a very relevant part of Leonardo’s life and works: the role of the municipality of Vinci ensures attractiveness and visibility of the Route: the name of Vinci is, in fact, largely recognized in combination with Leonardo’s name; one could mention, as an example, the title of a very famous book, not representing at all the historical figure of Leonardo but that has further spread his fame in recent years: *The Da Vinci Code* (Brown, 2003).

Many other prospect members have been contacted and have shown interest in the project: several of them are likely to join in the coming months, especially if the Route is granted the official recognition by the Council of Europe.

3. Main Body Evaluation

This part of the evaluation is divided according to the check-list chapters and summarises its results.

3.1 Cultural Route Theme

In this section, the theme of the proposed route is presented, analysing its historical and cultural context, as well as the Council of Europe values represented by it.

3.1.1 Definition of the theme of the route

Leonardo da Vinci is among the most famous persons of all centuries, according to Cartwright (2020), “The sheer diversity of work left by Leonardo has astounded historians and critics ever since his death. As the Renaissance historian Jacob Burckhardt (1818-1887 CE) famously stated, ‘the colossal outlines of Leonardo’s nature can never be more than dimly and distantly conceived’” (cfr. also Neumann & Manheim, 1959).

On the one side, he has fully embodied a cultural and historical period – the Italian Renaissance – becoming its symbol, on the other side, he has managed to represent the timeless and global image of human being’s quest for knowledge and desire to interpret nature both at the artistic level as well as at the scientific and technical one.

He has been an inspiration for countless of painters, sculptors and other visual artists, at the same time being a constant point of reference of scientists and engineers, eager to understand the hidden laws of the universe and to use them in order to create better and more ingenious machines and architectures.

The following claim of the proposed route can be fully acknowledged: “From his past time to the present Leonardo has been universally recognized as a Master throughout Europe and worldwide. Focusing on LdV [Leonardo da Vinci], the Cultural Route “European Leonardo da Vinci Ways” develops a theme of symbolic importance for European values, history and culture. Aiming to reinforce European cultural cooperation, and cultural dialogue, the Leonardo’s Cultural Route intends to enhance the life and works of Leonardo Da Vinci by retracing the salient moments of his life and the very rich scientific and artistic production of the Renaissance Master starting from the hometown of Vinci in Tuscany, retracing the path of his life at the service of lordships and in courts around the Europe until his death in the Château de Clos-Lucé in Amboise in the French Val de Loire and at the court of François I” (1.2).

Among the current Cultural Routes, many make an explicit reference to a specific person, namely: Mozart, Saint Martin of Tours, Saint Olav, Napoleon, Charles V, Robert Louis Stevenson, Le Corbusier, Alvar Aalto, Aeneas, Cyril and Methodius, d’Artagnan. An additional one devoted to the legacy of Leonardo da Vinci would not at all appear less relevant or justified, on the contrary, one might ask himself/herself why such a route had not been proposed earlier...

3.1.2 Historical and cultural context

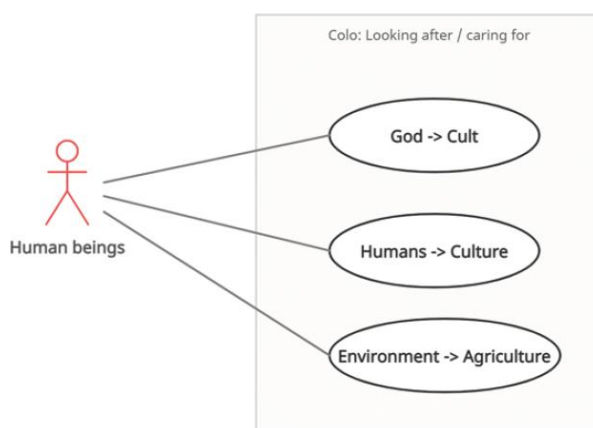
The historical and cultural context in which Leonardo was born and has lived is that of Italian Renaissance, from 1452 to 1519, with a presence in several at the time Italian states (including capitals like Florence, Rome and Milan), but reaching out to the current Switzerland (Locarno), Slovenia, and France, with a vivid interest in European and global geography, and activities relevant for other countries (including Turkey, with his bridge project).

It is very difficult to portray Leonardo da Vinci in a simple and consistent way: his interests and activities move across fine arts and science, and between science and engineering.

The breath of his productions and his being a genius, have led to many diverse, even contradictory, interpretations. While it is not the goal of this document to provide an ultimate, all encompassing view on him, it is important to note that the Proposal provides a well rounded and equilibrated view on his figure, capable of accounting his unlimited facets. Moreover, with

the help of its Scientific Committee, the European Leonardo Da Vinci Ways are very likely to support and promote an hermeneutically sound view on Leonardo, helping to understand it well beyond pop caricatures (as in *The Da Vinci Code*, above-mentioned), while at the same time leveraging on the extensive interest this genius still raises in many publics, including young generations.

