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LEADERSHIP AND COMMUNITY IN THE ARTS: A CASE STUDY OF LEGEND AND
CULTURE IN CHIUSDINO, ITALY

A Thesis

Presented to the Faculty of
the Department of Art Education & Crafts
Arts Administration
Kutztown University of Pennsylvania
Kutztown, Pennsylvania

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Amanda Svetlak
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Abstract

The complexity of culture goes beyond artistic expression, nationality, race, and religion. Culture shapes our communications, interactions, and our perceptions of the world around us (Hall, 1989). Studies show that self-awareness of our own culture through exposure to the unfamiliar leads to intercultural competences (Herlo, 2015; Crossman, 2011; Hermond 2018; Hall 1989). As technology, travel, and community diversity continue to shrink our world and diversify our workplaces, these intercultural competences support modern processes of marketing, community engagement, and organizational leadership.

This thesis is a case study of the community culture, organizational culture, and structure of arts institutions in Chiusdino, Italy. The thesis is designed to improve my own intercultural competences by placing me outside of my cultural and linguistic comfort zones. Data was collected through interviews and observations of community relationships to discover audience motivations, community cultural diversity, and organizational limitations to adapt to and serve the changing cultural climate of the city of Chiusdino.

A narrative approach encourages the observation of slight cultural and communicative nuances vital to understanding the personal relationships between community and the arts, community and shared history, and community and organization. The narrative also serves to uncover prolific—although sometimes seemingly subtle—cultural shifts that directly impact organizational programming and engagement initiatives.

Analysis of data concludes that intercultural learning is vital to spotting and adjusting to cultural changes within one's community and organization, and an unwillingness to adapt to cultural change is correlated to the decline of organizational relevance and efficiency.

Keywords: Arts Administration, Leadership, Organizational Culture, Community Engagement, Intercultural Learning, Tourism, Marketing, Italy

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Chapter 1

Introduction

Being an arts administrator often means wearing many hats throughout the day. Larger organizations may have a budget that allows organizations to have multiple managers, each specializing in a different facet of arts management from fundraising and marketing, to HR and volunteer management, to programing, education, and community outreach (Rosewall, 2014, p. 6). In a smaller organization, though, one or two managers, with help from the board of directors, will likely be responsible for all aspects of an arts organization's daily operations. All administrators in the arts, regardless of their position and responsibilities, will encounter culture diversity either within their own teams, in organizational partnerships, within the community and audience, or represented by traveling artists. The following narrative will highlight examples of discovered diversity in the city of Chiusdino, Italy, and the consequences of not engaging with and adapting to changing cultural perceptions. This paper focuses on two vital concepts relevant to arts organizations in the twenty-first century: intercultural learning and leadership, and community engagement.

I approached my thesis as an intercultural learning experience, choosing a case study subject overseas. I could have easily studied the influence of an object and region's history on the arts and museum culture here in the United States, but the preparation for and experience of working with a group of people from a culture vastly different from my own has been a vital learning experience as I prepare for a career in an intercultural, globalized world. I traveled to Chiusdino, Italy, a small city tucked amid the rolling Tuscan hills in the province of Siena.

Here, I hoped to build a case study surrounding the fascinating legend of a local saint, his relics, and the arts inspired by his story. I interviewed locals, tour guides, and museum staff to uncover the role the saint and his relics play in the culture of the Chiusdinese, and then applied what I learned about the culture of Chiusdino to analyze the administrative practices of the Civic and Diocesan Museum of Sacred Art, specifically the museum's marketing and community engagement operations.

Edward Hall describes culture as the identity of the human being. Our culture defines how we communicate with, interact with, and perceive the world around us. It isn't until we encounter someone with cultural qualities vastly different from our own that we can become self-aware of our own culture and therefore become capable of adapting to intercultural interactions with others (Hall, 1989, p. 44). The function of the word culture in arts administration is two-fold. The term culture is often used almost synonymously with the arts. Many cities and counties have a Cultural Events or Cultural Arts Coordinator position whose job description encompasses aspects of cultural representation and celebration throughout the community, typically with an arts flare: concerts, theater, galleries and public arts programs, and crafts. These cultural events may also incorporate historical and heritage programs focused on celebrating cultural or historical tradition including cuisine, festivals, dance, and fashion. In these cases, the term culture functions predominantly as a term to encompass a region or group's artistic expression. The second function of the term culture echoes the sentiment of Edward Hall's definition in a more simplistic fashion as the norms and habits of a group of people (Rosewall, 2014, p. 3).

The Iceberg concept of culture (Herlo, 2015, p. 460) encourages us to think of culture as more than just what is seen on the surface, but to also look at what is below the water line. On the tip of the iceberg we clearly see visible aspects of culture such as skin color and race, accents and language, fashion, religious clothing and symbols, and age. In her article "We are

all in *This Together: Twenty-First Century Museum Leadership*,” Karen Whitehair states that a leader must possess the ability to inspire others. (p. 19) But as the American people and the American organization continues to become more diverse and organizations continue to have a more global reach, intercultural learning for leadership and managing cultural diversity in arts organizations as well as other business and education sectors has begun to play an important role in curriculum and training programs allowing leaders to learn how to inspire people with different cultural backgrounds and expectations.

Programs aimed towards enhancing the cultural competency of students, educators, and administrators appear to agree on one common theme: exposure to unfamiliar cultures builds cultural competency (Herlo, 2015; Crossman, 2011; Hermond, 2018). The method of exposure to such cultures may vary from traditional study abroad programs to remote intercultural E-training programs designed to grant students the opportunity to practice intercultural communication and partnership via an online education format.

In Hermond’s 2018 study, “Enhancing the cultural competency of prospective leaders via a study abroad experience,” graduate level education students volunteered to study abroad in Belize. Prior to beginning their study abroad experience, surveys revealed participants were “somewhat cognizant of their own cultural views and behaviors but were less confident about the views, practice and expectations of other cultural groups”. (p.22) Following the study, participants were given a series of open-ended interview questions to reflect on their leadership and teaching philosophies and identify ways in which their methods needed to be altered to better reach their students and community (Hermond, 2018 p. 24). According to Hermond’s analysis, the study abroad program encouraged the teachers to engage in self-examination and self-reflection in terms of cultural behaviors and expectations and began to consider ways to make behavioral adjustments to better interact with other cultures (Hermond, 2018, p. 24).

Traveling to Chiusdino, Italy to conduct field research for my thesis put me in the position of being a true, cultural outsider. I spent months studying the language and researching the local and regional history, customs, and traditions. I was forced to reflect on my own American expectations of organizational structure, tourism, and arts management, and recognize both cultural differences and similarities before making analytical conclusions and recommendations regarding marketing practices, sources of funding and community engagement. The purpose of this field work abroad was not only to increase my own skills as an intercultural leader in the field of arts administration, but also to encourage other prospective leaders to seek out intercultural learning opportunities on their own and promote graduate programs in the United States and abroad to integrate online, intercultural learning programs into their arts administration curriculum.

The thesis goal to explore the community's connection to the arts through a single object, organization, or shared history, was inspired by the objects or symbols that I have always associated with some of my favorite arts organizations such as the giant blue whale hanging in the American Museum of Natural History in New York and the fountain at Lincoln Center. These objects are hardly the main attractions of the organizations, but they have cultural significance and are often used as marketing tools: on postcards, printed literature, or featured on websites. They have become recognizable symbols of the organization.

The Sword in the Stone at Montesièpi is a symbol for the city of Chiusdino and has inspired 800 years of artwork throughout the Siena region. By discovering Chiusdino's historical and contemporary connection to the sword and story of St. Galgano, I hope to encourage arts administrators to explore how the work they present affects the culture of their own communities. The organization may be unaware of a strong public connection to a specific object in the organization's collection until this topic is explored. Once discovered, this new information can inspire innovative community engagement, marketing, and fundraising

initiatives all centered around the community's attachment to a single work of art by further elevating and embracing the local culture's affection towards a specific entity, expression, or event.

Saint Galgano was a knight born in Chiusdino, Italy. Aided by the intervention of St. Michele the Archangel, Galgano threw down his sword and vowed to shun earthly pleasures of the flesh and instead dedicate his life to God. Legend says that his sword pierced the earth, making a makeshift cross at which Galgano knelt in prayer. In the small chapel of Montesiepi, Galgano's sword remains; protruding from a crack in a stone over 800 years later. Also, in the chapel are mummified hands, perhaps once belonging to one of Galgano's many disciples or, as some legends claim, all that remains of someone who once attempted to desecrate and remove the sword of Galgano from its place in the stone.

To discover the connection between the sword, the legend, the arts and the community, I traveled to Chiusdino to interview members of the Confraternità di San Galgano and museum staff, and to visit the region's sites and artwork dedicated to the patron saint. I discovered and observed aspects of daily life, history, community, tourism, and organizational leadership that painted a picture of the local culture and the newly established Civic and Diocesan Museum of Sacred Art's place within the community. I then traveled to Siena where I explored the people's relationship with the local saints, such as the famed St. Catherine of Siena, and to discover public attitudes towards arts organizations and structures within cultural institutions. I hoped to identify any similarities or differences between the culture of Chiusdino and that of Siena as the two cities political, social, and cultural histories once greatly inspired one another. Lastly, I traveled to Venice to interview Luigi Garlaschelli, a retired professor from the University of Pavia who had studied the relics at the Montesiepi chapel. There, I inquired about his experience studying the sacred relic including reactions he received from the local religious fraternity and the church towards his work and published

conclusions.

The first two chapters of this thesis are written in the narrative form. The first chapter explores the small city of Chiusdino in the province of Siena and introduces the reader to two organizations founded by virtue of the Tuscan sword in the stone, the 800-year old Confraternità di San Galgano and the new Civic and Diocesan Museum of Sacred Art. Since this chapter represents my time in Chiusdino with the fraternity, much of this chapter revolves around the culture surrounding the fraternity and its relationship with visitors, the community, the church and the museum. Chapter 2 pulls the scope outwards slightly, exploring the sword and the stone itself, the Abbey of Montesièpi, and examines the impact of the relics and the artwork on the culture in the city of Siena, the capital of the province. Chapter 3 delves into the current structure and culture of arts management in Italy. Here, I focus mainly on the Civic and Diocesan Museum of Sacred Art, with only a few references back to the Confraternità, while exploring aspects of local tourism, funding, marketing, and community engagement. I chose to focus mainly on the museum because while the fraternity is a respected and community-oriented organization in its own right, it does not represent an arts organization. It is impossible to separate all of the organizations (The Confraternità, the sites in Montesièpi, and the Civic and Diocesan Museum of Sacred Art) from each other completely because although they are not affiliated with each other in any official capacity, the collaborative culture of the city has created a tight knit community where the individual organization rely on one another for expertise, marketing and promotions.

I realize that taking a narrative approach to a graduate thesis is a bit unorthodox but there are a handful of reasons why the approach proved to be an appropriate means for assessing my work in Chiusdino. The methodology of my research as an intercultural learning experience geared toward preparing myself for work in a globalized and intercultural business setting demands self-reflection, self-evaluation, and professional development. The narration

illustrates not only the interview data collected, but the time spent with interviewees discussing their culture, their history, and their life experiences. The purpose of the research is to delve into history, tourism, and the role of arts organizations in Italy, but also to explore these roles in a more social context (Bold, 2012, p. 9).

I had hoped to survey tourists and visitors to discover their motivations for traveling to the sites, their assumptions about the legend and story of Galgano, and measure the value of their experience at the museum. Because I traveled to Italy during the low tourist season, the methodology I had originally planned was not feasible. There simply was not enough foot traffic in rural Tuscany in February to approach my research in this manner, so impersonal mass surveys turned into a selection of personal interviews. The interviews, thanks to famous Italian hospitality and pride in sharing their history and culture, turned into hours of guided tours and friendly conversation. Current research uncovers Saint Galgano pre and post canonization, his history, his biography, and the literary significance of his story when compared to the legendary King Arthur (Schevill, 1908; Allaire, 2014). Other contemporary research took a scientific approach to validating the timeline of the saint's relics, determining the authenticity of the age of the Tuscan sword and the stone, as well as the surrounding building materials, and more macabre relics on site (Garlaschelli, 2006).

My research is centered on the paradigm that subjectivity and emotion are natural responses to the arts and social events (Bold, 2012, p. 13). It is through this personal experience of discovering a new culture, communicating in a foreign language, and being led through ancient stone cities by guides who are emotionally invested in their work, that my analysis on culture's influence in the arts has been inspired.

Chapter 2

Galgano in Chiusdino: Art, Religion, and the Confraternity of Saint Galgano

The Confraternity of St. Galgano is a centuries-old religious fraternity established to protect and preserve the history, relics, and home of Galgano Guidotti in his birth city of Chiusdino, Italy. When I first reached out to the fraternity, I hoped a member or two would be willing to meet with me for an hour to tell me about the fraternity's history, the arts and religious culture of the city, and point me in the direction of some of the historic sites and artwork inspired by Galgano in the region. Instead, I was invited to spend the entire day with three members, including the fraternity Prior, or leader, of the organization.

I arrived in the beautiful mountaintop city on Saturday morning. It was a windy, damp February day, but the view of the Tuscan valley from the city's vista points were no less breath taking then had it been a warm, summer day. Alessio Tommasi Baldi and his daughter Noemi welcomed me in the piazza and with typical Italian hospitality. Our first stop was the local bar for a coffee and pastry. There, we met Professor Andrea Conti, the fraternity Prior, local historian, and expert on all things Galgano and began our cultural tour with a walk through the ancient city of Chiusdino.

According to Andrea, the fraternity was formed in the 12th century, within 5 years of the canonization of St. Galgano. Membership was originally restricted to 12 men, representing the 12 apostles. It was then that the house of Galgano was entrusted into the care of the Confraternity by the Abbey in nearby Montesièpi.

Reformation took place in 1694, ending membership limitations and opening the fraternity to an unlimited number of men and women. All members pay dues, which is believed by Andrea to highly influence the growth and decline of the organization's membership; as the economy wanes, so does the Confraternity's membership. Hitting its peak in the early 1900s, the fraternity was comprised of over 900 members prior to the first World War. Today, there are merely 80 active members with the average age being 50-60 years old. Once a highly influential organization with members holding high profile positions of nobility, today the fraternity prides itself on more humble projects of community and global charity, disaster relief, and helping those in the community struggling to make ends meet.

Our first stop was the church of St. Michael the Archangel. Here, behind an iron gate in a small chapel off the side of the altar rests the skull of St. Galgano in a strange and oddly inappropriate looking reliquary. In the 1970s when the skull was reacquired from the city of Siena, the original golden reliquary was not a part of the acquisition. My initial thought was "What a shame, to separate the skull from its reliquary." But as much as I would love to see the two reunited in this medieval sacred space, the chill of the cold, damp church brought me back to the reality that while the atmosphere of this space is one of reverence and awe, the chapel lacks security and a controlled climate. It could be risky to expose a reliquary of such artistic, monetary, and cultural value to the elements, thus, the city of Siena maintains ownership of the original work.

The contemporary, 1970s reliquary is a tall, thin, egg-shaped sculpture resting on a smooth rock-like pedestal. Elongated diamond-shaped windows give the viewer glimpses of the skull placed within. A gold sword protrudes from the back of the reliquary into the air; the 'icing on the cake' of this design clichè. A controversial piece to the community, my guides imply that I am not the only one to be shocked and even disappointed by the reliquary design.

