CULTURAL ROUTES MANAGEMENT:
from theory to practice

**Step-by-step guide
to the Council of Europe
Cultural Routes**

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Council of Europe

Contents

Foreword

A quarter of a century ago, the Santiago de Compostela Declaration laid the foundations for the first Cultural Route of the Council of Europe by stressing the importance of our multiple European identities, which are rich in diversity, colour, depth and origin. Today, the Council of Europe's Enlarged Partial Agreement on Cultural Routes oversees 29 routes criss-crossing Europe, connecting culture and heritage.

We use Cultural Routes as powerful tools to promote and preserve Europeans' shared and diverse cultural identities. The routes serve as channels for intercultural dialogue, and provide a better understanding of the history of Europe through cross-border exchanges of people, ideas and cultures. They are a model for grass-roots cultural co-operation, providing important lessons about identity and citizenship through a participative experience of culture. They help us to ensure access to culture as a fundamental right.

Each Council of Europe Cultural Route combines tangible and intangible heritage, illustrating and celebrating the exchanges, cultures and traditions that have shaped Europe over the millennia. From the European Route of Megalithic Culture, with its monuments built as many as 6 000 years ago, to the ATRIUM Route of Architecture of Totalitarian Regimes of the 20th Century, the routes contain elements of our past which help us to understand the present and to approach the future with confiden e.

The Cultural Routes also offer fresh pockets of tourism in lesser-known regions, and their economic significan e should not be underestimated.

In December 2013, the Committee of Ministers expressed its renewed support for the Council of Europe's Cultural Routes programme by unanimously establishing the Enlarged Partial Agreement on Cultural Routes. Now 23 participating member states promote the routes in their countries, and carefully decide each year on the certific tion of new Cultural Routes. The Council of Europe has certified 29 Cultural Routes, and 20 more candidates have applied.

The European Institute of Cultural Routes in Luxembourg is the agency implementing the Council of Europe's programme. The institute assists new candidates in constructing sustainable projects and certified routes, and helps them to prepare for regular evaluation. It organises training for route managers and members of their networks, and its activities cover the broad range of competences necessary for the successful management of Cultural Routes. Cultural Route certific tion is only given to thematic, transnational networks that have established cultural connections between countries. These networks must also carry out research, organise educational activities and exchanges for young Europeans, foster creativity and encourage tourism.

This firs -ever, step-by-step guide to the design and management of Council of Europe Cultural Routes will serve as an essential reference for route managers, developers, students and researchers in cultural tourism and related subjects. It addresses aspects ranging from the Council of Europe's conventions to co-creation, fundraising and governance. Notes, bibliographies and appendices give further information and links to other useful documentation. It explores a Cultural Route model that has evolved over almost three decades into an exemplary system for sustainable, transnational co-operation, and has proved a successful roadmap for socio-economic development, cultural heritage promotion and intergenerational communication.

The Council of Europe's Enlarged Partial Agreement on Cultural Routes resulted from our successful co-operation with the Luxembourg Ministry for Culture and the European Union and the financial resources put at its disposal. Increasingly, other organisations, such as the United Nations World Tourism Organization, are joining us on this project.

I would like to thank the co-authors of this step-by-step guide for their work. Their knowledge, experience and ideas have come together to provide a valuable, methodological and practical resource for all those interested in the Council of Europe's Cultural Routes

Gabriella Battaini-Dragoni
Deputy Secretary General of the Council of Europe

Part I
Context

1.1. THE EVOLUTION OF THE COUNCIL OF EUROPE CULTURAL ROUTES PROGRAMME

Penelope Denu

1.1.1. The pan-European vocation of the Council of Europe

Culture at the heart of the matter

The Council of Europe is not only the oldest European international organisation, founded in May 1949, it is also the "most European". The 47 member states cover the whole continent, including countries which span Europe and Asia like Azerbaijan, Georgia, Russia and Turkey. The only gap in this rich and fertile patchwork of peoples and cultures is Belarus, although the country has been a member of the European Cultural Convention since 1993.

In addition, the Council of Europe is pursuing ever-closer relations with neighbouring countries in the Mediterranean, Latin America, North Africa and the Middle East, with bilateral and enlarged agreements in areas as varied as constitutional evaluation, cinema co-production, training for media professionals, pharmaceuticals, interreligious dialogue and much more.