If we go back to the very roots of the term “Culture” itself, we find the Latin verb “colo”, meaning to care for, to look after something. “In Latin, such verb could be applied to three main areas. The first one deals with the way a community looks after its physical environment – “agriculture”: from “colo” and “agros” (fields). The second level has to do with the way human beings cultivate themselves and the new generations: it is the most common meaning of “culture”, which refers to education, literature, art, architecture, music, theatre, and so on – hence locutions like, e.g., ‘a highly cultivated person’. The third level has to do with the way we articulate our relationship with God: ‘cult’” (Noris & Cantoni, 2022: 5). Hereafter an image that can help to depict these three layers:



Three layers of culture. Adapted from De Ascaniis & Cantoni (2022: 4)

Leonardo da Vinci has contributed extensively in all three dimensions, exploring nature, geography, agriculture; becoming a researcher in various domains and an icon in several arts and extending human practices well beyond what was current in his days, up to putting the basis for inventions that would take place centuries after his death. He has also contributed to the third level, both as a philosopher as well as through his artistic works with religious subjects, that suggested novel ways to explore Christian iconography.

3.1.3 Council of Europe values represented by the theme

In a cultural context characterized by fragmentation at all levels – ranging from political to social and cultural ones – the proposed route could help to re-trace a journey toward a more unified view of the human being – think, for instance, of the Vitruvian Man – where different types of knowledge are all nurtured by the goal of understanding nature, and of joining in harmony beauty (art), knowledge (science and philosophy) and practice (engineering). This would be, in the evaluator’s opinion, one of the main contribution this route can provide to Europe.

If the proposal is evaluated against the criteria defined by Council of Europe’s Resolution CM/Res(2013)67, one can definitely answer that the proposed theme meets, and even exceeds all of them.

In particular:

- “1. The theme must be representative of European values and common to at least three countries of Europe”: Leonardo Da Vinci embodies many European values and is seen

as an icon at the global level. The proposing consortium encompasses the following countries: Italy, France, Slovenia, Switzerland, and Turkey.

- “2. the theme must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus”: while a presentation of the Scientific committee is provided below, it can be anticipated that it fulfils the required criteria; moreover, Leonardo da Vinci is researched at the global level, belonging at the same time to European as well as world history.
- “3. the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe”: yes, as indicated above.
- “4. the theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe’s ideas and concerns in these fields”: yes, as it will be explained later on; in fact it is able to attract new generations, fascinated by his approach to knowledge and art.
- “5. the theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development”: this is for sure possible, and several initiatives might stem from this route. Some ideas have been already developed and even tested.
- “6. the theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups”: see above, under the previous number.

3.2 Fields of Action

3.2.1 Co-operation in research and development

Leonardo da Vinci has been constantly the subject of countless research activities, approaching his legacy from many points of view. The municipality of Vinci has been collecting, through its Biblioteca Leonardiana and The Leonardo da Vinci International Study and Documentation Centre (where the proposed Route has its own headquarter), the complete set of Leonardo’s publications and an extensive bibliography about him.

The Biblioteca Comunale Leonardiana of Vinci “possesses the complete collection of editions of Leonardo’s works from 1651 onwards. This digital archive [...] was designed and created both to safeguard the documentary material and to offer scholars a more advanced tool for studying the works of Leonardo da Vinci” (e-Leo, s.d.). the above activities perfectly address one of the requirements indicated by CM/Res(2013)67: “[the project must] play a unifying role around major European themes, enabling dispersed knowledge to be brought together”.

The network has a Scientific Committee with prestigious members from the involved countries; Alessandro Vezzosi’s works and the works by Mustafa Tolay are of particular interest for the route. On this subject, it’s important to note that the setup of a scientific committee on Leonardo da Vinci is itself an almost impossible mission, due to the unlimited sectors covered by Leonardo and the corresponding perspectives on his works and legacy, represented by scholars all around the world. The choice of the network appears hence very reasonable, not to list an endless number of members, but to leverage on a manageable number of them, ensuring – especially through the network of the Biblioteca Leonardiana in Vinci – all the additional needed links with the larger network of Leonardo scholars. It is recommended that the proceedings of the first Colloquium “International Symposium on Le Vie di Leonardo Da Vinci” is published soon and made available online with an open content access model.

Several universities, academic institutes and programmes are already involved, among them: University of Florence (Italy), University of Naples “Federico II” (Italy), University of the Littoral Koper-Capodistria (Slovenia), Eskisehir Osmangazi University (Turkey).

3.2.2 Enhancement of the memory, history and European heritage

Leonardo himself has provided a very comprehensive map of Europe, drawn in his Codex Atlanticus (1006 v.)



Map of Europe, by Leonardo da Vinci (Codex Atlanticus, 1006 v.).