I am reminded of discussions I have had back home in the United States with colleagues regarding community disappointment, even anger, surrounding a public art installation. The reliquary is in a public space, a place of worship frequented by many in the community on a weekly basis. If not for the occasional car passing through the narrow, stone streets one can easily forget the current time period as the city's architecture and atmosphere takes the visitor back to a time centuries ago. The modern reliquary seems out of place in its space. Instead of being an interesting and beautiful juxtaposition between present and past, the piece is merely a caricature of legend. The reliquary was commissioned by two people from Montecatini Terme, a municipality nearly 2 hours north of Chiusdino. Fans of modern art, the pair hired goldsmith Bino Bini of Florence to create the new reliquary. While the parish and fraternity are grateful for the donation, they played no part in the selection of the piece that houses their most sacred relic and seem to feel it is not befitting of the saint and the city.

It is unknown whether the skull truly is Galgano himself, as the history of his burial location and possible exhumation is unclear. Later in this paper, I will discuss some of the scientific research carried out by Professor Luigi Garlaschelli and his team on the relics at the chapel in Montesiepi. Luigi's team agreed to include the skull in their research to at least discover the age of the skull, but their offer was turned down by the church. Nonetheless, the skull of Galgano with his missing jaw bone in his mediocre reliquary still set the tone for my visit to Chiusdino. The skull and the sword are both relics of the same man, but each stands alone in purpose. Neither in the museum nor elsewhere throughout Siena, did I see a work of art depicting the skull in its reliquary, yet the history of Galgano, the buildings of the Abbey and Chapel in Montesiepi, and the sword, are illustrated in dozens of representations. I have formulated two theories as to why the skull has been ignored by artists. Most of the centuries-old religious artwork depicts Galgano as a living being. These artists chose to depict Galgano's spiritual life-stories such as his encounter with the archangel Michele or Galgano in the

presence of Christ, the Virgin Mary, or other saints. For the religiously motivated artist from any century, the depiction of the skull as a relic is simply not the subject matter of interest. My second theory focuses on contemporary artists. The contemporary exhibit at the Civic and Diocesan Museum of Sacred Art shows a less religiously oriented exhibit with most artwork depicting the relics and architecture dedicated to the saint at Montesiepi. I theorize that these artists visited the sword, which is most interesting because of its common connection to the legend of King Arthur. I suppose that the artists never travelled the 20-25 minute drive from Montesiepi to Chiusdino, and never visited the skull in the church of St. Michele. The skull receives less media attention online and less academic attention from researchers. More research is needed to test my theories as to why the skull of Galgano has gone ignored by contemporary artists.

Anyone who has visited some of the larger churches and basilicas in an Italian city like Siena or Florence has seen the extraordinary artwork that decorates nearly every inch of the sacred spaces. In Chiusdino, though, the churches are reminiscent of a simpler more modest time. Their stone faces blend in with the rest of the city; a lone cross on the roof and an unassuming plaque near the front door is all that distinguishes the church from the surrounding buildings. Inside the churches of Chiusdino, the decor is simple and the walls are mostly bare, but the artwork that is displayed has great significance reflecting images of patron saints or the Madonna. Back in the church of San Michele Archangelo hangs the painting *San Galgano in Preghiera* (St. Galgano in Prayer), a common depiction of the saint knelt in prayer before his sword which stands straight from the stone in front of him. Raised a Catholic in the city of Garfield, New Jersey, I was familiar with the most famous of Italian saints. Over time, I've come to recognize statues and paintings of some of the more popular Italian religious idols: Saint Catherine of Siena in her white habit with white lilies in hand; St. Francis of Assisi in his signature Franciscan habit and friar's haircut; St. Sebastian stripped and bound with arrows

dramatically jutting from the martyr's body. But this was my first introduction to St. Galgano. Although it was unplanned, in retrospect it feels appropriate that my inaugural encounter with Galgano was here, in a small church in his hometown that houses his severed skull and portrait.

A stone's throw from San Michele is the church of San Sebastiano. The church of the Confraternità, the space is used only a handful of times each year; the days leading up to Easter, Easter Monday, and on the feast days of St. Galgano and St. Rita. As we walk through the slender, cobblestone streets, my guides stop to quickly repair the sign that read "Casa natale di San Galgano", the birth house of Saint Galgano. The sign had come lose from the stone wall and was pointing towards the ground. Watching the pair fix the sign was a warm glimpse into the pride the community has in their city, their history, and the integration of their patron saint into daily life. At San Sebastiano's, the fraternity stores their ceremonial blue and white robes and their banner complete with the image of Galgano and the sigil of the fraternity. The fraternity's tattered flag hangs alongside the altar and tucked along the wall in the middle of the church is a statue of St. Rita. The statue, which was once housed in San Michele, was orphaned after the church was renovated in the 1960s. San Sebastiano has since been her home, and the fraternity respectfully continues to honor her feast day.

Behind the tabernacle is a large statue of St. Galgano. I'm accustomed to being greeted by large statues of saints in Catholic churches but this statue struck me as unique. Typically, the statues of saints I've seen over the years depicts the saint standing tall, facing forward, hands extended in a welcoming fashion or holding an object; a flower, the Christ child, a book, a staff, a cross, a weapon. These objects help us to identify the saint. This statue of Galgano, though, not only is a profile of the saint, but it illustrates action. Unlike the classic saint standing as a sentinel of the church, watching over those in prayer, this piece portrays him from the profile kneeling in prayer before his sword in the stone, like his image in the painting *San Galgano in preghiera* in the church of St. Michael the Archangel. The roles have been reversed

as we now stood as sentinels watching the saint pray and lead by example with his physical devotion.

The placement of this statue in the dead center of the altar made an impact on me as well. The altar in many Catholic churches I have visited is typically reserved for the crucifix and statues of the Virgin Mary and Joseph. Paintings on the high altar often emphasize the eucharist, the Last Supper, the Crucifixion, the Ascension, or other biblical moments highlighting the life of Christ or the Holy Trinity, and it is the tabernacle that takes the main stage on the high altar with saints often being featured in side chapels or along the sides of the church in the form of statues, paintings, or stained glass. With Galgano taking center stage, the religious influence of Galgano on the Confraternity is quite powerfully stated here in the church of San Sebastiano.

Galgano and the Arts

The Civic and Diocesan Museum of Sacred Art was opened in Chiusdino in 2015. The numerous floors house over 30 pieces, most of which represent St. Galgano or Chiusdino's historic relationship with the Abbey of Montesiopi. On loan until January 2021 from the Siena Museo dell'Opera del Duomo are the gold crown and reliquary of St. Galgano. The gold pastoral staff, the treasure from the Abbey, and a case of chalices complete the museum's golden cache.

Although only a temporary exhibit, the real prize of the museum is the carved reliquary made of silver, copper, and bronze. The 13th century piece stands over 3 feet tall and is embossed from top to bottom with angels, Jesus, the Madonna, the Twelve Apostles, and a linear timeline of Galgano's life from his vision of Saint Michael the Archangel to the glorification of Saint Galgano. Andrea Conti brings one of the small carvings on the reliquary

to my attention. He indicates that this carving is an example of the distinct difference between the portrayal of history and the artistic license many of the later artists took while painting the image of Galgano. Here on the original reliquary, there are flowers growing from the spot where Galgano's sword stands firm.

Andrea explains that the historical account of St. Galgano states that he thrust his sword into the ground to create a makeshift cross to pray in front of. Later, the story was ornamented perhaps by travelers, and changed to state that he thrust his sword not into the ground, but into a stone. Artists began depicting the saint with his sword in a stone possibly because of the stone's significance in Catholicism with the rock being indicative of Christ, St. Peter and the church, or its symbolism of unwavering faith and devotion. While the design of the contemporary reliquary down the road in the church only represents the legend, the original reliquary represents the religious history of Galgano's life and leads the viewer chronologically through a visual interpretation of his transformation from knighthood to sainthood.

I arrived in Chiusdino expecting the religious culture surrounding the relic and story of Galgano to be "written in stone," pun intended. My assumption, being raised Catholic and having performed for many years as a singer in the Catholic church, was that the story of the saint plunging his sword into stone went relatively uncontested by religious followers in Chiusdino. But I was wrong. My guides were faithful and practicing members of the church, but they were also historians who candidly separate the historical accounts of Galgano's life, miracles, and canonization from the more artistically ornamented representation of this very famous moment in Galgano's life.

I also arrived in Chiusdino expecting all the artwork displayed to be from centuries past, and as we walked through the museum it seemed my expectations were correct. Then we turned a corner into a small room filled with ink sketches and drawings of Galgano, the chapel, the sword, and the Abbey; a contemporary exhibit with artwork from 2018. The art in this room

was starkly different from the rest of the museum. Elsewhere, the themes of the brightly colored images were heavily religious with Galgano genuflecting in the presence of the Archangel Micheal or the Virgin with the Christ Child. Here, though, while pieces do illustrate the more religious aspects of the legend of Galgano showing the saint in prayer or in the company of the angel, the contemporary themes also focus strongly on the sword and on the environment. The artists play with the geometric patterns of the chapel's rotunda and the recognizable main hall of the abbey. Cultural and artistic interest in Saint Galgano is still very much alive and well, although the themes and inspiration of the works seems to focus on newer, less religious motifs.

The Confraternità has played a substantial role in the development of the museum's collection. While the fraternity is not considered operators or museum administrators in an official capacity, Andrea Conti was very much involved in the museum's early development, and the identification and curation of the artwork. We spoke briefly of other pieces of artwork that he was aware of outside of the Civic and Diocesan Museum's collection. Andrea states that many of the paintings depicting Galgano are in Pisa and Florence. Before it became more difficult for a museum to sell artwork, many pieces were sold from one museum to another. Today, some of these pieces can be found outside of Italy, finding homes in Holland and Ireland. One piece is on display in the United States at the Walters Gallery in Baltimore, Maryland. Most pieces, though, remain in Tuscany with representations decorating the walls and ceilings of churches throughout the Tuscan countryside or hanging in the museums of Siena and Pisa.

The Confraternità is beginning to age, as most of its membership is represented by the Baby Boomer generation. Very few younger community members are showing interest in joining the fraternity. I was surprised to be greeted by Noemi Tommasi Baldi, a younger Millennial member, alongside her father and Andrea. I intended to ask my guides the differences in opinion towards the fraternity and St. Galgano between the younger and older

generations. I was not expecting to have the opportunity to speak with a younger fraternity member, first hand. I quickly learned, though, that Noemi was a bit of an anomaly. Most fraternity members today are over 50 years old and view their relationship with the Confraternità and the saint in a very conservative way. Being a part of the fraternity is not only a social experience, but it is also a religious devotion. The connection between the older members and the sacredness of the story of Saint Galgano is a driving force in how the fraternity approaches their responsibilities as protectors of their patron saint as well as their connection with potential tourists and researchers, like me.

The members of the fraternity were warm, welcoming, and incredibly hospitable. They exhibited great pride in their city, in their fraternity, and in their mission to help spiritually and financially support their community. We discussed the history of the fraternity, but also the most important role of the fraternity in contemporary times. Once a brotherhood with strong political and social influence throughout the region, the modest fraternity now dedicates the greatest amount of its time and resources to religious devotion and charity. Most of the fraternity's charitable work begins at home, in Chiusdino. Anyone can approach the fraternity for help and all who come in seek of aid maintain anonymity since the fraternity does not keep personal identifying information of those they've helped. Alessio, Noemi, and Andrea all spoke to this policy with soft hearts as they explain that it is vital that those in need never feel they are a burden or lose faith in themselves as providers or self-sufficient community members simply because they have fallen on hard times. The Confraternità provides food, clothing, medical supplies, and medications to those struggling in Chiusdino, undoubtedly embracing their Christian obligation to love thy neighbor. The impact of the fraternity on the community may seem small at first, but for many in the community, the fraternity is a giving hand that keeps them lifted. While membership numbers are low, the impact of the fraternity on the community is still high, leading me to believe it is a lack of marketing and an unwillingness to

embrace the less religious motivations of the younger generation that has resulted in the fraternity's inability to attract the next generation of members. Without surveying the younger population to explore topics like their view of the fraternity, their motivations for participating in charitable volunteer work, or their assumptions of the fraternity's culture, I can only base my own postulation on my conversations with these three, active fraternity members.

Galgano and the Arthurian Legends

The older generation's religious connection to the sword and to St. Galgano has created a tentative attitude particularly towards tourists and outsiders. The word tentative is not to be confused with impolite or cold. Rather, I use the word to describe the cautiousness the fraternity expressed towards the true intentions of visitors. Those managing sacred spaces that are also tourist destinations must balance the needs of visitors with the needs of worshipers. Anyone who has visited St. Peter's Basilica in Vatican City or one of the other famous places of worship in Italy, like the Siena Cathedral or the Basilica of Santa Croce in Florence during a mass, will have seen the velvet ropes that separate tourists from the worshipers. But these larger churches are equipped with security and over time have developed a community culture accustomed to a constant flow of photo-snapping visitors. The community of Chiusdino still remains relatively untouched by tourism and appears to not yet be accustomed to the flow of people their museum and relics are attracting. The fraternity is cautious of naysayers, sceptics, and the eccentric. When we open an institution or area to tourism, though, we cannot choose the personalities that walk through the door. Not all visitors are believers in the legend. The fraternity shows genuine concern over the type of people that are attracted to their relics.

The current fraternity guards the religious sites and the history of Galgano with reverence. In Chiusdino proper, we only encountered two tourists in the museum. The couple

were both fluent Italian speakers, likely Italian natives based on their accents. They had genuine interest in the story of the saint, asking my guides if this was the saint with the similar story to King Arthur. The historian, Andrea Conti, was very quick to correct the tourist, explaining why this common comparison between the two stories was incorrect, even inappropriate, to make. He touched on the fact that Galgano is a documented human being; a man whose life in Chiusdino is historically documented whereas King Arthur is but a mythical character. He went on to discuss the differences between the stone and the earth, the ornamentation of the story versus the facts. My Confraternità guides were kind and willing to educate the guests on their interpretation based on decades of research of historic archives, but the frustration in their voices was clearly heard. The fraternity explains that this comparison of Galgano to King Arthur is an attempt to discredit the very existence of their patron saint.

The link between the legend of Saint Galgano and the Arthurian legends is a fascinating one that tracks oral histories and written accounts throughout Europe, speculating which legend came first. Did the story of Saint Galgano travel through Europe and influence the Arthurian legends? Or did the Cistercian monks use the Arthurian legends to help promote the story of Saint Galgano and attract people to the relic and abbey (Allaire, 2014, p. 187)? Scholars like Gloria Allaire have studied the life and legend of Saint Galgano, linking the story not just to Arthurian legends but to Dante, Orpheus, and other literary masterpieces (Allaire, 2014). While the chapter on Saint Galgano in Allaire's book "The Arthur of the Italians: The Arthurian Legend in Medieval Italian Literature and Culture" (2014) mostly covers legend and literary significance of the story, it also emphasizes the important fact that Saint Galgano was a real person with tangible, traceable, historical accounts of his life. Franco Cardini's chapter (2014) reiterates the documentation of the figure, the monuments, the canonization, and the records from the Cistercian order prior to delving into the literary and legendary significance of the story behind the relic. In 1908, Ferdinand Schevill published his

paper “San Galgano: A Cistercian Abbey of the Middle Ages” painting a portrait of the life of Saint Galgano, the Cistercian arrival from France to Italy, and the community involvement in the construction of the church. He also leads the reader through centuries of growth, destruction, reconstruction, and architectural style as he chronicles the monastery’s relationship with Siena, its historic affiliation with the French, social and political alliances, prosperity, and plagues (Schevill, 1908).

Although the Confraternità clearly scorns the comparison, the observation of literary parallels nonetheless has influenced tourism, as demonstrated by the two Italian tourists asking if this was the same Galgano that is “like King Arthur.” I tried to think of any other historical figure that has constantly been compared to a fictional character and came up empty. I do sympathize with the fraternity’s feelings. Especially for the more religious, traditional members of the fraternity, this comparison delegitimizes the saint by taking him from a historical plane and placing him in a fictional or mythological plane. Regardless of one’s spiritual or religious belief system, one cannot deny that Galgano is still a well-documented person whose own mother recounted his life during his canonization. His chronicles were told by those who knew him. We can argue the validity of his miracles, the intentions of the church to hold on to his original documents in secrecy, or whether the Abbey itself helped to galvanize the shift in the story from ground to stone to increase interest in the saint’s relics, but his existence is indisputable.

