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Regular evaluation:
PREHISTORIC ROCK ART TRAILS
Independent expert report

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



Cultural Routes of the Council of Europe Evaluation Cycle 2021-2022

Independent expert report

Prehistoric Rock Art Trails

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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

This report provides the results of the regular evaluation (cycle 2021-2022) of Prehistoric Rock Art Trails Cultural Route.

The analysis of the documentation on the activity of the last cycle (2018-2021), together with a 3-day field visit to Dordogne (France) and the online interviews conducted with members of the network from three different countries (Azerbaijan, Spain and Portugal), shows that, after 11 years of trajectory, PRAT-CARP has consolidated a successful model of Cultural Route.

This success is applicable to different areas: 1) The very composition and functioning of the network, which has achieved considerable territorial representativeness and includes a wide range of stakeholders, with truly effective bodies of representation, scientific supervision and technical coordination; 2) The specific lines of work promoted both in research and conservation fields, which have set a series of milestones regarding the organization of scientific meetings on Prehistoric rock art; and 3) The model of heritage management and cultural tourism that is being promoted within the framework, in some cases through pioneering initiatives.

Since the last evaluation, the PRAT-CARP network has expanded and diversified its partners (currently 8 countries and 157 destinations); has continued its commitment to the establishment of shared standards in the management and conservation of rock art sites (Good Practice Handbook); has developed new educational proposals (European Rock Art Day); and has promoted interesting initiatives in the field of tourism (Rock Art Passport, Rock Art Heritage Label, cooperation protocols).

The network has proved to be financially solvent and coherent with its own resources, what validates the sustainability of the project.

In the next years, PRAT-CARP is expected to continue growing in membership and initiatives. In this sense, the network has shown an increasing interest in the European funding programmes.

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

2. Introduction

Prehistoric Rock Art Trails (PRAT-CARP) is the largest network dedicated to the promotion of Prehistoric rock art in Europe.

It is part of the Cultural Route of the Council of Europe programme since 2010, when it was awarded with this recognition. The proposal stems from a first network of cultural and tourism destinations, arising from an Interreg IIIB Sudoe project named REPPARP (European Network First Settlers and Prehistoric Rock Art), developed between 2004 and 2007. The need to coordinate this first network gave rise, in 2008, to the creation of a non-profit association, in charge of the management and promotion of the rock art sites and the regions where they are located. With the name of International Association Prehistoric Rock Art Trails, this organization continues to function today as the legal body of the network.

The main purpose of PRAT-CARP is to promote the social, cultural and economic value of rock art and its landscapes. With this aim, the network carries out a wide range of activities related to the different areas that affect rock art: research and training, through scientific meetings and exchange of experiences; heritage conservation, in which stands out the implementation of a Good Practice Handbook; dissemination, through the organization of informative activities and the creation of promotional materials; and the commitment to sustainable tourism, through the involvement of local agents and the establishment of its own quality label.

At the time of its creation, the network was composed of 14 members from 3 different countries. Today, it comprises 44 partners of a very diverse nature (public administrations, rural development organizations, universities, etc.), belonging to 8 member countries of the Council of Europe. This growth has led to the inclusion of more than 150 prehistoric rock art destinations open to the public (archaeological sites, museums, interpretation centers, facsimiles of rock art sites, archaeological and cultural parks, etc.), thus becoming the largest European network of cultural and tourism destinations focused on rock art; a trend that will continue in the next years with the incorporation of new members.

The network has a particularly dynamic Technical Unit, which is in charge of the administrative and technical coordination. The Association's headquarters is currently in Cantabria (Spain), and is represented by the Cantabrian Network for Rural Development, through Fernando Isasi (manager of PRAT-CARP) and Ramón Montes (technical coordinator of PRAT-CARP).

This report contains the results of the evaluation of the last three years of activity of PRAT-CARP, and provides some recommendations for its immediate future. The evaluation, carried out by an external expert, is the result of an exhaustive analysis of the documentation provided by the Technical Unit, according to the parameters established by the Cultural Routes of the Council of Europe programme; a review of other materials available online, especially on the network's website; a 3-day field visit to Dordogne (France), accompanied by the technical coordinator, with a visit to 7 sites (museums and sites) and meetings with 13 different agents (president of the network, technical staff, directors of sites, guides); and 3 online interviews with members of the network and the Scientific Committee from Azerbaijan, Portugal and Spain. As far as possible, the conduct of the personal interviews has been guided by the principles of territorial representativeness and gender parity.

3. Main Body Evaluation

3.1 Cultural Route Theme

3.1.1 Definition of the theme of the route

The thematic axis around which Prehistoric Rock Art Trails route is articulated is Prehistoric Rock Art.

The proposal covers a wide chronological and territorial spectrum. In this sense, the starting point is the first artistic manifestations of humankind in Europe, which date back to more than 42,000 years ago. The bulk of the destinations on the route are linked to Prehistory, especially Paleolithic, although representative examples of Neolithic, Bronze Age and Protohistory are also included –and even some cases of historical periods.

Territorially, the proposal extends from the Iberian Peninsula to the Caspian Sea, and from the Nordic countries to southern Italy, thus encompassing a major part of the European continent.

It is precisely this chronological and territorial amplitude that makes possible to include in the network a great diversity of destinations (157), defined, at the archaeological level, by: chrono-cultural frameworks –from the Upper Paleolithic groups to the hierarchical societies of the Iron Age–; stylistic or formal characteristics –from paintings to engravings–; and landscape singularities –from the depth of the caves to rockshelters and open air sites, and from humid forests to Mediterranean maquis landscape. It should be noted that, in addition to archaeological sites, the route includes museums and interpretation centers that preserve part of the material culture recovered at these sites, including movable art, what eases the contextualization of rock art manifestations.

The network comprises 8 countries of the Council of Europe (Azerbaijan, Finland, France, Georgia, Italy, Norway, Portugal and Spain), although, as recognized by the Technical Unit of the project, there is an over-representation of southwestern Europe in terms of both members and destinations.

This unequal distribution is caused by factors of different nature, such as archaeological –major presence of human settlements in the central and southern areas of Europe due to the extreme climatic conditions that characterized the north of the continent during part of the Paleolithic period; scientific –unequal research trajectories–; and management –unequal investments in conservation, dissemination and social awareness of rock heritage. For example, 11 of the 157 destinations are registered on the World Heritage List, with all the cultural, social and institutional implications of this status; these sites accumulate, moreover, decades of research, and often enjoy optimal infrastructures for their preservation and enhancement. In contrast, there are other destinations where documentation and research works have only recently started.

It is precisely in this diversity where the interest of PRAT-CARP lies: in how to articulate a complex and dense network, and how shared experience can become a major tool for knowing and protecting this fragile heritage. In recent years, the network has also made important efforts to balance the geographical representation, through the incorporation of new countries, the decentralization of some actions, and the exchange of experiences and technical advisory work among the network members.

While it is true that the PRAT-CARP network affects all areas of rock art management, from research to dissemination, the route pays special attention to two fundamental issues: the promotion of cultural tourism and the development of educational activities. In this sense, rock art sites are privileged spaces, since they embrace the idea of cultural landscape, understood as a transversal concept that combines the traditional typologies of natural and cultural heritage, and stresses the relations between people and their environment –as recognized by the Council of Europe Landscape Convention. From the educational point of

view, landscape is a tool with a great potential for holistic learning, reaching a wide range of topics from social and natural sciences to environmental awareness and collective responsibility. From the touristic point of view, the combination of rock art heritage and natural environment offers interesting experiential possibilities; and, at the same time, it can be a revulsive for local economies, especially taking into account the depopulation processes of the European rural areas.

3.1.2 Historical and cultural context

PRAT-CARP route is not limited to a strictly delimited chronological period, nor to a specific cultural context. The destinations included in the route contemplate very diverse chronological and territorial periods, which reach and even exceed European Prehistory, even though, as above-mentioned, the bulk of the network is constituted by Paleolithic sites. As a consequence, the route is not illustrative of specific historical events, but of something much more important: the human experience. This nuance is important, since it allows to create a more direct connection –of a markedly emotional nature– between the people of the present and those vestiges of the remote past. After all, the meeting point is something as universal and immanent as artistic expression.

Prehistoric rock art has a long investigative tradition in the European context, especially in the southwestern area. In fact, it is the Altamira cave (Cantabria, Spain) that points out the beginning of the recognition of rock art as an object of scientific study, following the discoveries of Marcelino Sanz de Sautola in 1880 and its ratification by the eminent prehistorian Émile. Cartailhac. It is, therefore, Spain and France that began studies in this field more than a century ago, which have been joined by many other countries from Europe and beyond. Effectively, rock art is currently one of the most popular research topics in the field of Prehistoric Archeology.

However, it is worth making a small note about the official name of the route and its chrono-cultural framework. Prehistoric Rock Art Trails, as can be deduced from its name, focuses on Prehistory; within this generic framework, there are very different periods and cultural realities that can be taken into account. Although the vast majority of PRAT-CARP destinations meet this criterion, there are some sites that refer to non-prehistoric periods. This is the case, for example, of Cripta del Peccato Originale (Matera, Italy), with frescoes dating from 8th and 9th centuries –therefore, from the early medieval period. The inclusion of non-prehistoric sites in PRAT-CARP has been ratified by the network's Assembly, stressing that the aspects that prevail in their selection are the presence of interesting rock art evidences, and the existence of a clear will to get involved and to participate in the network. It is true that their inclusion is not a major problem, but perhaps in the future it would be useful to think of ways to manage this narrative diversity, as will be suggested in chapter 7.

3.1.3 Council of Europe values represented by the theme

Prehistoric rock art is a cultural expression of the first magnitude for European history, memory and heritage. Actually, it represents the first artistic manifestations of the inhabitants of present-day Europe during the Upper Paleolithic; manifestations that, with their chronological, cultural and stylistic differences, constitute a shared phenomenon for an important part of the European territory.

The fact of being representative of a shared past, with a wide territorial distribution and a long temporal continuity, makes rock art heritage a resource with an enormous potential to

promote a common European cultural identity, without losing sight of the cultural and identity diversity of its territories.

