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

Regular evaluation:
RÉSEAU ART NOUVEAU NETWORK

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

Réseau Art Nouveau Network

Author information:
Eleonora Berti, PhD
Independent expert
eleonora.berti@yahoo.it
+39 3337025119



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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.

TABLE OF CONTENTS

1. Executive Summary p.5
2. Introduction p.7
3. Main Body Evaluation p.8
 - 3.1 Cultural Route Theme p.8
 - 3.1.1 Definition of the theme of the route p.8
 - 3.1.2 Historical and Cultural Context p.8
 - 3.1.3 Council of Europe values represented by the theme p.8
 - 3.2 Fields of Action p.9
 - 3.2.1 Co-operation in research and development p.9
 - 3.2.2 Enhancement of the memory, history and European heritage p.10
 - 3.2.3 Cultural and educational exchanges for young Europeans p.10
 - 3.2.4 Contemporary cultural and artistic practice p.11
 - 3.2.5 Cultural tourism and sustainable cultural development p.11
 - 3.3 Cultural Route Network p.12
 - 3.3.1 Overview of the institutional/legal structure of the network p.12
 - 3.3.2 Current composition of the network by country and type of member p.13
 - 3.3.3 Network extension since last evaluation p.13
 - 3.3.4 Strategy for the network extension in the three years to come p.13
 - 3.4 Communication tools p.14
 - 3.4.1 Current state of communication tools developed by the network (graphic charter, communication materials, logo, communication channels, signposting, maps)p.14
 - 3.4.2 Compliance with the guidelines for the use of the logo “Cultural Routes of the Council of Europe” p.16
4. Conclusions and recommendations p.18
5. List of references p.23
6. Annex 1: Expert field visit and/or online interviews with network management and network members p.24
7. Annex 2: Expert assessment checklist p.25

1. Executive Summary

The Cultural Route Réseau Art Nouveau Network (RANN) is coordinated by the association that bears the same name.

RANN was established as a non-profit organization under Belgian law in 2006, with headquarters in Brussels, and was certified by the Council of Europe in 2014.

The activities of the network aim to preserve and promote Art Nouveau and the styles that have rapidly developed in European countries and beyond, influenced by this style, which changed the architectural and artistic codes of modern Europe.

Today, RANN has 27 members from 14 European countries and 1 member based in Cuba.

The network's activities have been affected over the past two years (2020 and 2021) by the onset of the COVID-19 pandemic. This has significantly reduced the meetings and field projects that were planned.

RANN has improved their use of digital tools to offer alternative activities to the meetings that should have taken place and has organized scientific conferences in the form of webinars. In the last two years RANN has also strengthened its digital communication and the use of new technologies with two main objectives: to ensure the exchange and cooperation between its members and to find new ways to organize activities for the public.

Since the last regular evaluation, carried out in 2017-2018, the team of the RANN secretariat, formed by two people, has changed, and this has meant a change of command at a very delicate moment because of the global situation. Today, the network secretariat is staffed by a coordinator, who works two days out of five, and an assistant, who works three days out of five.

The new coordinator has taken over the ongoing files, as well as the European projects, and has developed a clear strategy to further expand the network, while consolidating the relations with the adherent members.

The scientific committee, which is well structured, has more and more of an essential role as an advisory body to the secretariat: its members are involved in the choice of topics of reflection that are proposed to the members of the network, as well as in the proposal of themes of interest for the conferences and meetings organized by RANN.

The World Day of Art Nouveau, decreed in 2012, is celebrated on June 10 each year. It is now the flagship event of RANN, which coordinates it at the European level, choosing a theme.

From the point of view of visibility, improvements are needed to create a stronger common image: the logo of the certified route is still little used by the members. The membership of this network must be emphasized through visibility tools and also through *ad hoc* training of guides and heritage animators active in the sites that are part of the Route.

Given the extraordinary influence of Art Nouveau, the Route has great potential for development, both in the countries already involved, through the commitment of new cities and institutions, and in countries that for the moment are not involved, such as the United Kingdom (pre-Raphaelites), or the Russian Federation (in the footsteps of Benois, Bakst and Diaghilev). The theme of Art Nouveau also opens up the possibility of creating cooperative ventures with other continents where Art Nouveau also developed, in particular with the Iberian American countries, with the United States (following in the footsteps of Louis Comfort Tiffany), or with countries that were inspired by this movement, such as Japan. In order to ensure a narrative coherence to the route, it would be possible to create thematic sub-routes.

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

The Art Nouveau movement is known and appreciated universally, under various names, depending on the country concerned, which recall modernity, renewal, and the break with the past: Art Nouveau, in Belgium and France, Sezessionstil in Austria, Jugendstil in Germany, Nieuwe Kunst in the Netherlands, Liberty or floral in Italy, Modernismo in Spain, Modern in Russia.

The origin of the Cultural Route Réseau Art Nouveau Network is linked to the initiative launched in 1999 by the “Service des Sites et Monuments Historiques de la Région de Bruxelles”, to bring together a group of institutions and cities from all over Europe that share a rich Art Nouveau heritage. This first core group of institutions formed in 2006 the Réseau Art Nouveau Network, a non-profit association under Belgian law, based in Brussels, with the objective *"to establish an active cooperation and exchange of experiences between the many European participants actively involved in the study, protection, extensive promotion and dissemination of the European and international "Art Nouveau" heritage"*.

