

University courses on cultural management as educational opportunities for the Catholic Church: some reflections based on teaching experience

Enrique Banús

To cite this article: Enrique Banús (2018) University courses on cultural management as educational opportunities for the Catholic Church: some reflections based on teaching experience, Church, Communication and Culture, 3:3, 221-236, DOI: [10.1080/23753234.2018.1535248](https://doi.org/10.1080/23753234.2018.1535248)

To link to this article: <https://doi.org/10.1080/23753234.2018.1535248>



© 2019 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.



Published online: 13 Feb 2019.



Submit your article to this journal [↗](#)



Article views: 326



View related articles [↗](#)



View Crossmark data [↗](#)



ARTICLE



OPEN ACCESS



University courses on cultural management as educational opportunities for the Catholic Church: some reflections based on teaching experience

Enrique Banús

School of Humanities, Universidad de Piura, Piura, Perú

ABSTRACT

A relevant part of the global cultural heritage has a religious dimension. A good part of it belongs to the culture inspired by the Catholic Church. This article reflects on the teaching experiences of an academic course on cultural management held regularly at a Pontifical university in Rome. The main argument of the paper is that cultural heritage of religious interest, when integrally presented, can be a relevant approach to evangelization. Professional knowledge, expertise and awareness of this evangelizing potential should be combined in order to present religious heritage in its full sense. Academic and pastoral mediation can help to manifest the religious dimension of the Christian heritage and to educate the audience in understanding it correctly.

ARTICLE HISTORY

Received 25 July 2018

Revised 23 September 2018

Accepted 9 October 2018

KEYWORDS

Cultural management;
cultural heritage; arts
management; religious
heritage; Christian art;
intangible heritage

Teaching ‘cultural management’ at a Pontifical university

Religious heritage has high significance within the global cultural heritage. Even the UNESCO maintains an ‘Initiative on Heritage of Religious Interest’ based on the finding that ‘approximately 20 percent of the properties inscribed on the World Heritage List have some sort of religious or spiritual connection.’¹

Other sources suggest that in countries such as Spain, Portugal and Italy, exactly 70 percent of the cultural heritage belongs to the Catholic Church.² Although it is impossible to recognize which cultural heritage definition is used for these calculations,³ another article reveals a clear fact: in 2017 there were 299 ecclesiastical museums in Italy.⁴ Taking all this into account, it remains clear that the attitude of the Church towards cultural heritage can be very relevant to the heritage itself. The Catholic Church is aware of the richness of this heritage. For example, relevant references, some of which will be quoted throughout the article, can be found in the documents of previous Popes. In 1993 a specific Pontifical Commission for the Cultural Patrimony of the Church was established,⁵ which is today included in the Pontifical Council for Culture. And some, not many, Pontifical universities and other

CONTACT Enrique Banús ✉ enrique.banus@udep.pe 📍 School of Humanities, Universidad de Piura, Piura, Perú

© 2019 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

academic bodies related to the Church are offering degrees and courses in cultural heritage.⁶

No doubt that the main task of the Church is not the preservation or interpretation of cultural heritage, but evangelization. In practice, however, based on my experience in the last almost 25 years I've been teaching 'cultural management' issues, there are, as I mentioned before, many relevant initiatives by the Church related to the cultural heritage. However, sometimes heritage is seen—and not only by the Church—mainly as a challenge, a task or even a burden;⁷ expensive and complex in its maintenance due to the international, national, regional and even local regulations. In fact, cultural heritage, along with environmental issues, for example, is a field in which all governmental and administrative levels have certain competencies. Looking at the aforementioned documents and initiatives, the knowledge, preservation, and relevance of cultural heritage are clearly highlighted, but the dimension of its valorization, which could be the main task of cultural (or arts) management, remains almost undiscovered⁸ and very few references to the management itself are given.⁹

Cultural (or arts) managers—under different denominations—are interested in connecting culture (arts, heritage) and society in order to mediate between them. They are responsible for transforming a cultural policy (in the case of public bodies) or a cultural mission (in the case of associations, foundations and other private bodies) into projects, activities, and events, using all the skills of management.¹⁰

In that sense, since 2015, the Pontificia Università della Santa Croce (PUSC) in Rome offers the optional course 'Management and Promotion of Cultural and Religious Heritage' ('Gestione e promozione del patrimonio culturale-religioso'). This article is a first attempt to summarize my experiences in several editions of this course. From the beginning two main challenges had to be solved:

- How to motivate the students to open their minds to a new field of activity
- How to comprehend extremely different situations between various countries and even within a single country.

In both challenges, attentive reflection about the evolutions in view of the cultural heritage in the last decades might be helpful.

Cultural heritage as an 'instrument' for evangelization

If cultural heritage is seen by many members of the Church as a burden, its preservation will continue to be a task only for specialists, maybe a department inside the diocesan or ecclesiastical administration, and for some art history-loving priests and laymen. In the governmental departments defending the heritage, it is now a commonplace to highlight that the best way to preserve cultural heritage is by raising awareness of its relevance among the population. No legislative or administrative effort can effectively substitute the 'watchful eye' of the citizens on their cultural heritage.

