

THETRIS TRANSNATIONAL CHURCH ROUTE: VALORISATION OF SACRAL CULTURAL HERITAGE FOR FOSTERING DEVELOPMENT OF RURAL AREAS

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ABSTRACT

Valorisation of sacral cultural heritage can contribute to development of European peripheral rural areas. Good practices and pilot actions studied within the project THETRIS – THEMatic Transnational church Route development with the Involvement of local Society (Central Europe programme 2007–2013) and development of the THETRIS Transnational Church Route, which connects 64 shrines from different Central European areas, demonstrate how it is possible to implement efficient solutions for successful valorisation of cultural heritage sites, even those located in rural areas, encouraging development of these areas. Cultural routes, which raise awareness of a common European cultural heritage, can represent an important tool to achieve this purpose.

Keywords: cultural route, cultural heritage, valorisation, rural areas, European Union

THETRIS TRANSNATIONAL CHURCH ROUTE: VALORIZZAZIONE DEL PATRIMONIO CULTURALE RELIGIOSO PER LO SVILUPPO DELLE AREE RURALI

SINTESI

La valorizzazione del patrimonio culturale religioso può contribuire allo sviluppo delle aree rurali e periferiche d'Europa. Le buone prassi e le azioni pilota studiate nell'ambito del progetto THETRIS – THEMatic Transnational church Route development with the Involvement of local Society (programma Europa Centrale 2007-2013) e l'ideazione dell'itinerario religioso transnazionale THETRIS, che collega 64 edifici religiosi di varie regioni dell'Europa Centrale, dimostrano che sia possibile implementare soluzioni efficaci per una buona valorizzazione del patrimonio culturale delle aree rurali, incoraggiando lo sviluppo delle stesse. Un mezzo importante per raggiungere questo scopo sono gli itinerari culturali, i quali contribuiscono all'apprezzamento di un comune patrimonio europeo.

Parole chiave: itinerario culturale, patrimonio culturale, valorizzazione, aree rurali, Unione Europea

INTRODUCTION

Rural areas are facing significant social, economic, demographic, environmental and other problems, such as depopulation, lack of financial resources and innovations, a peripheral position, lack of employment opportunities and high quality services, and the like. In order to foster development of rural areas, it is essential to identify specific resources of an area. The combination of cultural heritage, nature, high-quality local products and social networks should represent an important factor for development of peripheral areas. Cultural heritage plays an important role in this process, because it can be the main driver of sustainable socio-economic and cultural development of many European rural areas.¹ Alongside economy, environment, and society, diversity of local cultures and lifestyles is recognised as the fourth pillar of sustainable development (Jacoby, Cooper, 2012, 1227-1236). The UNESCO document *The Power of Culture for Development* pointed out in 2010 that »culture, in all its dimensions, is a fundamental component of sustainable development. As a sector of activity, through tangible and intangible heritage, creative industries and various forms of artistic expressions, culture is a powerful contributor to economic development, social stability and environmental protection« (UNESCO, 2010, 2).

EUROPEAN UNION'S PERCEPTION OF CULTURAL HERITAGE AS A DEVELOPMENT DRIVER

Over the last decades, the European Union has focused more and more on cultural heritage as a development driver. Preservation of cultural heritage at a European level became more important after the Second World War. After the War the consciousness of the importance of a more efficient preservation of cultural heritage through international cooperation raised. The European Cultural Convention, signed in Paris in 1954, underlined the importance of preserving common European cultural heritage. In the 1960s and 1970s, the notion of cultural heritage, which was used for the first time in the 1969, won recognition. Moreover, in the 1970s, the notion of cultural heritage expanded to encompass all cultural elements of the environment that people appreciate and would like to preserve for future generations (Fakin Bajec, 2011, 61-70; Berti, 2012, 36).