The aim of the Council of Europe, expressed in its 1949 Statute, 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 facilitating their economic and social progress."[1]

This far-reaching, visionary text goes on to state that "[t]his aim shall be pursued … by discussion of questions of common concern and by agreements and common action in economic, social, cultural, scientifi , legal and administrative matters and in the maintenance and further realisation of human rights and fundamental freedoms." Thus in its very first, founding treaty, the Council of Europe places culture at the heart of its ambitious plans for international co-operation, on the same level as legal, social and human rights concerns.

Culture as a tool for reuniting East and West

The firs -level priority given to cultural matters has held true through all the great upheavals of the 20th and 21st centuries and was especially important during the decline and fall of the communist regimes and their progressive transition to democracy from the end of the 1980s. During this period and the whole of the 1990s, the Council of Europe's European Cultural Convention was seen as an antechamber for countries waiting for accession, based on the idea that Europe's cultural identity surpassed its political divisions and that cultural co-operation was an ideal tool for East-West rapprochement.[2] The first untry to accede to the European Cultural Convention in this way was Yugoslavia in 1987.

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1. www.conventions.coe.int/Treaty/en/Treaties/Html/001.htm, accessed 9 November 2013.
2. See Resolution (85) 6 of the Parliamentary Assembly on European cultural identity.

The Council of Europe's ambition of "Building a Greater Europe" by allowing countries experiencing a difficul transition to democracy to join the Organisation, with the intention of working together from the inside, distinguished it from the European Union (EU) and still does today. With its inclusive membership, the Council of Europe serves in turn as an antechamber for candidates to the EU, giving them the chance to demonstrate progress in attaining the high level of democracy and respect for human rights that must be guaranteed to all citizens of member states.

1.1.2. The Council of Europe's cultural policies

The use of cultural policy as a means of furthering social cohesion, democracy and international co-operation has led to a broad range of treaties, programmes, activities and campaigns with diverse cultural themes and objectives. The statutory texts in the cultural field a e explained in the next chapter.

In its long history, the Council of Europe has held only three meetings of member states at the highest level, the Summits of Heads of State and Government of the Council of Europe in Vienna in 1993, Strasbourg in 1997 and Warsaw in 2005. All three summits have provided impetus for far-reaching action and long-term roadmaps for implementing the Organisation's priorities.

The 1st Summit in Vienna led to the decision to launch a youth campaign against racism, xenophobia, anti-Semitism and intolerance – All Different, All Equal – which aimed to contribute to building a secure future for the peoples, nations, and language and cultural communities which together make up Europe. The 1995 Framework Convention for the Protection of National Minorities was a part of this process, enshrining principles such as the prohibition of enforced assimilation or discrimination, and the freedom to use and be educated in one's own language, preserve one's own culture, engage in international and transfrontier co-operation, and participate in economic, cultural, community and public life.

At the 2nd Summit in Strasbourg in October 1997, the Heads of State and Government of the Council of Europe decided to launch a campaign on the theme "Europe, a common heritage", respecting cultural diversity, based on existing or prospective partnerships between government, educational and cultural institutions, and industry. In his closing speech at the summit, the French Prime Minister Lionel Jospin put it like this:

> More than ever, in these closing years of the twentieth century, with increasing globalisation of trade and of the economy, Europe needs to assert its identity which is made of the diversity of its linguistic and cultural heritage. In this respect, regional languages and cultures deserve our particular attention: we must preserve them and give them life.

The 3rd Summit Declaration made in Warsaw confi med the undertaking of the member states to "foster European identity and unity, based on shared fundamental values, respect for our common heritage and cultural diversity … to ensure that our diversity becomes a source of mutual enrichment, *inter alia*, by fostering political, inter-cultural and inter-religious dialogue." The Action Plan of the 3rd Summit led to the adoption of the groundbreaking Frameword Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) and, subsequently, the White Paper on Intercultural Dialogue.

Since the confli ts in the Balkans in eastern Europe, the Council of Europe has also focused efforts on programmes for reconstruction and preservation of cultural heritage and promotion of intercultural dialogue through capacity building, in regional programmes often carried out in partnership with the EU. These include the Regional Programme on Cultural and Natural Heritage in South East Europe (RPSEE), the EU/Council of Europe support programme for the promotion of cultural diversity in Kosovo, the Kyiv Initiative Regional Programme: Black Sea and South Caucasus, and Post-Confli t Actions in Georgia (PIAG).

Key questions

1. What are the main tasks of the Council of Europe and which values does it defend?
2. How many countries are member states of the Council of Europe?
3. Why and in which context was the Council of Europe created?
4. Are the countries crossed by your Cultural Route already member states of the Council of Europe? Are they member states of the European Union?
5. Why are cultural policies so crucial to the Council of Europe's strategy and actions?