A map used by the proposed itinerary as a symbol of his capacity to represent this continent, its richness and complexity. Such a complexity, represented as a tight knot, is purposely portrayed in the logo of the Route, representing the so-called Vincian Knot: “The logo of the Itinerary reproduces a knot designed by Leonardo that represents the aims of the Project and indicates a goal to be achieved: the union of Peoples in the circularity of knowledge, as a common heritage. The ‘Vincian Knot’ that characterizes the logo of the ‘Le Vie di Leonardo Da Vinci’ is, in fact, paradigmatic as the ideal synthesis of a continuous intertwining between cultures and civilizations” (<https://leviedileonardodavinci.com/en/>).

While Vinci can be considered up to a certain extent the very center/origin of the route, which takes its name from it, the project is designed in a way that somehow reduces that leading power, highlighting all the other places where Leonardo has been active in. Such network helps to address the following requirement by CM/Res(2013)67, namely to “identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring”. Thus it is Leonardo, with his many travels and interests, who becomes the gravitational center of the proposed way, ensuring that every single point receives an adequate importance.

3.2.3 Cultural and educational exchanges for young Europeans

While Vinci itself has a consistent record of initiatives aimed at young generations, and the same can be said of some other partners (e.g.: the Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci in Milan), the International Association has started quite recently to launch shared/common initiatives aimed at this public.

Of particular interest appear to be the initiatives lead by the Osmangazi University, aimed at creating Innovative tools to digitize Leonardo's cultural heritage, namely "Leonardo for all: a digital game design methodology guide", which saw the participation of 150 users; "Building The da Vinci Cultural Path Through Digital Game Designs", which saw the active participation of 150 users; "Inventors from East to West: from Al Jazari to Leonardo Da Vinci", which involved 150 participants.

Moreover, the Sant'Anna di Pisa institution together with the Leonardo Museum of Vinci activated initiatives about robotics, which involved 500 students.

More is planned to be done in the near future. Of particular interest is the launch of student scholarships, which has been approved by the International Association on 4 October 2023: the first initiative will be conducted in collaboration with the University of Florence, Department for the design of tourism systems.

3.2.4 Contemporary cultural and artistic practice

In its effort to promote an harmonious approach to science and art – which is, according to the reviewer's opinion, a major contribution of this proposed Route – several activities have been launched also in the artistic domain. Of particular relevance are those involving contemporary artists, invited to interpret the legacy of Leonardo through their own pieces of art (see the poster below, and the link to the first exhibition on the website of the Villa hosting it: <https://visit.declaricini.it/en>).



Such an initiative is relevant because (i) it attracts contemporary artists from countries involved in the Route; (ii) it challenges them to reflect on Leonardo's legacy; and (iii) it will be exhibited in all involved countries.

Beside visual arts, also theatre has been involved. An *ad-hoc* created theatrical show entitled "Il Viaggio di Leonardo", a musical storytelling performance by Mario Costanzi, Davide Bardi, Paola Balbi and Tjasa Koprivec Vuga has been premiered in Vipava in November 2023, with the support and economic contribution of the International Association.

3.2.5 Cultural tourism and sustainable cultural development

So far, an interesting collaboration has been done with the Pinocchio theme park, through an itinerary titled "From Pinocchio to Leonardo", hence connecting this proposed route with the one devoted to Fairy tales. A collaboration with the Via Francigena and other Routes (Saint James Way, Destination Napoleon and Route d'Artagnan) can be envisaged, wherever they overlap with the 41 steps of the itinerary Leonardo followed from Rome to Amboise in France. Such route offers a great opportunity to design a linear itinerary beside the thematic network characterizing the proposed route.

Another interesting element outlined by the Proposal is the fact that "the Tuscany Region and the Val de Loire Region renewed a cooperation agreement in the tourism sector aimed at creating a common tourist and cultural offer to promote the regions. The historical figure of Leonardo da Vinci is at the center of this agreement which provides for the development of a precise tourist, ecological and sustainable strategy, aimed at the creation of tourist packages to be promoted jointly in Europe and in the world by the two regions".

Moreover, the route has considered to develop initiatives in Italian regions, while a brand new museum devoted to Leonardo is under development in Vipava. Some gadgets have also been prepared and distributed to raise awareness of the route and to contribute to its branding.

While this area appears very promising, it will require further elaborations. In particular, it will be important to reflect on the expected impact onto Vinci itself, whose museum devoted to Leonardo has already 250'000 annual visitors. A sustainable tourism growth does not seem viable in terms of increasing visitors' numbers; it might however be designed in terms of reducing seasonality or of extending the average length of their visitation, hence ensuring a better and deeper understanding of Leonardo's legacy. To reach such goal, the design of new touristic products will be needed, including school trips offering more than one destination within the route.