Since the adoption of the *European Agenda for Culture* in 2007, cultural heritage has been a priority for culture plans developed by the Council of European Union (Council of EU 2014b). In 2014, the Council pointed out that cultural heritage consists of resources, inherited from the past, which give »great value to society from a cultural, environmental, social and economic point of view and thus their sustainable management constitutes

a strategic choice for the 21st century« (Council of EU, 2014a). The Council also stressed that »cultural heritage has an important economic impact, including an integral part in cultural and creative sectors, because it:

a) constitutes a powerful driving force of inclusive local and regional development and creates considerable externalities, in particular through enhancement of sustainable cultural tourism;

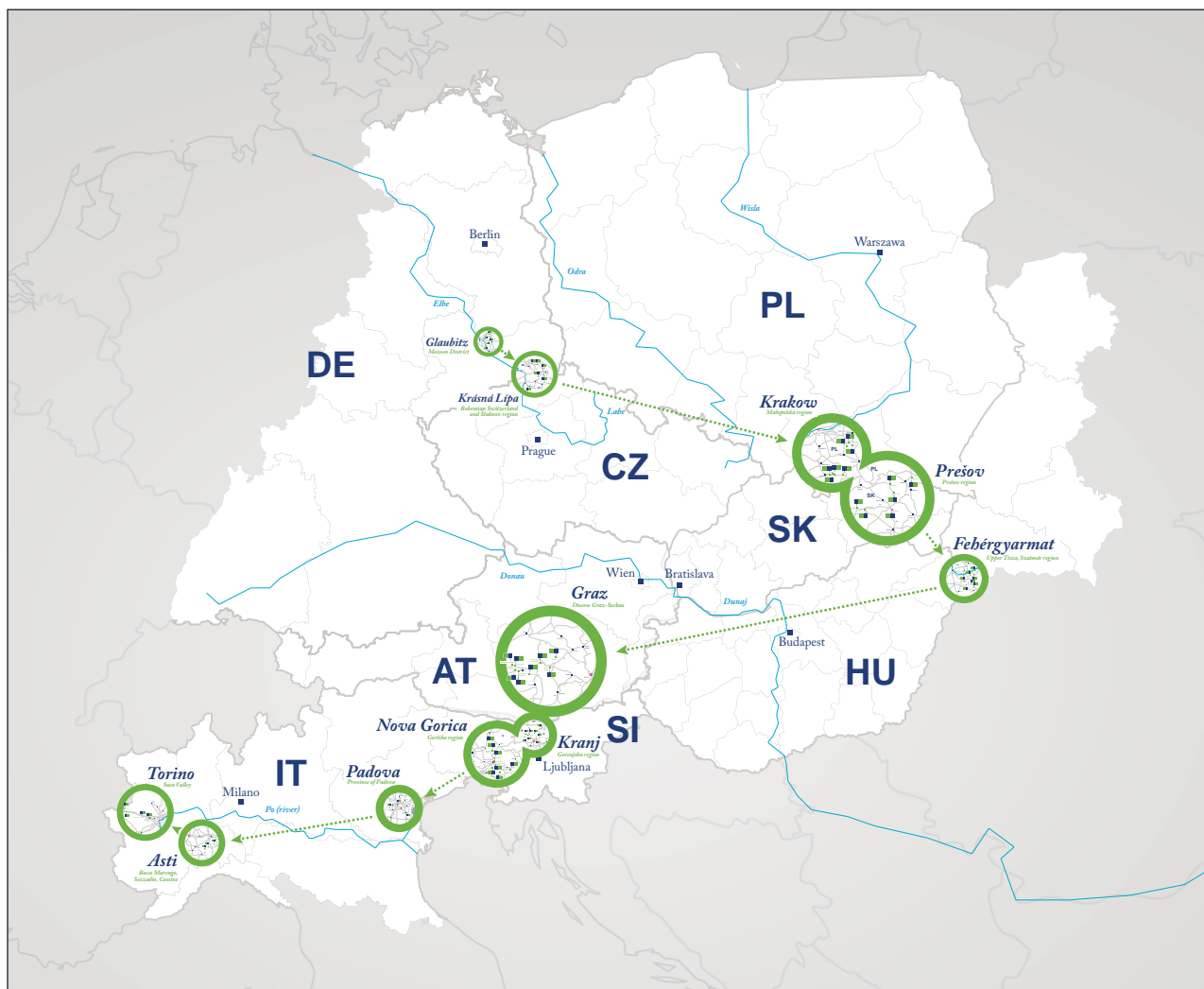
b) supports sustainable rural and urban development and regeneration as illustrated by initiatives of many European regions and cities;

c) generates diverse types of employment« (Council of EU, 2014a).