1.2. AIMS AND PHILOSOPHY OF THE COUNCIL OF EUROPE CULTURAL ROUTES

Penelope Denu

1.2.1. Implementing the conventions at grass-roots level

The Council of Europe's Cultural Routes programme is a direct and universal means of implementing its policies on the value of cultural heritage for promoting cohesive societies, the necessity for intercultural dialogue and the right of access to culture for all. Cultural Routes link local heritage to the wider movements of ideas and encourage collaborative grass-roots initiatives which give European citizens a sense of ownership and pride in their heritage as an element of common European heritage.

The innovative idea of launching the programme as early as 1987 showed great powers of anticipation in advance of more recent developments in cultural practices in relation to tourism and leisure occupations, including the growing demand for "intelligent", respectful tourism and authentic experiences. The social function of the Cultural Routes programme is clearly expressed at the outset, as a means of rendering shared European cultural identities into a tangible reality.

In 1984, the Parliamentary Assembly of the Council of Europe adopted Recommendation 987 (1984) on European pilgrim routes, calling on the Committee of Ministers to revive these ways, beginning with the routes across Europe towards Santiago de Compostela. It took three years for that recommendation to see concrete follow-up, with the launching of the first Council of Europe Cultural Route with the Santiago de Compostela Declaration in October 1987.[3] The Declaration is interesting to see in its entirety, as it already contains the framework of the criteria currently applied to candidates for certific tion as a Council of Europe Cultural Route:

> 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 on-going 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.

The explanations of the Committee of Ministers in its activity report to the Parliamentary Assembly also refer to tourism products to be developed to enable pilgrims to travel along the route and find information, accommodation and sustenance.

Today, pilgrimages remain a dominant theme for Cultural Routes, not least because they embody the potential for shared experiences and intercultural dialogue, attract mixed social groups and cultures and emphasise a "simple", more or less "exploitation-free" form of tourism which corresponds to the Council of Europe's require-ments. There are however, many different types of route, from industrial heritage to art and architecture, and the hope is that their variety and diversity will expand to provide cultural activities for all to enjoy and share.

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3. www.culture-routes.lu/uploaded_files/infos/posts/231/6403e2cfaab236ab96a3e716655971ac.pdf?PHPSESSID= 073bf7bb78892de6054faea350dd2e0d, accessed 21 November 2013.

The number of routes has gradually increased since the beginning of the programme, with a marked acceleration between 2005 and 2010. At the time of publication the routes comprise 29 networks. Certific tion was withdrawn from 7 routes in May 2012 (from the then total, also of 29), and 7 new routes were certified in 2012, 2013 and 2014. The withdrawal was the result of a conclusion of non-conformity with the criteria contained in Resolution CM/Res(2010)52 on the rules for the award of the "Cultural Route of the Council of Europe" certification (see following chapters), and was the consequence of a decision to apply the rules in order to preserve the excellence and credibility of the programme itself.

1.2.2. A new framework for the Cultural Routes

An enlarged partial agreement on Cultural Routes

In 2009, the Committee of Ministers realised that the very small amounts of funding allocated in the Ordinary Budget to the Cultural Routes programme was insuffici t to provide any added value to the action of the Council of Europe in this area. As a consequence, the remaining options were either to sunset the activity completely and conclude that it no longer corresponded to the "core business" of upholding human rights, democracy and the rule of law as identified at the Warsaw Summit in 2005, or to find another, more effective way to continue. Some focused strong support from the Committee of Ministers, assisted by a secretariat convinced of the uniqueness of the programme and its growing relevance, succeeded in finding a solution by proposing the setting up of an enlarged partial agreement.[4]

Signed by 13 founding members on 8 December 2010, followed in March 2011 by another member (Norway), the Enlarged Partial Agreement on Cultural Routes (EPA) was established by Resolution CM/Res(2010)53. A new resolution on the criteria for certific tion of routes, CM/Res(2010)52, was adopted at the same time, replacing the previous statutory text dating from 2007. The EPA was adopted on a provisional basis for a three-year pilot phase, and its progress monitored in a stock-taking exercise at the end of 2013. At the end of this period the EPA was confi med on a permanent basis by the adoption on 18 December 2013 of Resolution CM/Res(2013)66 confi ming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA) and Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certific tion. An explanatory memorandum to this resolution was added to the texts in order to explain and clarify the criteria for certific tion.[5]

CM/Res(2013)67 confi ms the objectives of European cultural co-operation as embodied by the routes, identifying the programme as "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". It also underlines "the importance of Cultural Routes as tangible illustrations, through European trans-border itineraries, of the pluralism and diversity of European culture based on shared values, and as means for intercultural dialogue and understanding".

