

# Cultural Routes in the EU macro-regions

## Step-by-step guidance on certification and implementation

Routes 4U | 6

Macro-Regions:  
Adriatic and Ionian, Alpine, Baltic, Danube



### Routes4U Project

Funded  
by the European Union  
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# **Cultural Routes in the EU macro-regions**

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certification and implementation

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Council of Europe

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Destination Napoleon Mantua Italy © Massimo Telò



European Route of Cistercian Abbeys Aulps France © Cister.net



ATRIUM Torviscosa Italy. Lictor towers © ATRIUM route



European Route of Emperor Charles V Bourg-en-Bresse France © Benoit Prieur



Le Corbusier Destinations Architectural Promenades Zurich Switzerland



Réseau Art Nouveau Riga Latvia



Iter Vitis Route Brtonigla Croatia © by Tim Ertl



Via Habsburg Schloss Hof Gartenansicht Austria © Via Habsburg.jpg



# Introduction

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” When we speak about fostering regional development through the Cultural Routes of the Council of Europe, it is happening now, and by working together we have the potential to do so much more.”

**Deputy Secretary General, Council of Europe  
at the Routes4U event EUSAIR (Venice, 2018)**

## Routes 4U manual series

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**T**he Routes4U Manual series is an undertaking by the joint programme Routes4U of the Council of Europe (Directorate General of Democracy, Enlarged Partial Agreement on Cultural Routes) and the European Commission (Directorate General for Regional and Urban Policy). Routes4U aims at strengthening the Cultural Routes of the Council of Europe in the Adriatic and Ionian Region, the Alpine Region, the Baltic Sea Region and the Danube Region in line with the objectives of the respective macro-regional strategies.

To date, four macro-regional strategies have been adopted by the European Union: the EU strategies for the Baltic Sea Region (EUSBSR, 2009), the Danube Region (EUSDR, 2010), the Adriatic and Ionian Region (EUSAIR, 2014) and the Alpine Region (EUSALP, 2015). These four EU macro-regions encompass 27 countries with more than 340 million inhabitants. They provide a policy framework to address common challenges facing the countries in a defined geographical area. They also strengthen co-operation and thus contribute to economic, social and territorial cohesion.

In the macro-regional context, Cultural Routes of the Council of Europe can play a role to promote and protect heritage, strengthen sustainable cultural tourism and increase transnational co-operation. The Council of Europe developed the Cultural Routes in 1987. Cultural Routes invite the traveller to discover Europe's rich and diverse heritage. They promote cultural diversity, intercultural dialogue and mutual exchanges across borders. They combine tangible and intangible resources, natural and cultural heritage, the past and the present.

A critical need for guidance for Cultural Routes professionals on the macro-regional strategies – and for the professionals working on the macro-regional strategies on the Cultural Routes – was identified in the framework of Routes4U. Various Routes4U expert meetings have revealed the need for focused training and capacity development for the implementation and management of Cultural Routes and for the objectives and structures of the macro-regional strategies EUSAIR, EUSALP, EUSBSR and EUSDR.

The development of an e-learning training programme and this series of manuals is a response to this need.

The manuals are intended to provide focused guidance to Cultural Routes managers, professionals working on the macro-regional strategies, cultural and tourism professionals and local and regional governments in the macro-regions. They aim to provide knowledge and assistance in effectively managing Cultural Routes that contribute to the objectives of the macro-regional strategies.

The manuals are user-friendly tools for capacity building on themes related to the Cultural Routes of the Council of Europe as well as the macro-regional strategies of the European Union. They can be used independently for self-guided learning and as material at training workshops, and should complement the basic provisions for understanding the basics of cultural tourism for regional development.

The manuals are published as online PDF documents which can be freely downloaded. They accompany an e-learning training programme that is also freely available. The modules of the training programme are the following:

- ▶ 1. Cultural Routes in the EU macro-regions. Step-by-step guidance on certification and implementation.
- ▶ 2. Cultural tourism in the EU macro-regions. Cultural Routes to increase attractiveness of remote destinations.
- ▶ 3. Social participation and social cohesion in the EU macro-regions. Cultural Routes and community engagement.
- ▶ 4. Local and regional development in the EU macro-regions. Cultural Routes and SMEs.
- ▶ 5. Marketing strategies in the EU macro-regions. Cultural Routes and marketing of the macro-regional strategies.

## Manual on certification and management of Cultural Routes

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This first Routes4U manual consists of the following parts:

- ▶ the main idea of the label “Cultural Route of the Council of Europe”;
- ▶ the history of the Cultural Routes of the Council of Europe, and how the programme is managed;
- ▶ what the benefits of obtaining certification by the Council of Europe are;
- ▶ what tourists can experience and learn when travelling along a Cultural Route;
- ▶ how to create a Cultural Route project and how the certification process works;
- ▶ what Cultural Routes already exist in the European macro-regions and what themes they deal with.

Further information about the Cultural Routes of the Council of Europe can be found on the website [www.coe.int/routes4u](http://www.coe.int/routes4u).



## Defining the Cultural Routes of the Council of Europe

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The following are elements that define a Cultural Route of the Council of Europe.

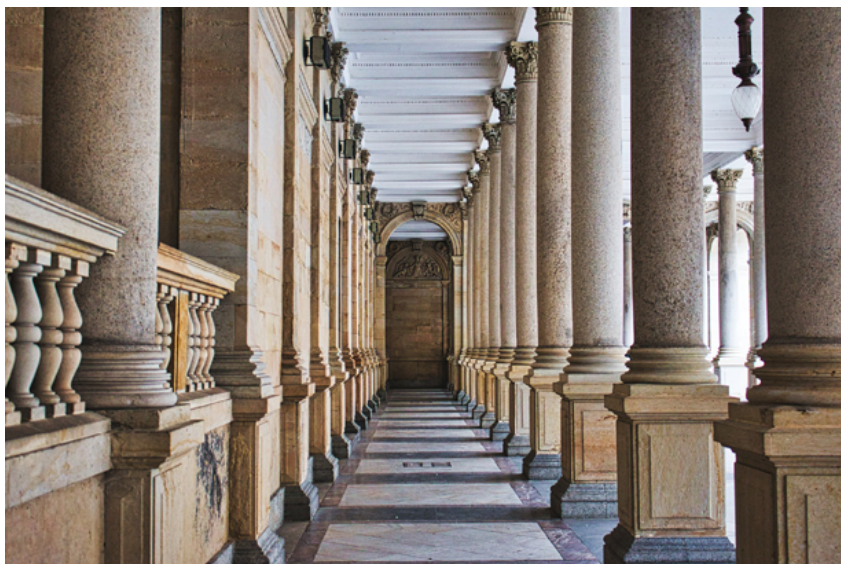
- ▶ Cultural Routes are transnational networks with legal status. They are certified by the Council of Europe and have partners from at least three countries. The network partners carry out a vast range of activities in the academic, educational and artistic fields.
- ▶ Each Cultural Route is based on a European theme bringing together tangible and intangible heritage elements that are common to several countries and that represent European values. Tangible cultural heritage refers, among other things, to (archaeological) sites, monuments and objects. Intangible cultural heritage includes traditions and customs, artistic expressions and values. Cultural Routes also include natural heritage such as cultural landscapes, which are particular landscapes with cultural aspects.
- ▶ Cultural Routes can be allocated to various thematic or chronological categories.

### Thematic categories

- ▶ spirituality: religious personalities or cultural and religious identity in general
- ▶ arts: such as architecture, crafts, theatre, music and literature
- ▶ agriculture: production, products and food
- ▶ society: living together, movement of people (migration, nomadism, routes) and transport
- ▶ geography: features such as maritime, mountain or fluvial heritage
- ▶ history: events and European personalities

## Chronological categories

- ▶ prehistory and ancient history
- ▶ medieval Europe
- ▶ 15th and 16th centuries
- ▶ 17th and 18th centuries
- ▶ modern and contemporary heritage



European Route of Historic Thermal Towns: Karlovy Vary, Czech Republic  
© Pixabay

## Examples of the Cultural Routes of the Council of Europe

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- ▶ 1. Santiago de Compostela Pilgrim Routes
- ▶ 2. The Hansa
- ▶ 3. Viking Routes
- ▶ 4. Via Francigena
- ▶ 5. Routes of El legado Andalusi
- ▶ 6. Phoenicians' Route
- ▶ 7. Pyrenean Iron Route
- ▶ 8. European Mozart Ways
- ▶ 9. European Route of Jewish Heritage
- ▶ 10. Saint Martin of Tours Route
- ▶ 11. Cluniac Sites in Europe
- ▶ 12. Routes of the Olive Tree
- ▶ 13. Via Regia
- ▶ 14. TRANSROMANICA
- ▶ 15. Iter Vitis Route
- ▶ 16. European Route of Cistercian Abbeys
- ▶ 17. European Cemeteries Route
- ▶ 18. Prehistoric Rock Art Trails
- ▶ 19. European Route of Historic Thermal Towns
- ▶ 20. Saint Olav Ways
- ▶ 21. European Route of Ceramics
- ▶ 22. European Route of Megalithic Culture
- ▶ 23. Huguenot and Waldensian Trail
- ▶ 24. ATRIUM - Architecture of Totalitarian Regimes of the 20th century In Europe's Urban Memory
- ▶ 25. Réseau Art Nouveau Network
- ▶ 26. Via Habsburg
- ▶ 27. Roman Emperors and Danube Wine Route
- ▶ 28. European Routes of Emperor Charles V
- ▶ 29. Destination Napoleon
- ▶ 30. In the Footsteps of Robert Louis Stevenson
- ▶ 31. Fortified Towns of the Grande Region
- ▶ 32. Impressionism Routes
- ▶ 33. Via Charlemagne
- ▶ 34. European Route of Industrial Heritage
- ▶ 35. Iron Curtain Trail
- ▶ 36. Le Corbusier Destinations: Architectural Promenades
- ▶ 37. Liberation Route Europe
- ▶ 38. Routes of Reformation

■ To find out more about the Cultural Routes of the Council of Europe, please see Annex IX.

## Summarising the description of the Cultural Routes and their features

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It is essential to emphasise three points.

Depending on the geographical distribution of the heritage elements, Cultural Routes can be one of the following types.

– **Linear Routes** *presenting linear patterns*

Linear Routes – such as the Santiago de Compostela Pilgrim Routes – developed over time for the purpose of travel. They connect villages, towns and sites, mostly through a path that is still in use. Linear Routes generally offer a wide range of hiking and biking paths and serve as places for sustainable tourism.

– **Reticular (archipelago) Pattern Routes** *with geographically separated elements*

Reticular Pattern Routes combine different elements under one common theme, as is the case with Transromanica. They do not connect geographical places but should be seen as a thematic entity. Reticular Pattern Routes have a uniting character as they link places and people from geographically disconnected areas under one common and shared heritage element.

– **Territorial Routes** *involving territories that present one common theme or character*

Territorial Routes involve the heritage elements of territories. They have a regional focus by highlighting one regional event that linked a region with other parts of Europe – as is the case of the Routes of El legado andalusi – or by a common theme among different regions, which is the case of the Roman Emperors and Danube Wine Route. That route links the regions of the former Danube frontier of the Roman Empire, where wine was introduced in Roman times and where the tradition of wine production continues today. The route links the archaeological sites with their individual histories that are monuments to the leadership of the Roman emperors in the introduction of Roman culture along the northern frontier of the Empire.

– *Last but not least, Cultural Routes are landscapes, which are dynamic areas in which people live and interact with each other and with their natural surroundings.*

To sum up, a Cultural Route can be defined as follows: “a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values” (Resolution CM/Res(2013)66 – Confirming the establishment of the Enlarged Partial Agreement on Cultural Routes).

It should be underlined that the understanding of Cultural Routes has evolved since the beginning of the programme in 1987, in accordance with some fundamental resolutions and conventions at the European and international level, including:

- ▶ the European Cultural Convention (adopted in 1954 in Paris);

- ▶ the European Landscape Convention (adopted in 2000 in Florence);
- ▶ the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (adopted in 2005 in Faro, also called the Faro Convention).

However, different though the various understandings may be, they all stress the complex and inclusive character of Cultural Routes.

*To find out more about the legal framework, please see the following annexes:*

Annex II: European Cultural Convention (Paris, 1954)

Annex III: European Landscape Convention (Florence, 2000)

Annex IV: Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005)



The Hansa: Lübeck, Germany

© The Hansa





# I. Framework and history of the Cultural Routes Programme

## 1. The Council of Europe



The Council of Europe was founded in 1949. It is not only the oldest European organisation, but also the “most European”. With its 47 member states it indeed covers the whole European continent.

From its origin, the Council of Europe has had the purpose of achieving greater unity between its member states and their citizens.

Human rights, democracy and rule of law are the three core values, providing the foundations of the Organisation and orienting its work. In order to ensure the implementation of these core values, the Council of Europe’s work covers different fields. Cultural heritage, education, youth and sustainable development all fall within the Council of Europe’s fields of action.

Within this framework stand the Cultural Routes of the Council of Europe with these among its objectives:

- ▶ to promote the richness and the diversity of European cultures and countries;
- ▶ to render shared European values into a tangible reality.

In this way, the Cultural Routes Programme brings European countries and European citizens together, notwithstanding their differences – on the contrary, thanks to the enriching values of differences.

## 2. The Cultural Routes of the Council of Europe Programme

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The Cultural Routes of the Council of Europe have evolved since 1987. Changes have occurred in their institutional framework and governance structure. Some key dates mark this process: 1987, 1998 and 2010.

### a. **1987: Launch of the Cultural Routes of the Council of Europe Programme through the signing of the Santiago de Compostela Declaration**

This declaration is the founding text of the Cultural Routes Programme. It was adopted by the Council of Europe on the occasion of the certification of the Santiago de Compostela Pilgrim Routes as first Cultural Route of the Council of Europe, recognised as an illustration of European identity. As stated in the declaration, “cultural identity has been and still is made possible by the existence of a European space bearing a collective memory and criss-crossed by roads and paths which overcome distances, frontiers and language barriers”.

The declaration did not only point at the symbolic meaning and value of the Santiago de Compostela Pilgrim Routes. The declaration also called for a more united Europe:

May the faith which has inspired pilgrims throughout history, uniting them in a common aspiration and transcending national differences and interests, inspire us today, and young people in particular, to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity.

According to the above-mentioned declaration, the aims of the Cultural Routes are:

- ▶ to be a visible reflection of multiple cultural and spiritual identities;
- ▶ to be emblematic spaces for intercultural and interreligious dialogue.

As part of this approach, the strategy of the Cultural Routes is:

- ▶ to reflect on and get to know about Europe’s roots of shared identity, in order to renew social cohesion.

### **What does this mean?**

Encouraging cultural tourism along the Cultural Routes crossing the European continent is a way to develop mutual understanding among the peoples of Europe and promote appreciation of our cultural diversity.

Getting a better understanding of European heritage and history, by authentic cultural tourism experiences, is not just a matter of acquiring knowledge. It means also giving value to what makes us equal, as well as to what makes us different. Hence, it means learning about living together.

*To find out more, please see the annexes:*

Annex I: Santiago de Compostela Declaration

Annex VI: Testimony of Francisco Millán Mon, Member of the European Parliament (EP) and Co-Chair of the EP Intergroup on European Tourism Development, Cultural Heritage, Ways of Saint James and other European Cultural Routes, on the occasion of the 30th anniversary of the Santiago de Compostela Declaration in 2017

### **b. 1998: Establishment of the European Institute of Cultural Routes**

The Council of Europe and the Grand Duchy of Luxembourg established the European Institute of Cultural Routes (EICR). The EICR is located at Neumünster Abbey in Luxembourg City.

The EICR is the technical agency of the Cultural Routes of the Council of Europe programme.



© Neumünster Abbey

The EICR:

- ▶ gives advice to Cultural Routes projects applying for certification as a Cultural Route of the Council of Europe;
- ▶ provides assistance to certified Cultural Routes;
- ▶ organises training for the certified Cultural Routes;
- ▶ co-ordinates the evaluation and certification of the Cultural Routes;
- ▶ co-ordinates the Network on Cultural Routes Studies (NCRS);

The NCRS is a network of universities doing research and providing courses dedicated to the Cultural Routes of the Council of Europe and related issues, in the fields of tourism management, heritage protection, tourism marketing and visibility.

- ▶ promotes and contributes to the visibility of the Cultural Routes of the Council of Europe programme;
- ▶ houses the documentary resources of programme;
- ▶ houses a library.

### **c. 2010: Establishment of the Enlarged Partial Agreement on Cultural Routes**

The decision of the Committee of Ministers of the Council of Europe to establish the Enlarged Partial Agreement on Cultural Routes (EPA) marked a key stage in the development of the Cultural Routes Programme.

The EPA is open to member and non-member states of the Council of Europe. Initially established among 13 states, the EPA now includes more than 30 states parties and is steadily expanding its membership.



The establishment of the EPA further consolidated the co-operation among states in support of the Cultural Routes of the Council of Europe: the EPA has opened up noticeable opportunities for greater cultural co-operation between governments and for joint initiatives to protect European heritage.

The EPA:

- ▶ decides on and awards the certification “Cultural Route of the Council of Europe”;
- ▶ defines the strategy of the Cultural Routes of the Council of Europe programme;
- ▶ provides political support to the programme;
- ▶ provides financial support to the programme;
- ▶ promotes and contributes to the visibility of the programme;
- ▶ supports networking and exchange between the Cultural Routes and other stakeholders in the field of cultural tourism.

With the establishment of the EPA, the number of certified Cultural Routes has sharply increased: from 15 routes before 2010 to 38 in 2019.

*To find out more, please check the annexes and the website for the Activity Report:*

Annex V: Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes

Activity Report of the Cultural Routes of the Council of Europe Programme 2017:

<https://rm.coe.int/2017-activity-report-full-doc-cultural-routes-of-the-council-of-europe/168078ea38>



Huguenot and Waldensian Trail: Lenzburg, Switzerland

© Pixabay



Destination Napoleon: Dubrovnik, Croatia  
© Pixabay

## II. Why become a Cultural Route of the Council of Europe?

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- ▶ 1. Visibility of lesser-known destinations
- ▶ 2. International recognition
- ▶ 3. Political support
- ▶ 4. Democratic governance and legal structure
- ▶ 5. Quality trademark
- ▶ 6. Funding opportunities
- ▶ 7. Networking

*To find out more, please see the annexes:*

Annex V: Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes

Annex VIII: Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification

### 1. Visibility of lesser-known destinations

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In order to obtain certification by the Council of Europe, a Cultural Route must “identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas” (Article II-2, CM/Res(2013)67).

#### **What does this mean?**

When they are part of a Cultural Route, lesser-known destinations are part of a trans-national network with Europe-wide outreach. Their visibility is hence increased, not only at the local or national level, but also at European level.

## Get to know about best practice

- ▶ European Route of Cistercian Abbeys, Cultural Route of the Council of Europe since 2010

The European Route of Cistercian Abbeys is dedicated to Cistercian heritage. Over 180 Cistercian abbeys and related sites belong to the network, which crosses 11 countries. Cistercian abbeys are mainly located in lesser-known areas and are generally not mainstream tourism destinations. A good example is Žďár, a town of about 22 000 inhabitants in the Czech Republic. Every year the town and its Cistercian monastery attract thousands of people. The festival CoresponDance, Museum Nights and Open Doors are some of the main events in the cultural agenda of Žďár. More information can be found on the Route's official website: [www.cister.net](http://www.cister.net).

## 2. International recognition

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The certification "Cultural Route of the Council of Europe" is a guarantee of excellence.

### What does this mean?

The excellence of the Cultural Routes of the Council of Europe is well recognised by international organisations, national governments, tourism stakeholders and tourists.

## Get to know about best practice

Three Cultural Routes are presented in the *Handbook on marketing transnational tourism themes and routes* (2017) of the World Tourism Organization (UNWTO) and the European Travel Commission (ETC) at [www.etc-corporate.org/reports/handbook-on-marketing-transnational-tourism-themes-and-routes](http://www.etc-corporate.org/reports/handbook-on-marketing-transnational-tourism-themes-and-routes).

- ▶ The *European Route of Historic Thermal Towns* has been selected as a case study of "marketing a cultural theme".

A Cultural Route of the Council of Europe since 2010, the route deals with the variety of spa culture in Europe: spa towns with unique urban personalities, different styles of architecture and numerous spa traditions, built around bathing in or drinking the thermal waters. More information will be found on the Route's official website: [www.ehta.eu](http://www.ehta.eu).

- ▶ The mapping and signposting activities of the *Via Francigena* are presented as examples of good practice in "building development capacities".

A Cultural Route of the Council of Europe since 1994, the *Via Francigena* is an ancient pilgrim trail connecting the English town of Canterbury to Rome. More information will be found on the Route's official website: [www.viefrancigene.org](http://www.viefrancigene.org).

- ▶ The *Route of Saint Olav Ways* can be used as model for capacity building.

A Cultural Route of the Council of Europe since 2010, the *Saint Olav Ways* are a network of routes through Denmark, Sweden and Norway. The story of the Norwegian king Saint Olav led thousands of pilgrims to travel for centuries across the European continent in



search of his burial place in Trondheim. More information will be found on the Route's official website: [www.stolavways.com](http://www.stolavways.com).

During 2018, numerous activities implemented by certified Cultural Routes obtained the label "European Year of Cultural Heritage" (EYCH). These activities were promoted on the European Commission EYCH communication channels and therefore had much wider outreach.

### 3. Political support

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The states parties to the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (the EPA) provide political support for the implementation of the Cultural Routes with the development of:

- ▶ "new orientations and standards in relation to cultural routes and tourism in response to the challenges and concerns of modern societies" and
- ▶ "methodologies for the promotion of cross-border cultural tourism" (Article I-1.2, CM/Res(2010)53).

#### What does this mean?

The EPA contributes to "the development and promotion of the Cultural Routes concept in all its aspects in order to raise awareness globally of Europe as a tourism destination of a unique value and quality" (Resolution CM/Res(2010)53).

#### Get to know about best practice

##### *How Finland became an EPA member state*

In 2017, the Ministry of Education and Culture of Finland conducted a study on Cultural Routes in Finland and in the EPA: *Cultural Route as a joint platform; background study on the Council of Europe's Enlarged Partial Agreement on Cultural Routes (EPA)*. Based on this, Finland decided to join the EPA in 2018.

The Minister for European Affairs, Culture and Sport stated:

[J]oining the Council of Europe's Agreement on Cultural Routes, Finland will have new opportunities to develop cultural tourism. It will also offer opportunities to improve co-operation and networking between the various actors involved in the culture sector. Cultural heritage in Finland is a magnificent resource and a source of particular pride – something that we should market internationally as well.

Source: Press release of the Finnish Ministry of Education and Culture, 24/08/2017 ([https://minedu.fi/en/artikkeli/-/asset\\_publisher/suomi-liitty-euroopan-neuvoston-kulttuurireittisopimukseen](https://minedu.fi/en/artikkeli/-/asset_publisher/suomi-liitty-euroopan-neuvoston-kulttuurireittisopimukseen)).

Finland steadily supports the development, extension and visibility of the Cultural Routes. In return, this:

- ▶ increases the visibility of Finnish heritage and sites;
- ▶ promotes European culture;
- ▶ endorses sustainable cultural tourism.

