

Cultural Routes of the Council of Europe Evaluation Cycle 2019-2020

Expert report

"Cultural Route of European Historic Gardens"

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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 European Network of Historic Gardens (REJHIS) is a non-profit organisation whose statutes have been registered on April 26th of 2016. It mainly aims at enhancing and promoting those European historic gardens that comply to the definition formulated by the international Committee of Historic Gardens ICOMOS-IFLA in the 1981 Florence Charter. This initiative is intended for the recognition of the historical, artistic and social value of historic gardens and its belonging to a shared European heritage.

The Network currently includes 28 historic gardens. These gardens receive 8 million visitors and organize more than 500 pedagogic and artistic manifestations every year. It submitted its candidacy for the certification in Görlitz in September 2018, but, at the time, the information around specific priority areas was deemed insufficient.

These criteria have been since met, thanks to a very competent and driven team.

The theme of the Historic Gardens is particularly interesting as this Heritage is rarely addressed in the list of the Cultural Routes of the Council of Europe, however the whole History of Europe shows that it is one of its living tokens.

Furthermore, it has the merits of being linked to other certified cultural routes. Its "gateway" potential would be useful for the whole programme of the European Cultural Routes.

This candidacy checks positively to all the evaluation checklist.

The progress made in less than three years is significant and speaks very well of the expansion of this network in the next three years.

2. Introduction

The European Network of Historic Gardens (REJHIS) is a non-profit organisation impelled by two Spanish town halls, Lloret de Mar and Aranjuez (through the Aranjuez-Natural Landscape Foundation) and the "Heritage, creativity and cultural Tourism" workshop held by the University of Barcelona. Its statutes were registered on April 26th of 2016 and its first ordinary general Assembly was held on January 19th 2017.

The President is the mayor of Lloret de Mar, Jaume Dulsat Rodriguez. The Secretary is Anna Fuentes. The role of Executive Director has just been created, during the latest general Assembly, as the budget allows it from now on. Ana Rosa Moreno has been chosen for it. The scientific Committee is chaired by José Tito Rojo.

The main aim of the association is the enhancement and promotion of European historic gardens that comply to the definition formulated by the international Committee of Historic Gardens ICOMOS-IFLA in the 1981 Florence Charter. This initiative is intended for the recognition of the historical, artistic and social value of historic gardens and its belonging to a shared European heritage.

The Network includes 28 historic gardens. These gardens receive 8 million visitors and organize more than 500 pedagogic and artistic manifestations every year.

It applied for the certification in Görlitz, in September 2018. However, the information on priority areas were deemed insufficient (with reference to cultural and educational exchanges for the European youth, contemporary culture and the enhancement of Memory, History and Heritage). Nowadays, these criteria have been met.

The theme of the Historic Gardens is particularly interesting as this Heritage is rarely addressed in the list of the Cultural Routes of the Council of Europe - it is present only for vines and olive trees. However, the History of Europe proves that it is one of its living testaments.

Indeed, the Roman Empire expansion proved to future Europeans that gardens could be created as the buildings in which they lived, and the following centuries perpetuated this tradition, thanks to artists', intellectuals', ambassadors', doctors', herbalists', men's of the Church travels and royal weddings and wars, which "offered" or "imposed" new knowledge and changes in "fashion".

These exchanges have allowed the circulation of plants and know-hows. Santa Clotilde Gardens, which I visited in Spain, are a concrete example of this: they are an Italian garden, similar to those created near the river Arno, in Tuscany, at the early stages of the Italian Renaissance - influenced by Roman and Neapolitan gardens - as well as a "modernist" Catalan garden. Those are all artistic movements which are all very much linked to their historical roots.

Furthermore, this theme can be linked to other already certified European cultural routes, such as the "Impressionisms Route", the "Route of Al-Andalus Heritage", the "Cluniac Sites", the "Cistercian Abbeys", "The Casadean Sites", and of course the "Route of the Olive Tree". Some already certified itineraries can also be linked simply to a stopover such as the "Route of the Emperor Charles V" and the Historic Garden of his castle of Aranjuez.