From an academic perspective, I find the comparison to King Arthur to be a compelling one. I have always romanticized the role of bards and storytelling in our history. Stories of love and loss, victory and defeat, bravery and cowardice moving through societies and cultures with each orator adding his or her own unique color to the tale. As many saints have been long forgotten by society at large, the unusual circumstances surrounding the life and legacy of

Galgano has kept the story alive and continues to attract curious visitors, believers and skeptics, alike.

The arts administrator in me views any curiosity surrounding an object or artform as an asset. As a singer, I have encountered many audience members and musicians that were wary about a performance style or genre who then walked away with a new perspective or change of heart following the performance. After such a performance I would hear comments like, “I never really liked jazz, but this was a great show,” or “I always thought classical music was boring, but my favorite song to perform this season was the Beethoven piece.” I came to believe that part of my role as a performer was to introduce something new to the audience and to do my part to elicit curiosity in the artform. I have brought this mindset to my work and studies as an arts administrator. If I can elicit curiosity in someone and that curiosity brings them through the doors, the audience member can now experience something special and form his or her own new opinions and feelings towards the experience. I struggled to understand the fraternity’s prudence towards visitors. What I see as an opportunity to give people a new and unique experience, the fraternity seems to see as an influx of unknown and sometimes uninvited personalities and pessimists.

The more religious and traditional fraternity members, Andrea Conti and Alessio Tommasi Baldi, were much less receptive to my perspective of curiosity. As we walked from the Abbey back towards our car, we continued to discuss the tourists that come to visit the chapel. They tell me of all the cynics and vandals that come, some of which come with no sense of respect for the location as a place of prayer and worship. They describe “bizarre” people who arrive with equipment and search the area for paranormal activity and spiritual energies. It is understandable that this would be a frustrating sight for the Confraternità and it became obvious that the fraternity would prefer that all visitors respect the story and come with

intentions to learn more about the saint's life, the history of the chapel, and the monks who built it.

It is far more than a numbers game here in Chiusdino and Montesiepi. The religious mission and spiritual components of the spaces cannot be ignored. Although the sites struggle to campaign for finances to help restore and protect the spaces that are in dire need of restoration, the fraternity is conflicted and would rather protect the full integrity of the saint than increase funds brought in by critics of the legend. The Confraternità, while a small institution, is still highly influential in the city of Chiusdino, and it is possible that their wary attitude towards visitors could influence the community, creating a culture throughout their organization that is wary of visitors instead of culture that is aimed at marketing and creating programming that continues to reach outwards.

Science Meets Legend

The fraternity is not against research being conducted on Saint Galgano, but they do openly disagree with some of the findings that have been published over the years, such as the comparisons of Galgano to Classic literary works. They state that in their opinion, many of the researchers come to Galgano with an “agenda” or a bias against the saint instead of with an open mind.

One such researcher is Dr. Luigi Garlaschelli. He is a retired chemist, steampunk enthusiast, amateur magician, and active member of CICAP, Italy's Committee for the Investigation of Claims of the Pseudosciences. A man of many interests, Luigi has dedicated much of his time to investigating, even recreating, objects of legend such as the sword of Galgano and the Shroud of Turin. During my fieldwork in Tuscany, Luigi invited me to meet with him in Venice to discuss my research on the cultural influences of Galgano on the region.

I arrived in Venice the week before Carnevale. The city was buzzing with preparations for the event as children already dressed in full costume ran through the streets tossing confetti at passing pedestrians.

I was excited to meet Luigi since it was his work in Chiusdino that inspired me to pursue my research. Religious and artistic treasures fill the small churches that dot the Italian countryside whether it be early works of art from masters like Michelangelo or relics of saints that help guide community celebrations like the arm bone of St. Christopher in Urbania. As I flipped through photos of treasures, I came across the Italian Sword in the Stone. But it wasn't until I discovered Luigi's research publication (Garlaschelli, 2006) and the public interest that came to follow in articles in *Italy Magazine*, *The Australian* newspaper, *The Times* and *The Guardian* of the UK, that my intrigue truly began to spark (Lillie, 2014, Owen, 2003, Owen, 2003, Carroll, 2001).

I have always enjoyed reading the stories of the saints; men and women who came before us whose lives teach us of humility, devotion, sacrifice, courage and love. For me, it didn't matter if the sword was "real" or if it truly was thrust into the stone by Galgano himself because it has influenced the arts, storytelling, and the surrounding culture for 800 years regardless of who placed the sword in the stone. But it was Luigi's research, proving that the sword was indeed from the time period of Galgano, that inspired me to further explore the relic.

Nearly twenty years ago, a friend of Luigi came across the sword at Montesiepi and the story of Galgano while working in the region. The friend was enamored with the tale and began to study medieval history delving deeper into the legend. This friend first introduced Luigi to the legend. Fully intrigued by his friend's fascination, Luigi went to Montesiepi to see the sword and the mummified hands in the chapel with his own eyes. Luigi put a group of scientists together, all specializing in different aspects of research and analysis, and after receiving

permission from the parish priest, work on the sword, mummified hands, and surrounding buildings and grounds began in 2001.

Luigi and his team scanned the ground of the chapel in search of the grave of St. Galgano. According to my guides from the fraternity, Galgano was buried by the Cistercian monks next to his sword in the center of the chapel but they also believe the body may have been exhumed and moved to an unknown location, possibly when the skull was removed. Further from the center of the chapel but in the general vicinity, a void was discovered by the radar and is believed to be a burial site. However, Luigi states it is unlikely the grave belongs to Galgano since it does not contain a single, skull-less skeleton.

As Luigi continued to describe his experience over lunch in Venice, I became more and more intrigued by his story. Of course, his findings are fascinating on their own, but it was his description of secrecy from the Diocese of Siena and the culture of reticence around the chapel from the clergy and fraternity that was most perplexing. The Confraternità recounts that Galgano was buried in the very center of the chapel. He was buried here because if you stand exactly where he is said to have been buried, you can look out the chapel doors towards the beautiful mountaintop city of Chiusdino; Galgano's eternal resting place includes a scenic vista of his hometown. There was indeed a grave discovered within the chapel, but the location of the headless skeleton of Galgano remains a mystery.

Luigi was surprised and excited to discover what he believed to be a mass grave under the stone floor of the medieval chapel, but when he brought the discovery to the church, he was met with less enthusiasm than he expected to receive. They were already aware of the mass grave as it was excavated, examined, and already determined to be a mass grave of monks or pilgrims in the year 1694. A new anthropological team was willing to excavate the site for free following Luigi's re-discovery of the burial. With newer technology and testing the grave could

have told us much about the pilgrims and monks who worshiped here. The offer was instantly declined by the church.

The research that motivated me to pursue my work in Chiusdino was the dating of the buildings, the sword, and the mummified hands because it isn't often that scientific analysis is used to determine the age of religious relics. I was curious to learn if and how the published results have affected tourism, if at all. Using the thermoluminescence method, or TL, Luigi and his team determined that the assumed age of the rotunda, the entrance of the chapel, and the bell tower were consistent with historical records. In fact, stones used to construct the original rotunda were dated earlier than previously thought, but this is likely an example of the monks using recycled stone from another building to construct the chapel (Garlaschelli, 2006, p. 3).

The sword has taken much physical abuse over the centuries and precautions have been taken over the years to protect it from vandals and thieves. First, in the late 1500s it was covered with a marble altar and only visible through a small opening. Later, in the 1800s a metal cage was installed but eyewitness accounts explain that this was not enough to keep people from removing the sword from the cracked stone and sliding it back in repeatedly. In the 1900s, molten lead was poured into the small space between the rock and the sword, fixing it in place. Lastly, in the 1960s, while attempting to remove the sword from the stone, a visitor broke the blade which then had to be reattached with concrete (Garlaschelli, 2006, p. 4).

Luigi and his team had their work cut out for them. The alteration of the sword and the rock over the centuries made it difficult to piece the history back together. Furthermore, they had to address the most current rumor surrounding the blade which claims the sword is a fake, a replacement, or a replica that replaced the original sometime in the 1920s (Garlaschelli, 2006, p.4).

After completing a series of rigorous tests that included drilling into the rock, collecting iron fragments from the blade, and scoping the rock to see what else is buried within, Luigi and

his team of scientists concluded that while they could not determine that the blade was forged locally, the composition of the iron did not contain alloys used in modern-day forging. The piece of the sword exposed from the rock and the piece trapped inside the stone fit perfectly together showing that the two pieces were once a single blade. While there are more tests that could be performed to better understand the geographical origins of the sword, analysis revealed that the sword is indeed of medieval origin and discredits rumors claiming that it is a modern-day replica (Garlaschelli, 2006, p. 4).

The mummified arms on display in the frescoed chapel are an eerie example of the Catholic macabre, an unusual practice of exhibiting the dead. Not a common sight in the United States, churches throughout Italy have featured parts of or entire corpses in churches for centuries. The arms are laid one across the other with the palms facing up. Parts of the skeletal arms and hands are still taut with leathery skin and what appears to be an intact nail on the left thumb. The true origins of these relics are unknown. Stories warn of the danger of attempting to remove the sword from the stone with would-be thieves being struck down by God. In line with this tale is the story of a man attempting to remove the sword from the stone and having his limbs ripped from his body, perhaps by wolves or by the sheer force of God. Still, others believe the arms are simply the remains of one of the many monks to have inhabited the Abbey or possibly one of Galgano's disciples. The arms were dated by Luigi and his team and found to have been from the 12th century, the same time period as Galgano (Garlaschelli, 2006, p. 5). I imagine these very hands once gripping the hilt of a sword or perhaps flipping through the pages of a prayer book. Experiencing this space and its relics evokes an aura of wonder. I wish I had visited the relics prior to visiting the museum so I could bring this sense of wonder with me while exploring the artwork; a wonder that I assume was one of the emotions that inspired artists who illustrated the relics on canvas, wood, stone, and metal throughout the centuries.

The church allowed Luigi and his team to date the sword, the building materials, and the mummified hands; a project that peaked my interest as the truths revealed made the relics more plausible. The results uncovered truths that help dispel rumors of fakes and frauds and aid in the justification of the church to be displaying the relics proudly. It may be impossible to know if Galgano himself ever wielded the blade but the research that dates the relics to the time period of Galgano can reignite interest in a story that modern thinkers may deem impossible to be believed.

Even with the results leaning in the church's favor, Luigi's team was denied access to the skull of Galgano. The church was adamantly against the archeological study of the mass grave even though centuries prior, the site was excavated. Curiously, the church and fraternity hid their knowledge of the previously discovered mass grave and its 17th century excavation from Luigi and his team.

Luigi informed me that not all churches are resistant to scientific analysis of church relics. After hearing of his work in Chiusdino, the Diocese of Pisa invited Luigi to study their own hermit, William of Maleval. In Pisa, the clergy was welcoming, even helpful, divulging any and all information they had on the saint and the relics from the very beginning. I inquired if perhaps he just had a "modern priest" there, but Luigi stated that even the bishop met with him and shook his hand. The open and receptive culture of the Diocese of Pisa, starting with the bishop, who's leadership influenced the behavior and attitude of the clergy's hierarchy, was starkly different from that of Siena. I am left wondering to what extent has the Confraternità's tentative culture towards the researcher and tourism been influenced by the church of Siena's long, historic culture of silence, secrecy and disagreement.

The week before traveling to visit with Luigi Garlaschelli, I spent the day with the Fraternity. In the lecture room of the museum we sat, Andrea, Alessio, Noemi, and I, taking time to address some of my questions. I was curious to know how the Fraternity felt about

Luigi's research. This question sparked a different energy in the room. Not unlike the Confraternità's concern that the literary scholars' comparison of Galgano to King Arthur is an attempt to discredit the very existence of the saint, there was also a hesitance to trust that Luigi and his team were approaching their research subjectively. The research did not feel inquisitive. Instead, the fraternity believes there was a motive to disprove or discredit the history of Galgano from the very beginning. Even after Luigi published his work, authenticating the timeline of the relics which was essentially a win for the fraternity and the church, the Confraternità still believes there was an undertone to the work intended to portray historical fact (the life and existence of Galgano) as fantasy.

The belief among current fraternity members is that the science attempts to defuse the history of the saint as a centuries-old "cash cow". Alessio asks how we could possibly discredit all the historical documentation of the pope, the monks, the diocese, and the canonization records accounted by Galgano's mother herself? I'm left wondering if it is a modern distrust for the Catholic church that may be influencing attitudes towards the accuracy of their historic record keeping. Luigi mentioned an original manuscript dating back to the 1190s when Galgano's mother was interviewed and his life was first recorded. Unfortunately, the document is locked away and guarded by the bishop of Siena and no one has seen the text in countless years. A copy of the document is available, but this copy was created centuries later and it is unknown if any information had been changed from the original account. The original manuscript is fiercely guarded and all access to it has been blocked. This opaque behavior can only increase suspicion from the public and solidify skepticism.

I still find myself sympathetic to the Confraternità. When someone questions, misunderstands, scrutinizes, or attacks the history of Saint Galgano, they are also inadvertently (or advertently) "attacking" the very culture of the people of Chiusdino and the Confraternità itself. Administratively though, the more interest the world has in Saint Galgano, the more

funding is available for the restoration of the Abbey, the house of Galgano, and the chapel, and the more tickets will be sold at the museum. One could argue that the fraternity has survived 800 years without selling tickets or raising money, but times have changed. If the next generation is less trusting of the church and less religiously motivated, will the fraternity continue to see a decline in membership until eventually the Confraternità di San Galgano is but a memory? Organizational culture, in simple terms, describes how people work together, how they perceive the organization, and the bonded values and motivations the group shares as they pertain to a working organizational environment (Ancona, 2009, M2-59). Leadership can help determine or change an organization's culture and that culture will govern not only how members communicate and behave with one another, but also how the organization communicates and reacts to the world around it. The culture of the church is what it is, but the fraternity will likely attract a younger membership if they are willing to adapt to the likelihood that new members may be less religiously motivated than in years past.

Confraternità 2.0: The Next Generation

I looked towards Noemi Tommasi Baldi, as she represents the younger, incoming generation of fraternity member. She admitted that she was a bit of an anomaly in the fraternity. For the younger generation, the fraternity and the saint are viewed with less religious adoration and more as a family and community tradition. The rare, millennial fraternity member, Noemi grew up surrounded by the stories and participating in the traditions, but she admits to knowing much less about Saint Galgano than most older fraternity members.

I ask the fraternity members why they believe the next generation has not yet engaged in the fraternity? They describe the younger generation as less interested in religion in general, and therefore they have less interest in religious clubs and affiliations. Thanks to the museum,

however, there has been a resurgence in youth interest in the saint and his legend, but again, not in a religious capacity. It is a connection to the artistic and cultural facets of Saint Galgano that is now drawing people to the tradition. The fraternity recognizes this change in motivation by the community but has not yet shown a desire to make changes to its own culture and practices to attract new members while still staying true to its mission.

In 2009, ten years prior to my time in Chiusdino, I visited the small city of Urbania in central Italy where I was invited to sing the mass of the feast of Saint Christopher, the city's patron saint. Mass was followed by a procession through the piazza. Priests in colorful vestments led the way as men followed behind carrying a massive statue of St. Christopher on their shoulders. In front of the statue was a stunning reliquary containing the arm bone of Saint Christopher. Near the edge of the piazza where the road coming into town began to curve, drivers slowly began to pass in front of the statue and received their blessing from the clergy. Celebrations lasted into the night, with families and friends meeting, chatting, eating, and laughing in the piazza well past midnight. The feast day was a religious day of obligation but also a social event bringing the community together.