Moreover, Vinci itself (as well as the Museum in Milan) might become activating engines for all the other less visited members, providing common/open tickets. An agreement between different entities that require an entrance ticket (e.g.: Museums in Vinci, Milan and Vipava, or the Amboise castle) might ensure a shared branding and marketing, and channel more visitors to less touristic areas, at the same time maximizing the cultural sustainability of such visitors, who will better know Leonardo and his legacy, and enjoy way better the single visits they do. To do so, it will be very important that current best players in the proposed route do understand that promoting all other points won't mean giving up their leadership position, but will ensure positive externalities for every member of the route and for the route as a whole.

The envisaged mobile app, which seems to be of interest, will need to be carefully crafted to ensure such externalities, avoiding to become just a list of points of interest or of themes, which might not provide enough added value for travellers to download it or to keep it on their phones. It should, in particular, emphasise common elements across different places, nudging the user to further his/her quest, in search of Leonardo and his legacy.

3.3 Cultural Route Network

3.3.1 Overview of institutional /legal structure of the network

The formal structure of the network is that of an *International association for social promotion*

“Le Vie Di Leonardo Da Vinci” European Cultural Route, whose headquarter is in Vinci (FI, Italy), Via Giorgio La Pira 1. It meets all needed requirements in terms of independence as well as in terms of democratic governance.

The board of directors of the association has held regular meetings, whose minutes have been included in the dossier. It has to be noted that – as of July 13, 2022 – such board has organized its activities along five different activity lines, as follows:

“The Board of Directors approves the appointment of the Project Representatives, as shown in the following diagram relating to the 5 Actions (Innovation, Territory, School, Art, Tourism):

1) Action: Innovation (Cooperation in research and development): David Bayraktar (Turkey – Spain); Project: THE VIDEO ON THE LIFE OF LEONARDO DA VINCI;

2) Action: Territory (Enhancement of European memory, history and heritage): Mitja Kodre (Vipava – Slovenia); Project: WINE & LEONARDO;

3) Action: School (Cultural and educational exchanges for young Europeans): Paolo Guglielmi (Turkey – Italy); Project: YOUNG RESEARCHERS ON LEONARDO;

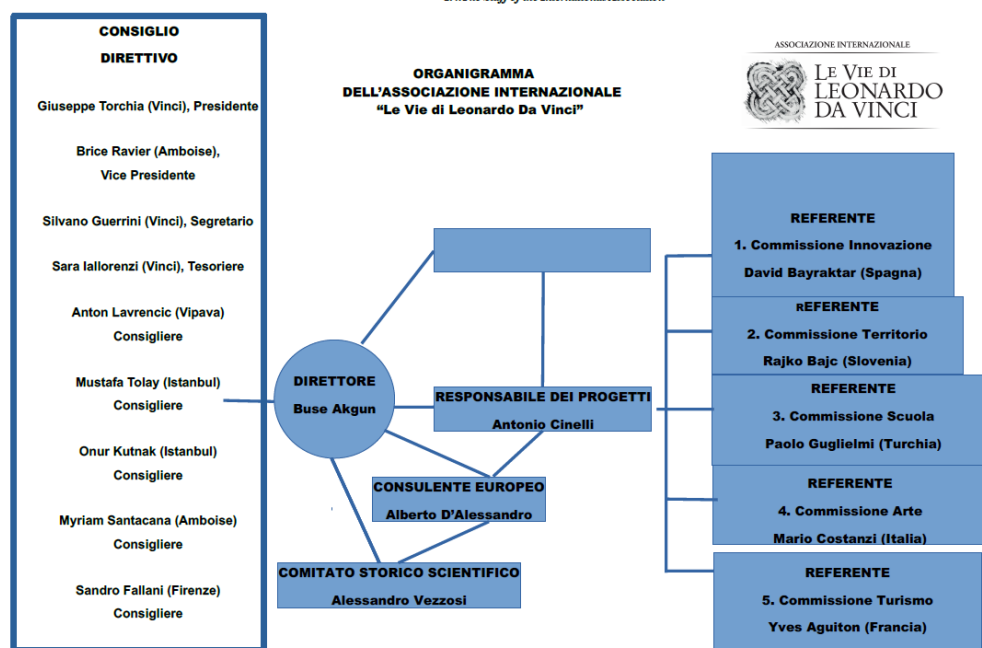
4) Action: Art (Contemporary cultural and artistic practice): Mario Costanzi (Vinci – Italy); Project: IN DIALOGUE WITH LEONARDO;

5) Action: Tourism (Cultural tourism and sustainable cultural development): Alexis Lamoureux (Amboise – France); Project: LEONARDO & THE MILL”.

Such organization shows clearly two very positive elements: on the one side a project-oriented organization, which is likely to be quite efficient, on the other side a clear involvement of different partners, well beyond Vinci itself, whose central leading role is not interpreted in terms of power relations. The presented organizational chart outlines in a clear way this inclusive management. The organizational chart of the network clearly depicts those elements:

ANNEX N°2: - “RESPONSIBLE NETWORK”:

2.4. The Staff of the International Association



Organizational chart of the network.