Although cultural heritage policies increasingly consider interrelation between cultural heritage and economic development, and the possible impact of cultural heritage on economy, inclusion of cultural heritage in the economic cycle still represents an important challenge. This issue is closely linked with valorisation of cultural heritage, a process of selecting values that are ascribed to a cultural heritage site. An efficient valorisation represents an additional value of a cultural heritage site. It is important to consider that valorisation has different meanings for various stakeholders. Caretakers and administrators of cultural heritage sites understand valorisation as renovation, economists as exploitation, and scholars specialized in cultural heritage as realization of the potentials of cultural heritage, which is often connected with an extensive synchronic and diachronic usage of cultural heritage (Cicerchia, 2012, 59-61).

In the process of valorisation that is understood as development of potentials of cultural heritage sites, cultural routes have become very important. In 1987, the Council of Europe launched the Cultural Routes programme in order to »demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared cultural heritage«. In 2010, the Committee of Ministers of the Council of Europe reached the Enlarged Partial Agreement on Cultural Routes in order to contribute to the preservation of cultural heritage through theme-based routes and promote closer cooperation between countries in their development. In 1987, the Santiago De Compostela Pilgrim Routes (the Way of Saint James), which connect Belgium, France, Germany, Italy, Luxembourg, Portugal, Spain and Switzerland, were the first routes that were incorporated into the programme The Council of Europe Cultural Routes. Today, the programme includes 29 cultural routes which link countries inside and outside the European Union, such as the Viking Routes (established in 1993), The European Route of Jewish Heritage (2004), Via Habsburg (2014), etc. Some of them are connected with religious cultural heritage and often also with pilgrimage tradition, for

¹ Culture plays an important role in development of initiatives and achievement of development objectives: for more information on this issue see Bajec, 2014.



THETRIS Transnational Church Route (http://www.thetris.eu/?page_id=183, 20. 4. 2015)

example the Via Francigena (1994), the Saint Martin of Tours Route (2005), the Cluniac Sites in Europe (2005), the European Route of Cistercian abbeys (2010), and the Route of Saint Olav Ways (2010).² It should be pointed out that visitors of pilgrimage routes are often non-religious people of all ages (serenity seekers, appreciators of culture and nature, etc.), increasingly those under the age of 30 (Smith, Puczko, 2013, 133-154).

The Cultural Routes of the Council of Europe raise awareness of a common European cultural heritage, contribute to its preservation, and stimulate intercultural dialogue, innovation creativity of small and medium enterprises, sustainable development and cultural tourism, etc. Cultural routes facilitate the discovery of a common European background through experiencing different regions in spite of physical and cultural barriers. Cultural

routes awarded by the Council of Europe are a communication tool and a mechanism for enforcing the European identity, proving that despite great variety there is still a common European cultural heritage. The Council would like to valorise the fact that European history has been marked, for centuries, by travelling and meeting (Beltramo, 2013, 15-17; Berti, 2012, 19-23). Cultural motives were as a matter of fact at the origin of travelling already in the Middle Ages, when Christians and Muslims used to travel long distances to visit holy places (Geremia, 2014, 1316; Kosi, 1998, 100-114). Moreover, it is also important to emphasise the importance of cultural routes for the economy. A study on the economic impact of the European Cultural Routes on the innovation and competitiveness of small and medium-sized enterprises shows that the 'renaissance of pilgrimages'

² More information on these cultural routes is available on the web page: http://www.coe.int/t/dg4/cultureheritage/culture/routes/default_en.asp (3/4/2015).

has encouraged setting up accommodation facilities, which contributes to the (local) development of rural areas, thereby creating a 'social economy' linked to a social, supportive and ethical tourism (Khovanova-Rubicondo, s.d., 17).