## 4. Democratic governance and legal structure

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In order to obtain certification as a Cultural Route of the Council of Europe:

- ▶ a Cultural Route needs “a legal status, either in the form of an association or a federation of associations” (Article III, CM/Res(2013)67);
- ▶ the Cultural Routes’ “Networks must operate democratically” (Article III, CM/Res(2013)67).

### What does this mean?

The associative structure of the certified Cultural Routes guarantees stable, sound, planned and organised co-operation. This ensures the involvement of its members in decision-making and management.

### Get to know about best practice

#### ***Saint Martin of Tours Route, Cultural Route of the Council of Europe since 2005***

The Saint Martin of Tours Route is a network of different routes that relate to episodes of the saint’s life, cult or folklore. Overall, they cover 11 European countries. A rotating presidency has been established to ensure that all stakeholders are involved in leading the network and in identifying the priorities of its activities. More information can be found on the route’s official website: [www.saintmartindetours.eu](http://www.saintmartindetours.eu).

#### ***Destination Napoleon, Cultural Route of the Council of Europe since 2015***

Napoleon Bonaparte (1769-1821) was a remarkable political leader who influenced European and global affairs for more than a decade while he ruled over France. The route is dedicated to Napoleonic historical heritage in 60 cities, located in 13 countries from Portugal to Russia. The European Federation of Napoleonic Cities includes various stakeholders, who are organised in steering committees at different levels of governance: from the local to the national and transnational. Strategies and orientations are defined and implemented at the various levels in a co-ordinated way. In this way, the federation has not only Europe-wide coverage, but also a decentralised structure. This ensures that local and national needs and priorities are considered. More information can be found on the route’s official website: [www.destination-napoleon.eu](http://www.destination-napoleon.eu).

## 5. Quality trademark

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The Cultural Routes'/'Networks must submit every three years a report enabling the Governing Board of the EPA to evaluate their activities in order to ascertain whether they continue to satisfy the criteria' (Article IV-3, CM/Res(2013)67).

### What does this mean?

The evaluation of each Cultural Route guarantees the assessment of its steady compliance with the principles and standards of certification by the Council of Europe. The assessment mainly relates to:

- ▶ the interpretation and promotion of heritage elements along the Cultural Routes;
- ▶ the actions implemented in the priority fields of action by the Cultural Routes;
- ▶ the organisation and management of the association in charge of the Cultural Route.

There are three main stages of the evaluation process.

- ▶ 1. An independent expert identifies strengths and weaknesses.
- ▶ 2. The European Institute of Cultural Routes formulates recommendations.
- ▶ 3. The Governing Board of the Enlarged Partial Agreement takes the final decision.

The Cultural Routes therefore are guided towards attainment of the highest quality standards.

### Get to know about best practice

#### *The Hansa Cultural Route of the Council of Europe since 1991*

Some years after The Hansa was certified, the network had to adapt to the new certification criteria introduced by the EPA in 2010. How did this influence the route's development?

The answer can be found in a speech by Inger Harlevi, manager of the Hansa Cultural Route, Vice-President of Die Hanse association and Project Manager of the Interreg Central Baltic Project "Explore Hansa":



© The Hansa

If I look back when it started for the Hansa, we didn't know much about the Cultural Route programme. With the entry into force of the Enlarged Partial Agreement on Cultural Routes (2010), new demands came regarding our network and how it fitted with the certification criteria [as stated in the Committee of Minister Resolution CM/Res(2013)67]. And that is when the real development for the Hansa began. We have always been a very active network, with activities such as the Youth Hansa,

20 years old now, and the HANSEartWORKS. But the resolution criteria helped us to deepen our activities in the field of European heritage enhancement and sustainable cultural tourism, for instance. It prompted us to establish a legal body for our network, an association under German law. The triennial evaluation of the Cultural Routes networks is also a way to ensure the quality of the certification. It is a tough thing to go through, but it will keep you at your best!

More information can be found on the route's official website: [www.hanse.org](http://www.hanse.org).

## 6. Funding opportunities

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“The EPA, drawing in particular on the expertise of the European Cultural Routes Institute, shall provide advice and expert assistance for the development, implementation, evaluation and promotion of Cultural Routes. This involves expertise on: ... preparation and implementation of financing and promotion strategies” (Resolution CM/Res(2010)53).

Due to their transnational character, Cultural Routes provide financing opportunities. This concerns different sorts of EU funding to implement their cross-national and regional aspects, mostly through “Interreg”, “COSME” and “Creative Europe”.

Interreg, COSME and Creative Europe are programmes aimed at helping European Union countries in different fields, such as supporting cultural and creative sectors, enabling small and medium-sized to access finance in all phases of their lifecycle, etc.

In addition, specific grants are allocated to the Cultural Routes in order to encourage and support the implementation of exemplary action plans.

### Get to know about best practice

#### *Routes4U grants for exemplary action plans*

Within the framework of Routes4U, 80 000 EUR have been allocated to a grant for exemplary action plans. This is the 2017-2020 Joint Programme between the Council of Europe and the European Union on “Strengthening regional development through transnational cultural routes, heritage policies and practices in the four EU macro-regions”. Therefore, the project aims at:

- ▶ financing selected Cultural Routes' projects supporting local economies in an innovative and sustainable manner; and
- ▶ contributing to the visibility of the four macro-regions.

A mini-guide on funding (available at <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/grants-guidelines>) was prepared and published on the Routes4U web page. It provides useful information on how to find the right funding opportunity and how to write an application. Please note that only key points are addressed.

## 7. Networking

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“The EPA shall support networking and exchange between Cultural Routes operators and other partners in the field of cultural tourism, in particular for:

- ▶ the development of a common vision and strategy for Cultural Routes as tourism products;
- ▶ the development of partnerships to increase the resources available for cultural tourism in Europe;
- ▶ the identification and dissemination of good practice.” (Resolution CM/Res(2010)53).

### Get to know about best practice

#### *Annual Advisory Forum*

Each year towards the end of September or start of October, a Cultural Routes Annual Advisory Forum is organised in close collaboration with one of the member states of the EPA on Cultural Routes. The forum brings together different stakeholders: member states’ representatives, Cultural Routes operators, candidate networks for certification as a Cultural Route of the Council of Europe, international organisations, local and regional authorities, civil society organisations, chambers of commerce, foundations and other donor organisations, as well as heritage and tourism organisations and platforms. The Annual Advisory Forum discusses trends and challenges in relation to Cultural Routes. Moreover, it provides a platform for the exchange of experience, a review of progress with the implementation of Cultural Routes, debates on new professional practices, the launch of new initiatives and the development of partnerships.

#### *Training Academy*

Each year in June, a Training Academy for Cultural Routes managers and partners is organised in close collaboration with one of the certified Cultural Routes of the Council of Europe. The Training Academy aims to provide training on specific current issues in the field of cultural heritage management and tourism promotion to Cultural Routes operators. The Training Academy offers hands-on approaches to a selected topic through the participation of academic or professional experts with whom the Cultural Routes operators can have some exchanges of views. The Training Academy is organised in close collaboration with the European Institute of Cultural Routes.



ATRIUM: National Palace of Culture, Sofia, Bulgaria  
© Flickr CC David Stanley

# III. Why Cultural Routes are attractive for tourists

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- ▶ 1. Discovery of lesser-known destinations
- ▶ 2. Meet the people – dialogue among diversity
- ▶ 3. Sustainable tourism
- ▶ 4. Transborder co-operation
- ▶ 5. Lifelong learning
- ▶ 6. Authentic and multi-sensorial experience

## 1. Discovery of lesser-known destinations

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About 90% of the Cultural Routes cross rural areas and agricultural landscapes. Travelling along a Cultural Route thus allows visitors to discover destinations off the beaten track, places with original character.

### Get to know about best practice

#### *The Hansa*

Did you already know what is the “smallest hanseatic town” in the world? Find out how a tiny city in Latvia, called Straupe, found an original way to strengthen local tourism.

There is valuable information and some good impressions of the city of Straupe and its activities at: [www.youtube.com/watch?v=-eC4FFQnWU](http://www.youtube.com/watch?v=-eC4FFQnWU).

## 2. Meet the people – dialogue among diversity

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Cultural Routes bring people together. They enable communication and interaction with local communities and with people from all over Europe and beyond.

## Get to know about best practice

### *Viking Routes, Cultural Route of the Council of Europe since 1993*

The Viking Cultural Route is a wide-ranging, significant collection of sites, stories and heritage that represent the shared Viking legacy of Europe and beyond. The Viking Age was the period from the 8th to the 11th century when Vikings achieved unrivalled boatbuilding, navigational and seamanship skills. These allowed them to travel widely throughout northern and western Europe, across the North Atlantic, into the Mediterranean and deep into the rivers of Russia and the Ukraine. More information can be found on the route's official website: [www.destinationviking.com](http://www.destinationviking.com).

Since August 2017, in the context of the Follow the Vikings project, the network has organised a roadshow, performed live at 11 significant Viking locations over a two-year programme. Besides contemporary artists from all over Europe, the event involves local artists and performers as well as members of the public, both young and old. Together, they create a stunning visual celebration of European Viking heritage. More information about the project is available at: [www.followthevikings.com](http://www.followthevikings.com).

## 3. Sustainable tourism

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Cultural Routes raise travellers' awareness of the value of cultural resources and landscapes. The responsible and sustainable use of the resources of the Cultural Routes is ensured through environment-friendly formats such as biking and hiking tours. But there are also innovative offers such as culinary tours that promote a slower form of tourism.

## Get to know about best practice

### *Route of Saint Olav Ways, Cultural Route of the Council of Europe since 2010*

The Saint Olav Ways are a network of seven paths through Denmark, Sweden and Norway. For centuries the story of the Norwegian king Saint Olav led thousands of pilgrims to travel across the European continent in search of his burial place in Trondheim. Today, the route promotes a sustainable way to travel and even offers an online trip planner with useful information to help visitors to be well prepared for the journey. More information about the project is available at [www.stolavways.com](http://www.stolavways.com).

## 4. Transborder co-operation

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Cultural heritage does not respect borders. The heritage elements of the Cultural Routes are often scattered across several European countries. With signposting and common activities throughout their networks, the routes create links between these widely isolated places. Thus they make us aware of our common cultural heritage in Europe.



## Get to know about best practice

### *Cluniac Sites in Europe, Cultural Route of the Council of Europe since 2005*

In the early 10th century, Willam the Pious, Duke of Aquitaine, founded a Benedictine abbey in Cluny, in the French region of Burgundy. During the Middle Ages, Cluny became a major centre of European civilisation, resulting in the emergence and development of over 1 800 monastic sites throughout western Europe. These sites form today the European Federation of Cluniac Sites, offering routes of different length for hikers and walkers.

Also, the digital encyclopaedia Clunypedia ([www.clunypedia.com](http://www.clunypedia.com)) is a way to find out about these sites and a way to make visits to them more instructive, entertaining and exciting, providing knowledge about the Cluniac heritage that is accessible to everyone. Each member site of the Federation has its own page with information, images and multimedia elements. More information about the project is available at [www.sitesclunisiens.org](http://www.sitesclunisiens.org).

## 5. Lifelong learning

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It is never too late to learn something about our shared European heritage. Cultural Routes enable the pursuit of knowledge, thanks to the implementation of numerous activities for people of different ages.

## Get to know about best practice

### *European Cemeteries Route, Cultural Route of the Council of Europe since 2010*

The European Cemeteries Route strengthens individuals' knowledge and public awareness of cemeteries and funerary arts as an important part of European cultural heritage and memory. Memories and symbols written in the stones of cemeteries reflect the customs, values and past life of their locations.

To explore the presence, stories and interpretations of symbols at European cemeteries, the Symbols project ([symbolsproject.eu](http://symbolsproject.eu)) was implemented in 2014 by six partners of the network. The project activities included creation of a common database of symbols, artistic interpretations of symbols, organisation of seminars, guided tours and workshops with young people and people with disabilities. More information about the project can be found at [cemeteriesroute.eu](http://cemeteriesroute.eu).

## 6. Authentic and multi-sensorial experiences

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Cultural Routes mirror Europe's cultural diversity and richness. They invite travellers to discover Europe's heritage with all their senses and to have authentic experiences.

## Get to know about best practice

### *Routes of the Olive Tree, Cultural Route of the Council of Europe since 2005*

The Routes of the Olive Tree are itineraries of intercultural discovery and dialogue based on the theme of the olive tree, a universal symbol of peace. These routes bring together all the players involved in the economic exploitation of the olive tree (artists, small producers, farmers, young entrepreneurs etc.). The traveller can experience the civilisation around the olive tree and become familiar with olive tree landscapes, products and traditions. More information can be found out on the route's official website: [www.olivetreeroute.gr](http://www.olivetreeroute.gr).

The Well-O-live: The Road to Wellness project ([www.wellolive.eu/vacation-packages.html](http://www.wellolive.eu/vacation-packages.html)) is building a transnational network linking together private and public actors from seven European countries (Bulgaria, Croatia, Finland, France, Greece, Italy and Spain). Together, they are developing rural tourism products focused on wellness and well-being activities across the Routes of the Olive Tree.

You can get an impression of how to discover the Greek region Kalamata, engaging all the senses, from the website: <http://blog.culture-routes.net/greece-kalamata-trip/>. The material was created during a blogger's trip along the Routes of the Olive Tree in 2017.

# IV. First summary

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1. The Cultural Routes of the Council of Europe programme was launched in 1987; it includes 33 transnational networks that are each certified as a “Cultural Route of the Council of Europe”.
2. Cultural Routes are transnational networks that include members from at least three member states of the Council of Europe.
3. The Cultural Routes networks need to have a legal status.
4. Tangible heritage refers to sites, buildings or objects. Intangible heritage includes traditions, customs, artistic expressions and values. Cultural Routes also involve natural heritage, such as cultural landscapes, i.e. particular landscapes with cultural aspects.
5. Cultural Routes can be allocated to different thematic categories, such as the following.
  - ▶ Spirituality
  - ▶ Arts
  - ▶ Agriculture
  - ▶ Society
  - ▶ Geography
  - ▶ History
6. Cultural Routes can be allocated to different chronological categories, such as the following.
  - ▶ Prehistory and ancient history
  - ▶ Medieval Europe
  - ▶ 15th-16th centuries
  - ▶ 17th-18th centuries
  - ▶ Modern and contemporary heritage
7. Depending on the geographical distribution of the heritage elements, Cultural Routes are classified as one of the following.
  - ▶ Linear Routes, presenting linear patterns
  - ▶ Reticular (archipelago) Pattern Routes, with geographically separated elements
  - ▶ Territorial Routes, involving territories presenting one common theme or character
8. The understanding of Cultural Routes has not remained the same since the programme began in 1987; it has evolved in accordance with some fundamental resolutions and conventions at European and international level.
  - ▶ The European Cultural Convention

- ▶ The European Landscape Convention
- ▶ The Council of Europe Framework

9. Cultural Routes are based on a European theme bringing together tangible and intangible heritage elements that are common to several countries and represent European values.

10. The Council of Europe was founded in 1949. It is not only the oldest European organisation, but also the “most European”. With its 47 member states it indeed covers the whole European continent. Human rights, democracy and rule of law are the three core values, providing the foundations of the Organisation and orienting its work.

11. The Santiago de Compostela Declaration, signed in 1987, represents the founding text of the Cultural Routes Programme, marking the establishment of the European Institute of Cultural Routes.

12. The Council of Europe and the Grand Duchy of Luxembourg established the European Institute of Cultural Routes (EICR) in 1998. The EICR is located at Neumünster Abbey, in Luxembourg City. The EICR is the technical agency of the Cultural Routes of the Council of Europe programme.

13. The Enlarged Partial Agreement on Cultural Routes was established in 2010 and is open not only to member States of the Council of Europe, but to non-members of the Council of Europe as well. The number of certified Cultural Routes has sharply increased: from 15 routes before 2010 to 38 in 2019.

14. The responsibilities of the European Institute of Cultural Routes (EICR) and the Enlarged Partial Agreement on Cultural Routes (EPA) are shown in the table.

	Responsibilities of the EICR	Responsibilities of the EPA
Gives advice to Cultural Routes projects applying for certification as a “Cultural Route of the Council of Europe”	X	
Decides on and awards certification as a “Cultural Route of the Council of Europe”		X
Provides assistance to certified Cultural Routes and organises training for them	X	
Co-ordinates the evaluation and certification of Cultural Routes	X	
Supports networking and exchange between the Cultural Routes and other stakeholders in the field of cultural tourism		X
Co-ordinates the Network on Cultural Routes Studies (NCRS)	X	

Defines the strategy of the “Cultural Routes of the Council of Europe” programme		X
Promotes and contributes to the visibility of the programme	X	X
Houses the documentary resources of the programme and a library	X	
Provides political and financial support to the programme		X



Impressionisms Routes: Nida, Lithuania  
 © Pixabay



# V. How to become a Cultural Route of the Council of Europe: the certification process

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## Essential steps

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There are five main steps when creating your own Cultural Route project.

- ▶ Step 1: Define a theme
- ▶ Step 2: Identify heritage elements
- ▶ Step 3: Create a European network with legal status
- ▶ Step 4: Plan common activities
- ▶ Step 5: Create common visibility.

## Step 1 – Define a theme

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First of all, a theme for a Cultural Route project should be defined. A theme should meet the following criteria (according to CM/Res(2013)67):

- ▶ Representative of European values and common to at least three European countries;
- ▶ Researched and developed by experts from different academic fields and geographical regions;
- ▶ Illustrative of European memory, history and heritage, and displaying the diversity of Europe;
- ▶ Enabling cultural and educational exchanges for young people;
- ▶ Promoting the development of initiatives and exemplary, innovative projects in the field of cultural tourism and sustainable cultural development;
- ▶ Enabling the development of tourist products.

For identifying a theme for a Cultural Route project, the thematic and chronological categories described above can be used as guidelines.

## Step 2 – Identify heritage elements

When a theme for a project is defined, the cultural heritage that displays the theme at local, national or international level should be identified next. This should include tangible as well as intangible cultural heritage, but also natural heritage.

- ▶ Tangible cultural heritage: buildings and historic places, monuments, objects etc.;
- ▶ Intangible cultural heritage: traditions, customs, artistic expression, ways of life, traditional crafts, values etc.;
- ▶ Natural heritage: particular landscapes with cultural aspects.

## Step 3 – Create a European network with legal status

To convey the theme, and the intangible and tangible elements of a Cultural Route project, some partners will be needed. The next step consists of creating a European network with legal status that is in charge of the route. For this, partners from at least three Council of Europe member states need to combine in an association or a federation of associations.

### *How to identify potential partners and stakeholders*

The network should include partners from two dimensions:

Spatial dimension	Sectoral dimension
<ul style="list-style-type: none"><li>▶ Local</li><li>▶ Regional</li><li>▶ National</li><li>▶ Transnational</li><li>▶ European</li><li>▶ International</li></ul>	<ul style="list-style-type: none"><li>▶ Associations</li><li>▶ Regional political bodies</li><li>▶ National governments or ministries</li><li>▶ Cultural organisations</li><li>▶ Cities, municipalities and regions</li><li>▶ Academic and educational institutions</li><li>▶ Historical, natural and archaeological sites</li><li>▶ Other networks linked to the theme of your Cultural Route project</li><li>▶ Non-governmental organisations</li><li>▶ Chambers of commerce</li><li>▶ Natural parks</li><li>▶ Tourism stakeholders (tour operators, tourist offices, visitor services, etc.)</li><li>▶ Small and medium-sized enterprises (accommodation, restaurants, transport, creative industries, farms, etc.)</li><li>▶ Persons (honorary members, etc.)</li></ul>



## Why is it important that the network includes a variety of partners?

A heterogeneous group of partners adds a larger set of competencies and more support to the network. Different partners have different strengths in addressing targeted groups. So they can help to convey the theme of your Cultural Route project to a broad audience. Furthermore, partners can offer funding possibilities and political support. Last but not least, economic and tourism stakeholders within the network increase the economic impact of the route. They can also provide some useful information by measuring the economic and touristic impact of the route on the territories crossed.

When creating a transnational network, the legal basis of the country to be chosen as seat for the headquarters has to be considered. Cultural Route networks formally include:

- ▶ a Governing Board with a President;
- ▶ a Steering Committee;
- ▶ a Secretariat;
- ▶ an interdisciplinary European scientific committee exploring different aspects of the route;
- ▶ an academic network composed of European universities and research centres to promote studies and co-operation on topics related to the Cultural Route.

All the partners should be involved in a participatory and equal way in the network's decisions and activities. Every year, the associative network should therefore organise a general assembly bringing together its various members. When it comes to expanding the network, clear admission criteria for potential new members should be defined. This allows them to get a concrete idea of the network's functioning and avoids misunderstanding.

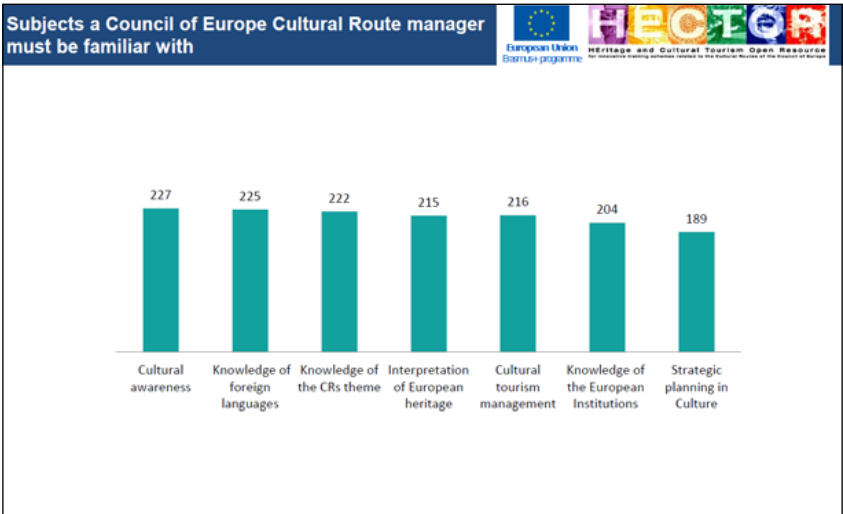
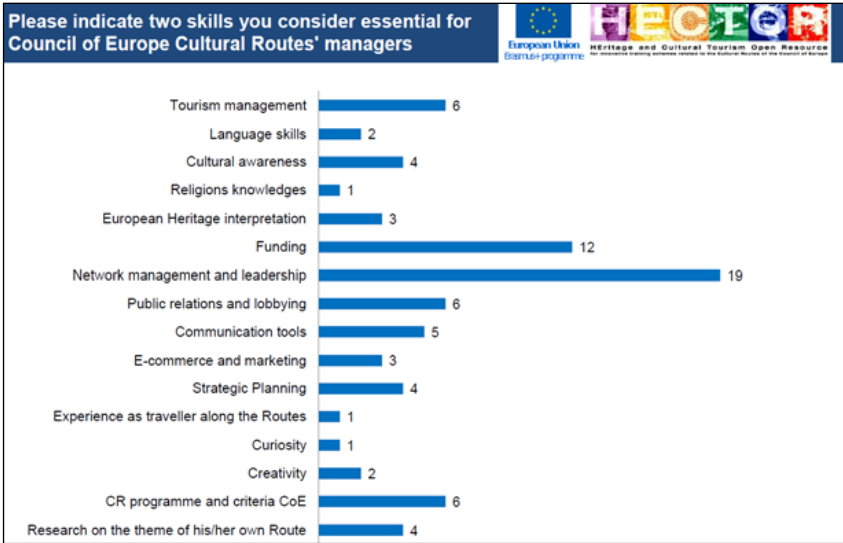
Enough financial and personal resources should be available for the administration of the network and the implementation of its activities.