This potential as a "gateway" to other Council of Europe routes could also represent an asset for the whole Programme.

3. Main Body Evaluation

3.1 Cultural Route Theme

The 1981 Florence Charter, adopted by ICOMOS (International Committee of Historic Gardens), defines a historic garden as "A historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view.

It is considered a monument. The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable. Thus, its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged."

In 1985, the Spanish law on Historic Heritage defines the historic garden as a "delimited area resulting from organisation of natural elements, sometimes complemented by constructions, and considered of interest because of its origin or historical past or its aesthetics , sensory or botanical values".

Very often, the European historic gardens have a common history:

- first of all because they are not concerned by administrative borders;
- secondly, because the expansion of the Roman Empire showed future Europeans that gardens could be "created" in the same way as the buildings that housed them and the History of Europe that followed perpetuated this tradition.

They are inseparable from the palaces, castles, monasteries, abbeys, bourgeois houses, cities to which they are attached. And beyond their artistic or scientific qualities, they have also been either places of historical decision-making, or "external signs" of prestige or power.

The Islamic gardens of Andalusia, for example, influenced those of the early Italian Renaissance because of the employment of "moresque" gardeners in the courts of Genoa, Naples and Sicily, and even in the Vatican at the time of a Borgia pope.

Similarly, in Paris, at the time of Catherine de' Medici, the parks were inspired by those in Florence.

Throughout the Renaissance many books on plants and gardening from various European countries were translated into several languages.

Therefore, all these gardens are the surviving witnesses of founding episodes in the history of Europe: political or commercial wars, princely marriages, and cultural, philosophical and scientific exchanges.

They also bear witness to the history of Europe beyond the seas and oceans, because botanical parks and post-colonial gardens are closely linked to the European expansion all over the world, at the time of the great discoveries and the colonial history that followed. The travels of plants are very informative about the great history of the world.

Therefore, "The Route of the European Historic Gardens" can very legitimately appear in the list of cultural routes of the Council of Europe.

It also demonstrates how the roots of European identity can be the foundation of a shared citizenship.

And the word "roots" takes all its meaning in this theme.

3.2 Fields of Action

3.2.1 Co-operation in research and development

The scientific Committee is composed of members from Germany, Spain, France, Georgia, Italy, Poland and Portugal. The partner universities and research centres are located in Spain, Germany and Portugal.

The countries which are currently involved in the network thanks to historic gardens are Germany, Spain, Italy, Poland and Portugal.

Other countries are about to be represented in the network - Georgia, for instance. I had a long conversation with the Minister of Tourism of Georgia on the occasion of the Sibiu Forum. He is obviously very motivated by this program which is for him a priority. He has offered that a future Forum can be held in his country.

Several French historic gardens have been approached and their answers are expected in the coming weeks.

The French Ministry of Culture will help them in this process, as confirmed to me by Mrs Orane Proisy, head of the Pôle Europe et réseaux, and by Mrs Isabelle Hurdubae, head of the Pôle coopération patrimoniale et formation at the Département des Affaires européennes et internationales.

The Network has already organized three forums (in less than three years), which bring together specialists and managers of European historic gardens. At the last forum, there was a particular attention to the gardens of Royal Palaces and historic gardens of cities that have a sustainable cultural and tourist function.

These Forums are also open to anyone interested in the European cultural heritage because

the historic gardens are naturally connected to all other heritages. They aim to exchange knowledge and good practices.

The "Best Practices Manual" brings together the most operational.

The Network also works with the Benetton Foundation, the Universities of Barcelona, Girona and Lisbon.

Two research projects are underway, one led by the historic gardens of Boboli (Italy) and Warsaw (Poland) on "Citri and Aurea", and the other by Boboli (Italy) and the Halambra (Spain) on Mediterranean species.

