

ANNEX III

ARGUMENTATIVE CONTEXT OF THE CALL

The Council of Europe is the main organisation on the European continent dedicated to the defence of human rights. It has 47 Member States, 27 of which are members of the EU. It was established with the signing of the Treaty of London on 5 May 1949. All the Member States of the Council of Europe have signed the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights monitors the implementation of the Convention in the Member States.

The Council of Europe advocates freedom of expression and the media, freedom of assembly, equality and protection of minorities. It also helps Member States to combat corruption and terrorism and to undertake judicial reforms. Its group of constitutional experts, known as the Venice Commission, provides legal advice to countries worldwide. It also promotes human rights through international conventions, such as the Convention on preventing and combating violence against women and domestic violence, and the Convention against cybercrime. It monitors the progress made by Member States in these areas and makes recommendations through specialised and independent monitoring bodies.

Since its creation, the Council of Europe has been aware of the importance of cultural heritage in order to achieve greater unity among Europeans. Since its inception, it has formulated a series of conventions aimed at protecting, improving and promoting cultural heritage. The European Cultural Convention, adopted in 1954, is the oldest and best known of these mechanisms. Together with the evolution of the concept of cultural heritage, this unique and pioneering agreement was complemented over time by several legal instruments specialising in different forms of heritage: the Convention for the Protection of Europe's Architectural Heritage (Granada, 1985), the European Convention on the Protection of the Archaeological Heritage of Europe (Valletta, 1992), the European Landscape Convention (Florence, 2000), the European Convention for the Protection of the Audio-visual Heritage (Strasbourg, 2001), the Convention on the Value of Cultural Heritage for Society (Faro, 2005) and the Convention on Offences relating to Cultural Property (Nicosia, 2017), among others.

As a result, the Council of Europe has laid the foundations for heritage protection from an integrated and holistic approach, focusing not only on cultural heritage, archaeological heritage, architecture and landscape, but also on film co-production, audio-visual heritage and the value of cultural heritage to society.

Beyond its core normative activity, the Council of Europe has worked on the development of specific policies to monitor the implementation of its most important legal instruments in the field of cultural heritage. Over the past 70 years, a large number of declarations, resolutions and recommendations have been adopted that address issues ranging from heritage protection, identification and education to planning, conservation, management, traffic and financing. These include the White Paper on intercultural dialogue *Living Together As Equals in Dignity* (2008) and Recommendation CM/Rec (2017)1 to Member States on the *European Cultural Heritage Strategy for the 21st Century* (Strategy, 2021).

Following the adoption of its White Paper on Intercultural Dialogue in 2008, the Council of Europe launched several programmes relating to teacher training, the protection of minorities and social cohesion, including an annual dialogue with religious communities and with representatives of non-religious convictions. A network of Intercultural Cities helps the municipalities that integrate it to manage cultural diversity. In order to favour cohesion, it promotes the mixed nature and interaction between heterogeneous groups in the public space. It also designs tools to resolve cultural conflicts. With a view to promoting intercultural understanding, the Council of Europe develops programmes and tools to improve language teaching.

In 1987¹, under the General Secretariat of Marcelino Oreja Aguirre, the Directorate-General for Democracy² of the Council of Europe launched the Cultural Routes Programme of the Council of Europe with the Declaration of Santiago de Compostela.

Following Charlemagne's footsteps, those of Charles V or Napoleon's, discovering and feeling our religious and spiritual roots, discovering and feeling cave art, Art Nouveau, ceramics, impressionist painting, architecture - including industrial painting - megalithic culture, literature and the adventure which Robert Louis Stevenson transports us to and the intricacies of the Viking or Roman era. To know the Andalusian legacy first-hand, the one left by the Arabs in the Iberian Peninsula or the Jewish heritage, to navigate the Hansa route and to relive the history of this trade route and, why not, by the Mediterranean following the route of the Phoenicians, allowing ourselves to be swindled when following the routes of wine, and to live and remember our past and most recent history, such as that of the Liberation of Europe or that of the Iron Curtain. This is all possible today thanks to the Cultural Routes of the Council of Europe.