The goals of RANN have been, since its creation, completely in line with the values promoted by the Council of Europe and with the criteria of certification provided for the Cultural Routes. RANN was certified by the Council of Europe in 2014.

The network statute establishes the missions of the RANN, among others, it "aims to stimulate the interest of the public and the authorities in charge of preservation in this heritage, some aspects of which remain unknown or endangered" (Article 5, paragraph 1 of its statutes).

In addition to the research axes developed by its scientific committee and the research activities conducted by the institutes and universities that work with the route, RANN aims to work more and more on new projects to be submitted for the next European calls for funding, in order to strengthen the network and expand it in countries and cities that are not yet part of the Route.

The analysis of the evaluation file, the report prepared by Claudia Constantinescu during the previous evaluation (2017-2018) and the interviews with the representatives of the RANN, allow for a complete vision, and highlight the aspects to be improved and the potentials of the network to be taken into account in the strategy for the upcoming years.

3. Main Body Evaluation

3.1 Cultural Route Theme

RANN is committed to highlighting Art Nouveau and the nuances that this current has developed throughout Europe and beyond the borders of our continent, while comparing the different expressions that Art Nouveau has developed in the countries involved.

3.1.1 Definition of the theme of the route

The route illustrates, through the cities, regions and museums that are members, this movement, which was born at the end of the 19th century and spread rapidly due to the World Fairs and the travels of architects and artists, and which characterized the architecture, design, fashion and arts of the time.

As those in charge of the route state, "Responding to the same desire to revolutionize the formal vocabulary used until then, each national creative center has brought its own variation to the style, adding its own local specificities (Jugendstil in Germany, Liberty Style in Italy, etc.), which makes it a resolutely European movement.

This approach has been the foundation of RANN's work since its certification in 2014.

Those in charge of the route also emphasize the importance of nature, which is one of the fundamental sources of Art Nouveau.

The theme of nature, very present in the activities developed by the RANN, lends itself to further study, particularly in relation to questions of sustainability, ecology and environmental responsibility, which are at the heart of contemporary debates.

3.1.2 Historical and Cultural Context

The interest of this theme is also linked to the fact that this style developed especially in the new districts built at the end of the 19th century, an element that allows for the development of urban routes to discover parts of the cities that are often far from the historical centers and that are not always visited by tourists.

The members of the network propose complementary activities that, starting from the architectural and artistic heritage of the cities, allow for the discovery of little-known aspects of the cities and their heritage. On the occasion of the World Day of Art Nouveau, on June 10 of each year, the cities and institutions that are members of the route, work to highlight a specific theme, which is specially chosen by the RANN.

3.1.3 Council of Europe values represented by the theme

The European scope of the theme is obvious: art nouveau is a movement that has different variations and names depending on the territories where it developed.

This is a richness that demonstrates the multiplicity and complementarity of European identities.

The initiatives and projects carried out by the members and the activities coordinated by the RANN Secretariat take into account the values of the Council of Europe in an implicit way.

The World Art Nouveau Day is an example of activities that promote access to heritage, intercultural dialogue and European citizenship.

It is suggested that the link with these values be further emphasized, in order to make the initiatives and the values defended and promoted by the Council of Europe, and consequently by the route, clear to the public as well as to the member cities and institutions of the network. Some actions should also have more visibility, in order to be more useful to the members: in particular the sharing of good practices in cultural heritage management or the initiatives dedicated to youth and intercultural dialogue should be systematized, in order to structure a kind of atlas for the use of the cities and institutions that are members of the network.

The UNESCO Conventions are also the subject of RANN's work, especially in the case of members that are classified as World Heritage Sites, for example the Victor Horta Museum or the Mathildenhöhe Darmstadt. It is important to plan exchange and information sessions for the members of the network, in which the principles and values of the Council of Europe are explained, with also field practices, either developed by the cities of the network or by other routes, in order to better work on these aspects.

3.2 Fields of Action

3.2.1 Co-operation in research and development

Research activities have been at the heart of the RANN's work since its inception, and this aspect was also emphasized during interviews with network members, who consider research and especially the contextualization of existing knowledge a fundamental mission of the RANN.

As highlighted in the 2017-2018 evaluation report, RANN has chosen European themes over the years that allow to take stock and give a framework to scattered research and knowledge on specific issues related to art nouveau.

Research work has been carried out by groups of university researchers and a section devoted to doctoral theses is available on the RANN website for consultation by Internet users.

In particular, between 2018 and 2021, the research carried out by experts in the sector has been consolidated through three major projects:

- "Rebuilding after fire", conference organized by the Network and the Université Libre de Bruxelles
- International colloquium "Art Nouveau interiors: analysis, restoration, accessibility".
- Series of conferences organized by the University of Lorraine and the Ecole de Nancy Museum

A series of lectures is planned in the coming months on the role of women in Art Nouveau.

It is suggested that this activity of research and of putting into coherence and context the knowledge around the art nouveau be put at the disposal of the members of the network which can feed the mediation of the heritage made in the sites and museums that are part of the network.

The scientific committee, created in 2019, is currently composed of five members from five countries, including three art historians, a specialist in art nouveau, an architect and a historian of architecture and urbanism.

It is recommended that specialists from other fields, such as cultural tourism or heritage mediation, join and complete the committee, in order to ensure a more holistic and global vision of the theme, to facilitate the implementation of scientific and research findings and to feed the narrative proposed by RANN at the European and local levels.