So far, three international partner meetings have taken place:

- Vinci, 12 and 13 November 2021
- Amboise, 6 and 7 May 2022
- Vipava, 10 and 11 November 2023

During the site-visit by the expert it has emerged in a very clear way the passion of the different members and the harmony among them.

3.3.2 Overview of the financial situation of the network

The current financial situation of the network appears to be quite positive. However, it will require additional efforts in order to secure additional project funding.

So far, the network is supported by the fees of its institutional members and – in kind – by the work of public administration employees in Vinci and Vipava (that was not clearly stated in the Proposal, but has been clarified during the in-presence meeting and included in the Supplementary notes. Such *in kind* contributions are a proof of the commitment of the involved administrations, and provide a quite important basis for the network.

Future initiatives will be needed to fund individual projects, and to secure the commitment of players beyond public administration, e.g.: banks (a small contribution by Banca Alta Toscana Foundation has already been received), private foundations, private companies in their Corporate Social Responsibility programs.

3.3.3 Current composition of the network by country and type of member¹

Currently, the network includes members from four countries: France, Italy, Slovenia, Switzerland and Turkey.

It has to be noted that the network is very active in securing new members, since the submission of the Proposal, new ones have joined it, as documented in the Supplementary notes.

The typology of members of the network is also noteworthy: it encompasses public administrations (municipalities) as well as cultural institutions, associations and NGOs, all of them together can provide a well-rounded contribution to reach its mission.

3.3.4 Strategy for the network extension in the three years to come

The network has a very ambitious plan for its extension, so to include further members, having created a quite comprehensive map of prospects, which have been already contacted and are in the process of discussing their membership.

3.4 Communication tools

3.4.1 Current state of communication tools developed by the network (graphic charter, communication materials, logo, communication channels, signposting, maps, etc.)

The network has defined a very communicative logo – as presented above – which is clearly present in Vinci, outside of the Biblioteca Leonardiana, and on all produced documents.

Communication materials include well designed brochures, posters, postcards, T-Shirts and Bags.

Its digital communication encompasses a website² in two languages (English and Italian), a Facebook channel, with 805 followers, an Instagram account, with 29 followers and 22 posts, as well as a YouTube channel, with 7 subscribers and 6 videos.

The website is well designed and maintained. In the period 4.10.2022-10.11.2023 (402 days)

¹ *This section should also specify if the network has members in the Russian Federation and their nature (public, private, NGO, etc). It should also shade light on any decisions taken by the network following the cessation of membership of the Russian Federation from the Council of Europe and activities carried out by Russian network member since last year.*

² <https://leviedileonardodavinci.com/>.

It has received 2'032 visits, with 5'592 page visits. While such numbers could definitely grow thanks to a dedicated promotional strategy, it is to be noted a very good average visit time: about 3 minutes. Beside extensive digital marketing initiatives, the website should be improved in terms of currency (in December 2023 there is still no info, among the news, about the Vipava meeting of November 2023), in terms of external links (it links a wrong, not active, Instagram account), as well as in terms of ensuring follow-up visits, for instance launching a related newsletter and offering a subscription channel.

The Facebook³ and the Instagram⁴ accounts are still do be given clear goals in terms of communication mission and intended audiences: so far they seem to publish materials documenting different initiatives, without any focus on getting feedbacks or on promoting conversations with their audiences.

The network has produced a well designed 15 minutes video⁵, available on its website and on the YouTube channel⁶.

All in all, communication initiatives appear to be promising: the network has already what will be needed to communicate offline and online: it will need to better define its communicative strategy, and to ensure a constant feeding of the different channels with *ad-hoc* created contents, suitable for different channels. The decision not to multiply digital channels appears to be wise, in order to focus on a few, well managed, ones.

³ <https://www.facebook.com/LeViediLeonardoDaVinciETS>.

⁴ <https://www.instagram.com/europeanleonardodavinciways>.

⁵ https://youtu.be/YnFpiIS_Uq8?feature=shared.

⁶ <https://www.youtube.com/channel/UCNx3x4GKlvOr6W7-Ox7O9Ng>.

4. Conclusions and recommendations

The proposed Cultural Route “European Leonardo Da Vinci Ways” appears to be of particular interest for this Council of Europe program. First of all, because it presents one of the most international known European personalities of the Renaissance, whose works have inspired generations of artists, scientists, engineers and thinkers. His fame has gone well beyond Europe and has not reduced its attractiveness in recent years, on the contrary, the global success of the book and of the movie *The Da Vinci Code* clearly demonstrate a global interest for him, and at the same time the need for an hermeneutically correct presentation of Leonardo, outside of fantasy elaborations or ideology...

