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Enlarged Partial Agreement on Cultural Routes of the
Council of Europe
Certification cycle 2021-2022

Regular evaluation:
IMPRESSIONISMS ROUTES

Independent expert report

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



DIRECTION GÉNÉRALE DE LA DÉMOCRATIE
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Cultural Routes of the Council of Europe Certification Cycle 2021-2022

Independent expert report

Impressionisms Routes

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

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REPORT GUIDELINES

- The length of the report should be between 20 pages (minimum) and 25 pages (maximum), excluding the list of references and appendices.
- The font to be used is Arial 11 pt.
- Bold, italic or underlined characters, as well as colors in the text, should be avoided.
- The first three pages should be the cover pages provided by the EPA Secretariat.
- The fourth page should be the table of contents as provided by the Secretariat. Please use the "automatic table of contents" feature to display the page numbers for each chapter and subchapter. All pages must be numbered consecutively.
- Figures and tables should be numbered consecutively.
- The eight main chapters of the report should begin on a separate page.
- No additional documentation may accompany the report.
- The report should be written in a third person style.
- Reports must be submitted in Word (.docx) format, (including a copy of the checklist in Excel format).
- Reports must be written in English or French.
- Evaluation reports should be carefully proofread for grammatical, spelling and punctuation errors. It should also be checked for content, cohesion and consistency before being submitted to the Secretariat.
- Reports that do not comply with the valuation instructions and submission guidelines will be rejected and returned to the independent expert for modification.

1. Executive Summary

The "Impressionisms Routes" deal with the whole of the Impressionist period in Europe, which spans a little less than a century, from the middle of the 19th century to the beginning of the 20th century. This cultural route is at the disciplinary crossroads of art history, ecology, the environment, sustainable tourism and intangible heritage at a time of major global issues related to climate change. This Route participates in the dialogue with the civil society implemented by the executive office of the European Landscape Convention of the Council of Europe. The "Impressionisms Routes" bring together fourteen European countries as members of the network which actively work on the production of excellent cultural content (exhibitions, scientific editions) and their diffusion in Europe and beyond (Russia, United States).

The association "Eau et Lumière" manages and implements all the actions developed by the "Impressionisms Routes" in close collaboration with its network of members (cities, tourist offices, museums, etc.) and the European federation EuroArt. The association works to recognize the heritage and tourist value of the places represented by the landscape painters of the 19th and 20th centuries thanks to a network of public and private partners involved in the processes of remembering and enhancing the impressionist traces of France and of Europe. The association is in charge of the general organization of the Training Academy scheduled to take place at the Château de Fontainebleau (France) in the spring of 2022. It has already obtained the label "Event organized during the French Presidency of the Council of the European Union" for this activity (Training Academy).

Summary of the expert's findings		
	Yes	No
The theme complies with the theme evaluation criteria listed in Resolution CM/Res(2013)67, I. List of eligibility criteria for themes.	Yes	
The Cultural Route complies with the criteria for actions listed in Resolution CM/Res(2013)67, II. List of Priority fields of Action.	Yes	
The Cultural Route complies with the network evaluation criteria listed in Resolution CM/Res(2013)67, III. List of criteria for networks.	Yes	
The Cultural Route implements the guidelines for the use of the " Cultural Route of the Council of Europe " logo	Yes	

2. Introduction

The Cultural Route "Impressionisms Routes" in Europe first obtained certification in 2018 with the support of fourteen countries from all over Europe. It is managed in Neuilly-sur-Seine (department 92, France) by the French association "Eau & Lumière" which brings together many heritage sites related to Impressionist paintings of the 19th and 20th centuries such as museums, house museums, workshops or natural landscapes. This European route federates the most renowned places for impressionism, namely those where the famous Claude Monet (1840-1926), Auguste Renoir (1841-1919), Vassily Polenov (1844-1927) or Alfred Sisley (1839-1899) lived. It also brings together rural and bucolic places that inspired them, such as the banks of the Seine and other European landscapes. This Cultural Route also wishes to acknowledge the female painters who participated in this great artistic movement by making their works and their biographies better known. For example the French Berthe Morisot (1841-1895) and Eva Gonzalès (1849-1883), and the American Mary Stevenson Cassatt (1814-1926).

The "Impressionisms Routes" also constitute a network of actors of cultural places, exhibitions, artistic creation and conservation of objects (museum, workshop, cultural space) where the impressionist works are presented to visitors and tourists throughout Europe and beyond, in particular in the United States and in Russia. The main objective of the "Water & Light" association¹ is to promote the heritage and tourist value of the places represented by the landscape painters of the 19th and 20th centuries, especially the impressionist painters. The association's office implements the general operation of the "Impressionisms Routes" through a committed network of member cities in Europe (France, Spain, Slovenia, the Netherlands, Germany, Italy) that are members of the association. These local relays, mainly made up of town halls and tourist offices, organize and disseminate cultural, educational and tourist activities, as well as temporary events and scientific meetings for the general public on the theme of this major artistic movement in the history of European art.

In addition, the association relies on the EuroArt network², which has obtained the "participatory status of the Council of Europe" and which works to promote the groups of artists in Europe, particularly impressionist painters. The two structures collaborate on numerous joint projects to promote, raise awareness and enhance the value of the Impressionist heritage thanks to a quality tourist offer of a European scale, shared means of communication around a visual identity, a brand with a European logo, the production of cultural content (books, exhibitions) under the scientific direction of specialists, and easier access to art and art education for the younger generation.

Although the "Eau et Lumière" association was created in 2009, that is, twelve years ago, the "Impressionisms Routes" are completing their first certification cycle (2018-2021) in the midst of a global pandemic as a Cultural Route. The current health crisis related to covid-19 has affected the ordinary activities of this Cultural Route due to successive lockdowns, nevertheless the network has been able to remain dynamic through regular face-to-face and remote exchanges between members. The route therefore continues its daily cultural activities while significantly developing the network of its members and its activities, particularly in relation to tourism, although many uncertainties remain due to the health restrictions in Europe.

¹ Website of the association " Eau et Lumière " : <https://www.impressionismsroutes.fr/l-association/>

² The European Federation of Artists' Colonies or EuroArt, website: <https://www.euroart.eu/>

3. Main Body Evaluation

The main body is divided according to the chapters of the summary and summarizes its findings. Special attention is given to areas of "non-compliance" with the criteria of Resolution CM/Res (2013)67.

3.1 Cultural Route theme

3.1.1 Definition of the theme of the Route

The "Impressionisms Routes" is a very original artistic cultural Route which has its place as a cultural object of the European heritage. The association "Eau et Lumière" clearly defines the main objective of this route whose purpose is "to create and to make live in the heart of the continent a link between the sites which inspired the European impressionist and pleinairist painters from the middle of the century 19th to the beginning of the 20th century, the places where they lived, the places where they founded groups of artists, and the cities which, in their museums or their cultural spaces, present their works today. These treasures of European art constitute a true "open-air museum" composed of landscapes, monuments, gardens, rural scenes, lights and colors that form a remarkable polymorphic heritage (immaterial, material and natural). The artistic movement of Impressionism nevertheless suffers from a geographical representation that is very much centred on the French territory, with its high points and its great names of Impressionist artistic production, in short, a movement that would be exclusively French. The Cultural Route deconstructs this representation by showing the diversity of the artists' nationalities while underlining their collaborations and exchanges, but also by highlighting the places of creation on the whole of the European territory, from Western Europe to Eastern Europe and from Southern Europe to Northern Europe. This artistic effervescence testifies to a true European phenomenon which justifies the relevance of the Route's theme.