Twelve universities, covering a wide geographical range (9 countries, including the United States), work with RANN and are active in the research work: the University of La Cambre-Horta, the University of Ljubljana, Oradea, the Institute of Urban Planning of the Republic of Slovenia, the University of Aix-Marseille, Glasgow, Lorraine, Palermo, the GRACMON, the Polytechnic of Milan, the University of Aveiro and Miami University.

In this case, it would be very useful if universities could activate synergies through student or doctoral exchange programs, or by creating joint research and structuring international teams. Cooperation between universities and members of the network can also be financed by European funds such as ERASMUS or HORIZON.

3.2.2 Enhancement of the memory, history and European heritage

The promotion of memory, history and heritage on a European scale is the subject of the World Art Nouveau Days in particular. Each year, on this occasion, the RANN proposes a theme that the members develop, organizing visits and special events.

This event, in which the RANN is very involved, shows the existence of a network on a European scale vis-a-vis the general public.

Each member of the network organizes activities independently during the year, on topics that are shared with other members, such as exhibitions, or by developing new ways of visiting, for example by using 3D technologies.

These experiences of heritage mediation, or of questioning certain aspects of Art Nouveau, or the use of new technologies should be the object of exchange between members, in order to consolidate the existing network and to encourage the sharing of experience between cities and institutions that are part of the RANN.

The exchanges constitute the added value of the route, as noted by the members interviewed. As a result, the members will be able to plan activities organized in partnership with each other, while emphasizing the adherence to the route, and explaining the European context, which is essential to understand the role and contributions of each member within the narrative provided by the RANN.

For the future, it is advisable to continue the approach of thematic working groups, as RANN has already experimented with the creation of the group dedicated to cultural mediation during the pandemic, between 2020 and 2021.

Other thematic groups will facilitate the exchange of practices and the pooling of experiences in key areas for network members, while stimulating mentoring and support among members.

Among the projects conducted by RANN with its members in the past years, the project "*Sustainable protection and promotion of Art Nouveau heritage in the Danube Region*" represents a very good practice. This project, financed within the framework of INTERREG Danube, was completed in December 2019 and had as its object the valorization and protection of art nouveau buildings in the Danube macro-region.

Ten organizations from seven countries were formed with the aim of conducting research on the presence of Art Nouveau in the region and suggesting policies for the enhancement, protection and restoration of the built heritage.

Among the project partners were cities and institutions that are already members of RANN and also cities that are potentially interested but not yet members. The project offered the opportunity for these institutions to get to know RANN and to start a networking process that could lead to network membership and the creation of common activities.

3.2.3 Cultural and educational exchanges for young Europeans

This point had already been indicated as remarkable in the previous evaluation of the route: the members organize initiatives, meetings and exchanges for the young public.

These activities include special tours, workshops, quizzes, competitions.

A very successful example is the Home Alone initiative, organized at the Horta Museum on the occasion of the 2018 Heritage Days. For two days, students from the Lycée Intégral Roger Lallemand in Saint-Gilles welcomed visitors by introducing them to Victor Horta's house and workshop through guided tours fueled by theater skits, music, video projections and creative workshops for children.

These visits were the culmination of an active educational project in close collaboration with the Horta Museum and the Réseau Art Nouveau Network of creative workshops for children.

Another initiative aimed at young people is the Summer School project organized in partnership with the inter-university network CIVIS, a network co-financed by the ERASMUS+ program, which brings together 8 European universities: Université d'Aix-Marseille, the National and Kapodistrian University of Athens, University of Bucharest, Université libre de Bruxelles, Universidad Autónoma de Madrid, Sapienza Università di Roma, Stockholms universitet, Eberhard Karls Universität Tübingen, University of Glasgow. The Réseau Art Nouveau Network has been invited by the Faculty of Architecture La Cambre Horta of the Université Libre de Bruxelles to ensure the scientific coordination of the 2022 edition of a Summer School dedicated to Art Nouveau. Young researchers from all over Europe and the United States will participate in this project. During the two weeks of work, the participants will have the opportunity to visit the Art Nouveau heritage in Belgium and to carry out an internship, from 2 to 4 weeks, with RANN member institutions.

Regarding the engagement of the young public through social networks, it is advisable to strengthen the actions towards them, by structuring campaigns on Instagram, Facebook or Twitter that engage this target demographic.

The members can also propose, with the help of the scientific committee and the secretariat, pilot schemes aimed at this target, and strengthen the links with schools and high schools in the member cities and regions, by proposing to the teachers special visits to the sites and buildings that are part of the route and research and activities (depending on the age group) to be developed during the school year on the theme of Art Nouveau.

3.2.4 Contemporary cultural and artistic practice

The contemporary practice of art and culture is always present in the activities conducted by the network, such as the World Art Nouveau Day, as well as in the activities or exhibitions conducted by the members.

An example of an activity organized by RANN in this field of action is the photo contest "2021 World Art Nouveau Day - Photo contest!" The contest has prizes for the winners.

3.2.5 Cultural tourism and sustainable cultural development

Art Nouveau, the built heritage of this period, and the museums that preserve the objects and furniture constitute tourism attractions for the cities in which this trend developed.

The previous evaluation highlighted the need for a clear and coordinated strategy at European level for the development of sustainable cultural tourism.

Even today, the main vocation of RANN is related to scientific research and the organization of cultural events.

The member that seems to be most active in this area is the Museum of Terrassa (Spain), which has organized several thematic visits in the past years.

In Brussels the Art Nouveau Pass was launched in 2021: it is a pass that allows you to visit several cultural places related to Art Nouveau.