A second reason that suggests a careful consideration of this Route, is its capacity to bring together different fields that in recent centuries and years have grown in isolation, if not in open conflict. In particular, one might refer to art and science on one side, and to knowledge and practice on the other one. The current complexity of the world and of the challenges new generations will have to face, do require a systemic and integrated approach, able to bring together scientific knowledge, engineering practices, ethical considerations and artistic approaches. Such unity and consistency can be definitely promoted and showcased through the genius of Leonardo, who clearly embodies so many different fields.

The theme is particularly aligned with all CoE related documents, and with the program set by the Faro Convention, with the goal of “achieving an antirhetorical and anti-elitist conveyance of the cultural heritage linked to Leonardo Da Vinci, promoting ‘bottom-up actions’ that lead to a widespread sense of belonging to places” (*Proposal*). Additionally, Leonardo well embodies the full range of UNESCO activities, having left a major footprint on Education, Science and Culture.

Hereafter, a structured presentation of the relevant criteria is offered:

CRITERIA		Fulfilment of certification criteria by the candidate network
I. Cultural route theme		The theme is by far fulfilling the given criteria, one might ask herself/himself why such a route had not yet been established.
II. Priority fields of action	Cooperation in research and development	The scientific committee is well designed, and its members have provided major contributions to the study and popularization of Leonardo da Vinci. Further common research initiatives and publications are to be promoted in the future, also leveraging on the extensive network of the Biblioteca Leonardiana in Vinci.
	Enhancement of memory, history and European heritage	Leonardo is a leading figure of Renaissance, who has travelled himself extensively in different areas (Italy at the time was not a single state), leaving a major footprint on both science and art all across Europe.
	Cultural and educational exchanges for young Europeans	Vinci and Leonardo are of particular interest for all generations, and can activate very positive and fruitful exchanges among young Europeans, who might better understand the complex fabrics of European countries and regions, their deep interconnections, as well as the richness of approaches needed in order to tackle new emerging social, economic, political, cultural, technical, ethical, and environmental challenges. Leonardo can act as a very interesting

		role-model, if presented and understood through a correct hermeneutic approach, well beyond stereotypical presentations, whose success, however, demonstrates the attractiveness and fascination of such a complex historical figure.
	Contemporary cultural and artistic practice	Leonardo is unanimously considered one of the main artists of history, having contributed to several artistic domains, including architecture, visual arts, and literature. His works are still inspiring numerous artists, inviting them to approach timeless issues and challenges in novel ways and from new perspectives. The network has already activated several initiatives to attract contemporary artists around Leonardo, and to express their creativity in dialogue with him.
	Cultural Tourism and Sustainable Cultural development	Such a cultural route has already activated initiatives aimed at promoting cultural and sustainable tourism in the involved areas. Such dimension appears to be a very promising one, in particular if approached with the goal of maximizing positive externalities among members. In particular, places already enjoying high visitation numbers should promote less known/visited places, for instance offering cumulative tickets, that can be used in all partner museums/institutions. In Vinci, which has already high numbers of visitors, a sustainable goal might be also extending their visitation time, hence ensuring a better and deeper understanding of Leonardo and his legacy, well beyond a superficial grasp of it.
III. Cultural Route Network		<p>The Network encompasses members from five different countries (France, Italy, Slovenia, Switzerland and Turkey) and includes public administration as well as cultural institutions/associations, ensuring a well-rounded support to the route. Moreover, a careful plan to extend it has been designed, and is very likely to be successful, should the Route be approved.</p> <p>The management of the association is designed and run so to be inclusive, and to avoid an over-representation of Vinci. Such organization appears to be well in line with the requirements of having a clear network-shape of the association and of its activities.</p>
Communication Tools		The developed communication tools are of good/high quality and do not need to be expanded in terms of communication channels. Indeed, they need to be further promoted and distributed, in particular when it comes to digital media. The different channels there – website and social media – will require a dedicated effort to reach all intended publics with <i>ad-hoc</i> crafted messages, suitable for the specific channel's nature, audience and tone of voice.

5. List of references

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All needed materials have been submitted for the evaluation.

After the site visit, the Secretary professor Silvano Guerrini submitted additional follow-up materials. Namely:

- Annex 1 (Headquarters Photo)
- Annex 2 (New Brochure)
- Annex 3 (Old Brochure)
- Annex 4 (Postcards)
- Annex 5 (Site Report)
- Annex 6 (Other Countries Involved)
- Annex 7 (International Travelling Exhibition)
- Annex 8 (Leonardo's journey Rome - Amboise)
- Annex 9 (Printed Map Cultural Route)

All those materials, to which I've also referred in this Report, are available at the following link: <https://www.dropbox.com/scl/fo/uphnhfpysl2fowse6qxdu/h?rlkey=8qapuypirywgmmswusjhvkmal&dl=0>.