My assumption entering this project in Chiusdino was that descriptions of the feast day of Saint Galgano by the fraternity would remind me of my time in Urbania with day-long celebrations. I hoped to hear narratives of festivities and music, learn the routes of processions or parades, community and church fellowship, and of course, descriptions of the food that is traditionally prepared for the events. I was astonished to hear that the feast day of San Galgano is instead a day that goes by quite unnoticed.

Andrea tells me that in the past, the feast day was more impressively celebrated but that today there is only a quiet mass held at St. Sebastian's church with a small procession awarding the fraternity the chance to adorn their blue and white ceremonial robes. Trying not to sound disappointed by the news that the feast day is not the community gathering I had assumed it

was, I asked why the feast day isn't a more engaging event. He believes that the community has not embraced the feast day partially because of the time of year. The feast day is celebrated on December 3 when the winter days are short and cold. By not hosting a more community-oriented festivity, the Confraternità is not seizing the opportunity to build interest in organizational membership.

Perhaps in years past people joined the fraternity to show their spiritual connection to the saint and to be affiliated with a fraternity with strong political and social leadership. Today, though, the culture of the city of Chiusdino appears to be changing and it is the responsibility of organizational leadership to cultivate a new energy around the Confraternità and the relevance of Saint Galgano in the city. In order to thrive in the twenty-first century, the fraternity may have to accept that not all members will be religiously motivated or be interested in participating in religious ceremonies, but their participation can still be valuable in other ways. These members may be happy to be a part of the fraternity to contribute to its charitable programming, in which case, the fraternity needs to develop a marketing strategy that informs the community that there are reasons, aside from religious ambitions, to join the Confraternità.

The day that I spent with the fraternity, we broke for lunch just after mid-day. At a large table in the local bar, Alessio's wife met with us to eat, drink, and talk. The bar offered a rustic, Tuscan menu of tripe, pastas, antipastas, and my favorite, ribollita, a hearty winter soup which was the perfect remedy to warm up after hours spent in cold, stone churches and traversing the windblown alleys of the mountain city. We spoke of politics, travel and work, education, food and family. We laughed even while disagreeing about topics of media and social politics as Noemi and I took a stance slightly out of line with her father, Alessio and Andrea. Suddenly, our time together felt like a family gathered for a holiday, with the younger generation challenging the older one with friendly side jabs regarding social media and the older

generation trying to hold on to more traditional viewpoints. I may as well have been sitting at an American Thanksgiving dinner table.

Later at the museum, a young local woman entered, politely interrupting our meeting, to tell my guides she was pregnant. Congratulations, cheers, and smiles filled the room. The fraternity is truly a part of their community. They are devoted friends, family members, and neighbors with emotional ties not only to their city, but to all of the individual people within it. This is not just a block or section of a neighborhood where people know each other, but impressively, an entire village of friends who know each other well beyond polite pleasantries. This culture of community togetherness is an asset to building programming and engagement, especially for the museum. The relationship between people is forged and strong, but the institutions have not built upon these relationships, developed programming to serve them, meet their artistic, cultural and social needs, or achieve a restored relationship in the forms of membership and patronage.

Civic and Diocesan Museum of Sacred Art

With energetic leadership, the Civic and Diocesan Museum of Sacred Art can bolster activity within the community. Unfortunately, I did not have the opportunity to meet with anyone in a leadership position from the museum in person, but I did have many of my questions answered via email by museum staff. The day I visited the museum, I saw only a single pair of tourists. It was the Italian couple exploring Chiusdino and the Abbey who inquired about Saint Galgano and the legendary King Arthur. It was, as expected, a quiet day at the museum. February is the low season for tourism in Tuscany. In 2018, the museum reported about 23,000 visitors. The lowest number of visitors was in February with only 650 visitors and peaked in August with a monthly total of 3,500 visitors.

The museum is an old, stone, narrow palace and the exhibits are spread over multiple floors. Slender windows give visitors a glimpse of the Tuscan landscape incorporating history, the arts, and nature into a single experience. The upper floors display about 30 works of art with the bas-relief of Galgano illustrating the action of the saint plunging his sword into the stone being named the most popular piece among guests in the museum's permanent collection. The temporary exhibit on the second floor of the original reliquary of Galgano, the pastorale staff, and the crown of Galgano on loan from the Museo dell'Opera del Duomo in Siena are treasures that will be featured here until January of 2021.

Tourism in Chiusdino was mostly limited to the Abbey and Chapel before the opening of the museum in 2015. Today, staff believe that nearly all people coming to the museum have already visited the chapel and Abbey at Montesiepi. The chapel has free entry and the Abbey has only recently implemented a ticket system with staff on site during operating hours to monitor visitors. The current and indefinite promotion allows visitors to use the same ticket purchased at the Abbey to also enter the museum and vice versa. The recommendation from the Abbey is for guests to complete their trip with a visit to the museum. This is the museum's primary mode of marketing.

When visitors arrive at the museum, generally they lack even basic information on the museum and Chiusdino. Since most have only heard of the location just prior to making the 20-minute journey up the mountainside from the Abbey, they have very few expectations of what they are about to see. The Civic and Diocesan Museum of Sacred Art in Chiusdino is visited predominantly by accidental visitors; they are visitors who had no previous intention of visiting and only make the trip up the mountain if time in their itinerary permits them to explore Chiusdino a little further. The museum has been featured in small brochures, in articles, and on the sites and social media pages that are dedicated to the Abbey and tourism in the territory,

but still, the museum relies most heavily on the Abbey encouraging people to continue the experience in Chiusdino for audience support.

Museum guests are described as being diverse: families, couples, individuals, and groups of all ages from a variety of geographic locations. Visitor knowledge of Saint Galgano ranges from those who are simply curious to history scholars. Museum administrators are confident that all visitors leave the museum and Chiusdino appreciating the beautiful medieval setting and historic palace. Since the opening of the museum, local proprietors have benefited from the increase in tourism and this boost has helped local establishments improve the services they offer visitors and locals. Early in the museum's existence, many locals visited the museum but over time local interest has progressively decreased. Schools in the region make annual field trips to the museum and the museum has begun to organize literary events and lectures to encourage visitors to return.

Museum senior staff stated that many visitors who come to the museum also will take the time afterwards to explore the small city, visit the house of Galgano and the various churches. When I visited the house of Galgano my greatest concern as I walked through the stone archway into the chapel was the current condition of the artwork that remains. The paint is peeling from the walls and the stone steps and walls have begun to crumble and flake from its foundation. There was a plan to restore the house in 2018, but the year has come and gone, and the project has not yet begun. The level of tourism growth needed to see a real difference in the protection and restoration capabilities of Chiusdino's historic sites has not yet been determined. The Civic and Diocesan Museum of Sacred Art is the key to building tourism in the small city enough to, hopefully, save the house of Galgano before its damaged beyond repair by increasing the value of these sites through exposure, education, and service.

Prior to finding their new home in the museum, the artwork was previously on display in the various churches and palaces in Chiusdino. The current mayor played a critical role in

opening the museum to consolidate and exhibit the numerous and distinct treasures that represent the historic city. All my questions about the history and current state of the museum, why it was opened, the current collection, current visitors, were all very easy for museum staff to answer. However, questions regarding the future goals of the museum went unanswered.

Senior staff members could not address my questions regarding their future goals for visitor and ticket sales. Also left blank were my questions regarding future exhibits and publicity and marketing plans. The inability of the museum to discuss the future caught me by surprise. As a graduate student, I conducted research that involved interviewing leaders of arts and cultural organizations in the mid-Atlantic and northeast region of the United States to discuss topics of culture and cultural diversity in and around arts institutions. Predominantly executive directors, the leaders represented a wide array of organizations from museums and symphonies to historical societies, all with diverse missions, budgets, staff sizes, and histories. What all leaders had in common was their ability to talk about the future. Some spoke in general terms about cultural aspirations, community outreach goals, and hiring goals while others spoke openly about specific new education programs or marketing campaigns. The senior level staff of the Civic and Diocesan Museum of Sacred Art having no plans for the future is shocking especially since it is such a young institution with only a few years under its belt. There appears to be no excitement from administration to grow and strengthen the museum or its role within the community.

Chiusdino is a village with old-world charm, an expansive history, and a rich culture. The members of the Confraternità di San Galgano are warm, inviting, and proud to share their heritage and history with curious visitors. The relic of Saint Galgano is the heart of the region of Chiusdino and has been for over 800 years. The fraternity has dedicated itself to the saint and his story for eight centuries. The relics and historic buildings have survived two world wars, French occupation of the Napoleonic wars, plagues, and recessions. The artwork inspired

by Saint Galgano has a new home since the opening of the Civic and Diocesan Museum of Sacred Art, which provides a new attraction for tourism and security to ensure the preservation of the city's artwork and treasures. The culture surrounding both organizations, the Confraternità and the museum, is passive and traditional. Only time will tell if their conservative approach to the community's changing needs and motivations will be detrimental to the overall success, even survival, of both institutions.

Chapter 3

Galgano in Siena: History, Influence, and Tourism

An hour northeast of Chiusdino is the city of Siena. Siena has a historic city center with a sprawl of modern living stretching outward beyond its ancient walls. Outside of the confined center, the streets are littered with cigarette butts and heavy traffic fills the air with sound pollution and car exhaust. As I walk closer towards the city center, I pass overflowing dumpsters wedged between cars parked tightly, bumper to bumper. Politics and the current economic recession have played a part in the city's struggling garbage removal services and a culture of smoking and littering has exacerbated the problem. But once inside the walls, the streets turn from asphalt to cobblestone and each step through the claustrophobic maze of stone feels like a step further back in time. The buildings blend, one into another, as the stone seems to grow from the ground up towards the sky, blocking the sun and casting dark shadows on the ancient alleys. There is still the occasional car, taxi, or bus, but most of the streets are occupied by local and tourist foot traffic. It is here, in the historic district of Siena, where I hoped to find the cultural, historical, and artistic connection between Saint Galgano, the Abbey, and the Sienese as well as further explore the relationship the people of the province have with their saints, the arts, and the state-run arts institutions.

My original plan for this thesis was to attempt to briefly interview tourists and locals in and around the various sites of Chiusdino and Montesiepi. My goal was to be as unobtrusive as possible while studying visitor reactions towards the relic of Galgano. February isn't exactly peak travel season in the Tuscan countryside so I was unsure how many tourists I would encounter outside of the city of Siena this time of year. So instead I scheduled time with three

very different tour guides based in the Siena province, each valuable for their unique perspectives and experiences in the fields of history, art history, and tourism.

Anna Piperato: The Sainly Culture of Siena

Anna Piperato is an American-born art historian and tour guide with a PhD from Manchester University, England. For years now, Anna has called Siena her home. The pride she displays for the city and her *contrada* (or ward) within the city rivals that of any other native Sieneese. She specializes in the saints of Siena, their cultural and historical influence on the city, and their depiction in art. Her favorite subject is St. Catherine of Siena; a highly influential woman of her time politically, religiously, and socially. St. Catherine is still a protected and cherished matriarch of the city.

Anna and I met outside of the Basilica di San Domenico. Here, we made our introductions, bonded over our shared American heritage and interests in the Italian culture, language, and the role of the Catholic saint in community culture and art. We discussed the basic history of the city and its ward and began to delve into the historical and modern relationship the Sieneese have with their patron saints and beatified idols. What the Basilica lacks in colorful ornamentation it makes up for in sheer size. The massive, red church towers over the sloping city streets that lead deeper into the heart of Siena. Once again, like in the Civic and Diocesan Museum of Sacred Art in Chiusdino, I am excited and surprised to see contemporary religious artwork here in Siena. Inspired by the life of St. Catherine, the dark, modern sculptures seemingly melt from the doors of the Basilica. Inside, the gigantic space is modestly decorated. Much of the artwork here is dedicated to St. Catherine, often illustrating important moments in the saint's life, such as her stigmata.

In a small side chapel decorated with frescoes, rests arguably the greatest prize of the Dominican order. Here, Anna lightheartedly introduces me to her favorite person in Siena. Towards the rear of the chapel, in a beautiful, open-faced reliquary, is the mummified, severed head of St. Catherine. Anna continues to recount the last moments of Catherine's life. While visiting Rome to meet with the pope to discuss the need for peace among the combative Italian states, Catherine died, likely due to complications from her anorexia. Catherine believed she could live off the Eucharist alone and for years she refused to eat. While the Dominican sister was seen by many as being a real rule breaker; a woman of the convent being involved in political and social affairs, her adversaries also accepted her relevance and the importance of her work. She was highly regarded, highly respected, and loved by the city of Siena and by the church.

With the news of her death reaching Siena, the Basilica attempted to retrieve her body, but Rome was reluctant to give her up. The Sienese said she belonged to them and deserved to be buried at home while the church in Rome laid claim to the soon to be saint, since Rome was where she had died. At some point, a compromise was made. Rome agreed to sever the distinguished woman's head and thumb, and return them to Siena before burying Catherine's remains in Rome. So here she stays, still wearing her white habit in the church where she once prayed and received the Eucharist over 650 years ago. She is surrounded by portraits telling the stories of her life, her miracles, her sacrifices, her sufferings, and her glory.

It is an extraordinary tale of an extraordinary woman whose reach travels far beyond the walls of Siena, and far beyond the shores of Italy. Catherine of Siena is not only the patron saint of Italy, she is also the patron saint of all of Europe. Furthermore, her patronage extends to my own current hometown, the Diocese of Allentown, Pennsylvania, where she is the patron saint and namesake of the Cathedral. Before stepping from the chapel and preparing to leave

the Basilica to continue our saintly historical tour through Siena, Anna looked at me and said with a smile, “I don’t know if this is really her, but I like to think that it is.”

When I first began preparing for my research on Galgano and his influence on the arts and culture of Chiusdino, I found myself saying similar mantras. I would remind myself this is not a quest to discover the “truth” or to determine the authenticity of the relics, instead, the goal is to explore the energy surrounding the object and legend in the hopes of recognizing similar sentiments around artistic and cultural phenomena in my own community applicable to my work as an arts administrator. I would find myself tossing around concepts of authenticity and aura as they relate the arts and tourism. In her article “Authenticity & Aura: A Benjaminian Approach to Tourism”, Jillian Rickly-Boyd states Walter Benjamin’s theory that “authenticity is connected to aura, as they both result from and are embedded in ritual and tradition,” (Rickely-Boyd, 2012, p. 271). The two concepts are not mutually exclusive. I question if an “inauthentic” object must immediately be discredited when it represents the culture, traditions, or history of a community. The object does not seem any less appealing to visitors and tourist. Of course, an authentic Michelangelo is and should be more valuable than a replica, but I continue to wonder if the aura surrounding the replica helps boost its value and integrity.

She goes on to argue that in tourism “the authenticity of the experience is a part of an engagement with aura.” (Rickely-Boyd, 2012, p. 271). In the Piazza del Campo in Siena is the Fonte Gaia; a beautifully ornate fountain that was once a major part of the city’s water distribution system. A common meeting place, especially for tourists, visitors take photos and rest before continuing their exploration of the city sites. As I sat on the fountain’s edge, watching the tourists around me I wondered how many of them know the original panels of the fountain are up the road in the museum near the Duomo, and would knowing this change the authenticity of their experience? A question for another day, and another thesis! But this line

of questioning, as I continue to explore the relic of Galgano, the arts institutions and public art displays in the Siena region remains in the back of my mind.