The latest General Assembly, held in September in Sintra, had a very interesting initiative to encourage the participation of researchers and specialists: articles 13 and 14 of the statutes have been amended to create a distinction between "full ordinary member" and "contributing member".

This new status of "collaborating member" will be granted to institutions or persons who will be considered by the General Assembly to be able to provide expertise on specific topics. They will not pay membership fees but will be able to attend the meetings to which they will be invited. However, they will not be able to take the floor or vote.

This initiative will allow the Network to develop its cooperation activities in research and development.

3.2.2 Enhancement of the memory, history and European heritage

The theme of the historic gardens is representative of a common European Memory, History and Heritage for which the gardens are a living proof, thanks to the simple vision of species and shared artistic reminiscences they provide.

They are inseparable from the palaces, castles, monasteries, abbeys, bourgeois houses, cities to which they are attached. And beyond their artistic or scientific qualities, they have also been places of historical decision-making, or "external signs" of prestige or power.

They also bear witness to the history of Europe beyond the seas and oceans, because botanical parks and post-colonial gardens are closely linked to European expansion throughout the world, at the time of the great discoveries and the colonial history that followed. The "travels of plants" are always a source of historical knowledge about the great migrations and cultural exchanges from one continent to another.

Activities carried out throughout the Network, particularly during the European heritage days, are numerous: guided tours, workshops, forums, technical workshops, conferences and educational activities in schools.

A considerable amount of bibliography work has been done. It lists a large number of books, tourist guides, conferences, conference proceedings and articles published in scientific publications or magazines.

This large documentary base is actively involved in the transmission of this shared memory.

3.2.3 Cultural and educational exchanges for young Europeans

The Network has set up a hosting program for students and apprentice gardeners as part of the new Erasmus+ programmes.

I was able to speak with two French apprentices/students and a German student during my field visit to the Garden of Santa Clotilde in Lloret de Mar.

The network is currently preparing a response to a new call for projects of the Erasmus+ KA2 programme.

The European Heritage days are also an occasion for exchanges among young European students in neighbouring universities, as some tours and activities are free of charge.

Another Network's project involves young Europeans: the "Youthpass". It is currently being implemented.

3.2.4 Contemporary cultural and artistic practice

Some of the themes that have been chosen for guided tours are treated in connection with contemporary cultural themes, such as film soundtracks or the modernist style, as was the case with my field trip.

Several gardens have taken part in Festivals such as the Pinocchio Street Festival, concerts of local ensembles in spring, classical music concerts in summer, Christmas concerts with toys collections for NGOs, and theatrical activities for children revolving around fairy tales.

3.2.5 Cultural tourism and sustainable cultural development.

The Network of Historic Gardens considers access to Culture a fundamental human right. This is why they organise free guided tours on certain days of the year for activities combining Nature, Art and History.

The Santa Clotilde gardens - which I visited - also show how the Town Hall of Lloret de Mar has been able to provide access to all audiences to a place which had long been reserved for a specific family and the elite surrounding it.

The Network considers that sustainable economic and social development is inseparable from cultural initiatives. One example of this is the employment of adults with disabilities to maintain gardens alongside professional gardeners. I was able to observe this during my field visit.

Another example of their involvement in sustainable development is the interactive activities organised for schoolchildren and students in the framework of highly structured pedagogical programmes.

Furthermore, the Historic Gardens carry out cultural actions in partnership with the tangible intangible heritage linked to them, which is exhibited in the neighbouring museums.

This transversality is an asset as it can work both ways, thus representing a lever of attractiveness.

In addition, in general, admission is free in the Network's Gardens for those under 18, and the garden that I visited will extend the free admission once a year to all the inhabitants of the municipality.

