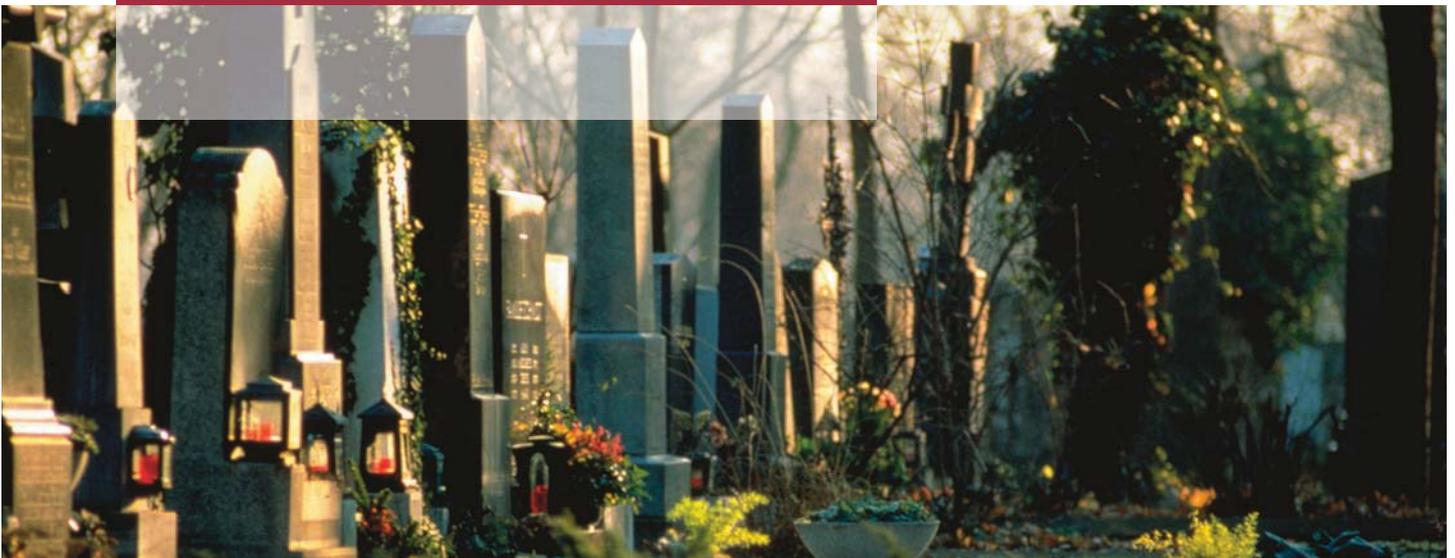


"European Cultural Routes"

A Practical Guide



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Table of contents

Preface (Elisabeth Udolf-Strobl)	1
Preface (Penelope Denu)	2
1 Introduction: A Practical Guide	4
2 "Cultural Routes of the Council of Europe"	5
2.1 The cultural policy of the Council of Europe	6
2.1.1 Steering Committee of the Council of Europe	7
2.2 The administrative structure of the "European Cultural Routes"	7
2.2.1 The "Enlarged Partial Agreement"	7
2.2.2 The Governing Board of the "Enlarged Partial Agreement"	8
2.2.3 The Advisory Forum of Cultural Routes	9
2.3 The basis for the certification - Resolution CM/Res(2010)52.....	9
2.4 Relevant international conventions	10
3 Cooperation with the European Commission	12
3.1 Joint programmes of the European Commission and the Council of Europe	12
3.2 Initiative "Crossroads of Europe".....	13
4 The "European Institute of Cultural Routes"	14
4.1 Certification: Guidance and Support	15
4.2 Other services for Cultural Routes	16
5 How to become a "Cultural Route of the Council of Europe"?	18
5.1 Steps towards certification	18
5.2 Step 1: Definition and description of the subject	19
5.3 Step 2: Description of the priority fields of action	20
5.3.1 Field of action "Cooperation in research and development"	20
5.3.2 Field of action "Enhancement of memory, history and European heritage"	21
5.3.3 Field of action "Cultural and educational exchanges for young Europeans"	22
5.3.4 Field of action "Contemporary cultural and artistic practice"	23
5.3.5 Field of action "Cultural tourism and sustainable cultural development".....	23
5.4 Step 3: Establishing a European network	25

5.5	Step 4: Creating a common visual identity	28
6	Process of certification.....	29
7	Evaluation of certified Cultural Routes	32
8	Financial Sources for Cultural Routes.....	34
8.1	Financing through EU funds	34
9	User reviews of certified European Cultural Routes	35
10	Contacts and Weblinks	40
10.1	Contacts.....	40
10.2	Further relevant information sources	40
10.3	Weblinks	41
11	Anhang.....	42
11.1	Resolution CM/Res(2010)52 in original English Version	43
11.2	Certification raster	49



Preface

Culture – common history, own identity!

Cultural heritage – both material and immaterial – tells the story of a region, a country or a whole continent creating identity for each individual.

At a time of growing impacts and experiences and increasing homogenization as well, the recollection of one's own history is increasingly important. Besides the search for one's roots there is a growing curiosity to learn and to understand about other cultures. This trend is also reflected in the increased demand for cultural tourism.

Our goal therefore is to initiate innovative networks (also cross border) and cooperations at the interface of culture and tourism to take advantage of development potentials. Thus in the long term an offer can be made which is diversified, independent of seasons and sustainable.

Even now there is a wide range of offers like festivals, memorial years, traditional events and cultural routes. The latter are supported and awarded also by the Council of Europe. A greater attention is given to this project by the new cooperation of the Council of Europe with the European Commission.

The present handbook is intended to offer an overview of opportunities and challenges for a European cultural route giving advice from draft to certification.

Take advantage of this valuable combination of culture and tourism, start to network with other interested partners and let native and international guests experience your part of European history!

Elisabeth Udolf-Strobl

Head of Department for Tourism and Historic Objects
Austrian Federal Ministry of Economy, Family and Youth



Preface

The Council of Europe's cultural routes programme celebrated its 25 anniversary in 2012. Since the Declaration of Santiago of Compostela in October 1987, launching the Saint James Pilgrimage Ways as the first Council of Europe cultural route, their number has grown to 24, all promoting cross-border cultural co-operation throughout Europe along routes and between places which illustrate the rich diversity of our shared culture and heritage. The routes are a valuable tool for intercultural dialogue at grass-roots level and contribute to social cohesion through the development of inspiring themes and participatory activities. At the same time they are an ideal way for the Council of Europe to put into action the values it promotes of democracy and human rights, including access to culture for all.

In December 2010, the Council of Europe adopted the Enlarged Partial Agreement on Cultural Routes, a successful new framework to which 19 countries had acceded at the time of going to print. These countries recognise the value of cultural routes for the preservation of cultural heritage and their potential as a true backbone of regional cultural, social and economic development. Austria has taken a leading role in the partial agreement as it has held the chair of the Governing Board since it was created.

In order both to fulfil the potential of cultural routes and to promote the Council of Europe certification as a mark of excellence and exemplarity, there is a growing need to build the capacities of routes networks and their partners by providing them with guidelines for design, sustainability and communication. Support for initiatives at local, regional, national and international levels is also essential for the effective implantation of routes. Responding to the demands of today's tourists for all-season, stimulating, authentic and individual experiences is made easier by the use of modern technologies, so this is also an important area for training and assistance.

The European Commission and the Council of Europe have worked together over the past three years to support cultural routes initiatives by capacity-building action. One of the results of this cooperation will be a handbook on cultural routes design and management for use by students, network operators and other stakeholders. Its content will echo to some extent that of the present publication, an excellent initiative which the Council of Europe fully

supports. I congratulate the authors and will certainly show the book to other countries as a model.

Through these very practical approaches to the cultural routes programme we should not forget that they are founded upon the energy and passion of individuals and associations, eager to share their knowledge and enthusiasm with fellow European citizens wherever they are and whatever their background. Cultural routes are a multi-sensory, uplifting experience and those who bring them to life believe very strongly in the value of culture for our diverse societies.