## Where to get funding

The following list provides some ideas without the intention of being exhaustive.

- ▶ Annual member contributions ensure the stability and sustainability of the network.
- ▶ Public project-based financing can be obtained through calls for projects on European, national or other bases. Funding programmes at European level that are of interest for Cultural Routes are, for example, Interreg, Erasmus+, Cosme and Creative Europe. EuroAccess ([www.euro-access.eu](http://www.euro-access.eu)) may be found useful since it is a free online search tool to support the optimal use of existing funding opportunities to improve economic, social and territorial cohesion in the European Union macro-regions.
- ▶ Private financing through patronage or sponsorship by firms, foundations, persons, etc.
- ▶ Crowdfunding.
- ▶ By-products.
- ▶ In-kind contributions.

The management of a Cultural Route network requires some specific skills and competencies.



## Step 4 – Plan common activities

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The next step includes the planning of activities. The activities developed with the network partners should be in line with the five priority fields of action envisaged in Resolution CM/Res(2013)67.

### Co-operation in research and development

At the scientific level, a Cultural Route should stimulate scientific and social debate on its theme and bring dispersed knowledge together. This includes knowledge from several European countries as well as from different disciplines.

### Get to know about best practice

#### ***ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Europe’s Urban Memory, Cultural Route of the Council of Europe since 2014:***

The ATRIUM Cultural Route unites European cities and towns that have an architectural heritage left by the totalitarian regimes of the 20th century, both the fascist and the communist ones. Together with several partners, the route has produced guidelines for the restoration of its heritage and for the interpretation of their historical and political significance. More information about the project can be found at [www.atriumroute.eu](http://www.atriumroute.eu).

#### ***Enhancement of memory, history and European heritage***

Cultural Routes enhance European memory and history by proposing an interpretation of their common history and shared heritage, underlining similarities and/or diversity.

### Get to know about best practice

#### ***European Routes of Jewish Heritage, Cultural Route of the Council of Europe since 2004***

The European Routes of Jewish Heritage foster understanding and appreciation of religious and daily artefacts and also recognition of the essential role played by the Jewish people in European history.

Every year, the network organises the European Days of Jewish Culture in several countries, to highlight the diversity and richness of Judaism. The event promotes dialogue, mutual recognition and exchange through conferences, concerts, performances, guided tours, culinary tastings and other activities. In 2017, more than 420 cities from 28 European countries took part and involved more than 179 000 people. More information about the project is available at [www.jewishheritage.org](http://www.jewishheritage.org).

## **Cultural and educational exchanges for young Europeans**

Cultural Routes also have a pedagogical function. Each project has to provoke activities for young Europeans coming from different cultures and having different social backgrounds. The focus is on the involvement of educational institutions and personal experiences.

### **Get to know about best practice**

#### ***European Mozart Ways, Cultural Route of the Council of Europe since 2004***

The route is dedicated to the life and work of the famous composer Wolfgang Amadeus Mozart, who spent an important part of his life on journeys throughout Europe. They are documented by the Mozart correspondence and other authentic documents, and can be followed by the traveller.

With the Young Ambassador of European Mozart Ways programme, the route aims to make Mozart-related heritage accessible to young people and to involve them in the promotion of the heritage along the route. Bella Musica – Orchestra Giovanile Europea, for example, became an ambassador in 2017. It is an orchestra of young students from Austria, Italy and Germany, studying chamber music and orchestral works and presenting them on concert tours, at home and abroad. More information about the project is available at [www.mozartways.com](http://www.mozartways.com).

### **Contemporary cultural and artistic practice**

The route's activities should aim to ensure continuity in the cultural significance of its theme. Therefore, each route has to inspire new arts and contemporary creation, including digital arts, music, performances and installations. Cultural Routes thus represent a transnational and intercultural platform for contemporary cultural and artistic practice.

### **Get to know about best practice**

#### ***European Route of Historic Thermal Towns, Cultural Route of the Council of Europe since 2010***

This route deals with the variety of spa culture in Europe: spa towns with unique urban personalities, different styles of architecture and numerous spa traditions, built around bathing in or drinking the thermal waters. More information about the project is available at [www.ehtta.eu](http://www.ehtta.eu).

One of the network's members, the Route of Water Cities of the Massif Central in France, has been organising the "Accros du Peignoir/ Bathrobe addicts" project since 2016. Its goal is to rejuvenate the image of the destination "water cities" by renewing the tone and the codes of communication. The project's activities include, for example, a manual that explains the steps to follow to become a bathrobe addict. It contains illustrations by 12 French and foreign artists, which are also part of a travelling exhibition. More information about the project can be found at [www.lesaccrosdupeignoir.com](http://www.lesaccrosdupeignoir.com).

## Cultural tourism and sustainable cultural development

A Cultural Route sensitises the public and decision makers to the importance of heritage protection and its impact on sustainable regional development. Together with public organisations and small and medium-sized enterprises, the route's network should develop tourist products and services. Each partner's experience and best practice should be provided to all partners in the route's network.

### Get to know about best practice

#### *European Routes of Emperor Charles V, Cultural Route of the Council of Europe since 2015*

Emperor Charles V was the great 16th-century pan-European sovereign. His travels throughout the European continent are remembered as a symbol of unity for different regions and nations. Historical re-enactments, art festivals, traditional markets, parades and local festivities today commemorate the figure of Emperor Charles of Habsburg in different European regions. More information about the project can be found at [www.itineracarolusv.eu](http://www.itineracarolusv.eu).

In 2017, in the Spanish region of La Vera, the Cultural Route created a Club of Hostelry, Handcrafts and Agro-food Excellence. The club makes tourist products visible that are distributed along the length of the different routes travelled by Charles Habsburg. There are five quality-certification labels for partners to comply with in order to be part of the club: imperial lodging, imperial kitchens, traditional handcraft products, traditional agri-food products, and collaborating establishments such as product stores or tourist agencies. For the implementation of the quality standards, the route provides manuals of good practice for each speciality.

## Step 5 – Create common visibility

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The last step in creating a Cultural Route is to ensure its visibility. Therefore, each route project should create its own visual identity. Its most visible part is, of course, the route's logo. All partners in the network should use it on their communication tools.

### What matters when designing a logo for a Cultural Route?

- ▶ *Keep it simple* – there is no need to use too many elements; the best logos in the world are those that are easy to reproduce.
- ▶ *Keep it consistent* – a playful logo might not be the right choice in order to promote the Cultural Route as a scientific network.
- ▶ *Keep it easy to understand* – a theme should be easily recognisable.
- ▶ *The right fonts and colours* should be used. It is always useful to test how a logo looks like in black and white. Also, if it does not look good printed, it is probably not a good choice.

Furthermore, graphic elements like colours, typography and the layout of materials contribute to the visual identity of a project. The communication material should always be available in either English or French in addition to the language used throughout your network.

To help people to easily recognise the sites, paths or buildings that are part of the route, a signposting system should be put in place. Besides this, printed cartography or an online-based map should provide an overview of your network.

Once a project has obtained certification, the tag “Cultural Route of the Council of Europe” and the logo of the Council of Europe must be placed on all communication material. Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the Cultural Route.

## Get to know about best practice

### *European Route of Historic Thermal Towns, Cultural Route of the Council of Europe since 2010*

The route’s Scientific Committee has developed the *Thermal Atlas* to map the different elements of thermal heritage in Europe in a database and geographical information system (GIS). The Atlas gathers together information in 15 categories, covering natural heritage (the springs), cultural heritage (thermal buildings, hotels and built landscape) and intangible heritage (events, stories and people), as well as data about infrastructure, promotion, research and water-based industries. More information about the project is available at <https://ehtta.eu/portal/thermal-atlas/>.

*To find out more, please check the annex:*

Annex VIII: Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification

### **The certification/evaluation cycle**

The certification/evaluation cycle encompasses a period of 10 months. The process goes through many steps and takes time.

#### **Year 1**

##### *July*

- ▶ Call for applications for certification as “Cultural Routes of the Council of Europe”
- ▶ Notification letter sent by the EPA Executive Secretary to the already certified Cultural Routes under evaluation

##### *September and October*

- ▶ Deadline for submitting applications for certification or evaluation

- ▶ The documents each new proposal has to submit for the application process are:
  - official application form, completed
  - self-assessment grid, completed
  - updated legal status of the network
  - updated list of members of the network
  - ordinary and extraordinary General Assembly meeting reports of the past three years (if applicable)
  - General Assembly meeting reports of the past three years (if applicable)
  - budget documents of the network
  - three-year programme of activities forecast

Documents on the everyday activities of the network must be sent regularly to the EICR, as well as statutory modifications and updates to the list of members.

- ▶ EICR review of the dossier for conformity (requirements of the Council of Europe, documents complete).
- ▶ Allocation (where applicable) to an independent expert for review. The independent expert is selected from the list of experts of the EPA on Cultural Routes. The choice of experts is made on the basis of their competence, their independence and their specific knowledge of the subject of the routes which they have to evaluate.
- ▶ November and December
- ▶ Independent expert review: contact with the candidate projects/ Cultural Route's managers. Field visit and preparation of the evaluation report. The report is based on Resolution CM/Res(2013)67, which demonstrates whether the project is coherent and fulfils the criteria of the Council of Europe. The independent expert is also asked to provide advice and guidelines in order to improve the project and its plan of actions, on the basis of his/ her experience.

## **Year 2**

### *January and February*

- ▶ Submission of the evaluation report by the independent expert to the EPA secretariat
- ▶ Examination by the EICR and recommendations to the EPA Bureau
- ▶ Experts' presentations during the EPA Bureau Meeting

### *March and April*

- ▶ Communication to the candidate projects/ Cultural Route's managers of the conclusions of the EPA Bureau meeting

- ▶ Examination by the EPA Governing Board of the evaluation reports and the recommendations made by the EICR and EPA Bureau
- ▶ Presentation/interview of the certified Cultural Routes and selected projects at the EPA Governing Board meeting

The members of the Governing Board ask questions of the projects' representatives on the different parts of the dossier. In cases where there is negative advice from the independent experts, the representatives are invited to present their projects, focusing on the weaknesses identified in the evaluation report and answering questions asked by the members of the Governing Board.

The presentation of each new proposal must include an explanation of the theme, emphasising its European scope and interest, and its relation to modern-day Europe. During the presentation, the list of members of the network and details of its legal structure should be shown and described.

- ▶ Decision by the EPA Governing Board on certification or confirmation.

*May*

- ▶ Notification letter sent by the EPA Executive Secretary to the interviewed candidate projects and the evaluated Cultural Routes on the result of their application for certification/evaluation of their network as a Cultural Route of the Council of Europe.

*The award ceremony*

After the decision, if certification is awarded and the network is approved, a ceremony is organised by the project co-ordinators and the Secretariat of the EPA on Cultural Routes. The award ceremony is organised by each network at the same time as its annual ordinary meeting. This is an important moment for the network, because the certification includes also the authorisation of the network in charge of the route, which officially becomes the main interlocutor between the members of the route and the EPA and EICR.

Following award of the certification, the entire phrase "Cultural Route of the Council of Europe" and the logo of the Council of Europe must be placed on all communication materials. Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the Cultural Route.



# VI. Second summary

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## 1. The creation of a Cultural Route project follows five steps:

- ▶ Step 1 – Define a theme
- ▶ Step 2 – Identify heritage elements
- ▶ Step 3 – Create a European network with legal status
- ▶ Step 4 – Plan common activities
- ▶ Step 5 – Create common visibility

## 2. Five priority fields of action of Cultural Routes are envisaged in Resolution CM/Res(2013)67

Co-operation in research and development	The Cultural Routes lend themselves to research and interdisciplinary analysis on theoretical and practical levels
Enhancement of memory, history and European heritage	Cultural Routes enhance physical and intangible heritage, and highlight similarities between regions
Exchanges for young Europeans	Cultural Routes give rise to co-operation activities involving educational institutions
Contemporary cultural and artistic practice	Cultural Routes encourage activities and projects exploring the link between heritage and contemporary culture
Sustainable cultural tourism	Cultural Routes promote dialogue between urban and rural cultures, and between developed and disadvantaged regions

## 3. There are six key requirements for a Cultural Route network.

- ▶ It needs a legal status. All Cultural Routes have a legal status, providing more structure and sustainability to the network.
- ▶ A Cultural Route network should operate democratically, although rotation of management is not mandatory. In general, its partners should be involved in a participatory and equal way in the network's decisions and activities.
- ▶ A Cultural Route network should encompass scientific organisations, but they do not have to be exclusively universities.
- ▶ Cultural Routes can have a wide range of members from different fields and sectors. For example: associations, cultural organisations, historical/natural/archaeological sites, chambers of commerce, tourism stakeholders, etc.

- ▶ The network needs a visual identity with its own logo. Every Cultural Route network is asked to create its own visual identity allowing, for example, easy recognition of its various members.
- ▶ The networks have to provide information on their budget when it comes to certification or regular evaluation.

**4. The certification/evaluation cycle covers a period of 10 months.**

**5. A Cultural Route project has to submit its application to the European Institute of Cultural Routes in September or October.**

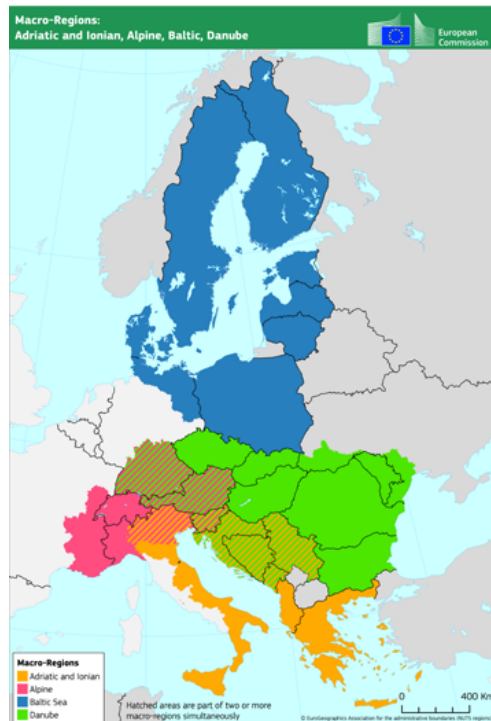
**6. The dossier of a Cultural Route project or an already certified route is certified by:**

- ▶ an independent expert
- ▶ the EPA Governing Board
- ▶ the European Institute of Cultural Routes
- ▶ the EPA Bureau.

# VII. Cultural Routes and European Union strategies for the macro-regions

## Cultural Routes and the macro-regional strategies

This last section examines the Cultural Routes in the areas of the four existing macro-regional strategies of the European Union: the EU Strategy for the Adriatic-Ionian Region (EUSAIR, adopted 2014), the EU Strategy for the Baltic Sea Region (EUSBSR, adopted 2009), the EU Strategy for the Danube Region (EUSDR, adopted 2010) and the EU Strategy for the Alpine Region (EUSALP, adopted 2015).



The macro-regional strategies provide a framework for the creation of new Cultural Routes. Themes of new Cultural Routes can be identified by looking into the heritage specific to and representative of the area covered by the strategy, which means the heritage that composes the macro-regional identity.

For example, The Roman Emperors and Danube Wine Route is closely linked to the area of the Danube macro-regional strategy, and the Hansa is closely linked to the area of the Baltic Sea macro-regional strategy.

Such a macro-regional approach has many advantages because a Cultural Route that represents a macro-regional strategy can:

- ▶ make use of the existing structures of the macro-regional strategies, e.g. meet with the members of the policy/priority areas/thematic objective/action groups that deal with questions related to Cultural Routes;
- ▶ apply for EU funding, e.g. in the framework of the European Territorial Co-operation scheme, better known as Interreg, through programmes that are in line with the macro-regional strategies;
- ▶ create synergies with the partners in existing macro-regional projects that deal with cultural heritage, sustainable tourism or transborder co-operation, thus not creating a new Cultural Routes project from scratch.

### ***What is a macro-regional strategy?***

A macro-regional strategy is a political platform for co-operation in a given geographical area where regions or territories mainly share a common functional context, such as mountains or sea- and river-basins, as well as similar features or challenges. Countries within a macro-regional strategy co-operate on common issues contributing to economic, social and territorial cohesion. This process is led by the governance bodies set up by the macro-regional strategies. This allows countries located in the same region to jointly tackle and find solutions to problems or to better use the potential they have in common. Besides EU member states, the four macro-regions also include non-EU countries, because they are based on the principle of participation on equal footing. Today 19 EU countries and eight non-EU countries participate in one or more of the macro-regional strategies (about 340 million inhabitants).

All the macro-regional strategies are implemented on the basis of a rolling action plan, which is updated and adapted to new, emerging needs and changing contexts.

*To find out more, please see the following websites:*

- ▶ “What is an EU macro-regional strategy?”, European Union, 2017: [https://ec.europa.eu/regional\\_policy/en/information/publications/factsheets/2017/what-is-an-eu-macro-regional-strategy](https://ec.europa.eu/regional_policy/en/information/publications/factsheets/2017/what-is-an-eu-macro-regional-strategy)
- ▶ The four macro-regional strategies have similar objectives, but they use different terminology, explained in this macro-regional glossary: [www.interact-eu.net/library?title=glossary&field\\_fields\\_of\\_expertise\\_tid=33#470-glossary-macro-regional-strategies](http://www.interact-eu.net/library?title=glossary&field_fields_of_expertise_tid=33#470-glossary-macro-regional-strategies)

- ▶ EU macro-regional strategies and transnational co-operation programmes are not the same. This video of INTERACT illustrates the main differences: [www.youtube.com/watch?v=n2s9OM0C850](http://www.youtube.com/watch?v=n2s9OM0C850)

Launched in 2017, Routes4U is a joint programme between the Council of Europe (Directorate General of Democracy – EPA on Cultural Routes) and the European Union (European Commission – DG REGIO). The Routes4U Project aims at strengthening the macro-regional development of the Adriatic-Ionian, Alpine, Baltic Sea and Danube regions through the Cultural Routes of the Council of Europe.

Routes4U implements a wide range of activities in the fields of sustainable regional development and transnational cultural co-operation. Its priority lies in the creation of new Cultural Routes and the extension of existing Cultural Routes in the area of the four EU macro-regional strategies to contribute to the common identity within those macro-regions. More information about the project can be found at [www.coe.int/routes4u](http://www.coe.int/routes4u).

When creating new Cultural Routes, due note needs to be taken of the existing ones to identify gaps and avoid overlapping of themes. If the idea for a new Cultural Route theme is reflected in a certified Cultural Route, it is recommended to look into extending the existing Cultural Route rather than creating a new Culture Route.

## Cultural Routes and the EU Strategy for the Adriatic-Ionian Region



The Adriatic-Ionian Region (AIR) is the geographic area surrounding the Adriatic and Ionian seas basin, which is the main geographic feature of the area of the EUSAIR. It connects the countries across their

borders. The region is characterised by coastal and marine areas, but also terrestrial areas. It contains eight countries and over 70 million inhabitants. Only four countries are EU members: Croatia, Greece, Italy and Slovenia. Albania, Montenegro and Serbia are candidate countries, whereas Bosnia and Herzegovina is considered a potential candidate country.

The EU Strategy for the Adriatic-Ionian Region (EUSAIR) was adopted by the European Commission and endorsed by the European Council in 2014. Its general objective is to promote economic and social prosperity and growth in the region by improving its attractiveness, competitiveness and connectivity.

The strategy is founded on four thematic priorities, or pillars, representing key challenges and opportunities in the region: marine and maritime growth, connecting the region, environmental quality and sustainable tourism. For each pillar, specific topics and actions have been identified.



The following are the objectives of **Pillar 4 related to sustainable tourism**:

- ▶ diversification of the macro-region's tourism products and services, along with tackling seasonality of demand for inland, coastal and maritime tourism;
- ▶ improving the quality and innovation of the tourism offer and enhancing the sustainable and responsible tourism capacities of tourism actors across the whole macro-regional strategy.

In this context, the Cultural Routes of the Council of Europe can of course contribute to both objectives – the diversification of tourism products and the quality and innovation of tourism offers.

*To find out more, please see the following websites:*

- ▶ Website of EUSAIR: [www.adriatic-ionian.eu](http://www.adriatic-ionian.eu)
- ▶ Factsheet about EUSAIR: [https://ec.europa.eu/regional\\_policy/sources/cooperate/adriat\\_ionian/pdf/factsheet\\_29012014.pdf](https://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/factsheet_29012014.pdf)
- ▶ EUSAIR Action Plan: [https://ec.europa.eu/regional\\_policy/sources/cooperate/adriat\\_ionian/pdf/actionplan\\_190\\_en.pdf](https://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/actionplan_190_en.pdf)
- ▶ Roadmap for the Adriatic-Ionian Region: Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes: <https://rm.coe.int/16808ecc0a>

As of 2018, 24 of the 33 Cultural Routes are located in the Adriatic-Ionian Region. The table shows which Cultural Routes can be found in the 8 AIR countries.

EU member states	Non-EU member states		
<i>Croatia</i>	ATRIUM, European Cemeteries Route, European Route of Historic Thermal Towns, Iter Vitis Route, Phoenicians' Route, Roman Emperors and Danube Wine Route, Routes of the Olive Tree, Saint Martin of Tours Route	<i>Albania</i>	ATRIUM, Routes of the Olive Tree
<i>Greece</i>	European Cemeteries Route, European Mozart Ways, European Route of Historic Thermal Towns, Iter Vitis Route, Phoenicians' Route, Routes of the Olive Tree	<i>Bosnia and Herzegovina</i>	European Cemeteries Route
<i>Italy*</i>	ATRIUM, Cluniac Sites in Europe, European Cemeteries Route, European Mozart Ways, European Route of Ceramics, European Route of Cistercian Abbeys, European Route of Historic Thermal Towns, European Routes of Emperor Charles V, European Routes of Jewish Heritage, Huguenot and	<i>Montenegro</i>	Iter Vitis Route
	Waldensian Trail, Impressionism Routes, Iter Vitis Route, Phoenicians' Route, Prehistoric Rock Art Trails, Réseau Art Nouveau Network, Routes of the Olive Tree, Routes of El Legado Andalusi, Saint Martin of Tours Route, Santiago de Compostela Pilgrim Routes, Transromanica, Via Charlemagne, Via Francigena  * Only some regions are part of EUSAIR: <i>Abruzzo, Puglia, Basilicata, Calabria, Emilia Romagna, Friuli Venezia Giulia, Lombardy, Marche, Molise, Sicily, Trentino Alto Adige, Umbria and Veneto</i>	<i>Montenegro</i>	Iter Vitis Route
<i>Slovenia</i>	European Cemeteries Route, Impressionism Routes, Routes of the Olive Tree, Saint Martin of Tours Route	<i>Serbia</i>	European Cemeteries Route, Réseau Art Nouveau Network, Roman Emperors and Danube Wine Route, Transromanica

# Cultural Routes and the EU Strategy for the Baltic Sea Region



The Baltic Sea Region represents 85 million people in eight EU member states: Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden. The region is an almost entirely enclosed marine region. A huge drainage area surrounds

the Baltic Sea. Activities in this area thus strongly influence the marine environment. The region faces common environmental, economic and social challenges. The macro-region represents a sensitive and vulnerable ecosystem, susceptible to environmental load and the high pressure of use. The sustainable economic development of the Baltic Sea Region is therefore of the utmost importance, in order to preserve its natural and cultural resources.