It should be noted that these same activities contribute to increasing the attractiveness of the destinations that are part of the network and that these destinations are for the most part already known for their Art Nouveau heritage.

In this context, RANN can offer cities the visibility provided by a Cultural Route certified by the Council of Europe. The cities, accompanied by RANN and its scientific committee, should start designing tourist products that take into account this cross-border dimension, which is characteristic of the network.

The World Art Nouveau Day, for example, is now a well-known event for Art Nouveau enthusiasts and residents of the RANN territories.

The RANN website contains a Tourism tab for each city: the documents that are mentioned there and that can be downloaded are usually tourist brochures prepared by the tourist offices and are not specialized in art nouveau heritage. For this reason, it would be interesting to select the information that RANN wants to share about its members, and providing a summary update thereafter.

Finally, a cultural tourism working group could be created in order to promote common work between the members, without overburdening the work of the Secretariat. A tool that could constitute the basis of work to highlight the tourist-cultural offer of RANN is the [Art Nouveau Atlas](#), where the European Art Nouveau heritage is geo-referenced, in the cities and territories that are members of RANN and in other territories too.

3.3 Cultural Route Network

3.3.1 Overview of the institutional/legal structure of the network

The RANN network was formally established in 2006. The structure is that of a non-profit association under Belgian law. The headquarters are in Brussels, at "Bruxelles Urbanisme et Patrimoine".

The legal form of the network of the route has not changed since the last evaluation. In accordance with its legal status, RANN is open to the membership of institutional members - cities, regional authorities, cultural institutions, museums - and x individual supporting members.

The RANN secretariat is formed by a coordinator and an assistant, who are present 2 and 3 days a week respectively. The network must work to strengthen and support the work of the secretariat.

This can be achieved through different and complementary ways:

- The thematic working groups are spaces for exchange and tools to further involve members and can provide support to the Secretariat in the development of proposals for RANN strategies;
- Hosting interns in the secretariat and in member institutions can strengthen the work of the teams;
- Negotiating with members to second staff members to work part of the time on RANN projects, as is the case for Chaux-de-Fonds.

The Network has a Board, formed by five members, including the President, a vice-president, the secretary general, the treasurer and a member. The members of the Board represent 4 countries, which adhere to the RANN (Belgium, Hungary, Norway and Switzerland).

The RANN ensures economic viability and sustainability, based on the positive funds of the network derived from previous years, membership fees and the support of the Brussels-Capital Region.

The Art Nouveau Danube project (INTERREG Danube), which was conducted between 2017 and 2019, ensured a budget of € 1,650,000 to develop the activities planned by the project. The RANN participated in the project as an associated partner, without benefiting from its own budget.

The Inside Art Nouveau project, which was submitted in January 2018 for a Creative Europe call, was not selected. In this case, it is advisable to use the work already done to prepare the submission file for a future call for projects, revising the parts that were found to be weak and readapting the content to the new objectives of the funding programs.

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

Today, RANN includes 28 members, which are based in 15 countries, 14 of them European:

- Germany - 2 members ;
- Austria - 1 member ;
- Belgium - 3 members ;
- Spain - 3 members ;
- France - 3 members ;
- Hungary - members ;
- Italy - 1 member ;
- Latvia - 1 member ;
- Norway - 1 member ;
- Portugal - 1 member ;
- Romania - 1 member ;
- Serbia - 1 member ;
- Slovenia - 5 members ;
- Switzerland - 1 member.

One member is located outside the Council of Europe, in Cuba: the city of Havana.

The members of the network have different statuses, they are:

9 cities; 2 regional authorities; 1 university and 1 research center; 14 cultural institutions; 2 tourism actors.

In order to better respond to the needs of the members and the public, the secretariat launched a survey via a google form, to collect feedback on news and events as well as to better understand the expectations that RANN should meet in the future.

3.3.3 Network expansion since last evaluation

Since the last evaluation the Route has not received any new applications for membership. The only membership is that of Maison Losseau (Belgium) which took place during the month of December 2021.

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

In the evaluation file received, RANN plans to expand the network by including the following members:

Maison Losseau, Mons - Belgium, which was included during the last General Assembly, which took place in Aveiro (Portugal) on December 7, 2021.

Town Hall of Alcoi - Spain ;

City of Palermo - Italy;

Museum of Decorative Arts in Prague - Czech Republic ;

Museum of Applied Arts Vienna (MAK) - Austria;

Museum Wiesbaden in Wiesbaden - Germany.

Maison Losseau joined the network in December 2021.

Other extensions can be envisaged, as the Route has a great potential for development, both in the countries already involved, through the commitment of new cities and institutions, and in countries that are not involved at the moment.

The city of Paris should be involved, as well as other cities in France; in Italy contacts had been made on the occasion of the Annual Advisory Forum on Cultural Routes in Lucca (2017) but since then neither the Tuscany Region nor the municipalities of the coast that had been contacted have joined the RANN.

In Europe, the United Kingdom, with the legacy of the Pre-Raphaelites, the Russian Federation, in the footsteps of Benois, Bakst and Diaghilev, and Luxembourg, which preserves beautiful examples of buildings influenced by the Nancy School, could be involved.

The theme of Art Nouveau also opens up the possibility of cooperation with other continents, where Art Nouveau has also developed.

This is the case of the Ibero-American countries, the United States (in the footsteps of Louis Comfort Tiffany), or countries that have been inspiring this movement, such as Japan.