Therefore, the above-mentioned academic course on cultural management is given for postgraduate students – many of them priests – who are not dealing primarily

with cultural issues but will spread the aforesaid awareness in society. So, the course's objective is not to transmit detailed information about techniques for cultural heritage management,¹¹ but to ignite interest in the opportunities cultural heritage can bring to the Church's main task of evangelization. As Pope John Paul II said, 'cultural goods' are meant for human advancement and, in the ecclesial context, acquire a specific meaning since they are ordered to evangelization, religious practice and charity.¹² And: 'In fact, the cultural heritage in its multiple forms [...] is a far from negligible component in the Church's mission of evangelization and human advancement.'¹³

It makes sense only if such a course succeeds in integrating cultural heritage into the mainstream of priests' and pastoral agents' activities. And, including the cultural management perspective in daily Church life will guarantee that the mere preservation will evolve to valorization and management. Such an evangelizing valorization of the cultural heritage 'permits an efficient provision of information about Christian faith and identity, which can effectively stimulate the external and internal communication of the Church.'¹⁴

Everyone is aware that motivation is a key issue in educational projects. A main concern in the aforementioned course consists therefore in giving argumentative support for the inclusion of heritage in the reflections on evangelization or new evangelization.¹⁵ Explaining the evolution of the concept of heritage itself over the last three or four decades facilitates this effort.¹⁶

First, in that sense, a look at the 'audience' is needed. Who is the 'consumer' of religious cultural heritage? And who could be added as a 'consumer'?¹⁷ In the *first group* maybe three different types could be included:

- First of all, the Christian faithful who regularly attend the Mass and other religious activities;
- Believers or not, who occasionally go to church for funerals and weddings, for example;
- Occasional visitors of churches and other religious buildings, mainly tourists.

The people of the *second group* are those who could be defined as 'consumers'. They are not attending Church events but are open to cultural activities. This could be applied to people who regularly attend concerts or theatre performances, who visit museums, galleries and art exhibitions, who like to read books or watch movies, but have not realized that also many churches can be seen as museums, that religious music concerts are organized there, or that much of the Christian heritage is related to the faith. Of course, this view of a religious building merely as something like a museum or an auditorium does not express the full truth about religious heritage, but it can be a first step for a further understanding.

There is no space here to develop the whole argumentative approach related to each of these groups. In any case, the primary intention cannot be to promote only the cultural life but to see religious culture as – and this is not a tautology – a *religious* culture. If religious heritage is seen as such and not only as an artistic expression, it speaks also about religion and, therefore, is telling the story of God's dialogue

with humankind. This is not self-evident: if one looks – for example in Rome – to the many explanations in books or guides about church buildings, one will find long and sometimes sophisticated texts on the artists' biography, the stylistic peculiarities, the historic context and so on, but with only few or weak references to the religious meaning. Religious cultural heritage – such as the Pontifical Commission for the Cultural Heritage of the Church has stressed – 'should be organized in a way that allows it to communicate the sacred' together with 'the beautiful, the old and the new.'¹⁸

To give a brief insight into the reflection on the different 'audiences' it can be said that:

- In the first group, that of believers who regularly have contact with the Church, a well-managed Church heritage can serve to realize the Augustinian/Anselmian 'credo ut intelligam; intelligo ut credam.' A more profound understanding of what religious heritage is saying can help deepen faith and religious life. In that sense, with regard to museums, believers 'can find [there] once more the ways to grow and mature in the itinerary of faith in order to be able to better express their own belonging to Christ';¹⁹
- In the case of people – believers or non-believers – who occasionally visit churches for religious events or as tourists, the presentation of religious heritage can help them discover aspects of the faith they never took into consideration. Visiting a church for social (for example, a funeral) or cultural (tourism) reasons can also become an occasion to encounter the Christian faith;²⁰
- Via activities related to religious heritage (concerts, for example), people who do not attend religious activities could be attracted to the life of the Church.

These arguments deserve a more accurate presentation, of course, and given the thematic frame of this special issue related to Religious *Tourism*, some specific comments may be added:²¹ for pilgrims and religious tourists, the *ut-intelligam*-argument is valid; other kinds of tourists are looking for discoveries, for new experiences, for enlarging their horizons. It is common for them to enter the churches without considering the specificity of the sacred space. They walk around – sometimes also during liturgical celebrations notwithstanding indications against this – and simply look. Here, mediation becomes a must-do if more than a superficial satisfaction wants to be achieved. The content and presentation of explanations of altars, images, and decoration must be enticing, brief and well-selected. It should have conveniently sized letter, being placed at a level that can be read without any physical effort, and it should be formulated in an understandable language. The most relevant task, however, is to include not only information from art history, but also from spirituality, allowing the observer to discover the deeper sense of the objects: their religious dimension.

Without going into more detail about the other groups, it is enough to note that there is no need for sophisticated programmes and huge investments. Modest measures like a short explanation about the meaning of sacred images in churches, about the music, the prayers, or the liturgical instruments can help in discovering new aspects

of the buildings, paintings, sculptures, and the non-material heritage (music, prayers, devotions, and processions). A condition for such understanding is that the explanations are done from the perspective of evangelization. Both aspects, the artistic and religious dimensions of the heritage, should be included.

An important issue is to know that 'mediation' is today, a key aspect when dealing with heritage. Predominantly French scholars have developed this idea of 'mediation culturelle', which could be defined as the entirety of actions which try to relate an artistic or cultural presentation to the audience.²² In that sense, mediation establishes bridges for an adequate understanding, trying to overcome the distance between the receiver and the presented heritage. There are many forms of mediation, sometimes in situations in which this effect is not necessarily expressly intended. In church life, for example, a homily can mediate if the priest is using details of the church or chapel for explaining the readings of the day, if he is talking about a saint who is represented in the retablo above the altar. So, simple things, like a short explanation of a statue, are mediation.