The member states of the EPA appoint experts to represent their country on its Governing Board, which takes decisions on the orientation of the programme and examines the evaluation of existing routes and new projects, taking decisions on certific tion. A statutory committee composed of representatives of the foreign ministries of member states meets annually to monitor and approve the programme of activities and budget of the EPA.

Why an enlarged partial agreement?

The decision to implement the Cultural Routes programme in the framework of an enlarged partial agreement has meant that political and financial decisions are taken by a group of countries strongly committed to the promotion of Europe's living heritage through the Council of Europe's Cultural Routes. As an enlarged partial agreement, it has also opened up possibilities of co-operation beyond Europe, for instance for countries around the Mediterranean Basin.

For the Cultural Routes to evolve from a concept to an initiative which federates a range of stakeholders such as local authorities, enterprises and cultural organisations, with a significa t cultural, social and economic impact, it was necessary to provide solid support in terms of expertise, counselling, training and capacity

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4. Partial Agreements are a particular form of co-operation within the Council of Europe, which allows those member states that so wish to take part in a specific programme or field of action in which they are particularly interested and for which they provide targeted funding. Enlarged partial agreements allow accession by non-member states of the Council of Europe and by the EU. At the time of publication, the Enlarged Partial Agreement on Cultural Routes incorporates 22 members: Andorra, Austria, Azerbaijan, Bulgaria, Cyprus, France, Germany, Greece, Hungary, Italy, Lithuania, Luxembourg, Monaco, Montenegro, Norway, Portugal, Romania, the Russian Federation, Serbia, Slovenia, Spain and Switzerland, with one observer, Armenia.

5. See: https://wcd.coe.int/ViewDoc.jsp?Ref=CM(2013)148&Language=lanEnglish&Ver=addfinal&Si e=CM&BackColorInternet= C3C3C3&BackColorIntranet=EDB021&BackColorLogged=F5D383

building. The 22 members of the EPA finan e activities through annual contributions, calculated in the same proportions as their annual contributions to the Organisation's Ordinary Budget.

The challenge of setting up an enlarged partial agreement had the advantage of freeing the programme from the constraints of the Council of Europe's capped budget, while giving states the possibility of making focused financial contributions through another channel. This method has shown its value for other activities in specific areas, and has allowed the Council of Europe to continue activities in a framework either restricted to member states or open to non-member states, which has been the trend in recent years. The European Cinema Support Fund (Eurimages), the European Pharmacopoeia and the Enlarged Partial Agreement on Sport are a few examples. It is also a way of benefiting more directly from the support of specialised ministries, which are able to promote the activities with their foreign ministries, signatories to the agreement.

Thus moving Cultural Routes out of the Ordinary Budget responded to several issues related to financing

▶ in the context of a "zero-growth budget", a partial agreement provides a more autonomous, focused and flexible budget whe e growth is possible as the number of signatories increases;

▶ in an economically unstable Europe where countries' fortunes differ, some countries may be able to contribute more freely to the Council of Europe's activities and use the partial agreement format to do so, thus escaping the logic of capped investment;

▶ contributing to a specific programme means that spending is more easily accountable, so member states can measure more easily the results of their investment.

The EPA is open to accession by non-member states wishing to promote and support this type of cultural co-operation, which lends itself to development beyond the borders of Europe. Indeed some routes have already established partnerships with other countries, and these are used to show the potential for cultural, social and economic development through the routes. The EU has the possibility of joining the EPA; however, despite its strong support for the Council of Europe's Cultural Routes, including through funding, the decision to sign the Council of Europe EPA is awaiting a legal assessment of the appropriateness of the EU signing such agreements in general.

One risk for the EPA is that the current highly unfavourable economic situation may result in countries finding themselves unable to make even the small contributions to the budget which are required – some foreign ministries apply a blanket ban on any new agreements whatever their subject.

Why become a member of the EPA?

Beyond financial and political decision ma ing, the intergovernmental framework of the EPA serves to:

▶ support the Council of Europe's programme of cultural co-operation and the promotion of European cultural heritage;

▶ generate a critical mass of resources through a strategic partnership of the European institutions and governments;

▶ increase the resources available to provide more intensive and comprehensive training, and expert support for the development, sustainability and promotion of Cultural Routes, thus increasing their visibility and social, cultural and economic impact;

▶ establish quality criteria for the routes, controlling the quality of projects and services;

▶ create structured relationships between Cultural Routes operators and public authorities to give impetus for the development of national support schemes;

▶ link individual Cultural Routes projects to an overall cultural and tourism strategy at the European level to give them added encouragement and visibility;

▶ provide connections with a broad range of professional organisations in the field of heritage and tourism at the European level;

▶ enable the participation of other countries as partners, thus enlarging the prospects of European tourism and adding a new dimension to European cultural co-operation.

Membership of the EPA on Cultural Routes is a demonstration of governments' political support to national, regional and local initiatives to tap into this important resource and attract cultural tourists to all destinations, year-round. The agreement encourages enhanced relations between all levels of government, grass-roots local initiatives and sustainable, ethical, high-quality tourism operators, which should lead to positive outcomes at national socio-cultural and economic levels, and also with respect to wider issues of democracy and peaceful intercultural dialogue.

The Cultural Routes Annual Advisory Forum

CM/Res(2013)66 confi ming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), as did the previous Resolution CM/Res(2010)53, foresees the organisation of an annual Advisory Forum, the most important and significa t event of the Cultural Routes programme. It is 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 and professional organisations in the field of tourism, heritage and culture.

The forum discusses trends and challenges in relation to Cultural Routes and provides a platform for exchanging experience, debating new professional practices, launching new initiatives and developing partnerships. It is a good occasion for routes operators to compare their practices and find innovative solutions to ensuring sustained activity, enabling them at the same time to see the "bigger picture" of how Council of Europe values are put into action and demonstrated Europe-wide.

In 2011, the Advisory Forum was held in Luxembourg, in November 2012 the venue was Colmar, and in November 2013, it was held in Innsbruck. In 2014 the forum will be held in Baku.

Co-operation with the European Union

Since the entry into force of the Lisbon Treaty, the EU has turned its attention to cultural co-operation in the member states. In 2010, the European Commission declared its objective of making Europe the world's No. 1 tourist destination and set out a new political framework for tourism in Europe. The solid partnership with the European Commission already established in this field was reinforced in the framework of the EPA. Cultural Routes are an important element of the European Tourism Strategy and in particular for cultural tourism – tourism which is sustainable, ethical and social, because it builds on local knowledge, skills and heritage assets, and which presents Europe as a destination for a quality cultural experience.

The EU rightly sees tourism as an important instrument for reinforcing Europe's image in the world, projecting our values and promoting the attractions of the European model, which is the result of centuries of cultural exchanges, linguistic diversity and creativity. Currently, the two organisations are working together on a third Joint Programme, of which the first was a study of the impact of Cultural Routes on small and medium-sized enterprises. The second programme built on these conclusions to develop the capacities of route operators, by developing governance models and evaluation tools. The third programme concentrates on consolidating the previous results and producing concrete and sustainable outcomes, of which the present publication is one.

1.2.3. The European Institute of Cultural Routes in Luxembourg

In 1998, the Ministry of Culture, Further Education and Research of the Grand Duchy of Luxembourg entered into a long-term commitment with the Council of Europe, and undertook to finan e an institute to function as the technical agency implementing the Cultural Routes programme.

The European Institute of Cultural Routes (EICR) was set up in the prestigious location of the European Cultural Centre of the Abbaye de Neumünster. It houses an extensive documentation resource and a specialised library on the routes. The EICR receives regular visits from the routes' network operators, researchers and students and participates in European training and research programmes. It collaborates in the setting up and operation of the routes and participates in events and exhibitions, promoting a greater awareness of the links between culture, tourism and the environment. The EICR also carries out evaluations of existing routes and new proposals, using the considerable expertise it has accumulated on the technology of creating, promoting and evaluating Cultural Routes. The staff provide advice and expertise to Cultural Routes promoters in relation to the organisational, technical and logistical aspects of the conception, development and promotion of Cultural Routes.

After the creation of the EPA, an agreement was signed in November 2011 between the Minister for Foreign Affairs of Luxembourg Jean Asselborn and Secretary General of the Council of Europe Thorbjørn Jagland, establishing its seat in Luxembourg. Under the agreement, the Executive Secretary of the EPA would act as director of the EICR, thereby reinforcing the relationship between the EICR and the Council of Europe as well as co-operation between the Grand Duchy of Luxembourg and the Organisation.

Key questions

1. Why did the Council of Europe create the Cultural Routes programme? What are its aims?
2. What are the important dates in the history of the programme?
3. What is the Enlarged Partial Agreement on Cultural Routes (EPA)?
4. What are the aims of the EPA on Cultural Routes?
5. How is the EPA structured and what are its statutory activities?
6. What is the EICR and what is its role?

1.3. DEFINING THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE

Eleonora Berti

1.3.1. Defining the   ultural Routes of the Council of Europe

Evolution of a definitio

Before passing to the methodology of the Cultural Routes of the Council of Europe, it seems important to define wh t such a route means.

The complex and inclusive character of Cultural Routes has been underlined since the beginning of the pro-gramme.[6] The word "route" is to be understood not only in the restricted sense of physical pathways: it is used in a more conceptual and general sense, meaning a network of sites or geographical areas sharing a theme, taking different forms according to the "identity" of each site or area.

On 13 and 14 October 1964, the Council of Europe working group "L'Europe continue" explained in the pream-ble of its report that "to give concrete expression to its work, the Working Group has, in its research, focused on raising public awareness of sites of great cultural importance."

The three objectives stated in this report were:

> ▶ to raise awareness of European culture through travel;
> ▶ to consider the possibilities of setting up networks for tourism connected with the cultural geography of Europe;
> ▶ to promote the major sites and crossroads of European civilisation as places of interest to tourists.

During the Second European Conference of Ministers responsible for the Architectural Heritage (Granada, 1985), the Council of Europe proposed that the Santiago de Compostela Pilgrim Routes should form the first European Cultural Route. The elements that make Santiago de Compostela Pilgrim Routes a European Cultural Route include, according to the Council of Europe, the fact that it "symbolises firs and foremost the process of European construction and can serve as a reference and example for future projects".

The three main objectives established by the Council for Cultural Co-operation (CDCC) for the Cultural Routes programme provide other elements which are fundamental to understanding the definition proposed by the CDCC:

> ▶ to make European citizens aware of a real European cultural identity;
> ▶ to preserve and enhance European cultural heritage as a means of improving the surroundings in which people live and as a source of social, economic and cultural development;
> ▶ to accord a special place to cultural tourism among European leisure activities.

The CDCC formulated the following definition, in order to make the concept of Cultural Routes easier to understand for the public and for candidate projects:

> The term European Cultural Route is taken to mean a route crossing one or two more countries or regions, organised around themes whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance.
>
> Application of the term "European" to a route must imply a significance and cultural dimension which is more than merely local. The route must be based on a number of highlights, with places particularly rich in historical associations, which are also representative of European culture as a whole.

From the outset, therefore, three challenges faced the programme:

> ▶ a political challenge, to make the programme a catalyst for European social cohesion;
> ▶ a challenge of identity, to prevent the search for identity through the routes from leading to the exclu-sion of "others";
> ▶ a democratic challenge, to extend cultural tourism to a broader section of society.

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6. The following considerations are based on the document by the Ministers' Deputies/Rapporteur Groups, GR-C(2000)22 20 June 2000, available at https://wcd.coe.int/ViewDoc.jsp?id=360899&Site=COE, accessed 10 November 2013.

Raymond Weber, Director of Education, Culture and Sport of the Council of Europe between 1991 and 2001, wrote:

> The itineraries create a cross-cultural, pan-European space in which ordinary people can express themselves across state boundaries and the constraints of all types of systems and beliefs, an open space in which it is possible to seek new solutions, try out new ideas, share experiences, analyse failures, reassess and call into question … where they can "push back the horizon".

After the first resolution, Resolution No. R (98) 4 on the cultural routes of the Council of Europe (adopted by the Committee of Ministers on 17 March 1998, at the 623rd meeting of the Ministers' Deputies), Resolution CM/Res(2007)12 on the cultural routes of the Council of Europe was adopted by the Committee of Ministers on 10 October 2007 (at the 1006th meeting of the Ministers' Deputies). Various elements were added. Among the eligibility criteria, each theme was to lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different sections of the public, including school groups.

An important change is that henceforth, only one type of certific tion is awarded to Cultural Routes projects complying with the criteria of the fi e priority fields of action, whereas in Resolution No. R (98) 4, Part IV, three categories of routes are indicated with their corresponding certific tion:

> ► first c tegory: Major Cultural Route of the Council of Europe;
> ► second category: Cultural Route of the Council of Europe;
> ► third category: events or activities "In the framework of the Cultural Routes of the Council of Europe".