Cultural cooperation between the Network's Gardens is encouraged by collective publications, such as the Best Practices Manual, which not only transfers knowledge but also

makes it possible to homogenise the historic gardens management and to provide the network with cohesion in the integrated management of Destinations.

Regarding the sustainability initiatives, from an environmental standpoint, all of the gardens subscribe to it, as it is a criterion for adhesion.

However, they go much further, as the objectives of circular economy through interactions with local communities have been taken into account.

3.3 Cultural Route Network

3.3.1 Network extension in the three years to come

The potential of this theme is great as its cultural and heritage-related interest is recognized by UNESCO: 35 sites from 13 European countries listed in its World Heritage are historic gardens or monuments housing historic gardens. These gardens will be contacted soon.

The countries covered by these listed sites are: Austria, Belgium, Czech Republic, France, Germany, Italy, Poland, Portugal, Russia, Sweden, Ukraine, United Kingdom and Spain. All these countries are therefore potential partners for this Network.

The Network has also identified a hundred of European historic gardens that will contact now that its small team has been able to expand. The involved countries are: Monaco, Hungary, Romania, Germany, Austria, Belgium, Czech Republic, France, Italy, Poland, Portugal, Russia, Sweden, Ukraine, United Kingdom and Spain.

In this list of potential members, the network is currently focusing on those countries which are not yet represented.

The network has also identified Institutions that it will work with to build partnerships:

- The Historic Gardens Foundation of the United Kingdom,
- The European Garden Heritage Network (EGHN),
- The Bavarian Administration of Palaces, Gardens and Lakes,
- The Prussian Palaces and Gardens Foundation Berlin-Brandenburg,
- The Austrian Federal Gardens,
- The Fondation des Parcs et Jardins de France,
- The European Institute of gardens and landscapes,
- The Landscape Observatory of Catalonia,
- The great Italian Gardens,
- The Portuguese Association of Historical Gardens,
- Historic Parks and Gardens of Hampshire,
- Parks and Gardens of the United Kingdom,
- The Royal Parks of London,
- The Gardens Foundation of the United Kingdom,

These various lists show both the enormous potential of this network at European level and a perfect distribution between the North and the South, the East and the West of Europe.

They also illustrate the enormous amount of work that has been done in a short space of time and with few resources in terms of staff.

The new organisation made possible by the rapid success of the project launch will accelerate this progress.

A certification would make it possible to achieve more quickly a dimension beneficial to all European cultural routes because of its transversality.

3.4 Communication tools

From the beginning, the network has created a logo which appears on all publications and on different types of displays. The visibility is very good.

The website is improving steadily. It is already available in Spanish, French and English. It receives an average of 1,700 visitors per month.

The Network is active on Facebook, Twitter and Instagram.

At the entrance to the gardens and to the partners' headquarters there are nameplates indicating in several languages that they are members of the Network. At the entrance of Santa Clotilde Gardens, there is even a translation into Russian, as this tourist audience is significant in this area. This is important to highlight as it is not always the case for other certified networks.

Posters, brochures and flyers have been published (in several languages).

During my field visit, I was able to see that original and sometimes free activities - carried out during the "Summer Nights" and the European Heritage days - make known both the Gardens and the Network.

I was also surprised to see that there were many visitors, despite the fact that I went there during the week and out of season, which shows that their communication is very effective.

Their first two major publications also contribute to it:

The Best Practices Manual and the new Brochure of the European Network of Historic Gardens.

The long list of publications of the members of the network (books, guides, press articles, proceedings of conferences, newsletters, conference texts, etc.) which appears in II.7.2 is another testimony of their transmission activities.

Another powerful communication tool should be mentioned, even if it is not direct, because, beyond the interest for the site, it also affects the whole Network: the gardens I visited are so exceptional and well maintained that it served as the set for several historic Netflix series - which, in terms of national, European and international notoriety is invaluable and is always beneficial for tourist attendance.