When talking about 'mediation', another relevant concept is immediately evoked: that of 'interpretation'. In 1980, the Ironbridge Institute for Cultural Heritage was established at the University of Birmingham.²³ Together with other initiatives in different countries, it caused a relevant shift in the attitude towards cultural heritage: from the paradigm of protection to the paradigm of interpretation. Without going into all the significance of heritage interpretation, which has profound philosophical implications and is linked to hermeneutics and epistemology, it can be underlined that with this shift of paradigm the attitude towards heritage is no longer the supposedly aseptic presentation of objects but the involvement of 'cultural agents' (curators of an exhibition, editors of a book, those responsible for the programming of a theatre or orchestra, and also curators of architectural or archaeological heritage). 'Involvement' is essentially linked to interpretation. Interpretation also includes 'prejudices' in the neutral sense, for instance, Hans-Georg Gadamer's hermeneutics.²⁴

Sometimes, when presenting this approach in academic seminars or lectures, Gadamer's work is understood as a precursor to cultural relativism. Attentively reading *Truth and Method*, Gadamer's main work, and other of his writings, one finds that there are prejudices which help in understanding a text and others which hinder or impede understanding. Gadamer uses the term 'productive prejudices', meaning the ones that are pre-conditions for understanding, and, therefore, distinguishes between prejudices, that help understanding, and those prejudices which lead to misunderstandings or to the incapability to understand.²⁵ There should be a critical attitude of reviewing one's own prejudices in order to be more and more guided by helpful prejudices, avoiding those which prevent receiving a text in a correct way.

For the presentation of religious – and *a fortiori* – Christian heritage, the main 'prejudice' is that religious heritage is precisely *religious* heritage, and Christian heritage is precisely *Christian* heritage. Therefore, it is telling about religion or Christianity. Presented only as artistic or architectural heritage, the full sense of the Christian heritage is not revealed. In that sense, Pope John Paul II wrote: 'The organic nature of the Church's cultural heritage does not allow the separation of its aesthetic appreciation from the religious aim of pastoral activity. A sacred edifice, for

example, reaches its “aesthetic” perfection precisely during the celebration of the divine mysteries, since it is precisely in that moment that it shines forth in its truest significance.’

So, the best way of ‘managing’ the cultural heritage of the Church is to unveil its full sense. When presenting this full sense, the cultural heritage starts speaking also about God, the Gospel, Jesus Christ, the Church, and the sacraments. This would be – in a Gadamerian sense – exactly the most authentic prejudice for understanding Christian heritage as an example of religious heritage.

Small is beautiful, also in cultural heritage

Traditionally – and this view remains in the mentality of many people – only monumental works, or what Italians call *capolavori* of the great masters, are considered heritage: Cathedrals and monasteries, paintings and sculptures by Michelangelo or Van Eyck, masses by Mozart or Requiems by Verdi. When talking to students in Rome coming from Burkina Faso, the Philippines, Nicaragua or from small villages in other countries, a difficulty arises: there are no such monuments, or only a few of them in their countries of origin. Explaining the recent evolution in the cultural heritage’s valuation can be helpful here also.

In this case, French experts have been the main forerunners. In fact, it is in France where the *petit patrimoine* – the ‘small heritage’ – receives the most attention.²⁶ In this sense, images of the saints in almost any church in the world and liturgical instruments like chalices or ostensories, but also more modest objects like candleholders or stoups, can be seen as cultural heritage. Here, the mediation should explain not only the artistic aspect or the history of these objects but also their use and their meaning in the liturgy. We could go further and consider also a rosary or a small crucifix as cultural heritage – as well as the First Holy Communion or ‘In Loving Memory’ memorial cards.

All these small objects tell a story – and this is a main requirement for today’s heritage mediation and management. Heritage can be seen as a part of the culture that remains, establishing a bridge between the past and the present. A small chapel, a tiny image of a saint, a scapular and thousands of other objects can tell a story – which is always a story of faith, of devotion, of ways of living the faith in different times and different contexts. In early Christianity, when the community gathered around the relics of the martyrs, it was not only strengthening *their* faith and coherence of life when they looked at these models, but it was also preserving the memory of those who gave their life for God.

Memory is linked to a certain place and to a certain object; this is given in any place in which someone built a church or a chapel or a monastery or a cloister, in which someone posed a crucifix or a sculpture of the Virgin Mary, or erected a sculpture of St John of Nepomuk close to a bridge in Central Europe (Germany or Czech Republic, for instance). Such a sculpture may be from the 17th century, as in Prague – or the 18th century, as in Bruges –, but it always tells the same story: the story of a holy priest who was murdered because he refused to divulge the secrets of the confessional. From there, it is not far from the ordinary preaching of an essential element

of Christian life: the forgiveness of the sins by the God of mercy through the sacrament of Penance. This kind of mediation and communication is – in the end – evangelization.

The same story is told by a small sculpture of St John of Nepomuk inside the homonymous churches in Santa Catarina and Saltillo (both in Mexico), Floridablanca and Bogotá (Colombia), in Racine (Milwaukee) and in Yukon (Oklahoma), or in Alfonso and in Cabiao (Philippines).

Apart from the small heritage we could also mention the non-material – or, in UNESCO's terminology 'intangible' – heritage,²⁷ which has found specific interest only in recent years.²⁸ In this field, the Church can offer a broad and rich diversity with all the devotions, liturgical and religious music, processions, and rites. Here, the richness is nearly endless, including the whole liturgy of the Church with the Latin rite and the other few remaining pre-Trent Western rites – Mozarabic in Spain, Ambrosian in Milan, the Bragan in Portugal as well as the order liturgies of the Dominican, Carmelite, and Carthusian orders, and the six oriental rites: Byzantine, Alexandrian (Coptic), Syriac, Armenian, Maronite and Chaldean, although each of them could be more precisely described as a family of rites. Without going into detail, it can be underlined that the living liturgy of the Catholic Church can be – all in all – presented as cultural heritage.