The definition of Cultural Routes given by the Council of Europe in Resolution CM/Res(2013)66 confi ming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), adopted by the Committee of Ministers on 18 December 2013, is the following:

> 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.
> From this definition, a Cultural Route is to be understood not in the restricted sense of physical pathways. "Cultural Route" is used in a more conceptual and general sense, expressing a network of sites or geographical areas sharing a theme.

The same definition is given in Resolution CM/Res (2013)66 confi ming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

Following one of the first definitions given by the Council of Europe in the 1980s, the term "European Cultural Route" is understood as:

> a route crossing one or two more countries or regions, organised around themes, whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and/or scope of its range and significance … The application of the term "European" to a route must imply a significance and cultural dimension which is more than merely local. The route must be based on a number of highlights, with places particularly rich in historical associations, which are also representative of European culture as a whole.

A Cultural Route could be also defined as a complex cultural good and as a territorial project, which includes different aspects of cultural expressions and falls within the present-day framework for interpreting heritage.

Given these definition , the cultural context, and the lively debate on Cultural Routes, the project is a complex one: it must take into account several dimensions such as territorial and trans-border aspects, as well as touristic, economic, social, intercultural/interreligious, creative and sustainability issues. In the particular case of Cultural Routes of the Council of Europe, all these dimensions express another element, which is evident and essential to the understanding of the importance of the routes from a social point of view: European citizenship.

The complexity of this new kind of cultural good is also well described in the 2005 working document, 5th draft of the ICOMOS Charter on Cultural Routes.[7] In the introduction of the document, the complexity of the comprehensive definition of ultural Routes is analysed and explained. Following this statement, the document declares that:

> The consideration of Cultural Routes as a new concept or category does not conflict with established and recognized categories of cultural heritage. It enhances their significance within an integrated, interdisciplinary and shared framework. It does not overlap with other categories or types of properties – monuments,

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7. Working document presented for discussion at the 15th General Assembly in China and adopted at the 16th General Assembly in Canada, available at www.icomos.org/xian2005/culturalroutes-draft.pdf, accessed 10 November 2013.

cities, cultural landscapes, industrial heritage, etc. – that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system and creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history.

Cultural Routes are considered an advance from the notion of "monument", originally seen as an artefact in isolation from its context, and evolved in the past years to include new categories of cultural heritage, such as landscapes, intangible heritage, or industrial archaeology, as integral components of cultural heritage. They provide to European citizens tools to read a complex Europe, not only to move towards unific tion, but also to search for the foundations of European identity and citizenship, answering to the necessity of a more real and concrete sense of Europe. Cultural Routes are based on a process of cultural co-operation which is constantly evolving, thus necessitating constant action, research and evaluation, and the installation of European partnerships within the network.

It is interesting to see in Box 1 and 2 below the definitions of Cultural Routes of the Council of Europe proposed by the representatives of Cultural Routes certified and not yet certified during the first edition of the Summer Seminar, which was held in Strasbourg from 3 to 7 September 2012.

The question to be answered was:

What is a Cultural Route of the Council of Europe in your opinion and experience?

Box 1: Certified ultural Routes

A cultural itinerary is formed by different points (geographical points in different countries) that share a common heritage or that have been historically travelled along.

Travellers along a cultural itinerary must be able to recognise the points in common: heritage, landscape, gastronomy, monuments, art/crafts … even a way of life.

The Routes of El Legado of Andalusi

A good idea, with a great positive ideology, to make Europe and develop the conservation and tourism uses of European heritage…

But nowadays more a theoretical project than the reality the Council of Europe wanted for this programme at its outset.

I think that the programme has a theory, a good theory, but practically it is not sustainable in the medium-term without great changes.

The Prehistoric Rock-Art Trail

A Cultural Route is the highlighting of pieces of history, practices, assets that help in understanding the present.

This is an initiation into travel, but also a way of marking the discovery, journey, of enhancing territories, giving them specifici y, characterising them on the cultural level; it is also an invitation to travel.

A Cultural Route must provide a good vision, a good description of what Europe is.

The Casadean Sites

Itinerary with two dimensions:

▶ virtual network = route between partners from different countries and organised around a theme and common cultural heritage;
▶ product = tourist route, physical route for the general public, especially tourists, with the aim to connect local itineraries organised around the discovery of common heritage.

The European Route of Ceramics

Route of discovery (historical, cultural, heritage, social) between transnational territories.