Penelope Denu

Executive Secretary of the Enlarged Partial Agreement on Cultural Routes,
Council of Europe

Director, European Institute of Cultural Routes

1 Introduction: A Practical Guide

The "Cultural Routes of the Council of Europe" – also called "European Cultural Routes" – have proved successful projects: economically, touristic and not least ideational. This handbook shows what one must do in order to launch such a cultural route. The requirements are substantial, but not unattainable. In the end such a process should result in a certification by the Council of Europe and thus a solid USP for a region and its special places.

Especially so-called structurally weak regions can benefit from a certification. Recognizing this potential to identify usable synergies is a goal of this handbook.

Functions and objectives of the Cultural Routes-Programme are explained in the first section of the handbook. The structure of the second section follows the steps required for the certification of a "Cultural Routes of the Council of Europe". The concluding section provides practical experiences of existing cultural routes and helpful advice for an application process to achieve a certification.

Special thanks goes to Penelope Denu, Executive Secretary of the Enlarged Partial Agreement and director of the "European Institute of Cultural Routes", for the material provided, as well as insight into the currently prepared comprehensive workbook for operators of European Cultural Routes.

Furthermore, our thanks go to Sorina Capp, Vice Director of the Institute, for her support during the research at the Institute. Because of their years of experience in the monitoring and support of cultural routes, both have helped to make this an application-oriented and user friendly handbook.

2 "Cultural Routes of the Council of Europe"

"European Cultural Routes" has become a common term used for cross-border cultural connection paths. Officially, these routes are called "Cultural Routes of the Council of Europe". Other names are "Cultural Route" or "Cultural Road". In this manual, the two terms "European Cultural Routes" and "Cultural Routes of the Council of Europe" are used.

The concept of cultural routes was already initiated in 1987 by the Council of Europe. This was intended to implement the Council of Europe's key cultural principles: Human rights, cultural democracy, cultural diversity and identity, dialogue and the exchange of mutual enrichment across all borders as well. These basic principles are fleshed out by the European Cultural Routes on a local level.

On a journey through time and space these roads can show how different cultures contribute to the common European cultural heritage. They demonstrate the diversity of living cultures and combine local heritage with European ideas. Many cultural roads access to less familiar themes and aspects of European history and European cultures. They thus enable the discovery of new destinations and shed light on forgotten or hidden aspects of the common heritage. The European Cultural Routes can build on historic trails or cultural concepts of transnational relevance.

With the help of Cultural Routes, Europeans can learn and better appreciate their own culture, history and heritage. Cultural Routes are based on a cultural and tourism cooperation, which aims at the development and application of a route or multiple routes. With regard to sustainable and intelligent cultural tourism products, Cultural Routes also take a pioneering role.

The Way of St. James to Santiago de Compostela as the first "Cultural Route" was certified in 1987 (Declaration of Santiago in October 1987). In this statement the substantial, still valid framework for certifications was set.

On the term "European Cultural Route" or "Cultural Route of the Council of Europe"

What is the significance of the terms "road", "route" or "path" in this context?

- It may be an actual route or road, which is already used.
- It may be a network of places and historical or natural facilities.
- It may be a defined geographic area, which is connected by a common theme.
- It may be a route that traverses the regions and countries, which is characterized and connected by a historical, artistic or social issue.

It is therefore more than just a road, route or path in the conventional sense, which connects various towns.

What means "European"?

- At least three members of the Council of Europe or contracting states of the European Cultural Convention must be involved.
- The issue should not only have local significance, but represent European culture or significant aspects and have a historical dimension.

2.1 The cultural policy of the Council of Europe

The Council of Europe denotes culture as "Soul of Democracy" and describes culture as a key tool to strengthen social cohesion, democracy and European cooperation. Also, diversity is seen as a major force, as well as dialogue between the different groups in order to achieve a peaceful coexistence. The Cultural Routes of the Council of Europe are concrete manifestations of these political principles.

The Council of Europe, established on 5th May 1949, today comprises 47 member countries, almost all countries of the European continent. It was founded with the goal to develop throughout Europe common and democratic principles in order to create a common democratic and legal area on the European continent. Respect for the fundamental values such as human rights, democracy and the rule of law are crucial. Basis for this is the European Convention on Human Rights and other policy statements. The Council of Europe has its headquarters in Strasbourg (France).

The Council of Europe is not to be confused with the European Council (which is the body of the heads of State and Government of the European Union) or the Council of the European Union (which is an organ of the European Union, known as EU Council of Ministers).

2.1.1 Steering Committee of the Council of Europe

The Council of Europe is involved in the process of certification of Cultural Routes by the Steering Committee on Culture, Heritage and Landscape (CDCPP). Its task is to confirm decisions with regard to the certification or the denial of certification by the Governing Board of the Enlarged Partial Agreement (see paragraph 2.2.2).

2.2 The administrative structure of the "European Cultural Routes"

Since certification of the first cultural route in 1987 to the present, the number of certified routes has grown steadily. From 2005 to 2010 quite a growth spurt was experienced: By 2012, Europe had 24 cultural roads that carry the quality seal of the Council of Europe, overlaying the continent from north to south and from east to west like a network.¹

2.2.1 The "Enlarged Partial Agreement"

To cope with the growing number of European Cultural Routes, the responsibility for funding and certification was revised: The project "Cultural Routes of the Council of Europe" was removed from the immediate competence of the Council of Europe and equipped with its own accountability structures.

A Regulation by the so-called "Enlarged Partial Agreement on Cultural Routes" (EPA) transfers more responsibility to the individual Member States. This Enlarged Partial Agreement was adopted under Resolution

¹ further information: www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp

CM/Res(2010)53.² This agreement enables new cooperations with countries outside Europe, such as Mediterranean countries or Asian countries.

The Secretariat of the Enlarged Partial Agreement on Cultural Routes (hereinafter: EPA Secretariat) is located in Luxembourg, namely at the "European Institute of Cultural Routes" (see Chapter 4).

The Executive Secretary of the EPA Secretariat is also the director of this Institute. Luxembourg provides money for the Institute as well as payments in kind. The EPA Secretariat is responsible for the preparation of the certification process, the management of the budget and for meetings of the Governing Board.

2.2.2 The Governing Board of the "Enlarged Partial Agreement"

The Governing Board of the Enlarged Partial Agreement on Cultural Routes makes decisions on the certification of new routes, the evaluation of existing routes as well as on the general orientation of the programme.

Member States shall appoint qualified persons to represent their country on the Governing Board. Currently, 19 countries are members of the Enlarged Partial Agreement. By the end of 2013, 23 to 25 states could have signed the agreement. The members of the Governing Board meet once a year. The Bureau of the Governing Board, which prepares the annual meetings, the Advisory Forum of Cultural Routes (see Section 2.2.3) and other relevant activities, come to several meetings a year.

In December 2010, Austria was a founding member of the Enlarged Partial Agreement and therefore has an important voice on the Board. Since 2011, the representative of the Austrian Federal Ministry for European and International Affairs (BMeiA) is President of the Governing Board. She is represented also in the executive board of the "European Institute of Cultural Routes".

² Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement on Cultural Routes, adopted by the Committee of Ministers on 8 December 2010 at the 1101st meeting of the Ministers' Deputies

2.2.3 The Advisory Forum of Cultural Routes

The Advisory Forum is the most important annual event for the operators of Cultural Routes. This forum serves as a platform for networking and exchange of experience, lectures and workshops on relevant trends and developments. Also "Good Practice-Examples" are offered. 2011 the forum was held in Luxembourg, 2012 in Colmar, France, in 2013 it will be held in Austria.

Beside representatives of the cultural routes – both already certified and potential – also tourism organizations, international organizations, cultural heritage organizations, chambers of commerce, NGOs, sponsoring organizations, etc. are invited.

2.3 The basis for the certification - Resolution CM/Res(2010)52

Simultaneously with the Enlarged Partial Agreement and thus the restructuring of the management of Cultural Routes the applicable certification criteria were adopted [Resolution Res CM(2010)52].