While spending some free time in Florence, I approached the Gates of Paradise, the magnificent golden doors of the city's Cathedral Baptistery. Beautifully carved panes incorporated two-dimensional and three-dimensional etchings and carvings, each pane representing a book of the Bible. Tourists snap photos and point at various images and busts of some of Florence's most influential and notable citizens. I wonder how many of these visitors are aware that the "real" Gates of Paradise are in the Cathedral museum. I stood in front of the replica, discussing its history and its artistry, and like the tourists around me, I, too, lift my phone to snap photos of the gorgeous and masterful imitation of a piece that is actually a few steps away, safely protected within the walls of the museum. I do not intend to imply that the sword or skull of Galgano is not authentic, rather to initiate discussions that are in line with Rickely-Boyd's comment of experience. Regardless of authenticity, the aura of mystery and reverence around the sword and legend of Galgano create an authentic experience for visitors and locals alike. We can attempt to interpret what artists are experiencing by analyzing the artwork it inspired, but further research is needed to better understand what tourists and artists are experiencing, and how they describe the surrounding aura, when in the presence of the sword and skull of Galgano.

Anna spent much of her career studying the saints and blessed of Siena; their history, their patronage, their depictions in Sieneese art, and their influence on the city culture. We roamed the city as Anna pointed out the various representations of the saints throughout, such as the Loggia della Mercanzia, the ancient marketplace whose columns hold statues of the five patron saints of Siena, each gazing towards the road to Rome guarding and protecting weary travelers.

The Piazza del Duomo is a complex that once served as both church and hospital dedicated to the spiritual and physical healing of travelers and natives. There, in what is now a museum, is a reliquary known as the Vecchietta Reliquary which once held some of the hospital's most sacred objects. The cupboard's panels depict Siennese saints and blessed figures including Saint Catherine and the patron saints of the city: San Savino, San Crescenzo, Sant'Ansano, and a figure who Anna believes to be a depiction of Saint Victor on the bottom left. Most interestingly, on the bottom right hand side of the reliquary, next to Saint Crescenzo, is an illustration of the saint from Chiusdino, Saint Galgano. Dressed in red and white with cropped blonde hair, the saint stands with his right hand clasping the hilt of his sword as it protrudes from a knee-high stone.

While walking along Via Roma, Anna points out the Palazzo San Galgano, a palace now used by the department of social sciences of the University of Siena. Currently blocked by scaffolding, we peek behind the mass of metal and plywood to get a glimpse of the iron horse stays each discreetly honoring St. Galgano with a sword attaching each ring to the stone wall. Although the Siennese have plenty of their own saints, not to mention a few popes and a handful of beatified to occupy their adoration, Galgano is a sort of "adopted" saint of Siena.

Siena is home to other saintly relics aside from the head of Catherine. In the Duomo di Siena, the Cathedral of Siena, there is a side chapel dedicated to St. John the Baptist. In the center of the intimate rotunda is an octagonal font of white marble with elegant tales carved into each of the eight panes. Romanesque style columns separate one panel from the next. Above the font stands the gorgeous bronze statue of St. John the Baptist by the Florentine artist, Donatello. The figure, nearly black in color, stands dignified in front of the ornately decorated gold wall behind it. Above the effigy, a plaque reads Reliquiae Sanctorum with a small empty space that will hold the relic of St. John the Baptist. Here, the sacred object is only displayed for the feast day of St. John the Baptist. All other days, this space remains empty.

On the outskirts of the ancient city and a bit off the beaten path is the Basilica di Santa Maria dei Servi, A massive church with an impressive bell tower, Santa Maria dei Servi is quietly tucked away from the more hectic and tourist-heavy center of the city, but the religious treasures inside are some of the most unique throughout the entire region of Siena. On either side of the high altar are two chapels. Each inlet contains an altar under which lies a glass sarcophagus containing a blessed of Siena; beato Francesco Patrizi and beato Gioacchino of Siena. As if attending a 750-year long wake, devotees come to the Basilica altars to pray before the incorruptibles who lay visible in their glass tombs.

The presence of the saints remains here in Siena as it does in Chiusdino. Catherine's home is now an artistic shrine to the saint; its walls are covered in frescoes, her front door guarded by a massive statue in her own image, and the gates leading down to her house are a contemporary artistic depiction of Catherine and Christ. One gate is a large carving of Catherine and the opposite depicts Christ holding Catherine's heart in his hand, a representation of the miracle of St. Catherine literally offering her heart to Christ. In a small square leading to Catherine's home hangs a beautifully realistic and soft contemporary depiction of the Virgin Mary and the Christ child, another common subject in Siennese art. The Loggia della Mercanzia with the five patron saints, the sword horse stays of Galgano at the University, and the various relics and paintings in and around the many churches of Siena that represent historical figures and events of the Catholic church which continue to be displayed as public art today. While I see that the visuals of these historic and cultural figures remain on display, my next intention is to uncover the community's emotional attachment to the art and its subjects. Are they still meaningful to the public, or are they simply masterpieces which over time have blended into the background of daily life?

Having lived in Siena for years now, Anna is no longer an outsider looking in, but an active member of the community. Participating in community events and traditions, Anna has

an understanding for the community's attitude towards the saints. As we walk down the winding cobblestone streets back towards the city center, we discuss the modern perspective of the city's people towards St. Catherine. "It's like a relationship between siblings.", Anna explains. "I can make fun of her and tease her all I want, but as soon as someone else does, I come running to her defense." The relationship she describes is reminiscent of Noemi's description of St. Galgano. Noemi was the youngest fraternity member who stated that the Saint is no longer a cherished religious icon but a respected cultural tradition to the younger generation. The spiritual connection to the saints is less substantial, but the saints are still a part of the family.

Anna's most fascinating comment was that she has come to know more atheists in Italy than she knew back on the east coast of the United States. With so many religious illustrations and statues being integrated into the city's public spaces I was curious if this created a social tension or inspired protests to have the religious idols removed from public areas and hidden away in the churches. But according to Anna, the Sieneese see these idols as historical figures. Even those who do not believe in a higher power, the doctrine of the Catholic church, or the miracles of the saints, still find cultural value in the tradition of protecting these historical, Sieneese figureheads. This is a sentiment that the more religious arts institutions, like the Civic and Diocesan Museum of Sacred Art in Chiusdino, must adjust to and take advantage of to acquire the next generation of supporters. The motivation to participate is still alive, but the reasoning that inspires that motivation has drastically changed.

The public embrace of history and tradition is seen in ways other than through the depiction of saints in art and architecture. As we continue to walk through Siena, Anna points out to me when we leave one *contrada* and enter another, easily identifying the various wards as we twist and turn through the narrow streets. With each turn of a corner she identifies animal representation of each ward. Many of the sections can be identified by flags hanging outside

of windows or small artistic depictions of the various animals on the faces of buildings. Once deadly rivals, today the contradas represent a more friendly competitive nature most famously in play during the Palio horse race in the Piazza del Campo. Another curious confirmation of the Sieneese embracing its history is the incorporation of both Catholic and pagan images in sacred spaces. Legend states that Siena was established by the son of Remus, making the image of the She-wolf suckling the twins, Romulus and Remus, a popular pagan symbol throughout the city. In the Duomo di Siena a massive design on the floor of the church portrays the She-wolf and the mythological twin boys surrounded by the animals of the contrade. The shared city culture of cherishing history allows even the Catholic church to respect the pagan roots of the city in an otherwise strictly sacred space.

Stella Soldani: Galgano in Siena

The Francigena was an ancient road and pilgrim route that helped put Siena on the map as a vital stopping place for pilgrims from all over Europe who were making their way to Rome. The walled city protected weary travelers. Osterias and inns provided lodging and food while churches, basilicas, and the Cathedral provided spiritual rejuvenation. The Cathedral's crypts provide a glimpse into the lives of pilgrims. In the newly discovered frescoed grotto underneath the cathedral, the walls are marred from ancient candle light and covered in scratched graffiti. Here, where pilgrims likely came to pray and prepare themselves for baptism or entrance into the cathedral, the pilgrims carved their family crests or traced their hands. One even carved his or her favorite line from a song in medieval nomenclature on a four-line staff sandwiched between the scratched image of a person on a galloping horse and a family crest.

The constant arrival and departure of pilgrims contributed to Siena's great wealth and prosperity. Money lenders and bankers, the Sieneese specialized in currency exchanged and

banking. Pilgrims would exchange currency as they passed through and deposited money into the bank for safe keeping to withdrawal for their return trip back home. Unfortunately, the likelihood of surviving the roundtrip of the Francigena route was not in the pilgrims' favor, further enriching the bank of Siena who profited from the abandoned, unclaimed funds.

Art historian, journalist, Siena native, and local tour guide Stella Soldani met me one afternoon at the Fonte Gaia in the Piazza del Campo to discuss this history of the city's wealth and the role the disciples of Galgano played not only in politics and financial growth, but also in influencing the artistic and architectural culture of the province's capital. As we walked through the city's historical sites, churches, synagogue, and landmarks we discussed the Francigena, the religious history and culture of the city, and the cultural and political reach of the monks of Saint Galgano from Chiusdino into Siena. My time with Stella became an integral part of my research experience not just for her knowledge of Galgano and his disciples, but because of her connections and extensive knowledge of the arts, museums, and current art culture in modern Siena. She introduced me to the structure, administrative practices, and organizational culture of local museums and arts institutions.

Stella and I stop at the Accademia Chigiana, an international music institution that hosts an array of concerts and master classes. In the courtyard of the academy, there is a stone arch above a large wooden door. Within this ornamental arch is a stone carving of Saint Galgano with his iconic long hair, kneeling profile before the sword in the stone with his right hand grasping the sword's hilt. The trees in the background place him in the rural, wooded hillside of Montesiepi about 30 miles from Siena. A small depiction of a robed man kneeling before the sword was likely "commissioned" by the Cistercian monks.

The Archivio Stato di Siena is a massive library tucked away in the Palazzo Piccolomini. The unassuming building avoids the flocks of tourists like some of the city's other large collections. Instead, visiting this ancient palace are typically students and scholars who come

to study the ancient archives, tablets, registries, maps, and books of all kinds. Visitors here are on a mission to thumb through centuries of knowledge and histories. Rooms are lined with floor to ceiling bookshelves and others are simply filled with tight rows of desks and lamps. The occasional thick, discolored book rests open on a desktop book stand. Although closed for the day, Stella convinces museum officials to bring me through the Biccherne Museum for a brief glimpse of the Biccherne covers collection. Another reason I am grateful for my guides in Siena is that they know of all the treasures throughout the city relevant to any specific topic and they also know all the museum administrators!

The Biccherne covers are a collection of painted wooden tablets dating from the 13th to the 17th centuries (Campbell, 2006). Stella carefully walks me through the exhibit explaining that the tablets once served as book covers for the official documents of the civic government of Siena. All sorts of records from tax and hospital records to city census and fraternity records would have been bound each year with a tablet like the ones in the Biccherne collection. Standing in a glass case was a tablet from the early 1300s depicting Saint Galgano centered between two trees and standing alongside his white horse with his right hand resting on the sword in the stone. A Cistercian monk kneels before him. Five coats of arms represent Ugo Guidi of Battifolle and the four supervisors of the document: Andreuccio di Tuccio, Leonicino Maconi, Gualtieri Rinaldini, and Cione di Mino Rosso. Another tablet shows a treasurer, who was also a monk of Galgano, counting coins at a wooden desk (Archivio di Stato, 2019). Stella goes on to explain that in many instances, the covers of the books had little or nothing to do with the book's contents. Instead, the artist illustrated a figure or event that had great significance culturally, socially, or politically in the city of Siena. Some tablets depict coats of arms representing important Siennese families while others depict judges and treasurers, nobility, clergy and popes, and religious events like coronations, annunciations, and miracles, like the stigmata of St. Catherine (Archivio di Stato, 2019).

When Saint Galgano had his vision of the Archangel Michele in the forested region of Montesiepi, he walked away from all temptations of the flesh, leaving his family and friends behind in Chiusdino to live a hermit's life on the wooded hilltop. Following his death and burial, stories of healing miracles began to travel the lands attracting pilgrims and disciples to the hermit's gravesite (Schevill, 1908, p. 22). The holy reputation of Galgano reached Rome quickly and by 1185, the knight was sainted. First, a small shrine was erected and with a bit of encouragement from the region's influential bishop, Volterra, the first handful of French Cistercian monks arrived in Montesiepi (Schevill, 1908, p. 23). As the years passed, the monks built the chapel rotunda and giant, Gothic-style abbey, continuously expanding and improving on the church, the dormitories, the barns and stables, offices, and cloister over the centuries (Schevil, 1908, p.24).

While we stand in the Archivio Stato di Siena, gazing at the Biccherne collection, surrounded by some of the city's oldest documents and ledgers, Stella speaks of the monks of Montesiepi as more than just a religious faction of the French order, but also as great influencers of the region's political, social, architectural, and financial operations. The monastery was comprised of not only spiritual brothers but of laymen, hired from neighboring villages to help clear forest and aid in construction projects. The monks were spiritual leaders but also highly skilled architects, treasurers, and notaries. The city of Siena often sought the counsel of the abbot for affairs beyond the scope of spiritual and religious guidance. Among other buildings in Siena, the city entrusted the careful construction of the Duomo, the great Cathedral of Siena, to the Cistercian monks of Montesiepi (Schevill, 1908, p. 29). According to Anna, my first guide and local expert on the saints of Siena, it was the monks who insisted on widening the main road that passes through Siena to make the passage more comfortable for visitors and to accommodate larger numbers of travelers via the Francigena pilgrim route. The small emblems and depictions of Galgano in the city of Siena

are small tributes left by the Cistercian monks; a sort of subliminal message of the glory of San Galgano.

Michele Busillo: The Galgano Tourist

Michele Busillo is a tour guide who offers private and group tours throughout Tuscany. He was the only tour guide of the three I had met that has visited the Galgano trifecta, the Abbey, the sword, and the museum, with his clients. Since I was conducting my fieldwork in February, Tuscany's low season for tourism, Michele became my liaison to the tourist experience. Without enough time or visitors to conduct surveys, I relied on Michele's personal accounts to paint a preliminary picture of the demographics, reactions, and interests of modern tourists who added Chiusdino and the story of Saint Galgano to their travel itineraries.

Michele describes the visitors heading to the Abbey and relic at Montesiepi as "careful" visitors. They are not a part of mass tourism, rather a select group of visitors who purposefully seek out hidden treasures beyond the major attractions of Florence and Siena. Others, he describes as tourists looking for an interesting place to stop while completing other cultural tours, like food and wine tours, hiking tours, or bike tours of Tuscany, or while making their way west to the Tyrrhenian or Ligurian seas.

While he has visited the Chapel and Abbey a handful of times, he has only been to the Civic and Diocesan Museum of Sacred Art in Chiusdino once with a client who specifically requested to make the stop. Michele is aware of the Italian Tourist Department's promotion which allows guests to use the same ticket from the Abbey to enter the museum, but his clients typically opt out of the museum visit due to time constraints of an already jam-packed trip itinerary. Other than the single client who requested to visit the museum, most others

hear of the museum for the first time while visiting the Abbey, showing that the museum does not yet stand on its own as a notable tourist attraction in the region, likely due to a lack of marketing initiatives and publicity within the realm of tourism.

Michele believes that although tour agencies still exist today, many tourists organize their own tours with the help of handbooks and online sources. He states that French and German visitors are the most interested in the history of Saint Galgano, while other tourists are more casual, even accidental, and arrive having very little previous interest in or knowledge of the saint and his relic. Michele's observation introduces an interesting point that demographics, like nationality, age, and religion, may correlate with tourist motivation to visit the sites and museums of Montesiepi and Chiusdino, but further research is needed to determine how.