In order to ensure a narrative coherence to the route and to facilitate the understanding by visitors and enthusiasts of this period, it is advisable to create thematic sub-routes, based on the examples of the titles in brackets.

Another action that is suggested to expand the network is the collaboration with other certified cultural routes, with which there are places of intersection: this is the case of the European Route of Historic Thermal Towns (EHTTA), characterized by buildings designed and built according to the codes of art nouveau; the European Route of Jewish Heritage, which includes synagogues of that time; or the European Cemeteries Route and the European Route of Ceramics.

Working with other routes in the same territory allows for the creation of pilot actions that can later be exported to other territories, and the strengthening of communication with local policy makers.

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.)

RANN communicates through its website www.artnouveau-net and through social networks, in particular Facebook, Instagram, LinkedIn and a Youtube channel.

The RANN website (<http://www.artnouveau-net.eu>) presents all the cities that are part of the route and is translated into English, French, Portuguese, Norwegian, Latvian, Catalan, Italian, Dutch, Finnish, German and Slovenian.

The site is well indexed on google (7th if you search for art nouveau Europe), but it appears after the site <http://artnouveau.eu> of the European Art Nouveau Route (ANER).

In order to avoid confusion, a clear modality of cooperation with ANER should be established in the coming months.

Currently the Facebook page has 9522 followers and has earned a rating of 4.7 with 39 comments.

The page publishes RANN activities as well as initiatives of other institutions that may be of interest to followers. The posts provoke interactions with the public.

On Facebook the group "Art Deco, Art Nouveau & 20.(late 19.)Century Decorative Art's ' Share Group" has 228.314 members: making contacts and sharing posts on this group should be considered, in order to increase the visibility of the page towards the already targeted public.

A Facebook contest was organized on the occasion of the World Art Nouveau Day in 2021: it is recommended, following the analysis of the strengths and weaknesses of this experience, to structure a Facebook campaign strategy to attract more followers, targeting the desired audience.

RANN's Instagram profile (<https://www.instagram.com/reseauartnouveaunetwork/>) has 1,508 followers: in this case too, engagement campaigns can help to further increase the audience as well as the visibility of RANN. It is also advisable to create links with other profiles of cities and institutions that deal with the same theme.

RANN's LinkedIn profile (<https://www.linkedin.com/company/reseau-art-nouveau-network/>) has 440 followers. The YouTube channel has 83 subscribers and 40 videos uploaded. It was last updated in 2020.

Given the work required to manage the profiles and pages on social media networks and the human resources available, it is advisable to reflect within the RANN management team on the opportunity to structure a communication strategy, in order to focus efforts on actions necessary to strengthen online visibility, through the most appropriate social media networks. One possibility could be to delegate one of the RANN members to take care of one of the social networks, in order to partly relieve the secretariat team, which has to focus on the coordination of the network's actions at the European level.

An interesting possibility to strengthen the visibility of the network, which does not imply substantive work, is the resumption of contact with the Europeana Foundation. Europeana is an initiative of the European Union, funded by the Connecting Europe Facility of the European Union and the EU Member States. Europeana was tasked with digitizing European heritage objects in order to make them freely accessible online. Today the platform has 29,734,524 images, 21,984,501 texts, 771,193 audio, 527,749 videos, 17,723 3D objects.

In 2017, RANN created a blog on the Europeana platform under the title "*The Réseau Art Nouveau Network: European cooperation for the enhancement of Art Nouveau*" (<https://www.europeana.eu/it/blog/the-reseau-art-nouveau-network-european-cooperation-for-the-enhancement-of-art-nouveau>).

The platform presents a large number of digitized objects of the time, often already listed in thematic galleries.

Exhibitions are also available on the site and can be the object of cooperation and mutualization of visibility between RANN and the Foundation (<https://www.europeana.eu/fr/art-nouveau>).

A communication effort should also be made towards magazines and websites dedicated to architecture and travel that are aimed at a public of specialists (travel websites for architects or designers, students of fine arts schools...) or the general public.

On the web there are a wide variety of articles and travel tips to discover the Art Nouveau heritage in Europe, below are some examples:

<https://www.voyageursdumonde.fr/voyage-sur-mesure/magazine-voyage/5-villes-du-mouvement-art-nouveau-a-visiter-absolument>

<https://www.leparisien.fr/voyage/voyage-riga-l-autre-capitale-de-l-art-nouveau-08-12-2017-7440057.php>

<https://www.theguardian.com/travel/2016/mar/29/10-best-art-nouveau-cities-europe-prague-budapest-glasgow>

<https://www.afar.com/magazine/a-design-lovers-guide-to-art-nouveau-in-europe>

Contact with these sites and organizations can also facilitate the creation and labeling by the RANN of urban and cross-border routes to be offered as tourist products, in collaboration with the members of the network.

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

The RANN Route respects the guidelines related to the use of the logo "Cultural Routes of the Council of Europe", but the logo is not used very often. It should be more visible on the web pages and social networks directly created and managed by the Secretariat.

In fact, on the RANN website we see the route logo at the top of the pages, without the Council of Europe logo, which is displayed at the bottom of the page. Therefore, it is necessary to think about changing the logo at the top of the page by using the certified route logo instead.

The systematic use of the certification logo contributes to a better knowledge of the certification itself and consequently contributes to reinforce the European visibility of the route.