THETRIS TRANSNATIONAL CHURCH ROUTE AND VALORISATION OF CULTURAL HERITAGE SITES

Beside the above-mentioned cultural routes supported by the Council of Europe, many other cultural routes reflect a remarkable variety of European cultural heritage. In Slovenia only, there are numerous thematic routes and trails dedicated to various aspects of natural and cultural heritage, which are based on sacral cultural heritage and connect the Slovenian territory with different European regions: for example, the above-mentioned Saint Martin of Tours Route, which connects Szombathely in Hungary, Slovenian and Italian shrines with Tours in France,³ and the Mary's Pilgrimage Route, connecting Częstochowa in Poland, Levoča in Slovakia, Mariazell in Austria, Ptujška Gora and Svete gore above Bistrica ob Sotli in Slovenia and Marija Bistrica in Croatia.⁴ Some of these routes are based on the ancient pilgrimage tradition, like the Way of Saint James, which is linked to Santiago de Compostela. In Slovenia, the main course of this route goes from the Croatian border near Obrežje through Ljubljana to Trieste. There are also other branches of this route, for example from Ljubljana through the Gorenjska region to Austria or Italy and from the Hungarian border to central Slovenia. The route is becoming more and more popular and is promoted by the association *Društvo prijateljev poti Sv. Jakoba v Sloveniji*, which strives for the revival of the pilgrimage tradition in Slovenia.⁵

There is also the THETRIS Transnational Church Route, which brings about greater recognisability and valorisation of sacral cultural heritage of Central Europe. It was developed during the international project THETRIS - *THEmatic Transnational church Route development with the Involvement of local Society*, implemented through the Central Europe Programme 2007-2013, co-financed by the European Regional Development Fund between 2012 and 2014. The project studied the potentials of sacral cultural heritage in rural areas in order to foster complex development of these areas. The focus of the project led by the Association of Municipalities of the Upper-Tisza area in Hungary was sustainable preservation and valorisation of cultural heritage sites, by developing a transnational church route, elaborating joint strategies and testing innovative solutions. The project enabled a deep examination of the

problematics and potentials of cultural heritage in rural areas through the elaboration and the study of numerous documents (regional and transnational SWOT analyses, a collection of good practices, a policy recommendation to the European Union, regional and transnational sustainability plans, regional and transnational transferability plans, transferability tools for church management, etc.). Project partners discussed the problematics among themselves and with regional working group members, various stakeholders and experts, not only on project meetings and consultations, but also on various pilot seminars, where implemented innovative solutions were presented, project meetings, peer-review meetings and on a transferability training.⁶

The THETRIS Transnational Church Route involves the Szatmár Region in Hungary, the Prešov Region in the Slovak Republic, the Šluknov Region and the Bohemian Switzerland Region in the Czech Republic, the Małopolska Region in Poland, the Piedmont and the Veneto Regions in Italy, the Meissen District in Germany, the Styria Region in Austria, and the Goriška and the Gorenjska Regions in Slovenia. The 64 shrines of the Route indicate the noteworthy character of the European history and the variety of its cultural heritage as the included shrines differ from one another in many aspects, for example the aspects of art-historical and architectural styles, building material, the period of their origin, etc. Moreover, they differ according to the denominations they belong to. Most of them belong to the Roman Catholic Church. There are also some monuments of the Lutheran Church in the Meissen District in Germany (for example Seußlitz castle church) and the Szatmár Region in Hungary (for example the church of Kölcse) and some monuments of the Reformed (for example the church in Fehérgyarmat) and the Greek-Catholic Churches in Hungary (for example the church of the Birth of Mother in Csegöld). Some churches are listed as UNESCO Cultural Heritage Sites (for example the St. Leonard's church in Lipnica Murowana in the Małopolska region). Nonetheless, all the shrines included in the Route are significant works of art which often harbour precious sculptures, paintings, glassware and other craftwork or other important material remains, such as famous relics. The Route includes small shrines as well as magnificent basilicas and monastery complexes (for example the abbey of Seckau in Styria, the monastery of Sveta gora in the Goriška region, and the abbey Novalesa in Piedmont). Some of the shrines stand out for their ancient character, rich pilgrimage tradition which goes all the way back to the early medieval period, and their integration into historical events and processes which marked European history (Transnational church route, 2014). The pre-