Likewise, the objectives of PRAT-CARP, as well as the organizational structure of the network, are in line with the principles expressed in the conventions of the Council of Europe and other international organizations, especially the Convention on the value of Cultural Heritage for society (Faro convention, 2005), the "Declaration of Baku" (Advisory Forum of the program of Cultural Routes of Council of Europe, October 2014), the advice given in the UNWTO/UNESCO World Conference on tourism and culture of Cambodia (February 2015), and the conclusions of the meeting about rock art world heritage and the role of the rural local institutions and populations held in Rionansa-Spain (April 2015). All these principles stress the key role of local communities in heritage processes, as well as the need to enhance the democratic dimension of cultural exchange and tourism; that is to say, to establish the appropriate strategies and mechanisms in order to generate sustainable development at the economic, social and cultural levels. These approaches are assumed by PRAT-CARP, as will be seen throughout this report.

Nevertheless, the network has an even greater potential: by focusing –as above-mentioned– on a universal human experience, the project has the discursive potential of connecting with other territories beyond Europe. This is to be taken into account for the long-term future of the project. It is undeniable that the route makes sense within the framework of the Council of Europe and, as such, the 8 current countries are member states. However, from an archaeological point of view, it is mandatory to go beyond the current borders and link European rock art with the art of North Africa and the Near East. Not only because, in doing so, the project would help to break the exclusive and excluding identification of Europe as the cradle of art and civilization; but also because the inclusion of non-European neighboring countries could facilitate the identification of migrant groups with the shared past that the Council of Europe wants to promote. This approach is crucial in the context of increasingly plural and diverse societies, so that through expressing and showing the diversity of artistic manifestations in the past, the tolerance and respect between peoples and nations in the present can be reinforced. This statement fulfils one of the three main challenges of the Cultural Routes of the Council of Europe programme: "a challenge of identity, to prevent the search for identity through the routes from leading to the exclusion of "others" (Cultural Routes management: from theory to practice, p. 14). In the end, arises the question: can a cultural route about Prehistoric rock art contribute to reflect on contemporary human migrations and cross-cultural encounters?

It could go even further and, again emphasizing the universality of rock art, connect with more distant territories, such as the American continent, thus aligning with the new cooperation policies that have been established between the Council of Europe and the Organization of Ibero-American States (OEI) in the field of Cultural Routes (Joint report on the Cultural Routes of the Council of Europe and Ibero-America, 2021). Some members of the PRAT-CARP network are already working on this international projection. For example, the Museo Nacional y Centro de Investigación de Altamira (Spain) has been organizing exhibitions to raise awareness of rock art from different parts of the world; the Conseil Départemental de la Dordogne (France), for its part, has curated an exhibition about Lascaux displayed at an international level.

As noted in the List of Criteria for Networks, one of the key themes is "to involve as large a number as possible of States Parties to the European Cultural Convention (ETS No. 18) as well as, where appropriate, other States". In this sense, the PRAT-CARP network has already established contact with non-European countries, e. g. Morocco.

3.2 Fields of Action

3.2.1 Co-operation in research and development

The main achievement of PRAT-CARP has been to build something more than a route: a network. The nuance is important, because beyond the effort to connect destinations in different territories in the form of a unified cultural and tourist product, the project has managed to articulate a dense network of collaborators, who share their dedication to research, management and dissemination of rock art.

This phenomenon allows the network to create its own systems of cooperation and development. In this sense, it worth to point out that the territories of the network have very different backgrounds in terms of research tradition, availability of cultural infrastructures, social acceptance of rock art heritage, and possibilities of funding. Taking this into account, PRAT-CARP project is generating very enriching network dynamics –as recognized by the agents interviewed during the evaluation process–, since it allows to configure regular forums devoted to collective learning and exchanging of methodologies and strategies for research, management and dissemination of rock art; and to promote the dialogue between different entities and territories.

From the point of view of cooperation, the elaboration of the Good Practice Handbook of the Cultural Route of the Council of Europe "Prehistoric Rock Art Trails" (2010) is particularly remarkable. It is a set of actions and measures aimed at modernizing, from a technical point of view, the holistic management of prehistoric rock art sites. The document, available on the website of the project (<https://www.prehistour.eu/good-practices-handbook/>), was elaborated by specialists of the Scientific Committee. Although it has no executive power, the document plays an important role as an advisory tool, especially for those territories that do not have a consolidated tradition in rock art management. Furthermore, the network is designing specific projects to be implemented in the territories with less tradition, thus contributing to bridge the inequalities in the heritage field. As an example, in September 2021 took part in Georgia the Trialeti Archaeological Park Project (TAP-P). The activity, organized by PRAT-CARP with the participation of 18 researchers from 5 different countries of the network, aimed at training Georgian staff in the management of the future Archaeological Park at Trialeti.

Also noteworthy is the elaboration, in 2018, of the Protocol of Cooperation in the field of Rock Art (PCMPAR), known as "Territories united by the first art" (<https://eupal.prehistour.eu/>). It is a protocol of collaboration between the territories of the Southwestern Europe that have been included in the World Heritage List because of the outstanding evidences of Paleolithic rock art: the Vézère River Valley (Dordogne, France), the Cantabrian region (Spain) and the Côa Valley and Siega Verde area (Portugal and Spain). This document fosters joint activities among its members, with the purpose of advancing in the conservation, valorization and dissemination of the rock art heritage. The proposal is based on the premise that networking is the most effective way to position these territories in the European and international cultural offer. Actually, it is within the framework of this protocol that the Rock Art Passport initiative was born –which will be analyzed later on.

This type of initiatives, which have an impact on research and development fields, is supervised by the PRAT-CARP Scientific Committee. This organism is integrated by rock art experts from different institutions (museums, universities and public administrations), with representation of most of the member countries. The Scientific Committee plays an important advisory role within the network. To guarantee its operability, the committee consists of a small team, which members do not necessarily hold prominent positions in their centers of origin, in order to ensure their real involvement in the project. In addition to the Scientific Committee, there are other prestigious universities and research centers that are involved in the scientific works on the route, such as the Instituto Politécnico de Tomar (Portugal), Universitetet i Bergen (Norway), Göteborgs Universitet (Sweden), Ludwig Boltzmann Gesellschaft (Austria), S ervice D epartemental d'Arch eologie de Dordogne (France),

Universidad de Extremadura - International Federation of Rock Art Organizations (Spain), CCSP Valcamonica (Italia) and Universitat de Barcelona (Spain), among others.

From the scientific point of view, one of the major milestones of the network is the International Congress on Rock Art in the town of Trigueros (Huelva, Spain), organized under the direction of the Scientific Committee. The continuity of this scientific meeting, which has been held every year since 2016 –except for the pandemic hiatus in 2020–, constitutes clear evidence of the network’s commitment with rock art research.

Along similar lines are the summer seminars held in 2017 and 2021 in Spain, with the support of the Regional Government of Cantabria and the International University Menéndez Pelayo (UIMP). These seminars are conceived as forums for the exchange of experiences within the framework of the project, giving voice to network members and trying to reflect the territorial diversity of the project. As a suggestion for the future, it would be interesting to hold these kinds of scientific meetings in other countries than Spain. The obvious preponderance of Spain in the network –both in terms of heritage sites and management role–, should not be an obstacle to do so. The Technical Unit is aware of this situation; in fact, new scientific meetings are planned to be held in recently incorporated countries, such as Finland, in June 2022.

Regarding scientific publications, there are some notable examples: the book "L'Art Rupestre du Sud-Quest de L'Europe inscrit sur la liste du Patrimoine Mondial" (several authors, 2018); "The first Art of Europe seen by Europeans of the future" (several authors, 2020), or the seminar proceedings "Caminos de Arte Rupestre Prehistórico, un itinerario cultural del Consejo de Europa: Compartiendo experiencias y conocimientos sobre el primer arte de la humanidad" (Montes, R. & Rey, J.M., 2020). It is important to note that these are the only publications included by the Technical Unit in the report, which are exclusively the publications made by –and devoted to– the network. As stated by the Technical Unit during the evaluation process, managing the scientific production of all the members involved in the network would be extremely complicated.

On the other hand, it is worth highlighting the network's capacity to adapt in the context of the pandemic. Besides the use of digital platforms for the management of the network itself – here the pandemic has been groundbreaking–, there has been an effort to collectively reflect on the impact of the pandemic on the management of rock art sites. It is the case of the webinar "Visiter des sites rupestres dans l'été COVID-19. Altamira-Niaux-Siega Verde-Chauvet2-Valltorta-Lascaux", celebrated in August 2020 via ZOOM, whose main aim was to analyze the impact of COVID-19 on the main rock art sites in France, Spain and Portugal (https://www.youtube.com/watch?v=Z_VvkPAdhuk).

The network is developing new initiatives with this post-pandemic logic. It is the case of the collaboration between the museums of PRAT-CARP on virtual reality, which constitutes a promising tool for rock art. On the one hand, it allows to generate an immersive experience that can be a perfect complement for the sites that are not open to visitors due to their fragility; on the other hand, it can facilitate access from home in situations of mobility restrictions, such as the ones provoked by the pandemic. In any case, these embryonic initiatives should be taken into consideration in future evaluations.

To fulfil these and other initiatives, the PRAT-CARP team has applied –and is applying– for European grants, e. g. Europe for Citizens, Europe Horizon and Creative Europe of the European Commission. It is also the case of the “Paleoarte. Cross-border Paleolithic Art” project, which is part of the Operational Programme for Cross-border Cooperation Spain – Portugal 2014-2020 (INTERREG V-A). The origin of PRAT-CARP Cultural Route of the Council of Europe was, actually, the result of an Interreg Europe project.

3.2.2 Enhancement of the memory, history and European heritage

The activities promoted by PRAT-CARP are being a revulsive for the European rock art heritage at different stages.

At the scientific level, the above-mentioned meetings have become unmissable events in the field of rock art studies at a European scale. It is not in vain that some of the members of the Scientific Committee are among the most outstanding researchers in this area. In addition, the network is connected with entities such as the International Union of the Prehistoric and Protohistoric Sciences (UISPP), the International Federation of Rock Art Organisations (IFRAO), the Rock Art of the Mediterranean Bassin of Iberian Peninsula (UNESCO), and the Artpoints Project. Therefore, the network is notoriously contributing to the scientific knowledge of Prehistoric societies.