The analysis of the members' websites shows that the RANN and RANN-Council of Europe logo is not always visible on the members' websites and often is not used at all, the same goes for the posters and brochures of the exhibitions and visits. With a few exceptions (website of the Nancy School Museum and Villa Majorelle) there are no mentions and references to the fact that the cities and institutions are members of this European Network.

The logo, which helps to create the image and visibility of the network to the public, should be part of the documents that are sent to the members in a systematic way, and the verification of the visibility material should also be conducted by the secretariat on a regular basis. In this way the common image can be consolidated and each member can be known and recognized as part of a larger cross-border project.

It is therefore necessary, as already recommended in the previous evaluation report, that the secretariat puts in place very simple and standardized procedures to be followed by the members for the systematic use of the RANN logo accompanied by the Council of Europe logo.

During the interviews with the network members, the question of the added value represented by the Cultural Route of the Council of Europe certification was raised.

For this reason, it is very important to remind all the members of the network what it means to be a member of a Cultural Route of the Council of Europe and what the criteria for certification and values are: this can be done at the General Assemblies or on the occasion of seminars or webinars, inviting for example representatives of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe or representatives of other Cultural Routes with which RANN could create synergies.

The reminder of the Council of Europe's Cultural Routes program must be clearly present on the RANN website: today there is an active link to the Council of Europe website, but there is no explanation regarding the certification, the criteria that RANN must meet and the work that RANN and its members do within the Routes program (<https://www.artnouveau-net.eu/about-us/>). The same goes for the profiles and pages on social media networks, where there is no information on this.

This information is necessary in order to understand the context and the meaning of the Cultural Route of the Council of Europe certification, which differentiates, strengthens and gives more legitimacy to the RANN in relation to other routes, itineraries and initiatives that exist in Europe and that highlight Art Nouveau.

In addition, on the same page, it is necessary to explain the differences between the European Union, Europa Nostra and the Council of Europe, which are mentioned, because for the general public the difference between these organizations, institutions and European initiatives is not clear.

The distribution of brochures and information material of the RANN to museums and tourist offices should also be the subject of a capillary communication strategy on the territories, aiming to give more visibility to the network, and thus to make it better known.

The brochures will also be available for download from the RANN website and from member sites.

4. Conclusions and Recommendations

I. List of theme eligibility criteria

Since the last regular evaluation, the Cultural Route Réseau Art Nouveau Network - RANN has continued to implement the values and themes presented in the certification, in particular the common will of all European artists of that time to innovate, to create, to influence others and to exchange ideas, which brings a true European dimension to this heritage, which presents nuances according to the territories where it developed. "*Art Nouveau is a reflection of our cultural values and the importance of intercultural dialogue*" (<https://www.coe.int/fr/web/cultural-routes/reseau-art-nouveau-network>).

The Scientific Committee created in 2019 has helped to bring coherence and depth to these aspects, while ensuring the sharing of this knowledge through several means: website, social networks, field trips, workshops for children.

In order to continue to develop the theme in the coming years, it is suggested that the link with European values be emphasized even more in the activities proposed by the members and aimed at the general public, so that RANN operates as a true ambassador of the values promoted by the Council of Europe.

The opportunity to create and mark out thematic sub-routes should also be taken into account, developing the sub-themes according to the territories (On the tracks of architects or artists, to the discovery of Liberty, or itineraries related to the art nouveau architecture in the places of vacations, or in the thermal towns...)

As already underlined, it is important to plan exchange and information sessions for the members of the network, during which the principles and values of the Council of Europe are recalled.

II. List of priorities for action

Regarding the implementation of the priority fields of action, the RANN Route has developed activities in the five priority action areas. The actions related to research have been well structured thanks to the formal creation of the Scientific Committee, which operates in strict collaboration with the Secretariat. The scientific work must now find ways to be transmitted to the public, through the activities in the field.

Another effort that the RANN must make is to play an increasing federating role with respect to its members, in order to give a coherent framework to the field actions, which sometimes seem to be particular initiatives of the members, without wider relation to the European context.

The activities carried out by the RANN within the framework of the World Day of Art Nouveau fully commit to this direction and constitute the basis of work for the other initiatives which take place during each year. The joint work of the members on a specific theme is functional to the strengthening of the network and to the structuring of internal dynamics, on the one hand between the secretariat and the members, on the other hand between the members. The exchange of practices and mentoring between members is also an activity that can be foreseen, even within the working groups that are being formed.

This "horizontal" mode of operation underlines the importance and added value of being part of a European network.

The themes on which the RANN and its members have worked represent innovative keys to a better understanding of Art Nouveau on a European scale: this work could structure the

creation of urban or European routes, mentioned in the first part of these conclusions, around these same themes.

This action will make the scientific research carried out by the Scientific Committee and by the Universities that work with the Route tangible to the public.

The cooperation with other routes that have elements in common, such as the European Route of Historic Thermal Towns, European Cemeteries Route or the European Route of Jewish Heritage, will also be able to provide other keys to interpreting the heritage in the field.

One action on which the RANN could work more concerns exchanges between young Europeans, already through the pilot scheme program with the inter-university network CIVIS. Other activities can be envisaged between schools and high schools of the cities that are part of the network.

Art Nouveau is a subject of study, especially in high schools and in schools of fine arts, architecture and design. Pilot schemes can be created in strict collaboration with the universities of the network, for example by organizing a study trip for architecture students from different countries.

These activities help create a sense of European citizenship and to understand, through Art Nouveau, the founding principle of the Council of Europe, "All different - All equal". In addition, this type of action allows us to work on the question of European cultural identity and on the narrative that the routes can offer.