The EU Strategy for the Baltic Sea Region (EUSBSR) was adopted by the European Council in 2009. The strategy is divided into three objectives, representing the three key challenges and priorities of the strategy: saving the sea, connecting the region and increasing prosperity. Each objective relates to a wide range of policies and has an impact on the other objectives. The objective “increase prosperity” includes the policy areas related to tourism and culture.

**Policy Area (PA) “Tourism”** aims at facilitating networking and clustering of tourism stakeholders, for example by strengthening the Baltic Sea Tourism Forum Process and promoting the establishment of a Baltic Sea Tourism Centre. PA Tourism also aims at mobilising the full potential for sustainable tourism of the Baltic Sea Region by facilitating co-ordination with stakeholders through joint workshops and by stepping up communication.

**Policy Area (PA) “Culture”** aims at promoting the Baltic Sea Region cultural and creative industries by encouraging creative entrepreneurship, as well as promoting and presenting Baltic Sea Region culture using the innovative force of culture for societal development. PA Culture also focuses on preservation and presentation of the Baltic Sea Region cultural heritage and strengthening the cultural identity of the region, as well as developing an efficient framework for Baltic Sea Region cultural co-operation.

In this context, Cultural Routes bear a strong potential to facilitate the cultural identity of the Baltic Sea Region, within the EUSBSR.

To find out more, please see the following websites:

- ▶ Website of EUSBSR: [www.balticsea-region-strategy.eu](http://www.balticsea-region-strategy.eu)
- ▶ Factsheet about EUSBSR: [https://ec.europa.eu/regional\\_policy/en/information/publications/factsheets/2018/factsheet-eu-strategy-for-the-baltic-sea-region](https://ec.europa.eu/regional_policy/en/information/publications/factsheets/2018/factsheet-eu-strategy-for-the-baltic-sea-region)
- ▶ EUSBSR Action Plan: [https://ec.europa.eu/regional\\_policy/sources/docoffic/official/communic/baltic/action\\_20032017\\_en.pdf](https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/baltic/action_20032017_en.pdf)

As of 2018, 16 of the 33 Cultural Routes are located in the Baltic Sea Region.

EU member states	Cultural Routes
<i>Denmark</i>	European Cemeteries Route, European Route of Cistercian Abbeys, European Route of Megalithic Culture, Route of Saint Olav Ways, Viking Routes
<i>Estonia</i>	European Cemeteries Route, The Hansa
<i>Finland</i>	The Hansa, Viking Routes
<i>Germany*</i>	Destination Napoleon, European Cemeteriesw Route, European Route of Emperor Charles V, European Route of Megalithic Culture, European Routes of Jewish Heritage, Impressionism Routes, Saint Martin of Tours Route, The Hansa  * Only some regions are part of the EUSBSR: <i>Berlin, Brandenburg, Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein</i>

<i>Latvia</i>	Réseau Art Nouveau Network, The Hansa
<i>Lithuania</i>	European Routes of Jewish Heritage, Impressionism Routes, Santiago de Compostela Pilgrim Routes, The Hansa
<i>Poland</i>	Cluniac Sites in Europe, Destination Napoleon, European Routes of Jewish Heritage, European Route of Cistercian Abbeys, European Cemeteries Route, Santiago de Compostela Pilgrim Routes, The Hansa, Via Regia, Viking Routes
<i>Sweden</i>	European Route of Cistercian Abbeys, European Cemeteries Route, European Route of Megalithic Culture, Impressionism Routes, Route of Saint Olav Ways, The Hansa, Viking Routes

## Cultural Routes and the EU Strategy for the Danube Region



The EU Strategy for the Danube Region links nine EU member states: Austria, Bulgaria, Croatia, the Czech Republic, Germany (Baden-Württemberg and Bavaria), Hungary, Romania, Slovakia and Slovenia. The region also contains three candidates or potential candidates, namely Bosnia and Herzegovina, Montenegro and Serbia, and two neighbouring countries, Moldova and Ukraine (for Ukraine, four regions: Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia).

Originating in the Black Forest in Germany, the Danube river is a major corridor that crosses or touches the borders of 10 countries (Austria, Bulgaria, Croatia, Germany, Hungary, Moldova, Romania, Serbia, Slovakia and Ukraine) – more countries than any other river in the world. It empties into the Black Sea in Romania and Ukraine. The drainage basin includes four more countries: Bosnia and Herzegovina, the Czech Republic, Montenegro and Slovenia. The Danube Region represents 115 million inhabitants, one-fifth of the EU's population.



The EU Strategy for the Danube Region (EUSDR) was adopted by the European Council in 2010. The strategy focuses on four pillars: connecting the region, protecting the environment, building prosperity and strengthening the region. Within each pillar, concrete co-operation actions specify 12 priority areas. **Priority Area 3 “To promote culture and tourism, people-to-people contacts”**, for example, aims at:

- ▶ developing a Danube Brand and green tourist products along the Danube Region;
- ▶ developing new, and supporting the existing Cultural Routes relevant to the Danube Region;
- ▶ ensuring the sustainable preservation of cultural heritage and natural values by developing relevant clusters and networks of museums, interpretation and visitor centres within the Danube Region;
- ▶ The EU Strategy for the Danube Region lists the development of new, and the support of existing, Cultural Routes as an objective. There is thus a strong potential for the creation of new Cultural Routes and the implementation of Cultural Routes’ activities in line with the EUSDR objectives;
- ▶ To find out more, please see the following websites:
- ▶ Website of EUSDR: [www.danube-region.eu](http://www.danube-region.eu);
- ▶ EUSDR Action Plan: [https://ec.europa.eu/regional\\_policy/sources/docoffic/official/communic/danube/action\\_plan\\_danube.pdf](https://ec.europa.eu/regional_policy/sources/docoffic/official/communic/danube/action_plan_danube.pdf);
- ▶ Factsheet about EUSDR: [https://ec.europa.eu/regional\\_policy/en/information/publications/factsheets/2017/factsheet-eu-strategy-for-the-danube-region](https://ec.europa.eu/regional_policy/en/information/publications/factsheets/2017/factsheet-eu-strategy-for-the-danube-region).

As of 2018, 21 of the 33 Cultural Routes are located in the Danube Region.

EU member states		Non-EU member states	
<i>Austria</i>	European Cemeteries Route, European Mozart Ways, European Routes of Jewish Heritage, Réseau Art Nouveau Network, Transromanica, Via Habsburg	<i>Bosnia and Herzegovina</i>	European Cemeteries Route
<i>Bulgaria</i>	ATRIUM, Roman Emperors and Danube Wine Route	<i>Moldova</i>	Iter Vitis Route
<i>Croatia</i>	ATRIUM, Destination Napoleon, European Cemeteries Route, European Route of Historic Thermal Towns, Iter Vitis Route, Phoenicians' Route, Roman Emperors and Danube Wine Route, Routes of the Olive Tree, Saint Martin of Tours Route	<i>Montenegro</i>	Iter Vitis Route
<i>Czech Republic</i>	Destination Napoleon, European Mozart Ways, European Route of Cistercian Abbeys, European Route of Historic Thermal Towns, European Routes of Jewish Heritage	<i>Serbia</i>	European Cemeteries Route, Réseau Art Nouveau Network, Roman Emperors and Danube Wine Route, Transromanica
<i>Germany*</i>	Charlemagne Route, Cluniac Sites in Europe, European Cemeteries Route, European Mozart Ways, European Route of Ceramics, European Route of Historic Thermal Towns, European Routes of Jewish Heritage, Huguenot and Waldensian Trail, Impressionism Routes, Saint Martin of Tours Route, Santiago de Compostela Pilgrim Routes, Via Habsburg  * Only some regions are part of the EUSDR: <i>Baden-Württemberg and Bavaria</i>	<i>Ukraine*</i>	*Only some regions are part of the EUSDR: <i>Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia</i>

<i>Hungary</i>	European Route of Historic Thermal Towns, Impressionism Routes, Réseau Art Nouveau Network, Roman Emperors and Danube Wine Route, Saint Martin of Tours Route		
<i>Romania</i>	ATRIUM, European Cemeteries Route, European Routes of Jewish Heritage, Iter Vitis Route, Réseau Art Nouveau Network, Roman Emperors and Danube Wine Route, Transromanica		
<i>Slovak Republic</i>	European Routes of Jewish Heritage, Saint Martin of Tours Route, Transromanica		
<i>Slovenia</i>	European Cemeteries Route, Impressionism Routes, Réseau Art Nouveau Network, Routes of the Olive Tree, Saint Martin of Tours Route		

## Cultural Routes and the EU Strategy for the Alpine Region



The Alpine Region encompasses 80 million people. It includes 48 regions in seven countries, five of which are EU member states (Austria, France, Germany, Italy, Slovenia) and two non-EU countries (Liechtenstein and Switzerland).

The EU Strategy for the Alpine Region (EUSALP) was adopted by the European Commission and endorsed by the European Council in 2015. The strategy helps to tackle the economic, social and territorial imbalances existing in the Alpine Region. It helps by stimulating an innovative and sustainable model of development, able to reconcile the promotion of growth and jobs with the preservation of natural and cultural assets in the area. The strategy focuses on three objectives, divided into nine concrete actions. Their implementation is based on Action Groups (AG). AG2 and AG6 deal among other things with topics related to Cultural Routes.



**Action Group 2 “To increase the economic potential of strategic sectors”** The overall mission of AG2 is to identify key Alpine economic sectors which would benefit from action at macro-regional level and to implement concrete measures to strengthen their economic and social environment. The added value would lead to better utilisation of Alpine-specific resources and develop potential in the identified strategic sectors with a special focus on the development opportunities for SMEs in the Alpine macro-region. Health tourism has been identified as one of the thematic priorities.

**Action Group 6 “To preserve and valorise natural resources, including water and cultural resources”** The overall mission of AG6 is to provide valuable contributions to an Alpine strategic framework that allows the establishment of sustainable and balanced models of resource management and production. Thus, Action Group 6 aims at preserving and sustainably valorising the Alpine natural and cultural heritage to enable also future generations to enjoy the unique living space of the Alps.

In this context, Cultural Routes – as tourism networks – contribute to economic development. Cultural Routes – as cultural networks – also contribute to the protection of cultural resources.

To find out more, please see the following websites:

- ▶ Website of EUSALP: [www.alpine-region.eu](http://www.alpine-region.eu)
- ▶ EUSALP Action Plan: [https://ec.europa.eu/regional\\_policy/sources/cooperate/alpine/eusalp\\_action\\_plan.pdf](https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf)
- ▶ Factsheet about EUSALP: [https://ec.europa.eu/regional\\_policy/sources/cooperate/macro\\_region\\_strategy/pdf/factsheet\\_alpine-region\\_en.pdf](https://ec.europa.eu/regional_policy/sources/cooperate/macro_region_strategy/pdf/factsheet_alpine-region_en.pdf)

As of 2018, 23 of the 33 Cultural Routes are located in the Alpine Region.

EU member states		Non-EU member states	
<i>Austria</i>	European Cemeteries Route, European Mozart Ways, European Routes of Jewish Heritage, Réseau Art Nouveau Network, Transromanica, Via Habsburg	<i>Liechtenstein</i>	
<i>France*</i>	<p>Charlemagne Route, Cluniac Sites in Europe, Destination Napoleon, European Route of Cistercian Abbeys, European Route of Historic Thermal Towns, European Routes of Jewish Heritage, Huguenot and Waldensian Trail, Impressionism Routes, Iter Vitis Route, Phoenicians' Route, Prehistoric Rock Art Trails, Routes of the Olive Tree, Saint Martin of Tours Route, Via Francigena</p> <p>*Only some regions are part of EUSALP: <i>Auvergne-Rhône-Alpes, Bourgogne-Franche-Comté, Provence-Alpes-Côte d'Azur</i></p>	<i>Switzerland</i>	<p>Charlemagne Route, Cluniac Sites in Europe, European Route of Cistercian Abbeys, European Routes of Jewish Heritage, Huguenot and Waldensian Trail, Réseau Art Nouveau Network, Via Francigena, Via Habsburg</p>
<i>Germany*</i>	<p>Charlemagne Route, Cluniac Sites in Europe, European Cemeteries Route, European Mozart Ways, European Route of Ceramics, European Route of Historic Thermal Towns, European Routes of Jewish Heritage, Huguenot and Waldensian Trail, Impressionism Routes, Saint Martin of Tours Route, Santiago de Compostela Pilgrim Routes, Via Habsburg</p> <p>*Only some regions are part of EUSALP: <i>Baden-Württemberg and Bavaria</i></p>		

<p><i>Italy*</i></p>	<p>ATRIUM, Charlemagne Route, Cluniac Sites in Europe, Destination Napoleon, European Cemeteries Route, European Mozart Ways, European Route of Cistercian Abbeys, European Route of Historic Thermal Towns, European Routes of Emperor Charles V, European Routes of Jewish Heritage, Huguenot and Waldensian Trail, Impressionism Routes, Iter Vitis Route, Phoenicians' Route, Réseau Art Nouveau Network, Saint Martin of Tours Route, Transromanica, Via Francigena</p> <p>* Only some regions are part of EUSALP: Bozen Autonomous Province, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento Autonomous Province, Valle d'Aosta, Veneto</p>		
<p><i>Slovenia</i></p>	<p>European Cemeteries Route, Impressionism Routes, Réseau Art Nouveau Network, Routes of the Olive Tree, Saint Martin of Tours Route</p>		



## VIII. Third summary

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A macro-regional strategy is a political platform for co-operation in a given geographical area where regions or territories mainly share a common functional context and have common features or challenges.

Countries within a macro-regional strategy co-operate on common issues that contribute to economic, social and territorial cohesion. This process is led by the governance bodies for macro-regional strategies set up by the relevant government.

Specific macro-regional strategies have been put in place, representing a policy framework for transregional co-operation.

Four EU macro-regional strategies have been adopted by the European Commission and endorsed by the European Council.

All adopted macro-regional strategies are implemented on the basis of a rolling action plan.

**The Adriatic-Ionian Region** contains eight countries with over 70 million inhabitants. Only four countries are EU members: Croatia, Greece, Italy and Slovenia. Albania, Montenegro and Serbia are candidate countries, whereas Bosnia and Herzegovina is considered a potential candidate country. The EU Strategy for the Adriatic-Ionian Region (EUSAIR) was adopted in 2014.

The strategy is founded on four thematic priorities or pillars, representing key challenges and opportunities in the region: marine and maritime growth, connecting the region, environmental quality and sustainable tourism.

As of 2018, 24 of the 33 Cultural Routes include parts of the Adriatic-Ionian Region.

**The Baltic Sea Region** represents 85 million people in eight EU member states: Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden.

The EU Strategy for the Baltic Sea Region (EUSBSR) was adopted by the European Council in 2009. The strategy is divided into three objectives, representing the three key challenges and priorities of the strategy: saving the sea, connecting the region and increasing prosperity.

As of 2018, 16 of the 33 Cultural Routes include parts of the Baltic Sea Region.

The EU Strategy for **the Danube Region** links nine EU member states: Austria, Bulgaria, Croatia, the Czech Republic, Germany (Baden-Württemberg and Bavaria), Hungary, Romania, Slovakia and Slovenia. It contains three candidates or potential candidates, Bosnia and Herzegovina, Montenegro and Serbia, and two neighbouring countries, Moldova and Ukraine (for Ukraine, four regions: Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia).

The EU Strategy for the Danube Region (EUSDR) was adopted by the European Council in 2010. The strategy focuses on four pillars: connecting the region, protecting the environment, building prosperity and strengthening the region. Within each pillar, concrete co-operation actions specify 12 priority areas.

As of 2018, 21 of the 33 Cultural Routes include parts of the Danube Region.

**The Alpine Region** encompasses a territory inhabited by 80 million people. It includes 48 regions in seven countries, five of which are EU member states (Austria, France, Germany, Italy, Slovenia) and two are non-EU countries (Liechtenstein and Switzerland).

The EU Strategy for the Alpine Region (EUSALP) was adopted by the European Commission and endorsed by the European Council in 2015.

The strategy focuses on three objectives, divided into nine concrete actions. Their implementation is based on Action Groups.

As of 2018, 23 of the 33 Cultural Routes include parts of the Alpine Region.

# Glossary

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**Annual Advisory Forum** – The Cultural Routes Annual Advisory Forum, organised in close collaboration with one of the member states of the EPA (see below) discusses trends and challenges in relation to Cultural Routes. It also provides a platform for the exchange of experience, reviews of progress with the implementation of Cultural Routes, debates on new professional practices, the launch of new initiatives and the development of partnerships.

**Building development capacities** – means the process of implementing, supporting and developing the abilities of people, governments, international and non-governmental organisations and society as a whole to successfully manage their activities to achieve measurable and sustainable results.

**By-products funding** – is a type of funding based on supplying a party with a necessary product in a greater quantity without any loss by the supplier. (See also *In-kind contributions*, below.)

**Certification/ Decertification** – is a process to check the compliance of a product with the requirements to be met; decertification happens when the requirements are not met and a product cannot be certified.

**Certification process of a Cultural Route** – is a process of evaluation of a possible future Culture Route. Every year, the certification is awarded to legally constituted networks, working on a European theme and implementing activities in at least three Council of Europe member states. The certification “Cultural Route of the Council of Europe” is a guarantee of excellence. The certification gives visibility to European initiatives which bring to life the Council of Europe values, such as cultural diversity, intercultural dialogue and mutual exchanges across borders.

**Committee of Ministers (Council of Europe)** – is the Council of Europe’s statutory decision-making body. Its role and functions are broadly defined in Chapter IV of the Statute. It is made up of the Ministers for Foreign Affairs of Member States. The Committee meets at ministerial level once a year and at Deputies level (Permanent Representatives to the Council of Europe) weekly. The conduct of meetings is governed by the Statute and Rules of Procedure. The Ministers’ Deputies are assisted by a bureau, rapporteur groups, thematic co-ordinators and ad hoc working parties.

**Council of Europe** – is an international governmental organisation founded in 1949. It is the oldest European organisation as well as the “most European” one since it includes 47 member states and covers the whole European continent.

From its origin, the Council of Europe has had the aim of achieving greater unity between its member states and their citizens.

Human rights, democracy and rule of law are the three core values, providing the foundations of the Organisation and orienting its work.

**Crowdfunding** – is a way of funding a project by many people each giving a small amount of money.

**Culture** – can be defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a community, society or social group. It includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture encompasses the living or contemporary characteristics and values of a community as well as those that have survived from the past.

**Cultural heritage** – is the expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage.

**Cultural Routes** – are transnational networks with legal status certified by the Council of Europe in which at least three entities from different European countries participate. The network partners carry out a vast range of activities in the academic, educational and artistic field.

**Cultural tourism** – is essentially a form of tourism that focuses on the culture and cultural environments, including the landscapes of the destination, and the values and lifestyles, heritage, visual and performing arts, industries, traditions and leisure pursuits of the local population and host community. It can include attendance at culture events, visits to museums and heritage places, and mixing with local people. It should not be regarded as a definable niche within the broad range of tourism activities, but encompasses all experiences absorbed by the visitor to a place that is beyond their own usual environment.

**Enlarged Partial Agreement on Cultural Routes (EPA)** – is an agreement among members and non-members of the Council of Europe. It was established in 2010 and seeks to reinforce the potential of the Organisation for cultural co-operation, sustainable territorial development and social cohesion, with a particular focus on themes of symbolic importance for European unity, history, culture and values and the discovery of less well-known destinations.

**EuroAccess** – is a free online search tool to support the optimal use of existing funding opportunities to improve economic, social and territorial cohesion in the European Union macro-regions.

**European Commission** – is the European Union's politically independent executive body. It is responsible for drawing up proposals for new European legislation, and it implements the decisions of the European Parliament and the Council of the EU. The EU Strategies for the Macro-regions were adopted by the European Commission and endorsed by the European Council.

**European Institute of Cultural Routes** – is the technical agency of the Cultural Routes of the Council of Europe. The EICR was created in 1998 and is located at Neumünster Abbey, in Luxembourg City.

**European Landscape Convention** – The Florence Convention is the first international treaty that deals exclusively with all aspects of the European landscape. It applies to all types of area of the parties, such as natural, rural, urban and peri-urban areas. It covers landscapes that might be considered outstanding as well as everyday or degraded landscapes. The aims of the Convention are to protect, manage and plan all landscapes and to raise awareness of the value of a living landscape.

**Faro Convention** – The Council of Europe Framework Convention on the Value of Cultural Heritage for Society emphasises the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society. The Convention encourages recognition that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them and the values they represent. The Convention was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005.

**Good practice** – is a method or a technique which was chosen above others because of its superior effect or result.

**Governing Board** – is the body of the EPA which is authorised to evaluate the activities of the Cultural Routes in order to ascertain whether they continue to satisfy the criteria. A report must be submitted every three years.

**Health Tourism** – is a term to describe travel that is focused on medical treatments and the use of healthcare services. It covers a wide field of health-oriented tourism, ranging from preventive and health-conducive treatment to rehabilitational and curative forms of travel.

**Heritage** – a broad concept that encompasses our natural, indigenous and historic or cultural inheritance.

**In-kind contributions** – are a type of funding that ensures any available means provided by a supplier, excluding money and often material goods (otherwise it would be by-products funding), typically related to human resources, contacts, etc.

**Intangible heritage** – refers to traditions and customs, artistic expressions and values.

**Interreg, Erasmus+, Cosme and Creative Europe** – are programmes aimed at helping the European Union countries in different sectors such as cultural and creative sectors, small and medium-sized business to access finance in all phases of their lifecycle, etc.

**Macro-regional strategy** – is a policy framework which allows countries in the same region to jointly tackle and find solutions to problems or to better use the potential they have in common.

**Network on Cultural Routes Studies** – is the network of universities doing research and providing courses dedicated to the Cultural Routes of the Council of Europe and related issues, in the fields of tourism management, heritage protection, tourism marketing and visibility.

**Routes4U Project** – is a 30-month project, launched in the framework of the joint programme between the Council of Europe (Directorate General of Democracy) and the European Union (European Commission – DG REGIO). The project aims at very real and specific action to foster regional development through cultural heritage policies.

**The Santiago de Compostela Declaration** – is the founding text of the Cultural Routes of the Council of Europe programme. It was adopted by the Council of Europe in 1987 on the occasion of the certification of the first Culture Route (the Santiago de Compostela Pilgrim Ways). Since then, the declaration has defined the purposes of the Cultural Routes.

**SMEs** – are small and medium-sized enterprises, which represent 99% of all businesses in the EU.

**Social cohesion** – is the development and formation of connections in a group which ensure the transformation of the given structure from the outside into a psychological community of people, a psychological organism that lives according to its norms and laws based on its goals and values.