The most important include:

- A cultural route forms a cross-border network, involving at least three countries. These must be Council of Europe member states or parties to the European Cultural Convention.
- The theme supports the fundamental values of the Council of Europe and will be further developed through on-going research.
- In terms of their financial and human resources the proposed projects must be self-financed.
- A legal entity, such as an association or a union of several organisations, has to be created.
- The network develops democratic processes, which lead to joint decisions on strategies and activities.
- For the entire cultural route, appropriate cultural tourism products such as guides, documentation, other suggested routes etc. are developed.
- Activities for young people and regular cultural and artistic events such as festivals as well as thematic discussions and technical debates will be realized.

The fields of activity and certification criteria will be explained in detail in the following chapters. The English version of the Resolution Res CM(2010)52 is shown in the Appendix.

2.4 Relevant international conventions

The basic ideas of the project of the European Cultural Routes are based not only on the cultural policy ideas of the Council of Europe; rather, a number of additional fundamental agreements of the Council of Europe and other international organizations, have acted on the project design.

Who is thinking about the development of a concept for a cultural route therefore should familiarize with the basic intentions of these agreements.

For this purpose, the relevant policy statements (Charters) and agreements of the Council of Europe and other international organizations are briefly given here.

The "European Cultural Convention"

The "European Cultural Convention" entered into force in May 1955. It is the basis of European cooperation in the fields of culture, education, youth and sports. The cultural agreement also includes the recognition of intangible cultural heritage, such as language, literature and civilization. Non-European countries can join the Cultural Convention, and thus participate in the cultural work of the Council of Europe. Many countries were signatories to the European Cultural Convention, before they became members of the Council of Europe.

The "European Landscape Convention"

The "European Landscape Convention" entered into force in March 2004. Landscape is defined as a region which is formed under the action of people. The Cultural Routes are suitable to raise awareness of landscape and thus their perception.

Framework Convention of the Council of Europe on the Value of Cultural Heritage for Society

The "Framework Convention of the Council of Europe on the Value of Cultural Heritage for Society" became effective in June 2011. It deals with ethical principles and basic considerations of the use and development of Europe's cultural heritage in the face of globalization. With the Cultural Routes is about a rediscovery of the European cultural heritage. Cultural Routes facilitate integration of the population in order to develop common approaches to manage and protect the cultural heritage.

UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage

The "UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage" entered into force in December 1975. Many Cultural Routes lead to places that are on the list of World Cultural Heritage sites.

UNESCO Convention for Safeguarding of Intangible Cultural Heritage

The "UNESCO Convention for Safeguarding of Intangible Cultural Heritage" took effect in April 2006. The Cultural Routes are required to protect the tangible and intangible cultural heritage and to make them visible.

3 Cooperation with the European Commission

It is not surprising that such a formative idea like the European Cultural Routes is coordinated with the touristic and cultural initiatives of the European Commission, whose sphere of activity is not the same as the Council of Europe's.

For applicants and operators of cultural routes this is so important, seeing that new financing options have emerged.

Since the entry into force of the Lisbon Treaty the cultural cooperation between the EU Member States will receive more attention. 2010, the EU gave out the slogan that Europe should be the world's "number one in tourism", and thus established a new tourism policy framework for future supports³.

New dynamic was achieved through cooperation of the Council of Europe with the European Commission by the Enlarged Partial Agreement and a better funding of the "European Institute of Cultural Routes".

The Cultural Routes are to be an important part of a European tourism strategy, especially in cultural tourism. To realize this goal, the European Commission has already initiated several activities.

3.1 Joint programmes of the European Commission and the Council of Europe

A first result of this collaboration between the European Commission and the Council of Europe is a study showing the impact of Cultural Routes on SMEs, innovation, competitiveness and the development of clustering.⁴ This study provides an analysis of the impact of Cultural Routes on performance, networking and clustering of small and medium enterprises as well as the potential to support sustainable quality tourism. The study also tries to clarify how Cultural Routes can support Europe's future tourism development to emerge as a global "tourist destination number one".

³ Further information:

http://ec.europa.eu/enterprise/sectors/tourism/files/communications/communications2010_de.pdf

⁴ Khovanova-Rubicondo, Kseniya (2010): Study on European Cultural Routes impact on SMEs innovation, competitiveness, and clustering. Council of Europe, Strasbourg

Key results of the study are:

- The Cultural Routes show a lot of potential for positive economic development, the promotion of networks and clusters, intercultural dialogue and European values.
- They encourage cooperation in cultural activities at regional and European level and thus contribute to an awareness of a common European heritage.
- They stimulate the development of new cultural tourism products and services.

The main challenges for the Cultural Routes are in the following areas:

- low transnational connectivity of networks of Cultural Routes,
- weak brand image and lack of marketing strategies,
- limited human and financial resources,
- lack of expertise in network management,
- insufficient practice exchange,
- lack of tools for network management and performance evaluation.

In a second joint program from 2011 to 2013, based on the study results, the funding focus is on capacity building, the development of governance models and evaluation tools.

In addition to these funding priorities relevant EU Calls will be carried out (see also section 8.1) in the upcoming years.

The third joint programme begins in January 2013 and will run for a period of 18 months. It will deal with publications, regional conferences, use of new technologies and new communication tools.

3.2 Initiative "Crossroads of Europe"

In the context of cooperation between the European Commission and the Council of Europe another project is the new initiative "Crossroads of Europe". It will promote European Cultural Routes by raising awareness for its major economic and tourism potential of all involved operators, enterprises, destination managers as well as national and local authorities.

In 2012 the first meeting on "cultural and pilgrimage routes" took place in Pavia, Italy. Pavia is located at the intersection of five cultural trails that follow the historical pilgrim routes.

4 The "European Institute of Cultural Routes"

As already mentioned, the "European Institute of Cultural Routes" (EICR) is the central coordinating point for management and implementation of the entire Cultural Routes Programme. Here applications for certifications will be prepared for the additional approval process, evaluations of existing roads are made, and performances of the various cultural routes are documented.

The EICR was established in 1998. At that time the Ministry of Culture, Education and Research of Luxembourg started a long collaboration with the Council of Europe by taking the obligation to fund an institute that should provide technical assistance for the implementation of the Cultural Routes Programme. Since then, the "European Institute of Cultural Routes", based in the Centre Culturel de l'Abbaye de Neumünster, is also responsible for the technical supervision and guidance of Cultural Routes.

The objectives of the Institute are described in an agreement of 1998 as follows: [...] *to ensure that the programme of Cultural Routes in all countries that have signed the European Cultural Convention, may continue to exist and to develop. Moreover, even in countries geographically or historically involved in European Cultural Routes.*

In addition to a specialized library the Institute houses numerous documents about Cultural Roads as well as extensive information on relevant countries. The EICR receives regular visits from representatives of the Cultural Routes, researchers and students as well as participants in European research and training programmes.

Upon conclusion of the Enlarged Partial Agreement (see Section 2.2.1), the Institute was strengthened financially and through human resources. The tasks of the Institute include the following broad areas:

- Organization of thematic seminars and specialized training programmes,
- Supporting the design and operation of Cultural Routes,
- Certification of new Cultural Routes,
- Evaluation of existing Cultural Routes,
- Participation in events, fairs and conferences,
- Participation in European research programmes.

The Executive Secretary of the Enlarged Partial Agreement is also the director of the "European Institute of Cultural Routes". This occupation ensures an efficient flow of information between the Council of Europe and the Institute as well as between the Institute and the Cultural Routes.

For potential and existing Cultural Routes, the Institute is the first and most important contact for any questions about development and certification. Years of experience in construction, application and evaluation of Cultural Routes of the Council of Europe have led to an extensive knowledge and an archive that can be used by interested parties free of charge. Also, staff are available for personal consultations at the headquarters of the Institute.

Detailed information on the "European Institute of Cultural Routes" and the European Cultural Routes can be found on the official website www.culture-routes.lu.

4.1 Certification: Guidance and Support

From the start-up and development stage until certification of future Cultural Routes the Institute plays a central role. Its support may be taken at any time. It has compiled a comprehensive checklist that will accompany and support the application. See Appendix: Raster for the certification application (Structure of the presentation dossier "Cultural Route of the Council of Europe" Project).

Start-up-Phase

In order to facilitate an efficient application, interested initiators should contact the Institute as early as possible making an initial consultation appointment. This is done by specifying a short concept for planned projects.