The contemporary practice of culture and arts is already present throughout the network, but can be strengthened, through cooperation with art and craft workshops, with art academies, with museums. Design competitions inspired by the codes of Art Nouveau can be organized, always involving RANN members.

The point on which the RANN must focus for the future is the development of tourism. This point is related to the opportunity to create and mark out on the ground routes that are based on specific sub-themes. It also seems important that RANN gets in touch with the Tourist Offices of the member cities and with organizations that deal with this niche cultural tourism, related to architecture and artistic trends.

It must be taken into account that the member cities of the network are already known destinations for this heritage: RANN must play the federating role already mentioned in this context as well. The cities should be presented not only as "*standing alone*" destinations, but as stages of a larger network.

The creation of a working group that can analyze the developments in this area will undoubtedly be very useful.

The involvement of representatives to the Enlarged Partial Agreement of the countries through which the RANN passes should also be explored, in order to raise awareness among national ministries of the promotion of the RANN at the European, national and local levels.

III. List of criteria for networks

The Réseau Art Nouveau Network - RANN has had plenty of long-term experience.

Given the activities that are under development and in the pipeline, RANN needs to strengthen its structure, which is weak in terms of human resources.

As suggested, the secretariat currently formed by a coordinator and an assistant, who are present respectively 2 and 3 days a week, should be strengthened and supported by the working groups being structured, by the secondment of staff from the member cities and institutions of the route, who should gradually include in their daily work the actions developed

with the route. Finally, another way to strengthen the team is the creation of internship agreements with the universities that work with RANN.

From the members' point of view, the RANN can think about further extensions, as the Route has great potential for development.

A strategy needs to be put in place, with timelines and priorities for effectively contacting cities and organizations.

Collaboration with other certified routes may also facilitate new memberships.

The issue of visibility must also be considered in the coming years.

The secretariat, together with the bodies of the association and the members, will have to reflect on a medium- and long-term strategy in order to ensure the systematic use of the RANN logo “Cultural Route of the Council of Europe” and to give all the information about the program and its values.

The recommendations suggested in this report are aimed above all at further consolidating and guiding the next phases of the evolution of this route, which has its own place among all the cultural routes and has extraordinary potential for development.

In summary, the main recommendations are as follows:

- Plan and mark out local routes on specific themes to facilitate European narratives of Art Nouveau heritage;
- Expand the scientific committee by including expert members in fields such as cultural and sustainable tourism, cultural and tourism marketing, in order to enrich and make concrete the reflections and research conducted;
- Encourage work with other certified cultural routes that have elements in common, or that cross the same territories;
- Create pilot schemes to develop exchanges between young Europeans, involving schools, high schools and universities of the member cities;
- Create pilot schemes to strengthen the contemporary practice of culture and the arts;
- Make contact with organizations that deal with niche cultural tourism, based on artistic and architectural influences, as well as with the tourist offices of the member cities in order to start developing networked tourism products;
- Raise awareness and engage national and local authorities;
- Strengthen the team through secondment of staff from member institutions or through internship programs.
- Offer information sessions on the Cultural Routes program to network members and local actors;
- Strengthen the visibility of the RANN - Cultural Route of the Council of Europe logo.

Summary of recommendations as well as those of the expert during the previous evaluation of the route:

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"/>	Creation of routes on specific themes to facilitate the

					European narrative of heritage.
			<input type="checkbox"/>	<input type="checkbox"/>	
II. Priority fields of action	Cooperation in research and development	Need to create a scientific committee	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Expand the scientific committee by including expert members in fields such as cultural and sustainable tourism, cultural and tourism marketing,...
			<input type="checkbox"/>	<input type="checkbox"/>	
	Enhancement of memory, history and European heritage		<input type="checkbox"/>	<input type="checkbox"/>	Encourage work with cultural routes that have elements in common.
	Cultural and educational exchanges for young Europeans		<input type="checkbox"/>	<input type="checkbox"/>	Creation of pilot schemes to develop exchanges between young Europeans, involving schools, high schools and universities of the member cities.
	Contemporary cultural and artistic practice		<input type="checkbox"/>	<input type="checkbox"/>	Creation of pilot schemes to strengthen the contemporary practice of culture and the arts.
			<input type="checkbox"/>	<input type="checkbox"/>	
	Cultural tourism and sustainable cultural development	Actions in the field of cultural and sustainable tourism are primarily developed by ANER (Barcelona), but not by the other members.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Creation of marked routes in the field and contact with organizations that deal with this type of niche cultural tourism, as well as with the tourist offices of the member cities.
					Contact with the representatives at the EPA of the countries crossed

					by the Route and actions aiming at the visibility of the route via the websites and the institutional support dedicated to tourism and culture (National Tourism Organizations,...).
		Raising the awareness of decision-makers and field actors to the challenges of heritage and its conservation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Awareness and commitment of national and local authorities.
III. Cultural Route Network		Opportunity to create synergies with other certified routes	<input type="checkbox"/>	<input checked="" type="checkbox"/>	To create synergies with other certified routes and to involve other cities and institutions that are significant for the enhancement of the Art Nouveau theme, in Europe and beyond.
			<input type="checkbox"/>	<input type="checkbox"/>	Strengthen the team through secondment of staff from member institutions or through internship programs.
Communication tools		Need to use the logo on all the route's visibility support	<input type="checkbox"/>	<input checked="" type="checkbox"/>	To insert information on the Council of Europe's Cultural Routes program in the website, highlighting the RANN certification.