3 More information about the Saint Martin of Tours Route: Oršanič, 2014.

4 More information about the Mary's Pilgrimage Route is available on: <http://marijina-romarska-pot.si/eng/> (9/6/2015).

5 Rigler, Rigler, 2010. About the association: <http://www.jakobova-pot.si/>.

6 More information about the project is available on the web page: http://www.thetris.eu/?page_id=267 (20/4/2015).

served sacral cultural heritage included in the THETRIS Transnational Church Route bears witness to crucial historical events, long-term historical structures and different religious denominations that marked the church history and turbulent past of the European continent. It also testifies to the artists, patrons and spiritual shepherds who, in their mission, went beyond the regions' and countries' borders, the intertwining and acquisition of art-historical styles and religious practices, and the pilgrimage as a way of learning about the neighbouring and far-away countries and their inhabitants, etc. All in all, it bears testimony to various features which have connected the European territory for many centuries (Makuc, 2014b, 1). Povolo commented on the European cultural heritage by pointing out that »when an entire series of facts regarding the birth and development of a specific European culture from the Middle Ages onwards, one characterized by a mixture of cosmopolitanism and pluralism, is taken into consideration, it enables us to identify an authentic 'cultural heritage' still at work today in a social and political fabric of the vast territory whose common reference point is the European Union« (Povolo, 2013, 489). The heterogeneous nature of the shrines of the THETRIS Transnational Church Route bears witness to the complexity of the cultural heritage of Central Europe, since »the powerful mix of pluralism and unity is a fact that distinguishes European history« (Povolo, 2013, 482).

Despite the richness of cultural heritage, attractiveness of landscape and local environment, many of these regions have problems regarding preservation and valorisation of sacral cultural heritage, more precisely with weak cultural management, lack of public-private cooperation and local entrepreneurship culture, poor marketing strategies, lack of investments in research and innovation, and difficulties in obtaining funding for heritage preservation (shortage of public funding for architectural heritage preservation). Moreover, there are other weaknesses connected with the socio-economic context, such as high unemployment rate, low number of well-qualified labour force, low quality standard of tourist services, difficulties in perceiving the above-mentioned rural areas as attractive for tourists, etc. (THETRIS Transnational SWOT Analysis, 2013). Economic value on the one side and cultural value on the other represent an important issue in connection with decision-making regarding heritage. Some heritage sites can have important cultural value, but low economic value, while some others have the opposite problem. In such cases, we are faced with a question of how much economic value individuals and the society are prepared to leave off for protection of a certain level of cultural heritage (Thorsby, 2012, 56-58). In addition, it is important to point out great disparities between the regions. Some regions, for example Styria, do not have particular problems with restoration of shrines, while this represents a burning issue in some other regions. At the turn of the 1960s and



Statue of St. Francis, Sveta gora, Goriška region, Slovenia (Photo: Petra Kolenc)

1970s, a lot of shrines in the southern part of the Bohemian Switzerland were extensively devastated and the government let them fall into ruin; in 1989, however, a change occurred and the churches have gradually been reconstructed since (THETRIS Bohemian Switzerland Regional Analysis, 2013, 8-18).

Having taken all these problems into consideration, the THETRIS project studied different ways of how sacral cultural heritage could contribute to sustainable development of rural areas, because shrines often have a great artistic and historic value and are usually the centre of rural communities and their cultural life. The project also enabled the realisation of *Policy recommendation to the European Union on preservation and valorisation of cultural heritage*, which focused also on economic potentials of cultural heritage (See Makuc, 2014a). In order to produce optimal economic returns and integrate economic and cultural values of cultural heritage, an efficient and remunerative set of policy instruments and fiscal mechanisms should be developed and implemented (Thorsby, 2012, 45-72). This can also ensure preservation of cultural heritage sites in the time when many European countries are facing lack of public funds for maintenance, promotion and efficient management of cultural heritage sites. Moreover, an attempt at economic self-sufficiency of a site should be taken into account already in the process of decision-making

about renovation, restoration, preservation and valorisation of a cultural heritage site. Decision makers and involved stakeholders should pay more attention to this important issue, as it can contribute actively to sustainable development of a site.

Beside fiscal incentives, which could encourage inclusion of the private sector in preservation and better valorisation of cultural heritage, cultural heritage sites in rural areas and local communities the sites are located in could also be included in the economic cycle through better development of public-private partnership and high-quality, sustainable cultural tourism. The European Union is aware of the importance of the tourism sector for economic growth, employment, better quality of life and reinforcement of Europe's image in the world. Europe is the world's first tourist destination and the tourism sector has many opportunities. European institutions pointed out that because of global competition »Europe must offer high-quality, sustainable tourism, playing on its comparative advantages, in particular the diversity of its countryside and extraordinary cultural wealth« (European Commission, 2010).