The marketing Plan also includes in its schedule the creation of a common communication strategy, a documentation centre, a database, a video database, a more detailed tourist guide - initially digital - in addition to the existing brochure - providing information and recommendations on the services and the experiences offered by the partners.

All this accompanied by various messages on social networks and a regular presence at the two largest international tourism fairs (FITUR and ITB).

4. Conclusions and Recommendations

The legitimacy of the theme in the list of cultural routes of the Council of Europe is obvious because this heritage is only rarely mentioned in the list of cultural routes of the Council of Europe, whereas the whole history of Europe shows that it is one of its living witnesses.

Furthermore, it has the merits of being linked to other certified cultural routes. Its "gateway" potential would be useful for the whole Programme of the European Cultural Routes.

In my opinion, the admissibility of the application is also evident as it complies with all the evaluation criteria.

The criteria that were not met in September 2018 at Gornitz (cultural and educational exchanges for young Europeans, contemporary culture and the enhancement of Memory, History, and Heritage) are met today.

The development potential of the Network is great because:

- There are many historic gardens in Europe, and 35 of them have already been recognized by UNESCO and a hundred are already very well known.
- These tourist destinations correspond exactly to the new expectations of tourists, as they have just been listed at the General Assembly of the United Nations World Tourism Organisation, which I attended last September in St. Petersburg: the search for authentic destinations, nature, unusual experiences, far from the "star destinations", and all year round.
- The team that runs the Network is very competent and motivated, which has enabled it to accomplish much more than others in a very short time. The progress made in less than three years is significant and speaks very well of the expansion of this network in the next three years.
- The appointment of a full-time director will make it possible, firstly, to extend the Network more quickly than anticipated and then to ensure the sustainability and quality of this project.

I therefore unhesitatingly propose certification, drawing attention to the fact that it would greatly help the Network to implement more quickly the expressions of interest of potential new members that are currently being contacted.

Exceptionally, this time I have no recommendations because the network has already met all the requirements of the Cultural Routes of the Council of Europe.

The only thing I could suggest is to make more use of existing national networks in order to achieve the possible adhesions of their members more quickly, because Networks are much more aware than individuals of the interest of joining a network.

CRITERIA	Implementation
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I. Cultural route theme		The European Network of Historic Gardens (REJHIS) aims to promote the recognition of the historical, artistic and social value of historic gardens and their belonging to a common European cultural heritage and demonstrates how the roots of European identity can be the foundation of a shared citizenship.
II. Priority fields of action	Cooperation in research and development	The Scientific Committee is composed of members from Germany, Spain, France, Georgia, Italy, Poland and Portugal. Several French historic gardens have been approached and their responses are awaited (probably after the municipal elections in March). Two research projects are underway between Spain, Italy and Poland.
	Enhancement of memory, history and European heritage	The theme of Historic Gardens is representative of a common European Memory, History and Heritage because they are inseparable from the palaces, castles, monasteries, abbeys, bourgeois houses and towns to which they are attached. Beyond their artistic or scientific qualities, they have been either places of historical decisions or "external signs" of prestige or power.
	Cultural and educational exchanges for young Europeans	The Network has set up a programme to welcome students and apprentice gardeners under Erasmus and the new Erasmus+ programmes. It carries out actions for school children.
	Contemporary cultural and artistic practice	Certain themes chosen for the guided tours of the gardens are dealt with in connection with contemporary cultural themes such as, for example, for my field trip, film music or the modernist style. Several gardens have taken part in Festivals (concerts, theatre and children's shows)..
	Cultural Tourism and Sustainable Cultural development	Concerning the environmental pillar, all the Gardens of the Network subscribe to it because it is a membership criterion. But they go much further by also taking into account, recently, the objectives of the Circular Economy through interactions with the populations of their territories. Concerning the social pillar, it should be noted that some cultural events are free of charge, actions aimed at young people and the employment of handicapped adults.
III. Cultural Route Network		The Network currently includes 28 historic gardens. They receive more than 8 million visitors and organize more than 500 educational and artistic events each year. These figures illustrate the enormous amount of work carried out in a short period of time and with very few resources, particularly in terms of staff. Moreover, the potential of this theme is very great because its cultural heritage interest is recognized by UNESCO: 35 sites in 13 European countries on its World Heritage List are either historic gardens or monuments housing historic gardens. These gardens will be contacted. And it should be noted that the new organization, made possible by the rapid success of the project's launch, will accelerate this progress.