Culture, history, tourism, gastronomy, development, the environment, sports, spirit and values are intertwined around a project that offers its visitors unique experiences thanks to this programme, which received the **Carlos V European Award³ in 2019**. The Award is granted each year by the European and Ibero-American Academy of Yuste Foundation⁴ in order to acknowledge the work of people, projects, organisations or initiatives that, with their effort and dedication, have contributed to the general knowledge and enhancement of Europe's cultural, social, scientific and historical values, as well as to the process of European construction and integration.

According to the decision of the jury, the Council of Europe's Cultural Routes were awarded the prize because they promote and make possible the European values of cultural diversity, respect for their respective identities, intercultural dialogue and exchange and knowledge of countries and history. The jury also appreciated the work carried out by the routes in favour of cooperation in research and development; the enhancement of European memory, history and heritage; cultural and educational

¹ <https://www.coe.int/es/web/cultural-routes/home>

² **The Directorate-General for Democracy** supports the Council of Europe in fields which are vital for the sustainability of democracy: ensuring respect for human dignity without discrimination on the basis of human rights standards; improving the functioning of democratic institutions; and strengthening the democratic competencies of Europe's citizens and their willingness to engage in the democratic process and promoting respect for diversity in European societies, in a spirit of solidarity and tolerance, based on the human rights and legal standards of the Council of Europe.

³ Resolution CM / Res(2013) 67.

⁴ <https://www.fundacionyuste.org/>

exchanges for young Europeans; contemporary cultural and artistic practice; and cultural tourism. It also highlighted the image and position of Europe that the Cultural Routes project abroad and its relations with the rest of the world. Finally, it pointed out that it is a project involving different actors at different levels including governments and countries, international institutions, regions, municipalities, civil society organisations, associations, museums, foundations, universities, businesses and thousands of citizens, including the explicit participation of young people. The Cultural Routes of the Council of Europe thus contribute to the process of European integration through history, culture, heritage and active citizenship, as well as to social, cultural, economic and sustainable local, national and European development.

These routes allow us, in addition to traveling a physical journey, to make an internal journey within ourselves, to our history, memory and the diversity and richness that make up the European continent, linking it also with many other cultures that are part of ours. It allows us to achieve the European motto: “United in Diversity”. It is a “pioneer and unique” programme, in the words of former Deputy Secretary General of the Council of Europe, Gabriella Battaini-Dragoni.

The Cultural Routes programme demonstrates, through a journey through time and space, that the heritage of the different European countries contributes to creating a common living culture. The Routes put the fundamental values of the Council of Europe into practice: human rights, cultural democracy, diversity and cultural identity, exchanges and mutual enrichment beyond borders and centuries. They act as bridges for intercultural dialogue and the promotion of a better knowledge and understanding of a European cultural identity.

The Cultural Routes preserve and enhance Europe’s natural and cultural heritage as a factor in improving our environment and as a source of cultural, social and economic development. They work in favour of cultural tourism with a view to sustainable development, while making a very important contribution to the fight against the depopulation of our territories.

Each year, the Council of Europe certifies new cultural routes, which are assessed every three years, following a series of criteria regarding the theme⁵:

- The theme must be representative of European values and common to at least three countries of Europe;
- 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;
- The theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
- 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;
- The theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;

⁵ Resolution CM / Res(2013) 67.

- 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.

The Cultural Routes should implement activities in line with the following priority areas of action:

1. Cooperation in research and development.
2. Enhancement of memory, history and European heritage.
3. Cultural and educational exchanges for young Europeans.
4. Contemporary cultural and artistic practices.
5. Cultural tourism and sustainable cultural development.

Finally, a Cultural Route should form a multidisciplinary network located in at least three Council of Europe Member States. These networks should ensure that the proposed projects are financially and organisationally viable, have a legal status, either in the form of an association or federation of associations, function democratically and develop common visibility.

The certification is carried out in accordance with Resolution⁶ CM / Res (2013) 67, through which the certified Cultural Routes of the Council of Europe and the networks of candidates undergo an evaluation to receive the certification of Cultural Route of the Council of Europe, which is granted by the Governing Board of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA)⁷, which is composed of representatives⁸ of each Member State of that agreement.

The Council of Europe's Cultural Route seal is, in short, a hallmark awarded by the Council of Europe to those routes, courses and paths that bring together a number of values. With the cultural routes, the Council of Europe aims to go beyond the simple launch of cultural or tourist products and is committed to the protection of European cultural values, to encourage new forms of encounters between young Europeans, to sustainable development, to the enhancement of precious assets and to the development of transnational cooperation programmes.