**Stakeholders** – are parties which are somehow effective in or affected by a company. They can be its investors, employees, customers or suppliers.

**Sustainable regional development** – is a principle aimed at creating the state of society, in which living conditions and the use of resources continue to meet human needs without undermining the integrity and stability of the natural system at the regional level.

**Sustainable tourism** – refers to a level of tourism activity that can be maintained over the long term because it results in a net benefit for the social, economic, natural and cultural environments of the area in which it takes place.

**Symbols** – is the name of a joint project by six partners across Europe whose general aim is to strengthen knowledge and public awareness of cemeteries and funerary arts as an important part of European cultural heritage and memory, as well as the transnational circulation of cultural and creative works and the transnational mobility of cultural and creative players, in particular artists.

**Tangible heritage** – is heritage which includes sites, buildings or objects.

**Training Academy** – This event is organised in close collaboration with one of the certified Cultural Routes of the Council of Europe. The Training Academy aims to provide training on specific current issues in the field of cultural heritage management and tourism promotion to Cultural Routes operators.

**Well-O-live: The Road to Wellness** – is a project for a transnational network linking together private and public actors from seven European countries (Bulgaria, Croatia, Finland, France, Greece, Italy and Spain). Together, they are developing rural tourism products focused on wellness and well-being activities across the Routes of the Olive Tree.

# Annexes

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- I. The Santiago de Compostela Declaration (23 October 1987)
- II. The European Cultural Convention (adopted in 1954 in Paris)
- III. The European Landscape Convention (adopted in 2000 in Florence)
- IV. The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (adopted in 2005 in Faro)
- V. Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes
- VI. Testimony of Francisco Millán Mon on the occasion of the 30th anniversary of the Santiago de Compostela Declaration in April 2017 in Brussels
- VII. What is an EU macro-regional strategy?
- VIII. Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification
- IX. The 33 Cultural Routes of the Council of Europe so far

## Annex I

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### **The Santiago de Compostela Declaration (23 October 1987)**

The human dimension of society, the ideals of freedom and justice, and confidence in progress are the principles which, throughout history, have forged the different cultures that go to make up the specifically European identity.

That cultural identity has been and still is made possible by the existence of a European space bearing a collective memory and criss-crossed by roads and paths which overcome distances, frontiers and language barriers.

Today the Council of Europe is proposing the revitalisation of one of those roads, the one that led to the shrine of Santiago de Compostela. That route, highly symbolic in the process of European unification, will serve as a reference and example for future projects.

Accordingly, we appeal to public authorities, institutions and individual citizens to:

1. continue the work of identifying the roads to Compostela throughout the continent of Europe;
2. establish a system of signposting for the principal points on the itinerary, using the emblem suggested by the Council of Europe;

3. develop a co-ordinated plan to restore and rehabilitate the architectural and natural heritage which lies in the vicinity of these routes;
4. launch programmes of cultural activities in order to rediscover the historical, literary, musical and artistic heritage created by the pilgrimages to Santiago de Compostela;
5. promote the establishment of ongoing exchanges between the towns and regions situated along these routes;
6. in the framework of these exchanges, foster contemporary artistic and cultural expression in order to renew this tradition and bear witness to the timeless values of Europe's cultural identity.

May the faith which has inspired pilgrims throughout history, uniting them in a common aspiration and transcending national differences and interests, inspire us today, and young people in particular, to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity.

## Annex II

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### **The European Cultural Convention (adopted in 1954 in Paris)**

The governments signatory hereto, being members of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage;

Considering that the achievement of this aim would be furthered by a greater understanding of one another among the peoples of Europe;

Considering that for these purposes it is desirable not only to conclude bilateral cultural conventions between members of the Council but also to pursue a policy of common action designed to safeguard and encourage the development of European culture;

Having resolved to conclude a general European Cultural Convention designed to foster among the nationals of all members, and of such other European States as may accede thereto, the study of the languages, history and civilisation of the others and of the civilisation which is common to them all,

Have agreed as follows:

#### **Article 1**

Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution to the common cultural heritage of Europe.



## **Article 2**

Each Contracting Party shall, insofar as may be possible:

- a. encourage the study by its own nationals of the languages, history and civilisation of the other Contracting Parties and grant facilities to those Parties to promote such stu
- and
- b. endeavour to promote the study of its language or languages, history and civilisation in the territory of the other Contracting Parties and grant facilities to the nationals of those Parties to pursue such studies in its territory.

## **Article 3**

The Contracting Parties shall consult with one another within the framework of the Council of Europe with a view to concerted action in promoting cultural activities of European interest.

## **Article 4**

Each Contracting Party shall, insofar as may be possible, facilitate the movement and exchange of persons as well as of objects of cultural value so that Articles 2 and 3 may be implemented.

## **Article 5**

Each Contracting Party shall regard the objects of European cultural value placed under its control as integral parts of the common cultural heritage of Europe, shall take appropriate measures to safeguard them and shall ensure reasonable access thereto.

## **Article 6**

1. Proposals for the application of the provisions of the present Convention and questions relating to the interpretation thereof shall be considered at meetings of the Committee of Cultural Experts of the Council of Europe.
2. Any State not a member of the Council of Europe which has acceded to the present Convention in accordance with the provisions of paragraph 4 of Article 9 may appoint a representative or representatives to participate in the meetings provided for in the preceding paragraph.
3. The conclusions reached at the meetings provided for in paragraph 1 of this article shall be submitted in the form of recommendations to the Committee of Ministers of the Council of Europe, unless they are decisions which are within the competence of the Committee of Cultural Experts as relating to matters of an administrative nature which do not entail additional expenditure.
4. The Secretary General of the Council of Europe shall communicate to the members of the Council and to the government of any State which has acceded to the present Convention any decisions relevant thereto which may be taken by the Committee of Ministers or by the Committee of Cultural Experts.

5. Each Contracting Party shall notify the Secretary General of the Council of Europe in due course of any action which may be taken by it for the application of the provisions of the present Convention consequent on the decisions of the Committee of Ministers or of the Committee of Cultural Experts.
6. In the event of certain proposals for the application of the present Convention being found to interest only a limited number of the Contracting Parties, such proposals may be further considered in accordance with the provisions of Article 7, provided that their implementation entails no expenditure by the Council of Europe.

#### **Article 7**

If, in order to further the aims of the present Convention, two or more Contracting Parties desire to arrange meetings at the seat of the Council of Europe other than those specified in paragraph 1 of Article 6, the Secretary General of the Council shall afford them such administrative assistance as they may require.

#### **Article 8**

Nothing in the present Convention shall be deemed to affect:

- a. the provisions of any existing bilateral cultural convention to which any of the Contracting Parties may be signatory or to render less desirable the conclusion of any further such convention by any of the Contracting Parties, or
- b. the obligation of any person to comply with the laws and regulations in force in the territory of any Contracting Party concerning the entry, residence and departure of foreigners.

#### **Article 9**

1. The present Convention shall be open to the signature of the members of the Council of Europe. It shall be ratified, and the instruments of ratification shall be deposited with the Secretary General of the Council of Europe.
2. As soon as three signatory governments have deposited their instruments of ratification, the present Convention shall enter into force as between those governments.
3. With respect to each signatory government ratifying subsequently, the Convention shall enter into force on the date of deposit of its instrument of ratification.
4. The Committee of Ministers of the Council of Europe may decide, by a unanimous vote, to invite, upon such terms and conditions as it deems appropriate, any European State which is not a member of the Council to accede to the present Convention. Any State so invited may accede by depositing its instrument of accession with the Secretary General of the Council of Europe. Such accession shall take effect on the date of receipt of the said instrument.
5. The Secretary General of the Council of Europe shall notify all members of the Council and any acceding States of the deposit of all instruments of ratification and accession.

## **Article 10**

Any Contracting Party may specify the territories to which the provisions of the present Convention shall apply by addressing to the Secretary General of the Council of Europe a declaration which shall be communicated by the latter to all the other Contracting Parties.

## **Article 11**

Any Contracting Party may denounce the present Convention at any time after it has been in force for a period of five years by means of a notification in writing addressed to the Secretary General of the Council of Europe, who shall inform the other Contracting Parties.

Such denunciation shall take effect for the Contracting Party concerned six months after the date on which it is received by the Secretary General of the Council of Europe.

In witness whereof the undersigned, duly authorised thereto by their respective governments, have signed the present Convention.

Done at Paris this 19th day of December 1954, in the English and French languages, both texts being equally authoritative, in a single copy which shall remain deposited in the archives of the Council of Europe. The Secretary General shall transmit certified copies to each of the signatory and acceding governments.

## **Annex III**

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### **The European Landscape Convention (adopted in 2000 in Florence)**

#### Preamble

The member States of the Council of Europe signatory hereto,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage, and that this aim is pursued in particular through agreements in the economic and social fields;

Concerned to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment;

Noting that the landscape has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to job creation;

Aware that the landscape contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity;

Acknowledging that the landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas;

Noting that developments in agriculture, forestry, industrial and mineral production techniques and in regional planning, town planning, transport, infrastructure, tourism and recreation and, at a more general level, changes in the world economy are in many cases accelerating the transformation of landscapes;

Wishing to respond to the public's wish to enjoy high-quality landscapes and to play an active part in the development of landscapes;

Believing that the landscape is a key element of individual and social well-being and that its protection, management and planning entail rights and responsibilities for everyone;

Having regard to the legal texts existing at international level in the field of protection and management of the natural and cultural heritage, regional and spatial planning, local self-government and transfrontier co-operation, in particular the Convention on the Conservation of European Wildlife and Natural Habitats (Bern, 19 September 1979), the Convention for the Protection of the Architectural Heritage of Europe (Granada, 3 October 1985), the European Convention on the Protection of the Archaeological Heritage (revised) (Valletta, 16 January 1992), the European Outline Convention on Transfrontier Co-operation between Territorial Communities or Authorities (Madrid, 21 May 1980) and its additional protocols, the European Charter of Local Self-government (Strasbourg, 15 October 1985), the Convention on Biological Diversity (Rio, 5 June 1992), the Convention concerning the Protection of the World Cultural and Natural Heritage (Paris, 16 November 1972), and the Convention on Access to Information, Public Participation in Decision-making and Access to Justice on Environmental Matters (Aarhus, 25 June 1998);

Acknowledging that the quality and diversity of European landscapes constitute a common resource, and that it is important to co-operate towards its protection, management and planning;

Wishing to provide a new instrument devoted exclusively to the protection, management and planning of all landscapes in Europe,

Have agreed as follows:

## **Chapter I – General provisions**

### **Article 1 – Definitions**

For the purposes of the Convention:

- a. "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors;

- b. "Landscape policy" means an expression by the competent public authorities of general principles, strategies and guidelines that permit the taking of specific measures aimed at the protection, management and planning of landscapes;
- c. "Landscape quality objective" means, for a specific landscape, the formulation by the competent public authorities of the aspirations of the public with regard to the landscape features of their surroundings;
- d. "Landscape protection" means actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity;
- e. "Landscape management" means action, from a perspective of sustainable development, to ensure the regular upkeep of a landscape, so as to guide and harmonise changes which are brought about by social, economic and environmental processes;
- f. "Landscape planning" means strong forward-looking action to enhance, restore or create landscapes.

## **Article 2 – Scope**

Subject to the provisions contained in Article 15, this Convention applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.

## **Article 3 – Aims**

The aims of this Convention are to promote landscape protection, management and planning, and to organise European co-operation on landscape issues.

## **Chapter II – National measures**

### **Article 4 – Division of responsibilities**

Each Party shall implement this Convention, in particular Articles 5 and 6, according to its own division of powers, in conformity with its constitutional principles and administrative arrangements, and respecting the principle of subsidiarity, taking into account the European Charter of Local Self-government. Without derogating from the provisions of this Convention, each Party shall harmonise the implementation of this Convention with its own policies.

### **Article 5 – General measures**

Each Party undertakes:

- a. to recognise landscapes in law as an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity;

- b. to establish and implement landscape policies aimed at landscape protection, management and planning through the adoption of the specific measures set out in Article 6;
- c. to establish procedures for the participation of the general public, local and regional authorities, and other parties with an interest in the definition and implementation of the landscape policies mentioned in paragraph b above;
- d. to integrate landscape into its regional and town planning policies and in its cultural, environmental, agricultural, social and economic policies, as well as in any other policies with possible direct or indirect impact on landscape.

## **Article 6 – Specific measures**

### **A. Awareness-raising**

Each Party undertakes to increase awareness among the civil society, private organisations, and public authorities of the value of landscapes, their role and changes to them.

### **B. Training and education**

Each Party undertakes to promote:

- a. training for specialists in landscape appraisal and operations;
- b. multidisciplinary training programmes in landscape policy, protection, management and planning, for professionals in the private and public sectors and for associations concerned;
- c. school and university courses which, in the relevant subject areas, address the values attaching to landscapes and the issues raised by their protection, management and planning.

### **C. Identification and assessment**

1. With the active participation of the interested parties, as stipulated in Article 5.c, and with a view to improving knowledge of its landscapes, each Party undertakes:
  - a. i. to identify its own landscapes throughout its territory;
  - ii. to analyse their characteristics and the forces and pressures transforming them;
  - iii. to take note of changes;
  - b. to assess the landscapes thus identified, taking into account the particular values assigned to them by the interested parties and the population concerned.
2. These identification and assessment procedures shall be guided by the exchanges of experience and methodology, organised between the Parties at European level pursuant to Article 8.

### **D. Landscape quality objectives**

Each Party undertakes to define landscape quality objectives for the landscapes identified and assessed, after public consultation in accordance with Article 5.c.

## **E. Implementation**

To put landscape policies into effect, each Party undertakes to introduce instruments aimed at protecting, managing and/or planning the landscape.

### **Chapter III – European co-operation**

#### **Article 7 – International policies and programmes**

Parties undertake to co-operate in the consideration of the landscape dimension of international policies and programmes, and to recommend, where relevant, the inclusion in them of landscape considerations.

#### **Article 8 – Mutual assistance and exchange of information**

The Parties undertake to co-operate in order to enhance the effectiveness of measures taken under other articles of this Convention, and in particular:

- a. to render each other technical and scientific assistance in landscape matters through the pooling and exchange of experience, and the results of research projects;
- b. to promote the exchange of landscape specialists in particular for training and information purposes;
- c. to exchange information on all matters covered by the provisions of the Convention.

#### **Article 9 – Transfrontier landscapes**

The Parties shall encourage transfrontier co-operation on local and regional level and, wherever necessary, prepare and implement joint landscape programmes.

#### **Article 10 – Monitoring of the implementation of the Convention**

1. Existing competent Committees of Experts set up under Article 17 of the Statute of the Council of Europe shall be designated by the Committee of Ministers of the Council of Europe to be responsible for monitoring the implementation of the Convention.
2. Following each meeting of the Committees of Experts, the Secretary General of the Council of Europe shall transmit a report on the work carried out and on the operation of the Convention to the Committee of Ministers.
3. The Committees of Experts shall propose to the Committee of Ministers the criteria for conferring and the rules governing the Landscape Award of the Council of Europe.

#### **Article 11 – Landscape award of the Council of Europe**

1. The Landscape Award of the Council of Europe is a distinction which may be conferred on local and regional authorities and their groupings that have instituted, as part of the landscape policy of a Party to this Convention, a policy or measures to protect, manage and/or plan their landscape, which have proved lastingly effective and can thus serve as an example to other territorial

authorities in Europe. The distinction may be also conferred on non-governmental organisations having made particularly remarkable contributions to landscape protection, management or planning.

2. Applications for the Landscape Award of the Council of Europe shall be submitted to the Committees of Experts mentioned in Article 10 by the Parties. Transfrontier local and regional authorities and groupings of local and regional authorities concerned, may apply provided that they jointly manage the landscape in question.
3. On proposals from the Committees of Experts mentioned in Article 10 the Committee of Ministers shall define and publish the criteria for conferring the Landscape Award of the Council of Europe, adopt the relevant rules and confer the award.
4. The granting of the Landscape Award of the Council of Europe is to encourage those receiving the award to ensure the sustainable protection, management and/or planning of the landscape areas concerned.

## **Chapter IV – Final clauses**

### **Article 12 – Relationship with other instruments**

The provisions of this Convention shall not prejudice stricter provisions concerning landscape protection, management and planning contained in other existing or future binding national or international instruments.

### **Article 13 – Signature, ratification and entry into force**

1. This Convention shall be open for signature by the member States of the Council of Europe. It shall be subject to ratification, acceptance or approval. Instruments of ratification, acceptance or approval shall be deposited with the Secretary General of the Council of Europe.
2. The Convention shall enter into force on the first day of the month following the expiry of a period of three months after the date on which ten member States of the Council of Europe have expressed their consent to be bound by the Convention in accordance with the provisions of the preceding paragraph.
3. In respect of any signatory State which subsequently expresses its consent to be bound by it, the Convention shall enter into force on the first day of the month following the expiry of a period of three months after the date of the deposit of the instrument of ratification, acceptance or approval.

### **Article 14 – Accession**

1. After the entry into force of this Convention, the Committee of Ministers of the Council of Europe may invite the European Community and any European State which is not a member of the Council of Europe, to accede to the Convention by a majority decision as provided in Article 20.d of the Council of Europe Statute, and by the unanimous vote of the States parties entitled to hold seats in the Committee of Ministers.



2. In respect of any acceding State, or the European Community in the event of its accession, this Convention shall enter into force on the first day of the month following the expiry of a period of three months after the date of deposit of the instrument of accession with the Secretary General of the Council of Europe.

### **Article 15 – Territorial application**

1. Any State or the European Community may, at the time of signature or when depositing its instrument of ratification, acceptance, approval or accession, specify the territory or territories to which the Convention shall apply.
2. Any Party may, at any later date, by declaration addressed to the Secretary General of the Council of Europe, extend the application of this Convention to any other territory specified in the declaration. The Convention shall take effect in respect of such territory on the first day of the month following the expiry of a period of three months after the date of receipt of the declaration by the Secretary General.
3. Any declaration made under the two paragraphs above may, in respect of any territory mentioned in such declaration, be withdrawn by notification addressed to the Secretary General of the Council of Europe. Such withdrawal shall become effective on the first day of the month following the expiry of a period of three months after the date of receipt of the notification by the Secretary General.

### **Article 16 – Denunciation**

1. Any Party may, at any time, denounce this Convention by means of a notification addressed to the Secretary General of the Council of Europe.
2. Such denunciation shall become effective on the first day of the month following the expiry of a period of three months after the date of receipt of the notification by the Secretary General.

### **Article 17 – Amendments**

1. Any Party or the Committees of Experts mentioned in Article 10 may propose amendments to this Convention.
2. Any proposal for amendment shall be notified to the Secretary General of the Council of Europe who shall communicate it to the member States of the Council of Europe, to the other Parties, and to any European non-member State which has been invited to accede to this Convention in accordance with the provisions of Article 14.
3. The Committees of Experts mentioned in Article 10 shall examine any amendment proposed and submit the text adopted by a majority of three-quarters of the Parties' representatives to the Committee of Ministers for adoption. Following its adoption by the Committee of Ministers by the majority provided for in Article 20.d of the Statute of the Council of Europe and by the unanimous vote of the States parties entitled to hold seats in the Committee of Ministers, the text shall be forwarded to the Parties for acceptance.

4. Any amendment shall enter into force in respect of the Parties which have accepted it on the first day of the month following the expiry of a period of three months after the date on which three Council of Europe member states have informed the Secretary General of their acceptance. In respect of any Party which subsequently accepts it, such amendment shall enter into force on the first day of the month following the expiry of a period of three months after the date on which the said Party has informed the Secretary General of its acceptance.

### **Article 18 – Notifications**

The Secretary General of the Council of Europe shall notify the member States of the Council of Europe, any State or the European Community having acceded to this Convention, of:

- a. any signature;
- b. the deposit of any instrument of ratification, acceptance, approval or accession;
- c. any date of entry into force of this Convention in accordance with Articles 13, 14 and 15;
- d. any declaration made under Article 15;
- e. any denunciation made under Article 16;
- f. any proposal for amendment, any amendment adopted pursuant to Article 17 and the date on which it comes into force;
- g. any other act, notification, information or communication relating to this Convention.

In witness whereof the undersigned, being duly authorised thereto, have signed this Convention.

Done at Florence, this 20th day of October 2000, in English and in French, both texts being equally authentic, in a single copy which shall be deposited in the archives of the Council of Europe. The Secretary General of the Council of Europe shall transmit certified copies to each member state of the Council of Europe and to any State or to the European Community invited to accede to this Convention.

## **Annex IV**

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### **The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (adopted in 2005 in Faro, therefore also called the Faro Convention)**

Preamble

The member States of the Council of Europe, Signatories hereto,

Considering that one of the aims of the Council of Europe is to achieve greater unity between its members for the purpose of safeguarding and fostering the ideals and

principles, founded upon respect for human rights, democracy and the rule of law, which are their common heritage;

Recognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage;

Emphasising the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society;

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966);

Convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage;

Convinced of the soundness of the principle of heritage policies and educational initiatives which treat all cultural heritages equitably and so promote dialogue among cultures and religions;

Referring to the various instruments of the Council of Europe, in particular the European Cultural Convention (1954), the Convention for the Protection of the Architectural Heritage of Europe (1985), the European Convention on the Protection of the Archaeological Heritage (1992, revised) and the European Landscape Convention (2000);

Convinced of the importance of creating a pan-European framework for co-operation in the dynamic process of putting these principles into effect;

Have agreed as follows:

## **Section I – Aims, definitions and principles**

### **Article 1 – Aims of the Convention**

The Parties to this Convention agree to:

- a. recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights;
- b. recognise individual and collective responsibility towards cultural heritage;
- c. emphasise that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal;
- d. take the necessary steps to apply the provisions of this Convention concerning:
  - the role of cultural heritage in the construction of a peaceful and democratic society, and in the processes of sustainable development and the promotion of cultural diversity;

- greater synergy of competencies among all the public, institutional and private actors concerned.

## **Article 2 – Definitions**

For the purposes of this Convention,

- a. cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;
- b. a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

## **Article 3 – The common heritage of Europe**

The Parties agree to promote an understanding of the common heritage of Europe, which consists of:

- a. all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and
- b. the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

## **Article 4 – Rights and responsibilities relating to cultural heritage**

The Parties recognise that:

- a. everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment;
- b. everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe;
- c. exercise of the right to cultural heritage may be subject only to those restrictions which are necessary in a democratic society for the protection of the public interest and the rights and freedoms of others.

## **Article 5 – Cultural heritage law and policies**

The Parties undertake to:

- a. recognise the public interest associated with elements of the cultural heritage in accordance with their importance to society;
- b. enhance the value of the cultural heritage through its identification, study, interpretation, protection, conservation and presentation;

- c. ensure, in the specific context of each Party, that legislative provisions exist for exercising the right to cultural heritage as defined in Article 4;
- d. foster an economic and social climate which supports participation in cultural heritage activities;
- e. promote cultural heritage protection as a central factor in the mutually supporting objectives of sustainable development, cultural diversity and contemporary creativity;
- f. recognise the value of cultural heritage situated on territories under their jurisdiction, regardless of its origin;
- g. formulate integrated strategies to facilitate the implementation of the provisions of this Convention.