5. List of References

All documents that were submitted by the route for evaluation were analyzed.

Interviews with network representatives were also taken into account.

Websites consulted :

<https://www.artnouveau-net.eu>
<https://www.facebook.com/ReseauArtNouveauNetwork>
<https://www.instagram.com/p/CWEIPDeIjv8/>
<https://www.linkedin.com/in/R%C3%A9seau%20Art%20Nouveau%20Network?fbclid=IwAR0h3pT4NL6LeFr6cdCrPY2GeZsel4ds2X9is6lxGGpEzIJSZNYpSnsXX0>
<https://www.europeana.eu/it/blog/the-reseau-art-nouveau-network-european-cooperation-for-the-enhancement-of-art-nouveau>
<https://www.europeana.eu/fr/art-nouveau>
<https://www.badnauheim.de>
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www.hortamuseum.be/en/Welcome
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<http://www.habananuestra.cu>
<https://ajuntament.barcelona.cat/paisatgeurba/ca>
<https://melillamonumental.es>
<http://www.terrassa.cat/museu>
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www.imm.hu
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<https://jugendstils.riga.lv/eng>
www.jugendstilsenteret.no
<http://mca.cmaveiro.pt>
www.oradeaheritage.ro/contact/?lang=en
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<https://www.voyageursdumonde.fr/voyage-sur-mesure/magazine-voyage/5-villes-du-mouvement-art-nouveau-a-visiter-absolument>
<https://www.leparisien.fr/voyage/voyage-riga-l-autre-capitale-de-l-art-nouveau-08-12-2017-7440057.php>
<https://www.theguardian.com/travel/2016/mar/29/10-best-art-nouveau-cities-europe-prague-budapest-glasgow>
<https://www.afar.com/magazine/a-design-lovers-guide-to-art-nouveau-in-europe>

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

Telephone interview with Ms. Erika GIULIANI, Network Coordinator: November 16, 2021

Telephone interview with Ms. Marikit TAYLOR, Treasurer and member of the Network's Scientific Committee. Ms. Marikit is also seconded from the city of Chaux-de-Fonds to support the work of the Secretariat: December 6, 2021

Telephone interview with Mrs. Valérie THOMAS, Nancy City Hall and Villa Majorelle: December 7, 2021

Telephone interviews and email exchange with Karel Pollak, contact person, City of Ljubljana: early December 2021

Telephone interview with Ms Francesca VARALLI, Lombardy Region: December 9, 2021

7. Annex 2: Expert assessment checklist

Please note that, although the final score obtained in the checklist may provide an indication of the compliance of the route with the certification criteria, this score is non-binding as it must be confirmed by the literature review and the results of the field visit.

The checklist should be inserted at the end of the report (in Word format) and also submitted in Excel format.

EXPERT ASSESSMENT CHECKLIST

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

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

		31	Are the youth exchanges (cultural and educational) planned to give rise to cooperation activities which involve educational institutions at various levels?		X
	3.2.4 Contemporary cultural and artistic practices	32	Do the Route's cultural activities promote intercultural dialogue and multidisciplinary exchanges between various artistic expressions in European countries?	X	
		33	Do the Route's cultural activities encourage artistic projects that establish links between cultural heritage and contemporary culture?	X	
		34	Do the Route's cultural activities encourage innovative cultural and contemporary art practices* by linking them with the history of skills development?		X
		35	Do the Route's cultural activities encourage collaboration between cultural amateurs and professionals via relevant activities and network creation?		X
		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?	X	
		37	Do the Route's cultural activities encourage activities and artistic projects which explore the links between heritage and contemporary culture?	X	
		38	Do the Route's cultural activities highlight the most innovative and creative practices?	X	
		39	Do the Route's cultural activities link these innovative and creative practices with the history of skills development?***		X
		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?	X
	41		Do the Route's activities (relevant to sustainable cultural tourism development) actively involve 3 major means of raising awareness of their cultural projects: print, broadcast, and social media?	X	
	42		Do the Route's activities promote dialogue between urban and rural communities and cultures?		X
	43		Do the Route's activities promote dialogue between developed and disadvantaged regions?	X	
	44		Do the Route's activities promote dialogue between different regions (south, north, east, west) of Europe?	X	
	45		Do the Route's activities promote dialogue between majority and minority (or native and immigrant) cultures?		X
	46		Do the Route's activities open up possibilities for cooperation between Europe and other continents?	X	

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

3.4 COMMUNICATION TOOLS	For certified Cultural Routes of the Council of Europe only :	68	Does the route have its own logo?	x	
		69	Do all partners of the network use the logo on their communication tools?		x
		70	Does the route have its own dedicated website?	x	
		71	Is the website available in English and French?	x	
		72	Is the website available in other languages?	x	
		73	Does the network effectively use social networks and Web 2.0?	x	
		74	Does the network publish brochures on the Route?	x	
		75	If yes, are the brochures available in English?	x	
		76	If yes, are the brochures available in French?	x	
	77	Is the title of "Cultural Route of the Council of Europe" present on all communication materials (including press releases, websites, publications, etc.)?		x	
	78	Is the certification logo present on all communication materials?		x	
	79	Is the certification logo used in accordance to the guidelines for its use (size and position, ...)?	x		
	80	Are the logos (Cultural Route + certification logo) provided to all the members of the route?	x		
81	Does the certification logo appear on the road signs/boards indicating the cultural route?		x		
SCORE				66	16