Nevertheless, only a few testimonies of heritage related to Catholic festivities can be found in UNESCO's list of the Intangible Cultural Heritage, like the Festivity of Virgen de la Candelaria of Puno in Peru, the Círio de Nazaré (The Taper of Our Lady of Nazareth) in the city of Belém, in Brazil, the Feast of the Holy Forty Martyrs in Štip in the former Yugoslav Republic of Macedonia, the Festivity of 'la Mare de Déu de la Salut' of Algemés in Spain, the Hopping procession of Echternach in Luxembourg and some others, including the Mystery play of Elche in Spain, which was the first heritage included in the list. Closely related to liturgy is the Organ craftsmanship and music that Germany is recognised for. The whole liturgical life of the Church in the East and West, and in its different traditions, manifests a fascinating diversity of storytelling which has one common denominator: the Christian faith, different 'leges orandi' for the same 'lex credendi'.

In synthesis, small heritage and intangible heritage can be found everywhere. Any diocese, any religious congregation, even any family is a custodian of such a heritage and can use it for evangelizing the next generation.

'Teach to read' – let the stones cry out

Summing up, today's perspective on cultural heritage gives priority to its storytelling aspects. Therefore, cultural management's first task is to make the story audible, visible, and transparent. This idea caused a radical change in the disposition of many museum collections around the world, especially in small museums (city or province museums, for instance).²⁹ Modern museums go back to the private collections of the Renaissance,³⁰ and from these beginning they were a place for showcasing cultural opulence by presenting artworks as a precious possession of a noble and rich family,

of a prosperous city or a worthy prince. These collections should be impressive not only for quality, but also for quantity.

Nowadays selection is one of the leading characteristics of most museums. Contemporary museography is guided by the *fil rouge* as a basis for the selection and disposition of the pieces – the two main interpretations for which a curator is responsible.³¹

For anyone working with religious heritage, the main concern should be: Let it tell the story it represents! As the Pontifical Council for Culture said, ‘it is not enough just to set up art galleries, rather the conditions must also be created to let this patrimony express the content of its message.’³² This is valid for all of those in the Church who are linked with cultural heritage, both for those who work in cultural heritage professionally—for example those responsible for diocesan departments of Heritage, Diocesan Museums, or experts dealing with the buildings—or for those ‘living’ and working *inside* the cultural heritage (if we take seriously the above indicated enlargement of the heritage concept, any priest is included in this category).

If the first concern relates to the re-presentation of the story itself, the second task relates to the receiver as the other part of the message transmitted through cultural heritage. Here, the mediation of a story which is told accomplishes an essential task: the ‘cultural manager’ becomes a *pontifex*, establishing bridges for understanding the heritage’s story. He or she has to ‘teach to read.’ Nothing is gained if the mediator lets the heritage tell its story but the receiver is unable to decode it.

As a mediator, therefore, he or she must know both sides profoundly: to be able to tell the story and to have it be understood. Often separated in a geographical and/or temporary dimension, the story to be transmitted probably originated in another time or space than the receiver’s biographic time-space reference. In that sense, differences in the receiver’s background must be taken into account. For example, the Christian iconography used in so many paintings or sculptures in earlier centuries has been part of the cultural knowledge of many school absolvents – and even of many non-school absolvents – who were able to ‘read’ adequately the instruments in the hand of a martyr, like the palm as a general sign of martyrdom (in the case of St John of Nepomuk, for example). They were also able to recognize the story of St. Martin when seeing the sculpture of a knight dividing his mantle for giving a part to a leper. This religious culture is not necessarily present today. *Iconographic mediation* – as one of the key tasks of any cultural manager – is almost automatically a way of evangelization, of opening the full sense of the Church’s heritage that was made for manifesting both the artistic values and religious contents.

In some cases, other stories exist within the main significance of a cultural object. For example, the church devoted to St. John of Nepomuk in St. Louis, Missouri, was built by Czech immigrants wanting to maintain the connection to their own roots. Of course, this connected meaning should also be communicated. Religious heritage, as any artistic object, manifests multiple dimensions of the human being and the explanation of its religious sense should not exclude any of these dimensions.

Examples of academic projects and concluding reflections

The optional course named above is held at the School of Church Communication at the Pontifical University of Santa Croce in Rome. It is a short course for students who focus mainly on other academic areas. Therefore, the goal is not to form experts in cultural management, who have all the needed skills for developing cultural projects, but in raising awareness about the evangelizing possibilities of cultural heritage, as well as through the daily life of any priest or other pastoral agent.

The course usually ends with a short paper presented by each student on a project he or she develops in a chosen place (local diocese, museum, etc.). In the past three years, the following projects were presented, among others, in which new paths of evangelization were discovered (the original language of each presentation's title is being respected):

- Benin: Concert marial du 14 août, veille de l'Assomption, en l'honneur de la Vierge Marie, Reine des familles [Marian concert on August 14th, the vigil of the Assumption, in Our Lady's honour]
- Brazil (Archdiocese of Maceió): Centro Interpretativo com Visita Guiada [Interpretation centre with guided tour]
- Brazil (Diocese of Itumbiara): Processione fluviale Madonna della Grazia [Fluvial procession of Our Lady of Graces]
- Burkina Faso (Fada N'Gourma): Projet de création d'une troupe théâtrale Laabaalmanu dans la Paroisse Cathédrale [creation of the theater group Laabaalmanu at the Cathedral]
- Colombia (Archdiocese of Villavicencio): Periódico Eco de Oriente [Newspaper "Eco de Oriente"]
- Cuba (Camagüey): La chiesa San Giovanni di Dio [St. John of God church]
- Dominican Republic (Ciudad de Hato Mayor del Rey, diócesis de San Pedro de Macorís): Museo parroquial "Nuestra Señora de Las Mercedes" [Parish museum "Nuestra Señora de Las Mercedes"]
- India: Lenten "Passo Service" – Living the mystery of the passion of Christ
- India (Diocese of Neyyattinkara): Heritage museum in the diocese
- India: The restoration and performance programme of traditional religious dance 'Margam kali' of Syro Malabar rite
- Italy: Inno "La Pentecoste" di Manzoni [Pentecost hymn by Manzoni]
- Italy: Devozione dell'abitino di san Domenico Savio [Devotion to the scapular of St. Dominic Savio]
- Kenya (Diocese of Homa Bay): La prima chiesa missionaria [The first mission church]
- Lebanon (Beirut): La cattedrale maronita di San Georgio [Maronite St. Georg Cathedral]
- Lithuania (Archdiocese of Kaunas, Sanctuary di Šiluva): Šilinės, Santuario Diocesano dell'Apparizione di Madonna nell'anno 1608 [Šilinės, Diocesan Sanctuary of Our Lady's Appearance in 1608]
- Mexico (San Luis Potosí): Difusión y evangelización de la Procesión del Silencio [Diffusion and Evangelization at the "Silent Procession"]