6. Annex 1: Expert field visit and interviews with the network management and members

I've visited Vinci in the days 3-5 November 2023. While the visit was announced in advance and the program defined, some changes had to be done due to an exceptional meteo crisis in the Tuscany region (two people even died in Vinci in those days due to the flood).

However, I had the possibility to meet several involved project partners as well as to visit Vinci, the Museum, the house of Leonardo and the church where he has been baptized.

Moreover, through a video-conference, further partners have been met and interviewed (some of them were scheduled to participate in person but couldn't due to the adverse meteo conditions).

Hereafter the list of met people:

- In presence
 - From Vinci
 - Sara Iallorezi, Vice Mayor – Assessore alla Cultura, Tesoriere
 - Silvano Guerrini, Secretary
 - Alessandro Vezzosi, Coordinator of the Scientific Committee
 - Antonio Cinelli, Projects' coordinator
 - Alberto D'Alessandro, Consultant
 - Mario Costanzi (Vinci), responsible of Art related projects
 - From Slovenia
 - Anton Lavrenčič, (Slovenia), Mayor of Vipava, Member of the board
 - Iris Skočaj (Slovenia), Member of the board
 - Rajko Bajc (Slovenia), Projects' coordinator for Vipava
 -
- Online
 - From Istanbul
 - Buse Akgun, Director
 - Paolo Guglielmi, professor at the Italian School in Istanbul, responsible of School related projects
 - Uğur Bekdemir, responsible of the project "Una Mostra itinerante internazionale"
 - David Bayraktar Saglik, responsible of the Innovation related projects
 - From Cesena
 - Pino Montalti, responsible of Memory related projects
 - From Amboise
 - Noemie Pasquet, interpreter, volunteer
 - [Evelyne Launay, member of the municipality, was also supposed to get connected, but due to technical issue that was not possible]

The meetings have been very positive and informative, and provided the opportunity to clarify some open questions. As a follow-up, the Secretary professor Silvano Guerrini has complemented via email the application dossier with a Supplementary note and further annexes, which are referred to under paragraph 5 above.