### **Article 6 – Effects of the Convention**

No provision of this Convention shall be interpreted so as to:

- a. limit or undermine the human rights and fundamental freedoms which may be safeguarded by international instruments, in particular, the Universal Declaration of Human Rights and the Convention for the Protection of Human Rights and Fundamental Freedoms;
- b. affect more favourable provisions concerning cultural heritage and environment contained in other national or international legal instruments;
- c. create enforceable rights.

Section II – Contribution of cultural heritage to society and human development

### **Article 7 – Cultural heritage and dialogue**

The Parties undertake, through the public authorities and other competent bodies, to:

- a. encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations;
- b. processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities;
- c. develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts;
- d. integrate these approaches into all aspects of lifelong education and training.

### **Article 8 – Environment, heritage and quality of life**

The Parties undertake to utilise all heritage aspects of the cultural environment to:

- a. enrich the processes of economic, political, social and cultural development and land-use planning, resorting to cultural heritage impact assessments and adopting mitigation strategies where necessary;
- b. promote an integrated approach to policies concerning cultural, biological, geological and landscape diversity to achieve a balance between these elements;

- c. reinforce social cohesion by fostering a sense of shared responsibility towards the places in which people live;
- d. promote the objective of quality in contemporary additions to the environment without endangering its cultural values.

### **Article 9 – Sustainable use of the cultural heritage**

To sustain the cultural heritage, the Parties undertake to:

- a. promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;
- b. define and promote principles for sustainable management, and to encourage maintenance;
- c. ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;
- d. promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;
- e. promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions.

### **Article 10 – Cultural heritage and economic activity**

In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake to:

- a. raise awareness and utilise the economic potential of the cultural heritage;
- b. take into account the specific character and interests of the cultural heritage when devising economic policies; and
- c. ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values.

## **Section III – Shared responsibility for cultural heritage and public participation**

### **Article 11 – The organisation of public responsibilities for cultural heritage**

In the management of the cultural heritage, the Parties undertake to:

- a. promote an integrated and well-informed approach by public authorities in all sectors and at all levels;
- b. develop the legal, financial and professional frameworks which make possible joint action by public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society;
- c. develop innovative ways for public authorities to co-operate with other actors;
- d. respect and encourage voluntary initiatives which complement the roles of public authorities;

- e. encourage non-governmental organisations concerned with heritage conservation to act in the public interest.

### **Article 12 – Access to cultural heritage and democratic participation**

The Parties undertake to:

- a. encourage everyone to participate in:
  - the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage;
  - public reflection and debate on the opportunities and challenges which the cultural heritage represents;
- b. take into consideration the value attached by each heritage community to the cultural heritage with which it identifies;
- c. recognise the role of voluntary organisations both as partners in activities and as constructive critics of cultural heritage policies;
- d. take steps to improve access to the heritage, especially among young people and the disadvantaged, in order to raise awareness about its value, the need to maintain and preserve it, and the benefits which may be derived from it.

### **Article 13 – Cultural heritage and knowledge**

The Parties undertake to:

- a. facilitate the inclusion of the cultural heritage dimension at all levels of education, not necessarily as a subject of study in its own right, but as a fertile source for studies in other subjects;
- b. strengthen the link between cultural heritage education and vocational training;
- c. encourage interdisciplinary research on cultural heritage, heritage communities, the environment and their interrelationship;
- d. encourage continuous professional training and the exchange of knowledge and skills, both within and outside the educational system.

### **Article 14 – Cultural heritage and the information society**

The Parties undertake to develop the use of digital technology to enhance access to cultural heritage and the benefits which derive from it, by:

- a. encouraging initiatives which promote the quality of contents and endeavour to secure diversity of languages and cultures in the information society;
- b. supporting internationally compatible standards for the study, conservation, enhancement and security of cultural heritage, while combating illicit trafficking in cultural property;
- c. seeking to resolve obstacles to access to information relating to cultural heritage, particularly for educational purposes, while protecting intellectual property rights;

- d. recognising that the creation of digital contents related to the heritage should not prejudice the conservation of the existing heritage.

## **Section IV – Monitoring and co-operation**

### **Article 15 – Undertakings of the Parties**

The Parties undertake to:

- a. develop, through the Council of Europe, a monitoring function covering legislations, policies and practice concerning cultural heritage, consistent with the principles established by this Convention;
- b. maintain, develop and contribute data to a shared information system, accessible to the public, which facilitates assessment of how each Party fulfils its commitments under this Convention.

### **Article 16 – Monitoring mechanism**

- a. The Committee of Ministers, pursuant to Article 17 of the Statute of the Council of Europe, shall nominate an appropriate committee or specify an existing committee to monitor the application of the Convention, which will be authorised to make rules for the conduct of its business;
- b. The nominated committee shall:
  - establish rules of procedure as necessary;
  - manage the shared information system referred to in Article 15, maintaining an overview of the means by which each commitment under this Convention is met;
  - at the request of one or more Parties, give an advisory opinion on any question relating to the interpretation of the Convention, taking into consideration all Council of Europe legal instruments;
  - on the initiative of one or more Parties, undertake an evaluation of any aspect of their implementation of the Convention;
  - foster the trans-sectoral application of this Convention by collaborating with other committees and participating in other initiatives of the Council of Europe;
  - report to the Committee of Ministers on its activities.

The committee may involve experts and observers in its work.

### **Article 17 – Co-operation in follow-up activities**

The Parties undertake to co-operate with each other and through the Council of Europe in pursuing the aims and principles of this Convention, and especially in promoting recognition of the common heritage of Europe, by:

- a. putting in place collaborative strategies to address priorities identified through the monitoring process;
- b. fostering multilateral and transfrontier activities, and developing networks for regional co-operation in order to implement these strategies;



- c. exchanging, developing, codifying and assuring the dissemination of good practice;
- d. informing the public about the aims and implementation of this Convention.

Any Parties may, by mutual agreement, make financial arrangements to facilitate international co-operation.

## **Section V – Final clauses**

### **Article 18 – Signature and entry into force**

- a. This Convention shall be open for signature by the member States of the Council of Europe.
- b. It shall be subject to ratification, acceptance or approval. Instruments of ratification, acceptance or approval shall be deposited with the Secretary General of the Council of Europe.
- c. This Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date on which ten member States of the Council of Europe have expressed their consent to be bound by the Convention in accordance with the provisions of the preceding paragraph.
- d. In respect of any signatory State which subsequently expresses its consent to be bound by it, this Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date of deposit of the instrument of ratification, acceptance or approval.

### **Article 19 – Accession**

- a. After the entry into force of this Convention, the Committee of Ministers of the Council of Europe may invite any State not a member of the Council of Europe, and the European Community, to accede to the Convention by a decision taken by the majority provided for in Article 20.d of the Statute of the Council of Europe and by the unanimous vote of the representatives of the Contracting States entitled to sit on the Committee of Ministers.
- b. In respect of any acceding State, or the European Community in the event of its accession, this Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date of deposit of the instrument of accession with the Secretary General of the Council of Europe.

### **Article 20 – Territorial application**

- a. Any State may, at the time of signature or when depositing its instrument of ratification, acceptance, approval or accession, specify the territory or territories to which this Convention shall apply.
- b. Any State may, at any later date, by a declaration addressed to the Secretary General of the Council of Europe, extend the application of this Convention to any other territory specified in the declaration. In respect of such territory, the Convention shall enter into force on the first day of the month following the

expiration of a period of three months after the date of receipt of such declaration by the Secretary General.

- c. Any declaration made under the two preceding paragraphs may, in respect of any territory specified in such declaration, be withdrawn by a notification addressed to the Secretary General. The withdrawal shall become effective on the first day of the month following the expiration of a period of six months after the date of receipt of such notification by the Secretary General.

### **Article 21 – Denunciation**

- a. Any Party may, at any time, denounce this Convention by means of a notification addressed to the Secretary General of the Council of Europe.
- b. Such denunciation shall become effective on the first day of the month following the expiration of a period of six months after the date of receipt of the notification by the Secretary General.

### **Article 22 – Amendments**

- a. Any Party, and the committee mentioned in Article 16, may propose amendments to this Convention.
- b. Any proposal for amendment shall be notified to the Secretary General of the Council of Europe, who shall communicate it to the member States of the Council of Europe, to the other Parties, and to any non-member State and the European Community invited to accede to this Convention in accordance with the provisions of Article 19.
- c. The committee shall examine any amendment proposed and submit the text adopted by a majority of three-quarters of the Parties' representatives to the Committee of Ministers for adoption. Following its adoption by the Committee of Ministers by the majority provided for in Article 20.d of the Statute of the Council of Europe, and by the unanimous vote of the States Parties entitled to hold seats in the Committee of Ministers, the text shall be forwarded to the Parties for acceptance.
- d. Any amendment shall enter into force in respect of the Parties which have accepted it, on the first day of the month following the expiry of a period of three months after the date on which ten member States of the Council of Europe have informed the Secretary General of their acceptance. In respect of any Party which subsequently accepts it, such amendment shall enter into force on the first day of the month following the expiry of a period of three months after the date on which the said Party has informed the Secretary General of its acceptance.

### **Article 23 – Notifications**

The Secretary General of the Council of Europe shall notify the member States of the Council of Europe, any State which has acceded or been invited to accede to this Convention, and the European Community having acceded or been invited to accede, of:

- a. any signature;
- b. the deposit of any instrument of ratification, acceptance, approval or accession;
- c. any date of entry into force of this Convention in accordance with the provisions of Articles 18, 19 and 20;
- d. any amendment proposed to this Convention in accordance with the provisions of Article 22, as well as its date of entry into force;
- e. any other act, declaration, notification or communication relating to this Convention.

In witness whereof the undersigned, being duly authorised thereto, have signed this Convention.

Done at Faro, this 27th day of October 2005, in English and in French, both texts being equally authentic, in a single copy which shall be deposited in the archives of the Council of Europe. The Secretary General of the Council of Europe shall transmit certified copies to each member state of the Council of Europe and to any State or the European Community invited to accede to it.

## Annex V

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### **Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes**

The representatives on the Committee of Ministers of Austria, Azerbaijan, Bulgaria, Cyprus, France, Greece, Italy, Luxembourg, Montenegro, Portugal, Russian Federation, Slovenia and Spain,

Having regard to the success of the Council of Europe Cultural Routes Programme, based on Resolution CM/Res(2007)12 of the Committee of Ministers on the Cultural Routes of the Council of Europe, which has become an essential tool for raising awareness of the shared European heritage as a cornerstone of European citizenship a means of improving the quality of life and a source of social, economic and cultural development;

Underlining the importance of Cultural Routes as tangible illustrations, through European transborder itineraries, of the pluralism and diversity of European culture based on shared values, and as means for intercultural dialogue and understanding;

Noting with satisfaction that 29 Cultural Routes have received the Council of Europe Cultural Route certification and the activities of networks which have been approved to implement these routes are constantly growing, spanning across most of continental Europe and beyond. Noting that Cultural Routes now carry out hundreds of cultural events, educational exchanges and tours each year, involving hundreds of thousands of people, hundreds of organisations and local communities;

Recognising that in order to achieve maximum outreach and impact the existing Cultural Routes, as well as the many others in the making, require increased professional assistance and support;

Underlining the essential contribution of the European Cultural Routes Institute based in Luxembourg in compiling and diffusing information and dealing with increased demand for technical assistance for the setting up of Cultural Routes, and thanking the government of Luxembourg for its continuous and generous support to the Institute over many years;

Taking note of the declared intention of the Luxembourg Government to continue to provide, within the framework of a new bilateral agreement with the Council of Europe, an annual voluntary contribution to cover the operational costs of the European Cultural Routes Institute in order to enable it to fulfil the tasks given to it by the EPA;

Noting with satisfaction the solid partnership which has been established between the Council of Europe and the European Union in the field of Cultural Routes and cultural tourism, and supporting the continuous reinforcement of this partnership in the future;

Acknowledging the importance of Cultural Routes in relation to cross-border cultural co-operation and the development of sustainable cultural tourism which it builds upon local knowledge, skills and heritage assets, promoting Europe – including lesser-known regions – as a destination offering a unique cultural experience;

Conscious of the need to provide an operational tool with sufficient capacity to support the development and promotion of existing and new Cultural Routes;

Having regard to the decision of 8 December 2010 (CM/Del/Dec(2010)1101/7.2ab) whereby the Committee of Ministers authorised the member states who so wish to pursue this objective within the Council of Europe by means of an Enlarged Partial Agreement;

In the light of Resolution CM/Res(2010)52 of the Committee of Ministers on the rules for the award of the “Cultural Route of the Council of Europe” certification;

Considering Statutory Resolution Res(93)28 on partial and enlarged agreements adopted by the Committee of Ministers on 14 May 1993 at its 92nd Session;

Having regard to Resolution Res(96)36 establishing the criteria for Partial and Enlarged Agreements of the Council of Europe, adopted by the Committee of Ministers on 17 October 1996 at the 575th meeting of the Ministers’ Deputies as amended by Resolution CM/Res(2010)2, adopted by the Committee of Ministers on 5 May 2010 at the 1084th meeting of the Ministers’ Deputies,

Resolve as follows:

1. An Enlarged Partial Agreement (EPA) on Cultural Routes is hereby created, to be managed in accordance with the provisions contained in the statute appended to this resolution;
2. Staff of the EPA will be part of the Council of Europe Secretariat;
3. The European Cultural Routes Institute will operate with the financial support of the Luxembourg Government under the auspices of the EPA and help to carry out its programme of activities on the basis of an agreement between the Secretary General of the Council of Europe and the Luxembourg authorities

as well as an operational agreement between the President of the European Cultural Routes Institute and the Executive Secretary of the EPA;

4. The EPA shall be set up as a pilot project for an initial period of three years, at the end of which the Committee of Ministers shall be presented with a report on its achievements and its specific contribution. On the basis of this report, the Committee of Ministers shall review the mandate of the EPA and decide on its future.

*Appendix to Resolution CM/Res(2010)53*

## **Statute of the Enlarged Partial Agreement on Cultural Routes**

### **Article 1 – Aims and tasks**

#### **1.1 Aims**

The Enlarged Partial Agreement (EPA) shall contribute to the promotion of European identity and citizenship through knowledge and awareness of Europe's common heritage, and the development of cultural links and dialogue within Europe as well as with other countries and regions. It shall seek to shape a shared cultural space through the development of Cultural Routes aiming to foster awareness-raising about heritage, education, networking, quality and sustainable cross-border tourism and other related activities.

The EPA shall contribute to reinforcing the potential of Cultural Routes for cultural co-operation, sustainable territorial development and social cohesion, with a particular focus on themes of symbolic importance for European unity, history, culture and values and the discovery of less well-known destinations. It shall strengthen the democratic dimension of cultural exchange and tourism through the involvement of grassroots networks and associations, local and regional authorities, universities and professional organisations. It shall contribute to the preservation of a diverse heritage through theme-based and alternative tourist itineraries and cultural projects.

The EPA shall contribute to the development and promotion of the Cultural Routes concept in all its aspects in order to raise awareness globally of Europe as a tourism destination of a unique value and quality.

#### Definitions

**Cultural Route:** a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.

**Cultural Route operator:** an organisation or a grouping of organisations legally registered in one or several of the Council of Europe member states, or a public institution, which carries the legal, financial and moral responsibility for the management and functioning of a cultural route and represents the route vis-à-vis the Council of Europe.

“Council of Europe Cultural Route” certification: certification awarded to cultural routes that satisfy the criteria outlined in CM/Res(2010)52 of the Committee of Ministers on the rules for the award of the “Cultural Route of the Council of Europe” certification.

## **1.2 Tasks**

### **Policy-making and standard setting**

The EPA, drawing in particular on the expertise of the European Cultural Routes Institute, shall provide advice and expert assistance for the development, implementation, evaluation and promotion of Cultural Routes. This involves expertise on:

- ▶ setting up and functioning of project networks and organisations and the development of co-operation agreements;
- ▶ research on the historical background of the routes and the development of the cultural and educational content and activities of the Cultural Routes;
- ▶ development of a sustainable tourist offer based on the Cultural Routes, thus contributing to the economic well-being of regions;
- ▶ preparation and implementation of financing and promotion strategies;
- ▶ training and capacity building for Cultural Routes operators, in particular in relation to Council of Europe and other international standards in the field of heritage and culture, as well as standards of professional practice in the field of tourism;
- ▶ promotion, visibility and all other aspects related to the compliance with the Council of Europe standards.
- ▶ The EPA shall support networking and exchange between Cultural Routes operators and other partners in the field of cultural tourism, in particular for:
  - ▶ the development of a common vision and strategy for cultural routes as tourism products; the development of partnerships to increase the resources available for cultural tourism in Europe;
  - ▶ the identification and dissemination of good practice.

EPA shall contribute to developing new orientations and standards in relation to cultural routes and tourism in response to the challenges and concerns of modern societies.

EPA shall develop further methodologies for the promotion of cross-border cultural tourism.

EPA shall award the Council of Europe Cultural Route certification in accordance with Resolution CM/Res(2010)52 of the Committee of Ministers on the rules for the award of the “Cultural Route of the Council of Europe” certification.

### **1.3 Programme of Activities**

EPA shall implement a programme of activities as decided by the Governing Board.

## **Article 2 – Accession and membership**

- 2.1 Any member state of the Council of Europe or a Contracting Party to the European Cultural Convention may join the EPA by notification addressed to the Secretary General of the Council of Europe.
- 2.2 The Committee of Ministers, in its composition restricted to the representatives of the member states of the EPA, may, by the majority stipulated in Article 20.d of the Statute of the Council of Europe, invite any non-member state of the Council of Europe to join the EPA, following consultation of EPA members which are not members of the Council of Europe. A non-member state which receives such an invitation shall notify the Secretary General of its intention to become a member of the EPA.
- 2.3 The European Union is invited to join the EPA.
- 2.4 Member states of the Council of Europe and other Contracting Parties to the European Cultural Convention not joining the EPA may request the status of observer with EPA for a period of maximum two years. Decisions in such matters, including on possible financial contributions by observers, will be made by the Governing Board of the EPA.
- 2.5 The Parliamentary Assembly, the Congress of Local and Regional Authorities of the Council of Europe and the Conference of INGOs, may participate in the work of the EPA in accordance with Article 3.4 below.

## **Article 3 – Governing Board**

- 3.1 The Governing Board of the EPA shall be composed of one representative appointed by each member of the EPA as well as two representatives of the European Union – one representing the European Commission and one representing the European Parliament.
- 3.2 The Governing Board shall elect from among its members a bureau comprised of a chair, one vice-chair, three other members, for a term of office of two years, renewable only once.
- 3.3 The Governing Board shall:
  - ▶ be responsible for the general implementation of the tasks conferred to the EPA;
  - ▶ award the Council of Europe Cultural Route certification in accordance with Resolution CM/Res(2010)52 of the Committee of Ministers on the rules for the award of the “Cultural Route of the Council of Europe” certification;
  - ▶ adopt the draft annual programme of activities of the EPA and submit it, in conformity with the Financial Regulations of the Council of Europe, to the Secretary General of the Council of Europe relating to the elaboration of the draft annual budget, prior to its transmission to the organ set up under Article 5.2 below;
  - ▶ decide on projects consistent with the Council of Europe’s political priorities;

- ▶ oversee relations with the European Cultural Routes Institute in order to ensure the consistency between its actions and the EPA programme of activities;
  - ▶ monitor the implementation of the programme of activities;
  - ▶ adopt and transmit an annual activity report to the Committee of Ministers.
- 3.4 The Governing Board shall meet once a year. It may invite representatives of the relevant Council of Europe bodies to attend its meetings, without voting rights, according to the items on its agenda.
- 3.5 The Governing Board may assign operational tasks to its Bureau. The Bureau shall be convened by the chair of the Governing Board at least once a year.
- 3.6 The Governing Board shall adopt its decisions by a two-thirds majority of the votes cast, with each member having one vote. Procedural matters shall be settled by a majority of the votes cast. In all other matters, the Governing Board shall adopt its own rules of procedure and any other arrangements for the implementation of its activities.
- 3.7 In order to discharge the Secretary General from responsibility for the management of the EPA for the financial year in question, the Governing Board shall transmit to the Committee of Ministers the annual accounts, together with its approval or any comments, and the report drawn up by the External Auditor, as provided for in the Financial Regulations.

#### **Article 4 – Cultural Routes Advisory Forum**

- 4.1 A meeting of representatives of Cultural Routes operators, networks, international heritage and tourism organisations and platforms, local and regional authorities, civil society organisations, Chambers of Commerce, foundations and other donor organisations, professional organisations in the field of tourism, heritage and culture or other relevant bodies will take place annually in the form of a Cultural Routes Advisory Forum
- 4.2 Participation in the forum will take place upon invitation or registration accepted by the Secretariat of the EPA.
- 4.3 The forum will discuss trends and challenges in relation to Cultural Routes and provide a platform for the exchange of experience, review of progress with the implementation of Cultural Routes, debates on new professional practice, the launch of new initiatives and the development of partnerships.

#### **Article 5 – Budget**

##### **5.1 The EPA resources shall comprise:**

- ▶ annual contributions from each member joining the EPA and, if appropriate, contributions by observers in pursuance of Article 2.4;
- ▶ any other payment, donation or bequest, subject to the provisions of paragraph 5.4 below.



The EPA may receive contributions by the European Union.

- 5.2 The EPA budget and the specific scale of contributions shall be adopted annually by an organ composed of the representatives on the Committee of Ministers of the member states participating in the EPA and the representatives of the other members who shall thus be entitled to vote.
- 5.3 Expenditure related to the implementation of the programme of activities and common secretariat expenditure shall be covered by a partial agreement budget funded by the members of the EPA and, if appropriate, the observers. The expenditure for the seat of the EPA, as well as that related to the staff and operational costs of the European Cultural Routes Institute, shall appear in the accounts of the EPA as an information item.
- 5.4 The EPA may also receive voluntary and other contributions connected with the work of the agreement, subject to the authorisation of the Governing Board prior to their acceptance. These contributions shall be paid into a special account, opened under the terms of Article 4.2 of the Financial Regulations of the Council of Europe, monitored by the Governing Board and shall be earmarked for the objectives and tasks specified, provided that they are consistent with the aims of the statute.
- 5.5 The EPA assets shall be acquired and held on behalf of the Council of Europe and shall benefit as such from the privileges and immunities applicable to the Council's assets under existing agreements.
- 5.6 Travel and subsistence expenses of persons attending meetings of the Governing Board shall be borne by the state or the organisation concerned.
- 5.7 The travel and subsistence expenses of persons attending the Cultural Routes Advisory Forum shall be paid by the participants, unless otherwise decided by the Governing Board on the basis of special purpose allocations specified in the operational budget of the EPA.
- 5.8 The Financial Regulations of the Council of Europe shall apply, *mutatis mutandis*, to the adoption and management of the EPA budget.

#### **Article 6 – Secretariat**

- 6.1 The Secretariat of the EPA, headed by an Executive Secretary, shall be provided by the Secretary General of the Council of Europe.
- 6.2 The Executive Secretary may call on institutions and independent experts in the areas concerned by the programme.
- 6.3 The seat of the EPA will be located in Luxembourg, in the premises of the European Cultural Routes Institute, by courtesy of the Government of Luxembourg.