In addition, the Route wishes to establish lasting links with the European Landscape Convention adopted in Florence (Italy) in October, which aims to better account for and protect European landscapes. This normative text of the Council of Europe incorporates ordinary landscapes such as those painted by the Impressionists in their era. Contacts have been made between the office of the association "Eau et Lumière" and the steering committee of the Florence convention in order to initiate discussions on how the Route of the Impressionisms can contribute to preservation, conservation and Europeans' awareness of the landscape, ecological and environmental issues at a time of climate change. It should be noted that the Secretary General, Georges Lucenet, participated in a meeting³ in Seville (Spain) organized by the Executive Secretary of this European convention. An interview⁴ with Ms. Dejeant-Pons will be published in the Summer 2021 Newsletter.

This ecological, artistic and territorial approach finds concordances with certified cultural routes that value either an element of the land (olive tree, wine), or the links between man and his environment (garden) or the landscape as a geographical, natural and intangible space for hiking, like the pilgrimage routes.

³ 22 International Convention of Landscape, Council of Europe, Seville, Spain, March 14-16, 2019.

⁴ Interview with Ms. Maguelonne Dejeant-Pons (Executive Secretary of the Florence Convention) in Newsletter 15, p. 16-17.

3.1.2 Historical and Cultural Context

The "Impressionisms Routes" covers the entire Impressionist period in Europe, which spans a little less than a century, from the mid-19th to the early 20th century. This artistic movement, whose name was given by the journalist Louis Leroy for the painting on canvas by Claude Monet (1840-1926) *Impression, Sunrise* (1872, Musée Marmottan, France), was to shake up the canon of academic art through a new aesthetic. Indeed, the Impressionist painters were interested in the light of the landscapes they observed in order to restore an atmosphere or an impression on their canvases, at the expense of an academic description and a rigorous, plastic vision of nature. Impressionist artists were also interested in the preservation of ecosystems, especially in Fontainebleau (France). For example, the painters of the Barbizon School openly criticized certain techniques and plantations carried out by man: they considered them responsible for major damage to the landscape. They founded the *Society of the Friends of the Forest of Fontainebleau* to protect the forest, and then the first tourist guides for forest travel appeared in 1842, as well as the development of hiking trails. Pioneers in the field of nature protection, this artistic movement circulated throughout Europe.

The Cultural Route "Impressionisms Routes" has published (2021) a bilingual (French-English) ⁵scientific work, written by Monique Lucenet who is a doctor of art history at the University of Paris 1 Panthéon-Sorbonne and a specialist of this artistic movement. The book gives a very detailed and complete overview of the Impressionist movement in 36 European countries. It was produced and published within the framework of the Council of Europe's Cultural Routes Programme, the royalties from which are entirely donated to the association "Eau et Lumière". The scientific committee of the Route validated the contents of the book (texts, iconography, bibliography) before its publication and distribution. The book was distributed and sold in many tourist offices of "member" cities of the route, such as Saint-Germain-en-Laye or Barbizon. It is supported and prefaced by the French Ministry of Culture (Department of European and International Affairs) as well as by the EuroArt network. The book could be translated into a European language other than French in order to be distributed more widely in Europe, however the quality of the translation must be assured by the country concerned. The association "Eau et Lumière" wishes to stimulate the internationalization of this work in order to encourage collaborations and cultural cooperations in European countries with impressionist traces, and even beyond Europe according to interest and current events, as is the case with the exhibition *Ilya Répine (1844-1930) or Painting the Russian Soul* at the Petit Palais⁶ in Paris. This Russian artist is part of the impressionist movement.

3.1.3 Council of Europe values represented by the theme

The European values represented by the Cultural Route are demonstrated, particularly in terms of the circulation of ideas and artistic productions with a transnational influence. Moreover, the route sheds new scientific light on the cultural history and artistic memory shared by a large number of European countries at a specific time. Indeed, the "Impressionisms Routes" contribute to a better knowledge of the social circles, exchanges and artistic productions (painting, music) around the impressionist movement too often considered as exclusively French. This artistic and contemporary opening of the worlds of Impressionism towards Europe is a substantial contribution to the values of the Council of Europe represented by the theme. It offers a framework for reflection as an object of research and awareness to a diversity of populations throughout Europe (European citizens, researchers, European youth, general public) based on common values.

The impressionist theme as a European art movement contributes to the promotion of intercultural dialogue within European countries and beyond, including Russia. The site of

⁵Association "Eau et Lumière". 2021. *Impressionisms Routes*. 290 p.

⁶ Temporary exhibition from October 5, 2021 to January 23, 2022 at the Petit Palais / Musée des Beaux-Arts de la ville de Paris (France).

Abramtsevo (Russia) is a hotspot for Russian Impressionism, as the painter Valentin Serov (1865-1911) spent a lot of time in this rural area (about 50 km from Moscow) where he worked in the company of other Russian artists. As stated above, the exhibition at the Petit Palais devoted to Ilya Repine is part of this same artistic and intercultural dialogue. Eastern Europe also experienced a real artistic boom with notable impressionist sites such as in Slovenia (Ljubljana) or Croatia (Ozaj).

In terms of international conventions, this Cultural Route has initiated a dialogue with the European Landscape Convention (2000) because of themes related to this normative text, such as landscape protection, conservation and environmental education. Also, this route has a very strong intangible dimension related to the interactions of man with his natural environment. The Convention for the Safeguarding of the Intangible Heritage (UNESCO, 2003) makes sense with this route as well as the concept of "cultural landscape" linked to the World Heritage Convention (UNESCO, 1972). It is worth mentioning that the board of the association "Eau et Lumière" intends to have the Route inscribed on the list of the world heritage of humanity.

3.2 Fields of Action

3.2.1 Cooperation in research and development

The research dimension of the Cultural Route is fully justified by two key activities developed over the last three years. On the one hand, the writing and publication of the book *Les Routes des Impressionismes en Europe* under the direction of Monique Lucenet (2021, 290) and, on the other hand, the exhibition *Mouvement Impressionniste en France* produced by the association "Eau et Lumière": scientific texts, iconographies, panels. It is presented as an educational and promotional kit on the Impressionist movement in Europe. It includes about sixty paintings (high quality reproductions on canvas of original dimensions) and about twenty panels of a "roll up" nature, as well as some maps. The scientific committee has been asked to validate the scientific aspect of the exhibition.

This exhibition was a great success with the member cities of the "Impressionisms Routes" in France: it was presented in Marseille-l'Estaque from 5th to 18th September, 2018, in Asnières-sur-Seine (Hauts de Seine) from May 6 to May 22, 2019, in Argenteuil (Val d'Oise) from May 31 to June 28, 2019, in Croissy-sur-Seine (Yvelines) from September 13-22, 2019, in Levallois (Hauts de Seine) from September 28 to October 20, 2019, in Paris (Carrousel du Louvre) on October 11 and 12, 2019. It is worth noting that from the years 2020 to 2021 it has been very difficult to continue this type of activity due to the global pandemic related to Covid-19. Nevertheless, the office of the association has the ambition to continue the journey of this exhibition, especially with member cities in the Ile-de-France. Contact has already been made with the cities of Moret-sur-Loing, Grez-sur-Loing and Fontainebleau. Moreover, this exhibition can easily be translated in part, or in full, for distribution in Europe, via the network of French Alliances or any other cultural structure wishing to host it. The quality of the translation into a language other than French is the responsibility of the country hosting the exhibition.