7. Annex 2: Expert assessment checklist

		QUESTIONS		Yes	No	
3.1 THEME	3.2.1 Co-operation in research and development	1	Does the theme of the Route represent a common value (historical, cultural, or heritage) to several European countries?	1		
		2	Does the theme of the route offer a solid basis for youth cultural and educational exchanges?	1		
		3	Does the theme of the route offer a solid basis for innovative activities?	1		
		4	Does the theme of the route offer a solid basis for cultural tourism products development?	1		
		5	Has the theme been researched/developed by academics/experts from different regions of Europe?	1		
		6	Does the Route offer a platform for co-operation in research and development of European cultural themes/values?	1		
		7	Does the Route play a unifying role around major European themes, enabling dispersed knowledge to be brought together?	1		
		8	Does the Route show how these themes are representative of European values shared by several European countries?	1		
		9	Does the Route illustrate the development of these values and the variety of forms they may take in Europe?	1		
		10	Does the Route have a network of universities and research center working on its theme at the European level?	1		
		11	Does the Route have a multidisciplinary Scientific Committee?	1		
		12	Does the Scientific Committee work on its theme at the European level?	1		
	3.2.2 Enhancement of the memory, history and European heritage	13	Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the theoretical level?	1		
		14	Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the practical level?	1		
		15	Do the Route activities take into account and explain the historical significance of tangible and intangible European heritage ?	1		
		16	Do the Route activities promote the values of the Council of Europe?	1		
		17	Do the Route activities promote the brand of the Cultural Routes of the Council of Europe?	1		
		18	Does the route work in conformity with international charters and conventions on cultural heritage preservation?	1		
		19	Do the Route activities identify, preserve and develop European heritage sites in rural destinations?	1		
		20	Do the Route activities identify, preserve and develop European heritage sites in industrial areas in the process of economic restructuring?	1		
		21	Do the Route activities valorize the heritage of ethnic or social minorities in Europe?		1	
		22	Do the Route activities contribute to a better understanding of the concept of cultural heritage, the importance of its preservation and sustainable development?	1		
		23	Do the Route activities enhance physical and intangible heritage, explain its historical significance and highlight its similarities in the different regions of Europe?	1		
		24	Do the Route activities take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning (European Cultural Convention, Faro convention, European Landscape Convention, World Heritage Convention,...)?	1		
3.2 FIELDS OF ACTION	3.2.3 Cultural and educational exchanges of young Europeans	25	Are the youth exchanges (cultural and educational) planned to develop a better understanding of the concept of European citizenship?	1		
		26	Are the youth exchanges (cultural and educational) planned to emphasize the value of new personal experience through visiting diverse places?	1		
		27	Are the youth exchanges (cultural and educational) planned to encourage social integration and exchanges of young people from different social backgrounds and regions of Europe?	1		
		28	Are the youth exchanges (cultural and educational) planned to offer collaborative opportunities for educational institutions at various levels?	1		
		29	Are the youth exchanges (cultural and educational) planned to place the emphasis on personal and real experiences through the use of places and contacts?	1		
		30	Are the youth exchanges (cultural and educational) planned to set up pilot schemes with several participating countries?	1		
		31	Are the youth exchanges (cultural and educational) planned to give rise to co-operation activities which involve educational institutions at various levels?	1		
		3.2.4 Contemporary cultural and artistic practice	32	Do the Route's cultural activities promote intercultural dialogue and multidisciplinary exchange between various artistic expressions in European countries?	1	
			33	Do the Route's cultural activities encourage artistic projects that establish links between cultural heritage and contemporary culture?	1	
			34	Do the Route's cultural activities encourage innovative cultural and contemporary art practices* connecting them with the history of skills development?	1	
			35	Do the Route's cultural activities encourage collaboration between culture amateurs and professionals via relevant activities and networks creation?*	1	
			36	Do the Route's cultural activities encourage debate and exchange - in a multidisciplinary and intercultural perspective - between various cultural and artistic expressions in different countries of Europe?	1	
	37		Do the Route's cultural activities encourage activities and artistic projects which explore the links between heritage and contemporary culture?	1		
	38		Do the Route's cultural activities highlight the most innovative and creative practices?	1		
	39		Do the Route's cultural activities link these innovative and creative practices with the history of skills development?***	1		
	3.2.5 Cultural tourism and sustainable cultural development	40	Do the Route's activities (relevant to sustainable cultural tourism development) assist in local, regional, national and/or European identity formation?	1		
		41	Do the Route's activities (relevant to sustainable cultural tourism development) actively involve 3 major means to raise awareness of their cultural projects: print, broadcast and social media?	1		
		42	Do the Route's activities promote dialogue between urban and rural communities and cultures?	1		
		43	Do the Route's activities promote dialogue between developed and disadvantaged regions?	1		
		44	Do the Route's activities promote dialogue between different regions (south, north, east, west) of Europe?	1		
		45	Do the Route's activities promote dialogue between majority and minority (or native and immigrant) cultures?		1	
		46	Do the Route's activities open possibilities for co-operation between Europe and other continents?	1		
		47	Do the Route's activities draw decision makers' attention to the necessity of protecting heritage as part of the sustainable development of the territory?	1		
		48	Do the Route's activities aim to diversify cultural product, service and activities offers?	1		
49		Do the Route's activities develop and offer quality cultural tourism products, services or activities transnationally?	1			
50		Do the Route's activities develop partnerships with public and private organisations active in the field of tourism?	1			
3.3 NETWORK			51	Did the network prepare and use tools along the route to raise the number of visitors and the economic impacts of the route on the territories crossed?	1	
	52		Does the Route represent a network involving at least three Council of Europe's member states?	1		
	53		Was the theme of the route chosen and accepted by the network members?	1		
	54		Was the conceptual framework of the route founded on a scientific basis?	1		
	55		Does the network involve several Council of Europe member states in all or part of its projects?	1		
	56		Is the network financially sustainable?	1		
	57		Does the network have a legal status (association, federation of associations, EEIG,...)?	1		
	58		Does the network operate democratically?	1		
	59		Does the network specify its objectives and working methods?	1		
	60		Does the network specify the regions concerned by the project?	1		
	61		Does the network specify its partners and participating countries?	1		
	62		Does the network specify the fields of action involved?	1		
	63	Does the network specify its overall strategy in the short and long term?	1			
	For certified Cultural Routes of the Council of Europe only	64	Does the network identify potential participants and partners in Council of Europe member states and/or other world countries?	1		
		65	Does the network provide details of its financing (financial reports and/or activity budgets)?	1		
		66	Does the network provide details of its operational plan?	1		
		67	Does the network append the basic text(s) confirming its legal status?	1		
		68	Does the Route have its own logo?	1		
		69	Do all partners of the network use the logo on their communication tools?	1		
		70	Does the Route have its own dedicated website ?	1		
		71	Is it the website available in English and French?		1	
		72	Is it the website available in other languages?	1		
		73	Does the network use effectively social networks and web 2.0?	1		
		74	Does the network publish brochures on the Route?	1		
75		If yes, are the brochures available in English?	1			
3.4 COMMUNICATION TOOLS	76	If yes, are the brochures available in French?	1			
	77	Is the title of "Cultural Route of the Council of Europe" present on all communication materials (including press releases, webpages, publications, etc.)?				
	78	Is the certification logo present on all communication materials?				
	79	Is the certification logo used in accordance to the guidelines for its use (size and position,...)?				
	80	Are the logos (Cultural Route + certification logo) provided to all the members of the Route?				
	81	Does the Council of Europe certification logo appear on road signs/ boards indicating the cultural route?				
	SCORE				73	

8. Annex 3: List of Acronyms, figures and tables

LdV: Leonardo da Vinci