## Article 7 – Amendments

The Committee of Ministers, in its composition restricted to the representatives of the states members of the EPA and after consultation with EPA members that are not members of the Council of Europe, may adopt amendments to this statute by the majority provided for under Article 20.d of the Statute of the Council of Europe.

## Article 8 – Withdrawal

- 8.1 Any member may withdraw from the EPA by means of a declaration sent to the Secretary General of the Council of Europe.
- 8.2 The Secretary General shall acknowledge receipt of the declaration and so inform the members of the EPA.
- 8.3 By analogy with Article 7 of the Statute of the Council of Europe, withdrawal shall take effect:
  - ▶ at the end of the financial year in which it is notified, if such notification is given during the first nine months of that financial year;
  - ▶ at the end of the following financial year, if notification of withdrawal is given in the last three months of the financial year.
- 8.4 In accordance with Article 18 of the Council of Europe's Financial Regulations, the Governing Board shall examine the financial consequences of the withdrawal of a member and shall make the appropriate arrangements.
- 8.5 The Secretary General shall immediately inform the member concerned of the consequences of its withdrawal.

## Annex VI

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### **Testimony of Francisco Millán Mon on the occasion of the 30th anniversary of the Santiago de Compostela Declaration in April, 2017 in Brussels**

Since my youth, I have felt especially attached to one of the European Cultural Routes, the first one of them, the great pilgrimage route known as the Way of Saint James ("el Camino de Santiago").

Indeed, as a student I lived for six years in Santiago de Compostela, attending university near its famous cathedral, the ultimate objective of the increasingly numerous pilgrims who head towards the Galician capital.

In 1987, ten years after I finished my university studies in Santiago, I learned with special excitement about the "Declaration of Santiago de Compostela" adopted by the Council of Europe, which proclaimed the Jacobean Routes as the first European Cultural Itinerary, while launching the Cultural Routes Programme.

As a Galician, as a Spaniard and as a European I am well aware of the important role played by the Way of Saint James – starting in the ninth century – to maintain the link

between the North of Spain and the rest of Europe, when the majority of the Iberian Peninsula was under Muslim control. Furthermore, I want to underline the relevant contribution of the “Caminos de Santiago” throughout centuries to the European culture and to the forging of a common European identity. This itinerary has been a meeting point and a place of encounter, in which citizens from all parts of Europe have gathered with a common objective: to visit the tomb of the Apostle in the western corner of Europe.

The “Declaration of Santiago de Compostela” was followed by the launch of the European Cultural Routes. Now it has turned 30 years old. It is a magnificent programme, very useful to preserve and enhance the value of Europe’s cultural heritage, which faces many challenges. It is also very beneficial from the economic and touristic perspective. Additionally, the itineraries generally favour regions distant from the major capitals or from the usual sun and sea tourism.

There is another positive dimension of this programme which I would like to underline. I am referring to its “European” dimension. As each of the routes has to include at least three countries, it highlights therefore that the peoples of Europe are linked by historical, cultural links that go beyond their national borders. These common bonds allow us to understand our present better, and also to bear witness to the deep foundations of the European construction process. This is very useful in order to face the voices which attack European unity and claim exclusionary nationalisms, forgetting the evident common ground of Europe’s peoples.

The European Itineraries also demonstrate the great richness and diversity of the European culture. This is undeniable. Nevertheless, it is also true that many of these routes allow us to better know the facts, personalities, ideas and beliefs which have been irreplaceable in forging what can be called European civilisation and, ultimately, Western civilisation. To put it in a nutshell, the European Cultural Routes are the expression of the different European cultures. Moreover, several of them contain some of the indispensable components that have been key in the gestation process of European civilisation.

The famous critic and essayist George Steiner in his well-known conference “The Idea of Europe”, delivered in 2003, mentioned that “Europe has been, is walked” as one of the main characteristics of our continent. He added a few lines below: “Metaphorically, but materially also, that (European) landscape has been moulded, humanised by feet and hands. As in no other part of the globe the shores, fields, forests, hills of Europe, from La Coruña to Saint Petersburg, from Stockholm to Messina, have been shaped not so much by geological as by human historical time.”

The European Cultural Routes confirm this characteristic of Europe identified by Steiner. They show us that the European landscape is dense in history, culture and art. It was carved by the history of the Europeans. The experience of travelling these routes and the knowledge and understanding of their landscapes allow us to grasp the common substrate where the European Union finds one of its most solid foundations.

This is why I am convinced of the need of the European institutions to support and spread the European Cultural Routes. In the European Parliament there is an Intergroup (or association of MEPs) “European Tourism Development, Cultural Heritage, Ways of Saint James and other European Cultural Routes”, which promotes the cultural routes. I am its co-chair. I am very glad that recent resolutions approved by the Parliament on the promotion of tourism in Europe (adopted on the 29th of October 2015) and on the European cultural heritage (adopted on the 8th of September 2015) call on the European institutions to support this Council of Europe programme, which this year celebrates its thirtieth anniversary.

The European Cultural Routes, while talking about our past and our common European history, also reinforce the bonds between today’s Europeans, cities, regions and countries and thus allow all of us to better tackle the common challenges of the future. Thirty years after the “Declaration of Santiago de Compostela”, I hope the programme continues to follow its successful path for the benefit of Europe.

## Annex VII

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### **WHAT IS AN EU MACRO-REGIONAL STRATEGY?**

A European Union (EU) macro-regional strategy is a policy framework which allows countries located in the same region to jointly tackle and find solutions to problems or to better use the potential they have in common (e.g. pollution, navigability, worldwide business competition, etc.). By doing so, they benefit from strengthened cooperation, with the aim of making their policies more efficient than if they had addressed the issues in isolation. An EU macro-regional strategy can be supported by EU funds, including the European Structural and Investment Funds. To increase the chances of success for EU macro-regional strategies, the partners involved (Member States, regions, municipalities, NGOs, etc.) must base their actions on a few key principles: a relevant partnership and an adequate collaboration mechanism, good action coordination as regards relevant policies and their funding sources, and a high spirit of cooperation within and across countries and sectors in the macro-region.

### **WHO INITIATES THE STRATEGY?**

EU macro-regional strategies are initiated and requested by EU Member States concerned (and in some cases non-EU countries) located in the same geographical area via the European Council. Following the European Council request, the strategies are drafted and adopted by the European Commission. Therefore, the strategies are purely intergovernmental initiatives and their implementation relies heavily on the commitment and goodwill of the participating countries. The process is as important as the result: it must be inclusive and bottom up to ensure ownership.

### **WHAT ARE THE KEY FEATURES?**

Strategies do not come with new EU funds, legislation or formal structures: they rely on coordination and synergy. This means optimal use of all existing financial sources

(EU, national, regional, private, etc.), better implementation of existing legislation, and better use of existing institutions at all levels. EU macro-regional strategies address challenges and opportunities specific to certain geographical areas which are too local to be of direct interest to the whole EU, but too broad to be dealt with efficiently at the national level. In other words, they act as a bridge between EU and local policymaking.

The objectives of the strategies are strategic, long-term and jointly agreed by the participating countries. They vary according to the needs of the macro-region concerned, and prominence has to be given to strategic issues which bring added value to horizontal EU policies. Each strategy involves a broad range of actors at various levels (international, national, regional, local), sectors (public, private, civil society) and fields of expertise, thereby providing a platform for consistent multi-country, multi-sectorial and multi-level governance.

To date, four EU macro-regional strategies have been adopted; each is accompanied by a rolling action plan to be updated regularly in light of new, emerging needs and changing context:

- ▶ the EU Strategy for the Baltic Sea Region (2009);
- ▶ the EU Strategy for the Danube Region (2010);
- ▶ the EU Strategy for the Adriatic and Ionian Region (2014); and
- ▶ the EU Strategy for the Alpine Region (2015).

They concern 19 EU Member States and 8 non-EU countries, representing over 340 million people:

- ▶ 19 EU MEMBER STATES: Austria, Bulgaria, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Italy, Latvia, Lithuania, Poland, Romania, Slovak Republic, Slovenia and Sweden;
- ▶ 8 NON-EU COUNTRIES: Albania, Bosnia and Herzegovina, Liechtenstein, Moldova, Montenegro, Serbia, Switzerland and Ukraine.

Some EU countries such as Germany and Slovenia are involved in three strategies, while Croatia, Italy and Austria are concerned with two. Three non-EU countries – Bosnia and Herzegovina, Montenegro and Serbia – are part of two EU macro-regional strategies.

## **KEY ACTORS IN THE STRATEGY**

Each macro-regional strategy, involving a broad range of various actors, has slightly different governance arrangements, as regional specifics are taken into account. Nevertheless, common key implementers can be defined.

### **EU level**

The European Commission plays a leading role in the strategic coordination of the strategy's key delivery stages. In addition, a high-level group of EU macro-regional strategies with representatives from all 28 EU Member States and non-EU countries involved in the strategies, meets to consider the overall approach for all EU macro-regional strategies.

## **National/regional level**

In each participating country, national coordinators are responsible for the overall coordination of and support for the strategy's implementation in the home country.

## **Thematic area level**

The thematic fields are led by thematic area coordinators (coordinators of policy/priority areas, horizontal actions, pillars or actions) who represent the macro-regional interest. They are supported by counterparts from the respective region and are organised into steering groups. Their main role is to promote the creation of joint projects that will contribute to reaching the strategy's objectives. In addition, based on the results and success of such projects, their role is to influence the content and implementation of the policies in the countries and regions concerned, in order to improve the macro-region's global positioning in the long run.

## **CROSS-STRATEGY COOPERATION**

Cooperation and coordination between different macro-regional strategies is of key importance with a view to maximising mutual co-benefits and impact. This is even more important where there is a geographical overlap between the strategies. Cross-strategy cooperation can take different forms (e.g. implementation of joint projects, sharing of best practices and experience, etc.).

### **Examples include:**

- ▶ Organisation of the EU macro-regional strategies week in Slovenia (Portorož) in September 2017, to exchange and improve communication actions;
- ▶ The DanuBalt project, which aims to tackle the health innovation and research divide in the Danube and Baltic Sea regions, is being implemented by stakeholders from two macro-regions;
- ▶ A seminar, co-hosted by the Regional Cooperation Council and the United Nations Environment Programme in Sarajevo in April 2016, enabled key officials from the EU Strategy for the Adriatic and Ionian Region (EUSAIR) and the EU Strategy for the Danube Region (EUSDR) to compare priorities regarding environmental challenges in the Western Balkans;
- ▶ Due to significant geographical overlap between EUSDR and EUSAIR (Slovenia, Croatia, Serbia, Montenegro and Bosnia and Herzegovina), joint meetings have been held for thematic fields of common interest, such as transport, energy and the environment. Similar meetings have been held between EUSDR and EUSALP key actors, for example, in the field of energy.

In conclusion, the added value of macro-regional strategies is characterised by its cross-sectoral approach, its transnational dimension (including the participation of non-EU countries) and its contribution to better multi-level governance. But this is an ambitious concept that needs time to be consolidated and to bear fruit.

## Annex VIII

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### **Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification**

*(Adopted by the Committee of Ministers on 18 December 2013 at the 1187bis meeting of the Ministers’ Deputies)*

The Committee of Ministers, under the terms of Article 15.b of the Statute of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members and that this aim may be pursued through joint action in the cultural field;

Considering that the main aims of European cultural co-operation are to promote the European identity in its unity and its diversity; to preserve the diversity of Europe’s cultures; to encourage intercultural dialogue and to facilitate conflict prevention and reconciliation;

Considering that highlighting the influences, exchanges and developments which have formed the European identity can facilitate awareness of a European citizenship based on the sharing of common values;

Considering that it is essential for younger generations to acquire this awareness of a European identity and citizenship and the common values on which they are based;

Considering that in order to uphold these common values and make them more tangible, it is necessary to promote an understanding of Europe’s history on the basis of its physical, intangible and natural heritage, so as to bring out the links which unite its various cultures and regions;

Noting that the identification of European values and a common European cultural heritage may be achieved via cultural routes tracing the history of peoples, migrations, and the spread of the major European currents of civilisation in the fields of philosophy, religion, culture, the arts, science, technology and trade;

Aware that such routes lend themselves to long-term European co-operation programmes in the fields of research, heritage enhancement, culture and the arts, cultural and educational youth exchanges, cultural tourism in Europe and sustainable cultural development;

Considering that such co-operation mobilises and brings together a large number of individuals, organisations, institutions and structures in Europe, and thereby contributes to the process of European construction;

Considering that in order to provide an intellectual and technical support to this co-operation, which requires considerable human and financial resources, a formal operational framework should be established enabling the reaffirmation of fundamental values, the qualitative and quantitative assessment of implementation, training of actors and a coherent communication;

Considering that such a framework enables common objectives to be pursued and guarantees the quality of the initiatives undertaken;

Considering Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (hereafter “EPA”);

Having regard to the objectives and activities of the EPA,

Adopts this resolution which annuls and replaces Resolution CM/Res(2010)52 of 8 December 2010 on the rules for the award of the “Cultural Route of the Council of Europe” certification;

Adopts the rules for the award of the “Cultural Route of the Council of Europe” certification which are appended to this resolution.

*Appendix to Resolution CM/Res(2013)67*

## **Rules**

The certification “Cultural Routes of the Council of Europe” may be granted to projects which deal with a theme that complies with the eligibility criteria in part I below, involve priority actions as indicated in part II and are presented by a single network meeting the criteria in part III.

### **I. List of eligibility criteria for themes**

Themes must satisfy all of the following criteria:

1. the theme must be representative of European values and common to at least three countries of Europe;
2. the theme must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus;
3. the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
4. the theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe’s ideas and concerns in these fields;
5. the theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
6. the theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups.

### **II. List of priority fields of action**

The projects must pertain to the following priority fields of action, while fulfilling the criteria enumerated below for each field of action:



### *1. Co-operation in research and development*

In this field of action, the projects must:

- ▶ play a unifying role around major European themes, enabling dispersed knowledge to be brought together;
- ▶ show how these themes are representative of European values shared by several European cultures;
- ▶ illustrate the development of these values and the variety of forms they may take in Europe;
- ▶ lend themselves to research and interdisciplinary analysis on both a theoretical and a practical level.

### *2. Enhancement of memory, history and European heritage*

In this field of action, the projects must:

- ▶ enhance physical and intangible heritages, explain their historical significance and highlight their similarities in the different regions of Europe;
- ▶ 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;
- ▶ identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring;
- ▶ take account of the physical and intangible heritage of ethnic or social minorities in Europe;
- ▶ contribute through appropriate training, to raising awareness among decision makers, practitioners and the general public of the complex concept of heritage, the necessity to protect, interpret and communicate it as a means for sustainable development, and the challenges and opportunities it represents for the future of Europe.

### *3. Cultural and educational exchanges for young Europeans*

In this field of action, the projects must:

- ▶ include the organisation of activities with groups of young people in order to promote in-depth exchanges aimed at developing the concept of European citizenship, enriched by its diversity;
- ▶ place the emphasis on personal and real experiences through the use of places and contacts;
- ▶ encourage decompartmentalisation by organising exchanges of young people from different social backgrounds and regions of Europe;
- ▶ constitute pilot schemes with a limited number of participating countries and be provided with sufficient resources for meaningful assessment in order to generate prototypes that can serve as reference models;

- ▶ give rise to co-operation activities which involve educational institutions at various levels.

#### *4. Contemporary cultural and artistic practice*

In this field of action, the projects must:

- ▶ give rise to debate and exchange, in a multidisciplinary and intercultural perspective, between the various cultural and artistic expressions and sensibilities of the different countries of Europe;
- ▶ encourage activities and artistic projects which explore the links between heritage and contemporary culture;
- ▶ highlight, in contemporary cultural and artistic practice, the most innovative practice in terms of creativity, and link them with the history of skills development, whether they belong to the field of the visual arts, the performing arts, creative crafts, architecture, music, literature or any other form of cultural expression;
- ▶ give rise to networks and activities which break down the barriers between professionals and non-professionals, particularly as regards instruction for young Europeans in the relevant fields.

#### *5. Cultural tourism and sustainable cultural development*

In this field of action, the projects must:

- ▶ take account of local, regional, national and European identities;
- ▶ actively involve print and broadcast media and make full use of the potential of electronic media in order to raise awareness of the cultural objectives of the projects;
- ▶ promote dialogue between urban and rural cultures, between regions in the south, north, east and west of Europe, and between developed and disadvantaged regions;
- ▶ promote dialogue and understanding between majority and minority, native and immigrant cultures;
- ▶ open up possibilities for co-operation between Europe and other continents through the special affinities between certain regions;
- ▶ concern themselves, in the field of cultural tourism, with raising public awareness, drawing decision makers' attention to the necessity of protecting heritage as part of sustainable development of the territory and seek to diversify both supply and demand, with a view to fostering the development of quality tourism with a European dimension;
- ▶ seek partnerships with public and private organisations active in the field of tourism in order to develop tourist products and tools targeting all potential publics.

### **III. List of criteria for networks**

Project initiators shall form multidisciplinary networks located in several Council of Europe Member States. Such networks must:

- ▶ present a conceptual framework based on research carried out into the theme chosen and accepted by the different network partners;
- ▶ involve several Council of Europe Member States through all or part of their project(s), without excluding activities of a bilateral nature;
- ▶ plan 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;
- ▶ ensure that the projects proposed are financially and organisationally viable;
- ▶ have a legal status, either in the form of an association or a federation of associations;
- ▶ operate democratically.

In support of the presentation of their projects, networks must:

- ▶ *offer a comprehensive programme and specify its objectives, methods, partners, participating countries (current and envisaged) and the overall development of the programme in the medium and long term;*
- ▶ *demonstrate how their activities relate to the five priority fields of action in Part II of the Appendix to Resolution CM/Res(2013)67 (research and development, enhancement of memory, history and heritage, cultural and educational exchanges for young Europeans, contemporary cultural and artistic practice, cultural tourism and sustainable cultural development);*
- ▶ *identify, in the various member countries of the Council of Europe, the main initiators, participants and other potential partners likely to form a network; specify, where appropriate, at international level, other partner organisations;*
- ▶ *specify the regions concerned by the project;*
- ▶ *provide details of their financing and operational plan;*
- ▶ *append the basic text(s) relating to their legal status;*
- ▶ *define and implement indicators aimed to measure the impact of the activities of cultural routes.*

#### ▶ **IV. Certification**

- 1 The certification “Cultural Route of the Council of Europe” is awarded by the Governing Board of the EPA in consultation with the relevant intergovernmental committee. It can, if necessary, seek advice from one or more expert consultants. The Governing Board may consult, if considered necessary, other pertinent committees or bodies of the Council of Europe.

In case of a negative opinion by the intergovernmental committee concerned, the agreement of the Committee of Ministers will be required for the award of the certification.

Projects and themes which help to achieve the Council of Europe political priority objectives are particularly encouraged.

2. Following the award of the certification, the entire mention “Cultural Route of the Council of Europe” and the logo of the Council of Europe must be placed on all communication material, including press releases.

A manual with recommendations (or vade mecum) will be provided to networks.

Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the cultural route.

3. Evaluation of networks responsible for projects having received the certification “Cultural Route of the Council of Europe”.

In addition to an annual programme of activities and an annual report submitted to the European Institute of Cultural Routes, networks must submit every three years a report enabling the Governing Board of the EPA to evaluate their activities in order to ascertain whether they continue to satisfy the criteria in parts I, II, III and IV.2 above.

If the Governing Board of the EPA finds the compliance with parts I, II, III and IV.2 above unsatisfactory it will issue a recommendation in order to ensure this compliance. If the recommendation is not followed within a year, the Governing Board of the EPA may decide on the withdrawal of the certification after consultation of the relevant intergovernmental committee.

In case the intergovernmental committee concerned is of the opinion that the certification should not be withdrawn, the agreement of the Committee of Ministers will be required for the withdrawal of the certification.

The Governing Board of the EPA decides on the practical modalities of application of this resolution. It adopts rules of procedure to this effect.

## Annex IX – The 38 Cultural Routes of the Council of Europe so far



© The Santiago de Compostela Pilgrim Routes

1. **The Santiago de Compostela Pilgrim Routes** was certified in 1987 and became the first Cultural Route of the Council of Europe. The legend is that St James's remains were carried by boat from Jerusalem to northern Spain, where he was buried in what is now the city of Santiago de Compostela. After the discovery of the supposed tomb of the saint in the 9th century, the Way of St James became one of the most important Christian pilgrimages during the Middle Ages, because a pilgrim who completed it earned a plenary indulgence, which meant they would go straight to heaven when they died.



© The Hansa

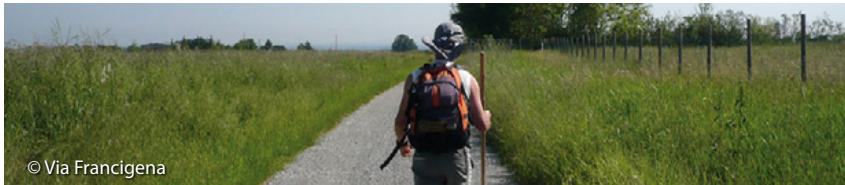
2. **The Hansa** was launched in 1991 to show the story of how, in the mid-13th century, German seafaring merchants joined together to pursue their shared economic interests by creating what became the Hanseatic League. Along the coasts of northern Europe, mainly around the Baltic Sea, up to 225 cities joined the League, which was an important influence on politics, trade and the economy until the 17th century. Today, the network consists of 185 cities in 16 countries, many of which are UNESCO World Heritage Sites. Travellers may choose to visit any of the cities that are part of this large network, all year round.



© Viking Routes

3. In 1993 **the Viking Routes** were established to promote the shared Viking legacy of Europe and beyond, represented by a far-ranging collection of significant sites,

stories and heritage. The Vikings established important trading centres such as Hedeby (Germany), Birka (Sweden), Jorvik (United Kingdom), Dublin (Ireland) and Kyiv (Ukraine), and they left a clear legacy behind them wherever they went.



© Via Francigena

4. In the 10th century, Sigeric, Archbishop of Canterbury, travelled to Rome to meet Pope John XV and be invested with the *pallium*. Along the way, he recorded the 79 stages of the journey in his diary. Thanks to this document, it has been possible to reconstitute what was then the shortest route between Canterbury and Rome, which led to the creation of **the Cultural Route “Via Francigena”**, which now can be followed by modern travellers. The path can be seen as a bridge between the cultures of Anglo-Saxon Europe and Latin Europe. Travellers can rediscover this 1800 km journey through England, France, Switzerland and Italy along the paths followed by pilgrims *en route* to Rome, many of whom then went on to Jerusalem or to Santiago de Compostela.



© The Routes of El legado Andalusi

5. **The Routes of El legado Andalusi** was created based on the successful medieval Muslim civilisation of Andalusia, which extended at its peak to most of what is today Spain and Portugal, until its downfall in the late 15th century. The main goal of the Cultural Route is to recall its impressive architectural heritage, with the Alhambra as a paradigmatic example, as well as the literature, art, science, graphic arts, gastronomy, celebrations and traditions of Al-Andalus.