- Philippines (Municipality of Basey, Samar, Diocese of Calbayog): Restoration and preservation of the heritage church of St. Michael the Archangel and the creation of its Parish Heritage Museum]
- Philippines: Devotion to Our Lady of Candles
- Slovakia: Exhibition for promoting cultural heritage of Greek wooden churches in Eastern Slovakia
- South Africa (Johannesburg): Cinque chiese attorno la città (compresa la cattedrale) che hanno arte cristiana sulle finestre colorate [Five churches around the city (including the Cathedral) with stained-glass windows]
- Ukraine (Drohobych): La chiesa di San Giorgio (di legno, XV sec) [St. George, wooden church from the 15th century]
- Ukraine (Greek Catholic Eparchy of Mukachevo: Visita guidata nella Cattedrale dell'Esaltazione della Santa Croce e nella residenza episcopale [Guided tour in the Cathedral and the Bishop's Residence]
- Uganda: Promotion of faith during the Uganda Martyrs Day celebrations on every 3rd June

This long list is only a selection of the presented projects between 2015 and 2018. From these, several conclusions can be ascertained:

Collectively, many of the students' proposals dealt with already existing activities or infrastructures, but with completely new initiatives. In fact, a good part of what could be done in churches or other sites does not need to be invented. A keen eye is able to discover new opportunities in existing formats by adding new cultural 'prejudices' which in no way interfere with the religious context.

In some cases, these rediscoveries are related to the often needed representation of popular devotions, and which have sometimes evolved into a festival, perhaps with excessive alcohol consumption, and others, far removed from the original, specifically religious sentiment. Cultural management can bring the cultural elements of this religious heritage to the forefront and contribute in that way to the pastoral priority of a purified popular piety.³³

In many projects, it becomes obvious that it is not necessary to start new initiatives for ameliorating already existing events, or for giving new life to existing infrastructures, investing high amounts of money or creating complex organizations with many involved persons. This insight has been one of the main purposes of the Santa Croce course – to overcome the fear regarding heritage as something which creates expense and complications. It is true that in some cases – for example the restoration of a Cathedral – complex organizational and also financial tasks have to be fulfilled. But for organizing guided tours, a small parochial museum, a theatre group, or a bus that takes a group to church visits, it is enough to rely on well-prepared volunteers and small sponsorships. A lot more must be done where professionals who receive fair compensation are involved, if high quality shall be guaranteed.

A relevant point needs to be mentioned here. Goodwill is needed for organizing cultural events. This is a necessary condition but not enough! When dealing with evangelization, the Church is working in its own field. When dealing with culture, the Church is working in a field in which many other public and private bodies are

also developing projects. If the Church is to gain prestige in the cultural field – and this seems to be a precondition for attracting new audiences – it has to guarantee higher levels of quality in organizing cultural programmes: in designing the panels for explaining a Church's heritage, in organizing a concert of sacred music, in presenting a book dealing with the objects of a diocesan museum, in organizing the exhibits of a museum and promoting its museography, etc. In cultural management, a professional level is needed for communication, marketing, logistics, copyright issues, financing, design, and all other disciplines. Therefore, it is desirable to involve professional cultural managers in such projects.

But there is something more. Professional activities without respecting, understanding and communicating the full meaning of a religious heritage is not able to display all its evangelizing power. For example, a presentation of Mozart's *Requiem* without a reference to the text of the Requiem mass would be a lost opportunity – and indeed, most concerts of sacred music in churches do not take these opportunities!

As a final remark, it is worthwhile to recall the personal reactions of my university colleagues dealing with cultural management, both in academia and in praxis, when being confronted with the above list. Surprise – and a bit of jealousy: no one stays on top of such a broad range of disciplines in his or her professional life. Presenting diversity is an important factor in cultural activities. The cultural diversity of the Church – without inventing anything, simply looking at the existing religious heritage – is enormous. This diversity is frequently unknown, even to believers and even for religious ministers. Here we find a fascinating task for the cultural management of religious heritage. To open our minds to this diversity, in unity (!) is a dream for many institutions. Also, no spectacular actions are needed, because heritage speaks for itself when there is a minimum of knowledge and experience.

In most parishes in Peru, for example, there is a statue of a black monk in a white habit and black scapular, holding a besom in his hands. Children know it is Saint Martin de Porres, but only few know that his name refers to Martin of Tours, a very popular saint mainly during the European Middle Ages.³⁴ In that way, the universal aspect appears also in the Andean region. The monk with the besom refers to Catholicism and daily life. Here, culture is once again preaching about essential attributes of Christianity.

Notes

1. See the website <https://whc.unesco.org/en/religious-sacred-heritage/> retrieved 6.5.2018.
2. See for example “El patrimonio cultural de la Iglesia es el 70% del total nacional: ¿está bien atendido?” (2012); “Património religioso: 70 a 80% do património cultural português edificado é da Igreja Católica” (2011); “Turismo religioso: il 70% patrimonio artistico è in luoghi sacri” (2017).
3. There is a major problem in defining “cultural heritage”. When looking to the 1972 UNESCO Convention on heritage protection (chapter I, entitled “Definition of the Cultural and Natural Heritage”), it does not include a definition in the proper sense of the word but mentions three groups of objects (monuments, groups of buildings and sites), which can be included under this denomination. Another UNESCO document includes a frequently quoted definition: “cultural heritage may be defined as the entire

corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind” (UNESCO, 1989: 57).