In a personal interview, a review of the proposed focal point in terms of its feasibility, potential new partners or possible challenges during implementation can be made. At this early stage also a joint working plan and a timetable with milestones can be created.

Development Phase

After an appropriate preliminary work (topic selection, initial network partners, etc.) was made to the application, the employees of EICR will evaluate the application in order to meet the certification criteria and offer further assistance.

In this phase, the project initiators are supported for example in the formation of the European network to the effect that representatives of EICR attend meetings of the network partners or the scientific committee. Furthermore, appropriate training for the members of the network is offered.

Application Phase

The preparation of the dossier for application has become a complex process that requires a lot of experience and knowledge. Provided all tasks in accordance with Resolution CM/Res(2010)52 are completed, the EICR can assist in the preparation of the written application. Only complete applications for certification should be submitted.

Phase of the certification process

Upon receipt of the official request, it is analysed on the basis of Resolution CM/Res(2010)52 of the Institute in consultation with the EPA Secretariat. This involves the question of whether all the criteria are met. Following a review by independent experts a detailed evaluation report from EPA Secretariat will be prepared for the Governing Board. In this report also the backgrounds of the emergence of the respective Cultural Routes and present application are described.

4.2 Other services for Cultural Routes

The EICR provides both free and fee-based offers for the promoters of Cultural Routes. For very specific and tailor-made support personal contact is essential for representing ones interests.

Free offers

- Advice and expertise in the following areas: Organization, technical and logistical aspects of the concept, development and application of cultural routes, suggestions for potential partners, mediation of contacts,
- Use of the extensive library at the headquarters of the Institute in Luxembourg,
- Review of submitted documents in order to comply with the criteria.

Fee-based counselling

For future Cultural Roads who want to apply for certification, after an initial interview with the staff of the Institute, a written application for further assistance can be submitted. Relevant organizations can then take more specialized, fee-based services under a contract with the Institute.

In order to develop a transparent pricing scheme, the different chapters and criteria that are required for the application for certification, are associated with corresponding costs. On this basis, counselling costs or support services are calculated.

This allows the Institute to calculate an individual offer for the individual needs of applicants.

5 How to become a "Cultural Route of the Council of Europe"?

To become a certified Cultural Route of the Council of Europe, a multi-year and in any case consuming process considering many aspects must be completed: transnational, touristic, economic and social, cultural and inventive ones.

Moreover, the starting point of each new Cultural Route is different. Thus, some of them in the context of transnational EU projects, such as LEADER or ETC (European Territorial Cooperation), have already created a network and a solid basis for cooperation; others already rely on longstanding bilateral or multilateral cooperation in the scientific and touristic context. Still others are based on loose, but historically evolved mergers with no formal structure.

5.1 Steps towards certification

The entire certification process is complicated indeed, but formally very well structured, namely on basis of the previously introduced resolution [CM/Res(2010)52]. For each step of the certification process, a number of criteria have to be met, which are described below. In addition to the presentation of these steps and their criteria concrete examples from practice and hints for implementation are provided.

5.2 Step 1: Definition and description of the subject

Themes of the cultural routes must satisfy all of the following six eligibility criteria:

1. The theme must be representative of European values and common to several 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.

Practical examples for topic selection:

1. An existing longstanding idea is implemented in a given occasion (Mozart year) → Mozart Ways.
2. At the initiative of one or more members a historic merger is the basis for realization → The Hanseatic League.
3. A new and innovative idea by external stimuli, such as thinking on sustainable development or land use planning, leads to the development of a Cultural Route → St. Martin de Tours, The Road of the Ceramic Heritage.
4. An existing route, which previously was not a "European Cultural Route", is certified → Les sites de Cluny, Via Regia.
5. Thematic groupings, at the initiative of an internationally active institution → Jewish Heritage.

What questions are relevant for the determination of the topic and its description?

1. What is the thematic storyline of the Culture Route?
2. What are the core elements of cultural heritage (tangible and intangible heritage)? What are local, national and transnational dimensions of this cultural heritage?
3. Which stakeholder groups can be integrated?
4. In which way is the subject represented or displayed in involved countries and regions?
5. How can the subject allow a better and deeper understanding of European history and of contemporary Europe?

5.3 Step 2: Description of the 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:

5.3.1 Field of action "Cooperation in research and development"

The criteria in the field of action "cooperation in research and development" are defined as follows:

The future merger leading to a Cultural Route

- 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.

A compilation of a scientific/academic committee should take place on an international or European level purporting the scientific treatment of the subject as well as the different aspects of the cultural heritage, cultural history, tourism issues, etc.

For cooperation, all universities, colleges and independent research institutes or historical societies can be encouraged.

The Cultural Routes, depending on their main theme, their international network and the aspects of the cultural and historical heritage have adopted different approaches for the establishment of a scientific committee.

For example, several scientific committees deal with different subjects or several working groups can operate in a single committee. The scientific committee must remain even after the certification of the Cultural Route. Certainly, its composition can be changed over the course of time.

Scientific publications, seminars and workshops, lectures and conferences may be the concrete results of the work of a scientific committee. These results should be recorded clearly in a table:

- Number of participating universities and colleges,
- Number and topics of research projects,
- Number and topics of academic publications,
- List of academic publications and seminars.

5.3.2 Field of action "Enhancement of memory, history and European heritage"

The criteria in the field of action "Enhancement of memory, history and European heritage" state that a Cultural Road shall:

- 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 of landscape and spatial planning;
- identify and enhance European heritage sites and areas other than the monuments and sites generally targeted 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.

In this field of action it is about illustration of shared history and shared cultural and historical heritage in the context of the topic of the Cultural Route. Both living history as well as recent history should be considered here. Regarding important aspects content support is also provided by different agreements of the Council of Europe and UNESCO (see Section 2.4).

5.3.3 Field of action "Cultural and educational exchanges for young Europeans"

The criteria in the field of action "Cultural and educational exchanges for young Europeans" stress that a Cultural Route shall:

- 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 provided with sufficient resources for meaningful assessment in order to generate prototypes that can serve as reference models;
- give rise to cooperation activities which involve educational institutions at various levels.

For a successful certification this field of action is considered particularly important by the Council of Europe. It is therefore essential that certification applications contain a concrete and detailed overview of proposed or existing offers for the European youth.

The educational function of Cultural Routes can be demonstrated through projects such as a school exchange, school partnerships, thematic partnerships (twinning), sporting events, competitions or artistic workshops. Pilot projects in the area of raising awareness of the cultural heritage and relevant training offers are to be assessed very positively.

5.3.4 Field of action "Contemporary cultural and artistic practice"

The criteria in the field of action "Contemporary cultural and artistic practice" state that the Cultural Route will:

- 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 practices 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, with particular regard to instruction for young Europeans in the relevant fields.

In this field of action, it is therefore to identify and to develop the links between cultural and artistic heritage and contemporary art forms. This can be done within the framework of an artist exchange or transnational cooperation of artists. Attractive pilot projects deal with issues of intercultural dialogue through art and culture.

Previously certified Cultural Routes have developed a variety of activities in this field of action.

5.3.5 Field of action "Cultural tourism and sustainable cultural development"

The criteria in the field of action "Cultural tourism and sustainable cultural development" concern

- the taking account of local, regional, national and European identities;
- the active involvement of 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;

- the promotion of dialogue between urban and rural cultures, between regions in the south, north, east and west of Europe, and between developed and disadvantaged regions;
- the promotion of dialogue and understanding between majority and minority, native and immigrant cultures;
- the open up of possibilities for cooperation between Europe and other continents through the special affinities between certain regions;
- themselves, in the field of cultural tourism, by 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;
- the search for partnerships with public and private organisations active in the field of tourism in order to develop tourist products and tools targeting all potential publics.

Tourism or cultural tourism activities let Cultural Routes become an important factor and driver of local economies. This was proven by the above-cited study on the impact of Cultural Routes.⁵ Cultural Routes provide an important stimulus for the local tourism and tourism-related services.