Must promote exchanges:

▶ between citizens;
▶ between territories;
▶ with any forms (artistic, economic, social).

Must allow the increase of:

- ▶ knowledge and sharing;
- ▶ mutual and intercultural understanding;
- ▶ European citizenship.

This is to be done by the development of a quality cultural tourism and European network.

Santiago de Compostela Pilgrim Routes

A Cultural Route is a consolidated product (cultural, touristic) promoting all routes as cultural heritage throughout Europe.

This route is not an itinerary but an offer of a wide number of routes open to the public.

European Cemeteries Route

(A Cultural Route) is a real route (itinerary) or a thematic concept of high value that should be recognised by both academics and tourists.

The Hansa

A Cultural Route of the Council of Europe is a route really traced or virtual (like the one I represent) that must link all members (states, towns, etc.) in mutual co-operation on a social and economic level. The aim of a route of the Council of Europe is to invest in the future through heritage and culture.

European Route of Historical Thermal Towns

A Cultural Route of the Council of Europe is a tool of development and promotion of cultural themes linked to religion, literature or landscape which is valued and shared among a number of members of the Council of Europe and which is understood through the implementation of a real or virtual path, having stops represented by sites or steps which are unavoidable in the evolution and development of the topic chosen.

Iter Vitis Route

I think that a Cultural Route of Europe must have something in common.

For example, it must have the same goal. It must have the same heritage, the same historical past, culture, even gastronomy.

I mean that the various points of the route must have a lot in common in order to present it as the same good.

Respect for culture and heritage.

A Cultural Route allows the union of the different countries of Europe.

A Cultural Route of the Council of Europe highlights the culture and heritage of the different countries of Europe, providing the possibility of creating a cultural product.

The European Route of Jewish Heritage

A Cultural Route of the Council of Europe is:

- ▶ a tool to demonstrate European citizenship. Another kind of heritage (cultural landscape and living landscape);
- ▶ an integrated system of resources (cultural and touristic);
- ▶ a mix of sense-management;
- ▶ a common action;
- ▶ an international network that works together for local development and dialogue;
- ▶ a geographical way;
- ▶ a mutual way;
- ▶ a development tool;
- ▶ an occupational model;
- ▶ a pedagogical model;
- ▶ "global" (good practices).

We don't need new lands but new eyes to see with.

The Phoenicians' Route

Where traditions and people come together in different places, people with the same goals, working all over Europe or in part of it, on themes with interest for many people; landscapes, monuments.

Promotion and valorisation must be organised in networks to ensure lasting sustainability and visibility.

The Council of Europe label is a guarantee of seriousness and a sign of recognition that should facilitate progress with research and the establishment of contacts within each individual network, in order to give it visibility, to attract a maximum of visitors, to rediscover traditional craftwork and thereby create employment.

Linking networks between each other seems indispensable: each can benefit from the progress and procedures of the others.

A common charter should be established to set out the rights and duties of each route.

The question of funding remains to be settled.

The Heinrich Schickhardt Route

The Cultural Route is a structure which allows cultures, heritage, history and traditions of people and countries to be promoted, valued and preserved.

The Saint Martin of Tours Route

Following the definition of a famous medievalist, Jacques Le Goff, a Cultural Route is a "route of culture", where different identities have the chance to meet and build up a network and a common set of shared values. So they must act as an instrument of cultural mediation and they have to contribute to the enhancement of the pan-European values supported by the Council of Europe.

Via Francigena

A Cultural Route of the Council of Europe is a route through several countries that is European because of its meaning for the development of our common European cultural and identity landscape.

A continuously working network revitalises such a route in the fields of historical research and the exchange of people, and makes it visible to a broad public, motivating people to travel along it in order to experience foreign things.

The Via Regia

A linear or non-linear thematic network of linked cultural heritage sites which involve or contribute to pan-European values as recognised by the Council of Europe.

Via Habsburg

It is a vehicle of communication between sites (different sites!) which have a common idea, and which aspire to work together.

It is an economic resource for development, based on cultural links or touristic aspects in different countries.

It is quality recognition from the Council of Europe of some cultural and transnational initiatives, based on highlighting the importance of different sites (in different countries) which are connected by cultural aspects.

Box 2: Not-yet-certified   ultural Routes

More than one definition, a route represents a series of objectives. It is a network with strong links, sharing the:

- ▶ transmission of European values;
- ▶ transmission of cultures;
- ▶ deepening of European identity;
- ▶ preservation of built and tangible heritage;
- ▶ development of a sustainable tourism;