In terms of conservation, the Prehistoric Rock Art Trails Good Practice Handbook is a pioneering document in Europe. It establishes common strategic guidelines for the conservation and management of rock art sites, to be shared among very different stakeholders and territories within the network. The proposal can certainly serve as a model for other projects focused on rock art heritage. It is noteworthy, in this sense, the effort made by PRAT-CARP not only in creating the document, but also in making it accessible on its website.

As far as outreach is concerned, the network has coordinated initiatives that place rock art in the spotlight, such as exhibitions, contests, commemorations and, of course, the regular – and fundamental– activity of museums and archaeological sites. Some of these initiatives have had, in fact, an important media coverage and social impact; e. g. the European Rock Art Day (ERAD) (<https://www.europeanheritagedays.com/story/40083/9th-October-European-day-of-Prehistoric-Rock-Art>), celebrated every 9th of October since 2019 as a result of the collaboration between PRAT-CARP and the European Heritage Days Programme.

In this sense, it is important to point out that the network is committed to working not only with the Council of Europe, but also with other European and international organizations, endorsing their conventions and recommendations. For example, the Council of Europe's Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) constitutes one of the main roadmaps of the network. There is also direct contact with UNESCO, which has recognized with the category of World Heritage Sites 11 of the rock art areas/sites of the network; and the attendance of some of its documents, such as the World Conference on Tourism and Culture (2015) carried out in collaboration with the World Tourism Organization. Moreover, part of the Scientific Committee of PRAT-CARP collaborates with ICOMOS Spain. It should also be stressed that the Technical Unit has participated in different meetings organized by the Enlarged Partial Agreement on Cultural Routes and the European Institute of Cultural Routes in the last 3 years, such as the Annual Advisory Forum (2018, 2019) and the Training Academy (2018, 2019); a commitment with the Council of Europe that is also exemplified by attending Tourism fairs in alliance with other Cultural Routes.

3.2.3 Cultural and educational exchanges for young Europeans

In the international context, education is recognized as an inalienable right. Following the Article 26 of the Universal Declaration of Human Rights, education encourages the "full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms". This principle is firmly supported by the Cultural Routes of the Council of Europe program, where the pedagogical function is claimed as one of the priority fields of action.

Precisely, the PRAT-CARP network dedicates an important part of its activity to engage with young people. In fact, most of the themes addressed by the route are included in the

educational programmes at Elementary and Secondary levels. That is why rock art sites are privileged spaces to complement official educational programmes from a cross-cutting perspective.

It goes without saying that the sites and museums linked to the network carry out important educational work on their own, in connection with the educational centers in the areas where they are located. In this regard, the field visit to Dordogne was accompanied by several educational activities held in museums and archaeological sites. However, what will be emphasized in this section is the joint production of educational activities by the network or part of its members.

For example, PRAT-CARP have developed, from 2016 to 2018, several experiences exchanging groups of Secondary level students from Dordogne (France), Cantabria (Spain) and Côa Valley (Portugal), through meetings and excursions to the most outstanding sites. After the pandemic break, the objective is to reactivate the initiative in 2022. In addition, the Ministry of Culture of Cantabria and the Conseil de La Dordogne have organized Youth Work Camps in 2018 in Valderredible (Spain) and Les Eyzies (France).

It is also worth citing the celebration of the above-mentioned European Rock Art Day, a collaboration between PRAT-CARP and the European Heritage Days Programme. Since 2019, every October 9, the majority of the members participate in the organization of special activities: open doors day, workshops, special visits, lectures, music, plastic arts, etc. Despite its short history, the European Rock Art Day has a great acceptance both by the network –in the last editions there has been a massive participation– and at the social level.

Nevertheless, one of the most striking activities in the field of educational exchanges for young Europeans has been the drawing contest "The first art of Europe seen by Europeans of the future". The initiative, framed in the celebration of the 2019 European Day of Rock Art, consisted of a drawing contest for students from the member countries. The proposal was a great success, as more than 1,800 students from two age ranges (6-9 and 10-14 years old) took part, expressing their ways of seeing European rock art. This contest was the base of the homonymous itinerary exhibition, which has been displayed in more than 20 cities between 2020 and 2021, showing a selection of drawings. The exhibition also led to the publication of an informative booklet. The proposal was developed thanks to the €10,000.00 grant obtained by PRAT-CARP in the framework of the Stories of the European Heritage; a new more evidence of the coherence and the financial solvency of the network.

These initiatives demonstrate, on the one hand, the creativity and organizational capacity of PRAT-CARP to implement simultaneous and complementary activities in different countries. On the other hand, they show the will to connect territories, exchange experiences between young people from different cultural backgrounds, and raise awareness of the importance and fragility of rock art –under the premise that people only respect what they know. These approaches are aligned with the priority fields of action of the Council of Europe, and have great potential to reinforce the concept of European citizenship.

3.2.4 Contemporary cultural and artistic practice

Rock art is a source of inspiration for contemporary artistic practice, since it is perceived, from the perspective of the present, as a pure and unadulterated expression of the creative spirit of the first humans. Several members of PRAT-CARP have long been committed to working on this past-present dialogue, as part of their regular cultural programmes, be it in the form of exhibitions, performances or seminars.

In the last three years, for example, the Museo Nacional y Centro de Investigación de Altamira has held exhibitions in this topic: "Réplica Aurática" by artist Carlos Irijalba (2021) on the notion of the facsimile and its material connotations; "Illuminations. Claritate Siderum" (2020) on the work of artist Pilar Cossío; "El arte de reproducir el arte. Pared, pigmento, pixel" (The art of reproducing art. Wall, pigment, pixel) (2018) on the reproduction techniques

of rock art; "Con sello propio. Altamira, arte rupestre y filatelia" (With its own stamp. Altamira, rock art and philately) (2018) on the use of Altamira rock art in philately; or "Territorio de luz" (Territory of light) (2018) by artist Arancha Goyenche, who takes a tour of the Altamira landscape based on abstraction.

This is also the case at the Centre International de l'Art Pariétal Lascaux IV, with exhibitions such as "Continuum" (2021) by the artist Caroline Desnoëttes; "Continent rouge" (Red Continent) (2019) by Sylvie Marchand and Lionel Camburet, which combines contemporary art and ancestral rituals; "Pariétal" (Parietal) (2018), which brings together the artistic creation of Pierre Tal Coat, A. R. Penck, Damien Cabanes and Daniel Dezeuze. Similarly, artistic residencies have been held at the Pôle d'Interprétation de la Préhistoire.

In addition to contemporary art, the network has addressed the depiction of rock art in other cultural formats, e. g. comics, novels, films, TV series, etc., as showed in the exhibitions "Mythique Préhistoire" (Mythical Prehistory) (2021), "Paléo-Bulles" (Paleo-Bubbles) (2021) and "Rahan. Fils des âges farouches" (Rahan. Sons of the fierce ages) (2020) of the Pôle d'Interprétation de la Préhistoire.

Other specific activities devoted to highlight the links between prehistoric art and contemporary culture, such as conferences, seminars and concerts, have been developed in museums and, occasionally, in archaeological sites. The site and museum of Cueva Pintada (Gran Canaria, Spain) stands out in this field, with a regular programming of dance, music, theater, illustration, film and gastronomy events, under the name "Cueva Pintada inspira" (Cueva Pintada inspires). Recently, the Gobustan National Historical Artistic Preserve (Azerbaijan) has participated in this cultural dialogue with the organization of the festival "Yurdda bayram" (2021).

Besides these particular initiatives, it can be noted, as an example of joint action, the proposal "The first art of Europe seen by Europeans of the future", above-mentioned, in which children from different countries express through illustration their own interpretation of rock art. The point here is that this specific work has been used as a base for the development of a new proposal –an itinerary exhibition–, thus enriching the cultural activity of PRAT-CARP.

Seen as a whole, these activities constitute an interesting way to promote, on the one hand, the confluence of diverse languages (archaeology - art), in order to generate new cultural proposals, but also new conceptual and methodological possibilities for rock art management; on the other hand, this dialogue has the chance to engage with people who may be –at least a priori– more interested in contemporary artistic and cultural expressions than in Prehistoric rock art. That is to say, it has the potential of awakening an interest in the past, making Prehistoric heritage more appealing to the present.

3.2.5 Cultural tourism and sustainable cultural development.

This is one of the areas in which PRAT-CARP is placing the greatest emphasis. As reflected in the statutes of the association and in the philosophy of the route, one of the objectives of the network is to promote responsible and quality tourism. That is, to participate in a form of tourism that is more respectful of the fragility of this type of heritage, and aware of its potential in revitalizing the territories in which rock art is located.

Undoubtedly, rock art has the perfect conditions to do so, since the vast majority of destinations are situated in natural environments, many of which are undergoing depopulation processes due to the lack of employment prospects. Without these natural environments, rock art sites lose their meaning; that is why it is crucial to promote hybrid formulas that combine cultural and natural heritage. A formula that is more likely to be included in the notion of sustainability advocated by the network.

It is interesting, in this sense, to note the considerable presence of rural development organizations among the members of the network; they are, in fact, the second most frequent

type of entity, after regional governments, especially in the case of Spain. These entities, made up of local agents (public administrations, hotel industry, business associations, etc.), are particularly knowledgeable about the territory and its needs, thus becoming key stakeholders in the design of territorial development models.

PRAT-CARP is currently carrying out ambitious initiatives in the field of cultural tourism. One of the most noteworthy is the training of guides specialized in rock art. This is an important issue, since the guides are the point of contact between heritage –and the stakeholders behind it: experts, institutions, etc.– and the different publics visiting museums and archaeological sites. In effect, PRAT-CARP cyclically organizes the International Seminar for Rock Art and Cultural Tourism Guides, which seeks to inform guides on the state of the art of Prehistoric archaeology, as well as to provide them with new tools for rock art interpretation. This meeting, subsidized by the Ministry of Education, Culture and Sports of Spain, is attended by members from all the countries of the network. Moreover, the network offers economic support for members willing to get involved. The seminar represents one of the milestones of PRAT-CARP's activity, and has great potential for the future; in fact, the next meeting has already been planned in Puente Viesgo (Cantabria, Spain) for February 2022. The intention, in the future, is to turn this seminar into a platform of continuous training, as explained by the technical coordinator. On a side note, the satisfactory visit to different sites in Dordogne during the evaluation process, had a lot to do with the accuracy and the communication skills of the local guides.