A representation of the economic and tourism impact of the planned Cultural Route should therefore be included in the development guidelines for sites or regions. Documents relating to tourist products and services, leaflets and brochures of the network partners and the participating tourism facilities should be enclosed with the application. Furthermore, organizations representing the route in their promotional materials, or tour operators, having developed packages and other items in connection with the issue or the route, can be mentioned in the application documents.

⁵ Khovanova-Rubicondo, Kseniya (2010): Study on European Cultural Routes impact on SMEs innovation, competitiveness, and clustering. Council of Europe, Strasbourg

5.4 Step 3: Establishing a European network

The criteria of establishing a European network (list of criteria for networks) are as follows:

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 (see Section 2.4) 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.

These networks must also

- offer a comprehensive programme and specify its objectives, methods, partners, participating countries (current and envisaged), the fields of action involved and the overall development of the programme in the medium and long term;
- 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.

Building a European support structure has proven in the past as one of the more difficult task for the initiators of Cultural Routes. A supporter may be, as mentioned, an association or a federation of associations, an association of public agencies only (e.g. municipalities) or a consortium of private and public sources. The Cultural Routes have solved this challenge in very different ways.

The network partners can come from different sectors and areas of activity: They may be representatives of politics and government, private companies, educational institutions, tourism organizations, associations, NGOs, etc.

It needs a joint document describing accurately the roles and functions of each network partner. This could be for example a network statute or a network-charter, signed by all members. The networks should also work democratically by involving all participating organizations or institutions into the decision process.

The organizational and financial stability of the networks is also an important criterion. Future financial support by the EU will consider this aspect in particular.

Relevant documents (ownership, minutes of general meetings, budgets, etc.) must be enclosed with the application. In the budget, both the basic or structural costs and the costs of the project should be presented; furthermore third party funds from national or EU programmes such as LEADER and ETC have to be cited. Indispensable is also a three-year action plan, citing all the activities of the network members and – if possible – the costs.

Overview of potential network partners

local/regional level	national level	international level
tourism and tourism-related providers		
<ul style="list-style-type: none"> ▪ Hotels, restaurants, transportation, agencies ▪ Tour-Operators ▪ Travel Agents (packages) ▪ Special-Interest-Travel Agents ▪ Guides ▪ Cultural Guides ▪ Local tourist offices and tourist boards ▪ Provincial tourism organizations ▪ Destination Management Organizations 	<ul style="list-style-type: none"> ▪ National tourism organizations ▪ Tour operators and travel agencies 	<ul style="list-style-type: none"> ▪ International booking portals
culture and the arts		
<ul style="list-style-type: none"> ▪ Attractions ▪ Regional and local cultural organizations from all sectors ▪ Interest groups from arts and culture ▪ Culture Travel Guides ▪ Historical and cultural associations (museums, customs, other) ▪ Libraries ▪ Institutes such as Architectural Institute 	<ul style="list-style-type: none"> ▪ Nationwide active cultural institutions ▪ Cultural associations ▪ Bilateral organizations in the cultural sector ▪ Nationwide interest groups from arts and culture 	<ul style="list-style-type: none"> ▪ Europe-wide associations of cultural institutions ▪ Culturally oriented umbrella organizations
public facilities		
<ul style="list-style-type: none"> ▪ responsible departments (Tourism and culture) in municipalities and in the provinces ▪ Regional Chambers of Commerce 	<ul style="list-style-type: none"> ▪ responsible ministries ▪ Chamber of Commerce 	<ul style="list-style-type: none"> ▪ Representative organizations abroad ▪ Representative Offices of the Chamber of Commerce ▪ Cultural forums abroad
private sector enterprises		
<ul style="list-style-type: none"> ▪ Communications agencies (advertising companies) ▪ Publishers ▪ Merchandising-Providers ▪ Architects, landscape architects ▪ Spatial planning offices ▪ Cooperatives 		
educational institutions		
<ul style="list-style-type: none"> ▪ Schools ▪ Colleges ▪ Universities ▪ Research institutions ▪ Independent researchers ▪ Historical societies 	<ul style="list-style-type: none"> ▪ Colleges ▪ Universities ▪ Research institutions 	

Desirable information materials of the network are

- Internet portal with multiple language versions,
- Digital library of academic publications,
- Result papers from international and regional seminars and workshops, to topics as youth exchanges, historical research, cultural projects, tourism, etc.,
- Books and magazines on Cultural Routes,
- Tourism information and brochures,
- GIS systems,
- Audio-visual publications,
- Brochures and maps,
- Press reports and reports from radio and television.

5.5 Step 4: Creating a common visual identity

Each Culture Route has a mandate to develop a logo and to design a common visual identity. We recommend the establishment of a "visibility charter", in which all information on labels, logos, colours, fonts, etc. are included. This visual appearance is important to secure a uniform perception of the Cultural Route beyond several regions and countries and to create a consistent "corporate identity".

The planning of this project should be launched in the project phase as early as possible.

6 Process of certification

The certification process is divided into specific individual steps. The following presentation of these steps is based on currently provided documents. As details may change, it is recommended to obtain the latest information for applications at the "European Institute of Cultural Routes".

Submission of the application

The documents for the certification of a European Cultural Route should be submitted in English or French in digital form to the "European Institute of Cultural Routes" in Luxembourg. The deadline for the submission of the application can directly be obtained from the Institute.

For applications the EICR has created a detailed check-list that is available on request. All relevant areas in this check-list - topic selection, fields of action, networking - are queried. The raster for the certification application (Structure of the presentation dossier "Cultural Route of the Council of Europe" Project) is given in the Appendix.

Examination of the application

Each application will be pre-tested by the Institute and the EPA Secretariat and examined in a next step by one or more experts from the pool of experts. For improvements the experts are encouraged to contribute suggestions and recommendations.

Evaluation report

Based on that review, an evaluation report with a recommendation regarding the award of certification will be prepared. This comprehensive report will be submitted on time to all members of the Governing Board. Also, the applying organization will receive this evaluation report.

Invitation of the candidates for the Governing Board meeting

Candidates then are invited to the next meeting of the Governing Board – this usually takes place in April of the current year – to briefly present their application and to answer questions from members of the Governing Board.

Regardless of a positive or negative evaluation report, candidates are invited to this presentation at the Governing Board. So even with a negative

report the opportunity is given to personally answer questions from the Governing Board and to get advice for overcoming the weaknesses.

The presentation of the application, which is to be made via PowerPoint, should address the following areas: Description of the topic, presentation of its European dimension and relevance to Europe, relationship between cultural heritage and the current circumstances, the description of the network members and the legal structure.

Experts having considered the application also can be invited to the meeting of the Governing Board to express their views. Candidates and experts bear the costs for their participation.

Decision on the application for certification

At the same meeting the Governing Board makes a decision on this application. This decision, together with the evaluation reports, will be forwarded to the "Steering Committee on Culture, Heritage and Landscape" (CDCPP). If the Board deem it necessary, the documents are also forwarded to other important committees or bodies of the Council of Europe.

In case of a negative opinion of the CDCPP a report is submitted to the Committee of Ministers of the Council of Europe, together with the evaluation report. The Committee of Ministers will make the final decision on the award of certification.

An application that has been rejected may be submitted again no earlier than twelve months after the date of the decision.

Details on the decision

The "European Institute of Cultural Routes" will notify the candidates of the decision on the application in a written form. In case of a negative decision also the reasons are given.

After a positive decision for certification as a Cultural Route, further steps for all members of the network are required.

Handing over the Certification document

After a positive decision on certification the operators of the Cultural Route in collaboration with the Executive Secretary respectively with the Director of the Institute will prepare a small ceremony on the occasion of handing over of the certificate.

In most cases it will take place during a general assembly of the now certified Cultural Route. During this ceremony, also the organization that acts as a contact for the EICR, will be officially appointed or elected. The certificate is usually presented personally by the Executive Secretary.

Visual Appearance of the certified Cultural Route

On the basis of the previously created "Visibility charter" the logo of the route as well as the logo of the "Cultural Routes of the Council of Europe" will be attached on all communication materials (folders, brochures, diagrams, maps etc.), web sites, press releases, road signs and notice boards.