Catholicism has long embraced objects from biblical stories and parables empowering everyday materials like fishing nets, palms, and cloaks, to the presence of objects like chalices, vestments, and bells in the liturgy. Material treasures have long decorated churches and played a role in celebrating mass (Miller, 2015, p. 1-2). Centuries of building on the material culture of the Catholic church has resulted in a cache of artistic and mysterious treasures scattered around the globe that attract countless visitors each year. Relics like the sword in the stone have a unique draw because unlike other religious treasures or artwork, their stories challenge our beliefs. The sword is curiously placed in the stone and positioned in the center of the medieval chapel. Surrounded by vistas of the ancient Abbey, farmland, rolling wooded hills, and the mountain city of Chiusdino seemingly touching the clouds in the distance, it creates a palpable, mystifying aura that even skeptics can feel.

Michele agrees that the mystical energy of the space is a part of its charm. I ask if he ever informs his clients of Luigi Garlaschelli's research, which verifies the timeline of the relics and surrounding buildings. He answers that none of his clients have ever mentioned

Garlascelli's work to him and that he does not discuss research with tourists as he feels the more scientific discussions take away from the essence of the experience. Michele notes that the common response to the sword is a sense of total immersion and concentration in the space. While some sites illicit a more relaxed or nonchalant reaction, the sword always demands the viewers' attention. He describes people taking the time to circle the sword multiple times, taking in views from multiple angles and spending a lot of time taking photos. The sword evokes a fascination in tourists, and as their guide, Michele does what he can to keep that fascination alive. Discussion of scientific research, he believes, has the opposite effect. There is very little chatter among tourists while in the chapel. He describes all the visitors as being fascinated by the space and the sword, yet estimates that at least 60 percent of them are skeptical of the legend. Once the visitors leave the chapel, awe turns into skepticism, but the appreciation for the mystery and experience remains.

Michele and I both share a fascination for the sword in the stone at the chapel in Montesièpi. We also both ask the same question regarding the sword's origin; if the original history states that the sword was thrust into the earth, how and when did the sword end up in the stone? My friends at the Confraternità insist there is no mystery and that the legend is explained in historical documentation. With the oldest of the historical documents hidden from public by the church, my question still remains unanswered.

After spending time with my guides in Siena, hearing the stories of the city's history with the Abbey and Chapel of Galgano, and learning more of the Cistercian monks who once called the ruins home, I lean towards the theory that one of the monk's, indeed, ran with the elaborate, artistic change to history through storytelling, and used the stone to display Galgano's relic. The cultural climate surrounding relics and religious artwork in the province of Siena may no longer be one of religious obligation and adoration, but one of history, tradition, and curiosity. And while organizations appear reluctant to welcome this shift,

failure to do so could result in a loss of relevancy as cultural public servants within the community. As Anna Piperato, the historian and tour guide specializing in art history and the Sieneese saints, likes to think that the head of Catherine is really Catherine herself, I too like to think that the sword once belonged to Galgano. Perhaps we can add marketing and promoting to the long list of talents possessed by the Cistercian monks of Montesiépi.

Chapter Four

An Arts Administrator Abroad

The chapel, the Abbey, and the museum are a tourism trifecta all revolving around the relic of a saint who lived in Chiusdino 800 years ago, but this chapter will focus predominantly on the young Civic and Diocesan Museum of Sacred Art. I was unable to interview both clergies from the chapel and administrators from the Abbey, but the staff at the museum were available and willing to be interviewed, thus giving me a clearer picture of management practices at the museum than the other two sites. The sword and the Abbey are strong influencers of tourism in the region and the Abbey and museum currently share an admissions promotion. Without the sword, there is no Abbey or museum, and without the Abbey, the museum would have very few visitors. Thus, it is impossible to separate one from the other completely, as they are all to some extent historically, culturally, and administratively intertwined.

The responsibilities of arts administrators may vary from place to place with many factors playing a role in defining the job descriptions and obligations of leadership. Larger institutions may have a full-time marketing manager, finance director, or program director while in a smaller organization those responsibilities will fall on the shoulders of a single arts manager. Regardless of the organization's structure, good management is vital to achieving and accomplishing organizational goals (Rosewall, 2014, p. 13). In Ellen Rosewall's book *Arts Management: Uniting Arts and Audiences in the 21st Century*, Rosewall describes the four functions of management as Planning, Organizing, Leading, and Controlling (p. 14). Planning involves developing missions and objectives, and methods of how they will be accomplished. Organizing is the process of turning a plan into action. Leadership is described as directing the behavior of those involved to maintain alignment of mission and achieve success, and Controlling is the ongoing process of monitoring progress and acting when change is required (Rosewall, 2014, p. 15). My biggest concern for the Civic and Diocesan Museum of Sacred Art in Chiusdino is their lack of planning. My conversations with museum staff and fraternity members seemed to always dwell on the past with no articulation of a promising future. There is satisfaction in simply letting events play out without a plan. When asked about future marketing, program, or financial initiatives, I was told there was no such current plan. The other three functions of management (organizing, leadership, and controlling) rely on planning to create goals and projects. The museum is only a few years old, and it is already stagnant, having fulfilled its task of exhibiting artwork and finding contentment in that single role.

My experiences exploring cultural organizations in Chiusdino, Siena, and Florence led me to believe the "shrug" attitude I received from staff and guides regarding administrative practices like marketing, event advertising, and programming was common in Italian arts institutions. Current research does imply that Italian museums and cultural institutions are in

desperate need of policy, structural, and cultural rejuvenation (Ameta 2010, Brida 2016, Comunain 2009, Maggi 2000). I am not alone in feeling that leadership is complacent with satisfactory or even sub-par management. In Italy in the late 90s, the Arch Institute of the Rosselli Foundation conducted a survey named, “a.muse”. The purpose of this international survey was to investigate the transformations museums were undergoing on an international level, anticipate innovation, and replace reactive behavior with careful planning (Maggi, 2000, p. 50). Over 20 years ago, there was a call for change; a demand for museums to serve the public beyond exhibition. Progress appears to be slow.

This chapter is divided into four subsections to explore the Civic and Diocesan Museum of Sacred Art’s approach to four managerial concepts relevant to not only the museum’s ability to thrive, but its very survival: tourism, funding, marketing, and community engagement. I formed my analysis and administrative suggestions by reviewing my observations and interviews narrated in the previous two chapters. These experiences painted a picture of the local culture, their attitudes towards Galgano, his relic, and the local history, enabling me to approach the administrative needs of the museum with an understanding of what the artwork represents and who the museum serves. I then referenced previously published literature whose philosophies, I believe, fit the culture and structure of the museum in Chiusdino.

Tourism and the Gatekeeper

A 20-minute drive from Chiusdino is the chapel of Galgano in Montesiepi. Here, we visited the relic that has inspired centuries of art and pilgrimage, the sword in the stone. The entrance of the chapel leads into the small, stone rotunda. The red and white striped stonework crawls up the high ceiling encircling the sword in the stone. Near the center of the

chapel, an iron fence placed around the glass dome protects the relic from vandals and mischievous visitors. A handful of tourists snap photos and whisper to one another while my guide politely reminds a young man to remove his hat in the church. We quietly discuss the construction of the chapel and its renovations over the centuries. Mass is still held here every Sunday morning. We pass the altar draped in clean, white linen as we make our way to the fresco-covered side chapel. A coin-operated system turns on the timed light, illuminating the damaged artwork and stone altar.

The type of tourism here is difficult to define as the site of the sword in the stone is attracting a wide array of visitors that appear to have varying motivations. At first glance, it can be assumed that the chapel and relic attract spiritual tourism solely based on the religious environment and spiritual context of the relics, the artwork, and the space itself. But it is the context of the activity and not the space alone that defines tourism (Norman, 2011, pg. 69). Spiritual tourism cannot be accidental, and visitors must have intentions of participating in some form of religious or spiritual practice to obtain a level of spiritual healing, rejuvenation, or enlightenment, or at the very least have an expectation of seeking out a level of self-reflection or self-improvement (Norman, 2011, p. 68). Knowledge of the type of tourism surrounding the sites can help administrators to better market, target, and serve current and potential visitors. Further research is needed to learn of the intentions of those who come to see Galgano's relic in the Chapel of Montesiepi, but tour guide Michele Busillo and museum officials describe the tourists in terms that place them into a group of accidental and accessory cultural tourism (Petroman I., 2013, p. 386).

Accidental tourism defines the tourists who are not actively seeking out the chapel or the Abbey but are in the area for other reasons (Petroman I., 2013, p. 386). These tourists are passing through while traveling between Siena and the sea or in the region for other reasons like gastro-tourism events, including wine tours and cooking classes. The tourists' motivation

is elsewhere, but they happen upon the site thanks to word of mouth or a quick internet search of “things to do near Chiusdino”. Accessory tourism refers to those who intend to participate in cultural tourism activities, but culture is still an “accessory” to other, stronger motivations (Petroman. I, 2013, p. 386). Accessory tourists may be in the region for a wedding, for work, or while visiting family, and plan to visit the local sites and explore aspects of local culture while visiting for other reasons.

Petroman identifies five groups of cultural tourists: highly motivated tourists, partly motivated tourists, accessory tourists, accidental tourists, and those who are never attracted by cultural attractions. In his study, the highly motivated cultural tourists only make up about 15 percent of cultural tourists. He emphasizes that the objective of managers should be to engage the remaining 85 percent of cultural tourists. The fraternity, especially, appears less motivated to focus on the 85 percent, and instead have a gatekeeper mentality, preferring to share their historical sites with the small percentage of tourists who are highly motivated to see the sword in the stone.

The Confraternità showed great concern over the types of tourists visiting the sacred relic and Michele describes the chapel clergy as being “a little annoyed” by visitors who come solely to take photos of the sword. Without having the opportunity to interview the clergy, I am reluctant to make too many assumptions regarding their feelings towards tourism. I can only respond to how others have described the clergy’s relationship with tourists and visitors. The fraternity and clergy lament about the kinds of tourists who have been attracted to the sites, particularly in the past few years, yet there are no plans in place to act and help bring in visitors that are more aligned with the fraternity’s mission. There are no efforts to attract more spiritually-oriented tourists. No connections are being forged with religious tour companies or local tour guides, and no outreach to Catholic fraternities, schools, or organizations has been attempted. With a bit of organization, the chapel and

fraternity could target and engage what they would consider a more desirable category of tourism (Rosewall, 2014, p. 218).

Unlike a museum or historical site, the chapel's main initiative is not education or to attract tourists, but to maintain its role as a place of worship. In graduate school, studying arts administration in the 21st century, we often discuss topics like the advantages of a diverse audience and attracting and retaining new or younger audiences. While I would encourage the chapel to find ways to embrace the skeptical or curious visitor, I also sympathize with their desire to see more spiritual tourists visiting their site. Target marketing would allow the chapel to identify a good target (Rosewall, 2014, p. 221). Good targets are segments of the market that share common motivations and are accessible to outreach. An example of a good target for the chapel could be the Associazione Guide e Scouts Cattolici Italiani (Association of Italian Catholic Guides and Scouts) which is a similar organization to The Boy Scouts of America. This target represents a few important market segments for the chapel including the youth and educational segments, while still targeting a more spiritually motivated group of people.

While target marketing is a good way to energize a more local or regional audience and form relationships with other organizations and companies, the Abbey and chapel will continue to attract tourists of varying motivations that warrant their attention. Gatekeeping the chapel, the museum, and Abbey's clientele could prove disastrous for the future of the sites. If the fraternity succeeds in isolating visitors who arrive with motivations deemed inappropriate by the fraternity, and we assume that Petroman's research on cultural tourism applies to the sites in Chiusdino, the fraternity may be creating an unwelcoming environment for up to 85 percent of their visitors. The fraternity does not manage any of these sites in an official capacity, but they strongly influence the culture of these institutions (and the culture

of the museum) because of their position in the community and their expertise on the topics of Galgano, the Abbey, and the arts and culture influenced by the two.

The collection of forgotten relics on the lower floor of the Civic and Diocesan Museum of Sacred Art in Chiusdino is a reminder of the fate of many of the local parishes in the province of Siena. The small churches that were once scattered across the region each cherished a small relic. Most of the relics are small, unrecognizable fragments of bone that once belonged to saints, blessed, or holy figureheads. A few reliquaries contain larger, recognizable skull fragments, finger bones, or larger, complete bones of a limb. Sadly, as the parishes lost funding and followers, the relics were passed on from church to church until eventually they made their way into the vast collection of unidentified objects. There are no records of who the relics belonged to or where they came from. Today, the relics remain unclaimed and unnamed. The lesson to be learned is how easily a cherished relic can be forgotten if interest in it and the church who protects it begins to fade. Without interest, there is no support, and without support, there are no funds. Without funds, it is impossible to maintain the structural integrity of the chapel and its frescoes. Without interest, the museum has no visitors. The art will hang on the walls in a quiet, unattended space, and the 800-year-old cultural phenomenon that is Galgano will be “locked away” in the stone palace, all but forgotten and ignored. The sword in the stone is a unique relic with a captivating story that can be used as a marketing catalyst to help fund the protection and rejuvenation of Galgano’s historic landmarks and the museum of sacred art.

Funding and a Culture of Ownership

The Pinacoteca Nazionale Museum houses a large collection of Siennese artwork, religious artwork, and a collection once owned by one of the most influential Siennese

families, the Spannocchi-Piccolomini collection. I neared the museum with Stella, one of my guides in Siena, and she mentioned that the museum was closed. Not only was the museum closed, but it was closed indefinitely, and no one knew why. Already closed for nearly a month, the original rumor going around town was that the museum's heating unit was under repair. But as the weeks went by, the tour guides and local artists began to question the accuracy of the rumor. Perhaps the entire system was being replaced and not just repaired. Others speculated that while repairing the heating system, another problem was exposed and needed attention. Soon, the artwork was being relocated around the city and the public was not told why or for how long.

Stella explains that arts institutions in Italy are typically funded and operated by the Italian government. There are positive aspects to this system as museums are typically well funded and she feels there is added stability to having a single agency, the government, control the operations and funding of the museum. The downside, though, is most obvious and frustrating to me; the lack of transparency and accountability to the public. The arts in the United States are financially backed by multiple sources (Rosewall, 2014, p. 10). A single nonprofit may receive funding through federal and state grants, income from membership dues and patron donations, receive legacy gifts, gain profits from ticket sales, and hold various fundraising events. Our diverse sources of financial support from the public results in a culture that demands transparency from our nonprofit organizations. In Italy, this is not the case.

The city of Chiusdino, with its panoramic views and narrow, steep stone walkways appears to grow straight from the mountain top it rests upon, reaching for the sky. The beautiful village relatively untouched by tourism is home to friendly residents who greet each other by name. Here in the city, is the house of Saint Galgano. Upon her death, Galgano's mother left the house in the care of the Cistercian monks at the Abbey in Montesiepi. It was

then gifted to the Confraternità during the decline of the monastery. There are no written records of the house before the 1600s so much of the house's history is vague and theoretical, but the known history of the home is no less significant to the city's culture and history. Perhaps one of the house's most interesting story dates to the Napoleonic wars when the city of Chiusdino was trapped under French occupation. The ground floor of the house, at some point in history, had been transformed into a chapel to honor the city's patron saint. The small stone room and altar proficiently reflect the final years of the hermit saint with its cave-like, silent ambiance. Nonetheless an obvious holy place, the French made sure to disrespect the Chiusdinese by turning the chapel into a stable, storing their horses there. The top floor was converted into a jail where the French imprisoned the Italian people. Following the departure of the French, the Italians continued to use the space as a jail until well into the 20th century. The metal bars remain on the windows to this day. I only know of these stories because I had the opportunity to visit the home with a local historian. There are no pamphlets available or signs posted to recount the interesting timeline of events of this historic landmark. To other visitors, it appears to be a tired and rundown chapel. Interesting, but lifeless without its story told.