To this end, the European Institute for Cultural Routes was set up in 1997, an institution dedicated to accompanying the promoters of already certified routes, to help new project contributors implement their initiatives and to disseminate information about this programme. The institute operates as a technical agency for the Cultural Routes programme and has been established in Luxembourg through an agreement between the Council of Europe and the Grand Duchy of Luxembourg.

A Cultural Route is conceived, from the Council of Europe, as a route based on those used by previous civilisations, cultural movements or economic exchanges that seeks the diffusion of the European identity, promoting the conservation of the Cultural and Natural Heritage as a factor in the development of high quality tourism.

⁶ https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016805c69fe

⁷ <https://www.coe.int/en/web/cultural-routes/governing-board>

⁸ <https://www.coe.int/en/web/cultural-routes/epa-member-states>

The Council of Europe's Cultural Routes initiative aims to create a link between Europe's citizens and cultural heritage⁹. They are routes between sites of particular interest, which are sometimes historical routes, but not only tourist routes: they are a living heritage that is based on the mutual enrichment of exchange and facilitates the awareness of a common European identity. Each Cultural Route encourages citizen participation in a democratically defined cultural heritage, which is not only interesting for its beauty and antiquity, but above all for its fundamental immaterial value. The Cultural Routes thus reflect the cultural diversity of the European continent. The Council of Europe's Cultural Routes certification thus aims to invite European citizens to discover the plural wealth of their continent through alternative routes: tourism is therefore seen as a form of sustainable economic growth for the regions concerned. Beyond this tourist objective, social cohesion and respect for the environment are pursued through the appropriate integration of cultural and natural heritage.

Obtaining such certification is a fundamental milestone that allows to consolidate the network of the certified route and begin to carry out international and European projects, and also opens the doors to obtaining funds to finance their activities. This also means that the members of each route can have greater presence and prominence on an international scale.

The Council of Europe has 45 certified Cultural Routes in 2022 that evoke different themes related to memory, history and European heritage and contribute to the interpretation of the current diversity of Europe. Nearly 3,000 members are represented in 60 countries on four continents: Europe, Africa, Asia and America. They also offer a range of leisure and educational activities for all citizens across Europe and beyond, and are key resources for responsible tourism and sustainable development. They cover a wide range of subjects, from architecture and landscape to religious influences, from gastronomy and intangible heritage to the leading figures in European art, music and literature. The Council of Europe's Cultural Route certification is a guarantee of excellence. The networks implement innovative activities and projects belonging to five priority fields of action: cooperation in research and development; enhancement of European memory, history and cultural heritage; cultural and educational exchanges for young Europeans; contemporary cultural and artistic practice; and cultural tourism and sustainable cultural development.

Through its programme, the Council of Europe offers a model for transnational cultural and tourism management and allows synergies between national, regional and local authorities and a wide range of associations and socio-economic actors.

The Cultural Routes currently certified by the Council of Europe at the beginning of 2022 are: the Santiago de Compostela Pilgrim Routes, the Hansa, the Viking Route, the Via Francigena, the Routes of the legado andalusí, the Phoenicians Route, the Route in the Pyrenees, the European Mozart Ways, the European Route of Jewish Heritage, the Saint Martin of Tours Route, the Cluniac Sites in Europe, the Routes of the olive tree, the Via Regia, Transromanica, the Iter Vitis Route, the European Route of Cistercian Abbeys, the European Cemeteries Route, the Prehistoric Rock Art Trails, the European Route of Historic Thermal Towns, the Route of Saint Olav's Ways, the European Route of Ceramics, the European Route of Megalithic Culture, the Huguenots and Waldensian

⁹ <https://www.culturaydeporte.gob.es/cultura/areas/patrimonio/mc/patrimonio-consejo-europa/presentacion.html>

Trail, ATRIUM, the Réseau Art Nouveau Network, Via Habsburg, the Roman Emperor's and Danube Wine Route, the European Routes of Emperor Charles V, Destination Napoleon, In the footsteps of Robert Louis Stevenson, Fortified Towns of the Grande Region, Impressionisms Routes, Via Charlemagne, the European Route of Industrial Heritage, the Iron Curtain Trail, Le Corbusier Destinations: Architectural Promenades, Liberation Route Europe, Routes of Reformation, European Route of Historic Gardens, Via Romea Germanica, Aeneas Route, Alvar Aalto Route, the Cyril and Methodius Route, the European Route of d'Artagnan, the Iron Age Danube Route.