4. Casalini (2017).
5. It was substituting the Pontifical Commission for the Conservation of the Artistic Patrimony of the Church, created five years earlier within the Congregation for the Clergy. It described its “principal task” as “leading God’s people, [...] to press for the integration of the art-historical patrimony of the Church in the pastoral field” (The Pontifical Commission for the Cultural Heritage of the Church 2001).
6. Well-known is the exhaustive and profound “Licenza in beni culturali della Chiesa” of the Gregoriana. Restoration and cataloguing are included in the curricula, but the approach is – in coherence to the degree’s name – centred on arts history aspects (see https://www.unigre.it/struttura_didattica/Storia/documenti/programma_Storia_2017-18_v2.pdf, retrieved 22.7.2018). The Istituto Superiore di Scienze Religiose “Fides et Ratio” in L’Aquila, linked to the Lateran University, created the “Scuola di Alta Formazione in Beni Culturali Ecclesiastici”. In the course it offers only a 3-credit-course devoted to management – mainly marketing – issues (see <http://www.issraq.it/images/scuola-di-alta-formazione-in-beni-culturali-ecclesiastici.pdf>, retrieved 22.7.2018).
7. Even the Pontifical Commission spoke about “*the ecclesiastical lack of interest towards cultural assets*” and commented: “While today, interest in the art-historical patrimony on a social level has been widely acclaimed, we sometimes notice a certain carelessness and lack of attachment to art-historical patrimony within the ecclesiastical world” (The Pontifical Commission for the Cultural Heritage of the Church 2001). And in another document of a Vatican institution it is said: “The negative consequences of a lack of aesthetic and pastoral sensitivity in the management of cultural goods are in many cases evident” (Pontifical Commission for the Conservation of the Artistic and Historical Patrimony of the Church 1992).
8. In pontifical documents on cultural heritage, only few references to valorisation could be found. For example, Pope John Paul II mentions it when saying “A great help in this regard will be dialogue with associations that protect, preserve and enhance cultural assets, as well as with volunteer groups” (the Italian expression for “enhance” is “valorizzazione”; Pope John Paul II 2000). And in the 1992 *Circular letter regarding the cultural and pastoral training of future priests in their upcoming responsibilities concerning the artistic and historic heritage of the Church* this aim is quoted: “Our Holy Father Pope John Paul II, earnestly desiring a fruitful valorization of the cultural goods of the Church in the work of evangelization ...” (Pontifical Commission for the Conservation of the Artistic and Historical Patrimony of the Church 1992, 1).
9. The Circular Letter *The Pastoral Function of Ecclesiastical Museums* of the Pontifical Commission for the Cultural Heritage of the Church includes a short chapter to “Management”, but only financial and legal aspects together with a brief mention of communication are included (Pontifical Commission for the Cultural Heritage of the Church 2001).
10. This description goes beyond the usual definition of arts management, often referred to as arts administration, which clearly indicates the limited goal attributed to this activity. For instance, the official National Career Services of the UK do not include arts manager but does include arts administrator with this description: “Arts administrators help to organise events and exhibitions, manage staff, and look after buildings like theatres or museums” (“Arts administrator”). Also in scientific literature, definitions are often limited to a similar view, for example: “Defining arts management: it is application of five traditional management functions –planning, organizing, suffering, supervising and controlling – to the facilitation of the production of the performing or visual arts and the presentation of artists’ work to audiences” (Tavkhelidze 2016).
11. This is coherent to the Church indications: “We certainly do not mean to prepare experts on the subject of the management of cultural goods. What we want to achieve is simply that pastors acquire that kind of sensitivity and competence which can permit

them to attentively evaluate the extent of the values concerned so that they might, on the given occasion, benefit correctly from the collaboration of experts without depending on excessive delegation. Priests must be trained to educate the community under their care to these values. They must be able to collaborate correctly with associations, public and private administrations and organizations dedicated to the protection and promotion of art and the various forms of culture.” (Pontifical Commission for the Conservation of the Artistic and Historical Patrimony of the Church 1992).