I expected the house to be well preserved. I assumed the home was like some of the historic homes I've visited in the United States like the Daniel Boone Homestead of Pennsylvania or the Oak Alley Plantation of Louisiana. Here, though, in Chiusdino, the chapel in the house of Galgano is empty, dark, and cold. Paint peels from the once decorated walls behind the altar, and the stone steps and walls are crumbling. I was a little saddened by the state of the building, wondering how it could go ignored for so long, possibly to a point beyond repair. The good news is there are renovation plans and funds in place. The bad news is these renovations were supposed to begin in 2018, and the year has come and gone. The Confraternità could not explain why the work has been delayed. The house is not an official

museum recognized by the state and is now owned by the city of Chiusdino. At first, I assumed the fraternity did not want to discuss the delays to renovations as they appeared frustrated by the topic. But like the events surrounding the Pinacoteca Nazionale Museum in Siena, it appears the fraternity has not been informed as to why the renovations have been stalled. They, like the guides and artists of Siena, are unaware of the logistics and operations involving the institution. The current culture of arts organizations is not a transparent one and it is not uncommon for the public to be kept in the dark when it comes to institutional decisions and operations.

It was important that I recognize the structural differences between the US and Italian arts institutions and the cultural differences those organizational structures helped forge. Without recognizing and exploring these differences I'd be left bewildered by the state of the chapel and closing of the Pinacoteca and would struggle to remove myself from the American organizational tradition to properly analyze what is happening here. Some changes are being made to the Italian policies that could result in a change of culture surrounding the public's role in arts funding. My guides explained that the Italian government is working on a new policy, like the American model, that will incentivize a person's individual financial support of arts organizations. It is unclear exactly what this incentive will look like—likely some form of a tax credit—but the new policy could add a new, substantial source of income to many arts organizations: the individual donation. This policy can be notably impactful for smaller institutions such as the Civic and Diocesan Museum of Sacred Art in Chiusdino where local supporters can receive tax incentives and a sense of ownership of the museum that protects their region's unique history and culture. If the public had a stronger sense of ownership in their institutions because of their chosen, rewarded financial support, the Pinacoteca may be facing more serious backlash and questioning from the public regarding

its dubious and obscure operations, instigated by what we can only assume is a building repair project.

Another possible source of funding, other than hopes for a tax incentive policy that would increase public donations, is corporate sponsorship. Companies invest in arts and cultural initiatives for various reasons. Having a relationship with the arts is a marketing strategy for companies, helping to build a brand image, show its support and place within the community, and gain creative and inventive marketing opportunities (Comunian, 2009, p. 7). Companies trend towards building brands that show they care about important social or environmental issues and will market themselves as being sustainable, family-oriented, accessible, and aligned with the values of their community. Italy is supposed to be a leading trendsetter for European companies in terms of corporate philanthropy with major businesses supporting art and gallery restoration projects, arts programs for young artists, commissioning artists to design logos and product campaigns, and even launching corporate collections or museums (Comunian, 2009, p. 16). Comunian's article on Italian corporate arts and cultural sponsorship sheds light on the post-Fordist economy, a cultural economy from the corporate perspective, but raises the point that the implications of these growing partnerships on the arts and cultural organizations must also be addressed (Comunian, 2009, p. 17). These implications, of course, include significant financial and economic implications, but also structural implications like leadership and staffing responsibilities, and cultural implications surrounding an increase in stakeholders.

Marketing

While leaving the Accademia Chigiana in Siena with Stella Soldani, we passed a staff member on the street who was returning from lunch. Stella knew the man and they began to

chat. The man invited us to a concert event at 9 pm that evening. I glanced quickly at the building looking for a call board or poster, but there was no visible advertisement to be seen. Stella joked with the Academy staff member about why this is the first she'd heard of the event and hoped she was able to attend on such short notice. First, the museum of Chiusdino makes no mention of marketing plans and now the Accademia Chigiana hosts a poorly publicized concert that even a local arts enthusiast and tour guide is unaware of. Without being a member of the community, following the local social media, or discussing marketing practices with the organizations, I try not to jump to conclusions regarding the marketing strategies of arts institutions in the region. Over a week later, though, while walking through the streets of Florence, I'm reminding yet again of this lackadaisical approach to the marketing of events when a frantic English woman practically begged me to enter a nearby building to watch a free piano concert starring a young pianist. I asked the woman, "Did they not market his concert very well?" and she replied, "They didn't market him at all". A foreign teen protégé sat at his piano in an empty concert hall because his hosts relied solely on word of mouth to market his performance.

Back in Chiusdino, the promotion implemented by the Italian Tourist Department to allow admission to both the Abbey and the Civic and Diocesan Museum of Sacred Art by using the same ticket is a great way to begin promoting the museum. Most visitors, according to museum staff, first hear of the museum during their trip to the Abbey. If tourists are planning their trips in advance, as tour guide Michele Busillo suggests, and they are unaware of the museum until they arrive in Montesiepi, this explains why most people skip the museum. Their itineraries are already planned, and their timetables established. They are unprepared and unwilling to take a side trip that will add 90-120 minutes to their day. The museum must find a way to self-promote; to become a part of the visitors' plans before they arrive in Montesiepi.

The Abbey and the museum rely heavily on the online marketing of others to promote their products. To search online for the “Abbey in Montesièpi” or the “Abbey of San Galgano” results in a Wikipedia page, an unofficial Facebook page, and numerous posts and articles on multiple online Tuscan tourism handbooks and booking companies. The museum has a Facebook page but it lacks any information detailing its mission, purpose, and collection. It also does not appear to be using the platform to actively engage with visitors, artists, or the community.

Having an online presence is no longer a trend, but a necessity in marketing. Religious organizations and nonprofits are not exempt from modernization, advances in technology, or shifting social norms of communication. Social media has changed consumer culture by turning what used to be a monologue into a dialogue (Rosewall, 2014, p. 210). Thanks to Twitter and Facebook, people expect immediate responses to inquiries and updated information. More importantly, though, is that social media is not just a tool for improved customer service or a quicker, virtual “word of mouth” form of marketing. Social media is a complex network that allows arts institutions to interact with audiences before they even arrive.

In his article on museum marketing performance, Carlo Amenta argues that publicly managed museums are inefficient in terms of their marketing performance (Amenta, 2010, p. 24). I could argue this is clearly true of the Civic and Diocesan Museum of Sacred Art since the staff was unable to describe any marketing or audience development plans. The only research data they were able to discuss is ticket sales and demographic assumptions. Amenta explains that structurally, state-run institutions in Italy are not designed for managerial success as the role of the state influences all aspects of management, particularly performance evaluation criteria, which is not merit-based, resulting in a lack of managerial competency in state-run enterprises (Amenta, 2010, p. 24). If the policies at the highest level of the

organization's structural hierarchy, the government, is enabling a culture of leadership complacency, a shift in organizational culture must instead be made at the managerial level to help guide the organization towards an energetic culture focused on the visitor experience. Amenta proposes a focus on consumer satisfaction to bring together both the bureaucratic and administrative initiatives, and to work towards achieving a common goal (Amenta, 2010, p. 25). Willingness to measure consumer satisfaction as a goal instead of on attendance numbers would give smaller, off-the-beaten path institutions, like the Civic and Diocesan Museum of Sacred Art and the Abbey in Montesièpi, the opportunity to compete for funding and government attention by recognizing improved marketing and managerial performance as a form of museum performance criteria. This ultimately rewards institutions that emphasize the quality of visitor experience over the number of visitors walking through the door and allows the smaller institution to compete with the likes of the larger, famous, tourist-heavy museums.

The traditional role of the museum as an institution that merely protects and exhibits collections is coming to an end. Today, audiences have greater expectations of museum services and programs and look for a more interactive, welcoming experience from institutions (Brida, 2016, p. 48). Museum staff in Chiusdino has never conducted audience research so demographic data is unavailable. Staff instead responded to demographic questions in vague terms like, "Our audience is varied and consists of individuals, families, and scholars of all ages.", or simply stated that information was unavailable. The staff did not know how many visitors are from the Tuscan region vs. other regions in Italy, and consider 40 percent of visitors as being foreign, although this is only an estimate and not based on actual audience surveying. Surveying the audience answers important questions like "Who is coming to the museum?", "Are our visitors Italian or are they foreign visitors?", "How many of our visitors are families with children?". The results of surveys then influence

programming, service innovation, and marketing ideas. If 40 percent of museum guests are foreign, as staff assumes, where are they from? What percentage of the 40 percent are Americans? Continental Europeans? Chinese? This information can help the museum determine whether the style and language of web content and print materials are adequately representing such a large segment of the visitor population to ensure these tourists feel welcomed, comfortable, and informed.

Understanding the customer experience also means accommodating the needs and desires of visitors and providing services that meet their modern expectations in a world where museums are competing with countless models of entertainment (Brida, 2016, p. 65). Earlier in this chapter, I recommended that the museum form a relationship with the Associazione Guide e Scouts Cattolici Italiani to attract and retain interest from religious youth. However, to build successful programs for the kids, museum staff must be open to designing programs that are fun, creative, interactive, and embrace technology. They must discover what children are most interested in including multimedia activities, the incorporation of technology and media into the study of arts and history, and develop programming that is age appropriate for each group of children.

Being able to appeal to a broad audience requires strategic and innovative market planning and a willingness to change or improve marketing strategies to attract new visitors based on their characteristics and attitudes (Brida, 2016, p. 66). We've already discussed consumer characteristics, using demographics such as age, language, and nationality, when determining if the needs and desires of visitors are being creatively met by the organization. Next is the visitor attitude which explores how the visitor describes his or her experience at the museum or the Abbey. The same demographic questionnaire designed to discover a visitor's age, nationality, and time spent in the region, could also include questions regarding the visitor's experience at the museum. Using the Likert scale, questions can identify and

explore areas in need of improvement, visitor motivations, the likelihood of return as well as positive and negative aspects of the experience (Brida, 2016, p. 66). This method of discovering characteristics and attitudes of visitors and quality of experience is a form of self-evaluation for museum services that encourages leadership to reevaluate current policies, practices, and marketing strategies.

Community Engagement

Today's museums are in the midst of a revolution. They are no longer static institutions, rather they are emerging as cultural centers aimed at engaging and serving the public. The definition of public has also changed to mean more than just the visitors who walk through the door, but to represent the community and the placement of the museum within it (Maggi, 2000, p. 52). In Maurizio Maggi's article, "Innovation in Italy: the a. muse Project," Maggi confirms my hypothesis that Italian institutions are lacking transparency with the public (p. 53), transparency that financial supporters of arts institutions in the United States demand. Twenty years ago, Maggi predicted that successful museums will succeed in forming institutional partnerships, expand their social role within their communities, and have a clear plan in store for the museum's future. Those institutions that will be left behind are the ones that remain in the past and fight the evolution of the modern museum (p. 53). The common theme in Maggi's article is building a solid relationship with the community.

Community engagement goes beyond engaging with visitors and individuals who are interested in the museum. The concept encompasses building constructive relationships with individuals, as well as other organizations and fraternities, other arts institutions, local businesses, and government entities. Community engagement embodies the entire community. An organization's community engagement plan is essentially a development plan

(Borwick, 2012, p. 28). The organization will be seen by its public as one that takes interest in developing community life, which not only will develop a base for public support (membership and participation) but also set a strong foundation for future marketing and fundraising endeavors (Borwick, 2012, p. 28). Community engagement is the 21st-century museum's ticket to sustainability.

When the Civic and Diocesan Museum of Sacred Art first opened in Chiusdino in 2015, the local community had an energetic and highly receptive response. Members of the Confraternità tell stories of younger members of the community getting involved in the museum and representing the community as local guides. But as time passed, the museum has let this interest slip away. Local community involvement reached its peak and has since slipped into decline. The only community-oriented programming offered at the museum is literary lectures. A relatively "old-school" program, the literary lectures only satisfy a small segment of the local population. With only one community program, the museum fails to build relationships with a broad range of audiences and instead focuses only on a select few.

The Confraternità di San Galgano has introduced an offshoot of their organization called the Accademia di San Galgano. While the fraternity is dedicated to religious and spiritual obligations about Saint Galgano, the Academy's purpose is to support and promote scientific, cultural and historical research surrounding the saint. Since the next generation is less religiously motivated but has shown interest in the museum and the arts, the Academy may have better recruiting success in Chiusdino than the fraternity alone. As the new, younger members of the Academy continue to age, there is always a possibility they will also choose to join the Confraternità, increasing membership of both the fraternity's historical and spiritual organizations. The Confraternità has played a major part in the curation and acquisition of artwork at the Civic and Diocesan Museum of Sacred Art which is why I am reintroducing the fraternity in this chapter. The fraternity and museum have worked together

to exhibit sacred art; they should also be collaborating in community engagement strategies that will benefit the sustainability of both institutions. Below, I present two community engagement campaigns that are within the museum and fraternity's scope, that would strengthen the organizations' presence in the community while forging long-lasting relationships with the next generation of supporters.

Currently on display in the Civic and Diocesan Museum of Sacred Art is a contemporary art exhibit of works submitted in 2018 reflecting modern artists' experiences at the chapel and Abbey of Montesiepi. The modern interpretations of Galgano, his sword, and the Abbey indicate that the history and story of Galgano and his disciples can still be a trendy subject for modern artists. An annual scholarship award to university art students is a wonderful way to involve young artists in the museum and boost enthusiasm around the museum and other sites in Montesiepi. The reward does not have to be large to be valuable and attractive. I recall writing an essay for a similar competition while I was an undergraduate student and being awarded \$200 from the Polish Women's Alliance of America. While the money was not substantial in the grand scheme of college tuition, my photo and biography were published in the alliance's newsletter and my family was proud of my accomplishment. I put the money towards books that year and felt a closer connection to an alliance that, before winning the scholarship, I barely knew I had been a member of since birth.

Through a young artists scholarship program, the museum and academy can also build relationships with local businesses by recruiting them as sponsors of the program to finance the prize. Small contributions from village businesses can add up to a nice prize for a young artist. Students should be encouraged to visit the museum, the chapel, and the Abbey to experience the legend and relics of San Galgano firsthand before creating their work of art. The artist then submits the piece (painting, drawing, sculpture, etc.) to be judged by a panel.

The panel would be comprised of various community members from Chiusdino, perhaps including some of the local business owners who helped make the scholarship possible, again, involving the community in the museum program and creating a sense of unity and ownership. There can be multiple winners, with the top 10 submissions being exhibited at the museum. Students, their families, and the local community will be invited to the exhibition launch where the grand prize winner (1 of the 10 finalists) will be announced and awarded the scholarship prize money.

The annual young artists scholarship award is a community engagement program that covers multiple facets of engagement. It helps shape collaboration between the museum, the fraternity and academy, and local businesses. All organizations in the city of Chiusdino have an opportunity to come together and work on a common project. By advertising the program to universities with fine arts majors throughout Italy, the program will put the small museum on the map as an organization that cares about and supports the nation's future artists. This meaningful and mission-driven education program will attract positive attention from the public and help market the museum as a community-oriented organization. The program will result in increased visits to the museum and sites at Montesièpi. Students will be traveling to the region to sketch and experience the sites and museum, then will return with family for the exhibition launch and awards ceremony, increasing artistically driven cultural tourism to Montesièpi and Chiusdino.

The second community engagement initiative I recommend to the Civic and Diocesan Museum of Sacred Art continues to promote artists in the region, this time focusing on musicians. Collaborating with organizations and artists across artistic disciplines attracts audiences that are fans of the arts but may not be regular museum supporters. The museum can offer a concert series, hosting one musical performance every month. Musical guests can range from pianists and singers to string quartets, with performances reflecting multiple

musical genres from classical and jazz, to pop and traditional/folk. The museum reports that currently, the local population's interest in the museum has depreciated since they've already experienced all the museum has to offer. Musical performances will bring followers of the artists into the museum, perhaps for the first time. Musicians will self-promote as they always do via social media, their universities, music studios, and other social networking systems, increasing the museum's reach to a new, potential audience. The performance will also provide artistic entertainment for the local Chiusdino community, bringing them back into the museum and revitalizing the energy they once had for the organization.