Communication Tools	<p>The Network created a logo from the outset that appears on all publications and various displays. Visibility is very good.</p> <p>The website is improving regularly. It is already available in Spanish, French and English. It receives an average of 1700 visitors per month. The Network is active on Facebook, Twitter and Instagram. At the entrance to the Gardens and at the Partners' headquarters, nameplates indicate membership in the Network, also in several languages. Posters, brochures and flyers have been published (also in several languages) and the presence of many visitors during the field visit shows that this communication is effective.</p>

5. List of references

- Statutes
- Members
- General Assemblies
- Financial Information
- Activities
- Additional Information
 - Compliance with the eligibility criteria for themes
 - Visibility. Communication material
 - Publications
- Carteles
- 20092019 Acta Ext Sintra
- 20092019 Acta Ord Sintra
- 20190924_Letter Historic Gardens
- Marketing Plan Ehgn-090719
- Brochure and flyers obtained during the field visit.
- Web site

6. Annexe 1: Field visit programme

Tuesday 8 October in Lloret de Mar in Spain.

10 a.m.-11 a.m.: Visit to the Clotilde Gardens

11: 00-13: 30: Town hall meeting with network officials.

Including Ana Fuentes Fernandez, Executive Secretary of the Network at that time and very involved in this project since its first steps, and Xavier Flores Moyano, deputy mayor in charge of Cultural Heritage.

7. Annexe 2: Expert assessment checklist

	EXPERT ASSESSMENT CHECK-LIST		
3.1 THEME	Does the theme of the Route	Yes	No
	- represent a common value - historical, cultural, or heritage -to several European countries?	X	
	- offer a solid basis for		
	youth cultural and educational exchanges?	X	
	innovative activities?	X	
	cultural tourism products development?	X	
	Has the theme been researched/developed by academics/experts from different regions of Europe?	X	
3.2 FIELDS OF ACTION	3.2.1 Co-operation in research and development		
	Does the Route		
	- offer a platform for co-operation in research and development of European cultural themes/values?	X	
	- play a unifying role around major European themes, enabling dispersed knowledge to be brought together?	X	
	- show how these themes are representative of European values shared by several European countries?	X	
	- illustrate the development of these values and the variety of forms they may take in Europe?	X	
	- have a network of universities and research center working on its theme at the European level?	X	
	- have a multidisciplinary scientific committee?	X	
	Does the scientific Committee		
	work on its theme at the European level?	X	
	carry out research and analysis of the issues relevant to its theme and/or activities on:		
	- theoretical level?	X	
	- practical level?	X	
	3.2.2 Enhancement of the memory, history and European heritage		
	Do the Route activities (according with the theme)		
	- take into account and explain the historical significance of tangible and intangible European heritage ?	X	
	- promote the CoE values?	X	
	- promote the CoE CRs brand?	X	
	- work in conformity with international charters and conventions on cultural heritage preservation?	X	
- identify, preserve, and develop European heritage sites in rural destinations?	X		