12. Pope John Paul II (1997).
13. Pope John Paul II. (2000).
14. Bühren Ralf v. (2017: 64).
15. It is useful to recall what Mauro Piacenza as President of the Pontifical Commission for the Cultural Heritage of the Church was saying at one of the plenary meetings: “Se si vogliono inserire i beni culturali – come si deve fare – nel dinamismo dell’evangelizzazione, non ci si può limitare a mantenerli integri e protetti; è necessario attuare una loro organica e sapiente promozione per inserirli nei circuiti vitali dell’azione culturale e pastorale della Chiesa” (Piacenza 2007, only Italian version is published).
16. On the evolution of the concept of heritage, see for example Selicato (2016). The author explains how “heritage” has moved from “monument” to a broader sense, although he is referring more precisely to the relationship between heritage and territory. See also Loulanski (2006) and Pavlicic (2015).
17. A similar classification of the audience can be found in a document of the Pontifical Council for Culture, when saying, related to tourists: “Christian-inspired works of art, which constitute an incomparable part of humanity’s artistic and cultural patrimony, are the object of a veritable infatuation for crowds of tourists, believers and non, agnostics and those indifferent to religion” (Pontifical Council for Culture 2006).
18. The Pontifical Commission for the Cultural Heritage of the Church 2001.
19. Pontifical Commission for the Cultural Heritage of the Church (2001).
20. Pope John Paul II was explaining that the Church’s “own cultural heritage [...] has a unique capacity to spur people to a greater perception of spiritual values and, by testifying in various ways to God’s presence in human history and the Church’s life, they prepare souls to accept the newness of the Gospel” (Pope John Paul II 2000). And related to museums, the following quote is remarkable: “Non believers, in visiting ecclesiastical museums, can intuitively understand how much the Christian community gives importance to the proclamation of the faith, to divine worship, to works of charity and to a culture of Christian inspiration” (The Pontifical Commission for the Cultural Heritage of the Church 2001).
21. In Vatican documents on cultural heritage, a relevant attention to tourism is given; so, a specific chapter called “Cultural heritage and religious tourism” is included in the Pontifical Council for Culture’s document *Towards a Pastoral Approach to Culture* (Pontifical Council for Culture 1999).
22. Aboudrar/Mairesse (2016).
23. For further information see the website of the Ironbridge International Institute for Cultural Heritage, <https://www.birmingham.ac.uk/schools/historycultures/departments/ironbridge/index.aspx> (retrieved 7.5.2018).
24. The main reference to Gadamer’s hermeneutics is his book “Wahrheit und Methode” (Gadamer 1969).
25. “[...] die produktiven Vorurteile, die das Verstehen ermöglichen, von denjenigen Vorurteilen zu scheiden, die das Verstehen verhindern und zu Missverständnisse führen” (Gadamer 1969: 279)
26. For more information, see the <https://www.petit-patrimoine.com/> (retrieved 7.5.2018). It includes 17,449 objects.
27. A specific website gives rich information about this part of the heritage: see <https://ich.unesco.org/en/what-is-intangible-heritage-00003/> (retrieved 7.5.2018). To the concept of

- enlargement see Vecco (2010) 321–324; relevant information – although maybe too closely related to the UNESCO document which can be found in: Smith/Akagawa (2009).
28. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was established only in 2003 and entered into force on 20 April 2006. In the meantime 178 states signed it and most of them ratified it as well. As usual in the case of the UNESCO, the Convention is followed by the establishment of institutions – General Assembly with its Bureau, Intergovernmental Committee and Secretariat. This institutional frame guarantees that the Convention remains alive.
 29. Valuable insights on the transformation of the museum institution can be found in the Introduction by Roberts (1997). Many references also in Witcomb (2003). Although many museums include in their websites the idea that they tell a story, in scientific literature this approach is not very common. Several articles analyse how stories can be a useful instrument in museums, together with gaming and new technologies, for creating connections between the visitors and the exhibits (see a very eloquent example in Bedford [2001]).
 30. See for example Findlen (1989).
 31. It is a “must” to quote Foucault when linking “museum” to “accumulation”. For him, the modern museum shows “the idea of accumulating everything, the idea of constituting a sort of general archive, the desire to contain all times, all ages, all forms, all tastes in one place, the idea of constituting a place of all times that is itself outside time and protected from its erosion, the project of thus organizing a kind of perpetual and indefinite accumulation of time in a place that will not move” and “in fact, all this belongs to our modernity” (Foucault 1998: 182).
 32. Pontifical Council for Culture (2006).
 33. Pope John Paul II argued: “Popular piety is an expression of faith [...]. Genuine forms of popular piety, expressed in a multitude of different ways, derives from the faith and, therefore, must be valued and promoted. [...] Forms of popular religiosity can sometimes appear to be corrupted by factors that are inconsistent with Catholic doctrine. In such cases, they must be patiently and prudently purified” (Pope John Paul II 2001).
 34. Only one testimony should be mentioned: in the 6th century, Venantius Fortunatus wrote, “Wherever Christ is known, Martin is honoured” (Quoted by Réau 1955: 902).

Disclosure statement

No potential conflict of interest was reported by the authors.

Notes on contributors

Enrique Banús has a PhD in Comparative Literature from the University of Aachen in Germany. Currently, he is Dean of the School of Humanities at Piura University (Perú) and is a visiting lecturer at the Pontificia Università della Santa Croce (Rome). Since 1994, his work has dealt with Arts Management teaching; from 1994–2007 at the University of Navarra, later as Chair of a Masters in Cultural Management program at the International University of Catalonia (UIC, Barcelona), and currently in Peru. He regularly holds Arts Management seminars in Costa Rica, Colombia, Ecuador, Chile, Argentina, and the Philippines.

End notes

Abouddrar, B. N., and F. Mairesse. 2016. *La médiation culturelle*. Paris: PUF.

“Arts administrator” (2018). In: *National Career Service*, <https://nationalcareersservice.direct.gov.uk/job-profiles/arts-administrator#>, retrieved 21 July.