A second exhibition entitled *Impressionism in France and Europe* is currently being prepared. The board of the association plans to present this new exhibition during the next Training Academy, which will bring together all the Cultural Routes of the Council of Europe, scheduled from May 31 to June 3, 2022 in Fontainebleau (France). Like the previous exhibition, it has been validated by the scientific committee of the route and may be translated into a language other than French. The sustainability of these cultural activities in France and abroad depends on the current health context. The scientific activities have an interdisciplinary dimension (art history, ecology/landscape) which should be reinforced in the coming years. The road has a national (France) and international (Netherlands, Spain, USA) scientific committee which is deployed at the time of the validation of documents or scientific supports in spite of the health situation. The association's board is thinking about expanding this

scientific committee with a larger share of European members and diversifying the disciplinary fields of expertise.

3.2.2 Enhancement of the memory, history and European heritage

The "Impressionisms Routes" contribute to the enhancement of the tangible, intangible and natural cultural heritage through the Impressionist movement in Europe. The implementation of this enhancement goes through cultural and scientific activities, notably exhibitions and publications (book, newsletters). The publication of the book written by Monique Lucenet (2021) is a major editorial product for the study, awareness and promotion of these heritages and of the impressionist memory on a European scale. Impressionism helps grow European cultures while being carried by European and American collectors who "participated in the creation of the artistic wealth of the world's greatest museums: Art Institute of Chicago, National Gallery of Washington, Metropolitan Museum of New York, Basel Museum, Whintherthurt Museum, Ordrupgaard Museum of Copenhagen ..." (Lucenet, 2021, p. 19) The book breaks down the artistic contributions by country in order to create a precise and deeply European panorama. This geographical breakdown is relevant to understanding the exchanges, links and circulation of artists throughout Europe, while giving the network of Impressionist routes a more real picture of the Impressionist territory than the only representation (too limited) to France. Many European museums have these collections in their storerooms, which could be the object of a specific mediation activity when the health situation allows it, notably at the time of the *European Heritage Days* or the *European Museum Night*.

In this memorial and historical context, the "Impressionisms Routes" are at the crossroads of polymorphous heritage forms: between immateriality, materiality and natural landscape. The different international conventions and norms (UNESCO, Council of Europe, ICOMOS) who have stakes in the protection of those heritages concerning this Cultural Route. As previously stated, particular attention is given to the notion of "cultural landscape" (1972 Convention, UNESCO), European landscape (Florence Convention, CoE) and intangible heritage (2003 Convention, UNESCO). Contacts and activities could be developed in the coming years to strengthen the links between the route and these normative reference texts.

3.2.3 Cultural and educational exchanges for young Europeans

The health situation did not allow a full development of cultural and educational exchanges with the young Europeans. Indeed, many public places within the cities-members of the route were closed due to successive lockdowns, which limited access to young Europeans. Nevertheless, the exhibition has been diffused in 2019 and will start again at the end of the year 2021 and then 2022. A project of conception of a second exhibition is in progress, it should be presented in 2022 at the Castle of Fontainebleau (France) during the Training Academy and reach the young Europeans.

Moreover, the exhibition is rented "turnkey" to local authorities, both members and non-members of the route, but the latter do not systematically collect data on the number of visitors to the exhibition space. In fact, the exhibition can be displayed in a town hall or in a tourist office, which means that it is visited by a large number of people. However, there is no quantitative data collected by age group of the public, for example. It should be noted that the concept of the exhibition is also presented as an educational kit for schools and teachers of primary and secondary schools. Thus, the exhibition can be used as a tool for certain course materials for teachers, nevertheless the health crisis did not allow the implementation of these close exchanges with the national education. In the same way, the translation of the exhibitions into foreign languages (other than French) would allow it to reach a larger number of young Europeans, to acquaint them with the impressionist movement and to create a dynamic of cooperation with educational and cultural institutions.

Finally, let us note that the association "Eau et Lumière" has collaborated (partnership) in numerous educational and cultural activities and events in connection with its member cities,

notably the cities of Bougival and Argenteuil. These activities participate in the enhancement of the impressionist movement in the network, although the association in charge of the road is a partner. We can mention the educational and creative workshops for young children (6/10 years old) organized in Bougival (July 7-8, 2021) by the Tourist Office, entitled "le p'tit impressioniste" on the banks of the Seine.

3.2.4 Contemporary cultural and artistic practice

At present, the association "Eau et Lumière" does not have the human, financial or technical means to develop and implement regular large-scale contemporary events. The office is composed of volunteers (non-salaried) who work for the daily functioning of the structure in a tense health context. Nevertheless, the association has made efforts to collaborate in the form of partnerships concerning events carried out by local authorities (town hall) within the framework of its cultural programming. These events associate the "Impressionisms Routes" with the logo of the Cultural Route which is clearly displayed on all the visual supports.

As an example, the city of Bougival has co-organized with the Route, on the occasion of the centenary of the death of Renoir (2019) a series of events between 2018 and 2021 of which here is the non-exhaustive list:

- Boater's Ball with a painting contest (June 16, 2019);
- Ball on the water named "Guinguette" (August 30, 2019 and September 27, 2019);
- Impressionist Boat Rally (2019);
- 2019 "Renoir Year" / Seward Johnson Lecture (September 28, 2019);
- Theatrical creation *Berthe Morisot. La passion impressioniste*, Le Grenier theater, May 25-26, 2019;
- Lectures on Impressionist art: *Russian Impressionism in France* (March 2018); *Berthe Morisot and Claude Monnet, Impressionist friendships* (March 2020) ;
- Painting exhibitions: *Bougival, heritage in impressionist country* (2018); *Landscapes of the Seine banks* (2020);
- Rehabilitation of Berthe Morisot's house which will present the life and work of the artist: Berthe Morisot, her husband Eugène Manet, brother of the painter Edouard Manet, and their daughter Julie spent every summer in Bougival between 1881 and 1884 as well as a large part of the year 1882. The interpretation center should open its doors to the public in 2023.

3.2.5 Cultural tourism and sustainable cultural development

The association "Eau et Lumière" has developed thematic routes which are called *Routes of the painters*. There are twelve painters' routes, seven of which are dedicated to the French pre-impressionists and impressionists, namely: Route Boudin, Route Guillaumin, Route Monet, Route Morisot, Route Pissarro, Route Renoir and the Route Sisley. In addition, there are five other painters' routes in Europe: Route Bunke (Germany), Route Toorop (Netherlands), Route Grohar (Slovenia), Route Llorens Diaz (Spain) and the Macchiaioli Route (Italy). These twelve routes, although mostly French, strive to develop a territorial and European dimension by offering a route beyond the French borders. Thus, the Boudin Route offers visitors a geographical route in different countries such as Italy (Venice) but also Belgium or the Netherlands. This implementation of a cultural tourism dedicated to the impressionist movement meets the qualitative expectations of sustainable development but remains

nevertheless difficult to organize and manage on a daily basis in the current configuration of the association's office.