- identify, preserve, and develop European heritage sites in industrial areas in the process of economic restructuring?		X
- valorize the heritage of ethnic or social minorities in Europe?	X	
- contribute to a better understanding of the concept of cultural heritage, the importance of its preservation and sustainable development?	X	
- enhance physical and intangible heritage, explain its historical significance and highlight its similarities in the different regions of Europe?	X	
- 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, ...)?	X	
3.2.3 Cultural and educational exchanges of young Europeans		
Are the youth exchanges (cultural and educational) planned to		
- develop a better understanding of the concept of European citizenship?	X	
- emphasize the value of new personal experience through visiting diverse places?	X	
- encourage social integration and exchanges of young people from different social backgrounds and regions of Europe?	X	
- offer collaborative opportunities for educational institutions at various levels?	X	
- place the emphasis on personal and real experiences through the use of places and contacts?	X	
- set up pilot schemes with several participating countries?	X	
- give rise to co-operation activities which involve educational institutions at various levels?	X	
3.2.4 Contemporary cultural and artistic practice		
Do the Route's cultural activities (contemporary cultural and artistic practice related)		
- promote intercultural dialogue and multidisciplinary exchange between various artistic expressions in European countries?	X	
- encourage artistic projects that establish the links between cultural heritage and contemporary culture?	X	
- encourage innovative cultural and contemporary art practices* connecting them with the history of skills development?	X	
- encourage collaboration between culture amateurs and professionals via relevant activities and networks creation?*	X	
- encourage debate and exchange - in a multidisciplinary and intercultural perspective - between various cultural and artistic expressions in different countries of Europe?	X	
- encourage activities and artistic projects which explore the links between heritage and contemporary culture?	X	
- highlight the most innovative and creative practices?	X	

	- link these innovative and creative practices with the history of skills development?***	X	
3.2 FIELDS OF ACTION	3.2.5 Cultural tourism and sustainable cultural development		
	Do the Route's activities (relevant to sustainable cultural tourism development)		
	- assist in local, regional, national and/ or European identity formation?	X	
	- actively involve 3 major means to raise awareness of their cultural projects: print, broadcast and social media?	X	
	- promote dialogue between		
	urban and rural communities and cultures?	X	
	developed and disadvantaged regions?	X	
	different parts (south, north, east, west) of Europe?	X	
	majority and minority (or native and immigrant) cultures?	X	
	- open possibilities for co-operation between Europe and other continents?	X	
	- draw decision makers' attention to the necessity of protecting heritage as part of sustainable development of the territory?	X	
	- aim to diversify of cultural product, service and activities offers?	X	
	- develop and offer quality cultural tourism products, services or activities transnationally?	X	
	- develop partnerships with public and private organisations active in the field of tourism?	X	
	Did the network prepare and use tools all along the route to raise the number of visitors and the economic impacts of the route on the territories crossed?	X	
3.3 NETWORK	Does the Route represent a network involving at least three Council of Europe's member states?	X	
	Was the theme of the network chosen and accepted by its members?	X	
	Was the conceptual framework for this network founded on a scientific basis?	X	
	Does the network involve several Council of Europe member states in all or part of its project(s)?	X	
	Is the network financially sustainable?	X	
	Does the network have a legal status (association, federation of associations, EEIG,...)?	X	
	Does the network operate democratically?	X	
	Does the network		
	- specify		
	its objectives and working methods?	X	
	the regions concerned by the project?	X	
its partners and participating countries?	X		
the fields of action involved?	X		

	the overall strategy of the network in the short- and long term?	X	
	- identify potential participants and partners in CoE member states and/or other world countries?	X	
	- provide details of its financing (financial reports and/or activity budgets)?	X	
	- provide details of its operational plan?	X	
	- append the basic text(s) confirming its legal status?	X	
3.4 COMMUNICATION TOOLS	Does the Route have its own logo?	X	
	Do all partners of the network use the logo on their communication tools?	X	
	Does the Route have its own dedicated website?	X	
	Is it the website translated into English and French?	X	
	Is it the website translated into other languages?	X	
	Does the network use effectively social networks and web 2.0?	X	
	Does the network publish brochures on the Route?	X	
	if yes, are the brochures translated in English?	X	
	if yes, are the brochures translated in French?	X	
	SCORE	75	1