In order to stimulate development of rural areas (especially to reach a higher employment rate, increase the level of services, stimulate regional and local economies, generate better rural living standards and prevent permanent migration), preserve cultural and natural heritage, and balance the tourist flow in the European Union, decision-makers should pay more attention to successful development of sustainable cultural tourism in rural areas. Cultural tourism, one of the fastest-growing sectors of the world economy in the last years, should assume an important role in the process of mitigating development disparities between urban and rural areas. Well-organized cultural tourism in rural areas could provide inhabitants with access to cultural events and different forms of entertainment and increase the number and level of services that would otherwise not even exist or would not manage to subsist due to an insufficient demand given the small number of inhabitants (Cicerchia, 2012, 28-86). Cultural tourism in Europe privileges certain cultural cities, thereby causing problems regarding sustainability, pollution and too often also a simplified interpretation of these places. On the other hand, there are a lot of rural areas with rich and unique cultural heritage that are overlooked. The main cultural destinations should function as anchor sites to lead the flow of visitors to less overloaded rural cultural destinations, whose sustainability should needless to say be taken into consideration. Moreover, strengthening links between tangible and intangible cultural heritage is also recommended (THETRIS Review Report, Graz-Seckau, 2013, 7-11; THETRIS Regional SWOT Analysis, Małopolska Region, 2013, 5).

Development and management of cultural tourism should be led in accordance with the needs of the local population and the sustainability of the site and its

region. The needs of local communities and the expectations of cultural tourists should be taken into consideration by means of responsible marketing in order to prevent the so-called "tourismification" or "disneyfication" of cultural heritage sites (Vegheş, Dugulan, Popescu, 2012, 1015-1024). Instead of marketing activities targeted on the wider public, more structured approaches and direct links with target groups are recommended, respecting sustainable development of the sites and local communities.

Within the THETRIS project, a lot of good practices were studied. For example, the pilgrimage centre on Sveta gora in the Goriška region has been enriched with a special spiritual and educational centre, led by Sisters of Charity of Saint Francis of Assisi, providing psychotherapy for couples and families (either religious or not) and also special programs for children and young people. Sveta gora is also a destination of cultural tourism, where one can attend cultural events, such as concerts and exhibitions, and visit the Marian Museum, a souvenir shop, a restaurant, etc. (THETRIS Good Practice Collection, 2013, 51-52).

Some good practices propose good solutions for better valorisation of sacral cultural heritage through marketing of local products that join tradition with innovation. For example, in the complex of the Benedictine Abbey in Praglia (Province of Padua), which houses a congress centre, a guesthouse for pilgrims, an antique library, an international acclaimed workshop for book restoration, etc., an ancient spice book was discovered during archival research and the recipes from this book were adapted to serve present-day needs in order to make and sell new products (THETRIS Good Practice Collection, 2013, 61-62).

Some good practices studied within the project stem from the organisation of events that strengthened the bonds between cultural heritage sites, the tourism sector and local inhabitants. One such event is the medieval historical festival organised every September in the village of Cassine (Piedmont Region) in order to valorise the cultural heritage of the Franciscan monumental complex. One of the most important aspect of this event is that it is organised by a public-private partnership (including not only the active participation of the Piedmont Region and the Province of Alessandria, but also different bank foundations, involving local inhabitants and entrepreneurs, associations and non-profit organisations (THETRIS Transferability training, 2014; THETRIS Good Practice Collection, 2013, 37-39).

The above-mentioned practices improve involvement of local inhabitants and the private sector in the process of valorisation of cultural heritage sites. In the decision-making process connected with the valorisation of a cultural heritage site or a destination, the close linkage between tangible and intangible cultural heritage should be valorised in order to develop strategies that can integrate different values of a rural area. Tan-

gible and intangible heritage elements are important symbols of personal or collective identification and evidence of social and economic improvement (Bajec, 2014, 152-155).