Another interesting initiative carried out in the field of tourism development is the European Rock Art Heritage Label (EARH) (2017). This is a quality label that certifies that a particular archaeological site or museum fulfils the quality standards, based on its technical conditions and human resources. The two major requirements for its obtention are the observance of Prehistoric Rock Art Trails Good Practice Handbook and the observance of the Handbook for the certification of rock art sites open to public visit. The latter is accompanied by a comprehensive evaluation system, with more than 85 good practices and standards (<https://www.prehistour.eu/the-erah-label/>) established by the Scientific Committee. The evaluation takes part in two stages; a first self-evaluation made by the local staff, followed by on-site visit carried out by experts of the network. The initiative began in February 2021, and 6 destinations have already been certified with the label: Centre International de l'Art Pariétal de Lascaux (Montignac), Le Parc du Thot (Thonac), Pôle d'Interprétation de la Préhistoire (Les Eyzies, France), Parque Arqueológico da Arte Rupestre (Campo Lameiro, Spain), Museu do Côa (Vila Nova de Foz Côa, Portugal) and the archaeological area of Siega Verde (Salamanca, Spain). This is, without a doubt, an exemplary and precise initiative that has the capacity to generate a snowball effect, so that the different network members, with the support of public institutions, seek to make an effort to fulfil these quality standards.

Also promising is the creation of the European Rock Art Passport (2021). With this initiative, visitors can register their visit to rock art sites located in the regions that have signed the Protocol of Cooperation in the field of Rock Art ("Territories united by the first art"); that is to say, Dordogne, Cantabria and the borderlands of Portugal and Spain around the Côa Valley and Siega Verde site. By completing the heritage circuits, the visitor receives rewards, e. g. books and merchandising. The purpose of the passport is to contribute to the dynamization of cultural tourism around prehistoric art, as well as to increase the loyalty of the visitors, and to obtain statistical data. The passport is available in print –more than 10,000 copies– and in app –for Android and iOS–, and has been translated into 4 different languages –Portuguese, Spanish, French and English. It is currently under development, and the idea is to expand it to the rest of the network in the next two years.

The route is also being promoted in some of the most important European tourism fairs, with the aim of positioning rock art in the main international tourist circuits. Accordingly, PRAT-CARP has been present at World Travel Market (UK), IFTM Top Resa (France), ITB Berlin (Germany), and Fitur (Spain). The Technical Unit of the network has observed, however, some difficulties in the creation of tourism products: "is each rock art destination which

establish its own relations with tour-operator or, in other cases, there is not exist a real interest to develop products due to the fact that the management of the archaeological sites depend of local/regional Cultural Departments which oriented their work to pedagogic and cultural activities only" (Cultural Route of the Council of Europe, DOCUMENT 1, CERTIFICATION CYCLE 2021-2022, p. 38).

Finally, it is significant the inclusion of PRAT-CARP route in the Spain Cultural Routes network of the Secretary of State of Tourism (<https://www.spainculturalroutes.com/>), which, in practice, means an important tourist projection at national and international level.

3.3. Cultural Route Network

3.3.1. Overview of institutional /legal structure of the network

PRAT-CARP has established an exemplary network that successfully articulates the wills and the initiatives of a considerable number of entities, which belong to territories with very different social, economic and cultural realities. As recognized in Resolution (98) 4 on the Cultural Routes of the Council of Europe (III. List of criteria for networks, point 1), the network is managed through an association: the Prehistoric Rock Art Trails International Association. This entity was founded in 2007 by 14 partners from 3 countries of the Council of Europe: Portugal (1), France (2) and Spain (11). The association is governed by the Constitutional Law 1/2002 of 22 March of the Spanish law, although its vocation is mainly European.

The network is currently made up of 44 entities from 8 different countries (Azerbaijan, Finland, France, Georgia, Italy, Norway, Portugal and Spain), all of them members of the Council of Europe.

There are two types of membership. On the one hand, ordinary Members, who are full members. On the other hand, Honorary Members, in recognition of organizations or individuals who are of special help to the association, according to the criteria of the General Assembly. The Honorary Members may attend the General Meetings, but do not have to take part in the management of the association or its representative bodies.

The association has three organs of government and representation. First, the General Assembly, which is the highest governing body (Statutes PRAT-CARP, Section III, Chapter I, p. 3-4). The General Assembly meets in an ordinary session at least once a year. It is at this meeting that the most important decisions are made: budgets, lines of action, programming of activities, new members, etc. (see Minutes of the Ordinary and Extraordinary Assembly of PRAT-CARP, 2018-2020). There is also the possibility of organizing extraordinary assemblies to deal with important issues beyond the general meeting.

Secondly, the Committee, consisting of the President, the Vice-President, the Secretary, the Treasurer and a minimum of three other members (Statutes, Section III, Chapter II, p. 4-5). The posts on the Committee have a duration of 4 years. At the end of the term, they must be re-elected through the General Assembly meeting. The Committee has the obligation to meet at least once a semester, and is in charge of representing the Association, participating in public events, calling General Meetings and supervising their development; presenting the balance and accounts, and the draft of the annual report of activities, to the General Assembly; contracting the technical equipment necessary for the functioning of the network, etc.

Thirdly, the President of the association –the chairman of the Committee– with functions of representation, supervision and authorization of decisions taken by the General Assembly and the Committee.

Until 2019, the positions on the Committee had been held by Spanish members. This is due to the fact that Spain was the initial promotor of the route, and that has played –and still plays– an important role in the coordination of the network. However, in 2019 the situation

changed with the relocation of the headquarters to France; specifically, to the Conseil Départemental de la Dordogne, from where the current President works. This change is a milestone in the network's trajectory, because it stands for its decentralization and also for the rotation of responsibilities among member countries, under the premise that all partners will have to participate at some point in the representative bodies of the network.

Although PRAT-CARP is the result of teamwork, in which all partners play an important role, it is relevant to note that its success at the organizational level is due to the existence of a Technical Unit, specifically dedicated to the coordination of the network. This Technical Unit is represented by the Cantabrian Network for Rural Development, and is a key part of the gear. In this way, all the internal and external activity of the association is carried out thanks to the commitment of the route manager, the technical coordinator and other associated people. Indeed, the success in technical and administrative organization can be taken as a model for other cultural routes of similar characteristics.

On the other hand, the network has, as already mentioned above, its own Scientific Committee, with experts in rock art linked to different institutions and countries. This committee develops advisory functions both in the organization of scientific meetings and the design and implementation of heritage management tools. Besides the geographical diversity reflected in the committee, it is important to claim that the network has made an important effort to achieve gender parity, ensuring the balanced presence of men and women. As a suggestion, it would be interesting to reach the institutionalization of gender parity through a specific protocol, so that, in the future, its accomplishment would not depend on personal commitment, but would be inherent to the network, both for the Scientific Committee and for the representative organizations.

The conjunction of the legal structure (representative bodies and assemblies), together with the existence of a technical coordination team and a scientific committee, allow PRAT-CARP network to function with solvency and fulfill the objectives set out in its statutes: to promote the dissemination of rock art through the PRAT-CARP route; to encourage collaboration between member countries of the European Council and other European institutions; to promote good practices in collaboration with other networks and itineraries; and to bet, especially, on the educational component of the route (Statutes PRAT-CARP, Section I, Art. 6, p. 1). Objectives that connect with the priorities of the Cultural Routes of the Council of Europe Programme.

The last important point to be addressed at the organizational level is that of financing. The PRAT-CARP network is mainly financed by the contributions of its members. Members pay an annual fee that varies according to its characteristics: 450€ if it is a single entity, and 650€ when the entity manages a destination (museum, archaeological site) –an amount that increases depending of the number of the destinations managed. These annual payments are used to finance the activities carried out within the framework of the network. However, the review of the economic reports (2018, 2019 and 2020) shows that some of the partners do not make the payments according to the established deadlines, despite the fact that the statutes clearly specify that "Failure to pay the periodical subscriptions during at least two consecutive periods" will result in the loss of the condition of member (Statutes, Section II, Art. 12, p. 3). This delay in contributions means that, officially, the annual balance of PRAT-CARP is negative (-7,445.23€ in 2018, -5,184€ in 2019 and -209.39€ in 2020 –in the context of the pandemic, where expenses decreased for obvious reasons–), even though, counting pending fees, the actual result should be a surplus (+4,454.77€ in 2018, +25,143.86€ in 2019 and +26,149.6€ in 2020). It is important to note that this imbalance is not due to mismanagement of funds, but to the late payments of some members. In fact, it is commendable that, despite this mismatch, in practice the PRAT-CARP network is operating normally. This is thanks to the existence of financial remains and other sources of income, coming from public calls and grants at regional, national and European level. For example, in 2019 the European Rock Art Day was selected as one of the Stories of the European Heritage Days and granted with €10,000. Likewise, various ministries in Spain have provided

–and are providing– resources to develop specific activities. All in all, demonstrates that the project is financially and organizationally viable.

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

As of July 15, 2021, PRAT-CARP has 44 members of different types: public administrations at different scales –municipalities (5), province councils (2), regional governments (15), ministries and national organizations (3)–, local organisms (1), rural development organizations (10), research institutions –museums (1), universities (1) and research centers (1)–, public and private foundations, consortiums and syndicates (4), and tourism agencies (1).

These entities are part of the network as managing entities of the destinations integrated in the route. As detailed in the statutes, the purpose of the association is "to promote and disseminate the rock art sites forming the Itinerary Prehistoric Rock Art Trails", with particular attention to the "development of the mainly rural territories where the sites are located" (Statutes PRAT-CARP, Section I, Art. 2, p. 1).

Access to the association can occur either at the initiative of the interested entity or at the suggestion of the network. In both cases, the process consists of a formal request by the interested entity. This application must include an expression of interest and acceptance of the statutes and other regulations, which entails an implicit acceptance of the rights and duties defined for members. The final decision remains in the hands of the extraordinary General Assembly.