Being part of a Cultural Route of the Council of Europe offers great possibilities and benefits to its members, as they join an international project (not just European) that is recognised by the Council of Europe around relevant topics of history, European culture, heritage and memory reflected in its customs and traditions.

This makes it possible to identify another way for dialogue and collaboration between the countries that are currently part of the certified routes and those territories, also taking into account that they are living routes in which new projects are continuously developed. All members of each route participate and are open to new entrants, which offers its members the possibility of participating in several networks and great possibilities of cooperation and development of projects that result in a mutual benefit of the partners of the Networks: promotional actions of the territory, tourism promotion, participation in international and European projects, development of new cultural and tourist products, exchange of knowledge and experts on issues related to tangible and intangible heritage, mutual support in solving problems or adding value to certain products linked to the subject matter of each network, or even being able to participate in different European programmes, adding to these benefits the possibility of obtaining funds that help and contribute to the development of these territories from a multiple, and not only socioeconomic, perspective, since there are both tangible and intangible benefits to all of it. These intangible benefits include the promotion of dialogue, understanding, partnership, solidarity and ensuring among its members the defence of European values, freedom, human rights, equality, justice, the rule of law, stability and peace.

Culture, Heritage and Memory in the European Union

In addition, in the European Union, action in the field of culture complements the cultural policy of the Member States in various fields, including, for example, the preservation of the European cultural heritage, collaboration between cultural institutions in different countries and the promotion of the mobility of creators. The cultural sector is also affected by provisions of the Treaties that do not explicitly refer to culture.

The Treaty of Lisbon attaches great importance to culture: the preamble to the Treaty on European Union (TEU) explicitly refers to inspiration «in the cultural, religious and humanist heritage of Europe». One of the key objectives of the Union, as specified in the Treaty, is to respect the «richness of its cultural and linguistic diversity» and to ensure «the preservation and development of the European cultural heritage» (Article 3 TEU). As provided for in Article 6 of the Treaty on the Functioning of the European Union (TFEU), the Union's competences in the field of culture consist in «carrying out actions in order to support, coordinate or complement the action of the Member States».

Article 167 of the TFEU provides further details of the Union's action in the field of culture: the Union must contribute to the flowering of the cultures of the Member States, within the framework of respect for their national and regional diversity, highlighting the common cultural heritage. EU actions should promote cooperation between Member States and support and complement their action in improving the knowledge and dissemination of the culture and history of European peoples; preserving and protecting cultural heritage of European importance; and to promote non-commercial cultural exchanges and artistic and literary creation, including in the audiovisual sector. The Union and the Member States may also encourage cooperation with third countries and competent international organisations. Respect for and promotion of the diversity of European cultures should be taken into account when taking measures under other provisions of the Treaty.

Article 13 of the Charter of Fundamental Rights of the European Union stipulates that «the arts and scientific research are free» and article 22 states that «the Union respects cultural, religious and linguistic diversity».

Key achievements of the European Union in the development of cultural policies include the European Agenda for Culture, the EU Strategy for International Cultural Relations, the promotion of intercultural dialogue (including those policies that promote it through the audiovisual sector), multilingualism, youth, research, integration and external relations, to name a few. As regards funding programmes and support initiatives, the following stand out: the current Creative Europe programme, formerly the Cultural Programme; the European Capitals of Culture; the European Heritage Label; the European Year of Cultural Heritage 2018; the Directive for the protection of the national cultural heritage and against the illegal removal of cultural property, which establishes cooperation mechanisms and procedures to ensure the restitution of property classified as artistic heritage, National historical or archaeological awards that have been awarded illegally; a series of prizes in the fields of cultural heritage, architecture, literature and music; or the New European Bauhaus which aims to promote the creation of living spaces in line with the European Green Deal by supporting the development of inclusive and accessible spaces that promote dialogue between different cultures, disciplines, genders and ages, and to seek sustainable solutions that respect the planet's ecosystems.