7 Evaluation of certified Cultural Routes

The European Cultural Routes are evaluated every three years to determine whether they meet the criteria for certification. Basis is again the Resolution CM/Res(2010)52. This regular evaluation is seen as a cornerstone for the quality, development and performance management (planning, budgeting, strategic management). This procedure also guarantees the overall quality of the programme of the European Cultural Routes on a long term basis.

Triennial report and self-evaluation

The certified Cultural Routes are therefore required to submit a report every three years on their organization and activities in accordance with the requirements of Resolution CM/Res(2010)52. This report is based on a questionnaire, designed by the "European Institute of Cultural Routes", to be answered in detail.

The reports shall be in English or French and are to be communicated digitally. The questionnaire "CoE Cultural Routes Evaluation Checklist" is delivered electronically upon request. In a first step, the certified Cultural Routes are called to make a self-evaluation based on the checklist: The highest achievable score is 67 points, more than 33 points is a positive judgment.

Hereupon the submitted reports and the self-evaluation are checked. For further evaluation also independent experts can be consulted. The documents should arrive by September at EICR, so they can be presented to the next meeting of the Governing Board.

Recommendation to the Governing Board

The Institute then prepares a recommendation for the Governing Board's decision. When it comes to the conclusion that a Cultural Route's compliance was not satisfactory with the criteria according to Resolution CM/Res(2010)52, it makes a recommendation, stating which criteria were not met and which ones need to be fulfilled better.

Information about insufficient fulfilment of the criteria

The "European Institute of Cultural Routes" will inform the responsible organization about the recommendation of the Board in written form. The Cultural Route now has the option to deliver a new report within one year (exact dates can be learned from the Institute), implementing the so far unfulfilled criteria.

Revocation of Certification

If the performance after this second report is still unsatisfactory, the Governing Board may decide to revoke the certification. This decision – together with the report of the "European Institute of Cultural Routes" – will be forwarded to the "Steering Committee on Culture, Heritage and Landscape" (CDCPP). If the Governing Board consider it necessary, the dossier also will be issued to other important committees or bodies of the Council of Europe.

If the CDCPP declares that the certification is not to be denied, a statement of the Governing Board together with the evaluation report will be issued to the Committee of Ministers of the Council of Europe. The Committee of Ministers makes the final decision on the revocation or continuation of certification.

Information on the final decision

The EICR will inform the relevant organization about the revocation of the "Council of Europe Cultural Route" certification in written form. From now on the Cultural Route is obliged to immediately remove all references to the certification and the logo of the Council of Europe from all digital publications printed material, and not to cite it in new publications, signs and other articles.

Re-application

A renewed application for certification may be made no earlier than three years after revocation.

8 Financial Sources for Cultural Routes

Funding for the on-going operation of the Cultural Routes is seen as a major challenge. To ensure financial sustainability – one of the prerequisites for a successful certification – Cultural Routes access many different funding sources. They may differ from state to state, in most states, there are mainly the following:

- Government grants: local funding, state funding, funding by the federal government,
- Transnational Funding: EU subsidies (ETC, LEADER and other calls of the European Commission),
- Own revenues: Membership fees, revenue from sales (merchandise products, literature, etc.), tourism revenues, revenues from sponsorship,
- Own resources.

8.1 Financing through EU funds

The Responsibility for tourism promotion by the EU is within the jurisdiction of the European Commission, Directorate-General for Enterprise and Industry, Department of Tourism Policy. From this department also tourist-related calls for proposals are issued.

In coming years, cultural tourism will be supported by increased EU funding. Once a year the European Commission publishes a call for proposals on how to promote and better advertise cross-border cultural tours.

The cooperation in the field of Cultural Routes between the Council of Europe and the EU and the fact that the EU will provide more support for "transnational thematic tourism products" in the future, is relevant to current and future operators of European Cultural Routes.

9 User reviews of certified European Cultural Routes

To make use of concrete practical examples for the development of new Cultural Routes, for this manual already certified Cultural Routes were asked about their career and their experience. Responses to the survey came from the European Mozart Ways, the St. Martin of Tours-Route, the Hanseatic cities and the Cluny monastery Route; Also, the experiences of the Via Regia have been incorporated in the following summary.

The responses show in how many ways Cultural Routes can be designed and implemented. The cooperation with public bodies and well-connected organizations is of increasing importance. With regard to cooperation with foreign partners, early contact is recommended.

Proponents of a planned European Cultural Route should not be afraid to start working together with participants from tourism at an early stage to use their marketing and customer networks. Conversely, tourism service providers are well advised to work closely with cultural initiatives as well as youth organizations. Especially for peripheral touristic areas Cultural Routes offer the chance to get integrated into a broader tourist project.

Where does the idea of a Cultural Route come from?

- The Mozart Ways were an existing long-standing idea that was finally implemented.
- The re-emergence of the Hanseatic League was the result of a meeting on the occasion of a historic anniversary. Since then, there is an annual Hanseatic-League-Day, and the network now consists of 181 cities in 16 countries.
- The "Centre Culturel Européen Saint Martin de Tours" worked on the development of a path of the 21st Century. In the process a route from the perspective of a European spatial planning should result with the objective of sustainable development along the route.
- The monasteries of Cluny were already created as a cultural and religious historic route, but not certified.
- The Via Regia is a historic road that leads from the west to the east of Europe. It originated as a bottom-up-project featuring a network of local contributors. The focus was the search for identity, and the project was associated with a lot of research.

What were the major challenges on the road to certification?

- Support of the idea by suitable partners and obtaining the approval of public authorities.
- Establishing an organizational structure and providing the necessary information.
- Negotiations and communication with representatives and organizations of the EU and other countries that were also part of this route.

How did you find your partners for the implementation?

- As a start of the Cultural Route "European Mozart Ways" three workshops were held for development; Mayors of potential partner cities were invited.
- Since the initiative "Mozart Ways" was an official subproject of Salzburg for the Mozart Year 2006, a lot of support came from the relevant authorities.
- For the "Hanseatic-League-Route" there are clear prerequisites for cities: They must be former members of the medieval Hanseatic League, also to be verified by historians.
- The merger "Monasteries of Cluny" was founded in 1994 and since then has developed a number of partnerships. For certification, therefore no new partnerships were needed.

What has helped in finding a partner?

- The project has been supported from the very beginning by relevant ministries. At the local level, there was much support through political institutions and relevant departments of the municipalities of tourism and culture.
- The official support of the relevant ministers was a good starting point to find domestic partners and also facilitated contacts with other ministries and institutions abroad.

What were the difficulties in finding a partner?

- A major challenge was that the policy of each ministry, each region and each country is very different. It is difficult to harmonize the development of a transnational European Cultural Route according to very different political conditions and requirements.
- As a multitude of different partners were involved, the search for shared meetings turned out to be very difficult. It is therefore worth

considering to form smaller operating units without jeopardizing the democratic process of making decisions.

Who were the key partners when advertising the idea?

- Sister cities and partner regions, tourism organizations, cultural organizations.
- Sister cities on their own initiative made potential new partners understand the idea.
- Relevant ministries gave out information about the planned Cultural Route in their relevant bodies and organizations.
- The participating municipalities, regions and members have acquainted and advertised the idea of the planned Cultural Route.

Who were the key partners in the implementation phase?

- The board of the association has met personally with representatives from all participating countries (Austria, Italy, Czech Republic and Germany).
- Regions and involved cities with relevant departments (culture and tourism).
- In this phase the "European Institute of Cultural Routes" at every step was a very helpful partner.
- In France there is a national association of certified Cultural Routes (Union Française des Itinéraires Culturels - UFIC), this provides a lot of support to new Cultural Routes.

How have partners been found in other European countries?

- The contacts were usually self-made by the association itself. But there was also cooperation with other networks, such as the "Historic Hotels of Europe" and international providers of cultural tours.
- Getting in contact as early as possible, e.g. with cultural tour operators or operators of "special interest tours" to find similar providers.
- The "Centre Culturel Européen Saint Martin de Tours" has supported the foundation of "branches" in the other countries (Hungary, Slovenia, Italy, Croatia, the Netherlands, etc.). Each of these organizations then contacted the institutions in the relevant country.
- Finding a partner was not difficult, but establishing a viable and functioning network of all these partners was not that easy.