In the vast majority of cases, the network members either manage rock art sites, or have their ownership, even though there are some exceptions –e. g. rural development organisms. In the case of incoming partners that do manage destinations, the main requirement to access the network is to incorporate a visitable site; that is to say, PRAT-CARP does not intend to articulate a network of rock art sites, but a network of visitable rock art sites. It should be noted, however, that new sites do not need to start their membership from specific standards of research, conservation and public valorization. It rather constitutes the starting point to fulfil those standards with the help of the most experienced partners. This is the case, for example, of some sites in Azerbaijan, which requested access to the network in order to implement technical improvements in different fields.

In this sense, the network has emblematic stakeholders, such as the Museo Nacional y Centro de Investigación de Altamira, the Centre International de l'Art Pariétal Lascaux IV, the Pôle d'Interprétation de la Préhistoire, the Musée National de Préhistoire and the Museu do Côa. The international projection of these sites, together with the research tradition and the long experience in conservation and management, help to consolidate the project. Although it is true that each destination in the network has its own characteristics in terms of heritage, territory, administration, technical and social dimensions –and therefore there is no single valid model for research and management–, the existence of these emblematic stakeholders serves as a guidance for other partners with less experience. Here is where the enriching cultural and scientific exchange of PRAT-CARP takes place. To cite a recent example, in 2019 the National Agency for Cultural Heritage Preservation of Georgia held a scientific meeting with the aim of providing some guidelines in the management and dissemination of rock art sites in the country.

From the territorial point of view, the distribution of both members and destinations of the route is uneven (Fig. 1). As far as the members are concerned, there is a clear predominance of Spanish partners (65%), which is justified –apart from the abundance of its rock art heritage– because of the role of the country in conceiving and implementing the route.

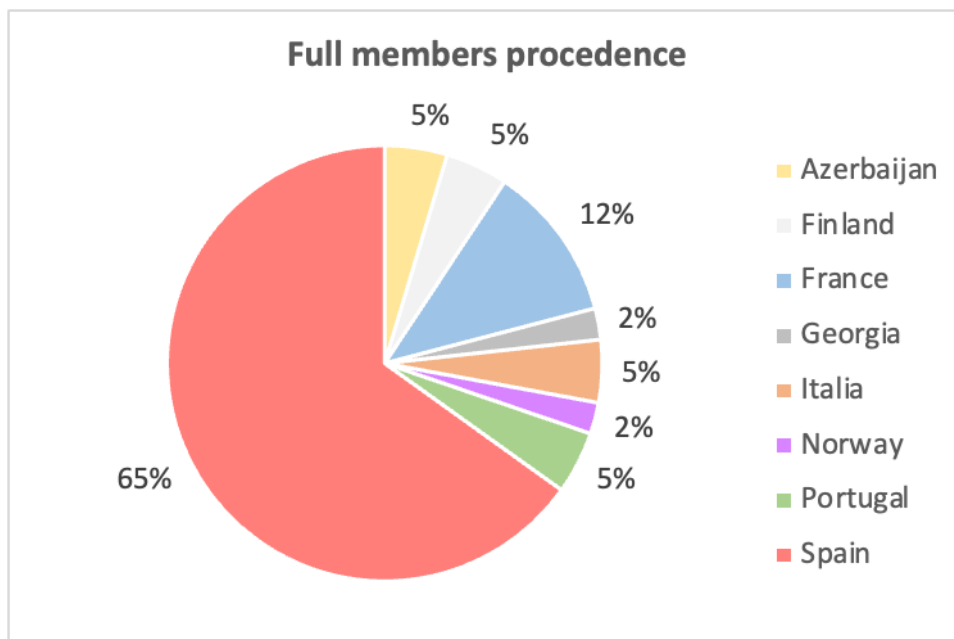


Fig. 1. Full member precedence (source: own elaboration with the information provided by the PRAT-CARP report).

In terms of destinations, the vast majority are in Spain (67%), followed by France (15%), Italy (8%) and Portugal (4%) (Fig. 2). This imbalance is due, as explained in the report and on the project website, to several factors: the unequal population of European territories during Prehistoric times, which determines the concentration of sites in specific areas of the continent; the research tradition of each country, with cases in which the study of rock art has been developed since the beginning of the 20th century; and, in direct relation to the previous factor, the unequal efforts made by the public administrations of each country for the preservation and valorization of the sites.

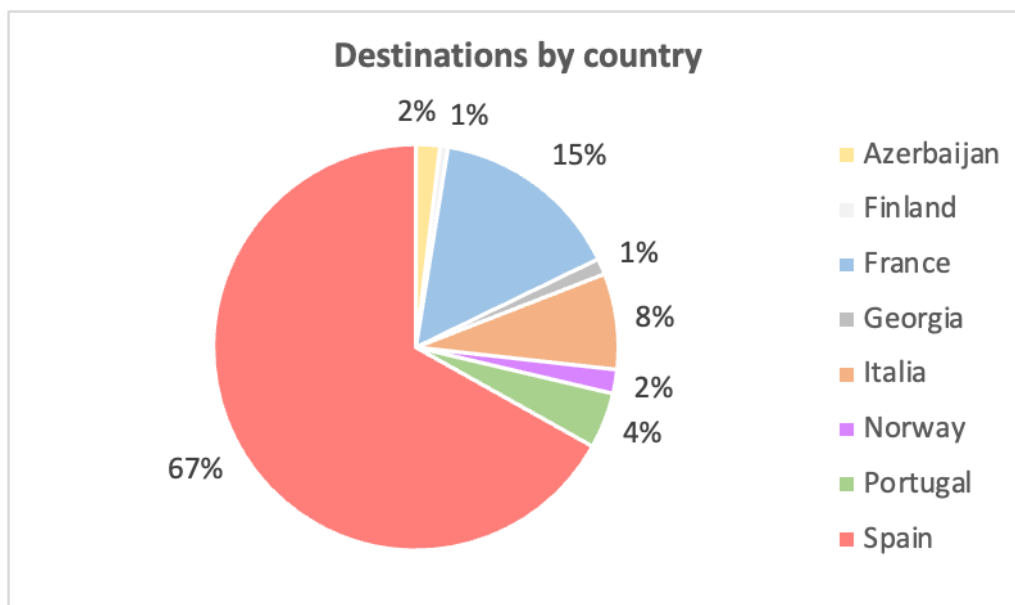


Fig. 2. Destinations by country (source: own elaboration with the information provided by the PRAT-CARP report).

Nevertheless, part of the efforts made in recent years have been aimed, precisely, at diversifying the network's partners and destinations, in order to strengthen the visibility of other territories. This effort, mostly of quantitative nature, is being complemented by qualitative changes, such as decentralizing the organization of some of the most significant events of the PRAT-CARP network –e. g. the assemblies. In this sense, the 2021 General Assembly was supposed to be held in Georgia; conversely, the conditions of COVID-19 forced to relocate the meeting, which finally took place in Arnedo (La Rioja, Spain), where public health conditions were more favorable.

Finally, it is important to point out that the contact details of all network members are available at the website. This is a good exercise in transparency, which has an impact on the truthfulness and availability of the information provided by the network. As an example, the contact with specific network members for the evaluation process was made directly through the information on the web.

3.3.3. Network extension since last evaluation

As stated in the previous evaluation report, in 2017 the PRAT-CARP network had 36 full members from 6 different countries. Currently, the number has increased to 44 partners, belonging to 8 countries, all of them members of the Council of Europe: Azerbaijan, Finland, France, Georgia, Italy, Norway, Portugal and Spain. In addition, the route is composed of 157 rock art destinations, including archaeological sites, museums, interpretation centers, facsimiles of rock art sites, archaeological and cultural parks, etc.

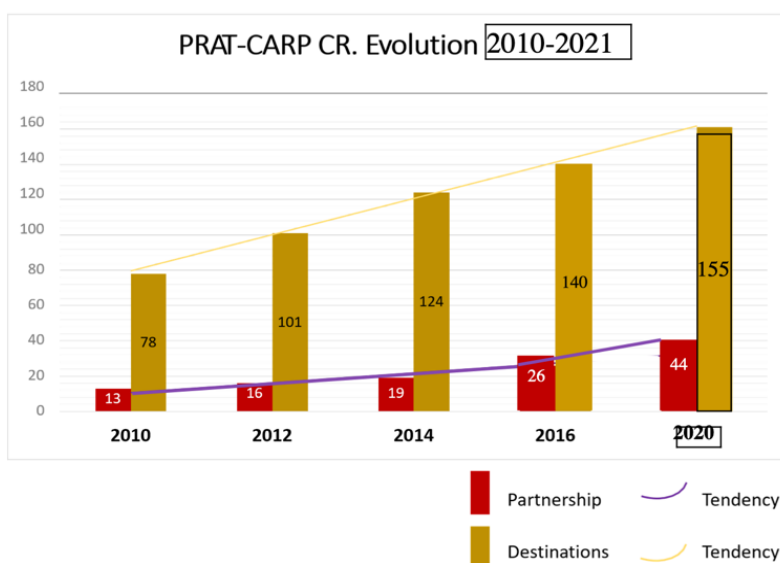


Fig. 3. PRAT-CARP evolution (Source: PRAT-CARP Technical Unit).

During the last three years, the progressive growth of PRAT-CARP has thus been consolidated. Always, nevertheless, taking into account the parameters of the network sustainability; otherwise, a massive entry of new members could destabilize the already established dynamics of work and coordination.

It is significant, on the other hand, that the last countries in joining the network are Georgia and Finland, whose accession took place in 2019. This is further evidence of the effort made by PRAT-CARP to include territorial, cultural and heritage diversity in the framework of the route, but also to incorporate members with very different research and management needs in terms of rock art heritage.

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

PRAT-CARP network has established direct contact with countries such as Ireland, the United Kingdom, Germany, Sweden, Romania, Turkey and Morocco. Particularly noteworthy is the case of Morocco, which is the only country that does not belong to the Council of Europe. This is a significant symbolic gesture, since –as mentioned at the beginning of this report– it seems important not to lose sight of non-European countries that allow a better understanding of rock art phenomenon, even though the project is framed within the Council of Europe. In this sense, the connection of the Iberian Peninsula to northern Africa is undeniable.