Collaboration can often lead to conflict or failure if both parties are not prepared to collaborate (Borwick, 2012, p. 101). Luckily, the museum and the Confraternità have already collaborated in the past with the fraternity acting as a sort of historical advisor for the museum. Because the fraternity has been involved in the museum from the very beginning, and since the Confraternità is already engaged in community outreach and charity, the relationships and friendships between the two entities have already been formed and solidified. The biggest obstacles for both organizations will be planning and commitment to execution. As discussed in the marketing section, planning is not a large part of the current organizational culture of either institution.

I would remind the museum not to forget about the younger generation who were once excited enough about the museum and their city's history to volunteer their time as guides when the museum first opened. Forming an official volunteer committee, with a volunteer captain who will answer directly to the museum and fraternity leaders, is a great way to approach the planning and execution of a new community engagement project. Organizational leadership must still be heavily involved and interested, but by delegating the project to a volunteer committee, the community becomes involved in all aspects of the program from the very beginning.

Chapter 5

Conclusion

The Civic and Diocesan Museum of Sacred Art in Chiusdino and the Confraternità di San Galgano are hardly in unique situations, administratively. Like many other organizations, they are operating in a time that demands value of experience and an expanded supply of cultural and traditional services to better fulfill the needs and desires of 21st-century patrons (Di Pietro, 2014, 5747). This relatively unsurprising, ordinary conclusion can be made at face value. I could easily have come to this conclusion by simply using email surveys and hour-long, cookie-cutter, Skype interviews. But missing from that appropriate and widely acceptable form of data collection is the opportunity for cultural and administrative reflection.

My narration places me in the world of the fraternity, the museum staff, and the tourists making me not only an interviewer or reporter of documented statements but a participant as well. As the modern audience challenges arts organizations to develop participatory cultural experiences, I too was an active participant in the visitor experience during the data collection process, giving my narrative a level of depth otherwise unattainable. Data is not solely driven by numbers and written statements, but also by observation of communication, relationships, facial expressions, body language, and personality. The experience illustrated in narrative provokes reflection of these observations and prompts internal reflective thinking (Bold, 2012, ch. 5) and outward discussions of culture, relationships, and behaviors in organizational processes and leadership. I use

narrative as a researcher the way an artist uses her medium to tell a story, elicit conversation, and inspire change.

Discovery: Intercultural Learning

My first discovery is that intercultural learning for 21st-century arts administrators is not only valuable, but it is also mandatory. Even in a city as small and remote as Chiusdino, arts administrators must be able to function in a multicultural environment. On the surface, the city and museum lack diversity as most inhabitants in the community appear to be white, Italian, and Catholic (practicing or not). But there is more diversity here than meets the eye. Recalling the Iceberg concept of culture (Herlo, 2015, p. 460) which reminds us that there is more to culture than what is most obviously stated, like age, religion, and race, there are cultural differences within the population of the city of Chiusdino that must be identified.

More research is needed to thoroughly map these differences throughout the city, but some of them include the belief systems that community members have towards traditional institutions, such as the church, the fraternity, and the museum, which can appear antiquated and out of touch with modern needs and wants. The institutions may be trying to appeal to needs that are no longer valuable to the community, simply because it is the way things have always been done before. While the museum is new, it is still operating in a traditional, "old-fashioned" way and so I include it in the group of three. Another cultural concept to consider is discovering the community's preferred communication methods. How we communicate with one another is a huge part of our cultural makeup. The language we use, our subtleties, methods, and body language, help us pass information on from one another, but these communication systems can change. Technological advances in recent years introduced the world to Twitter, texting, email, Facebook, and notifications which brings us information on-

demand right to our fingertips. While those of older generations may be more satisfied with traditional websites, phone calls, and print materials, others may prefer text notifications and the more interactive online communication forums of social media. Lastly, while most of the Chiusdinese may share a common religion, they may not share attitudes of what being a part of that religion means spiritually or socially. With the Confraternità being a religious organization and the museum exhibiting predominantly sacred art, identifying any shift in feelings towards aspects of religion is vital to planning and executing successful programs and marketing strategies for both institutions. Engaging in intra-cultural relationships—relationships between people who share a culture— still requires a level of intercultural competence (Herlo, 2015, p. 461) since within the larger culture, subcultures are also influencing attitudes, perceptions, and behaviors.

The more obvious justification for interculturally competent leadership is the increasing number of tourists passing through the city since the opening of the Civic and Diocesan Museum of Sacred Art. Tourists may be regional, visiting from other areas in Tuscany, who are familiar with or have already been to the city of Chiusdino. They may be from other regions of Italy, familiar with some of the Tuscan stereotypes, mannerisms, and dialect but never having spent much time there in the past. Tourists can also be from other countries throughout Europe, sharing at the very least, a similar currency, continental history, and awareness of shared general politics and social issues. Or tourists may be from other continents: visiting from the Americas, Asia, or Africa. Managers of many organizations, including global organizations, will often have the luxury of preparation while managing cultural diversity in the workplace. Hiring and building international teams is typically a process. There is time for management to plan for specific cross-cultural relationships and prepare for how diversity may affect groups and processes and can plan for managing conflict that may arise because of cultural and communicative misunderstandings (Ancona, 2009,

M11-11). In tourist-driven situations, however, there is no telling what cultures may be represented within the organization on any given day, making intercultural learning and competency all the more crucial, allowing leadership to make culturally-based decisions quickly.

Recommendation: Intercultural Learning Opportunities

Studying abroad and international learning improves how managers adapt to and accept cultural diversity, but studying abroad and formal intercultural programs are not the only means of gaining intercultural competency. Preparing for my work abroad involved months of studying the language and culture of central Italy with a native-speaking language professor, Michela Badii of Florence, who has experience teaching online courses to international students and refugees living in Italy. Three days a week, we met via Skype where she not only prepared me linguistically for my time working in Italy but in ways I only realize now, in retrospect, were vital to my success. The language lessons included conversations about religion, holidays, family life, cuisine, music, television, movies, art, museum culture, tourism, agriculture, education systems, news stories, weather, and business.

As my language skills improved, our conversations deepened, increasing my knowledge and understanding of the culture I was about to jump into, but also forcing me to practice self-reflection and self-realization of my cultural assumptions and norms. I began to recognize our cultural differences like the basic layout of our days and mealtimes. It may sound insignificant, but it was quite difficult to get used to sharing meals at times of the day when I wasn't typically accustomed to eating. Imagine, now, if I were hosting a remote meeting between artistic directors in Italy and administrators in the United States. I may think

to myself that hosting the meeting at 8 p.m. Italian time and (2 p.m. east coast U.S.) would be convenient for our Italian partners because it is after supper hour when, in fact, the Italians are likely just beginning to cook or go out for dinner. This is not a tragic inconvenience that will make or break a partnership, but it is nonetheless an inconvenience that could be avoided.

One of the most important skills I gained studying with Michela was working through language barriers with someone to reach a common goal. Our working relationship benefitted from our compatible personalities. We both share many of the same interests, are chatty by nature, and have a great sense of humor which made it easy to enjoy working together. The hours we spent studying the Italian language and culture undeniably prepared me for my work in an intercultural work environment not only because I learned to conduct interviews and hold conversations in the Italian language, but also because I practiced listening to the Tuscan dialect, deciphering English from a nonnative speaker, and communicating with patience and an empathetic ear.

The small, isolated museum in Chiusdino is proof that no arts organization is immune to the effects of a progressively shrinking world. Even here, in a village that aesthetically seems to be untouched by time, culture is diverse and ever-changing. Even here in rural Tuscany, the museum exists in a world where global visitors, partnerships and networking opportunities are made possible thanks to tourism, travel, and technology. As shown by my experience in an online education program with Michela, one does not need to be in a graduate program or enrolled in a formal business training program to find an intercultural learning experience. The skills I gained are not exclusive to forming relationships with native Italians but are transferable skills applicable to all forms of intercultural engagement. Leadership in Chiusdino can take advantage of affordable online opportunities to build similar skills, as well. In their article “Intercultural Sensibility in Online Teaching and

Learning Processes”, Eulalia Torras and Andreu Bellot deduce that students participating in intercultural online studies most often use the word *integration* to describe their experience working in an intercultural setting. In these situations, students form a cohesive working group with other participants from a variety of countries. Participants show awareness of their cultural differences and a willingness to integrate into productive intercultural teams via online education (Torras, 2017).

At the graduate school level, intercultural learning should be incorporated into the curriculum as research shows it is beneficial to building cultural competency in leadership (Chrobot-Mason, 2003, Crossman, 2011, Hermond, 2018, Herlo, 2015, Torras, 2017, Twombly, 2012). Then, incoming leadership and future generations of arts administrators will be better prepared to interact with and serve diverse audiences. They will also better lead culturally diverse teams within their organization and be more capable of preparing their teams for creating a welcoming work environment for visiting guest artists. Graduate-level intercultural learning can be as simple as hiring an international adjunct, like Michela, who has experience teaching online cultural courses to students around the world. Such courses could focus on cultural topics for arts administrators that include discussions that introduce more in-depth definitions of culture, audience diversity, and organizational leadership. A second option for universities is to partner with other arts administration programs overseas and invite students to enroll in a shared online elective. The course description options may vary but could consist of cultural topics for arts administrators including in-depth discussions of defining culture, recognizing cultural differences, audience diversity, and organizational leadership.

A change in culture and a lack of adaptation to cultural differences is proving to be a damaging phenomenon for both the Confraternità di San Galgano and the Civic and Diocesan Museum of Sacred Art. Both organizations have dedicated and admirable leadership and

staff, but without a willingness and plan to actively integrate programs into the organizations that appeal to the changing cultural expectations of the next generation, future growth and sustainability remain unseen.

Discovery: Community Engagement

The Civic and Diocesan Museum of Sacred Art secures, interprets, and exhibits artwork that reflects an important cultural and religious history of the city of Chiusdino. The artwork will always be relevant to the city, but the organization can become irrelevant to community life. Community engagement is not just a plan to get people in the door, but a plan to stay relevant; to reimagine the museum's role as an active player within the community (Borwick, 2012, p. 92). Community arts in Chiusdino can galvanize the city around a shared historical treasure and promote the continued expression of community culture inspired by local legend. The expression of Chiusdinese culture and history through the arts is an 800-year old tradition here and inviting the public to be a part of the arts process can strengthen the organization and its relationship with the local community (Borwick, 2012, p. 99).

In Chiusdino, I discovered that the community's emotional connection to Saint Galgano and the legend of the sword in the stone varied, with age being the most influential deciding factor of how a person described this connection. The older generation embraces the sacredness of the saint, the legend, and the relics, while for the younger generation, the sacredness of the saint has lost its power. Instead, they have adopted a connection based on communal tradition. This cultural change from religious significance to a symbol of community tradition will be an important part of any community engagement process. Two major distinctions separate the museum's community, and both segments require (and

deserve) attention from the organization. It is unknown, though, if museum leadership is motivated enough to elevate the museum's purpose from community exhibitor to community contributor. Since the museum staff was unable to articulate a single plan for future marketing and programming, I fear the answer is no.

All continental Europe has felt a tight squeeze on funding in the cultural sector in recent years and organizational efficiency across the board is hardly praiseworthy (Amenta, 2010, p. 24). In a system that relies predominantly on government funding that has also succumbed to gaps in managerial productivity (Amenta, 2010, p. 24), the Italian institution struggles to stand out from those around it and prove its community value. The Civic and Diocesan Museum of Sacred Art in Chiusdino is no exception to this financial squeeze. Larger museums like the Pinacoteca in Siena, or the famous Uffizi in Florence, have the luxury of sitting back while thousands of visitors walk through the doors to see some of the most famous collections and pieces in the world. It is difficult to imagine a time when they are not viewed as cultural assets by the Italian government. The smaller museums, however, must take the initiative to prove their worth in their communities if they are to compete in a world full of entertainment possibilities.

Recommendation: Be Change Ready

Improved attitudes at the managerial level are required if an organizational culture dedicated to community engagement is to be successfully implemented. Cultural change in an organization refers to a change in organizational attitudes and behaviors; how staff approaches tasks, their attitudes towards those tasks, and how they identify themselves as pivotal role players within the organizational (Ancona, 2009, M8-8). A shift from community exhibitor to community contributor requires more than simply the implementation of a new

program. It requires a change in organizational culture so that staff embraces not only the new role of the museum within the community but also their roles as architects of a new community-based arts initiative.

The identity of being a museum that truly engages and services its community could elevate the Civic and Diocesan Museum of Sacred Art as a proactive organization with a high level of community value. This identity could prove valuable when competing for funding with other cultural institutions that have not yet realized that more proactive and engaging programs are a common expectation of the 21st-century museum. To do so though, this small city museum must predict trends, be self-reflective, evaluate community culture and motivation, and be ready for change. If management remains complacent, local participation will continue to decrease, and the museum will become just another underachieving and irrelevant cultural institution.

Human nature resists change (Ancona, 2009, M8-6). People often confuse a lack of change for stability and become paralyzed by fear of failure and risk-taking. Others assume that because an idea was tried once, it isn't worth re-evaluating and trying again. After a single failure, the culture becomes one with a false sense of security in the way things are, instead of one of learning, self-evaluation, and calculated risk taking. The anxiety caused by change is an understandable defense mechanism protecting us and our institutions from the unknown. But the world around us continues to change, and our organizations have an obligation to the community to keep up.

To become an organization that is geared towards community engagement, the current complacent culture of the Civic and Diocesan Museum of Sacred Art needs a change. Changing the culture of an organization is difficult though, and it begins with a change in leadership and results in the potential changing of many subcultures within and around the organization (Ancona, 2009, M8-11). Initiating change itself can be challenging since the

museum is very lightly staffed and preparing for new programming initiatives with limited staff may seem daunting. And of course, convincing leadership that changes to the museum's culture and programming is even necessary can certainly be a challenge. Identifying as many potential challenges or conflicts as possible in the initial stages of planning will help to ensure that the organization is not caught off guard by cultural or structural obstacles along the way, hopefully relieving some of the change induced anxiety.

Stating that the Civic and Diocesan Museum of Sacred Art must be ready for change is not meant to imply that drastic, sudden, and radical change is in order. There are multiple dimensions to organizational change and each institution can implement the style of change that best suits its needs (Ancona, 2009, M8-15). Change can be implemented gradually, starting with a single program that has the potential to grow and develop over time. The pace of change can be continuous with the intention of slowly and steadily making a cultural impact on both community and organization culture. The culture of change, while being initiated and embraced by management, can be a source of ownership for others in the community by turning the process of developing arts initiatives outwards. The museum hence will turn their organization into a participatory and inclusive community arts organization before the new program design is even implemented.

Discussion

Intercultural learning, whether through online education or traveling and studying abroad, encourages reflection of our own cultural identity and supports one's ability to recognize similarities and differences across cultures. The intercultural relationships we form as arts administrators may be represented by traveling international artists or musical directors, through tourism, within our diverse communities, or through the diversity of our

staff and volunteers. In Chiusdino, failure of organizations to adapt to cultural diversity within the community has resulted in a decrease in local attendance and membership. All in the city of Chiusdino embrace the history, objects, and legends that inspired the establishment of the Confraternità di San Galgano and the Civic and Diocesan Museum of Sacred Art, but for vastly different reasons. Cultural diversity here, has also influenced a change in participant motivation and feelings towards the institutions themselves. The cultural climate in Chiusdino, Italy, brings the importance of intercultural learning and cultural competency to the forefront of arts administration education as even the smallest, most remote, and seemingly least diverse institutions still require cultural understanding and adaptation to attract and engage the local audience. A change-ready institution is one that is willing to self-reflect and acclimate to changing technological, social, cultural, and educational demands of the 21st-century audience.

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