© Phoenicians Route

6. **The Phoenicians’ Route** connects the busy sea lanes first used by the Phoenicians, starting in the 12th century BC. These nautical routes were essential for trade and cultural communication in the Mediterranean. The modern Cultural Route passes through all

the Mediterranean countries, including many North African and Middle East countries, thus reawakening their strong historical bonds.



7. The Pyrenees region is rich in iron ore and has a centuries-old iron-making tradition. Iron is important as a raw material, but it was also the basis for the development of a culture around the working of this metal. In particular, ironworking in the Pyrenees left behind much significant heritage, including mines, charcoal kilns and ironworks, as well as miners' and ironworkers' homes, some typical features of ironworks architecture and a series of contemporary sculptures. The focus of the **Pyrenean Iron Route** is on how the commercialisation of iron from the 17th to the late 19th century transformed this mountain region.



8. Palaces and piazzas, pleasure gardens, inns and hotels, concert halls and opera houses, cities, churches and landscapes can all be seen on **the European Mozart Ways**. They form a perfect way to learn about Wolfgang Amadeus Mozart's life and music. There is no better way to experience it than by retracing his footsteps through Europe, visiting some of the most significant music, art and architectural venues in Mozart's life. From the initial tour, which took the young Mozart from Salzburg to Munich, to his last journey from Vienna to Prague, the scenes of his travels cover a broad part of Europe, spanning 10 countries and over 200 sites.

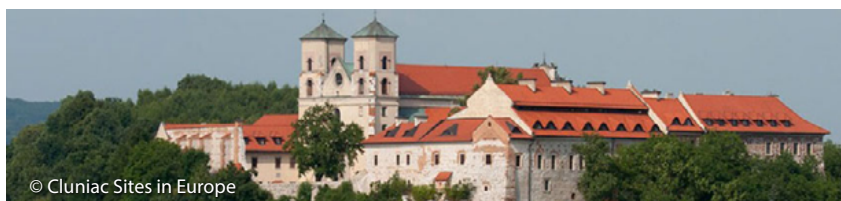


9. Much of Jewish history is rooted in Europe, with a past made up of migration, persecution and precariousness, but also a past full of mixing, exchanges, humanism and a profusion of mutual enrichment. **The European Route of Jewish Heritage**

includes many notable archaeological sites, Jewish quarters, historic synagogues and cemeteries, ritual baths, monuments and memorials, as well as several archives, libraries and specialised museums devoted to the study of Jewish life. Along the way, these routes cover virtually the whole of the European continent, and the traveller can become immersed in the Jewish story across borders and centuries.



10. **The Saint Martin Route** focuses on the value of sharing, symbolised by the saint's memorable act in Amiens when he cut his cloak in half to share it with a poor man who was dying of cold in the middle of winter. Behind this simple concept of sharing lies the route's intention: to bring together people of all kinds, in a single approach going beyond divisions, by sharing resources, knowledge and values. The traveller can follow the routes covering more than 5 000 km across and around Europe, linking Szombathely (Hungary), the place of his birth, to Tours (France), the place of his grave, via Pavia (Italy), the place of his childhood, as well as Tours, where he was a bishop, Worms (Germany), where he left the Roman army, and Trier (Germany), where he met the Roman emperor. Other sections of the Saint Martin of Tours Route go to the Netherlands, Spain and a total of 12 European countries.



11. During the Middle Ages, Cluny became a major centre of European civilisation, responsible for the emergence and development of over 1 800 **Cluniac sites in Europe**. As the headquarters of a monastic order that reached across political frontiers as an integral part of a transnational church system, Cluny Abbey contributed to the emergence of feudal Europe and played a major role in establishing a culture that spread widely in many European regions. The Cultural Route includes monasteries, colleges, castles, villages, towns, vineyards and mills, as well as preserved objects and features such as illuminated manuscripts, musical scores, treaties, works of art, furniture and archaeological finds, and even wines, customs and landscapes.





© The Routes of the Olive Tree

12. **The Routes of the Olive Tree** are itineraries of intercultural discovery and dialogue based around the theme of the olive tree, a universal symbol of peace. The Cultural Foundation “Routes of the Olive Tree” based in Kalamata (Greece) since 2003, acts as the lead partner of the network and is active in the Mediterranean region as a whole. The route’s aim is to promote the cultural heritage related to the olive tree, a strong symbol of Mediterranean identity, with particular reference to its history, cultivation, landscape management, folkloric traditions, art and gastronomy linked to the Mediterranean diet.



© Via Regia

13. **The Via Regia** is the oldest and longest road linking east and west in Europe. At its heart is the highway from Leipzig to Mainz and Reims, but it extends east to Kyiv and Vilnius and west as far as Brugge and Santiago. Over the last 2 000 years, merchants, soldiers, kings, pilgrims, migrants and many other travellers have left their marks on the Via Regia. With the passage of time, this road has continually changed, adapting to the new eras, while continuing to preserve its crucial economic significance for interregional trade.



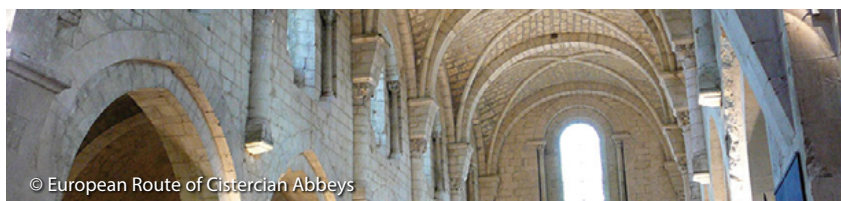
© Transromanica

14. The Romanesque style spread across medieval Europe over a period of 300 years, incorporating local myths and legends to reinvent old traditions, thus reflecting the specific geographic characteristics of each region. As a result, a common way of thinking and shared values became visible in European architecture and, specifically,

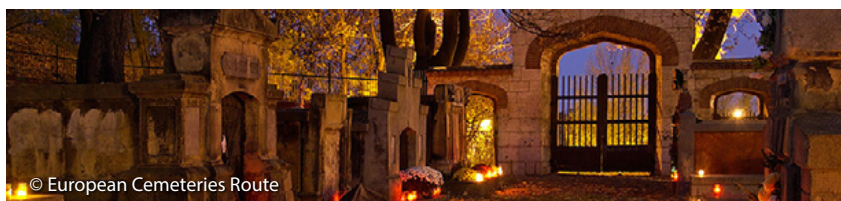
in the cathedrals that were the focus of urban life. Travellers taking **the Transromanica Route** can follow a trail of highly impressive Romanesque monuments, many of which are UNESCO World Heritage sites, located in nine countries between the Baltic Sea and the Mediterranean.



15. Since the domestication of the vine, in the 4th millennium BC, its evolution and spread has been considered a great human achievement, one which shaped Europe's landscapes and its people. One of the main aims of the **Iter Vitis Route** is to safeguard wine biodiversity, highlighting its uniqueness in a globalised world. The traveller can discover remote lands from the Caucasus to western European vineyards, learn about cultivation techniques, vinification, storage and transport, and become familiar with the myths and symbols around this rich culture.



16. **The European Route of Cistercian Abbeys** relies on the work of the European Charter of Cistercian Abbeys and Sites Association and its members in preserving tangible and intangible Cistercian heritage, both the buildings and their surroundings. Beginning in Cîteaux, Burgundy, in 1098, the Cistercian order chose rural sites, often remote and uncultivated, and spurred their development. Eventually there were over a thousand Cistercian monasteries, which have left us a rich legacy that is still significant today at the heart of the Roman Church and European states.



17. Cemeteries are part of our tangible heritage, for their works, sculptures, engravings, and even for their urban planning. Cemeteries are also part of our intangible heritage,

our anthropological reality, forming a framework for the habits and practices related to death. **The European Cemeteries Route** offers visitors the chance to literally walk through local history, to see how people chose to be remembered and to learn about important personalities who have worked and left their mark. Travelling along this route enables us to discover the local, national and European cultural heritage that now lies at rest in cemeteries.



18. Prehistoric rock art is one of the oldest forms of cultural heritage, present in almost all regions of the planet and living testimony of past human life. Each year nearly 3.1 million people visit the **Prehistoric Rock Art Trails** to see the places where the first inhabitants of Europe produced their transcendental rock art, an art full of symbolism motivated by religious belief and full of references to nature. More than 200 rock art sites are open to the public in Europe, concentrated in Norway, Sweden, Italy, Portugal, Georgia, Azerbaijan, France and Spain.



19. Thermal towns were the “cafes of Europe”, places where people at all levels of society could mix, exchange ideas and even change society, but where the rules ensured civilised conduct. Baden-Baden, Bath, Budapest, Karlovy Vary, Spa and Vichy are the most famous European spa towns, but **the European Route of Historic Thermal Towns** links many more spa towns, each with its unique urban personality and different spa traditions, built around bathing in or drinking the thermal waters. This spa culture, in all its variety and different local flavours, can truly be considered a unique European heritage. The traveller can actively enjoy the pleasures and benefits of the thermal waters, while relaxing and experiencing a real multi-sensorial tradition.



© Route of St Olav Ways

20. For centuries the story of Saint Olav, who after his death in battle in 1030 was declared a martyr and a saint, led thousands of pilgrims to travel across the European continent to visit his burial place in Nidaros (now Trondheim). These movements caused intense cultural and religious exchange, thus serving an important role in the construction of a European identity. **The Route of Saint Olav Ways** is based on the pilgrim paths to Trondheim, which lead through Denmark, Sweden and Norway. On this pilgrimage, the traveller can experience the joy of simple things and mix with the locals in quiet, rural communities.



© European Route of Ceramics

21. The remarkable development of ceramic art and the historical boom in the ceramics industry left their mark on the economic development of many parts of Europe, but also produced an artistic heritage and a social history that still contribute to the strong identity of such regions today. The European Route of Ceramics aims to make this heritage more accessible to European citizens by satisfying their curiosity about this heritage, both physical, with objects used in culinary activities, the arts, medicine, architecture and otherwise, and intangible, including the know-how and crafts necessary for its production. The traveller can appreciate the art of living in these places along **the European Route of Ceramics**, by choosing a suitable destination for their getaway, whether urban or surrounded by nature, romantic or family-friendly, heritage-centred or gourmet-oriented.



© European Route of Megalithic culture

22. **The European Route of Megalithic Culture** is committed to the principles of low-impact tourism, avoiding measures that affect the natural environment irreversibly.

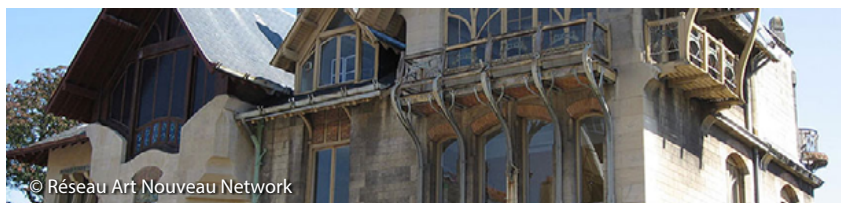
This is achieved by using existing roads and natural route ways and by promoting mobility in harmony with nature. Europe has a vast megalithic heritage, which can be explored along many different routes covering Sweden, Denmark, Germany, the Netherlands, Spain, Portugal and Great Britain. Tourists can discover this heritage through various hiking and cycling activities that promote a strong connection with the land.



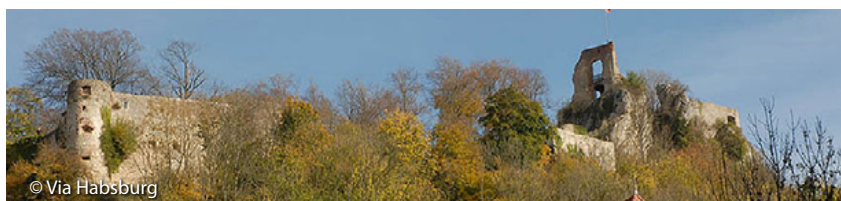
23. At the end of the 17th century, the era of persecution made 200 000 Huguenots seek refuge in the Protestant lands of Europe and around the world. The Waldensians from the Piedmont valleys also went into exile and followed the same path to Geneva in Switzerland and then into Germany, where they were welcomed and started a new life. Participants in this trail can explore various European cultures, discover a shared history, enjoy convivial moments through the acceptance of others and continue to develop a sense of self-awareness. The **Huguenot and Waldensian Trail** aims to highlight the historical exile of these two persecuted minority groups and their step-by-step integration in the host countries as a component of our common European history and cultural heritage.



24. The totalitarian regimes which characterised much of Europe in the central decades of the 20th century also had a major impact on urban landscapes. The cities involved all display architecture or urban design from a totalitarian period, often with strong connections to the regime of that time and place. The **ATRIUM Cultural Route** permits exploration of the complex sociology, ideology, geography and history of these regimes as viewed through the prism of urban landscapes in different cities.



25. Appearing in the 19th century, Art Nouveau was a trend mainly inspired by natural forms and structures, not only flowers and plants, but also the many other curves found in nature. Art Nouveau was driven by aesthetic ideals and an enthusiasm for modernity, exploiting the possibilities of industrial technologies and new materials, combined with meticulous workmanship and a scrupulous eye for detail. **The Art Nouveau Network** offers the tourist numerous activities, exhibitions and material aimed at enhancing their understanding and appreciation of the rich legacy of this art style. The route links over 20 cities, with a rich and varied Art Nouveau heritage to explore.



26. From France to Austria along some 1 000 km, the **Via Habsburg** is a path of knowledge, sharing and friendship that builds relationships across borders and between nations. The 800-year history of the Habsburgs is preserved in sites covering thousands of square kilometres in western and central Europe. The 70 sites and cities in four different countries and six regions invite the visitor to embark on a journey through centuries of history, timeless landscapes and extraordinary places.



27. **The Roman Emperors and Danube Wine Route** was certified in 2015 with a geographic and thematic focus on the Danube Region. RER-DWR crosses four countries of the Middle and Lower Danube Region – Croatia, Serbia, Bulgaria and Romania – and encompasses 20 archaeological sites and 12 wine regions. The Cultural Route reflects the leadership of the Roman emperors in the introduction and spread of Roman culture, and the resulting tradition of wine production along the northern frontier of the Empire.



© European Routes of Emperor Charles V

28. Emperor Charles V shaped an unprecedented European identity among the extensive list of nations that were part of his state in the 16th Century. He famously spoke at least four languages and was able to unite different regions and countries under the same set of rules and values. His personal, physical and political heritage can be found in the many historical sites on the **European Routes of Emperor Charles V**. Towns and cities along the route commemorate today the figure of Charles of Habsburg with historical re-enactments, art festivals, traditional markets, parades and local festivities.



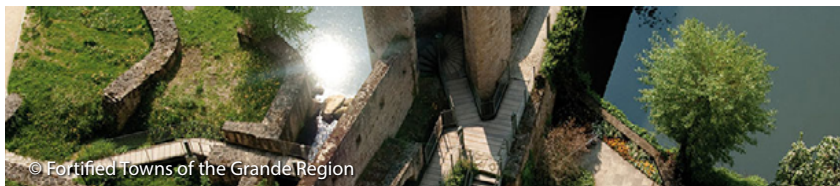
© Destination Napoleon

29. The Napoleonic historic heritage is one of European dimensions. Napoleon left an enormous heritage, one which today is not merely national but constitutes part of Europe's common patrimony. The Napoleonic era's influence on the cultural heritage of contemporary Europe includes sites, buildings, monuments, furniture, works of art and the law, as well as a vast intangible heritage linked to the Napoleonic myth. **Destination Napoleon** brings together 60 cities in 13 countries from Portugal to Russia, putting their Napoleonic heritage into its European context.



© In the Footsteps of RL Stevenson

30. The figure of Robert Louis Stevenson represents some important values, such as openness to others, secularism, support for minorities and the reconciliation of European peoples. As a writer, traveller, adventurer and idealist, Stevenson left his mark on the places he visited, through his literary work and his profound compassion for humanity. The route **In the Footsteps of Robert Louis Stevenson** goes from the Lothian region in Scotland to the Fontainebleau Forest in France and the Antwerp region in Belgium, and it includes exhibitions, talks, lectures and activities.



31. The region where France, Germany, Belgium and Luxembourg are neighbours, which has long been a place of military struggle, is today called the Grande Region. The fortresses are the best witnesses of this past of alternating war and peace. **The Route of the Fortified Towns of the Grande Region** brings together 12 sites that are typical of military architecture in a region long regarded as Europe's battlefield. Haughty citadels, spectacular bastions, impregnable forts and mysterious underground spaces are extraordinary treasures of fortified architecture waiting to be discovered.



32. The Impressionist movement began in the mid-19th century and strongly influenced the whole of European art through painters like Claude Monet, Franz Bunke and Ivan Grohar. While depicting everyday life and the society of their time, Impressionist painters also enacted the principles outlined in recent times by the Faro Convention. **The Impressionism Routes** bring together a wealth of major sites related to 19th- and 20th-century Impressionist painting: the places where painters like Monet, Renoir or Toorop used to live, the places that inspired them, the artistic colonies they joined or founded, and the museums and galleries where their works are exhibited. A number of didactic exhibitions, specific meetings, celebrations and conferences are organised in the six actual member countries of the network: Germany, Spain, France, Italy, Slovenia and the Netherlands. Six thematic routes have been devised to follow in the steps of a single artist or a group of painters, allowing for a better understanding of the effervescence prompted by this European movement.



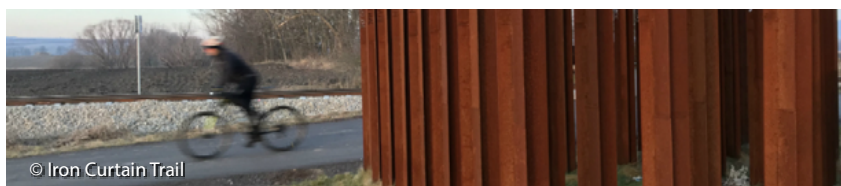
33. Considered to be the father of Europe, Charlemagne ruled the first unified European state, and the cultural values developed by him and maintained by his



dynasty are still alive and well today. The legends about this iconic figure of chivalric tales spread throughout Europe, from Iceland to Sicily and from Portugal to Latvia and to the Balkans, improving intercultural relationships along the way. Now the **Via Charlemagne** offers a unique opportunity for Europeans looking for their common cultural roots, following in the footsteps of Carolus Magnus. The route is indeed historical, cultural and religious, but you can also see the heroes, magical swords, horses and enchanters that feature in Carolingian myths.



34. Starting around the middle of the 18th Century with the advent of the Industrial Revolution, new technology spread rapidly across Europe. Manufacturers built factories, thousands of workers migrated to the emerging urban industrial areas and throughout Europe trade unions fought for social progress. Today, industrialisation plants open to visitors and modern technology museums tell the exciting story of European industrialisation and its cultural, social and economics legacies. With over 1,800 locations in all European countries, **the European Route of Industrial Heritage** invites visitors to explore the milestones of European industrial history. As places of a common European memory, they bear witness to scientific discoveries, technological innovation and workers' life histories. A total of 14 Theme Routes highlight the European context of industrialisation.



35. **The Iron Curtain Trail** retraces the physical border stretching from the Barents Sea to the Black Sea dividing Eastern and Western Europe for almost half a century following the end of the Second World War. Following this cyclable route for more than 10.000 km is a living lesson in European history of the 20th century. The Route combines cultural and historic sites linked to the political, military and ideological barrier erected during the Cold War as a reminder of peace and reconciliation that have followed the fall of the "Iron Curtain". The Route features attractive and varied landscapes and unique habitats that emerged along the former border strip. The Iron Curtain Trail covers 20 European countries connecting many historic buildings, monuments, museums and landmarks which remind us of the history of a divided Europe. National parks with varied flora and fauna and unique landscapes, left almost untouched as they formed part of the border areas, characterize the route all along its course.



36. **Le Corbusier Destinations: architectural promenades** narrate the life and achievements of one of the major architects of the 20th Century. Born in La Chaux-de-Fonds, Switzerland, in 1887, Charles-Edouard Jeanneret - later called Le Corbusier - was a Swiss-French architect, designer, writer, urban planner. During his career, the internationally renowned artist designed buildings in many European countries as well as Japan and North and South America. As a protagonist of the “Modern Movement” he introduced new ideas in Europe’s architecture such as functionalism, purism and the link between nature and architecture. The Association of Le Corbusier Sites proposes a Cultural Route including 21 cities, 6 countries and 24 architectural sites built by Le Corbusier.



37. **Liberation Route Europe** is an international remembrance network linking the main regions impacted by the liberation of Europe from Nazi occupation in 1944-1945. The Route connects important historic sites of the Second World War in Belgium, the Czech Republic, France, Germany, Italy, Luxembourg, the Netherlands, Poland and the United Kingdom. The Route combines historical content with a multiperspectivity approach, remembrance tourism and memory transmission tools at European level. By establishing a Cultural Route connecting different European sites and regions, places of remembrance, the Liberation Route Europe contributes to the memory and understanding of the Second World War, liberation from Nazi occupation as well as the conflict’s long-lasting impact on Europe and its people.



38. **The Routes of Reformation** are the reflections of centuries of histories, when movements of Christianity all around Europe shared the will to change the institutions and break the status quo. As an open and tolerant network, diverse aspects of

Reformation are combined across national boundaries: the differences and the plurality of Reformation histories, cultures and societies in the local regions are highly valued and at the same time, the members are united under the Routes of Reformation, which enhance a common heritage and values, standing out as a unique contribution to tourism and the development of the territories. Reformation heritage is a set of tangible and intangible legacies from movements related to Christianity that took place across Europe mainly in the 16th century, but rooted in ideas from the 12th century onwards, which unfolded diverse regional and national characteristics. These movements led to cultural and religious pluralisation, a transformation of daily Christian practices and in the clergy and contributed to changes in social, cultural and political values and ideas.

As of today, more than 30 transnational networks certified “Cultural Route of the Council of Europe” cross the four EU macro-regions: the Baltic Sea, the Danube Region, the Adriatic and Ionian Region and the Alpine Region, encompassing 27 countries and more than 340 million people.

The European Union developed four macro-regional strategies (EUSAIR, EUSALP, EUSBSR and EUSDR) with a view to strengthening transnational co-operation and addressing common challenges and opportunities within these geographical areas. The Cultural Routes of the Council of Europe contribute to the objectives of the macro-regional strategies: they strengthen transnational cultural co-operation as well as sustainable cultural tourism in the macro-regions.

This Routes4U manual provides relevant information on the creation and management of Cultural Routes of the Council of Europe:

- ▶ How is a Cultural Route certified?
- ▶ What are the means to ensure the promotion and protection of the heritage of the Cultural Route?
- ▶ How does a Cultural Route involve the civil society?
- ▶ What are successful management structures of Cultural Routes?
- ▶ How is the sustainable cultural tourism of a Cultural Route secured?

This manual illustrates the wide range of activities of Cultural Routes, compiling best practices of certified Cultural Routes. It puts the Cultural Routes of the Council of Europe into the context of the EU macro-regional strategies by explaining their common objectives. Video links, checklists, infographics and various reference materials provide the opportunity for further study.

[www.coe.int](http://www.coe.int)

The Council of Europe is the continent’s leading human rights organisation. It comprises 47 member states, including all members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.

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by the European Union  
and the Council of Europe



Implemented  
by the Council of Europe