Regarding network composition, in the next years new partners from new and already existing members are expected to join PRAT-CARP; Croatia and Turkey are likely to be included. Nonetheless, the Technical Unit emphasizes that the purpose of the network is not to grow exponentially, but to do so in a coherent manner, attending to the real possibilities and needs of the requesting members. It is precisely this balance that enables the network to provide the technical and human advice that is giving such good results.

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 technical unit of PRAT-CARP has designed a global communication strategy that is shared by all the members of the network. This strategy involves communicating the objectives, philosophy and values of the network through individual and joint activity, and accompanying it with the use of the name and the official image (logo) of the route.

The logo, in fact, is present in all the material generated by the route, from the website to the official brochures, the activity programs, the publications and the internal documentation. It is always accompanied by the prescriptive logo of the Cultural Routes of the Council of Europe. On the other hand, its use on the websites of the partners is uneven –at least in the cases under review–, due to the format and content restrictions imposed by some of the responsible administrations.

The main communication tool of the network is the website (<https://www.prehistour.eu/>). The platform, available in English and French –and with a specific website in Spanish (<https://spainrockartroutes.prehistour.eu/>)–, includes very detailed information on the project. This information can be classified into three main information blocks.

Firstly, the most institutional part, which describes the project, its relationship with the Cultural Routes of the Council of Europe program –with the corresponding links to the websites of origin–, as well as information on the network and its functioning: Statutes, Board of Directors, Scientific Committee. Moreover, this section contains the list of all partners of the network, including the links to the institutional websites, as well as the map of Europe with the location of the network members and the countries with which PRAT-CARP has established contact.

Secondly, there is the part of the contents, with practical information for the visitor interested in learning about rock art. This part constitutes the bulk of the platform, with an interactive map on which all the destinations of the route are georeferenced, with the possibility of applying territorial filters to refine the search. Each of the destinations has its own descriptive card, which contains information of interest related to the archaeological dimension (chronocultural framework, natural environment, description, history of the findings and the research) and practical information for the visit (location, website, contact). Despite the exhaustive nature of this map, it should be noted that at least part of the destinations does not include the basic information. Likewise, in the last review of the map carried out for the evaluation process (December 2021), most of the links to the official websites of sites and museums are not operational. Consequently, an extra effort should be made in order to ensure that the map is truly updated.

In addition to the main map of destinations, two other maps have been included with the list of rock art integrated in the World Heritage List of the UNESCO, on a European and world scale. This resource helps to reinforce the idea of rock art as a characteristic expression of all humankind, thus creating connections with other territories beyond Europe.

Perhaps, just as a suggestion, it would be interesting to incorporate a section with general explanations of the different rock art styles contemplated in the route, as well as the geographical and cultural contexts in which they were materialized. While it is true that these issues are concisely specified in the descriptive cards of each destination, the inclusion of a global vision would facilitate the cultural contextualization of rock art heritage by the visitor. Graphic resources, especially maps, would also ease a better understanding of the geographical and chronological distribution of the different phases, from Prehistory to Protohistory.

The website also includes materials for the dissemination of the route: brochures, leaflets, posters, tourism guides, promotional videos, etc. It also has a news section that is linked to the content generated in social networks.

The third major block of the website is devoted to the organizations interested in being part of the route. The website offers detailed information on the incorporation process and its benefits, and provides the necessary documents and contact information to carry it out. It is to be appreciated that the network has made available not only the statutes, but also the Good Practice Handbook and the evaluation sheet for the European Rock Art Heritage quality label. An effort that, once again, aligns with the network's commitment to transparency and knowledge sharing.

In addition to the website, the project has a presence on various social networks: Facebook (2011), Twitter (2012), Instagram (2016) and Youtube (2017), duly linked on the website, and with the corresponding allusions to the Council of Europe. These platforms function as catalysts for the activity of the network members, while publicizing the actions carried out jointly. They constitute a first and stimulating approach to the rock heritage integrated in the route, since part of the publications are aimed at publicizing the destinations. This dissemination work is essential because, on the one hand, it can become the trigger for on-site visit; and, on the other hand, it allows any user in the world to reach –virtually– archaeological sites that may be far away, reinforcing the creation of a wide virtual community. It is promising, in this way, the proposal of creating a virtual gallery on rock art within the framework of PRAT-CARP.

Finally, the corporate identity of the network is also expressed through a signposting system placed in all the destinations of the route, both in sites and museums. These signs incorporate the logo of PRAT-CARP and the logo of the Council of Europe, and allow the introduction of a common identifying element in a network with very different sites in terms of landscape, heritage and cultural infrastructures. Actually, all rock art sites visited during fieldwork displayed the membership in a visible place, at the entrance of the site. In addition, the signs were renewed during the visit, as an initiative of the technical coordinator.

3.4.2 Compliance with the Guidelines for the Use of the Logo “Cultural Routes of the Council of Europe”

After analyzing the internal and external communication material of the PRAT-CARP network, it is confirmed that the "Cultural Routes of the Council of Europe" logo has been used following the official guidelines in its different applications, both printed and audio-visual materials, as well as in websites, events and promotional items.

4. Conclusions and Recommendations

The Prehistoric Rock Art Trails Cultural Route not only fulfills the criteria for the award of the Cultural Routes of the Council of Europe certification, but also constitutes an exemplary model in terms of network management and activity. The following sections include, as a part of the evaluation report, specific conclusions and recommendations, classified according to the different criteria of the Cultural Routes of the Council of Europe.

I. List of eligibility criteria for themes

CONCLUSIONS

The theme of the route is representative of an important part of the European territory. The chronological and cultural flexibility of the concept of "Prehistoric Rock Art" allows the incorporation of artistic expressions from different chrono-cultural phases (Paleolithic, Neolithic, Bronze Age, Iron Age –even medieval times–), thus facilitating the progressive inclusion of new territories to the network.

The universal nature of rock art, which has more to do with human experience than with specific historical events, offers the network enormous potential for transmitting values related to diversity, tolerance and cultural encounter.

In addition to its solid scientific background, the network is promoting the research of rock art through the organization of remarkable scientific meetings at international scale.

At the institutional level, PRAT-CARP has a fluid relationship and a clear commitment with European and international organizations: it endorses key international conventions in the field of heritage (Council of Europe, ICOMOS, UNESCO), and participates in calls for European projects.

RECOMMENDATIONS

Given the inclusion in the network of rock art sites from historical –not only prehistoric– periods (medieval times), it is suggested to reflect on the possible ways to manage this diversity; perhaps by standardizing their presence with the deliberated incorporation of more destinations with similar characteristics, so that they do not remain as anecdotal cases within the network; or perhaps by creating specific rhetorical formulas that justify, through narrative, their presence in a network that is officially focused on Prehistory.

In the long term, it would be interesting to contemplate the possibility of collaborating with other countries beyond the Council of Europe, such as North Africa or the Ibero-American territories, thus aligning with the new cooperation policies that are being promoted by the Council of Europe in the field of the Cultural Routes. The challenge will be to think about how to –or under which formulas– include those potential extra-European partners. Although it is true that at the management level it may entail difficulties, at the discursive level it would stress the idea of the universality of rock art, and its value as a meeting point. A very valuable approach in the framework of the European society of the 21st century, where cultural diversity is not always embraced in a positive way.

II. List of priority fields of action

CONCLUSIONS

Regarding cooperation, the Good Practice Handbook is a pioneering tool for the management of rock art sites, based on rigorous criteria of protection, research, conservation and dissemination. The document is particularly useful for territories with less experience.

In addition to the regular activity of the museums and sites, the network organizes cultural and educational activities that contribute to raising awareness of the importance of heritage, and promoting cross-cultural encounters. These include the creation of the European Rock Art Day and the drawing competition "Territories united by the first Art", which has become a traveling exhibition. These activities have young people as their priority audience.

The creativity and dynamism of the network has resulted in the design of initiatives that link rock art and contemporary artistic practice, especially in the most emblematic sites. A firm commitment has been established to cultural tourism and sustainable development. The considerable presence of rural development organisms in the network is noteworthy, as well as the initiatives of the European Rock Art Heritage label and the Rock Art Passport. In all the activity of the network (printed materials, website, social networks, signposts, internal documentation) there is a correct attendance of the guidelines for the use of the logo "Cultural Route of the Council of Europe".

RECOMMENDATIONS

At a formal level, it would be desirable that future reports fulfil all the sections of the official form, particularly those relating to the implemented activities (5.1, 5.2, 5.3, 5.4, 5.5) and publications (7). Even though the Technical Unit has provided the evaluator with the requested information, the lack of information on the report can blur the achievements of the network. This is an issue already proposed by the previous evaluator, who suggested the creation of an "ordered system or database type application for recording activities related to criteria" (2017/2018 midterm evaluation, p. 17).

Public studies are a pending issue for the project. Beyond quantitative data (4.2 million visitors in 2018), it would be interesting to think about the design and implementation of a shared tool in order to know the visitor profiles of the route; something in line with what has been done with the Good Practice Handbook or the quality label.

From the point of view of tourism, in the long term it would be appropriate to establish mechanisms to evaluate the effect of the actions implemented in the immediate territory, as well as the perceptions of the communities that coexist with rock art heritage. This would lead into a more coherent and responsible management of heritage and its relations with the territory and its inhabitants.

As far as the web is concerned, it is important to update the descriptive information and the official links of most of the rock art destinations. It is also suggested to consider the inclusion of a section explaining the rock art styles included in the route, in order to offer a more comprehensive vision of the phenomenon.

III. List of criteria for networks

CONCLUSIONS

PRAT-CARP has consolidated a successful network, thanks to its proactive members, the existence of representative and advisory bodies, and the frenetic work of the Technical Unit.

The network encompasses 8 countries of the Council of Europe with different heritage, socio-cultural and political-territorial realities. Despite the unequal territorial distribution (partners and destinations), in the last years the route is making efforts to correct this situation.

The diversity of agents involved in the network, whose responsibilities as managers and/or owners of the sites make the implementation of the initiatives more feasible, is noteworthy.

This activity is supervised by a Scientific Committee, whose commitment to achieving gender parity is also remarkable.