- Bedford, L. 2001. Storytelling: The Real Work of Museums. *Curator: The Museum Journal*, 44: 27–34.
- Bühren, Ralf v.. 2017. “Caravaggio’s ‘Seven Works of Mercy’ in Naples. The Relevance of Art History to Cultural Journalism”. *Church, Communication and Culture*, 2 (1): 63–87, <https://www.tandfonline.com/doi/full/10.1080/23753234.2017.1287283>, retrieved 25.9.2018.
- Casalini, A. V. 2017. The Role of Catholic and Religious Cultural Heritage in an Ambiguous Era. *Tafterjournal* no. 94, 2017, <http://www.tafterjournal.it/2017/05/15/the-role-of-catholic-and-religious-cultural-heritage-in-an-ambiguous-era/>, retrieved 18.7.2018.
- Findlen, P. 1989. The Museum: Its Classical Etymology and Renaissance Genealogy. *Journal of the History of Collections*. 1(1):59–78.
- Foucault, M. 1998. Different Spaces, trans. R. Hurley, in, and M. Foucault. *Essential Works of Foucault 1954–1984*. Vol. 2, 175–185. London: Penguin.
- Gadamer, H.-G. 1969. *Wahrheit und Methode*. Tübingen: Mohr (English edition as *Truth and Method*, London: Sheed and Ward. 1975).
- Pope John Paul II. 1997. *Address to the Pontifical Commission for the Cultural Heritage of the Church*, 25 September 1997, http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20000126_jp-ii_addresses-pccultr_en.html#18 retrieved 20.7.2018.
- Pope John Paul II. 2000. *Address to the participants in the Plenary of the Pontifical Commission for the Cultural Heritage of the Church*, 31 March 2000, http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20000126_jp-ii_addresses-pccultr_en.html#18; retrieved 20.7.2018.
- Pope John Paul II. 2001. *Address to the Plenary Meeting of The Congregation for Divine Worship and the Discipline of the Sacraments* 21 September 2001, http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20020513_vers-direttorio_en.html#Extracts%20from%20the%20address%20of%20His%20Holiness%20Pope%20John%20Paul%20II%20to%20the%20Plenary%20Meeting%20of%20The%20Congregation%20for%20Divine%20Worship%20and%20the%20Discipline%20of%20the%20Sacraments, retrieved 23.7.2018.
- Pope John Paul II. 2002. *Address to the participants in the Plenary Assembly of the Pontifical Commission for the Cultural Heritage of the Church*, 19 October 2002, http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20000126_jp-ii_addresses-pccultr_en.html#19, retrieved 20.7.2018.
- Loulanski, T. 2006. Revising the Concept for Cultural Heritage: The Argument for a Functional Approach. *International Journal of Cultural Property*. 13. 207–233.
- “El patrimonio cultural de la Iglesia es el 70% del total nacional: ¿está bien atendido?” 2012. in *Religión en Libertad*, 16.09.2012, <https://www.religionenlibertad.com/el-patrimonio-cultural-de-la-iglesia-es-el-70-del-total-24882.htm>; retrieved 06.5.2018.
- “Património religioso: 70 a 80% do património cultural português edificado é da Igreja Católica”. 2011. In *Correio do Minho*, retrieved 08.6.2011.
- Pavlicic, J. 2015. Narrative of Cultural Heritage: Theory and Practice – Church of St. Nikola in Pristina. In: *Култура/Culture*, no. 8, 121–129, <https://journals.cultcenter.net/index.php/culture/article/view/121>
- Piacenza, M. 2007. *Beni culturali della Chiesa ed evangelizzazione*, Speech in Potenza, 28 April 2007, http://www.vatican.va/roman_curia/pontifical_commissions/pcchc/documents/rc_com_pcchc_20070428_potenza_it.html retrieved 20.7.2018.
- Pontifical Commission for the Conservation of the Artistic and Historical Patrimony of the Church. 1992. *Circular letter regarding the cultural and pastoral training of future priests in their upcoming responsibilities concerning the artistic and historic heritage of the Church*, Rome, 15.10.1992, http://www.vatican.va/roman_curia/pontifical_commissions/pcchc/documents/rc_com_pcchc_19921015_futuri-presbiteri_en.html, retrieved 20.7.2018.
- Pontifical Commission for the Cultural Heritage of the Church. 2001. *Circular Letter on the Pastoral Function of Ecclesiastical Museums*, 15.8.2001, http://www.vatican.va/roman_curia/pontifical_commissions/pcchc/documents/rc_com_pcchc_20010815_funzione-musei_en.html.

- Pontifical Council for Culture. 1999. *Towards a Pastoral Approach to Culture* 30.6.1999, http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_pc-cultr_doc_03061999_pastoral_en.html, retrieved 18.7.2018.
- Pontifical Council for Culture. 2006. *Concluding document of the Plenary Assembly, The Via Pulchritudinis, Privileged Pathway for Evangelization and Dialogue*, http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_cultr_doc_20060327_plenary-assembly_final-document_en.html, III.2, retrieved 18.7.2018
- Réau, L. 1955. *Iconographie de l'art chrétien*. Paris: Presses universitaires de France.
- Roberts, L. C. 1997. *From Knowledge to Narrative: Educators and the Changing Museum*. Chicago: Smithsonian Institution.
- Selicato, F. 2016. "The Concept of Heritage". In *Cultural Territorial Systems: Landscape and Cultural Heritage as a Key to Sustainable and Local Development in Eastern Europe*, edited by Francesco Rotondo et al., 7–12. Cham: Springer International Publishing.
- Smith, L. & Akagawa, N., (eds.) 2009. *Intangible Heritage*. Abingdon, UK and New York, USA: Routledge.
- Tavkhelidze, T. 2016. The Role Arts Management in Modern World. *European Scientific Journal December* 2016:387–391, <https://eujournal.org/index.php/esj/article/viewFile/8622/8252>, retrieved 20.7.2018.
- "Turismo religioso: il 70% patrimonio artistico è in luoghi sacri". 2017. In *agi*, 21.06.2017, https://www.agi.it/regioni/lazio/turismo_religioso_il_70_patrimonio_artistico_e_in_luoghi_sacri-1900446/news/2017-06-21/, retrieved 06.05.2018
- UNESCO 1962. *Convention Concerning the Protection of the World Cultural and Natural Heritage*. Paris: UNESCO, <https://whc.unesco.org/archive/convention-en.pdf>, retrieved 17.9.2018.
- UNESCO 1989. *Draft Medium Term Plan. 1990–1995*. Paris: UNESCO, <http://unesdoc.unesco.org/images/0008/000825/082539eb.pdf>, retrieved 17.9.2018.
- Vecco, M. 2010. A Definition of Cultural Heritage: From the Tangible to the Intangible. *Journal of Cultural Heritage*, 11 (3):321–324.
- Witcomb, A. 2003. *Re-Imagining the Museum*. New York: Routledge.