Cooperation with touristic service providers

- The current cooperation of Via Regia with tourism has been very successful, because it is always looking for new offers. The Cultural Routes are able to develop these new offers as well.
- Building a network of tour operators is an important cornerstone for successful tourism marketing.
- Cooperation with special interest groups and travel agencies is very essential (music, history, culture, agriculture, etc.).
- Cooperation with cultural organizations in cities and regions and regional tourism organizations as well.
- Regarding tourist offers it is necessary to develop innovative products.
- By using new technologies touristic cluster offers can be created and a networked communication of programmes can be developed.

How was financing accomplished during the development and implementation phase?

- For the European Mozart Ways very different money sources were used: municipality, federal province in the development and implementation phase, EU to implement.
- Each Hanseatic city pays for its own involvement in the various activities.
- Cooperation projects were financed by LEADER funds to enhance exchanges with other organizations along the Cultural Route. For cultural programmes also EU funds have been requested.
- For acquiring EU funds cooperation with professional agencies exists.
- The financing of activities was partially supported by municipalities and individuals; by publishing and selling books revenues were generated.

What are the key success factors of a Cultural Route?

- The political backing at a regional and national level is very important for a Cultural Route.
- The commitment and interest of the local population being a part of the Cultural Route.
- Transnational cooperation and visualization of the common cultural heritage.
- Identification of the population with the concept of the Cultural Route.
- The tourism dimension is an important aspect. For a long-term success, it needs a sophisticated tourism concept.

- The uniqueness and specificity as well as its proximity to other tourist attractions.
- The joint offering development along the route.
- The public communication of the individual spirit and the regional characteristics of the Cultural Route.

10 Contacts and Weblinks

10.1 Contacts

European Institute of Cultural Routes – EICR
Centre Culturel de Rencontre Abbaye de Neumünster
28, rue Münster
L-2160 Luxemburg
Tel: 00-352-241-250
www.culture-routes.lu

Executive Secretariat of the "Enlarged Partial Agreement"
Address as above.

10.2 Further relevant information sources

In addition to the "European Institute of Cultural Routes" other relevant organizations are listed here that provide information about tourism or cultural heritage.

The UNESCO World Heritage

The World Heritage List is currently recording worldwide 962 natural and cultural sites. 20 out of 24 certified Cultural Routes of the Council of Europe are connected to World Heritage Sites.

On the list of existing and future World Heritage sites, there are also routes of cultural and historical heritage (Heritage Routes), as the Pilgrim Route to Santiago de Compostela and the Silk Road.

www.unesco.org

World Tourism Organization – UNWTO

The World Tourism Organization (UNWTO) is the organization within the United Nations, which is responsible for sustainable and responsible tourism. With an extensive library, tourism statistics and market research it supports its members and tourist facilities worldwide. There is a number of different kinds of publications which are written in English. Partially this information is available in the form of free downloads.

www.unwto.org

OECD - Tourism Unit

Within the OECD (Organization for Economic Cooperation and Development), a department (Tourism Unit, Centre for Entrepreneurship, SMEs and local development), conducts research for tourism topics (cultural tourism, gastronomy), publishing annual analyses on statistical data, trends and tourism policies.

www.oecd.org/cfe/tourism/

10.3 Weblinks

Cultural Routes of the Council of Europe - Enlarged Partial Agreement on Cultural Routes:

http://www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp

Basic texts and information on the Cultural Routes of the Council of Europe:

http://www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp

Statute of the Enlarged Partial Agreement on Cultural Routes:

<http://conventions.coe.int/Treaty/EN/PartialAgr/Html/CulturalRoutesStatute.htm>

Calls for proposal on the website "tourism" of the European Commission:

http://ec.europa.eu/enterprise/sectors/tourism/contracts-grants/calls-for-proposals/index_en.htm

11 Anhang

11.1 Resolution CM/Res(2010)52 in original English Version

11.2 Certification raster

11.1 Resolution CM/Res(2010)52 in original English Version

The resolution is also available for download via the websites of the Council of Europe

Source: www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp

**Resolution CM/Res(2010)52
on the rules for the award of the “Cultural Route of the Council of Europe” certification**

*(Adopted by the Committee of Ministers on 8 December 2010
at the 1101st 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(2010)53 establishing an 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(2007)12 on the cultural routes of the Council of Europe of 10 October 2007;

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(2010)52

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 several 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 practices 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), the fields of action involved and the overall development of the programme in the medium and long term;
- 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.

IV. Certification

1. The certification "Cultural Route of the Council of Europe" is awarded by the Governing Board of the EPA which can, if necessary, seek advice from one or more expert consultants, and after consultation with the Steering Committee on Culture (CDCULT) and the Steering Committee for Cultural Heritage and Landscape (CDPATEP) and, should the Governing Board consider it necessary, other pertinent committees or bodies of the Council of Europe.

In case of negative opinion by the CDCULT or the CDPATEP, the agreement from 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, in particular as concerns the road signposts.

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".

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 withdraw the certification, after consultation with the CDCULT and the CDPATEP.

In case the CDCULT or the CDPATEP is of the opinion that the certification should not be withdrawn, the agreement from the Committee of Ministers will be required for the withdrawal of the certification.

Networks having received certification in accordance with Resolution CM/Res(2007)12 are subject to the evaluation procedure outlined in point IV.3 of this resolution.

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

11.2 Certification raster

The raster for the certification application (Structure of the presentation dossier "Cultural route of the Council of Europe" Project) was elaborated by the "European Institute of Cultural Routes" and will be submitted digitally on demand. This raster is also available in French.

The raster was kindly provided by the Institute for this publication.



STRUCTURE OF THE PRESENTATION DOSSIER CULTURAL ROUTE OF THE COUNCIL OF EUROPE PROJECT

This dossier constitutes the basis for the presentation of cultural routes projects that wish to receive the Cultural Route of the Council of Europe certification.

The dossier is prepared in accordance with the Resolution CM/Res(2010)52 and with the Appendix to Resolution CM/Res(2010)52.

The application must include in appendix the following documents:

- legal statutes;
- ordinary general assembly reports;
- extraordinary general assembly reports;
- budget documents (running costs, provisional triennial budget plan, specific financing for the implementation of specific activities, i.e. from LEADER, INTERREG, etc...);
- triennial plan of activities

N.B. The absence of these documents will result in automatic rejection of the dossier.

Documents concerning the everyday activities of the association or federation must be sent regularly to the European Institute of Cultural Routes, as well as statutory modifications and updates to the list of members.

When filing the dossier, among the documents to be provided, the project leader must attach:

1 – a presentation of the route prepared for the experts who will evaluate the dossier, in particular:

- Power Point presentation in pdf format, of maximum 10 slides;
- text in pdf format, of maximum 3000 characters, including spaces.

The presentation must include: an explanation of the theme, emphasising European scope and interest, and relation with modern-day Europe; the network members, would be best shown on a map of Europe (or wider geographical area if necessary); the legal structure of the network; the activities envisaged involving all network members, in accordance with the Resolution CM/Res(2010)52.

2 – a presentation of the route to be put online on the websites of the EPA and the EICR under the heading “Atlas of Cultural Routes”, if the certification is awarded:

- text in Word format, in French and English, of maximum 6000 characters including spaces;
- six high quality images (300 dpi), free from copyright, displaying the route, legend of each image (subject, author, organization that made it available).





Title of the Cultural Route:

Domain :

Information on the person or the team responsible for the preparing the dossier (*indicate if the writer(s) is/are from outside the network, for example in the case of consultants, external experts, etc...*):

Name and first name of the writer(s):

Name and first name	Telephone	Email	Relation to the network responsible

Information on the contact person responsible for the dossier within the network:

Name and first name:

Head office address:

Postcode: City/County: Country:

Telephone:

Email:

Skype contact details:



DESCRIPTION

Definition of the cultural route theme

Explanation of the theme, its scope and its aim(s)...