The network is solvent in the management of its resources, despite delays in the payment of membership quotes. It is therefore a sustainable project, capable of carrying out an intense activity with the contributions of its members. Complementarily, the network is applying for European funds through specific projects.

RECOMMENDATIONS

It would be interesting to reinforce the presence of civil society in the network, through the inclusion of associations such as "friends of", or associations in defense of the territory.

It is suggested to institutionalize the commitment to gender parity with regards to the Scientific Committee, so that in the future it can remain effective beyond personal

commitment. The long-term challenge is the commitment to be also extended to the representative bodies, although here the capacity for intervention is limited.

In terms of financing, it would be desirable to establish mechanisms to guarantee the payment of quotes on time, as defined in the statutes. Although this is not a problem in practice, the real availability of resources would facilitate and expand the network's activity.

The network is encouraged to continue applying for European Calls in order to obtain more substantial grants, which could allow to modernize facilities in the caves (infrastructures). Perhaps, the creation of a small technical unit specialized in the conceptualization and elaboration of European projects would be useful, thus relieving the current Technical Unit and the network members of these complex responsibilities.

CRITERIA		Recommendations previous evaluation 2017-2018	Has the route addressed the recommendation since the last evaluation?		Recommendations current evaluation 2021-2022
			YES	NO	
I. Cultural route theme			<input type="checkbox"/>	<input type="checkbox"/>	Reflect on the presence of non-Prehistorical sites.
			<input type="checkbox"/>	<input type="checkbox"/>	Possible collaborations with countries of Africa, Asia and Ibero-America.
II. Priority fields of action	Cooperation in research and development		<input type="checkbox"/>	<input type="checkbox"/>	Implementation of public studies in museums and sites.
			<input type="checkbox"/>	<input type="checkbox"/>	
	Enhancement of memory, history and European heritage		<input type="checkbox"/>	<input type="checkbox"/>	
			<input type="checkbox"/>	<input type="checkbox"/>	
	Cultural and educational exchanges for young Europeans		<input type="checkbox"/>	<input type="checkbox"/>	
			<input type="checkbox"/>	<input type="checkbox"/>	
	Contemporary cultural and artistic practice		<input type="checkbox"/>	<input type="checkbox"/>	
			<input type="checkbox"/>	<input type="checkbox"/>	
Cultural Tourism and Sustainable Cultural development		<input type="checkbox"/>	<input type="checkbox"/>	Evaluation of the impact of the route on the territory.	
III. Cultural Route Network		Seek alternative funding from Corporate Social Responsibility	<input type="checkbox"/>	X	Consider the inclusion of civil society in the network.
			<input type="checkbox"/>	<input type="checkbox"/>	Institutionalize gender parity in the Scientific Committee and in the representative bodies.
			<input type="checkbox"/>	<input type="checkbox"/>	Devise mechanisms to

				avoid delays in the payments of the member quotes.
Communication Tools	Increase visibility online and in print	X	<input type="checkbox"/>	Update web contents (descriptive cards and official links).
		<input type="checkbox"/>	<input type="checkbox"/>	

5. List of references

The PRAT-CARP technical unit submitted all documents required for the evaluation. Moreover, during the field visit the evaluator was provided with extra documentation: guide and brochures of the Cultural Route, flyers and posters of specific activities (e.g. European drawing contest “The first Art of Europe seen by Europeans of the future”, the International Seminar on Rock Art 2022 at Puente Viesgo, European Day of Rock Art), Rock Art Passport, information about collaborations and projects within the route (REPPARP, Interreg PALEOARTE, Territories united by the first art), brochures of different sites, and other information (Cultural Routes in Spain). Additional information was received after the field visit, requested by the evaluator.

1_APPLICATION FORM:

- PRAT_CARP_2021-2022_CERTIFICATION_FORM_EN.docx

2_STATUTES:

- Good_Practice_Handbook_PRAT_CR.pdf
- ORIGINAL STATUTES_last modification_21_07_2011.pdf
- STAUTES PRAT_CARP ENG.pdf

3_MEMBERS:

- 1 full members list updated 15 july 2021.pdf
- 2 LIST DESTINATIONS AND SITES PRAT_CARP CR_UPDATED JULY_2021.pdf
- Register FULL MEMBERS_PRAT_CARP_2021.xlsx

4_GENERAL ASSEMBLIES 2018_2019_2020:

- 2018 EXTRAORDINARY Assembly_MINUTES_PRAT_CARP_CR.pdf
- 2018 ORDINARY Assembly_MINUTES_PRAT_CARP_CR.pdf
- 2019 EXTRAORDINARY Assembly2019_MINUTES_PRAT_CARP_CR.pdf
- 2019 ORDINARY Assembly 2019_MINUTES_PRAT_CARP_CR.pdf
- 2020 MINUTES_EXTRAORDINARY General Assembly.pdf
- 2020 MINUTES_ORDINARY General Assembly.pdf
- CALLS_AGENDAS GENERAL ASEMBLIES 2018_2020:
 - * 2018 CALL_AGENDA_Extraordinary Assembly.pdf
 - * 2018 CALL_AGENDA_General Assembly.pdf
 - * 2019 CALL_AGENDA_Extraordinary Assembly.pdf
 - * 2019 CALL_AGENDA_General Assembly.pdf
 - * 2020 CALL_AGENDA_Extraordinary Assembly.pdf
 - * 2020 CALL_AGENDA_General Assembly.pdf

5_FINANCIAL INFORMATION REPORT 2018_2020:

- 1_2018 ECONOMIC REPORT PRAT_CARP.pdf
- 2_2019 ECONOMIC REPORT_PRAT_CARP.pdf
- 3_2020 ECONOMIC REPORT_PRAT_CARP.pdf

6_ACTIVITIES:

- ACTIVIY REPORT_2018_2019_2020_2021:
 - * 2018 ACTIVITY REPORT_PRAT_CARP.pdf
 - * 2019 ACTIVITY REPORT_PRAT_CARP.pdf
 - * 2020 ACTIVITY REPORT_PRAT_CARP.pdf
 - * 2021 ACTIVITY REPORT_PRAT_CARP.pdf
- BROCHURE_PRAT_CARP_2019_DIFUSSION_low
- BROCHURES:
 - * 2018 BROCHURE_ENG_PRAT_CARP.pdf
 - * 2018 BROCHURE_FR_PRAT_CARP.pdf
 - * 2019 BROCHURE_PRAT_CARP_low.pdf
 - * 2021 BROCHURE CARP on line_ENG_low.pdf

- * 2021 BROCHURE CARP on line_FR_low.pdf
- * 2021 SPANISH ROCK ART ROUTES_ENG_ESP.pdf
- EN_PRAT_CARP_low.pdf
- EUROPEAN ROCK ART DAY:
 - * 2019 European Rock Art Day_PROGRAMME of the places 2019.pdf
 - * 2019 Poster_1.jpg
 - * 2019 Poster_2.jpg
 - * 2019 RA Day Coa Park PT.jpg
 - * 2020 European Rock Art Day_PROGRAMME of the places 2020.pdf
 - * 2020 Poster_1.jpg
 - * 2020_poster2.jpg
 - * Pictures
- EUROPEAN ROCK ART LABEL:
 - * EN_Certification_rock art sites_PRAT_CARP.pdf
 - * Evaluation_Sites_PRAT_CARP_ENG.XLSX
 - * Process to obtain ERAH label.pdf
- EXHIBITION:
 - * BOOK_CATALOGUE_LOW.pdf
 - * EXHIBITION HANDBOOK_EuropeanRockArt_LOW.pdf
 - * FLYER_expo.jpg
 - * Pictures
- VIDEO 2020:
 - * version ENG-HD.avi
 - * version FR-HD.avi

7_ADDITIONAL INFORMATION

- 1902 Committee_CARP_2021.pdf
- Artículo Jornadas QUESADA_CARP_2019.pdf
- BOOK_CATALOGUE_LOW.pdf
- Completo FR_low.pdf
- Pictures

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

Accompanied and facilitated by Ramón Montes (Technical Coordinator PRAT-CARP)

MONDAY 8th November 2021

Travel Valencia (Spain) to Bordeaux (France) by plane
Travel Bordeaux to Périgueux by car

14h Lunch at Périgueux.

14h30 Visit to the Musée d'Art et d'Archéologie du Périgord with Myriam Grenier, Deputy Director of the museum.

16h00-16h30 Meeting with Germinal Peiró, President of the Conseil Départemental de la Dordogne, and President of PRAT-CARP; Valérie Coustillas, Assistant on technical coordination in France for PRAT-CARP, Service des Politiques Territoriales et Européennes, Conseil Départemental de la Dordogne; and Valérie Chamouton, head of the Service des Politiques Territoriales et Européennes, Conseil Départemental de la Dordogne.

16h30 Work session at the Service des Politiques Territoriales et Européennes.

19h30-20h00 Dinner and accommodation at Périgueux.

TUESDAY 9th November

8h30 Departure to Montignac by car with Ramón Montes and Valérie Coustillas.

9h45 Visit to Centre International de l'Art Pariétal - Lascaux IV (Montignac). Introduction with Laurent Corbel (director) and visit with Olivier (guide).

12h30 Visit to Parc du Thot (Thonac) with Anne SOPENA (guide).

13h15 Departure to Les Eyzies-de-Tayac-Sireuil.

13h45 Lunch at Les Eyzies-de-Tayac-Sireuil.

16h30 Visite to Pôle International de la Préhistoire (Les Eyzies-de-Tayac-Sireuil), with Christophe Vigne (director) and Julia Babylon (communication area).

19h30-20h00 Dinner and accommodation at Les Eyzies-de-Tayac-Sireuil.

WEDNESDAY 10th November

8h45 Visit to Musée National de Préhistoire (Les Eyzies-de-Tayac-Sireuil), with Nathalie Fourment (director).

10h00 Visit to Laugerie Basse rockshelters (Les Eyzies-de-Tayac-Sireuil), with Benjamin Barthes (guide).

13h00 Lunch at Les Eyzies-de-Tayac-Sireuil.

14h00 Visite de la Grotte de Rouffignac (Rouffignac-Saint-Cernin-de-Reilhac), with Frédéric Plassard (guide and responsible of the cave).

15h30 Departure to Périgueux with Jean-François Jeannot: Service des Politiques territoriales et européennes, Conseil Départemental de la Dordogne.

19h30-20h00 Dinner and accommodation at Périgueux.

ONLINE INTERVIEWS

Monday 29th November, 9h00 Malahat N. Farajova, Deputy director of the Museum Center Icherisheher (Azerbaijan). Member of the Scientific Committee of PRAT-CARP.

Monday 29th November, 10h00 Pilar Fatás, director of the Museo Nacional y Centro de Investigación de Altamira (Spain). Member of the network and the Scientific Committee of PRAT-CARP.

Wednesday 1st December, 9h30 Sara Garcês, coordinator of the Rock Art Laboratory – Prehistoric Rock Art and the Sacred Tagus Valley Museum of Maçao (Portugal). Member of the network and the Scientific Committee of PRAT-CARP.

7. Annex 2: Expert assessment checklist

EXPERT ASSESSMENT CHECK-LIST						
QUESTIONS			Yes	No	Comments (if any)	
3.1 THEME	1	Does the theme of the Route represent a common value (historical, cultural, or heritage) to several European countries?	1	0		
	2	Does the theme of the route offer a solid basis for youth cultural and educational exchanges?	1	0		
	3	Does the theme of the route offer a solid basis for innovative activities?	1	0		
	4	Does the theme of the route offer a solid basis for cultural tourism products development?	1	0		
	5	Has the theme been researched/developed by academics/experts from different regions of Europe?	1	0		
3.2 FIELDS OF ACTION	3.2.1 Co-operation in research and development	6	Does the Route offer a platform for co-operation in research and development of European cultural themes/values?	1	0	
		7	Does the Route play a unifying role around major European themes, enabling dispersed knowledge to be brought together?	1	0	
		8	Does the Route show how these themes are representative of European values shared by several European countries?	1	0	
		9	Does the Route illustrate the development of these values and the variety of forms they may take in Europe?	1	0	
		10	Does the Route have a network of universities and research center working on its theme at the European level?	1	0	
		11	Does the Route have a multidisciplinary Scientific Committee?	1	0	
		12	Does the Scientific Committee work on its theme at the European level?	1	0	
		13	Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the theoretical level?	1	0	
	3.2.2 Enhancement	14	Does the Scientific Committee carry out research and analysis of the issues relevant to its theme and/or activities on the practical level?	1	0	
		15	Do the Route activities take into account and explain the historical significance of tangible and intangible European heritage ?	1	0	
		16	Do the Route activities promote the values of the	1	0	

		Council of Europe?			
	17	Do the Route activities promote the brand of the Cultural Routes of the Council of Europe?	1	0	
	18	Does the route work in conformity with international charters and conventions on cultural heritage preservation?	1	0	
	19	Do the Route activities identify, preserve and develop European heritage sites in rural destinations?	1	0	
	20	Do the Route activities identify, preserve and develop European heritage sites in industrial areas in the process of economic restructuring?	1	0	
	21	Do the Route activities valorize the heritage of ethnic or social minorities in Europe?	0	1	
	22	Do the Route activities contribute to a better understanding of the concept of cultural heritage, the importance of its preservation and sustainable development?	1	0	
	23	Do the Route activities enhance physical and intangible heritage, explain its historical significance and highlight its similarities in the different regions of Europe?	1	0	
	24	Do the Route activities take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning (European Cultural Convention, Faro convention, European Landscape Convention, World Heritage Convention, ...)?	1	0	
3.2.3 Cultural and educational exchanges of young Europeans	25	Are the youth exchanges (cultural and educational) planned to develop a better understanding of the concept of European citizenship?	1	0	
	26	Are the youth exchanges (cultural and educational) planned to emphasize the value of new personal experience through visiting diverse places?	1	0	
	27	Are the youth exchanges (cultural and educational) planned to encourage social integration and exchanges of young people from different social backgrounds and regions of Europe?	1	0	
	28	Are the youth exchanges (cultural and educational) planned to offer collaborative opportunities for educational institutions at various levels?	1	0	
	29	Are the youth exchanges (cultural and educational) planned to place the emphasis on personal and real experiences through the use of places and contacts?	1	0	

3.2.4 Contemporary cultural and artistic practice	30	Are the youth exchanges (cultural and educational) planned to set up pilot schemes with several participating countries?	1	0		
	31	Are the youth exchanges (cultural and educational) planned to give rise to co-operation activities which involve educational institutions at various levels?	1	0		
	32	Do the Route's cultural activities promote intercultural dialogue and multidisciplinary exchange between various artistic expressions in European countries?	1	0		
	33	Do the Route's cultural activities encourage artistic projects that establish links between cultural heritage and contemporary culture?	1	0		
	34	Do the Route's cultural activities encourage innovative cultural and contemporary art practices* connecting them with the history of skills development?	1	0		
	35	Do the Route's cultural activities encourage collaboration between culture amateurs and professionals via relevant activities and networks creation?*	1	0		
	36	Do the Route's cultural activities encourage debate and exchange - in a multidisciplinary and intercultural perspective - between various cultural and artistic expressions in different countries of Europe?	1	0		
	37	Do the Route's cultural activities encourage activities and artistic projects which explore the links between heritage and contemporary culture?	1	0		
	38	Do the Route's cultural activities highlight the most innovative and creative practices?	0	1		
	39	Do the Route's cultural activities link these innovative and creative practices with the history of skills development?*	1	0		
	3.2.5 Cultural tourism and sustainable cultural development	40	Do the Route's activities (relevant to sustainable cultural tourism development) assist in local, regional, national and/ or European identity formation?	1	0	
		41	Do the Route's activities (relevant to sustainable cultural tourism development) actively involve 3 major means to raise awareness of their cultural projects: print, broadcast and social media?	1	0	
		42	Do the Route's activities promote dialogue between urban and rural communities and cultures?	1	0	
		43	Do the Route's activities promote dialogue between developed and disadvantaged regions?	1	0	
		44	Do the Route's activities promote dialogue between different regions (south, north, east, west) of Europe?	1	0	
45		Do the Route's activities promote dialogue	0	1		

		between majority and minority (or native and immigrant) cultures?			
	46	Do the Route's activities open possibilities for co-operation between Europe and other continents?	1	0	
	47	Do the Route's activities draw decision makers' attention to the necessity of protecting heritage as part of the sustainable development of the territory?	1	0	
	48	Do the Route's activities aim to diversify cultural product, service and activities offers?	1	0	
	49	Do the Route's activities develop and offer quality cultural tourism products, services or activities transnationally?	1	0	
	50	Do the Route's activities develop partnerships with public and private organisations active in the field of tourism?	1	0	
	51	Did the network prepare and use tools along the route to raise the number of visitors and the economic impacts of the route on the territories crossed?	1	0	
3.3 NETWORK	52	Does the Route represent a network involving at least three Council of Europe's member states?	1	0	
	53	Was the theme of the route chosen and accepted by the network members?	1	0	
	54	Was the conceptual framework of the route founded on a scientific basis?	1	0	
	55	Does the network involve several Council of Europe member states in all or part of its projects?	1	0	
	56	Is the network financially sustainable?	1	0	
	57	Does the network have a legal status (association, federation of associations, EEIG,...)?	1	0	
	58	Does the network operate democratically?	1	0	
	59	Does the network specify its objectives and working methods?	1	0	
	60	Does the network specify the regions concerned by the project?	1	0	
	61	Does the network specify its partners and participating countries?	1	0	
	62	Does the network specify the fields of action involved?	1	0	
	63	Does the network specify its overall strategy in the short and long term?	1	0	
	64	Does the network identify potential participants and partners in Council of Europe member states and/or other world countries?	1	0	
	65	Does the network provide details of its financing (financial reports and/or activity budgets)?	1	0	
66	Does the network provide details of its operational plan?	1	0		
67	Does the network append the basic text(s) confirming its legal status?	1	0		

3.4 COMMUNICATION TOOLS		68	Does the Route have its own logo?	1	0	
		69	Do all partners of the network use the logo on their communication tools?	1	0	
		70	Does the Route have its own dedicated website ?	1	0	
		71	Is it the website available in English and French?	1	0	
		72	Is it the website available in other languages?	1	0	
		73	Does the network use effectively social networks and web 2.0?	1	0	
		74	Does the network publish brochures on the Route?	1	0	
		75	If yes, are the brochures available in English?	1	0	
	76	If yes, are the brochures available in French?	1	0		
	For certified Cultural Routes of the Council of Europe	77	Is the title of “Cultural Route of the Council of Europe” present on all communication materials (including press releases, webpages, publications, etc.)?	1	0	
		78	Is the certification logo present on all communication materials?	1	0	
		79	Is the certification logo used in accordance to the guidelines for its use (size and position,...)?	1	0	
		80	Are the logos (Cultural Route + certification logo) provided to all the members of the Route?	1	0	
81		Does the Council of Europe certification logo appear on road signs/ boards indicating the cultural route?	1	0		
SCORE				78	3	

8. Annex 3:

List of figures:

Fig. 1. Full member precedence (source: own elaboration with the information provided by the PRAT-CARP report).

Fig. 2. Destinations by country (source: own elaboration with the information provided by the PRAT-CARP report).

Fig. 3. PRAT-CARP evolution (Source: PRAT-CARP Technical Unit).

List of acronyms:

PRAT-CARP: Prehistoric Rock Art Trails-Caminos de Arte Rupestre Prehistórico.

ERAD: European Rock Art Day.

EARH: European Rock Art Heritage Label.

PCMPAR: Protocol of Cooperation in the field of Rock Art.

UNESCO: United Nations Educational, Scientific and Cultural Organization.

ICOMOS: International Council on Monuments and Sites.

IFRAO: International Federation of Rock Art Organisations.

UISPP: International Union of the Prehistoric and Protohistoric Sciences.

OEI: Organization of Ibero-American States.

Additional elements:

Article “Le MAAP sur le Chemin de l’Art Rupestre Préhistorique”, Ville de Périgueux
<https://www.perigueux-maap.fr/2021/11/10/le-maap-sur-le-chemin-de-lart-rupestre-prehistorique/> (accessed 5th december 2021).