In fact, the association has made a mixed assessment of the current results of the *Painters' Routes* due to difficulties in finding private (tour operators) and public (cities, communities) economic partners to develop and perpetuate the model. Moreover, the association's office does not have salaried staff specialized in the creation, development and coordination of this type of tourist product with French and foreign operators. Nevertheless, the tourist potential around the Impressionist routes remains high due to a European and non-European clientele (American for example) who are fond of Impressionist sites and who would be willing to participate in quality cultural and tourist activities. Therefore, the board would like to develop, and offer for sale, specialized "packages" of a few days in connection with an impressionist theme. Ideas and discussions have begun in 2021 for the development of this future tourism project, notably contacts have been made with an agency specializing in the attractiveness and influence of the Seine et Marne, called "Seine et Marne Attractivité"⁷. The ambition of this operator is to build an economic dynamic for the influence of the territories at a time when they are facing strong competition and difficulties related to the health crisis. This agency aims to diversify and market the department's tourism offer in order to create economic spin-offs for the territories. The general manager, Sylvie Lahuma, has been contacted by the association's office and seems very receptive to the tourist potential of the "Impressionisms Routes" at the level of the department (77). Let us specify that Fontainebleau is the city where the head office of this tourist development agency is registered, which offers an important space for negotiation, notably within the framework of the organization of the Training Academy planned for 2022. Moreover, the network of member cities of the Cultural Route helps to strengthen the economic and political links with the various actors of the territories concerned, which is an asset despite the health situation and the lack of human resources.

The association "Eau et Lumière" participated in events in France related to cultural and "post-covid" tourism. In 2019, the Vice President and Secretary General of the "Impressionisms Routes" participated in the 7th Interactive Tourism Forum organized in Saint-Tropez (October 15-19, 2019) with a conference entitled *The Routes of the Council of Europe: presentation of the Impressionisms Routes and the Paul Signac Route*. The Cultural Route was also presented at the Salon des Grands Voyages / Carrousel du Louvre (October 11-12, 2019) which is a high-end tourism trade show. More recently, the Route was presented at the Salon du Tourisme et du Patrimoine in Aix-en-Provence (September 4-5, 2021) with a conference entitled *L'Impressionnisme, la Love Story de la lumière et de l'eau* or at the Salon "Voyage et Tourisme culturel" in Bordeaux (June 26-27, 2021). The participation of the Route in these professional fairs has been relayed on the website of the association.

3.3 Cultural Route Network

3.3.1 Overview of institutional/legal structure of the network

The French association "Eau et Lumière" is the administrative structure or "network head" in charge of the general management of the "Routes of the Impressionists". It was created in 2009, almost ten years before the first certification of the Route (2018), and its main objective is to have the heritage and tourist value of the places represented by the Impressionists of the past present recognized. To achieve its objectives, the association "Eau et Lumière" has an Executive Board⁸ composed of nine members whose statutes were

⁷ Website : <https://tourisme.seine-et-marne-attractivite.fr>

⁸ The Executive Board is composed of the following members (er January 1, 2018): Founding President: Georges Mothron, Mayor of Argenteuil / President: Pierre Bedouelle / Vice President and Secretary General: Georges Lucenet / Vice President and Treasurer: Christian Recoing / Vice President: Patrick Septiers / Member: Heiko Brunner - Member: Eduardo Hermida - Member: Tanja Orel Sturm - Member: Francisca Van Vloten.

approved as follows since January 1st, 2018: a Founding President, a President, a VP and Secretary General, a VP and Treasurer, a VP and members. In addition, the association is permanently involved in different levels of management and coordination of cultural activities:

- The coordination and promotion of all initiatives and activities on the European territory;
- The enhancement of the cultural heritage attached to the history of the Impressionist movement in Europe;
- External relations with all potential partners;
- Relations with the Council of Europe (France) and the Institute of European Cultural Routes (Luxembourg);
- Administrative management of memberships and project funding;
- Management of the bilingual website: www.impressionismsroutes.eu;
- Cultural exchanges between young Europeans;
- Sustainable development in cultural and artistic tourism;
- Specific actions important for the promotion of the Cultural Route such as the support of activities by the French Presidency of the Council of the European Union (1st January 2022).

It has a bilingual website⁹ (French, English) that disseminates all the information (internal and external) produced by the association such as newsletters for example. It has set up a *Charter of values* which aims to provide all the actors and partners of the project "Impressionisms Routes" with a reference framework for the form and the contents of the national and international actions. This ethical charter allows to gather the service providers around common values and commitments but also to ensure a global coherence of these actions. The three objectives of this ethical charter are as follows:

- Enhancement of the common cultural heritage and the impressionist sites, among others, by obtaining the "European Cultural Route" label from the Council of Europe;
- Supporting the local economy through the development of sustainable and quality tourism;
- Raising awareness of European cooperation and citizenship through human exchanges and cooperation with educational institutions.

Concerning the "internal" functioning of the association, decisions are taken in a democratic and collegial manner within the Executive Board based on an annual calendar of meetings. It should be noted that the VP-Secretary General plays a very active role in the day-to-day management of the association, both in terms of following up on files and in terms of the link with elected officials and member cities, as well as in the implementation of the Cultural Route's daily activities. The three "active" members of the board (President, VP-SG and VP-Treasurer) are retired volunteers who are strongly involved in the annual activities of the association with elected officials and territories (Ile-de-France, Europe). The professional experience and the address book of these volunteers allow a dynamic relation (local and international) to emerge between the association and of the Cultural Route, nevertheless some fragilities are to be noted with regards to the medium- and long-term sustainability of this voluntary work, in particular in financial matters, human resources, archiving and networks.

Indeed, the association's budget allows it to cover the day-to-day running costs but does not allow for long-term development of activities. For example, the association does not have permanent staff (such as a project manager) for the follow-up and coordination of the

⁹ <https://www.impressionismsroutes.fr/l-association/>

Cultural Route network, which limits the strategic, economic and tourist development of the route with French and European partners. In the same way, the "Impressionisms Routes" have demonstrated a real scientific and research character but they do not participate in European research projects in connection with universities or in the search for European credits due to a lack of human resources. It should be noted, however, that the period of health crisis has not been conducive to the financial development of the association despite the efforts made in the field.

3.3.2 Current composition of the network by country and type of member

The Cultural Route network is structured around different types of members, such as "member-cities", "member-museums", "member-tourist offices" or "members" of the Scientific Committee of the Cultural Route.

Concerning the category of "institutional" members, it constitutes the main fabric of members and is composed mainly of museums, municipalities and tourist offices. They must justify an artistic, cultural and historical link with the Impressionist movement, such as the installation of an artist or a group of artists at a given time in Europe, as is the case in Barbizon (France), Domburg (Netherlands), Schwaan (Germany) or Ozau (Croatia). Furthermore, the membership fee for these members is based on the size of the institution that wishes to join the association. The selection and membership procedure is simple, but each member must sign the *Charter of Values* mentioned in the previous section. By signing this ethical commitment, this type of member adheres to the association, and any breach of these ethical principles can lead to the temporary or permanent exclusion of this member. It should also be noted that the "city-members" are strongly linked to the political life of the cities, municipalities or communities, which implies potential changes of political labels according to the electoral calendar. This context can weaken the number of memberships in the association, especially when a mayor is not re-elected or when there is a change in the mayor's team, such as the elected official in charge of culture or tourism for example. In the same way, the city of Bougival (cultural department) contributes to the maintenance of the association's website, which creates links of proximity and support for the development of the "Impressionisms Routes" but which can also constitute a fragility in the medium and long term in case of departure or change of the municipal team.

The association's office centralizes the memberships in the form of a database (file) that it updates annually according to the renewals of subscription. There is no mapping of the network of members of this Cultural Route in the form of geo-localized points, only the places of the impressionist movement are mapped on a European scale (Figure 1), then presented in the book (2021) and the Newsletters. In 2021, the majority of the network's members are French, which can be explained by the health crisis that has slowed down the dynamics of membership in Europe since 2019.

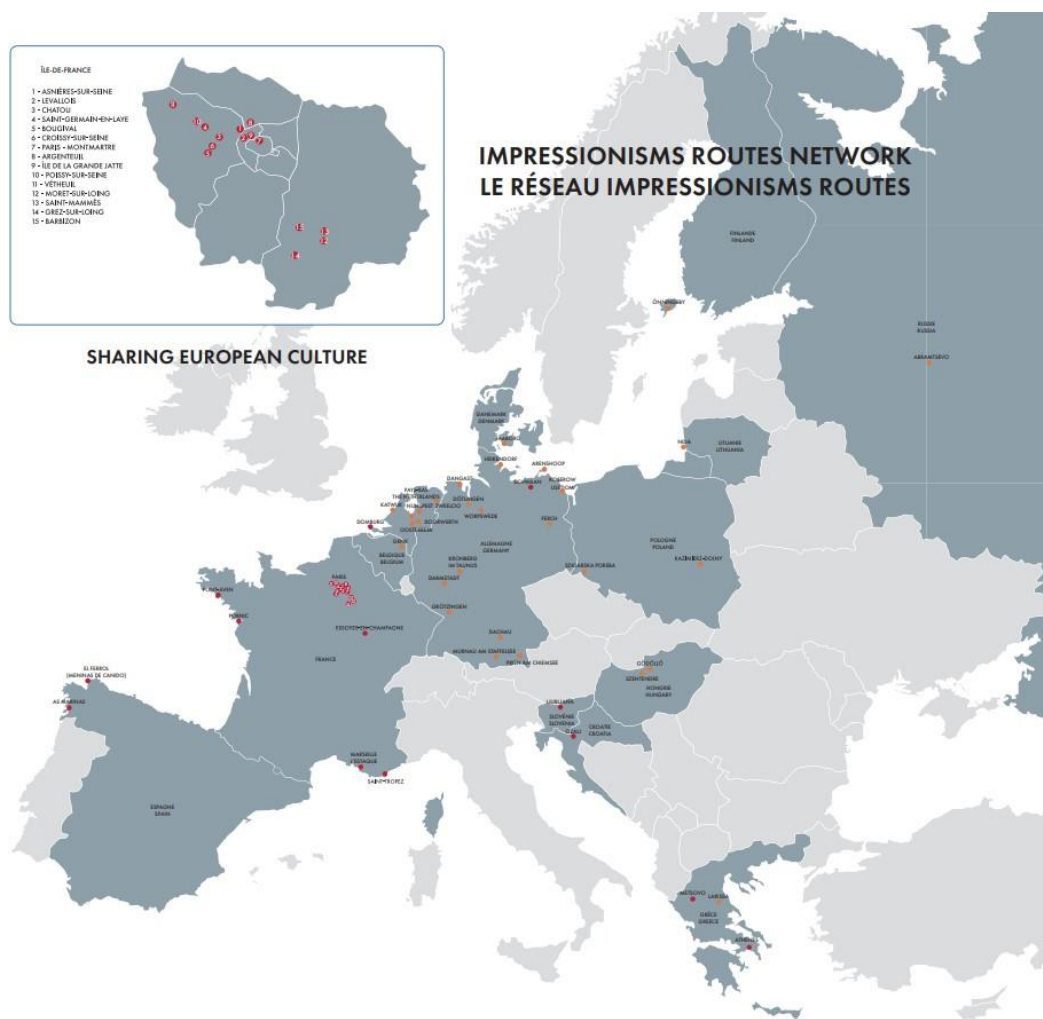


Figure 1 - "Impressionisms Routes" network

3.3.3 Network expansion since last evaluation

This section is difficult to develop due to the health crisis that has affected France, Europe and the world since 2019. According to a quantitative approach, the network has grown with some new institutional members as follows:

- 2019: three "member-cities" of the "local authority" type and one "member-museum", i.e. four new members in France;
- 2020: a new "local authority" member in France;
- 2021: two new "cultural institution" members in Greece.

Since 2019, seven new members have joined the "Eau et Lumière" association. This observation must be understood within the financial difficulties encountered by the different types of members due to the health situation: they have seen their operating budgets greatly reduced. Moreover, these members are public institutions that depend on state subsidies, which are themselves mainly allocated to priority public expenditure items such as health.

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

The Cultural Route has produced a three-year action and development plan (2021-2024) that deploys six strategic priorities as follows:

1. Permanent life of the network :
 - Coordination of member activities;
 - Development of the network of members of the "Impressionisms Routes" and of its European geographical scope;
 - Promotion of members' activities on three levels (regional, national and European) via the website, various publications (Newsletters, Magazines, Infoflashes), etc.;
 - Meetings and statutory meetings;
 - Active participation in meetings of general interest: public fairs, etc.;
 - Events and exhibitions of various kinds (ongoing after the pandemic), in particular the Art and Culture exhibition in the Seine Valley.
2. Strengthening of the partnership with the Euroart network.
3. Participation in the life of the European Cultural Routes network:
 - Organization of the Training Academy (June 2022) in Fontainebleau/Moret-sur-Loing/Barbizon/Grez-sur-Loing. This activity has already obtained the label: "Event organized during the French Presidency of the Council of the European Union"
4. Development of original and sustainable tourist and cultural activities:
 - Partnership with tour operators (Example: highlighting the presence of Claude Monet in the Creuse Valley in partnership with SERVITOURS);
 - Support for specific cultural projects: rehabilitation of the Claude Monet House in Argenteuil and the Berthe Morisot House in Bougival, promotion of a new cultural "workshop" hotel project in Barbizon, etc.
5. Research and development of new activities in promising fields.
6. Continued editorial activity.

Beyond the strategic priorities mentioned above, it should be noted that the extension of the network of members over the next three years is difficult to specify due to the very unstable health situation on a European and global scale. Nevertheless, some new memberships are being negotiated, including:

- 2022: the town of Barbizon and the House of Painters in Barbizon, France.

The Cultural Route is closely linked to several museum projects in progress (strategic priority 4) such as the Maison Claude Monet in Argenteuil or the Maison-musée de Berthe Morisot in Bougival. These two future cultural establishments should become members of the association as soon as they open to the general public (2023). It should be noted that the association's board wishes to strengthen the membership of cities in Europe, and development efforts will be a priority for the next three years.

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 communication tools developed by the Cultural Route respond to an internal and external strategy of the association "Eau et Lumière".

First of all, the "Impressionisms Routes" logo is clearly identified by a personalized visual and graphic signature that appears on all documents produced by the route. The name of the Cultural Route can be read on the logo in its English version "Impressionisms Routes": this linguistic choice was validated by the association's board so that the "French-English" bilingualism would be explicit and accessible for non-French speaking members. The logo appears on the association's website as well as on the communication documents (newsletter, flash-info, press release, exhibition, etc.) which are distributed to the general public and to the members of the network. The office regularly makes the members of its network aware of the diffusion of the logo on the communication documents, in particular with the tourist offices. Similarly, when the association is linked to an event organized by a member city, for example, the logo appears on the documents produced by the member. These documents can be of different kinds, such as cultural mediation panels for visitors or tourists (Figure 2), but also communication materials for the public or institutions.



Figure 2 - Cultural mediation sign in a park with the "Impressionisms Routes", Bougival. Photo: Isabelle Brianso, 2021.

Concerning the website ¹⁰of the "Impressionisms Routes", this tool gathers the communication of the Cultural Route and the association "Eau et Lumière" in charge of the management of the latter. The website is bilingual (French, English), the contents produced are of high quality and it is the main communication support of the network. Nevertheless, it should be noted that this Route is not visible on social networks (Facebook, Instagram, for example) which limits the visibility of the actions carried out throughout the year and beyond. It should be noted that impressionist works or the places where these artists live and are inspired by are perfectly

¹⁰ <https://www.impressionismsroutes.fr>

suited to a communication strategy on social networks because of their aestheticism, colors and the imagination conveyed by these artists in Europe. In addition, an important iconographic work has been done for the illustration of the book published in 2021, it is a shame that this scientific work and dissemination of rights (images) is not better valued through a more targeted communication.

This lack of presence on social networks can be explained by the fact that the association has no contractual staff (employee). Thus, the maintenance of the website relies mainly on voluntary work by the board and some members, such as the city of Bougival. This associative solidarity federates the members around common values but weakens the perennial development of the Cultural Route. Nevertheless, the documents published on the website are up to date and the news are published as they happen according to the events in progress.

Concerning the signage of the territories crossed to identify the members of the Route network. The association's board would like to set up a specific signage for the "Routes of the Impressionists" so that it can be well identified by the members and the tourists passing through. This signage project is currently confronted with a multiplication of signage supports on the theme of Impressionism, notably in the Ile-de-France. For example, the Renoir centenary route (2019) or certain local initiatives such as the "Île de la Jatte and the Impressionists" trail in Hauts-de-Seine (92) or the "Chemins des Impressionnistes" in Saint-Germain-en-Laye produce visual confusion. In this context, there is a need for dialogue with local elected officials and harmonization of existing signage for the development and implementation of signage backed by a draft graphic charter in consultation with all stakeholders in the territories concerned.

3.4.2 Compliance with the Guidelines for the use of the Logo "Cultural Routes of the Council of Europe"

According to the general conditions for the use of the logo "Cultural Route of the Council of Europe" as follows

- The logo must always be reproduced in its original form, colours and font,
- The logo must be presented in its entirety, without additions or transformations,
- Other logos must be displayed separately,
- When presented with other logos, the Council of Europe logo should be of equal size and presented with equal prominence,
- Unless special permission is obtained, the logo should not be applied to products intended for sale.
- The "Cultural Route of the Council of Europe" logo:

:



Figure 3 - "Impressionisms Routes" logo



Figure 4 - Council of Europe logo



Figure 5 - Full logo of the Cultural Route

The complete logo (Figure 5) of the "Impressionisms Routes" Cultural Route is used as follows

- Website: top part of the homepage as below;



Figure 6 - Visual of the "Impressionisms Routes" website

- Documents such as programs, catalogs, brochures and reports are marked "Cultural Route of the Council of Europe";



Figure 7 - Visual of the structure (2021)



Figure 8 - Visual of the Newsletter (summer 2021)

- The "Council of Europe Cultural Route" logo is displayed, in accordance with the general conditions for the use of the Council of Europe logo, on billboards, signs and wallpapers used for such events.

4. Conclusions and Recommendations

CRITERIA		Recommendations Previous Evaluation 201-20178	Has the route addressed the recommendation since the last evaluation?		Recommendations Current Evaluation 2021-2022	
			YES	NO		
I. Cultural Route Theme			<input checked="" type="checkbox"/>	<input type="checkbox"/>		
			<input checked="" type="checkbox"/>	<input type="checkbox"/>		
II. Priority fields of action	Cooperation in research and development	Open up research to network members through better communication	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Continued collaboration with universities (internships, research projects, etc.)	
			<input checked="" type="checkbox"/>	<input type="checkbox"/>	Promote interdisciplinary research (art, ecology, landscape, immateriality)	
	Enhancement of the memory, history and European heritage			<input checked="" type="checkbox"/>	<input type="checkbox"/>	Continuation of ongoing cultural activities
				<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	Cultural and educational exchanges of young Europeans	To open up exchanges beyond the field of art history with young people		<input checked="" type="checkbox"/>	<input type="checkbox"/>	Knowledge of visitor profiles, especially European youth, through surveys and data collection (exhibitions)
				<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	Contemporary cultural and artistic practice			<input checked="" type="checkbox"/>	<input type="checkbox"/>	Continue current collaborations
				<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	Cultural tourism and sustainable cultural development	Transforming "biographical" routes into "crossroads" routes		<input checked="" type="checkbox"/>	<input type="checkbox"/>	Development of "impressionist" tourist products for French and foreign customers
				<input checked="" type="checkbox"/>	<input type="checkbox"/>	Continued membership in France, Europe and

III. Cultural Route Network	Finalization of negotiations with municipalities			beyond (Russia, USA)
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Communication tools	Creation of a visual identity			Creation of a communication plan including social networks
	Creation of multilingual communication tools	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
	Improve the visibility of roads on social networks			Dialogue with members on signage (specifications)
	Diffusion of the logo on all the supports of the partners	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

Regarding the conclusions of the certification evaluation, the expertise has shown that the Cultural Route "Impressionisms Routes" meets the general conditions established by the Council of Europe both in terms of quality of cultural contents and in terms of strategic priorities of action. The Cultural Route has all the legitimacy to be included among the routes certified by the Council of Europe and to continue its efforts despite the current health situation. Nevertheless, there are some recommendations to be highlighted:

(1) Development of the Cultural Route from a human resources perspective:

The "Eau et Lumière" association has demonstrated its full capacity to federate and implement the recognition and promotion of the impressionist heritage in relation to the territories from a network of members in France and in Europe. It must now pursue its efforts by deploying an internal human resources strategy. In particular, it must consider the medium-term recruitment of a "project manager", i.e. a full-time employee who could follow, manage and develop specific missions with the network of members on a European scale. The association could initially consider the recruitment of a Master's level trainee (Bac + 5) for a 4 to 6 month internship in order to start the implementation of targeted tasks and missions with a view to a salaried recruitment. Similarly, the association must also consider the creation of a workspace to accommodate the trainee(s) and employee(s), i.e. a place where these new staff members will be assigned and thus transform the association into a permanent structure. The active volunteer status of the association's office must be transformed without devaluing the fundamental work that has been done by the office.

(2) Collection of attendance-related data:

The association "Eau et Lumière" has produced and set up quality cultural mediation devices, notably two exhibitions. They meet quality criteria (content, images, impressions, etc.), but no data has been collected on their circulation. For example, there is a lack of quantitative and qualitative data related to attendance, such as the profile of the public who took the time to visit and read the exhibition, as well as their motivations and interests in the artistic movement.

These data would allow a better knowledge of the visitors' profiles, both from a sociological or age point of view (especially young Europeans) and from a quantitative point of view (statistical data). These indicators would make it possible to gather more precise information about the dissemination of the mediation activities set up by the Cultural Route. A similar methodology could also be developed in terms of knowledge of the profiles of members in order to better understand their motivations, their interests and their commitments within the network of the Route, beyond the annual fees requested from members.

(3) Development of networked research activities:

The "Eau et Lumière" association has demonstrated a real capacity to produce editorial content that meets the criteria of research excellence, notably the book published in 2021. The Cultural Route must now move towards an assertive interdisciplinary approach to the question of Impressionism, particularly in terms of ecology, environment, cultural landscape and intangible heritage. Closer collaborations with the academic world in terms of research, studies and surveys would be entirely justified because of the reflexive interest in this route. Similarly, collaboration with French and European university partners would allow the Cultural Route to expand its scientific committee through an interdisciplinary European network and to participate in research projects in view of a joint response to fundraising such as European projects (ERASMUS+, Creative Europe or Horizon Europe) for example.

(4) Communication development :

The "Eau et Lumière" association has equipped itself with communication tools such as a website and newsletters. The efforts in terms of communication must be pursued in order to reinforce the visibility of the "Impressionisms Routes" among the members of the network and the general public. Moreover, the Cultural Route must acquire more autonomy in terms of maintenance of communication tools (website) by recruiting an intern/salaried person who could have specific missions on this point. Similarly, it must continue its efforts in the development of digital tools, in particular through a more ambitious communication plan that would include the production of targeted content via social networks. Indeed, the Impressionist movement facilitates this communication deployment thanks to the iconography and the tourist imaginary conveyed by these artists. In the same way, the Cultural Route could better communicate on a daily basis about the numerous activities it has put in place thanks to social networks, which would give it better visibility and external readability. In terms of signage, the association must initiate discussions with its members (cities, tourist offices) in order to put in place a graphic charge concerning the Impressionist circuits, paths, roads and trails in France.

5. List of References

The following is a list of the sources of information consulted by the evaluator in preparing the report:

- Documents submitted by the network before July 31, 2021
 - Complete file sent by the Council of Europe
- Additional documents submitted by the network at the request of the evaluator
 - File of the exhibition *Impressionist Movement in France* produced by the association "Eau et Lumière" ;
 - Exhibition project *Impressionism in France and Europe* currently in preparation.
 - Power Point realized by the city of Bougival during the expertise visit.
- Additional sources consulted by the evaluator (website, publications, reports, etc.)
 - Book *Les routes des Impressionismes en Europe*, Monique Lucenet, 2021, 290 pages;
 - Book *La Grande Jatte, Belle Isle en Seine*, Monique Lucenet, 2006.
 - Newsletter (paper format), summer 2021;
 - Website of the "Impressionisms Routes": <https://www.impressionismsroutes.fr>
 - Website of the association " Eau et Lumière " : <https://www.impressionismsroutes.fr/l-association>

6. Appendix 1: Expert field visit and/or online interviews with network management and network members

The expert visit took place on November 4 and 5, 2021 with the following program:

Day 1 - Thursday, November 4th 2021

9:00 am / Departure from Neuilly-sur-Seine with Georges Lucenet, General Secretary of the association " Eau et Lumière ".

9h30-10h30 / Chatou and the Fournaise Museum with Anne Galloyer, Director of the Museum and Carole Heulin, Assistant.

11:00-12:30 / Bougival : Meeting, presentation and exchanges in the Town Hall, with Luc Wattelle, Mayor of Bougival.

Working lunch in Bougival/Louveciennes with the team of the Bougival Town Hall and Georges Lucenet.

14h30-16h30 : Saint-Germain-en-Laye and the Western loops of the Seine: The heart of Impressionism in the Paris region. Stop at the Saint-Germain-Boucles de Seine Tourist Office (SGBS, 19 communes), discussion with Elisa Barbier, Director of the SGBS Tourist Office. Visit of the Maurice Denis Museum, with Priscille Peugnet, Deputy Mayor in charge of Tourism, President of the SGBS Tourist Office, Benoît Battistelli, Deputy Mayor in charge of Culture and Heritage and Fabienne Stahl, Director of the Museum.

17h00 : Argenteuil. High Place of Impressionism. Meeting with Chantal Juglard, Deputy Mayor in charge of Culture and Heritage and Stéphanie Fèze. Visit of the rehabilitation site of Claude Monet's House.

Return to Paris then, 8:00 pm / "working" dinner in restricted committee in Paris (14^{ème}) at the Auberge de Venise in Montparnasse with Isabelle Brianso, Pierre Bedouelle, Georges Lucenet.

Day 2 - Friday, November 5, 2021

9:00 am / Departure from Paris (14^{ème}) with Pierre Bedouelle, President of the association " Eau et Lumière " and General Secretary of Euroart, former Mayor of Barbizon.

10:30 Barbizon / The Forest of Fontainebleau, the sources of Impressionism, a pilot project of Cultural Tourism. Visit of the Auberge Ganne museum with Hervé Boesch, director of the museum. Visit of the Tourist Office, Tours and discussions.

1:00 pm / Fontainebleau: an example of a Cultural Routes "Crossroads" and site of the next European Cultural Routes Training Academy (May 31 to June 3, 2022).

Working lunch in Fontainebleau with Patrick Septiers, Former President of the Seine-et-Marne Departmental Council, President of the Moret-Seine-Loing Community of Municipalities, Vice-President of Impression Risms and Sylvie Lahuna, Director of Seine-et-Marne Attractiveness.

15h00 / Moret-sur-Loing. Dynamism and Originality. Alfred Sisley, the open-air museum. Visit of the medieval city, stop at the Tourist Office (Director: Marie Striebel) and meeting with Christian Recoing, President of the Friends of Sisley, Vice-President and Treasurer of Impressionisms Routes. Meeting with Marianne Saval-Bonet, Delegated Mayor of Moret-sur-Loing and Brice Gruet, Councillor Delegated to the heritage and tourist development of Moret-sur-Loing.

18h00 / Return to Paris.

7. Annex 2: Expert assessment checklist

EXPERT ASSESSMENT CHECK-LIST

QUESTIONS		Yes	No			
3.1 THEME	1	Does the theme of the Cultural Route represent a common value - historical, cultural or heritage - in several European countries?	1			
	2	Does the theme of the Cultural Route provide a solid basis for cultural and educational exchanges for young people?	1			
	3	Does the Cultural Route theme provide a solid foundation for innovative activities?	1			
	4	Does the theme of the Cultural Route offer a solid basis for the development of cultural tourism products?	1			
	5	Has the topic been studied/developed by academics/experts from different parts of Europe?	1			
3.1 PRIORITY FIELDS OF ACTION	3.2.1 Cooperation in research and development	6	Does the Route offer a platform for cooperation in the research and development of European cultural values/themes?	1		
		7	Does the Route play a federating role around major European themes, making it possible to bring together dispersed knowledge?	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 can take in Europe?	1		
		10	Does the Route have a network of universities and a 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		
		13	Does the scientific committee conduct research and analysis on issues related to its theme and/or activities at the theoretical level?	1		
		14	Does the scientific committee conduct research and analysis on issues related to its theme and/or activities at the practical level?	1		
		3.2.2 Enhancing European memory, history and heritage	15	Do the activities of the Route take into account and explain the historical significance of European tangible and intangible heritage?	1	
			16	Do the Route's activities promote the values of the Council of Europe?	1	
			17	Do the activities of the Route promote the label of the Cultural Routes of the Council of Europe?	1	
			18	Do the Route's activities operate in accordance with international charters and conventions on the preservation of cultural heritage?	1	
			19	Do the Route activities identify, preserve and develop European heritage sites in rural destinations?	1	
	20		Do the Route's activities identify, preserve and develop European heritage sites in industrial areas undergoing economic restructuring?	0	1	
	21		Do the activities of the Route value the heritage of ethnic or social minorities in Europe?	0	1	
	22		Do the Route's activities contribute to a better understanding of the concept of cultural heritage and the importance of its preservation and sustainable development?	1		
	23		Do the activities of the Route highlight the physical and intangible heritage, explain its historical importance and highlight its similarities in the different regions of Europe?	1		
	24		Do the activities of the Route take into account and promote the charters, conventions, recommendations and works of the Council of Europe, UNESCO and ICOMOS related to the restoration, protection and enhancement of heritage, landscape and territorial planning (European Cultural Convention, Faro Convention, European Landscape Convention, World Heritage Convention, ...)?	1		
	3.2.3 Cultural and educational		25	Are youth exchanges (cultural and educational) planned to develop a better understanding of the concept of European citizenship?	1	

		26	Are youth exchanges (cultural and educational) planned to emphasize the value of a new personal experience by visiting diverse places?	1	
		27	Are 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 youth exchanges (cultural and educational) planned to provide collaborative opportunities for educational institutions at different levels?	1	
		29	Are youth exchanges (cultural and educational) planned to emphasize personal and real-life experiences through the use of places and contacts?	1	
		30	Are youth exchanges (cultural and educational) planned to set up pilot projects with several participating countries?	1	
		31	Are youth exchanges (cultural and educational) planned to result in cooperative activities involving educational institutions at different levels?	1	
	3.2.4 Contemporary cultural and artistic practices	32	Do the cultural activities of the Route (related to contemporary cultural and artistic practices) promote intercultural dialogue and multidisciplinary exchanges between diverse artistic expressions in European countries?	1	
		33	Do the cultural activities of the Route encourage artistic projects that establish links between cultural heritage and contemporary culture?	1	
		34	Do the cultural activities of the Route encourage innovative cultural and contemporary arts practices* by linking them to the history of skill development?	1	
		35	Do the cultural activities of the Route encourage collaboration between cultural enthusiasts and professionals through relevant activities and networking?	1	
		36	Do the cultural activities of the Route encourage debate and exchange - in a multidisciplinary and intercultural perspective - between diverse cultural and artistic expressions in different European countries?	1	
		37	Do the cultural activities of the Route encourage activities and artistic projects that explore the links between heritage and contemporary culture?	1	
		38	Do the cultural activities of the Route highlight the most innovative and creative practices?	1	
		39	Do the cultural activities of the Route link these innovative and creative practices to the history of skills development?***	1	
		3.2.5 Cultural tourism and sustainable cultural development	40	Do the activities of the route (relevant to the development of sustainable cultural tourism) facilitate the formation of local, regional, national and/or European identity?	1
	41		Do the route activities actively involve 3 primary means of raising awareness of their cultural projects: print, broadcast, and social media?	1	
	42		Do the activities of the route promote dialogue between urban and rural communities and cultures?	1	
	43		Do the activities of the route promote dialogue between developed and disadvantaged regions?	1	
	44		Do the activities of the Route promote dialogue between different regions (south, north, east, west) of Europe?	1	
	45		Do the activities of the Route promote dialogue between majority and minority (or indigenous and immigrant) cultures?	0	1
	46		Do the activities of the Route open up possibilities of cooperation between Europe and other continents?	1	
	47		Do the activities of the Route draw the attention of decision-makers to the need to protect heritage in the context of sustainable development of the territory?	1	
	48		Do the activities of the Route aim to diversify the offer of cultural products, services and activities?	1	

		49	Do the activities of the route develop and offer quality cultural tourism products, services or activities at the transnational level?	1	
		50	Do the activities of the route develop partnerships with public and private organizations active in the tourism sector?	1	
		51	Has the network prepared and used tools throughout the Route to increase the number of visitors and the economic impact of the Route on the territories crossed?	0	1
3.3 NETWORK		52	Does the route represent a network involving at least three Council of Europe member states?	1	
		53	Was the theme of the Route chosen and agreed upon by the network members?	1	
		54	Was the conceptual framework of the route scientifically based?	1	
		55	Does the network involve several Council of Europe member states in all or part of its project(s)?	1	
		56	Is the network financially viable?	0	1
		57	Does the network have a legal status (association, federation of associations, EEIG, etc.)?	1	
		58	Does the network function democratically?	1	
		59	Does the network specify its objectives and working methods?	1	
		60	Does the network specify the regions affected 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 the overall strategy of the network in the short and long term?	1	
		64	Does the network identify potential participants and partners in Council of Europe member states and/or in other countries of the world?	1	
		65	Does the network provide details on its funding (financial reports and/or activity budgets)?	1	
		66	Does the network provide details on its operational plan?		1
		67	Does the network attach the basic text(s) confirming its legal status?	1	
	3.4 COMMUNICATION TOOLS	For the certified Cultural Routes of the Council of Europe :	68	Does the route have its own logo?	1
69			Do all network partners use the logo on their communication tools?	1	
70			Does the route have its own dedicated website?	1	
71			Is the website available in English and French?	1	
72			Is the website available in other languages?	0	1
73			Does the network effectively use social networks and Web 2.0?	0	1
74			Does the network publish brochures about the Route?	1	
75			If so, are the brochures available in English?	1	
76		If so, are the brochures available in French?	1		
		77	Is the title "Council of Europe Cultural Route" present on all communication materials (including press releases, websites, publications, etc.)?	1	
		78	Is the certification logo present on all communication materials?	1	
		79	Is the certification logo used according to the guidelines for use (size and location, ...)?	1	
		80	Are the logos (Cultural Route + certification) provided to all members of the route?	1	
		81	Does the certification logo appear on the signs indicating the cultural route?	1	
SCORE				73	8

8. Appendix 3: List of acronyms, list of figures, tables and additional documents

This section should contain:

- Figure 1: "Impressionisms Routes" network
- Figure 2: Cultural mediation sign in a park with the logo of the "Impressionisms Routes", Bougival
- Figure 3: logo of the "Impressionisms Routes".
- Figure 4: Council of Europe logo
- Figure 5: Full logo of the Cultural Route
- Figure 6: Visual of the "Impressionisms Routes" website
- Figure 7: Visual of the structure (2021)
- Figure 8: Visual of the Newsletter (summer 2021)