It is therefore important to consider goals of different groups that provide successful valorisation of cultural heritage. A network of stakeholders is diverse and consists of different actors involved in the management of available resources of cultural heritage. Some groups of stakeholders are more influential than others. In this framework, local inhabitants are the main and the most important stakeholders because the existing resources of cultural heritage are incorporated in the functioning of their communities. Other important stakeholders are entrepreneurs, representatives of cultural industries, local non-governmental organisations, educational institutions, visitors and tourists. In order to achieve successful and effective management of cultural heritage in the framework of stimulating socio-economic development, it is very important for these interdependent groups to interact and work together (Góral, 2014, 46-48). For this reason, development of improved systems of governance among different stakeholders was suggested (THETRIS Regional SWOT Analysis, Susa Valley, 2013, 9).

Within the THETRIS project, seven pilot actions were implemented between May 2013 and February 2014, which could be transferred to other regions. Two pilot actions focused on the development of cultural tourism infrastructure in the Upper-Tisza Area. In the Freestate of Saxony, a pilot action was implemented setting up a sustainable network that connected stakeholders from the church and the tourism sector. Another pilot action fo-

cused on the revitalisation of the ancient Novalesa Abbey and the elaboration of a new governance model based on the use of social media in the Piedmont Region. In the Małopolska Region, the action of upskilling various stakeholders involved in sacral heritage management was realized. Furthermore, it is important to stress the importance of the innovative IT solutions of the pilot action 'IT solutions for youth involvement in sacral heritage management', realized by Diocese Graz-Seckau (in the Styria Region). The innovative result of this pilot action was a smartphone application with a game (treasure hunt) in which one has to discover regional cultural heritage sites. It represents a high-quality IT-tool developed by experts from different fields (information science, history, pedagogy, etc.). The tool was created in collaboration with the church authorities, the friars, the private sector and the researchers. The purpose of the application is not only an entertaining way of learning about regional cultural heritage and history, but also a stimulation to visit the churches and explore them in a different and a more enjoyable way. In the long run, this pilot action could also bring economic advantages to the region, as the tourist offer of local stakeholders could be included in the smartphone application (THETRIS Transnational tool, 2014, 5-68; THETRIS Pilot seminar, 2014).

The practices and actions studied within the THETRIS project demonstrate that it is possible to implement efficient solutions for successful valorisation of cultural heritage sites, even those located in peripheral rural areas, which encourage development of these areas. The theme-based cultural routes represent an important tool to achieve development of rural areas.

THETRIS TRANSNACIONALNA CERKVENA POT: VALORIZACIJA KULTURNE DEDIŠČINE
ZA RAZVOJ RURALNIH OBMOČIJ

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POVZETEK

Mnoga evropska ruralna območja se danes soočajo s številnimi družbenimi, gospodarskimi, demografskimi in drugimi težavami, a pomembno vlogo pri njihovem razreševanju lahko odigra kulturna dediščina teh pogosto perifernih območij. Evropska unija posveča vedno več pozornosti ne le kulturni dediščini, ampak tudi njenim ekonomskim potencialom. To je tesno povezano s širšim vprašanjem valorizacije kulturne dediščine. V tem okviru pridobivajo vedno bolj na pomenu tematske kulturne poti. Svet Evrope neposredno podpira 29 kulturnih poti, ki ozaveščajo o skupni evropski kulturni dediščini. Poleg le-teh pa obstajajo še druge kulturne poti, ki prav tako odražajo raznoliko in bogato evropsko kulturno dediščino. Ena izmed teh je THETRIS transnacionalna cerkvena pot, ki povezuje 64 med seboj zelo različnih sakralnih objektov Srednje Evrope. Pot je bila definirana v okviru projekta THETRIS - THEMatic Transnational church Route development with the Involvement of local Society, ki sta ga med letoma 2012 in 2014 finančno podprla Evropska Unija in Evropski sklad za regionalni razvoj (program Srednja Evropa 2007-2013). Projekt je med drugim omogočil preučitev mnogih dobrih praks ohranjanja in valorizacije sakralne kulturne dediščine ter implementacijo določenih pilotnih akcij, ki dokazujejo, da so lahko tematske kulturne poti pomembno sredstvo za boljšo valorizacijo kulturne dediščine in razvoj podeželja.

Ključne besede: kulturna pot, kulturne dediščina, valorizacija, podeželje, Evropska unija

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