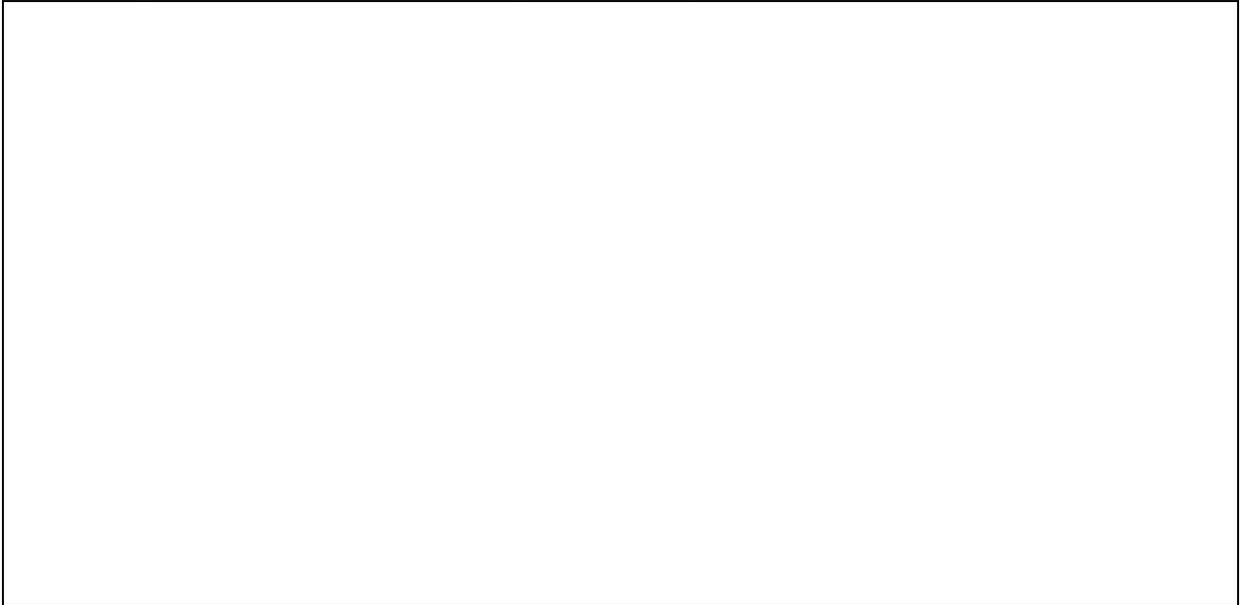
Historical and cultural context

Beginnings, historical growth, influence on European history and heritage:



State of advancement

Overview of the work undertaken at the different levels of the cultural route network.



CONFORMITY OF THE THEME WITH THE ELIGIBILITY CRITERIA, IN ACCORDANCE WITH THE APPENDIX TO RESOLUTION CM/Res(2010)52, PART 1 LIST OF ELIGIBILITY CRITERIA FOR THEMES.

Is the theme representative of European values, and how?

Has the theme been researched by groups of experts from different regions of Europe, how and by which experts, in what disciplines?

Is the theme representative of European memory, history and heritage and how?

Has the theme led to cultural and educational exchanges for young Europeans and how?

Is the theme at the origin of alternative tourism and sustainable land use initiatives, how and where?

Is the theme the object of tourism products created in partnership with tour operators, tourism products for different audiences, including school public? Which product and with whom?



VISIBILITY OF THE COUNCIL OF EUROPE

Concretisation of the values upheld by the Council of Europe, the major axes of work and the resolutions or recommendations stemming from these areas.

(Around a third of a page long. Consider the principles expressed through the following Conventions: the European Human Rights Convention, the European Cultural Convention, the Faro Convention, the European Landscape Convention, the White Paper on the intercultural dialogue).

Visibility of the Council of Europe on all information and communication materials.

Please attach images of concrete elements

VISIBILITY CHARTER

Has the network developed a graphic charter for the visibility of the route?

Yes No Under way

Notes :



NETWORK INFORMATION

NAME OF THE NETWORK

LEGAL STATUS

HEAD OFFICE

Full address:

Generic telephone number:

Generic e-mail address :

WEBSITE

URL address:

Languages which the site is translated into:

English French Other languages

Indicate the other languages :

Number of monthly visitors:

Notes :

SOCIAL NETWORKS :

Facebook Twitter Identi.ca LinkedIn

Other :

MEMBERS OF THE GOVERNING BOARD

Name	First name	Function in the governing board	Institution or organisation represented

MEMBERS OF THE STEERING COMMITTEE

Name	First name	Contacts

MEMBERS OF THE SECRETARIAT

Name	First name	Contacts

SCIENTIFIC COMMITTEE

Name	First name	Field of specialization	Institution or organisation represented



Enlarged partial agreement member states involved :

Countries crossed or including a stage.

Countries involved in the scientific committee

Countries involved in study or a research on the cultural route

Non-member states of the Enlarged partial agreement involved:

States crossed or containing a stage.

Countries involved in the scientific committee

Countries involved in a study or a research on the cultural route

Other states involved :

Countries crossed or including a stage.

Countries involved in the scientific committee

Countries involved in study or a research on the cultural route

UNIVERSITIES NETWORK

Institut Européen des Itinéraires Culturels | European Institute of Cultural Routes

Centre Culturel de Rencontre Abbaye de Neumünster

28, rue Münster

L-2160 Luxembourg

Tel. 00 352 241 250

www.culture-routes.lu

Title of the activity	Description of activities	Place	Number of participants	Date

3. Cultural and educational exchanges for young Europeans:

Title of the activity	Description of activities	Place	Number of participants	Date

4. Contemporary practice of culture and arts:

Title of the activity	Description of activities	Place	Number of participants	Date

5. Cultural tourism and development of sustainable tourism:

Title of the activity	Description of activities	Place	Number of participants

Public organisations dedicated to tourism which have included the route in their promotional material:

Catalogues of tour operators who have included products linked to the theme of the route
Please specify if a contractual basis with those in charge of the route exists

MAPS

Does the cultural route have a printed cartography?

Yes No Under way

If yes, what is the scale?

Does the cultural route have an interactive or GIS map?

Yes No Under way

Refer to the nature of the maps, their level of accuracy.

Refer to the software used for the creation of the maps.

INFORMATION AND COMMUNICATION MATERIAL

Description of the network's publications by type, stating the language(s) available. . Give brief lists for all of these categories: if there are too many, please append a document entitled "Information material".

Academic publications:

Author(s)	Title	Place	Edition	Year

Seminar proceedings:

Author(s)	Title	Place	Edition	Year

Books:

Author(s)	Title	Place	Edition	Year

Press articles:

Author(s)	Title	Newspaper or periodical	N°	Date

Audio publications

Author(s)	Title	Place	Edition	Year	Support

Audiovisual publications

Author(s)	Title	Place	Edition	Year	Support

INDIRECT PUBLICATIONS

List of publications concerning the network which are not directly controlled by the network, by type.
If there are too many, please append a document entitled "information material".

Academic publications:

Author(s)	Title	Place	Edition	Year

Seminar proceedings:

Author(s)	Title	Place	Edition	Year

Books:

Author(s)	Title	Place	Edition	Year

Press articles:

Author(s)	Title	Newspaper or periodical	N°	Date

Audio publications:

Author(s)	Title	Place	Edition	Year	Support



Audiovisual publications:

Author(s)	Title	Place	Edition	Year	Support

BUDGET AND HUMAN RESOURCES

Provisional budgets and certified accounts must be provided, as well as all documents provided to the members of the network relating to discussions.

Scale of financing through calls for projects:

Has the network and/or have the different partners which are part of it already responded to calls for projects on European, national or other bases? What was the result?

Yes No Under way

Notes (*Please, specify the kind of project*) :

Budget of the current year:

Members contributions	€	
Project financing	€	
Public financing (subsidies and contracts)	€	
Sponsors	€	
Private funds	€	
Other	€	

Staff employed directly by the network:

Responsibility in the network	Place of work



ECONOMIC AND TOURIST IMPACT OF THE CULTURAL ROUTE

The route's impact on the creation or development of small and medium-sized enterprises as part of the route and/or the theme developed by the route

Are tools used all along the route to raise the number of visitors and the economic impacts of the route on the territories crossed?

Yes No Under way

If yes, specify in which territory/territories and with what result(s):

If yes, specify what type of tools is being or has been used:

Organisation responsible for the analysis:

