

Matera is a producer of culture

Matera European
Capital of Culture 2019
Monitoring Report



MATERA 2019
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Capital of Culture 2019
Monitoring Report

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Report di Monitoraggio di Matera 2019

Prima edizione: Luglio 2020

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The first edition of the Report was presented in Matera in July 2020. The purpose of this Monitoring Report is to present and systematise the most important data gathered during the year of Matera European Capital of Culture 2019.

An Appendix has been added to this second edition of the Report that presents the data relating to the short-term economic impacts that have emerged from the evaluation studies that were concluded during 2020. This has offered a useful opportunity to expand the International Dimension and Cultural Vibrancy sections with new paragraphs, and to correct some typographical errors that appeared in the first edition.



David Sassoli

President of the European Parliament

2019 was an extraordinary year for Matera, Italy and Europe. Please allow me first of all to thank all Materans, Basilicata, the institutions and all those whose great passion contributed to the planning and to making this city a winner.

Culture is Europe's connecting tissue. The very idea of Europe is based on the value, intelligence and creativity of its people. Despite its diversity, in fact, our continent has been able to offer the world a great heritage of civility. Not a culture for the few, but one that includes and produces solidarity.

In its 70 years of history, the European Union has made it possible to build a space of peace, freedom, democracy and science where the law is the term of reference by which we govern the relations between citizens and the Member States.

We never reflect enough on the fact that the European Union is able to guarantee and protect our liberty from abuse and arbitrary acts. This is the most precious victory for people's lives.

This is because our beauty is not an aim unto itself, but produces values. How would we be able to enjoy them if we did not live in peace? What sense would there be in having so many virtues, works of art, envied landscapes and archaeological areas if all of this did not help us form a free conscience, and help men and women not to give up and to have the ambition to accept challenges together? What sense would it make if all our artistic and cultural heritage did not help us strengthen our humanity?

Matera European Capital of Culture 2019 was a successful experience in this regard because it was able to involve such a large number of mayors, as well as numerous local associations and individual citizens, in particular young people.

This ability to socialise culture, which successfully produced important results from the perspective of the quality of what was on offer and the events that were produced, was not addressed to a limited elite, but involved an entire territory, making it accessible to everyone. Matera is not only a city of art and creativity, but also a city of access and participation. The results have been extraordinary.

As the European Agenda for Culture states, Matera undertook to "optimally exploit the power of culture for social cohesion and wellbeing", and showed Europe and the entire world the best of its values, and the endeavour and brilliance of a community and its intelligence and extraordinary humanity, that same humanity that has allowed all us Europeans to take decisive steps towards freedom, peace and well-being.

In the years immediately after the war, Matera was described as a "national disgrace", but in 2019 it was the image of Europe, and showed that it was able to reconsider its origins and look towards the future.

The city has been the symbol of an Italian South that has successfully combined tradition and innovation, and manual and digital skills. But it has also been a symbol of the importance of a Southern Europe that has the capacity to look towards the Mediterranean and Africa, where decisive challenges will be taken on in the coming years.

Dario Franceschini

Minister of Cultural Heritage and Activities and Tourism

We are living through difficult times, marked by a pandemic that is having dramatic health and economic consequences. The lack of a social and cultural life is having an impact, and loss and tiredness are coming to the surface. Old inequalities are worsening, and unprecedented ones are emerging. We need to combine rapid responses and a long view, so that we can begin to imagine what will come later. The monitoring report on Matera 2019 assumes a dual value in this sense: it represents both a precious map of the ten-year path that has been taken and seeds planted for the future. It is a balance sheet of what has taken place: numbers, projects, good practices, hard work and a reservoir of challenges for the years to come.

It represents a compass that provides us with a useful foundation for reflection and further action. It can be used by the experts, and more generally by anyone who wants to know more about the itinerary, which has first and foremost been an extraordinary joint undertaking.

Matera is a symbol of redemption and hope. It shows that the destiny of the South has not already been marked: an apparently marginal city in the South has been able to make a blend of beauty, art and community a key feature of its vocation and an element of strength.

It is a bet that has been won, using a centuries-old history and the ancient fascination of the stones as a starting point, but without giving up on an ambition to produce new art, to experiment and promote the talents and creativity of our ti-

mes. It is a lesson for the whole country: it is not just a question of preserving and enhancing the inestimable legacy we have inherited from the past or "importing" imagined models. Culture is a living, dynamic thing that is constantly being criss-crossed by new ferment, and Matera has given itself an attractive, vibrant role of cultural production. This is why I am certain that this sort of stage of suspension due to the pandemic will not interrupt the path that has been taken. Because this has been 2019 – not a point of arrival, but a new beginning.

Vito Bardi

President of the Region of Basilicata

Although we can now take it for granted that 2019 was an extraordinary year on several levels, because it finally placed Matera and Basilicata on the precious international culture and tourism map, this monitoring report is an extremely helpful way of fully understanding not only what actually happened over these long 10 years, but also, and above all, the legacy the European Capital of Culture leaves us, and what path now needs to be taken, including in the light of the pandemic, which is unfortunately obliging us to plot new routes, some of which were explored in the programme of two years ago.

This is why this document is extraordinary valuable, and can form the basis of a real strategic plan for culture, if we consider that today we need to transform the exceptional period we experienced in the year as a capital of culture into a system.

This, too, is a challenge that must involve all of us – institutions, citizens, cultural associations, employers' organisations and trade unions – taking the best of the collective experience that was born when Matera became a candidate. The numbers – not as cold objects, but as a story, a narrative of what can be achieved in Matera and Basilicata – are on our side. The numbers from Matera 2019 offer confirmation, if we still needed it, that culture absolutely puts food on the table, and that thanks to culture it is possible to plot new frontiers for development, regenerate territories and restore faith to our citizens.

It is enough simply to read, as we do in these pages, that following an investment of 49 million Euro, the economic return for the territory was worth approximately 91 million Euro, with an increase in employment over the period between 2015 and 2019 of 10 per cent in the city of Matera and 4 per cent in Basilicata, compared with 0.5 per cent growth in Italy during the same period. In addition, the number of tourists in the city increased by approximately 200 per cent between 2014 and 2019.

Matera 2019 has shown us that it is a good thing to invest in culture. It is good for the territories, it is good for the citizens and it is good for the institutions. This is the conviction that should be the point of departure, by transforming this wealth of experiences into a stable, lasting opportunity.

Without going into the merits of the various projects, the 2019 cultural programme has also taught us the importance of being together and of being a community.

Today, in the midst of a pandemic, with the need to explore new spaces and new modalities for creativity, Basilicata is for once setting out one step ahead of the other regions, thanks precisely to these numbers and this report, which honours us, and which bestows a great responsibility on us to build an increasingly open and aware future together.

Salvatore Adduce

President Matera-Basilicata 2019 Foundation
(March 2018 - October 2020)

It is only now that we can take a clear look at what happened in 2019. And not only through the results of a monitoring report that describes the trajectory of a path taken, the wide-ranging success of a collective experience, of an entire community – Materan, Lucanian and Southern, and even Italian and European – that was ultimately able to take on a new challenge by betting not so much on its past as on the future of everyone.

It is not very often that numbers can be taken beyond their cold consistency to the extent possible in this case, where they are measured against a maelstrom of events and emotions that cut across individuals, places and families, and the young and the old, breaking old habits and trying new forms of creative approach.

Today, it is possible for us to read and interpret what happened in greater detail, in part because the path Matera had set out on was brusquely interrupted by the pandemic and the lockdown, which forced all of us to reconsider the past year in a context of suspended time. I believe that everyone who lived 2019 to the full has found themselves in an especially unusual state, as if they were experiencing a flashback of illusions, demands and new questions about our past and future.

So now we can answer the question "How long is a year in Matera?" with greater clarity. Time in Matera is a sensation that moves through every corner of the city and its villages, the tuff walls of its ancient neighbourhoods and the gaze turned towards space.

In Matera, 2019 lasted for at least 10 years, because it is impossible to navigate through such a special year or to achieve certain kinds of result if one does not arrive at the appointment well-prepared.

We took a risk, it is true, with a few years of delay, and the workers with their bulldozers had to work on the Cava del Sole on Christmas Eve and New Year's Day so that we would be ready for the 2019 Inauguration Day. But we made it.

2019 lasted for 10 years. The more precise among us would say 9, because the candidacy committee was formed exactly 9 years ago, on 29 July 2011, in Palazzo Lanfranchi, which was renamed the Casa della Cultura di Matera. This, too, needed a year of preparatory work.

In the course of these 3,650 days, we tried to give new life to the aspirations of a community by making it a part of the decisions that were being taken. Ten years of passion and new relationships in which the destinies of individuals met the destiny of a community. We tried to change the way of doing politics, the way of acting as institutions and the way of being citizens, even quite simply the way of being.

But there is a before – and the Monitoring Report tells us of the before – and there is an after, and this "after" is now being joyfully built by taking the best of all these years and changing the course of history again, as we did with Matera 2019. In the hours to come, we will often hear another question – "What did 2019 leave us?" The Monitoring Report answers this question with a wealth of precision.

I prefer to answer with an image, however: of a family, a father, a mother and two young children, always full of joy and hope, whom I saw competing to take part in all – and I mean all – the events of Matera 2019. For me, it is enough to think of this to be as happy as they were, and to imagine that one day, those two children will be able to say "I was there too, of course! And that is where I discovered Europe, and I like that Europe a lot".

P.S. I would like to dedicate this Monitoring Report to two people who are no longer with us and who, like so many others, made a contribution to this journey from different places: Romeo Sarra, who represented the Region on the Committee during the candidacy phase, and Giuseppe Giordano, one of the 1,500 volunteers, who passed away a few years ago while he was working on behalf of Matera 2019.

Rossella Tarantino
Director-General
Matera-Basilicata 2019 Foundation

The purpose of this document is to use the monitoring data to tell the story of what happened during the course of the long journey that led Matera and Basilicata to become the European Capital of Culture in 2019.

It is supplemented by the new [Open Data Portal](#), which adds further detail to the information used for this report, returns it in the form of dynamic infographics and micro-stories, and makes the data available in open format to the community of researchers, policymakers, schools, analysts and journalists.

The document provides a wealth of data that tell the story of what took place in 2019, how much was invested in original productions, how many international relationships were built, how many temporary citizens arrived over the years, how many times Matera and Basilicata appeared in the press and national and international media, how many citizens took part in the cultural production process, how many new spaces were reinvented, how culture was inhabited, and the extent to which the remote and often isolated municipalities and communities of Basilicata acted as Capitals together with Matera. Above all, it gives us back many things that have been learned and many things that are still to be learned and shared, not only with local communities and institutions, but also with other cities and with European and Italian territories that wish to reinvent themselves through culture.

The long route towards becoming a European Capital of Culture is not covered with a red velvet carpet. It is a rocky and sometimes tortuous road, one that also often means one has to put one's foot on the brake and rethink things. This is not merely because being a European Capital of Culture is a complex operation involving the production and construction of a major event and the involvement of new members of the public and that must keep together multiple expectations and thousands of stakeholders, internationally, nationally and locally. It is tortuous above all because a European Capital of Culture must throw out challenges, and not simply import and buy a schedule of shows and exhibitions that have already been seen and tried out elsewhere.

On several occasions during the candidacy stage, the point was made, including by citizens who were members of the Associazione Matera 2019, that a city becomes a European Capital of Culture – it is not born to it. When the goal is achieved, one considers the extent to which changes to make through culture, what challenges to take on and the extent to which these challenges can throw up ideas and be a place for comparing and cooperating with other cities in Europe and across the world.

Matera was awarded the title of European Capital of Culture in the most crowded, and perhaps best-qualified, competition in the history of the ECOC by issuing challenges. Could a small- to medium-sized city produce culture rather than import it? How should a response be framed to the inequalities of access to culture that frequently impact inhabitants of peripheries and remote towns? What does it mean to be open, and to imagine horizontal cultural production? Is it possible to view tourists as temporary citizens of the places they visit and the communities they come across? Can a bureaucracy be creative and put collective intelligence to good use?

Many of these challenges were fully met. Others were met in part, and remain not only open but also still extremely current.

The contribution of this report and the individual assessments are intended to make these reflections available, so that we can reflect on a long future for Matera and Basilicata and consolidate the positive results of the European Capital of Culture, but also because "a year in Matera does not only last for a year".

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Our working method

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Our working method

The purpose of this Monitoring Report is to present and systematise the most important data gathered during the year of Matera European Capital of Culture 2019.

The Report is divided into seven sections that mirror the thematic clusters suggested in “An international framework of good practices in research and deliveries of the European Capital of Culture programme”: cultural vibrancy; cultural access; cultural citizenship; identity, image of the place; the philosophy and management of the process; international impacts; and economic impacts and processes. Each section uses the massive amounts of data collected and specially-designed infographics to illustrate the most important numbers on Matera 2019 as regards these dimension-related aspects.

At the end of each section, we have added a box describing the lessons that have been learned, in which we account for the things that did not work as well as they might have during the European Capital of Culture year and the outstanding challenges for the community. At the end of each section, we have added a box dedicated to the very earliest impacts of Matera 2019. These are not necessarily connected to the results forecast in the bid book, but they record the implementation of the spontaneous and relatively unforeseen processes associated with the work carried out on Matera 2019.

An Appendix has been added to this second edition of the Report that presents the data relating to the short-term economic impacts that have emerged from the evaluation studies that were concluded during 2020. This has offered a useful opportunity to expand the International Dimension and Cultural Vibrancy sections with new paragraphs, and to correct some typographical errors that appeared in the first edition.

For each section, therefore, we have presented the reference data gathered between 2018 and 2019 from the following sources:

1. the database provided by TicketOne for the ticketing system based on the "Matera 2019 Passport";
2. the database for the [MateraEvents](#) platform, which collected all the data on the events that took place in the European Capital of Culture year in open format;
3. the database for the economic-financial monitoring management system developed by the Matera-Basilicata 2019 Foundation;
4. the database for the monitoring carried out in the field during the 2019 events, including by means of interviews and questionnaires sent to the Matera-Basilicata 2019 Foundation team, volunteers, community planners, Project Leaders and citizens involved in the events;
5. the data from the quantitative survey "The Matera 2019 experience and the legacy of the European Capital of Culture" commissioned from DataContact and carried out between December 2019 and January 2020 and the sample of 4609 respondents (hereinafter referred to as the "Survey (2020)");

¹ Ecoc Policy Group, An international framework of good practices in research and deliveries of the European Capital of Culture programme, 2013.

6. the data from the evaluation studies commissioned by the Foundation, which investigated the multiple dimensions of the impact of Matera 2019, specifically:
 - The economic impact of Matera 2019 European Capital of Culture, by City-O;
 - The effect of the original productions on the cultural and creative and other sectors, by PtsClas S.p.A.;
 - The effects of Matera 2019 on the local skills system, by PtsClas S.p.A.;
 - The Project Leaders and Matera 2019 – experience, entrepreneurial development and social innovation, by Professor Daniela Carlucci (Università degli Studi della Basilicata);
 - Investigating the audience: a study of the experience and benefits perceived during Matera 2019, by Professor Carmelo Petraglia (Università degli Studi della Basilicata);
 - Passport for Matera 2019. An analysis of purchase and use behaviour, by PtsClas S.p.A.;
 - Co-creating Matera, by Arteco SAS;
 - The event spaces and events in the space, by Professor Maria Valeria Mininni (Università degli Studi della Basilicata);
 - The role and future functions of the Matera-Basilicata 2019 Foundation, by PtsClas S.p.A.
7. The data acquired from the evaluation study commissioned by the Municipality of Matera entitled Matera 2019. Economic and social impact. Scenarios and ideas to manage the legacy and post-Covid-19 relaunch, by SRM Services.
8. The data from external sources such as Istat, Banca d'Italia, APT Basilicata, Trenitalia, Miccolis S.p.A. and Aeroporti di Puglia.

It should also be stressed that the time is not yet ripe for an impact assessment capable of observing the interaction between a culturally, socially and economically propulsive phenomenon such as Matera 2019 and the complex, and as yet unfinished, pandemic situation caused by COV-SARS 2, which has clearly had a radical impact on the entire economy, cultural and creative sector, the very way communities are viewed and even the most consolidated cultural customs. It should be noted, above all from a methodological standpoint, that all the interviews, surveys and findings presented in this report predate the spread of the pandemic.

As stated in the bid book and Board of Directors' resolution no. 16/2018, the Matera-Basilicata Foundation 2019 set aside 1% of its operating budget for monitoring and evaluation activities. These resources funded the tools and structuring of data gathering and their subsequent elaboration, the construction of an Open Data portal and the above-mentioned evaluation studies.





Cultural Vibrancy

1

This chapter explores the way in which the title of European Capital of Culture has contributed towards making Matera a centre where culture is produced in an original fashion rather than being bought and imported, a place where the Lucanian creative scene is brought to Europe's attention, an attractive location for artists and productions from across Europe and the world, where one experiments with the memory and history of places, where these same places are rethought and redesigned. The two cornerstone I-DEA and Open Design School projects are a part of this context.

In our bid book, we posed the question of whether a small- to medium-sized city like Matera located far from the major international urban and cultural centres would be able to produce culture instead of buying it and importing it. This was the challenge set out in the bid book, and the response given to it was that even small- to medium-sized cities such as Matera can be a presence on the international scene if they adopt a model in which cultural production is widespread, horizontal and participatory.

The numbers and examples are evidence of how seriously this challenge was taken. Of the 77 2019 productions, 62 (80%) were original productions that were written, designed, orchestrated and performed specially for the European City of Culture year.

The decision to support original productions (instead of buying exhibitions and performances that had been tried out previously) needed courage and the strength to undertake processes and procedures that were sometimes extremely complex, as well as the decision to assume the risks associated with being experimental.

As a result of this decision, however, Matera and Basilicata showed themselves to be not only a stage, but also a global place for artistic research and production to which artists, curators and designers from various corners of the world travelled to work here and now with local artists and producers to design, develop and produce major exhibitions, concerts, theatrical performance, films and documentaries and community gardens.

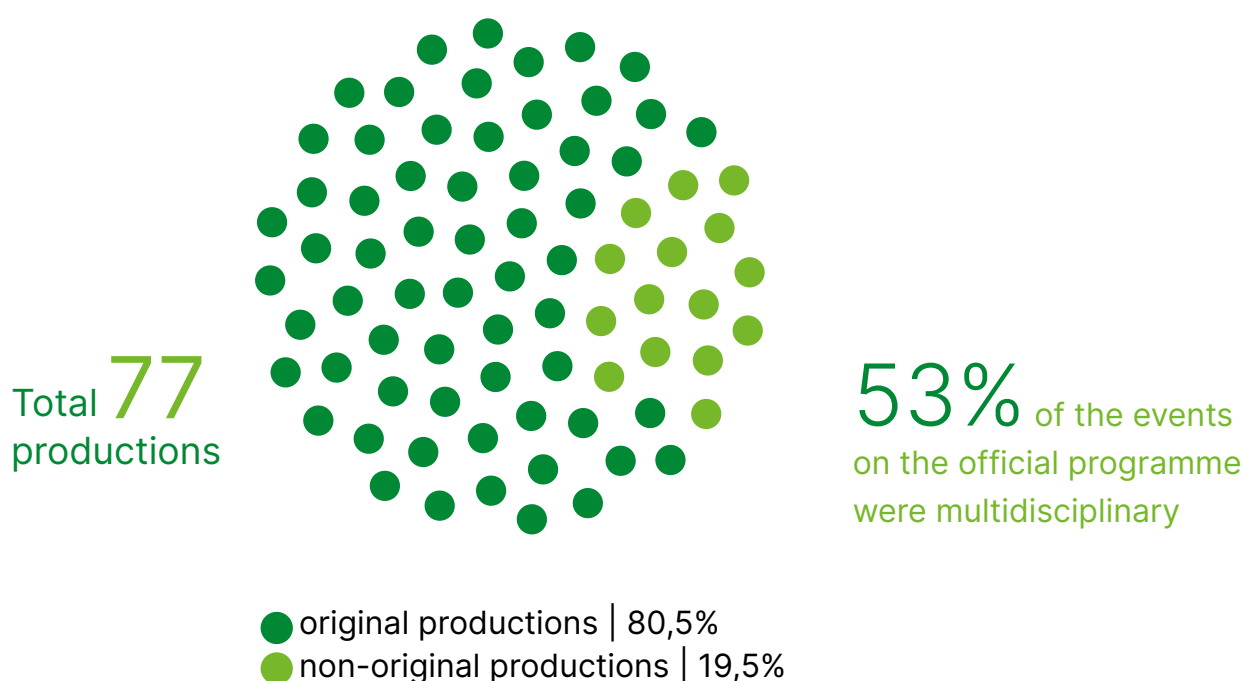
The artistic and cultural production set in motion a process of revitalisation, and in some cases generated chains of production that were not exclusively connected with the cultural sector: more than 3,500 contracts were signed with the over 3,600 operators and 2,240 professionals registered on the Matera-Basilicata Foundation 2019's e-procurement lists. These contracts related both to the services and professions that were most closely associated with the production of cultural events (set designers, costume designers, sound and light designers, stand builders, anthropologists, archivists, script writers, curators, photographers and video-makers) and to those associated with engaging audiences (guides, local entertainers, information services and experts in education), and finally to those linked to other branches of the creative industries (illustrators, printers, publishers, designers, papier-mâché artisans, carpenters and manufacturers of furnishings and couches). Scientific and technical professions (agronomists, astronomers, civil engineers and safety engineers) were involved, as was a broader community of services such as mobility and reception, logistics, interpretation and translation, marketing and communications, the management and interpretation of complex cultural projects (specialised legal services and administrative, monitoring and assessment services) and finally the digital field (creation of platforms, databases and management systems, coders, makers and open data experts).

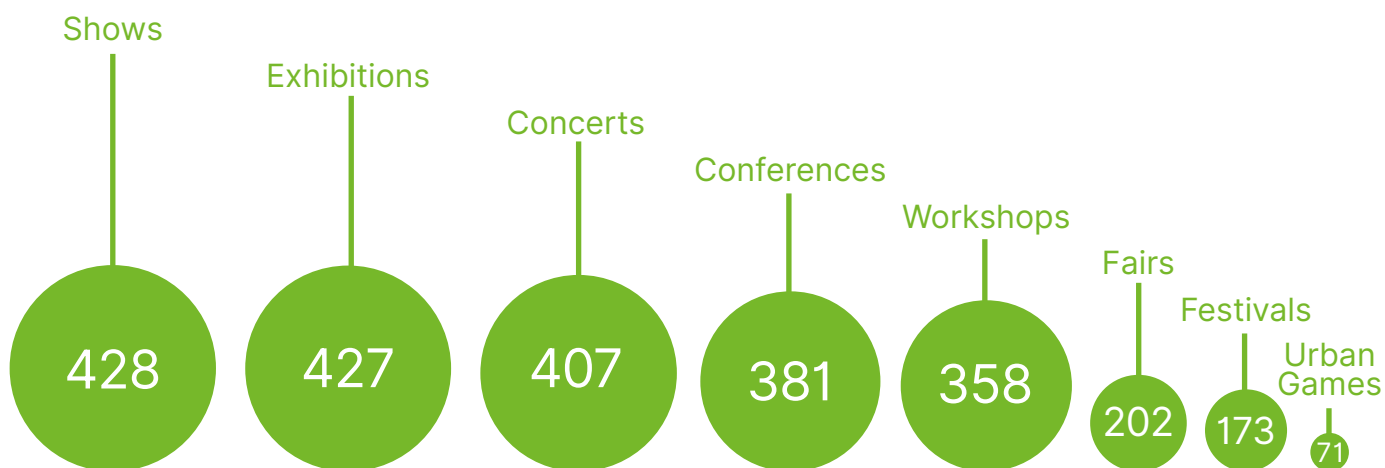
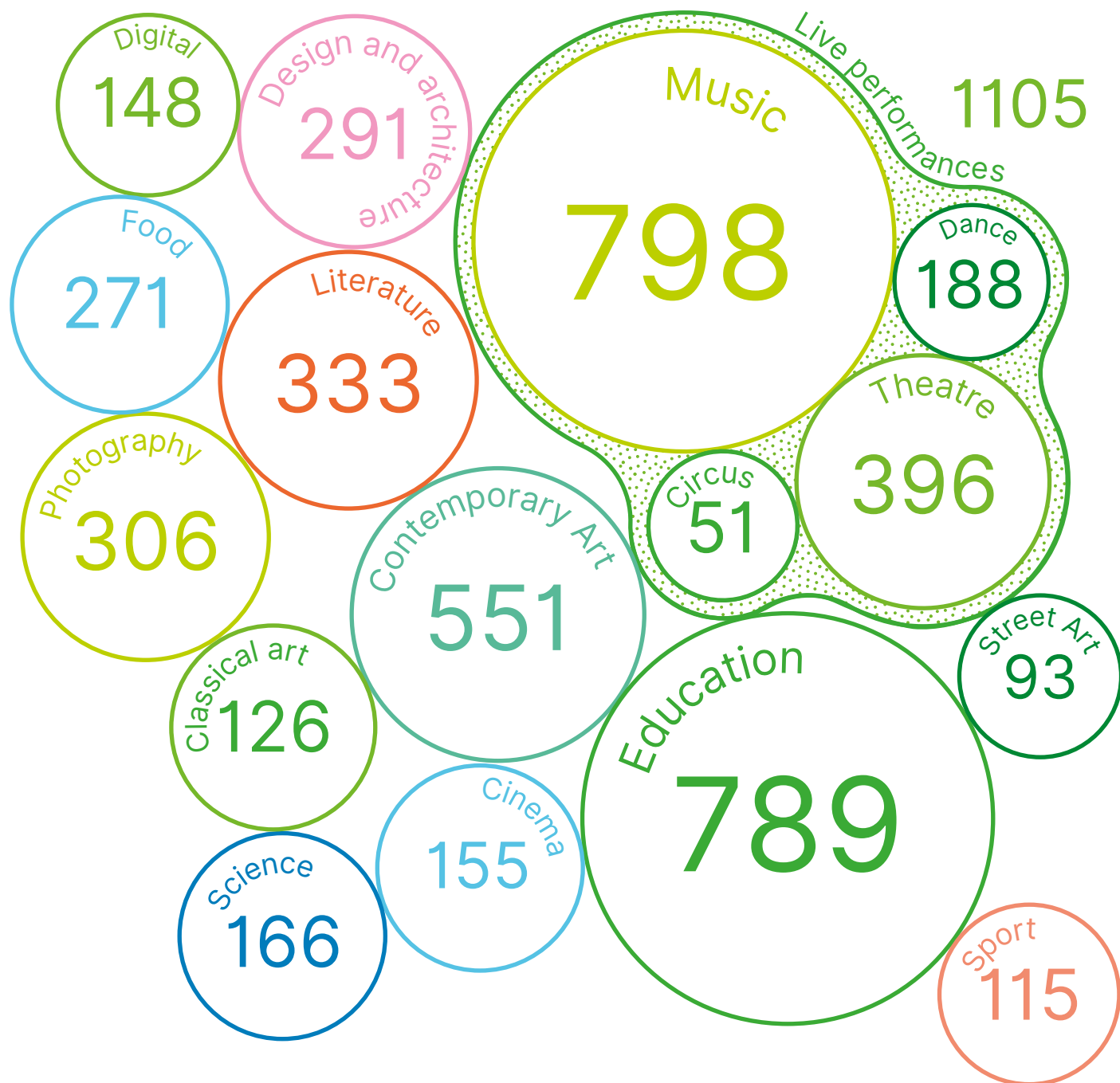
71% of the contracts entered into by the Foundation were with enterprises located in the South of Italy, while 59% were with Lucanian enterprises or professionals. If we exclude artistic and curatorial services, which are generally allocated to international enterprises for a European Capital of Culture, from the total, 71% of the contracts entered into with entities based in the Centre and South of Italy were with Lucanian enterprises.

The productions in the official programme – both original and non-original – therefore gave life to more than 1,200 events, 66% of which took place in the city of Matera, and the remaining 34% in Basilicata. They consisted for the most part in contemporary art projects, live performances and education. These three categories made up 58% of the total number of events, but there was also no lack of design and architecture, food and street art events. Many of them (more than 50%) were so particular that they could not be confined to one particular type of format: cross-pollination among different disciplines was one of the hallmarks of the Matera 2019 productions.

In terms of Cultural Vibrancy, too, the processes triggered by Matera 2019 had a generative impact that was immediately visible in the more than 1,210 events recorded on the Materaevents platform and organised by local entities alongside the Foundation's official programme. 690 initiatives that took place in Basilicata between 2018 and 2019 received the Foundation's moral support because they coincided with the values of Matera 2019, while 63 local initiatives of particular value received patronage as a contribution towards their realisation.

Original productions





Source: MateraEvents data

The Lucanian creative scene is on the European stage

One of the challenges in the 2014 bid book was the primary role – including from the standpoint of future sustainability – assigned to cultural producers working in Basilicata, who are the bearers of profound ties of care with local communities. The objective here was to seize the opportunity offered by Matera 2019 to stimulate the opportunity for the principal Lucanian cultural operators to develop complex original international productions that would be able to tour in Italy and abroad and to have them test themselves through structured professional challenges, the aim being to ensure relational capital and a place on the domestic and international cultural scene even after 2019.

For this reason, the Foundation set in motion a procedure aimed at selecting Lucanian producers of culture (who were known as Project Leaders) with whom it would be possible to start up a process of co-creation, a constant exchange of ideas and suggestions, an intense focus on the weak points to be strengthened and the strong points to be enhanced in the project for 2019. 81 applications arrived, and 31 projects from an equal number of operators were approved, which became 26 following a detailed procedure to refine ideas, experience and skills. Many of the selected Project Leaders had been protagonists of a lengthy process that had begun in 2005 with the Basilicata Region's Culture Shortlist and continued in 2007 with "Urban Provisions", culminating with the year of the European Capital of Culture. The Foundation's decision to entrust approximately 34% of the 2019 production (26 productions out of a total of 77) to local operators for the creation of original works was therefore the high point of the relationship of trust that had been developed between the creative world and public institutions over the years.

The Matera-Basilicata Foundation 2019 co-funded the Project Leaders' projects with a total amount of 5,572,000 EUR. The co-funding that was set in motion, either directly by the Project Leaders or indirectly by the partners who participated in the projects, amounted to 1,511,700 EUR. 322,000 EUR of further funding attracted by the event (for example from the Lucana Film Commission) arrived subsequently. The direct total of resources put in place was almost 7,500,000 EUR.

The projects had an essential international dimension that was refined by the "go and see", a mini-voucher that enabled operators to travel to Europe to meet partners and artists and visit events and programmes similar to those they had in mind. In this way, the Project Leaders brought 450 artists, groups, bands and collectives to Matera and Basilicata, over one-third of whom were from countries within or outside Europe.

Their productive capacity can be measured by the projects and events that were completed, as a result of which between intermediate and final works, 330 originals were created and made available to the public, including 2 films, 1 documentary, 2 operas, 10 theatre productions and 143 installations.

In the early months of 2020, until the coronavirus pandemic broke out, the Project Leaders were able to promote the productions that had been completed in 2019. In an evaluation study commissioned by the Foundation², up to the beginning of 2020, each Project Leader had distributed their projects an average of over three times. 90 distributions were concluded, 47 of which were local, 26 national and 11 international.

² PTSCLAS, "Gli effetti di Matera 2019 sul sistema delle competenze locali", edited by Lucio Argano, in publication (referred to below as "PTSCLAS 2020").

Distribution of projects co-produced with the Lucanian creative scene

Productions **90**
in distribution



Fonte: DatiPTSCLAS

This evaluation study carried out a detailed investigation of the upgrade in basic and transversal knowledge and skills among Lucanian cultural operators after 2019. It appears that the skills that saw the greatest increase among cultural operators through the Matera 2019 experience were networking, managerial skills and the ability to set up and secure locations. The effects of the ECOC 2019 experience were especially evident on transversal skills such as problem-solving, interpersonal communications and inter-cultural competence³.

The projects and events put into place by the Project Leaders stimulated energies as well as economic resources, and provided an occasion to measure the capacity and skills of each of them, focusing on their entry into a context of knowledge and relations of international dimensions. Of the approximately 130,000 Lucanian citizens took part in the Project Leaders' projects, over 30% were not merely spectators, but played an active role in planning and production. Approximately 7,200 students from every level were involved, over 95% of whom built and implemented the events together with the Project Leaders.

As well as the collaborations with the Project Leaders, 100 others were set in motion, above all in 2019, with an equal number of members of the Lucanian creative scene, leading to the organisation of new events and the consolidation of existing ones such as "Minibasket in Piazza", concerts with the Conservatorio E. Duni from Matera, the 63 patronages granted to small local associations, the "Dream-land" and "Matera Cielo Stellato" events at the Sassi di Matera and the 9 artist-in-residence projects.

³ Further details can be found in PTSCLAS (2020) and in the impact box in the chapter of this document entitled "Philosophy and Management of the Process".

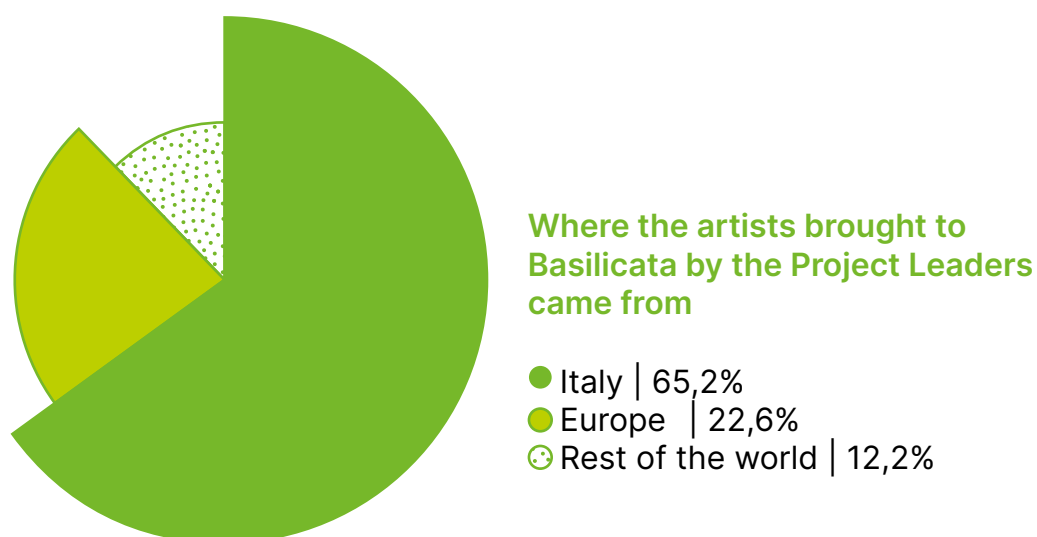
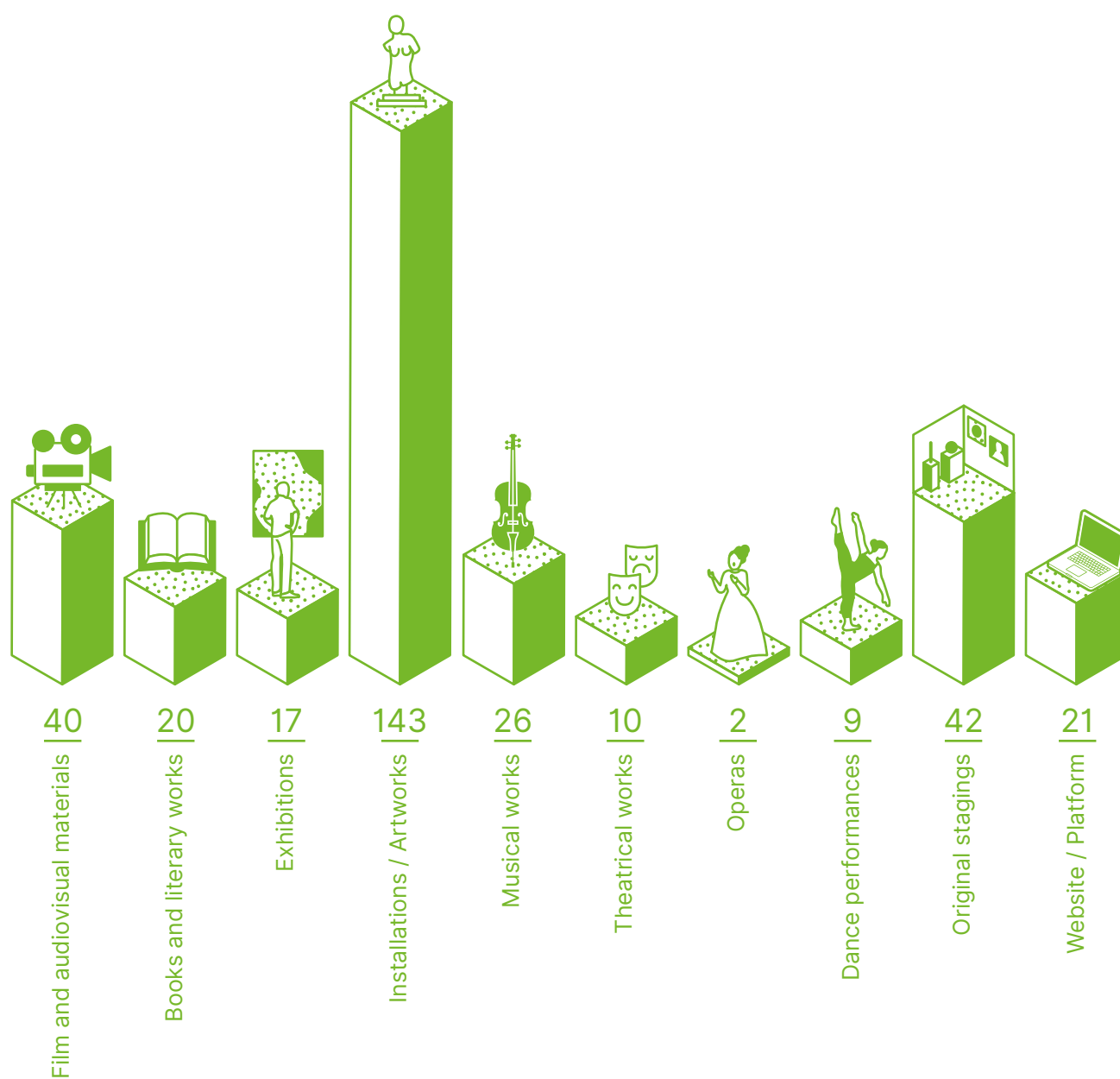
What have we learned?

+ accountability - reporting

Reporting is notoriously a crucial moment in every project cycle financed by public funds. However, we have noted that above all in the case of parties who do not have a consolidated management structure, this moment too often involves an investment in energy disproportionate to the expected results and objectives, which unbalances the project cycle itself. While it is true that transparency and rigour are needed when dealing with public resources, one must also equip oneself with tools to enable a form of accountability that pays more attention to the results generated by a cultural project.

The lesson that has been learned is that in the long term, if the reporting processes are made too weighty and the financial cycles are therefore lengthened, disaffection with the project activity itself may result. One challenge for the coming years will be to design more flexible reporting systems, including through agreements with the competent government entities, with a view to developing a model of creative bureaucracy that we were not able to be.

The products of projects co-produced with the Lucanian creative scene



The Open Design School: Matera 2019's workshop of research, design, prototyping and self-production

The Open Design School was one of the pillars of Matera 2019, a field for experimentation and the shared, jointly created planning of spaces and staging, a complex project that made use of the work of a coordination and strategy unit, a vast international team of specialists selected through a tender process and an even larger group of experts called on to make their contribution on a case-by-case basis.

There were multiple challenges, both stated and implicit, when the Open Design School (ODS) dossier was presented in 2014. One of them was this: can a European Capital of Culture design and self-produce the staging required for the cultural programme rather than buy and import it?

The ODS did not look after all the temporary staging for the cultural programme, as had been imagined in the bid book, but it did develop a large part of them. 83 construction projects were produced, 12 of which required the recovery and reutilisation of spaces, 15 applied to a public urban space, 18 were designed in collaboration with artistic curators of exhibitions and 9 were planned for live performances. 1 temporary theatre was built from scratch, and 12 stages were built in the 12 districts involved in the Opening Ceremony.

The materials used for the work included 1,474 m² of wood, 11,738 metres of slats, 4 km of metal sections and 68,576 screws and bolts.

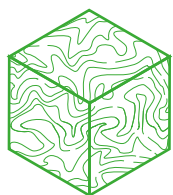
Where possible, the recovery and reuse of materials that were no longer being used or scrap from local businesses, textiles and leather, were preferred at all times.

More than 117 professionals worked at ODS. 27% of them came from Europe and other parts of the world, 44% from Italy and 29% from Basilicata and its surrounding areas. This was almost in line with the criteria established in the ODS Users' Manual, which were for one-third of participants to be Lucanian (to incorporate knowledge of the area), one-third Italian (to trigger connections with other cities) and one-third from the rest of the world (so as to fully realise the potential of the ODS to be a global network capable of ensuring long-term connections to the community of Matera).

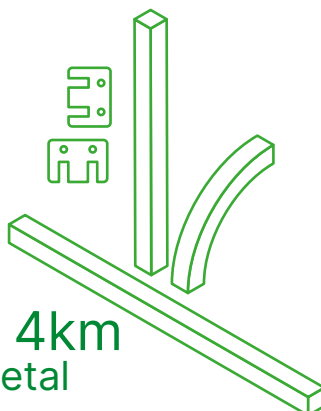
This was not a project "for designers alone". The skills brought by the professionals were extremely varied: many architects and planners, restorers, graphic artists, social designers and carpenters, as well as photographers, digital mappers, performers and sound and exhibition designers.



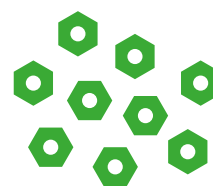
Architect Artisan Artist Assistant Project Manager Communications Curator
 Designer Doctoral Student Exhibition Designer Fashion Designer Photographer
 Cartoonist Journalist Graphic Designer IT Expert / Maker / Hacker
 Engineer Building Engineer / Surveyor / Carpenter Interaction Designer
 Maker Manager Mathematician and Physicist Events Organiser Policy Maker
 Director Restorer Researcher Social Media Manager Sociologist
 Sound Designer / Engineer / Composer Urban Planner Video Maker
 Visual Designer



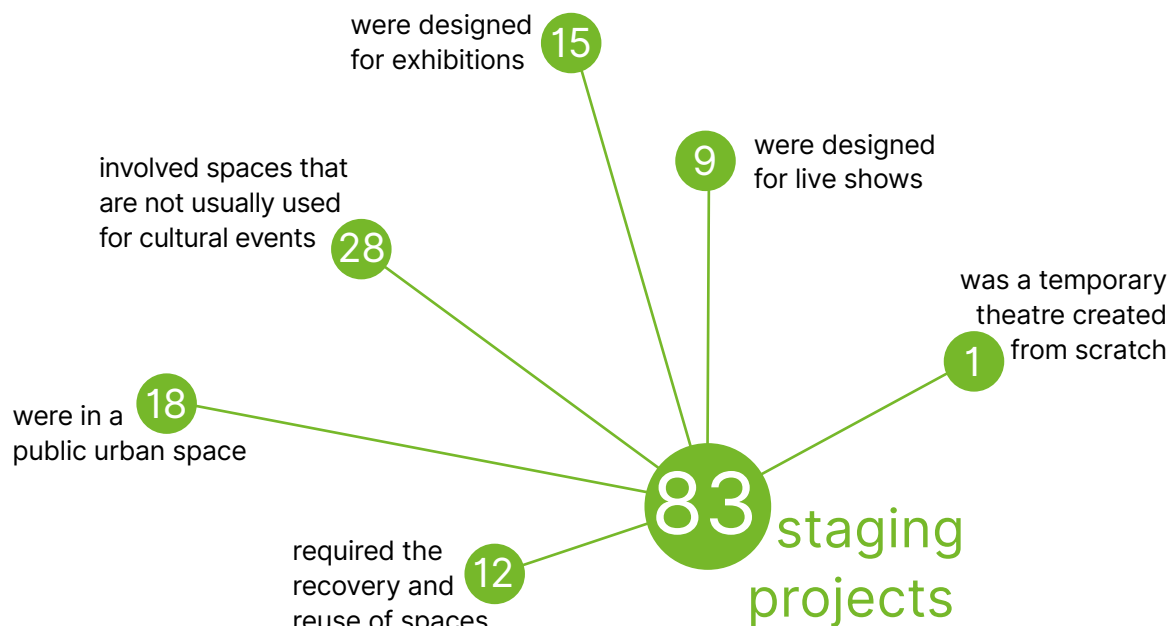
1500m³
of wood



7,5T | 4km
of metal



68566
bolts



In the bid book, it was imagined that the ODS might be a social space open to the city, and not one that was simply focused on research and self-production. The Open Design School's work revolved around design and construction (in the strict sense of the word), as well as the promotion and spread of working techniques, the study of materials and prototyping: between 2016 and 2019, the Open Design School organised 27 Open Talks (informal discussions with international experts, in line with the concept of the Open School), 23 Peer Reviews/Public Reviews, public meetings to share news about the work under way with citizens, 28 Community Workshops and another 9 events open to the public.

Through these activities, the School established a network of connections among the public consisting of at least 2,680 participants and 67 speakers.

Can the ODS therefore be identified as the first production and design laboratory in Europe to be based on the principle of open culture? The ODS's working methods have undoubtedly been a model for European Capitals of Culture (it has been studied by Kaunas 2022, Valletta 2018, Bad Ischl 2024 and many other candidate cities for the title of ECOC) and for European cultural and creative industries. In addition, the ODS's learning method is the subject of an Erasmus + DeuS pilot project that involves 10 partners, including European centres of research and creative industries.



Another cornerstone of Matera 2019 was I-DEA. It was designed to be an archive of the archives and collections of Basilicata, re-read and interpreted by artists who drew original exhibitions, stagings and shows from them. Initially, the challenge for I-DEA was to make archives, which are traditionally associated with dusty, inaccessible entities, accessible by transforming them into living materials. The work on the archives then had a direct impact on the expansion of contemporary narratives of Basilicata, on the associated possibility of restoring an accessible dimension to the Region's wealth in terms of ethnographic and sociological traditions and on the rediscovery of Basilicata's immense anthropological and cultural heritage – from a rereading of major personalities such as Sinisgalli, Olivetti and De Martino to smaller stories, such as that of the Mayor of Montemilone, who has been immortalised in a BBC documentary, or the work of the Osservatorio dei Migranti at Palazzo San Gervasio; from a revisitation of the arboreal rituals of Accettura, Viggianello, the Nuzavit di San Costantino Albanese and the sickle dance of Pollini to a reading of changes in the landscape using data from the Centro di Geodesia Spaziale/Telespazio, and to the major transformations brought about by the land reform, which can be read about in the Alsia archive.

I-DEA therefore represented a challenge to conceive the very concept of a museum, which is traditionally associated with a permanent collection that is enlarged over the course of time, as a virtual space for meeting and accumulating shared collections existing in local archives. The purpose of the project was therefore not to create a museum with its own permanent collection, but rather to enhance the value of what was already present in the territory by creating a virtual collection that will be accessible to everybody. The first concrete result of this is the I-DEA platform:

<https://idea.matera-basilicata2019.it/en>.

The response to these challenges is a fusion of two different levels: academic, curatorial, archivist research and artistic practice. To the 249 public archives and private collections registered by the University of Basilicata and accessible in open format on the Foundation's open data portal, we must therefore add another 37 archives and collections that were visited and studied by the curating team, in which approximately 2120 documents, photographs, letters, engravings and artefacts used to plan the 5 consecutive exhibitions prepared by 8 international artists and designers (Mario Cresci, Forma Fantasma, Virgilio Sieni, Navine Khan Dossos and James Bridle, Pelin Tan and Liam Gillick) were traced and brought to Matera. The result of this was the creation of a systematic connection among the various archives and private collections through the artistic-curatorial work, and the construction of multiple images revolving around the objects and artefacts.

The archives were, therefore, as Derrida put it, "a promise" in which an important new and original future has unfolded that generates new connections and interactions among individuals, objects and archives. Downstream of this process, 5 curatorial volumes are being published that interpret and tell the story of the cultural creative processes that are a feature of I-DEA's methodology.

Italy

Bergamo

• 1

Bologna

• 5

Ivrea

•• 8

Milano

••• 3

Roma

••••• 15

• all archives | 286

1 number of artefacts | 2120

Objects specially commissioned
for the I-DEA exhibitions 31

Online archives
1

Abroad

Olanda

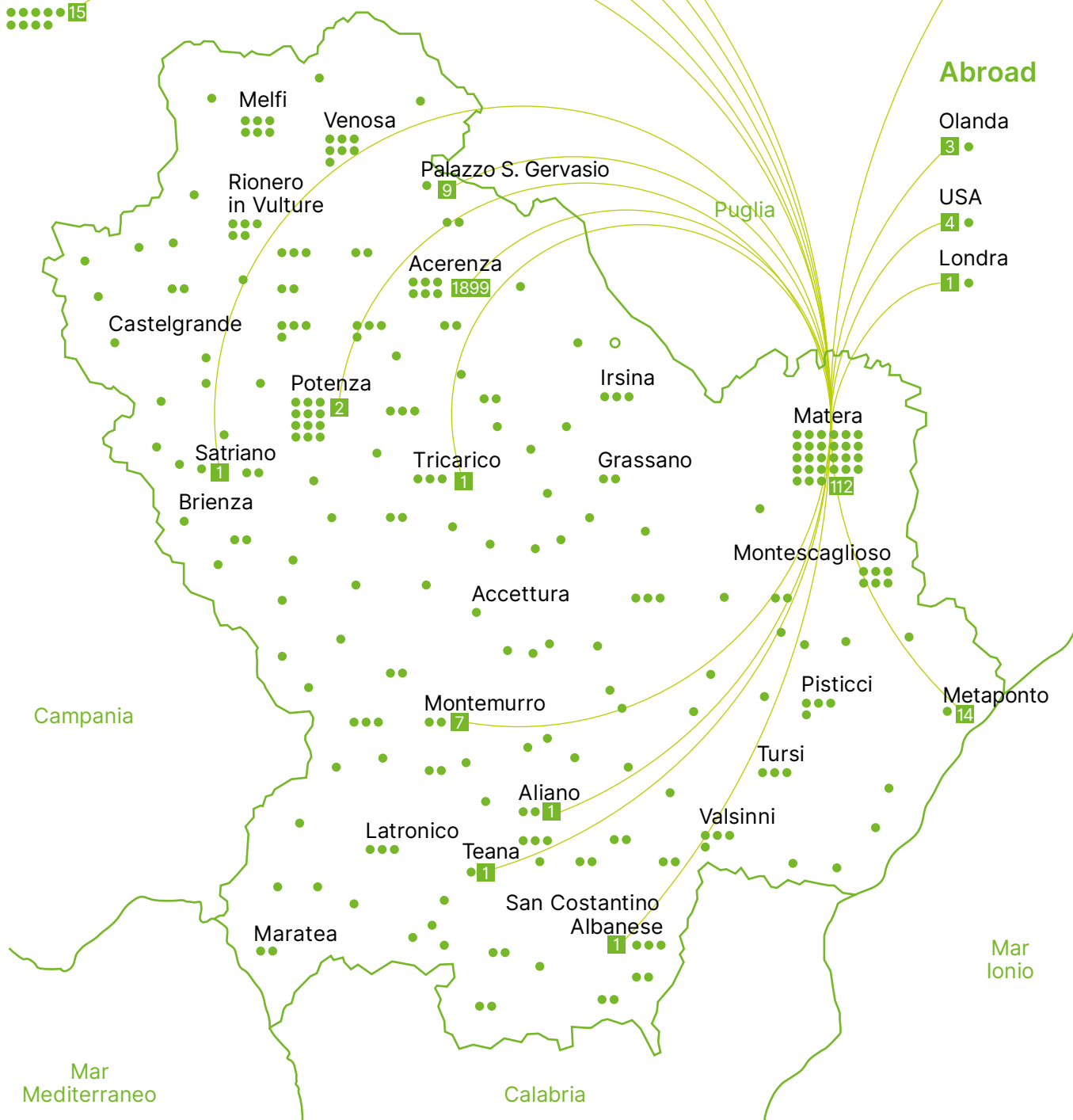
3

USA

4

Londra

1



Source: Matera-Basilicata Foundation 2019 data

The space within which the I-DEA exhibitions were set up– the recovery and enhancement of the 18th century quarries – was another challenge posed in the Matera 2019 bid book. The choice of Cava Paradiso as an exhibition site required lengthy and complex fitting out work to make the hangar in the quarry accessible and usable. The installation, which was supervised by the Open Design School, transformed the quarry into a laboratory/workshop of creativity that remained open at all times to enable visitors to attend the various phases of research, selection of materials and setup of the exhibitions, thereby putting the public, the curators and the documents in contact with the processes of artistic creation.

Special relevance was therefore attached to the project's sustainability and legacy. For this reason, an agreement was signed with Confguide (the tourist guides association) for the management of the exhibitions and guided tours. This agreement, which made it possible to make use of young professionals specialising in archaeology, anthropology and cultural assets, forced tourist operators to face the challenge launched by Matera 2019 and the I-DEA project: to expand and diversify narratives of Matera and Basilicata from a contemporary standpoint. In addition, alongside the I-DEA project, the "19 Schools x 19 Archives" project, which saw 19 schools in Basilicata come face-to-face with an archival heritage that had traditionally been intangible and inaccessible, was designed and realised (see below).

The quarry hosted 30 collateral events linked to I-DEA's virtual collection, including meetings, concerts, exhibitions (Steven Feld and Giulia Bruni), screenings, dance (Virgilio Sieni), workshops with citizens, a project for schools to reread the archives and a specific project on the archives of the Festa della Bruna and the invisible women of Basilicata.

What have we learned?

The "I-DEA" experiment

I-DEA was one of Matera 2019's most challenging and ambitious projects. Many of its challenges were met: a demonstration of how archives and collections can be transformed from mute (inaccessible and intangible) objects into something that is alive and speaks of the present, the possibility of designing new, contemporary narratives of Basilicata through an artistic rereading of the archive and the trialling of a new exhibition model that is frugal in spirit and makes use of what already exists across Basilicata, making it far more exploitable.

I-DEA can also be suggested as an interesting experience

from other standpoints, but some of the challenges remain. How can the archives and collections be made even more accessible? How can networks be built using Creative Commons licences? How can the model of an archive of archives and collections be expanded? How might it be possible to do further work on a collaborative memory? Here, I-DEA can be a platform for investigation and experimentation so that the archive can be "a promise, and like every promise, a symbol of the future"⁴

⁴ Jacques Derrida, *Mal d'archivio*



The contribution made to Matera 2019 by the Regional Museum Centre of Basilicata since the time of the birth of the Matera Committee and the preparation of the application has been well documented. The projects and programmes designed to bring the museum world closer to citizens' everyday lives go back to the application stage: the restoration of works owned by the Museum Centre, which were open to the public, and a "museum outside the museum" programme, in which works of art were moved from museums to the houses of citizens, who opened the doors of their homes to be used for artistic purposes by neighbours and family members.

In 2014, with the exhibition "Pasolini in Matera. The Gospel According to St Matthew 50 Years Later", which was co-produced with MUSMA (the Matera Museum of Modern Sculpture), the Regional Museum Centre of Basilicata took its place as a centre for major national exhibitions. More than 25,000 people attended the Pasolini exhibition, a unique result for the City of Matera at the time.

In the years that followed, the role of the Centre was very much consolidated as a result of the incredible productive, creative, managerial and economic efforts, which culminated in its setting up all four of the major exhibitions of Matera 2019 in Palazzo Lanfranchi, the Modern and Mediaeval Art Museum of Basilicata, the Domenico Ridola National Archaeological Museum and the Metaponto National Archaeological Museum. These were original productions, in the sense that they were planned, conceived and set up entirely in Basilicata with the cooperation of local operators, the various operating teams from the museums involved, the Open Design School and the many professionals who were hired to fully prepare a complex exhibition.

The most important example was undoubtedly the major exhibition "The Renaissance as Seen from the South. Matera, the Mediterranean and Southern Italy between the 15th and the 16th Century", curated by Marta Ragozzino, Pierluigi Leone de Castris, Matteo Ceriana and Dora Catalano, which addressed the lack of a novel interpretation of an entire period of history, the Renaissance, as seen from a different angle, the South. The exhibition, which was inaugurated in the presence of Alberto Bonisoli, the Minister of Cultural Heritage and Activities, on 19 April 2019, was made up of eight packed areas that included 215 works of art that had been loaned by the principal national and international museums and major cultural institutions. In terms of attendance, "The Renaissance as Seen from the South" was the most successful event of Matera 2019, with 29,104 people attending over the 149 days it was open, an average of approximately 195 visitors a day. The exhibition was accompanied by a packed series of events entitled "The Renaissance Out of Hours", which in the spirit of mixing up various cultural genres, was held on the terrace of the Palazzo Lanfranchi Museum. The series offered 12 live events, including cinema, theatre, dance and six modern music concerts, and recorded 4,408 people attending with the Matera 2019 Passport.

17,463 and 3,261 people attended the "Ars Excavandi" and "Blind Sensorium" exhibitions in the spaces of the Ridola Museum respectively, an average of 78 visitors a day over the 224 days Ars Excavandi was open, and approximately 18 per day over the 184 days on which Blind Sensorium was open. The major "The Poetry of Primes" exhibition, the original staging of which was designed, planned and carried out by the Open Design School in collaboration with the Museum Centre and the team that worked on the executive plans for the new Metaponto Museum, was visited by 12,390 people.

On the occasion of the exhibition, a major public programme consisting of six conferences, a live performance and the concert was organised, attracting more than 1,790 spectators, with the participation of internationally renowned mathematicians, philosophers, artists and writers from Piero Angela to J.M. Coetzee, and from Piergiorgio Odifreddi to Tobia Ravà and Ugo Nespolo.

Another important policy implemented by the Centre together with the 2019 Foundation related to access to culture. Through the construction of an integrated ticketing system, it was possible to gain access to the Museums of the Centre that hosted the major exhibitions using the Matera 2019 Passport, which was an experimental adaptation of the Ministry's ticketing system. As part of the agreement with the Centre, the Daily Passport was studied and implemented, enabling a Passport valid for 24 hours to be purchased for €10 (compared with €19 for the Passport at the full rate). As can be seen in the graph on page 33 of this Report, the Daily Passport formula enjoyed a significant peak in the number of sales during the summer months, and with 18,318 having been issued made up 25% of the total number of Passport sold. The ticket offices at the Metaponto and Palazzo Lanfranchi Museums were one of the most used channels, with 20,843 passports being issued (15,644 at the Palazzo Lanfranchi ticket office and 5,199 at the Metaponto ticket office), equal to 28% of the total number sold. This experimental policy was especially successful in the case of the Centre, which saw a 44% increase in the number of visitors compared with the previous year, with peaks of 49% in the case of Palazzo Lanfranchi.

Another policy that was studied and implemented together with the Regional Museum Centre of Basilicata involved places of culture and their expansion and renewal, in the first instance the Domenico Ridola National Archaeological Museum. In the case of the major "Blind Sensorium" exhibition, work to expand and renew the Museum was implemented, which made it possible to open the museum's warehouse to the public for the first time and use it in an innovative way, as well as to restore the palazzina to its original exhibition function and to fit out the spaces of the adjacent former Scuola A. Volta, which been abandoned and left in a state of degradation for some time, and was the subject of an ad hoc functional recovery project thanks to an intervention by FIO '85 Matera-Cultura. On the occasion of the staging of the major "Ars Excavandi" exhibition, the underground areas of Palazzo Lanfranchi were reopened to the public, and together with the Ridola Museum, hosted a part of the exhibition curated by Pietro Laureano.

To confirm this, it emerges from the 2020 Survey that the exhibitions held as part of Matera 2019 were one of the most successful and attractive elements of the European Capital of Culture. 85.9% of the citizens interviewed reported that they had visited an exhibition, and almost 50% said they had visited exhibitions during 2019 more than they had in previous years. 71.4% of the citizens interviewed also acknowledged and appreciated the work to restore spaces, such as at the Domenico Ridola Museum on the occasion of the Ars Excavandi and Blind Sensorium exhibitions.

This integrated collaborative planning of the Matera 2019 cultural programme, the management of the access policies and the return to the community of places of culture carried out by the Centre, in particular the two museums in Matera, led Dario Franceschini, the Minister of Cultural Heritage and Activities, as a close continuation of the role carried out by the Centre in 2019, to create single independent museum out of the two museums in the City of Matera (Museo Ridola and Palazzo Lanfranchi), thereby acknowledging the virtuous cycle, and the Centre's contribution to the growth and development of the territory.



Sustainable Vibrancy

The Lucanian creative scene has arrived on the national and international stages. Inevitably, distribution of original productions, which had begun even before 2019 ended, has had to be paused due to the coronavirus pandemic. For as long as it was possible to coordinate and carry out promotion of the productions – until the very first months of 2020 – the Project Leaders saw the opportunities increase. Specifically⁵, up to the beginning of 2020, 90 distributions had been completed, 47 locally, 26 nationally and 11 internationally. On average, each Project Leader has distributed their project more than 3 times. In many cases, distribution involved project outputs, which have been reproduced and staged nationally and internationally, while in other more particular cases, a format or a process that had been developed for Matera and Basilicata was exported. In many cases, the Project Leaders' works have been selected for prestigious international festivals (the documentary "I'm Going Where I Came From" was one of the finalists for the "Nastri d'Argento", Mohsen Makhmalbaf's film "Marghe and her Mother" was shown at the Vancouver International Film Festival and Milo Rau's film "The New Gospel" has taken part in the Giornate degli Autori at the Venice International Film Festival), and in some cases, they have won mentions or important prizes, such as the best productions of 2019 (the Premio Abbiati for "Musiche per Matera" by George Friedrich Haas and the Infant Festival di Novisad prize for "Human Shame"). This is important, because distribution – that is, exporting original productions to different places from those where they were produced and at different times – means that a particular project is scalable, which naturally means that the productions will also be sustainable beyond 2019.

⁵ PTSCLAS (2020)



A stylized illustration of a person in a wheelchair, rendered in a light green color against a darker green background. The person is shown from the side, facing right, with their hair tied back. The wheelchair has large, spoked wheels. The illustration is partially obscured by the text.

Access to culture

2

While Matera may have been the city of the Open Future, the "future" had to be "open" to everyone. Whenever possible, the focus was on access: not only for all the various abilities and capacities, but also for migrants, the LGBT communities and the inhabitants of the peripheries and margins of the city and the region. The main intention was to bring everyone who risked being excluded for the most varied of reasons (social, economic and motivational) nearer to culture.

The statistics show that cultural consumption in Basilicata is among the lowest in the country⁶. The Matera 2019 Passport, a single pass costing 19 EUR (12 EUR for Lucanians) and valid for all the events on the Matera 2019 programme, was the outcome of policy that was tried out for the first time in a European Capital of Culture that had the maximum exposure to cultural consumption as its underlying concept. Its particular purpose was to enable and promote participation and attendance by categories of citizens who had they needed to buy an individual ticket for each event would probably have not done so. The policy also had an environmental sustainability dimension: thanks to an agreement with the Municipality of Matera and the management of Matera's local transport company, Miccolis S.p.A., the Passport gave the right to use the city's public transport, thereby tying participation in the cultural activities to an eco-sustainable mobility that respected places and the city, including in terms of good practice.

At the same time, the Passport was the means for tourists to become temporary citizens, in the belief that care of places is also helped by making the people who visit them more responsible. Purchasers of the temporary citizens' passport stepped outside the imperative logic of the consumption of cultural products, a component of mass tourism that was not sustainable for the host communities, and into the more sustainable image of temporary communities. Matera 2019 offered an alternative to "drive-by" tourism in the shape of cultural citizenship, a title available to everyone who wants to be a part of the community and to share in its successes and failures, but above all to respect the pace of life and the sense of time. With a view to combatting depopulation, which for decades has forced the South, and Basilicata in particular, into increased cycles of recession, Matera 2019 invested in the enormous powers of attraction of culture to increase the number of citizens and enrich the lives of the community through policies and tools the results of which are not seen on residency certificates, but through being a part of places of culture.

74,424 Passports were sold in the course of 2019, almost one-third of which (28.2%) to individuals residing in Basilicata (permanent citizens), approximately one-half (40%) to tourists (temporary citizens) and 20% to school pupils at all levels, university students and young people under the age of 18. 403 Passports were sold to persons with disabilities, as part of an idea to make accessibility as extensive and practical as possible. If one looks at the various categories of sales, it can be estimated that 59% of the members of the public who attended were temporary citizens – that is, tourists and individuals residing outside Basilicata – and 41% were permanent citizens (Lucanians).

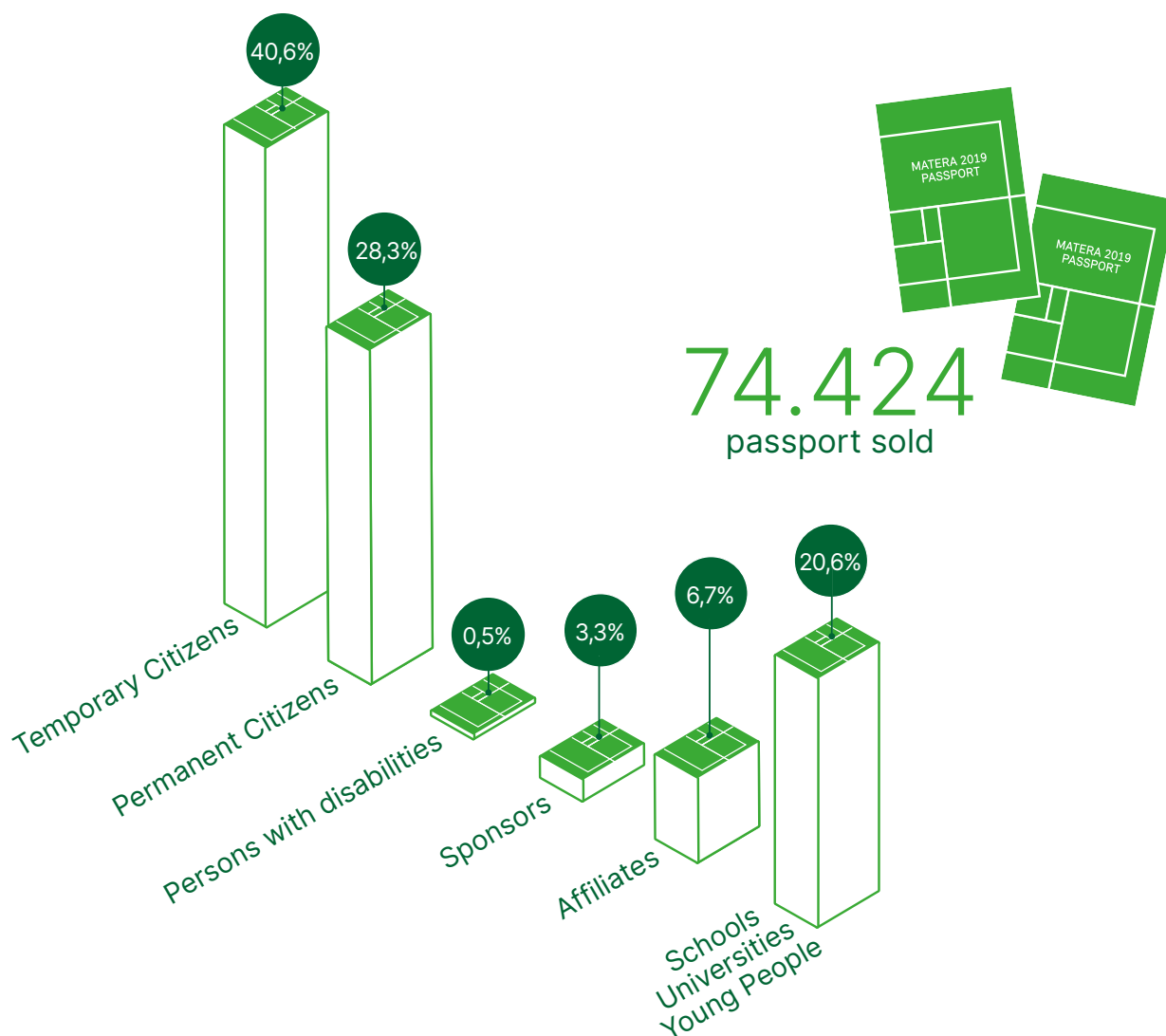
The policies put in place to encourage widespread access to culture also provided for 804 totally free events in the official programme (approximately 65%) that were accessible even without the Passport. These free events, which mostly took place in large public areas, were accessible to more than 350,000 people⁷. The events that required the Passport to gain access, which were approximately 35% of the total number, attracted 142,355 attendees⁸. It has been calculated that every purchaser of a Passport attended an average of approximately 4.3 events. This goes up if one looks at individuals of between 46 and 65 years of age, who took part in approximately 8.5 events, and people between 30 and 45, who participated in about 7 events⁹.

⁶ See the "Noi Italia 2020" report prepared by ISTAT, in the section entitled "Cultura e tempo libero" in "Popolazione e Società".

⁷ The number of people attending free events, which were free of charge and not subject to limited numbers, is an accurate estimate based on the maximum capacity of the spaces in which the event took place, witness accounts from those present and the organisers and, where necessary, the police station with jurisdiction over granting permits.

⁸ The number of people attending events that required a Passport in order to gain access represents the exact number of attendees, as monitored using a digital system to control limited access.

⁹ Figures prepared by PTSCLAS (2020) from a sample of 3,103 respondents.



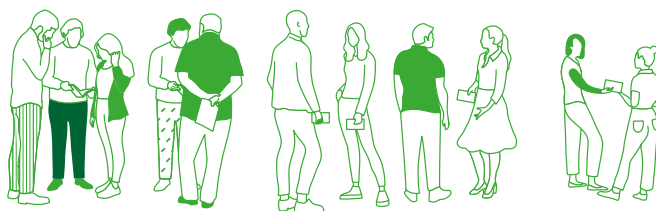
Temporary Citizens

58,9%

41,1%

Permanent Citizens

← These data have been obtained by a sample of all the categories, from "full" and "daily" rates for temporary citizens and the "residents" rate for permanent citizens



497.721 people attended the events

↑ This data includes digital registrations of passports (a), and an estimate of participant numbers to free events that did not require the passport (b).

The highest number of people attending was recorded at the major exhibitions of Matera 2019 co-produced with the Polo Museale della Basilicata, with 29,104 persons attending “Rinascimento Visto da Sud”, and 17,463 visiting Ars Excavandi. The Circus+ programme (10,142), the Materadio 2019 concerts (4,814) and the Subsonica concert at the Cava del Sole (3,109) were also very successful.

As with all experimental policies, only time, use of the method in other contexts and revenues from temporary citizens who return to Basilicata in future years will tell whether the Passport for Matera 2019 was a success.

In the 2020 Survey, a large majority of the citizens who were interviewed (83.7%) noted that a different and larger audience attended events than it would normally have been possible to see in the past. 68.1% of the interviewees also reported that the Passport had encouraged them to take a greater part in the cultural events.

The Polo Museale della Basilicata, where many exhibitions and installations for Matera 2019 were held, is a good example of this. It saw an average 44% increase in the number of visitors compared with the previous year, with a high point of 49% in the case of Palazzo Lanfranchi, which hosted “The Renaissance Seen from the South”, one of the most successful events of the European Capital of Culture year.

The same was true of the Opening Ceremony, which accounted for approximately 12% of entries to the 2019 events. In this case, as with many other Matera 2019 projects, the aim was to expand the city, and to take cultural events outside the spaces intended for culture to peripheral areas in order to broaden and diversify the audience for culture. All areas of the city played a leading role in the opening ceremony, symbolically welcoming Europe with 19 bands from the European Capitals of Culture and the 19 bands from the 19 municipalities of Basilicata.

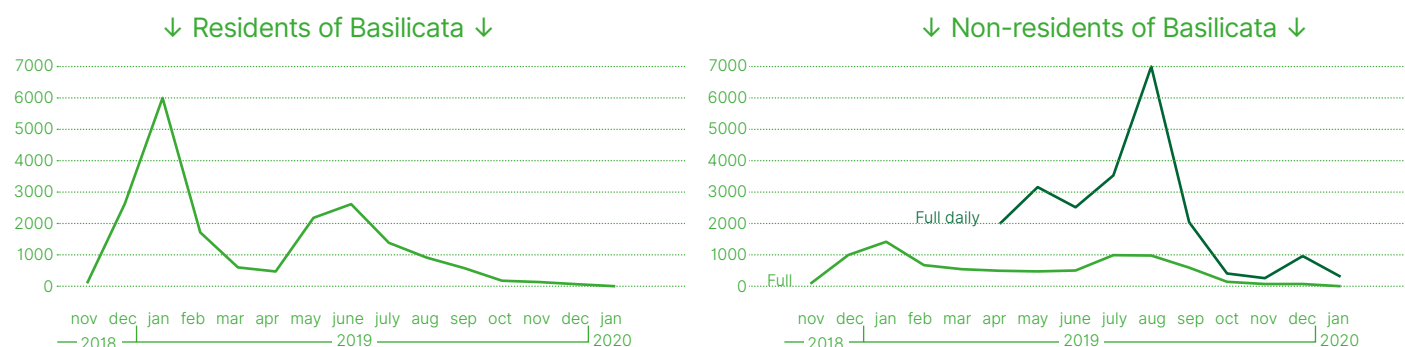
What have we learned?

The "Matera 2019 Passport" experiment

Even though huge amounts of data were gathered in the course of 2019, all of which are available on the Open Data Portal, there could have been even more, a unique precedent of its kind among the European Capitals of Culture, if the time factor, which is always critical because it cannot be changed, had enabled a different planning system for the collection of these data. On the one hand, the desire to ensure maximum accessibility meant that many events would be free of charge, above all where entry did not require the Passport, but on the other, it did not allow accurate tracing of attendance, which could have been the case with simple ticketing.

Finally, while the Passport gave access to all the 2019 events, it would have been helpful to implement a "management of expectations" policy to make it clear to everybody that the Passport always offered a right of access, but not always certainty. The limited number of places available at many indoor events (which therefore required advance booking) frequently meant that the right of access could not be exercised, and the Passport could not be used.

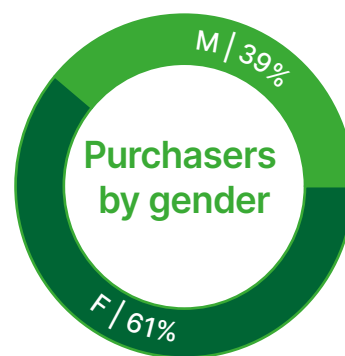
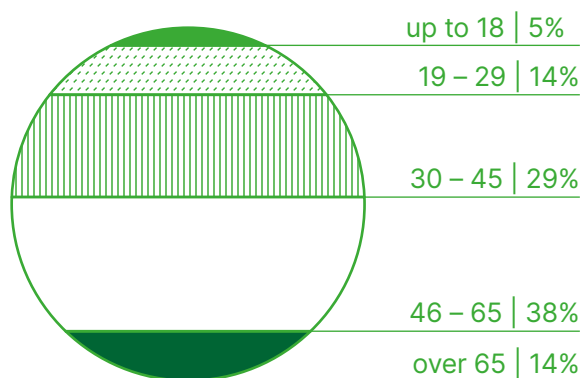
Purchase trends by residents and non-residents of Basilicata



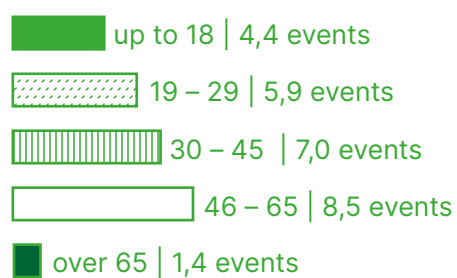
Average total participation

4,3
events

Purchasers by age



Participation percentage by age



Participation percentage by gender



Source: PTSCLAS elaboration of TicketOne data

Giving value to diverse abilities and capacities

The concept of "accessible culture" meant encouraging and developing projects for every category and community of citizens, including those who are precluded from access to culture and above all the opportunity to take an active part in it: persons with disabilities, migrants, ethnic and linguistic minorities, hospital patients, prison inmates, bullied and maladjusted children and the LGBT communities, all with their values of diversity and freedom.

The aim was not to develop products for specific categories, but to encourage persons with different stories, trajectories, abilities, origins, ages and capacities to interact and intermingle.

There were 22 projects for which these communities of citizens were enabled to produce culture, and in many cases it was Matera 2019 that approached the communities: this was the case for people in hospital and terminal patients, people suffering from mental illnesses in residential care and prison inmates. Here, too, citizens were not merely seen as passive spectators, but were involved directly in the creative and development processes. In this way, practice, involvement, and contact with others not only enabled the direct beneficiaries to imagine new social roles for themselves, but also generated out-of-the-ordinary views of the world and original cultural products.

One example of this was the Silent Academy project, in which migrants living in the reception centre became teachers of the art they had practised in their home countries, in this case haute couture. Another was the Jerome Bel performances (the Ka Art project), in which dancers of every age and from every social and cultural class questioned the authority of "dancing well" in favour of the pure joy of performing. There were also the "Blind Dance" (featuring visually impaired dancers) and Virgilio Sieni's "Mothers and Children".

Other important examples of this type of event were the Free Movement and Silent City projects.

Free Movement was developed with the British Council, the Festival Oriente-Occidente and the Stopgap Dance Company, which works with disabled artists as agents of change. The project explored and highlighted diverse abilities in art, treating diversity as an engine for creativity. This began with reflections on the physical accessibility of the performance locations for all categories (including artists in wheelchairs), and moved on to the very rapid functional recovery of a former council chamber by the Open Design School. An international dance workshop was organised for everybody, open to 19 dancers, ordinary citizens challenged by the project and persons with more or less serious disabilities from Matera, the whole of Italy and Plovdiv. 2 shows and 1 performance were produced by this workshop.

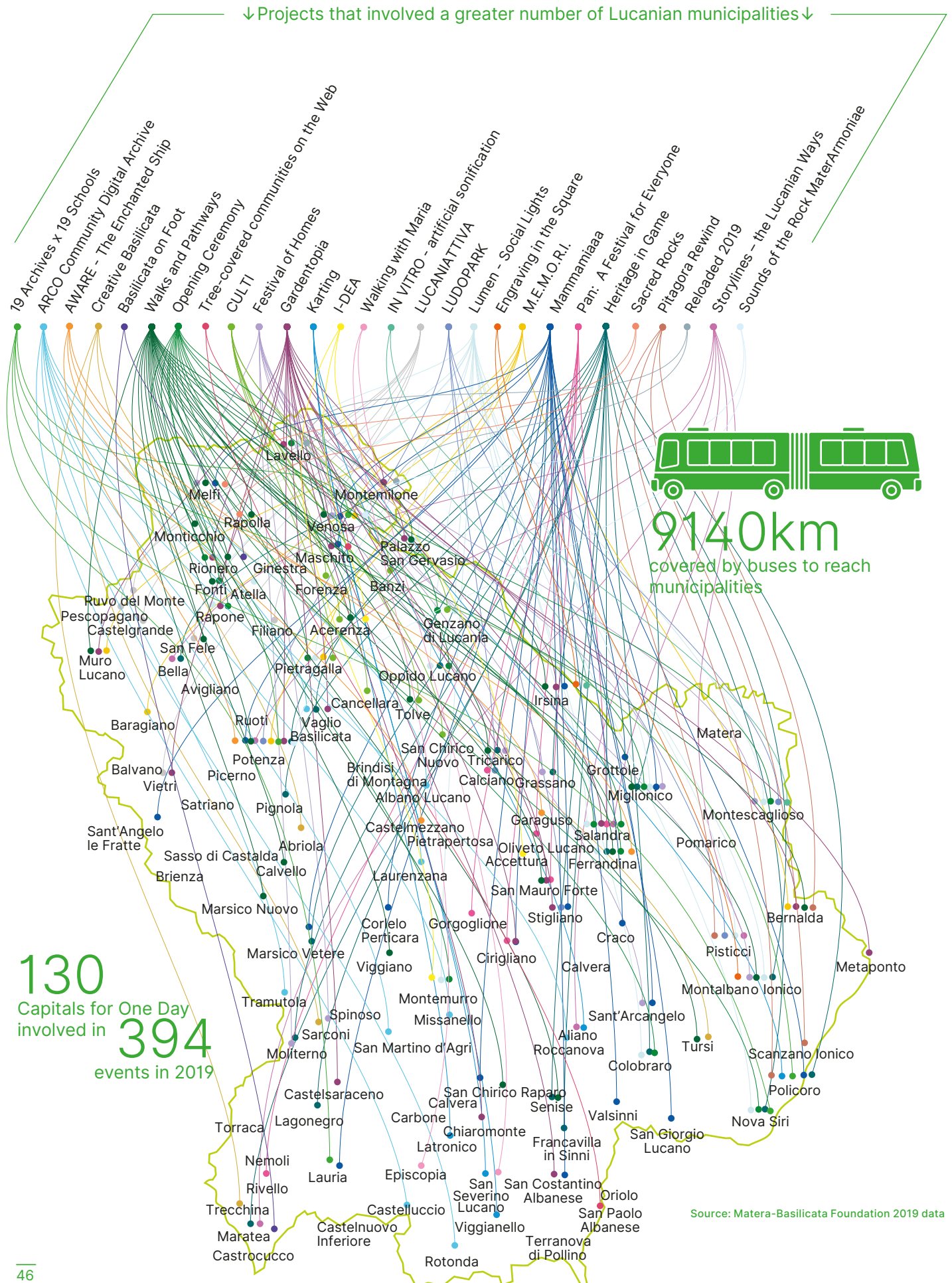
The Movimento Libero method was then applied to the Silent City project, which worked with citizens and young people to design and stage an opera open to persons with various levels of disability: the deaf, persons with motor disabilities and the blind and visually impaired. Everything was the result of innovative studies and planning for this specific event and the involvement of specialists from across Italy and Europe. The space set aside for it, an anonymous location that had once been a supermarket, then a gym and then a discotheque was rethought by the Open Design School to break down the architectural barriers. People suffering from deafness were able to follow the opera thanks to the opportunity to perceive the vibrations made by the orchestra and singers and to special ASL interpreters, who did not just translate the work into sign language, but were also to interpret the feelings and state of mind of the opera's leading performers. The blind and visually impaired were able to follow the story, which was narrated through special headphones by an actor who recounted the scenes to them as they took place.

Finally, in a country like Italy with a population increase of almost zero, the over 65s occupy a significant, and increasingly large, space. They were not left on the margins in Matera: the calls for participation were often heeded by "active pensioners", who seized the opportunity to be drawn into the great game of cultural participation. Examples of this are their participation in the choir of the Teatro San Carlo's Prologue for Inhabiting the Opera or the Teatro delle Albe's production of Purgatory, their work as volunteers, which was offered with great generosity and a desire to create a group and the project carried out by students from the Università della Terza Età (UNITEP). At a historic moment when the subject of active ageing is emerging to an alarming degree, Matera 2019 reflected constantly on the involvement of the elderly in its cultural activities, experimenting with participation as a concrete alternative to problems of social reintegration in later life.





Capitals for one day: the regional dimension



The generative value of culture in remote areas

The Matera 2019 cultural programme succeeded in reaching every municipality in Basilicata and all those areas of the Region that in the same year in which Matera was announced as a European Capital of Culture, the Italian government had classified as "internal areas", because they were "areas that are a significant distance from centres where essential services (education, health and mobility) are offered, but that have a wealth of important environmental and cultural resources and are extremely diverse both by their very nature and following centuries of human settlement"¹⁰.

These are areas that lack residents due to significant depopulation. This often makes the extensive provision of cultural activities and services unsustainable, resulting in extreme inequality in terms of access to culture for their inhabitants.

Approximately one-third (32%) of the total number of events generated by the year of the European Capital of Culture were held in one municipality of Basilicata or another, either as a primary location or in addition to Matera. At the time the bid book was written, this was a gamble. The reasoning behind this decision was not only a specific desire to extend access to culture by promoting new formats where access tends to be reduced, but also the wish to offer the artists participating in Matera 2019 and the remote communities the opportunity to explore new frontiers of artistic co-production, and to offer all the municipalities of Basilicata the opportunity to be "Capitals for One Day" and to play a leading role in 2019.

The generative potential of culture reached every one of Basilicata's 131 municipalities, with projects designed especially for remote areas (Capital for One Day, Gardentopia and Altofest) and others open to participation by the whole Region (the Residency Programme, the Community Programme and Heritage in Game), which to our surprise garnered applications from small and very small towns lying outside any kind of circuit and from semi-abandoned and hard-to-reach villages.

Here are some numbers: Capital for One Day (the flagship project for widespread participation by municipalities involved 126 Municipalities from Basilicata – nearly all of them, that is – and produced 139 events.

The Gardentopia project revitalised 31 community gardens and enhanced ecological practices in Basilicata through a collective process involving both local communities and internationally famous artists and designers, including the Nigerian designer Otobong Nkanga, who received a special mention at the 58th Venice Biennale International Art Exhibition.

Altofest Matera-Basilicata 2019 involved 27 private citizens ("space donors") from 11 of Basilicata's municipalities who opened their homes and hosted 26 artists and 67 "human specific" performances: that is, revelations of relationships between artists and residents rewritten for the domestic space that hosted them.

¹⁰ UVAL, "Strategia nazionale per le aree interne: definizione, obiettivi, strumenti e governance", 2014

Over and above the numbers, it is important to record this involvement from every corner of the region as an opportunity that was seized, with a potential for growth that remains to be explored. The cultural projects large and small, the artists who travelled to communities such as Castelsaraceno and Borgo Taccone from the other side of the world, who were initially seen as aliens and then completely integrated, both gave and received. And what they gave – something tangible like a garden, or an idea, a working method, or a contact with other communities – remained. The dense network of connections, which can be seen on the map in this section, is a graphic representation of the constant human exchanges promoted by the regional dimension of Matera 2019. These networks are made up of a large number of hubs, some smaller and some larger, and each of them is in its own way and to its own extent both a centre and a periphery.

Working with such a dense network also offered an opportunity to introduce a sustainable environmental policy: the hubs, the municipalities of Basilicata, were reachable on the buses made available by the Foundation, thereby avoiding the use of private cars. Dozens of buses plied the regional networks, totalling around 10,000 kilometres and reaching more than 60 towns, some on several different occasions, for different products, thereby contributing towards reducing distances and changing habits.

The end of the European Capital of Culture year therefore saw a process that can certainly be discussed, if not modelled, and become a good practice that can be reproduced in any remote area of Europe.

Southern Plan 2030

"A joint strategy for inland areas is an economy with ties to culture. "Matera 2019 – European Capital of Culture" has been an undoubted success that has become even more important and precious because it involved an inland area. This identifies a clear pathway for the potential for cultural, creative production, the possibility of attracting sustainable tourism and the capacity for disseminating innovations using culture as the starting point, strengthening Italy's position in international competition".

These words were used to describe Matera 2019 in the planning document published in February 2020 entitled "Piano Sud 2030" prepared by Giuseppe Provenzano, the Minister for the South and Territorial Cohesion. In connection with the relaunch of the Strategia Nazionale Aree Interne, Matera 2019 has been identified as one of the most important pilot experiences of the culture-based development strategy, a practical intervention involving Basilicata's inland areas, creating a network of all 131 municipalities, including through a policy of sustainable mobility. An initial impact has been the Ministry's acknowledgement that innovative inclusion policies through culture and of sustainable tourism policies through the concept of temporary citizenship and economic development linked to culture are basic ingredients for the construction of a development platform for the South.

The relationship between communities, public spaces and territories lay at the heart of the actions that were put into place, even in Basilicata's remotest towns, showing how the surprising power of art and culture and a model of tourism based around a close interaction between permanent and temporary citizens can regenerate remote and isolated territories and communities, and offer them new prospects for the future.






Cultural Citizenship

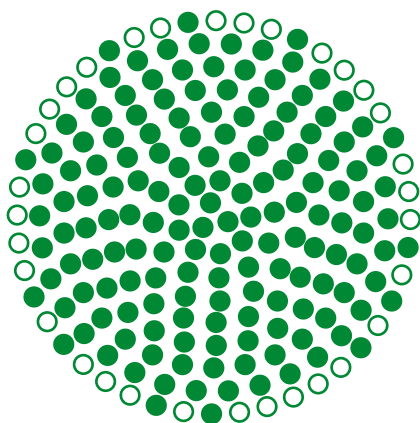
3

One of the conceptual pillars of the bid book was the idea that an original cultural production needed to be horizontal, widespread and participatory. Horizontal in the sense that the distances between artists and consumers are reduced in artistic practice, widespread because it knows no geographic or social impediments, and participatory because it is not a highbrow event imposed from above accessed by spectators alone, but rather a tool for a collective reawakening and active civic duty.



3.1

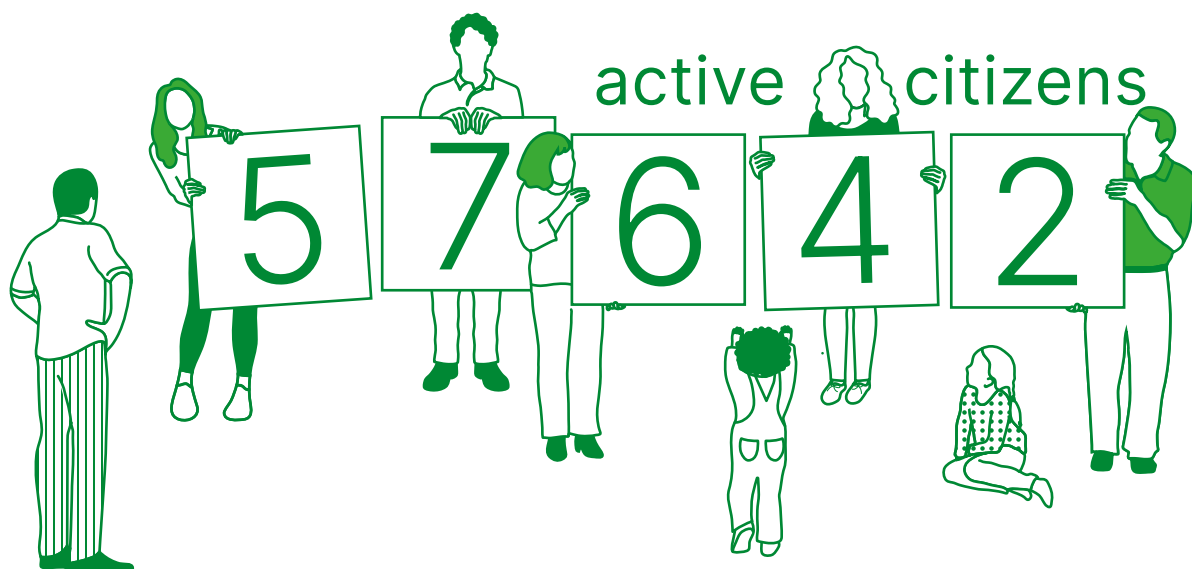
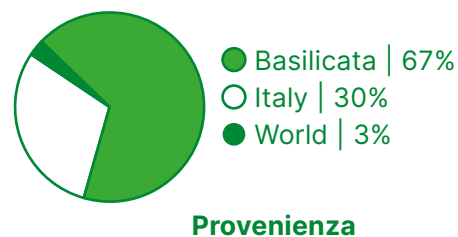
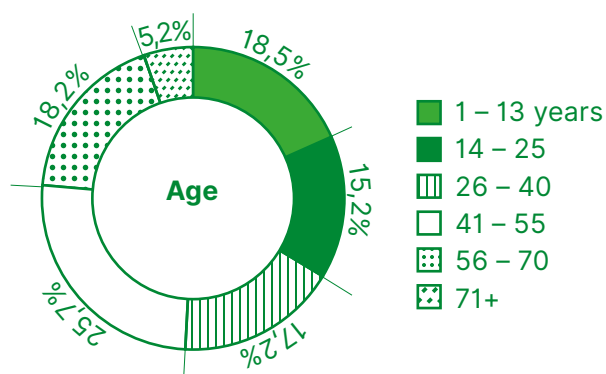
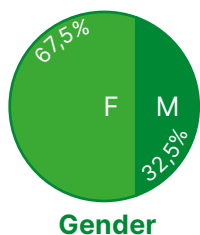
Widespread, participatory cultural production



How many projects were completed with the active participation of citizens?

- Active participation | 80%
- No active participation | 20%

Who are the active citizens?



Widespread, horizontal and participatory cultural production and the thousand ways of co-creating were the trademark of Matera 2019. As we have mentioned before, the challenge posed in the bid book was whether small-to medium-sized cities like Matera have a place in the international cultural scene if they activate widespread, horizontal and participatory cultural production. With this in mind, the objective was that 80% of the Matera 2019 programme should mobilise citizens actively.

The objective was reached: 80% of Matera 2019 projects placed citizens at the heart of cultural production, with a gradual breaking down of the barriers between artists and audiences.

Instead of being passive spectators and consumers of culture, over 57,000 citizens took an active part in the events of Matera 2019, responding to the various public calls and open recruitment meetings held in the most disparate of places, in collaboration with partner companies and civil society associations.

The age range that was most widely represented among participating citizens was 40 to 50 (over 1/4 of the total), followed by children up to 13 (18.5%). The participants were above all women (67.5%), 67% of whom were from Basilicata and 18.3% from Puglia.

The productions and formats that used this model of participatory planning varied from the films of Milo Rau and Makhmalbaf and the Prologo all'Opera Lirica with the Teatro San Carlo of Naples to L'Albero's inclusive Silent City, from the Teatro delle Albe's Purgatory to Virgilio Sieni's archives of the gesture, from the Atlante delle Emozioni to Mariangela and Vinicio Capossela's Trenodia, from the workshops to construct the lights of Matera 2019 to the Gommalacca Teatro's production of the Ship that crossed Basilicata, and from the Open Sound of Multietnica, which involved all the associations that develop Basilicata's principal popular rituals to UISP's sporting events and the Open Design School's workshops.

The Opening Ceremony was also the culmination of a joint effort with the community over the course of 2 months, with around 6,000 citizens taking part in the workshops in Matera and Basilicata that were held in the most contrasting locations (a hospital, dance schools, call centres, parishes, schools, artisan workshops and hospices) to construct the lights that lit up the city on 19 January 2019; with the 25 associations that organised the 11 community lunches for 19 Lucanian, national and international bands in the various districts of Matera; and with the hundred volunteers who lit the illuminations in the Sassi for the "Matera Cielo Stellato" show.

By taking action, participating in the workshops and building the cultural programme for Matera 2019, citizens became aware of the role and the complexity of an apparently simple form of spontaneous action such as participation. In their responses to the 2020 Survey questionnaire, they stated that their willingness to become involved had increased "a great deal" or "somewhat" (63.1% of responses), and their desire to take part as volunteers to improve the city in which they lived had increased "a great deal" or "somewhat" once they understood how the "participation game" worked.

3.2 Acting together

In our modern world, successful initiatives are nearly always participatory. Whether one decides to do something in the field of art, culture, the environment, technology, or civic action, it is unlikely that one is doing it alone. A community must be built to support, nourish and development one's ideas in a complete project, and this building process has therefore become one of the most important abilities for the 21st century. Based on this philosophy, which is directly inspired by the values and spirit of "neighbourliness", the Matera Basilicata 2019 Foundation took the decision to invest in the construction of a community of projects for the citizens of Matera and the world.

The Matera 2019 Community Programme came from far away: it was a project in which Matera invested as early as the candidacy stage for becoming a European Capital of Culture, and had a significant impact both on the Commission's final assessment and on the ubiquity of the spread of the concept of "taking part in the cultural programme" among citizens.

95 projects were presented to the Matera Basilicata 2019 Foundation, of which 65 became executive projects following co-creative work between the citizens proposing the project and the Foundation. 38 projects were approved and 33 were completed, and a total of approximately 100,000 EUR were made available to citizens. The projects were developed in Matera and throughout Basilicata, generating widespread movement even in the areas furthest inland, producing 117 events, an average of over 3.5 events for each project.

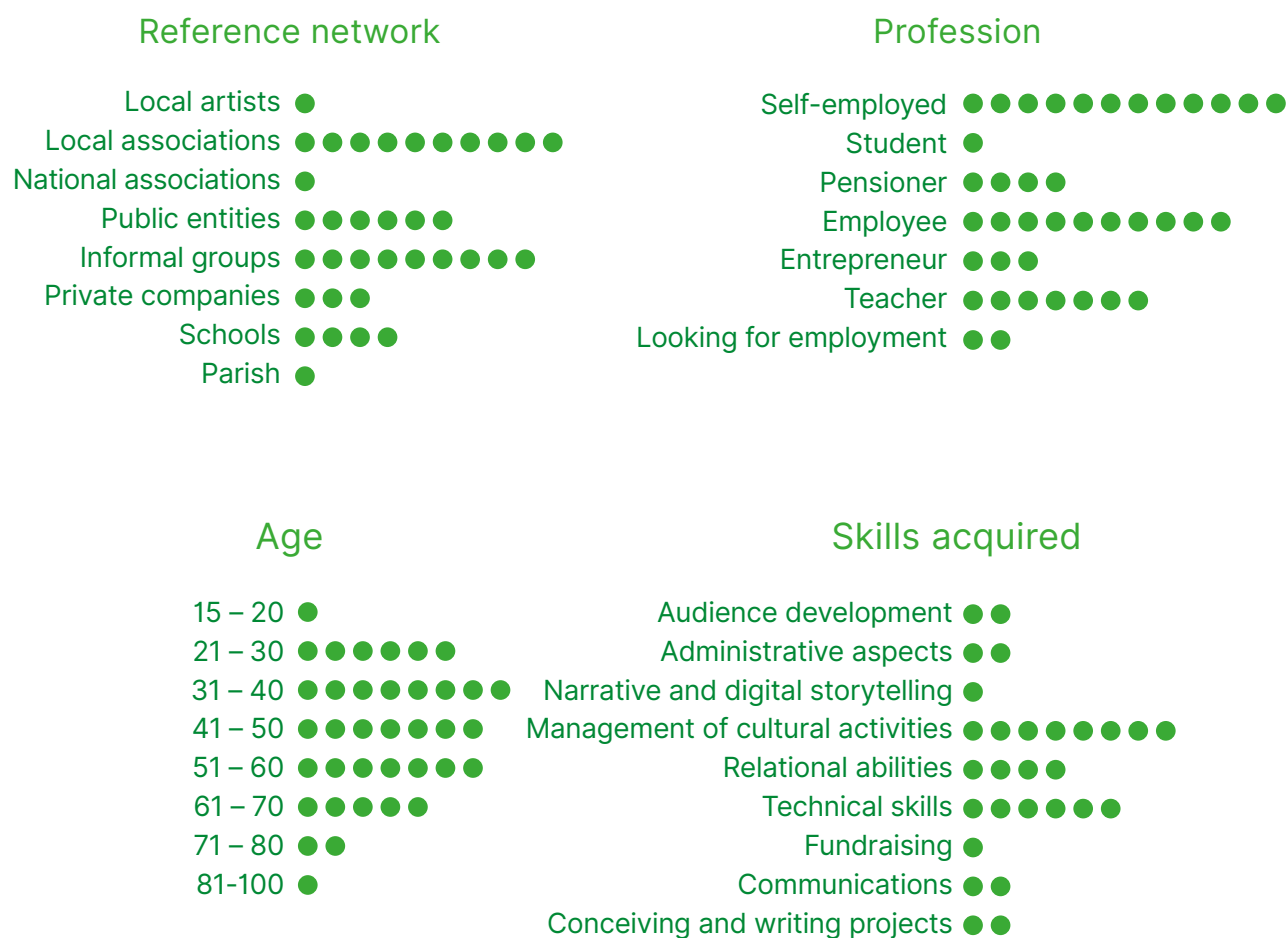
For the most part (almost 60%), the citizens who played a leading role were between 30 and 60 years of age. They were above all self-employed professionals (32.5%), and their points of reference were, to a large extent, local associations (28.8%) and informal groups (25.7%). When interviewed for an internal survey carried out by the Foundation, they stated that the skills developed by participating in the Community Projects related in particular to the management of cultural activities and technical and practical capacities relating to their development.

A total of 827 citizens of Matera and Basilicata took an active part in planning and carrying out the Community Projects. On average, therefore, each planner activated a collaborative network of 23 persons, which responded to a large extent to the values of sharing, giving and frugality of the community projects, which can only work if cross-collaborations can be established on a voluntary basis or otherwise. The projects then moved around 3,000 persons who took place in various events as audiences or participants.

Through the Community Programme, the small communities that were activated and gathered together around shared interests, needs and desires, as well as geographic proximity, acquired enabling competences and soft skills that will encourage a permanent cultural reactivation in the years to come. The territory has emerged from this experience strengthened and enriched by the many small creative nuclei formed by citizens, who are now taking greater care of what surrounds them.

The Matera 2019 Community Programme has attracted the attention of other European Capitals of Culture: a shared insight with Leeuwarden 2018 has given rise to the idea of organising a European Festival of Communities, with the intention of turning it into a fixed annual European event. The edition organised in Matera in 2019 was attended by active communities not only from Leeuwarden, but also from NoviSad 2021, Galway 2020, Kaunas 2022, Eleusis 2021, Wrocław 2016 and Plovdiv 2019, as well as by representatives of the communities of practice of Central Southern Italy such as Kiwi - Deliziosa Guida di Rosarno and the Ecomuseo Casilino.

Community planners



3.3 Involvement by schools

Students from every level are the citizens of tomorrow. It was therefore of fundamental importance that the 2019 programme should provide for them to be activated and involved not only and not so much as spectators, but above all as participants and developers of small and large projects.

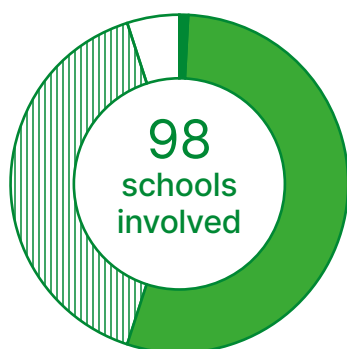
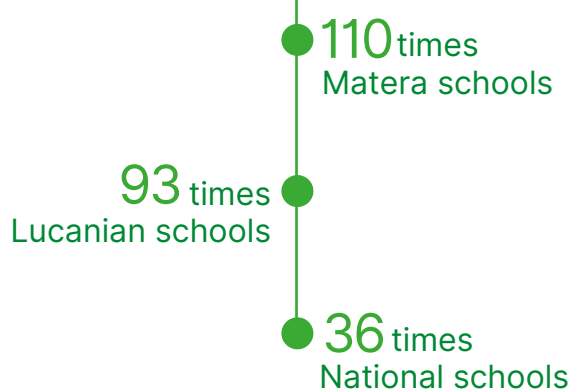
A total of over 30,128 students were involved, one-third of whom took part in the Heritage in Game and 19 Schools x 19 Archives projects. Both projects were part of a pathway imagined for Lucanian pupils that began with Heritage in Game in 2018, which through the coding toolkit and 3D printing involved upper primary schools and lower secondary schools, which were asked to reimagine the regional cultural heritage through the use of computer programming tools. In this way, the students had a direct introduction to the parallel world of data and their use, and to the fundamental questions this world poses for our communities, with the opportunity to focus on the generative value of new cultural objects brought into play by the data. The road they had set out on continued in 2019 with 19 Schools x 19 Archives, which was linked to the I-DEA project, in which the schools worked with the more difficult and intangible cultural heritage represented by archives, turning them into a living material that can to read the present and recount the future.

In April 2019, the Education Programme was launched, expanding and intensifying the programmes specifically available to schools as part of Matera 2019. A suitable pathway for pupils was studied for 30 projects on the programme with the organisation of specific matinees for theatre and circus performances, interactive visits and workshops for the Matera 2019 exhibitions and workshops linked to audiovisual productions. The Education Programme which was produced in collaboration with the Ministry of Education, Universities and Research, with which the Matera-Basilicata 2019 Foundation signed a memorandum of understanding in 2017, also increased the availability of events, including through a specific online portal (<https://education.matera-basilicata2019.it/it/>) and the implementation of services dedicated to schools, such as simplified booking, the opportunity to organise educational trips in Basilicata led by Lucanian schools, a direct channel for purchasing the Matera 2019 Passport and stories of Matera 2019 told by the Blogsters, young people under the age of 25 who were invited as part of a public call to propose their own European Capital of Culture.

Practically all Matera's schools were involved in dozens of Foundation projects: 110 classes or groups of pupils, made up of 30 classes from 11 elementary schools, 27 classes from nine middle schools and 53 classes from 10 secondary schools. In other places in Basilicata, elementary schools were involved on 16 occasions, middle schools on 49 occasions and secondary schools 24 times.



Schools were involved
on **239** occasions



■ Nursery schools	0,4%
□ Elementary schools	20,1%
■ Middle schools	37,2%
▨ Secondary schools	42,3%

▨ 3 – 11	7,3%
■ 12 – 13	56,3%
□ 14 – 19	36,1%
■ 20 – 25	0,3%







3.4 The cultural volunteers

One of the clearest manifestations of the willingness of citizens to participate from the time of the candidacy process until the long year as a European Capital of Culture was seen in the Volunteer Programme. 590 volunteers played an active role (out of 1,570 registrations), making themselves available to work on event management. 10% of them were foreigners from all over Europe – in particular from other European Capitals of Culture – and from partner countries outside Europe such as Japan, who arrived in Matera through cultural exchanges and bilateral agreements among partners.

More than 2/3 of the volunteers at Matera 2019 were women, almost 61% had a three-year or specialist university degree and every age was represented in the volunteer group, with a significant prevalence of under-30s. The oldest volunteer was 77, and the youngest 14.

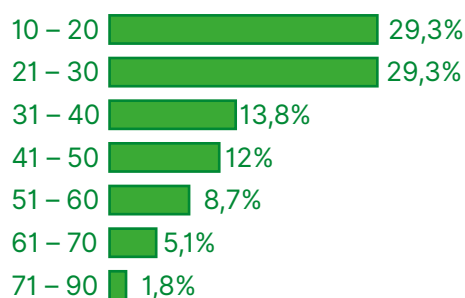
The volunteers were involved in more than 300 events, and accumulated over 1,800 hours of active volunteer work; over 400 WhatsApp groups, one for each project, were created by the volunteers so that they could stay in constant contact with each other and the Foundation, and more than 1,000 voice messages were sent. The hours put in by the volunteers was a significant value added both for Matera 2019 and prospectively in terms of growth of the city's relational capital.

In an internal survey carried out by the Matera Basilicata 2019 Foundation on a representative sample of volunteers, over 90% of the interviewees were satisfied with the experience, and 40% of these individuals stated that they were extremely satisfied.

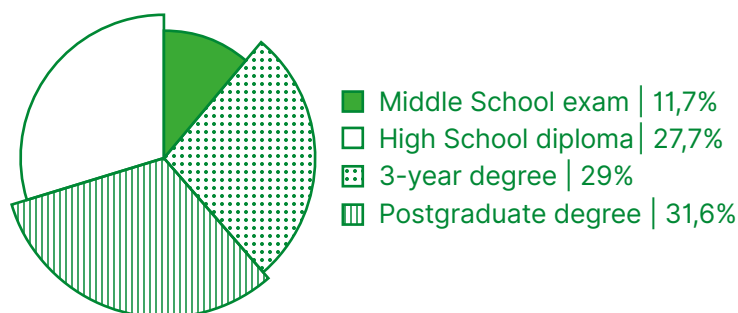
In the same survey, the clearly prevailing response to the question "what skills do you believe you have acquired?" related to relational skills: that is, the ability to interact with citizens and the general public, as well as with their working group. This was immediately followed by "greater knowledge of the artistic and cultural fields". Apart from the experience of activities in the field, these skills were cultivated through 30 training meetings organised by the Foundation for its cultural volunteers: from the workshop with Alessandro Della Casa, the supervisor and coordinator of volunteers for the Mantua Literature Festival to the meetings with national and international experts to increase the web team's digital skills, and from meetings with experts in security at major events to the collaboration with foreign colleagues to improve English language skills.

The experience of the European Capital of Culture therefore concluded with an important bequest: a team of cultural volunteers ready to make up a cultural association to mobilise the city, even after 2019, to take actions to care for, be involved in and renew their cultural and human heritage.

Age ranges



Educational qualification



Skills acquired



54,6%

Broadened knowledge
of the artistic and cultural field



28,1%

Coordination abilities



51,7%

Ability to interact with a group



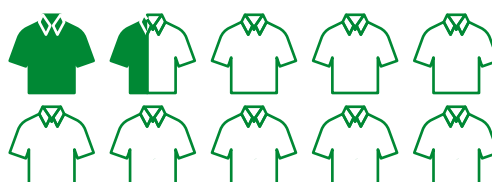
28,1%

Broadened knowledge of how
to promote major events



60,9%

Ability to interact with citizens
and the public



14,3%

Skills relating to the organization
of cultural events



39,6%

Increased awareness of abilities



19,5%

Technical skills in the
safety and security sectors



Participation Manifesto

"We the citizens wish to be promoters of and active participants in this festival by forming a collective in collaboration and constant and creative fusion with the Matera 2019 Foundation. We want to open the city up to artists from the whole world to develop residencies and pathways for creation. The active participation by citizens in the practices and processes of creation will make one single festival, and will lead to the development of an informed community"

(from the Matera 2019 Participation Manifesto).

The 61 projects in which citizens, together with artists, directors, choreographers and designers actively participated in the planning and development of events left a "hunger for dreams" in the citizens from which "they don't want to be woken" (as reported by a citizen who helped prepare the Manifesto). This is why at the end of 2019, a group of 50 citizens who already been involved in the co-creation processes, called some of these artists, who lent their services free of charge, back to Matera to cowrite the Manifesto of Participation, a heartfelt document-testament requesting the city not to disperse the good that had come out of 2019, and to follow it up with real projects. A small event independently organised and managed by citizens was held in December 2019 to share the Manifesto with the city, and this gave rise to the citizens' movement to develop a Festival of Co-Creation in Matera.





Identity and image of the place

4

Following 2019, Matera and the Basilicata have acquired international fame from a cultural and tourism standpoint. They are now "on the map". It required an enormous effort, which overcame the initial scepticism and consolidated the idea that "it can be done" Other impossible challenges can be won in the future.

Matera and Basilicata are on the map

Where is Matera? This is a question not many Italians and very few Europeans would have been able to answer until a few years ago. Things have changed radically.

The 2019 Eco della Stampa's "intelligence report" has calculated that the OTS (Opportunity to See) for the search phrase "Matera2019" on Italian media – print, online publications and radio and television broadcasts – exceeded 3.4 billion, 33% of which were for the attention of the press, 64% for online publications and 3% for radio and TV.

Between the beginning of 2019 and early March 2020, Matera was the subject of a total of 68,270 articles in over 450 national publications, with peaks of interest at the time of certain events such as the opening ceremony, the closing ceremony, Materadio and Inhabiting the Opera. Matera was discussed on more than 1,400 occasions on the radio (Matera 2019's chosen medium) and on television.

TV was the medium that had the most influence on awareness of Matera 2019: the 20.8% share (Auditel data) achieved by the live broadcast of the Opening Ceremony on Rai Uno on 19 January 2019, which was watched by around 3,883,000 people, was a sign of the great awareness of what was happening in Matera. The tourists interviewed for the 2020 Survey confirmed this when they reported that they had mainly found out about Matera 2019 from television (39%) and to a lesser extent from the press (20%).

The economic value of all this media attention, which refers solely to Italian media, was calculated in the Eco della Stampa report to be over 110 million Euro.

The internal monitoring data prepared by the Foundation's press office recorded reports on Matera 2019 in over 160 outlets (newspapers, radio and TV) from 37 countries across the world, including Vietnam, Cambodia, New Zealand and Peru.

Through Euronews, Matera 2019's media partner, which has produced a report on the targets intercepted and the coverage obtained through promotional activities approximately 11 million Europeans were reached by the Go!Matera details and the associated promotions.

Opening Ceremony numbers

Communication

Rai Uno live
Eurovision broadcast

3.883.000
viewers



20,8%
Auditel share

11
foreign newspapers
in Matera to attend
the opening ceremony



Source: Auditel Data

Social networks

1 million
impression on Instagram
between 14 and 20 January 2019



19 January 2019
#MATERA2019
trend topic



6 millions
views from the
beginning of January



+107.1K
consistent views

Posts that obtained the most likes:

Coverage

382.000

Interactions

58.000

Likes

3.900

Comments

91

Shares

2.759



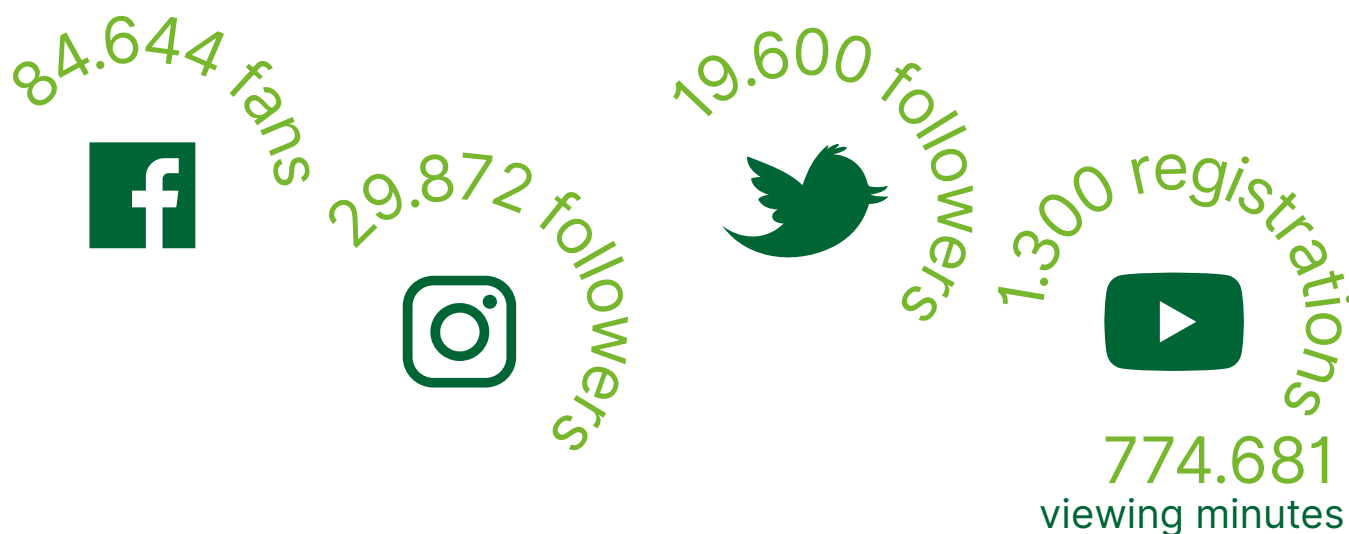
Source: Matera-Basilicata Foundation 2019 data

The diversification of the communication channels and the intense nature of their targeted action generated specific interest in Matera 2019 that can be measured both in terms of an increase in tourist flows and the over 3 million visitors to the MateraEvents platform, the official calendar of the Matera 2019 cultural programme.

The structure of the MateraEvents platform offered a visible sign of the Matera 2019 communications strategy, primarily for its inclusive value: in addition to presenting the Matera 2019 programme, the platform offered all planners and organisers the opportunity to add their own schedule for 2019, configuring a unique integrated research system for cultural events in and around Basilicata. Because the platform data were released in open format, the process was guaranteed to be transparent and interoperable, increasing its usability and therefore its social value.

Digital and social communications, which integrated the various perspectives of Facebook, Instagram, LinkedIn, Twitter and YouTube, were used entirely to structure a real narrative for Matera 2019, with the aim of systematising the diverse nature of the content offered during the European Capital of Culture year and strengthening the reputation of Matera 2019. With the help of the Matera 2019 web team, digital volunteers who added content to their own social accounts, as of 31 December 2019, Matera 2019's official Facebook page had 84,644 fans and its Twitter account had 19,600 followers, while 29,872 followers used its Instagram account. 1,300 people subscribed to the Matera 2019 YouTube channel, and finally, 1,005 users follow the Matera Basilicata 2019 Foundation's official LinkedIn page.

Social networks



253.216
posts using the
#Matera2019
hashtag

22.536
posts using the
#openfuture
hashtag

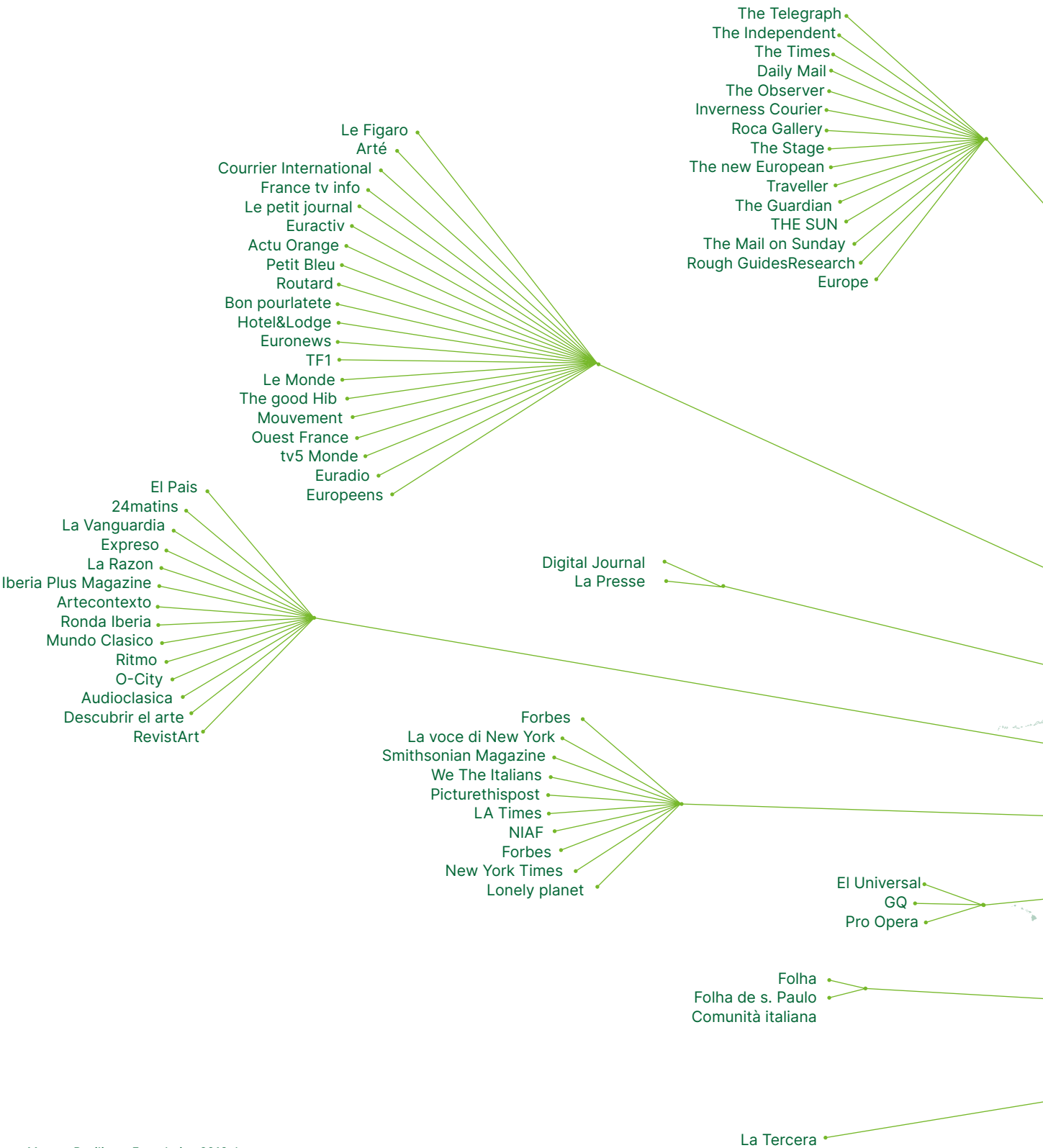
Platforms

20.727
newsletter
registrations

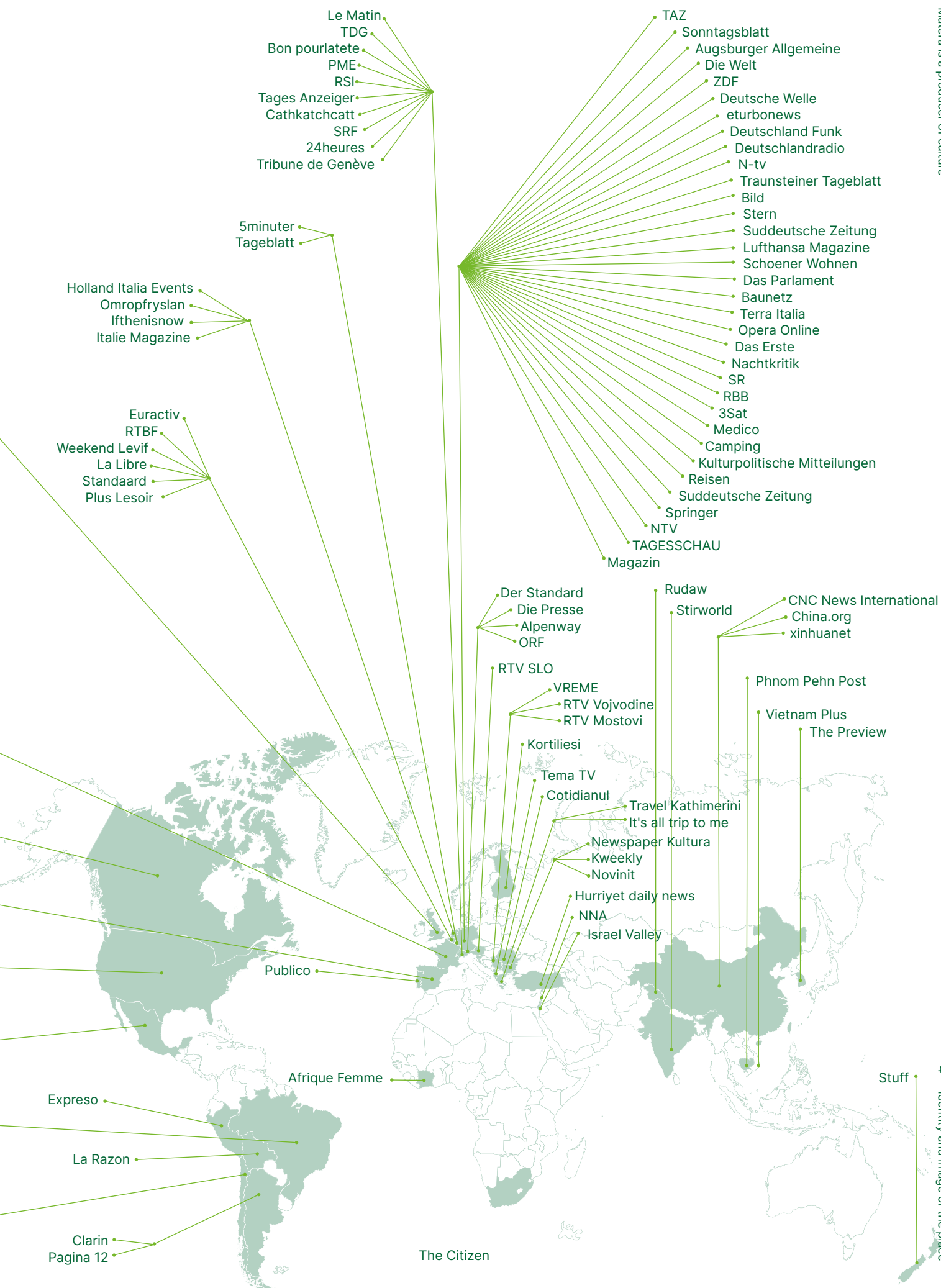
3.036.437
single views on
MateraEvents
from January to December 2019

358.039
Matera 2019
website views

The world's press writes about Matera



Source: Matera-Basilicata Foundation 2019 data



What remains for Materani and all Lucanians with the passage of 2019? The most interesting response to this question begins with the challenge that culminated in 2014 with the award of the title of European Capital of Culture over prestigious competitors that were able to fully compete with Matera. The victory was unexpected and surprising in some respects, and enormously increased the amount of trust capital – a reasonable certainty that many other apparently impossible challenges can be met and won – in Materani and Lucanians, who often come last in many national rankings. The completion of the cultural programme, with its dual value linked to the production of spectacular events on the one hand and a high level of participation on the part of citizens on the other, reinforced this sentiment.

In 2014, after Matera was put on the shortlist, a large majority of the citizens who were interviewed¹¹ (55.1%) express their pride in knowing that Matera was one of the finalists in the national competition. In 2019, the percentage of citizens who were "very" or "quite" proud to be citizens of the European Capital of Culture rose to nearly 85%.

The 2020 Survey also reveals that 31.7% of interviewees were sad to see the end of an incredible adventure they never wanted to see finish, while a further 36.8% experienced a feeling of happiness because "it was an exceptional year", which is the other side of the same coin.

In 2019¹², the percentage of interviewees who reported that Matera was an attractive place for young people was 45%, a lower figure than had been predicted in the bid book. This means that through experimentation and involvement, Matera 2019 has forged a path that still needs to be fully completed if the more complex results are to be achieved.

Through this rediscovered trust on the part of its citizens, has Matera been able to exploit the great opportunity offered by being ECOC 2019?

Over 75% of the citizens who were interviewed are convinced that it has: 2019 has left the impression of a city that is viewed as being more alive with respect to the opportunities offered by the events and cultural processes that are under way (almost 78%), more international (92.8%), better known (96.8%) and more open and diverse (65.1%), even though it is more in the grip of market laws, above all as regards tourism-related products (41.8%) and more chaotic (44.7%). It is undoubtedly wealthier (66.3%).

¹¹ These data refer to the qualitative and quantitative survey of a sample of a thousand individuals commissioned by the Matera 2019 Committee and carried out by DataContact in 2014 entitled "Analisi sul vissuto della popolazione residente a Matera e in regione Basilicata relativa al percorso di candidatura di Matera a Capitale Europea della Cultura 2019".

¹² 2020 Survey

However, over and above the perception that changes have taken place in the city, it is the question about the future that provides a measure of the trust capital and the possibility of looking forward.

In the 2020 Survey, the answer to the question "What would you like to happen after 2019?" that came out on top was a desire for Matera and Basilicata to remain a place where culture is produced (62.2%), followed by the hope that events of international standing would continue to be organised (50.7%), that professional standards associated with culture would be strengthened (40.1%), and to an almost equal extent that assistance would be involved in cultural initiatives (39.7%) and that there would be a continued investment in communications (34.9%).

What have we learned?

Young people and Matera 2019

Has Matera become a more attractive city for young people after 2019? The sample of citizens interviewed for the 2020 Survey did not report that they were convinced (on a scale of 1 to 4, the average opinion was 2.5). This figure recurs in the index of participation in the cultural events, which shows that young people (under 18) with a Matera 2019 Passport participated in an average of 4.4 events during the year (around half compared with the 46 to 65 age bracket). Although young people and students were actively involved in various Matera 2019 projects, their involvement did not reach the levels that had been expected in 2014.

The lesson that has been learned is that the relationship of the European Capital of Culture with young citizens must be constructed through long, patient work beginning at least two or three years earlier, applying logics different from those used for other types of citizen. Probably, one needs to consider programmes conceived and constructed by young boys and girls. There is no one single method for achieving all this, but there can be a process, which needs to be built day by day.



Tourism

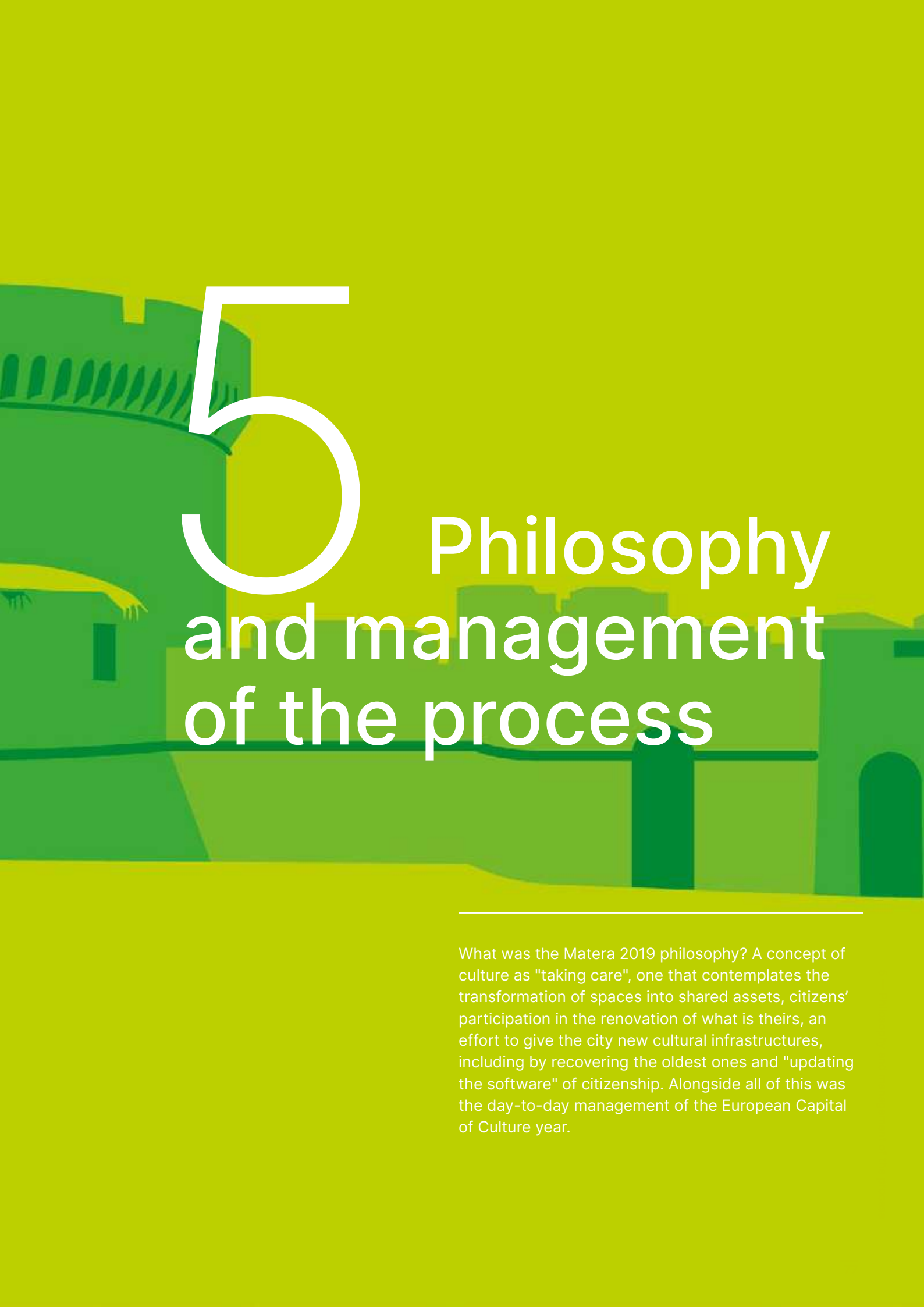
The most noticeable impact for experts and citizens alike was in all likelihood the increase in the numbers of tourists in the city of Matera and in Basilicata. In 2019, this phenomenon led the Bank of Italy¹³ to dedicate a special study on tourism in Matera European Capital of Culture and its economic impacts in its "Annual Report on the Regional Economy of Basilicata". The report noted that overall, between 2004 and 2017, tourism to Matera had increased five times, 18% of the regional total in 2017, and that international tourism in the city had grown at a higher rate compared with domestic tourism (the numbers of foreigners increased by six times between 2014 and 2017). The most important point was perhaps the issue of a greater sustainability of tourism in Matera, a "cultural style of tourism that could be exploited in every period of the year". The seasonal levels of tourist numbers recorded were considerably lower compared with the average for Basilicata: in 2017, tourist numbers during the summer months represented 44.5% of the total, compared with 71.6% for Basilicata. 2019¹⁴ consolidated these data in terms of both the percentage variation in 2019/2014 numbers, which increased by around 60 percentage points compared with the 2018/2014 variation and the presence of foreign tourists, who increased by approximately 50,000 compared with 2018 (the largest increase between 1999 and today). Can this increase be traced back to the European Capital of Culture, to its policies for implementing a sustainable tourism model based on temporary citizenship and to the vast media coverage given to Matera in the past three years? As early as 2017, a study¹⁵ carried out by the Fondazione ENI Enrico Mattei showed that when responding to a survey on the reasons for visiting Matera, 26.9% of the sample of interviewees gave "Matera, ECOC 2019" as their motivation. In the 2020 Survey, approximately 70% of the sample of tourists interviewed stated that the title of ECOC had had a "great" or "fair" impact on their decision to visit Matera.

¹³ Bank of Italy, "Regional economies, Annual Report no. 17 – The Economy of Basilicata", June 2020.

¹⁴ City-O, "L'impatto economico di Matera Capitale Europea della Cultura 2019", in publication.

¹⁵ Fondazione Enrico Mattei, "The European Capitals of Culture. A case study of Matera 2019", directed by Angela Pepe, 2017.





5 Philosophy and management of the process

What was the Matera 2019 philosophy? A concept of culture as "taking care", one that contemplates the transformation of spaces into shared assets, citizens' participation in the renovation of what is theirs, an effort to give the city new cultural infrastructures, including by recovering the oldest ones and "updating the software" of citizenship. Alongside all of this was the day-to-day management of the European Capital of Culture year.

Inhabiting culture: a new way of designing and using spaces

"There are no spaces for putting on events in Matera". This statement, which seemed excessively pessimistic at the time the bid book was being written, turned out to be absolutely true when planning began in 2017 and 2018. The good practice that has been implemented has been to transform serious, evident state of criticality into a strong point of the year of the European Capital of Culture. But how?

- By transforming unconventional places through light-touch, reversible interventions: a space for children's inflatable games, a council chamber, a library, a prison and an abandoned former school. As the Japanese architect Gakutoshi Kojima had foreseen over 40 years earlier, the Sassi became an open-air theatre hosting the Opera of the Teatro San Carlo.
- By opening places that have never been open to the public for cultural events: the theatre Adriano Olivetti wanted at La Martella, the deposits and FIO [Investment and Occupation Fund] building at the Museo Ridola (which were exhibition locations for the first time, in close spatial continuity with the ex-Volta School) and an area of the Sassi, Il Casale, which was once a call centre.
- By expanding the borders – including the perceptive boundaries – of the city, providing it with hitherto unknown connectivities, such as those traced by the five routes across the city to explore histories, people and abandoned places in conjunction with the themes of Matera 2019.
- Finally, by providing the city with new cultural polarities such as those described in the bid book: the University campus, which was inaugurated for the European Capital of Culture year, La Martella and above all the "quarry system".

The beauty and attractiveness of the quarry system, which runs along the Via Appia and just beyond the Gravina, was enhanced, and it became one of the most important locations for the 2019 programme. The most important work was carried out at Cava del Sole, a former tuff quarry just a few kilometres from the city that became a place for concerts and major events able to hold over 3,000 spectators. The work was completed in seven months, and included a "greenhouse", a covered area for conventions and performances with space for 600 participants. Cava del Sole is not only Matera 2019's tangible infrastructure par excellence; it also represents an attempt to renew the image of the quarries, from which the stone that makes up the body of the city was extracted. The intention is that Cava del Sole should be a cultural park, the only one in the South of Italy on the Via Appia, and a start has been made. As was the case with the old quarries, the cultural park is also just outside the city, in a dimension that may seem to be external and extraneous, but it is in fact so connected to the city that it broadens and expands its borders. The tools used are also a part of this new image: in 2019, it was only possible to go to the Cava del Sole by public bus. The expansion of the borders therefore also inevitably enriches our habits: the bus, a symbol of lower-class mobility in the South of Italy, becomes a place to meet and talk, a sounding board for the new cultural inhabitants.

A few metres from Cava del Sole, with the recovery of the industrial hangar and the installations from the I-DEA project, Antonio Paradiso's Cava delle Sculture has returned a new polarity of modernity to the city, and a place where time settles, and is suspended.

131 spaces were used
in Matera for the
cultural programme

Each space was used
an average of more
than **6** times

14 spaces were recovered
and opened to the public for
cultural events for the first time

68 unusual spaces
for the organization of
cultural events

Source: Elaboration of MateraEvents data

An important role in the rethinking of how to plan and utilise through the use of rapid interventions (compared with the indefinite amount of time needed to renovate infrastructures) with low architectural definition was played by the Open Design School, which mapped 431 locations in Matera and across Basilicata (including 73 squares and 68 places that were at least partly underground), travelling 2,677 kilometres and taking 1,500 professional photographs. The locations mapped by the School cover a surface area of 16,000 m², the size of 160 football fields. The largest area was 60,000 square metres, and the smallest only 30. Through its work, the Open Design School recovered 12 spaces, a total of 5,300 square metres inside and 7,180 square metres outside, and it equipped 17 non-conventional locations to be used for events and installations.

One example of a symbolic intervention was the conversion of a former play area for children into a theatre for a community opera (Silent City). The exemplary nature of the intervention lay in the fact that a very rapid transformation of a totally accessible space was completed in a suburban area of Matera at a very limited cost, favouring a light, reversible recovery that was attentive to the new production, utilisation and participation methods of Matera 2019. As was the case with all the ODS's interventions, the planning and construction of this theatre were completed through a work of co-creation to which the artists, the curators of the opera and the Open Design School's interdisciplinary team all contributed.

Another policy in the same area was developed with the Matera Alberga project, which unlike the other interventions, involved private rather than public spaces. Following a co-production agreement with the CAM (the Consortium of Matera Hoteliers), six hotels transformed an available inside or outside area into an equipped space open to the public. The project was for six local, national and international artists to create a site-specific work of art to be placed permanently in the location made available by the hotels, on the condition that the type of space meant it could be open to the public on a permanent basis, and therefore that the artwork could be exploited continuously.

What have we learned?

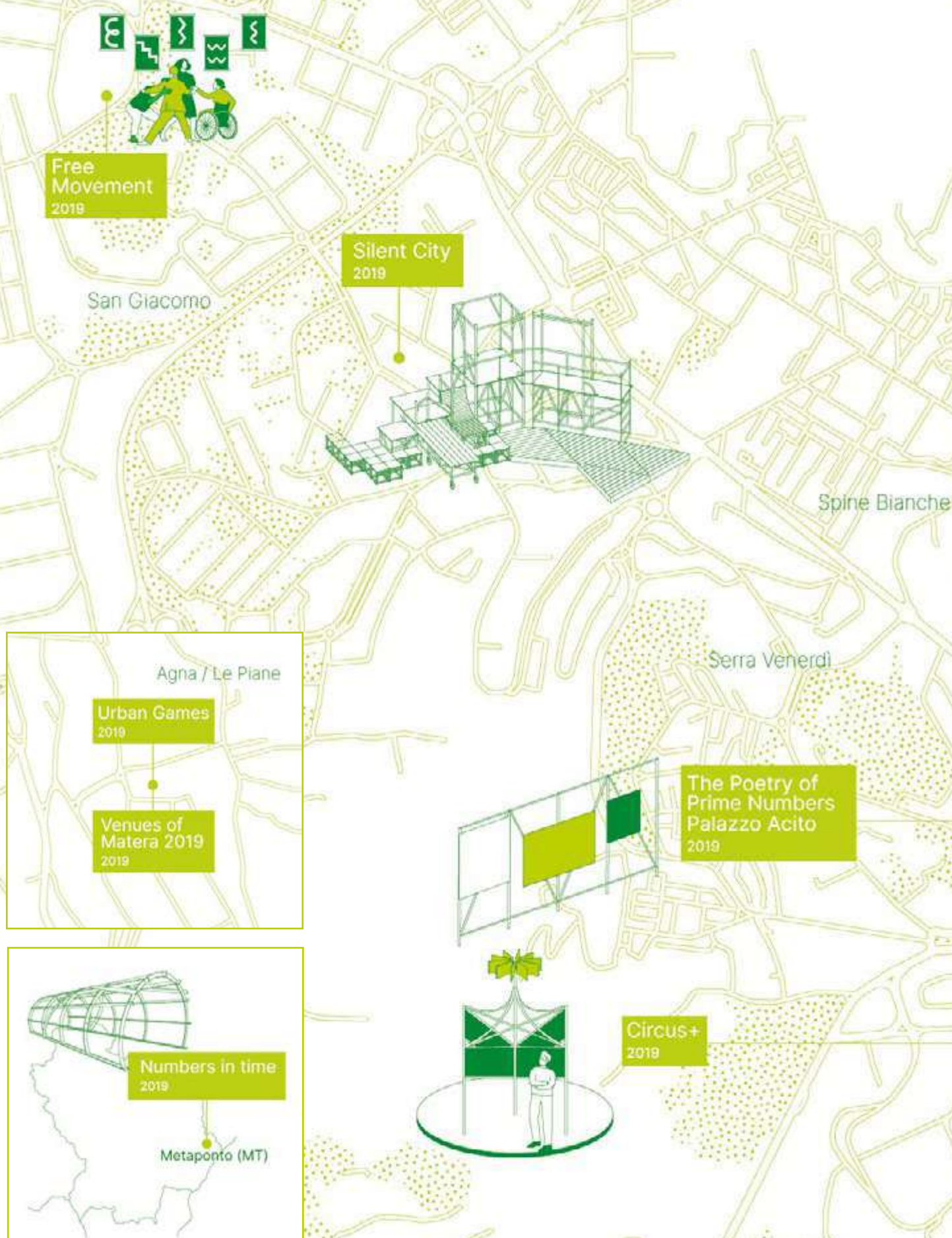
New spaces for culture

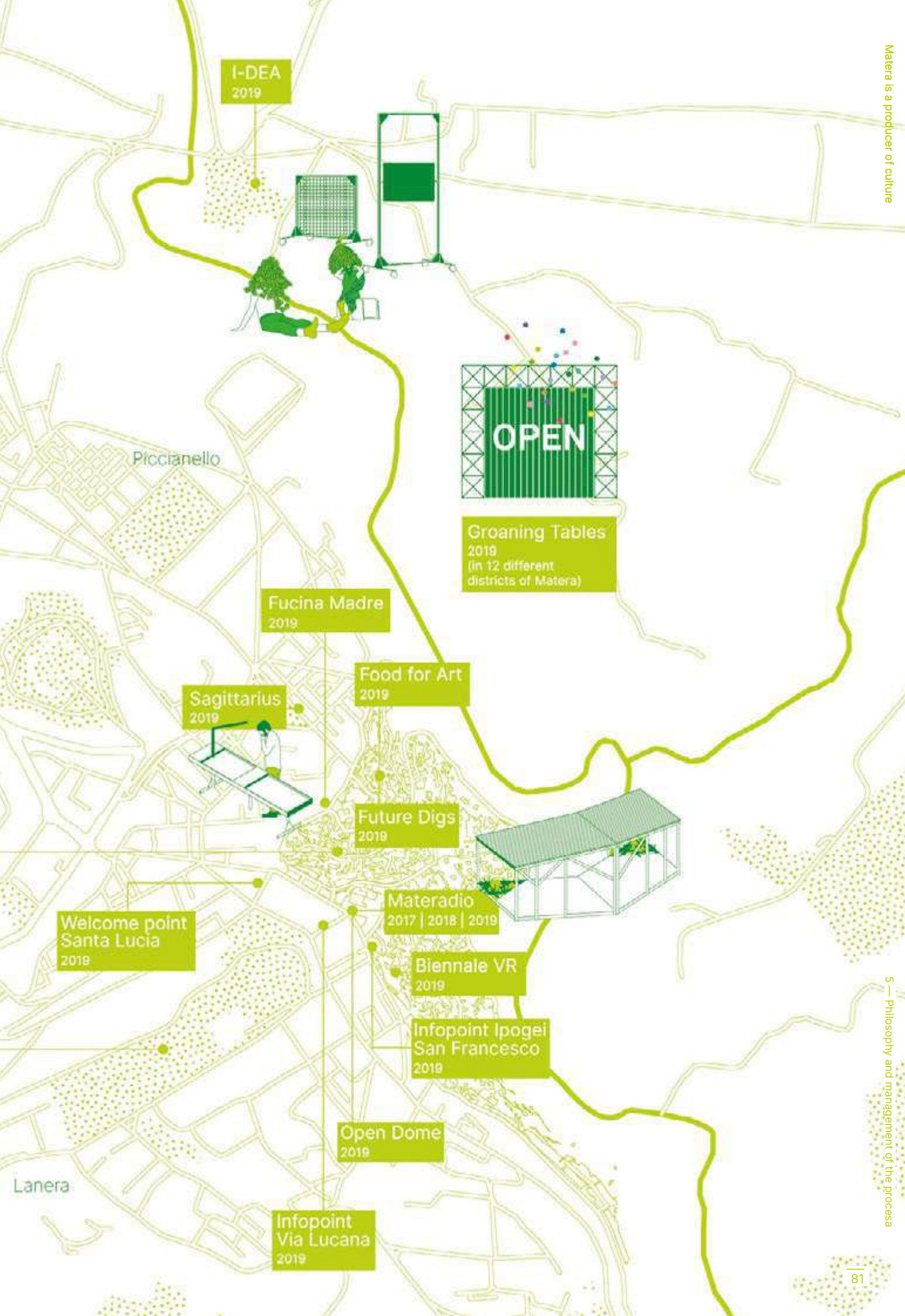
Even though the lack of spaces for holding events offered an incredible incentive for finding new solutions, using non-conventional spaces, re-using built installations and using various types of effort to "dig up" the right location, this was only one side of the coin. Approximately 30% of the citizens interviewed¹⁶ identified "larger spaces" as an aspect to be worked on in order to ensure improved access to events. The challenge that needs to be faced relates to shared spaces, the regeneration

of places that began with Gardentopia and the Teatro Quaroni and the spaces to be returned to the community. The coronavirus pandemic has made the question of spaces in general, and cultural spaces in particular, even more urgent, making the appropriation of large but little-used locations and their transformation into shared spaces by the community an even more innovative element in urban contexts like Matera.

¹⁶ 2020 Survey.

The staging prepared by the Open Design School









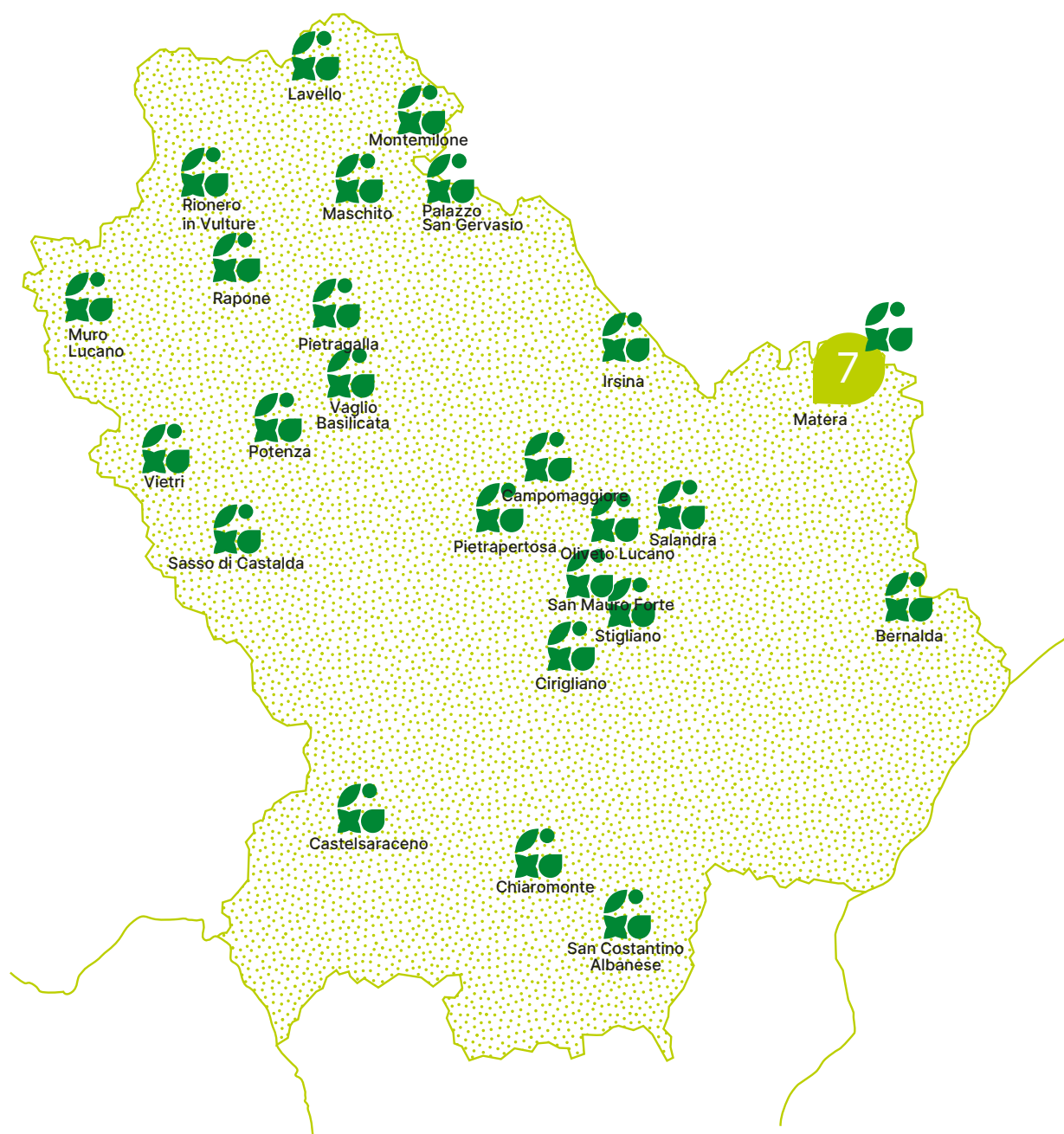
5.2 Looking after shared spaces

Looking at the public good as something for everybody, and not something for nobody, knowing that improving the aesthetics and functionality of a shared space also means changing its patterns of use and citizens' desire to participate, in a virtuous circle that makes the city more liveable. This was the style of Matera 2019 from the candidacy stage.

A good example of this is the Gardentopia project, which began in its embryonic state (when it was still called Basilicata Fiorita) well before Matera was proclaimed European Capital of Culture of 2019. It was an enormous community activation project – involving citizens, associations and public administrations – to look after and re-green abandoned areas, and between 2016 and 2019 it involved all the districts of the city of Matera and 25 other municipalities in Basilicata. With the help of the communities, and with the assistance of collaborative public administrations, more than 26,600 square metres of green areas were returned to the community. Around 2,900 people took part in the Gardentopia projects, 2,850 trees and plants were planted, 64 workshops were started up, 14 gardens were redeveloped, 13 allotments were granted to individual citizens and 7 allotments were granted to schools. There were 14 artistic events (performance installations, theatre, dance and music), 4 meetings with all the municipalities and gardens involved (Gardentopia day 1, Gardentopia day 2, Viaggio Notte Verde and Gardentopia day 3), 4 publications by the project and 2 original film productions. Gardentopia's high point was in Matera, because it was exemplary, with the execution of a framework agreement in 2016 by which the Matera Basilicata 2019 Foundation, the Municipality of Matera and a number of associations participating in a public tender agreed to follow up the Basilicata Fiorita project and turn it into Gardentopia: taking care of the shared (green) space with collaboration from all, and for all to use.

The same principle was applied to another good practice for the re-use of shared spaces. Its subject was a symbolic location, the Teatro Quaroni in La Martella, a rural village a few kilometres from Matera, where some of the inhabitants who had been displaced from the Sassi had been transferred. This theatre was heavily promoted by Adriano Olivetti, who had selected La Martella as an example of his "community utopia", turning it into a laboratory of modern planning. The theatre designed by Studio Quaroni had never been open. In collaboration with the Municipality, the Foundation symbolically inaugurated the theatre, took Virgilio Sieni's choreography and dance there and promoted other artistic initiatives, giving a sense to it and offering an example of how this theatre could play a versatile role as an open community space.

A final example of shared spaces is the Il Casale complex, which until the time of the candidacy had been used as the residence and initial nucleus of the Open Design School and then as the offices of the Foundation (the real Il Casale complex). These were a use and a re-use with different functions that had been very much wanted since 2012 as to set up a kind of centre for culture and the European Capital in the historical Sassi district, in an attempt to avoid the risk that it might become uninhabited and artificial, enlivened only by brief visits from temporary citizens.



Source: Matera-Basilicata Foundation 2019 data

What have we learned?

It is not always easy to be open

Open Future was the claim made by Matera and the whole of Basilicata for the European Capital year. Being "open" meant generating a totally transparent process aimed at creating a real open data system of a regional level. Even though the results achieved by the Municipality of Matera with its Open Data portal and by the Foundation with open format publication on the MateraEvents platform were evident to everyone, being truly "open" at all times was no simple matter, and as the programme described in the bid book was implemented, it was sometimes necessary to acknowledge a few setbacks and difficulties that proved hard to overcome.

Some of the planned results, which required great cohesion and collaboration at an inter-institutional level, such as developing the cultural programme while imposing the use of Creative Commons licences in the contractual agreements with artists and institutions, making Matera the national point of reference for the mapping of locations in open format and carrying out the land registration of the Sassi in open format, were not achieved, and are the crucial challenges that remain open for the years to come.

5.3

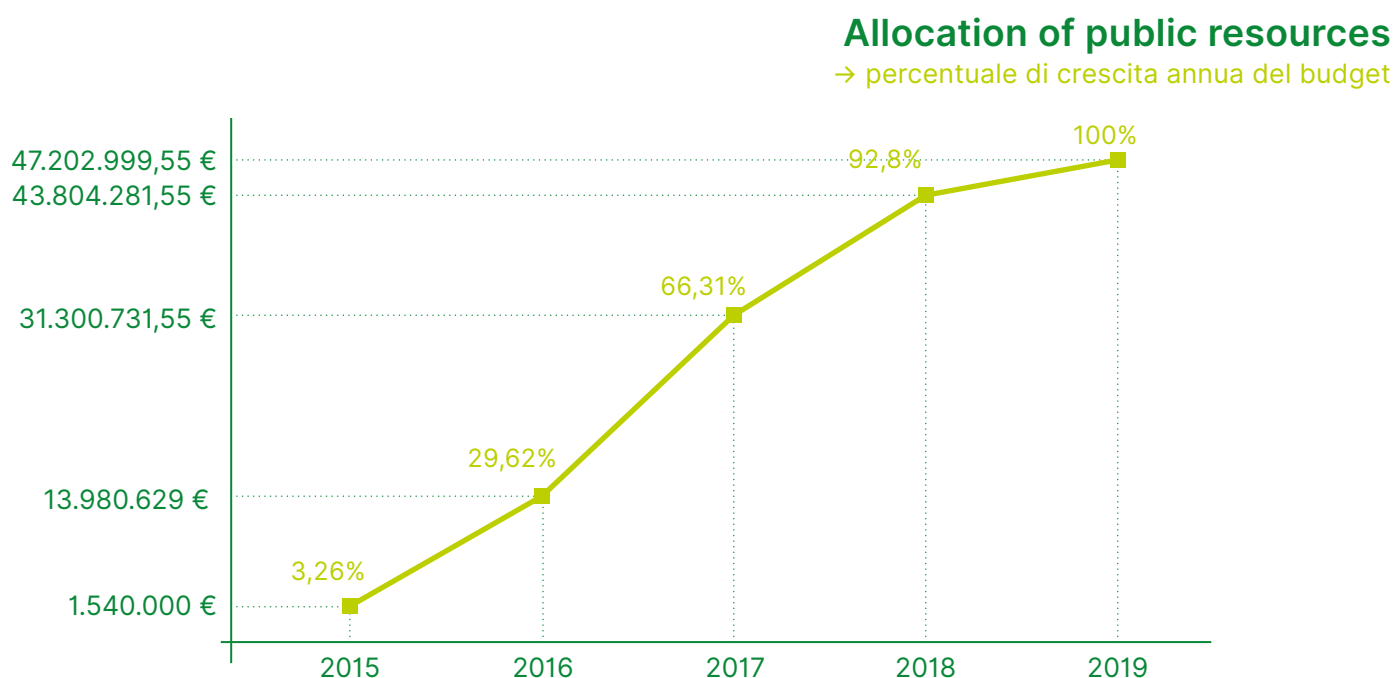
The revenues and costs of Matera 2019

The total budget for the cultural programme for the European Capital of Culture over the period (2015-2020) was 50,082,373.19 EUR, 94% of which was provided by public funding and 6% from private parties (various sponsorships and partnerships). A further 4,870,000 EUR were provided by the national government for the restoration and fitting out of the Cava del Sole as a location for the performing arts.

70.4% of the public funding (33,250,000.00 EUR) was provided by the national government, 62% (20,500,000.00 EUR) by the Ministry of Cultural Heritage and Activities and 38% (12,750,000.00 EUR) by the Department for Cohesion Policies. 25.1% (11,870,102.55 EUR) came from the Region of Basilicata, 3.5% (1,644,179.00 EUR) from the European Commission and 1% (438,718.00 EUR) from the Municipality of Matera

The private funding was the result of sponsorships that supported the Matera 2019 cultural programme with 2,136,703.44 EUR (74.2%) and revenues generated by ticketing and merchandising (25.2%, 742,670.20 EUR), resources that will inevitably arrive in the community as a result of the enhancement and strengthening of the activities of the European Capital of Culture.

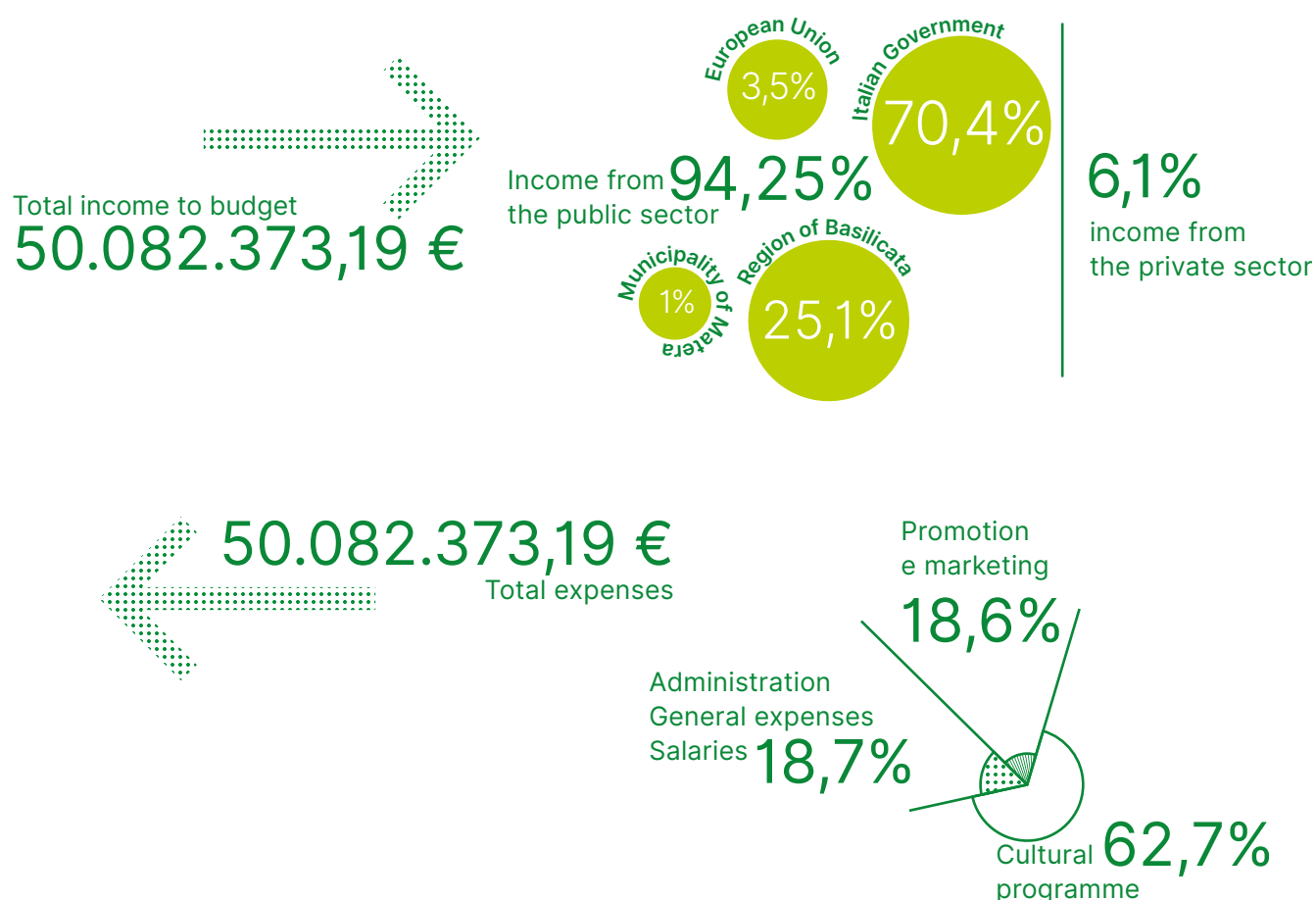
The Foundation's budget was constructed over the course of the years, and was the result of intense public fundraising and close interaction with government, regional and municipal institutions:



The allocation of resources required to realise the European Capital of Culture year, therefore providing the Foundation with assurances that it would be able to actually invest these resources, came about mainly between 2016 and 2018, adding a further drive to the planning and realisation of the cultural programme, and permitting the acquisition of the human resources required to complete the project team.

Finally, the Matera Basilicata 2019 Foundation also benefited from being awarded the Melina Mercouri Prize, which is awarded by the European Commission to European Capitals of Culture that distinguish themselves by their virtuous management of the entire preparation process. It also received European funding from two projects in which it came high in the rankings relating to the Interreg Europe and Erasmus + programmes.

The total expenses of 50,082,373.19 EUR are substantially in line with the 2014 forecasts and are divided between costs of the cultural programme (62.7%), promotion and marketing costs (18.5%) and general operating expenses (18.7%). As provided in the bid book, a part of the funding (approximately 3 million EUR) is invested in the start-up process that sets out the legacy of the European Capital of Culture.



Source: Elaboration of Matera-Basilicata Foundation 2019 economic and financial Monitoring Management data

Companies invest in culture in Basilicata

The road to be taken in 2019 needed companions and supporters. In mid-2017, the Matera Basilicata 2019 Foundation used a public tender and a major presentation event in Rome to begin its search for official partners and suppliers for the entire process or for specific events on the 2019 cultural programme. Sponsorships and partnerships worth a total of 3,291,703.44 EUR were activated, 2,136,703.44 of which were in cash and 1,155,000 in kind, in the form of supplies or services provided and support for individual cultural projects agreed with the Foundation.

The companies that decided to invest in culture, in particular in Matera's European Capital year, were large nationally-important enterprises (TIM, Banca Intesa, Enel, Leonardo, and Trenitalia with a co-marketing campaign and FCA), which bears witness to the attractiveness of the cultural programme and Matera 2019's high level of visibility, including symbolic. However, in an interesting outcome for the future of Basilicata's cultural policies, there were also companies that have their registered offices and hearts in the Region or in the immediate vicinity (Calia Italia, Bawer, Amaro Lucano, Di Leo, Puglia Outlet Village, CARICAL and Saicaf). The memorandum of understanding signed with the Banca di Credito Cooperativo della Basilicata, which guaranteed a reduction in the interest rates applicable to the advances requested by the Project Leaders, thereby encouraging the management and financial sustainability of co-produced projects, is also worthy of note.

The partnerships on individual projects and events were also important (Goethe Institute, EU Japan Fest, Airbnb, Leonardo, CARICAL) among which were those that made it possible to increase the level of environmental sustainability for 2019: these included the partnership with CONAI for Green Jobs and the partnership with De Angelis and Ridola Viaggi to enable citizens to take part in Capital for One Day events throughout the region by taking buses instead of using private cars, thereby reducing the total amount of pollution.

In a territory that has historically lacked the major Banking Foundations of the Regions of Northern Italy, which are accustomed to investing in culture, the funding obtained for cultural products in Basilicata is without a shadow of doubt an important sign of the enormous margin for growth of the cultural sector through a significant strengthening of partnerships between public and private bodies, above all where projects of high international value and visibility are being presented and evidence of managerial credibility is provided. By co-financing Matera 2019, therefore, the private sector seems to have taken note of the fact that the impacts of a cultural event are not only an increase in tourism but also an improvement in the population's standards of well-being.





Human resources: an investment in future generations

When managing a complex and highly-detailed initiative such as the European Capital of Culture, human resources play a decisive role, above all in terms of the construction of the future and sustainability. Matera 2019 was a vast workshop, a place where persons with high levels of skill and consolidated international experience met and inspired each other. These skills were above all young and from Southern Italy.

A photograph of the Foundation's staff, which numbered 79 when it was at the peak of its activity in 2019, reveals the following picture:

- 58% were under 40 years of age;
- 76% were from the South of Italy, mainly Basilicata (59.5%) and Matera (42%);
- 26% were "returnees": that is, Lucanian professionals who were working in other areas of Italy or the world, and who returned expressly to work for the European Capital of Culture, bringing their wide range of experience with them;
- 90% had university degrees, and 33% of the graduates had a postgraduate degree or a doctorate;
- 56% had experience of working or studying abroad.

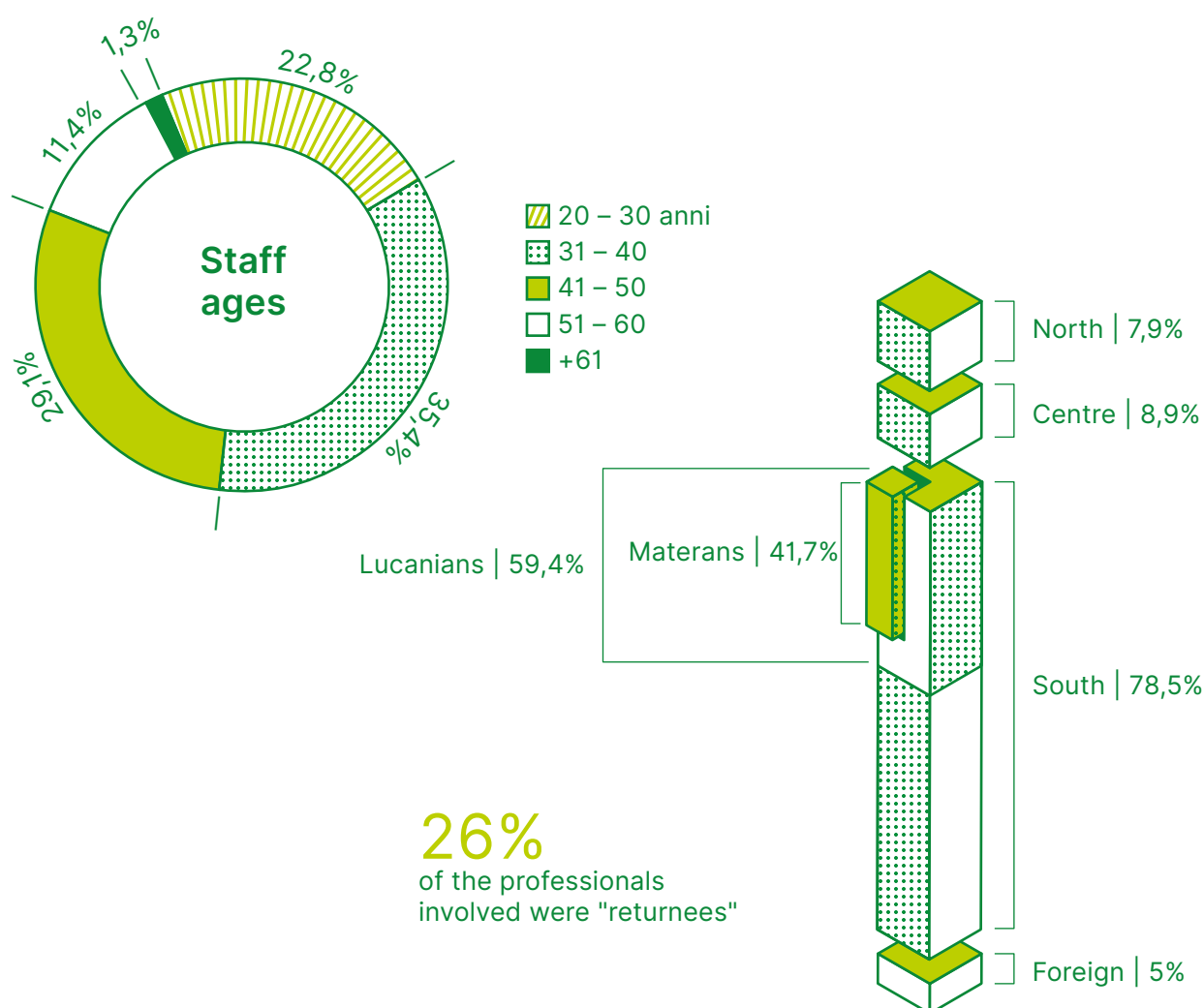
Our gender policy was complied with, 53% of the team being women (and one of the three Presidents the Foundation has had since the outset is a woman, the Chancellor of the University of Basilicata).

5% of the staff of the Foundation were foreign professionals, and approximately 19% were from Northern-Central Italy. This also made it possible to balance and supplement skills, working methods and various kinds of experience.

We should mention the "Makers and Linkers" programme, through which the Matera Basilicata 2019 Foundation used a public tender to invite 40 professionals, 20 of whom were under 30 years of age and all of whom were from the South of Italy, to participate in the process. They were invited to work on cultural production in Matera ("makers") or to set up and establish ties with the best Mediterranean and European experiences in the artistic and cultural field, and engage the community in the cultural programme ("linkers"). 227 people, an extremely high number, participated in the call to select them, proof of the coverage the European Capital of Culture enjoyed in the South of Italy.

The 40 individuals who were selected took part in a process of building a common feeling, one single way of managing the values of the Matera 2019 dossier, where they encountered professionals of all kinds, European officials, experts in the planning and management of cultural productions, public performance and security. About half of them became part of the Foundation's permanent staff.

Between 2017 and 2018, which were years of fundamental importance for the transition from the implementation phase of the planning described in the bid book, the Foundation set up four major public tenders so that it would be in a position to put together a staff that would be able to support the road towards 2019. The most significant procedure in terms of both the professionalism involved and participation led to the hiring of 22 employees out of 2,461 applications for seven fundamental new professional positions to support the large number of original productions and implement the management cycle of the European Capital of Culture, from communications to project management, and from external relations to public tenders and marketing.



Source: Elaboration of Matera-Basilicata Foundation 2019 economic and financial Monitoring Management data





6

International Dimension



For Matera 2019, producing culture in an original fashion inevitably involved internationalising the cultural productions. Why is an international dimension necessary? Because it makes a decisive contribution towards increasing a city's relational and collective capital, because it enables an exchange of skills and different views of the world, and above all because it ensures greater acuity when it comes to understanding the problems of a society in which globalisation is an incontrovertible fact.

The bid book posed the challenge of guaranteeing an international dimension to the Matera 2019 cultural programme by planning for at least 50% to be European co-productions. International cultural production would make a decisive contribution towards increasing the city's relational and connective capital, exchanging skills and different views of the world and acquiring new ones and better understanding the problems of society in which globalisation is an incontrovertible fact.

77 productions and co-productions of all sizes were completed in 2019. 52 of these (67%) were international, either European or produced with companies and artists from every corner of the world. An international dimension to productions was always sought and encouraged, even where it was the Project Leaders or curators of artistic residences, and not the Matera Basilicata 2019 Foundation, who commissioned them directly.

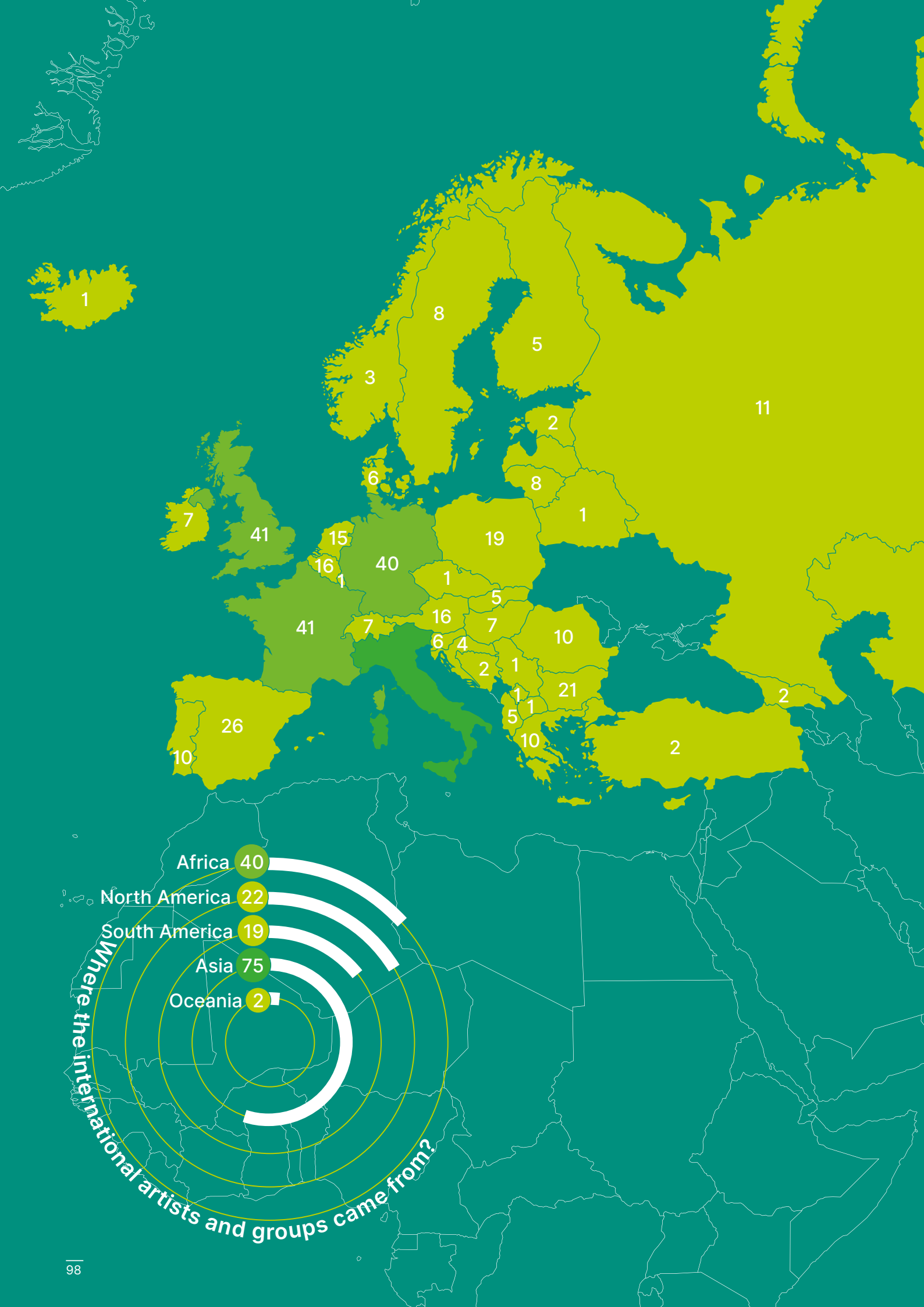
The international scope of the Matera 2019 productions was very clearly noticed by the citizens, including as an engine for changing the city itself. 92.8% of the interviewees¹⁹ stated that compared with the years prior to the application, Matera was a more international city. This perception is also clearly evident in the desire the population expressed for the future: 51% of the sample interviewed wanted Matera to be the stage for future events of international stature capable of reinforcing its position and attractiveness.

An important place among the international productions is held by those that were born out of the collaboration between the two 2019 Capitals of Culture, Matera and Plovdiv. Numerous programmes involving cultural cooperation, exchanges and mobility were developed between 2015 and 2019. In 2019, following the exchange of Italian and Bulgarian artists in the opening ceremonies, the Plotera Weeks – Plovdiv and Matera Together for an Open Future Programme, which took place between October and November, involved three initiatives focusing on the meeting between the two cultures: in the area of photography and design; the Mestiere Cinema Festival, a coproduction with the Istituto di Cultura and the Bulgarian Embassy in Rome, dedicated to Bulgarian cinema and music composed for the cinema; and finally the Fusion Urban Games Festival, a great festival of urban games jointly co-produced by the Matera 2019 and Plovdiv 2019 Foundations, which took place in both cities. The two ECOCs initially launched a joint public call for the selection of 26 game designers, who designed and organised urban games sessions in public spaces in Matera and Plovdiv with the aim of encouraging social dynamics in which citizens and tourists could explore unseen areas of the city and activate virtuous conduct to improve public spaces, an extremely important area for both European Capitals of Culture 2019.

¹⁹ 2020 Survey.

Another significant collaboration, above all for the contact networks that developed, was the collaboration with EU Japan Fest, a Japanese Foundation that funds cultural exchanges with European Capitals of Culture by means of a complex system of calls for Japanese artists. As a result of the agreements with EU Japan Fest, contemporary artists and circuses arrived in Matera, and seminars, a photographic residency and exchanges with Matera 2019 volunteers were put in place. The artist Takashi Kuribayashi designed two installations, one of which ("Entrances", an original work) was prepared with Materan artists and artisans and was later donated to the Municipality of Matera. The architect Gakutoshi Kojima returned to Matera after 40 years and gave a cycle of seminars in which he told the story of his innovative idea to give the Sassi back to the citizens as an open-air theatre (which inspired the bid book and the Open Design School's concept of transforming spaces). A photographer selected by the Foundation spent two weeks in Japan to tell the story of life in the rural Japanese province through her photos.

Other important international productions came from the signing of a two-year memorandum of understanding with the British Council for the development of the Free Movement project and the two-year memorandum of understanding signed with the Goethe Institute of Naples, which supported workshops among scientists, artists and students as a part of Armin Linke's Blind Sensorium exhibition. In preparation for this event, a celebration of the artistic collaboration between Italy and Germany took place in Berlin on 18 January 2019 at the Haus der Kultur in der Welt, with the support of the Italian Embassy and in the presence of President of Italy Sergio Mattarella and the President of Germany Frank-Walter Steinmeier. The collaboration was then developed in the Matera 2019 programme. Another project of international substance was "Matera European Photography", which was curated with Canon Europe and Matera Fotografia, and brought photographers-in-residence to Matera from the 27 countries of the European Union. Finally, Matera 2019 took part in the international Night Light project, part of the Interreg programme financed by the European Commission, in partnership with the Province of Frisia (NL) and 8 other European partners.



In the course of 2019, almost 1,500 artists and groups of artists from every field of culture travelled to Matera and Basilicata from all over the world. The city and the region were open to theatre actors, musical bands, symphony orchestras, opera and pop singers, circus artists, writers, performers of all kinds, directors, visual artists, sculptors and painters, designers of visionary exhibitions, writers, acrobats and virtuosi of every kind.

Naturally, the largest group was European, 22% of the total number excluding Italian artists. Artists from 37 European countries, including Turkey and Switzerland, came to Matera, with the largest numbers coming from France, Germany, the United Kingdom and Spain, as well as Bulgaria, Poland and Belgium.

As for the rest of the world, every single continent was involved, including Oceania (with one Australian artist and one from New Zealand). Over 75 artists and groups came to Matera from Asia, 40 from Africa, 22 from North America and 19 from South America, a colourful, multi-ethnic, multilingual and universal to and fro that brought with it intense, diversified identities.

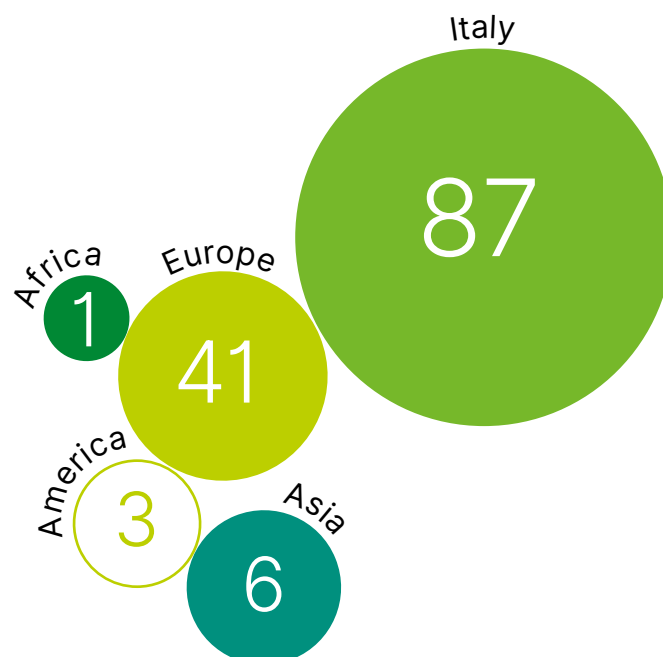
Basilicata, the home of artists-in-residence

During 2019, there were a total of 421 artistic residencies in Matera and Basilicata, as part of both programmes that had been structured as such since they were planned and many other projects and programmes that included artists-in-residence to design and write the script for 2019 events: medium-to long-term stays in Matera and Basilicata by creatives of every kind who lived and breathed the air of the European Capital of Culture while they worked on their artistic projects. These residencies are the other side of the coin of the major investments in original productions in Matera.

The artistic residencies were very much desired by the Matera Basilicata 2019 Foundation, and represented a variety of artistic creation, production and engagement that had the immediate effect, above all in the small and tiny villages of Basilicata that are suffering from depopulation, of triggering processes of territorial regeneration, arts training and education and cultural production. Artistic-cultural residencies turned out to be an extremely efficient format for transmitting the values of the bid book, precisely because they involve a slow-paced understanding and transfiguration of the stratified cultural content of Basilicata's remotest places.

In the course of 2019, 48 projects, programmes and events included one or more artistic residencies as part of them. The artists who travelled to Matera and Basilicata came from all over Italy and Europe, including Switzerland and Turkey, and from all over the world, from Africa (Nigeria), Asia (China, Japan, Hong Kong, Thailand and Indonesia), South and Central America (Chile and Mexico) and North America (United States).

Where the artists-in-residence came from



Source: Matera-Basilicata Foundation 2019 data

The victory by a small city from the South of Italy in a competition of European standing attracted a great deal of curiosity among national and international communities, above all from places of the same size as and with similar socio-economic contexts to Matera and Basilicata. During 2019, 97 delegations were hosted in Matera, 70% of which were from other European countries, 20% from countries outside Europe and the rest from Italy.

In many cases, these delegations represented cities that were working on urban regeneration projects with a cultural matrix, or were cities that were candidates to become European Capitals of Culture in future years (Piran, Tampere, Rouen, St. Polten, Evora, Narva, Clermont Ferrand, Oulu and Nova Goritza) and were looking for suggestions, tips, ideas and good working practices.

There were also numerous visits from European Capitals of Culture: 31 participants from 18 past and future ECOCs took part in the opening ceremony, and 14 participants from 5 ECOCs took part in the closing ceremony, during which the torch was passed to Rijeka and Galway for 2020; Plovdiv, Novi Sad and Kaunas presented the top virtual reality and augmented reality productions during "ECOC Digital Visions – European Capitals of Culture go Digital", and 15 delegations from as many ECOCs returned during the course of the year to create collaborations on other projects and specific topics of Matera 2019 (above all in collaboration with the Open Design School).

There were also intense relationships with Embassies and international Institutes of Culture (a total of 26 delegations) that led to the organisation of 28 events specifically dedicated to Matera 2019 and its major projects, and to the creation of more complex collaborative relationships. In Berlin, the day before the inaugural ceremony for Matera 2019, the President of the Republic of Italy Sergio Mattarella and the President of the Republic of Germany Frank-Walter Steinmeyer, in the presence of a group of Italian and German artists involved in the Matera 2019 cultural programme, discussed the "Open Future and the Anthropocene Project in Italy – European culture as the heritage of the future for connecting the arts, science and citizens".

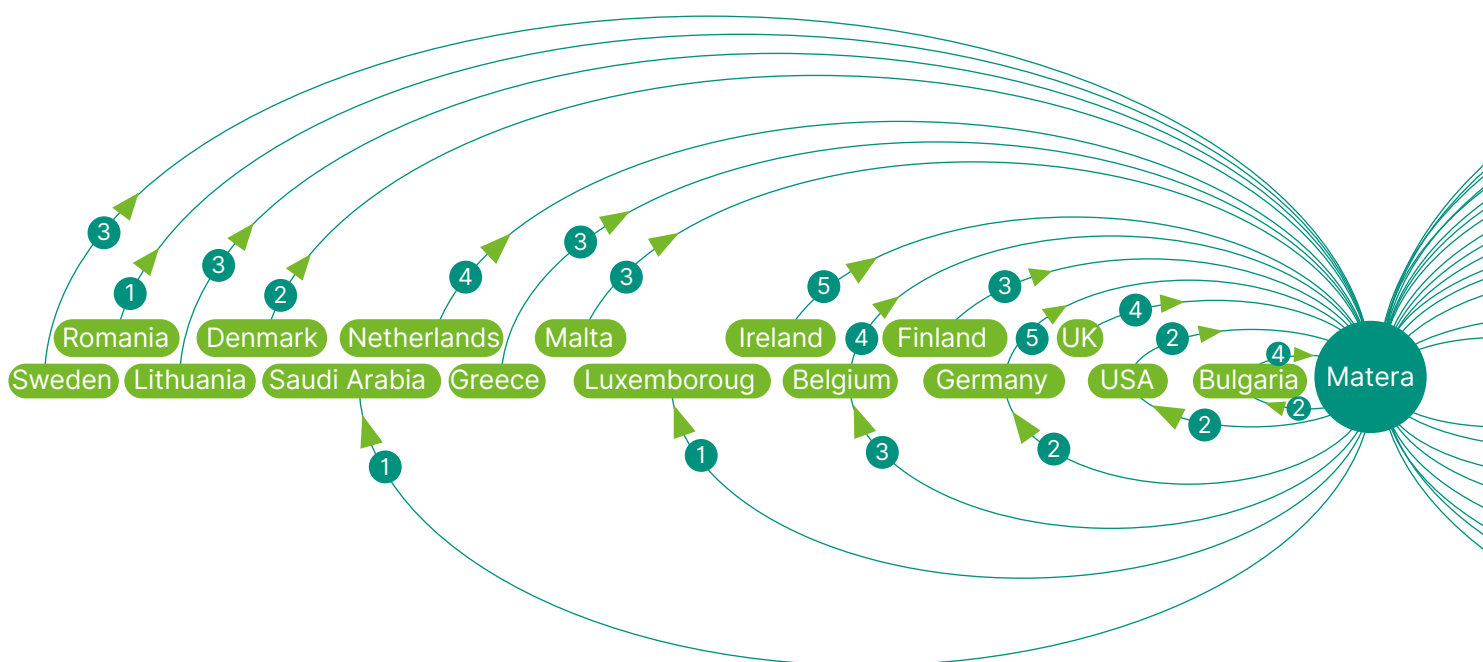
During the mission to San Francisco, the foundations were laid at the Consulate-General for the collaboration with Google Arts and Culture and the presence of Matera 2019 on the platform, with the purpose of enhancing the value of the stories and processes that accompanied the 2019 initiatives.

In Hong Kong, Matera was present at the Asia Cultural Co-operation Forum, with a replication of Open Sound, a project co-produced with Multietnica, a Project Leader of Matera 2019, while in Novi Sad, Project Leader #Reteteatro41, with the Human Shame project, won the award for best show at the Infant Festival for its particular expressiveness in the area of the borders between theatre and other arts and creative fields. Also important were the participations and relations established by Matera with Bahrain through the Basilicata Arab Heart project, and with Tokyo and Brussels through the Italian embassies in those countries.

The relations with European institutions were significant and substantial. David Sassoli, the President of the European Parliament, took part in the closing ceremony for the Capital year, Tibor Navracsecs, Commissioner for Education, Culture, Youth and Sports, presided over the inaugural ceremony and a 19-member delegation from the European Parliament Committee on Culture and Education, including experts and politicians, led by the MEP Sabine Verheyen, visited Matera in October 2019. This visit then became an invitation from the European Parliament Committee on Culture and Education to Matera 2019 to take part in the public hearing "European Capitals of Culture: Impacts, Challenges and Prospects" held in Brussels and dedicated to ECOCs.

Matera was also the scene of important domestic institutional visits during 2019: the President of the Republic of Italy Sergio Mattarella and the President of the Council of Ministers Giuseppe Conte took part in the inaugural ceremony on 19 January 2019, and there were 16 institutional visits during the course of the year – more than one every month – during which Ministers from the Italian Government presided over and attended events from the official Matera 2019 programme: from the Minister of Foreign Affairs, in whose presence the official launch event of Expo Dubai 2020 was organised at Cava del Sole, to the Minister of Cultural Heritage and Activities, who travelled to Matera on several occasions, in particular for the presentation of the official programme at the end of 2018 and for the inauguration of the major exhibition *The Renaissance Seen from the South*, which was co-produced with the Regional Museum Centre of Basilicata. The Minister for the South and Territorial Cohesion was also a frequent visitor during 2018 and 2019. Ministers from other Ministries also made numerous visits (for the Economy, Education, Universities, and the Interior). On 20 December 2019, an extraordinary Board of Directors meeting was held that in addition to the presence of the founding partners (the Region of Basilicata, the Municipality of Matera, the Province of Matera, the Chamber of Commerce of Basilicata and the University of Basilicata), was also attended by the President of the European Parliament, David Sassoli, the Minister of Cultural Heritage and Activities, Dario Franceschini, and the Minister for the South, Giuseppe Provenzano, testifying to the national and international value of the project. At this time, a document containing the legacy pathways for Matera 2019 – the strategies required in order not to waste the results achieved and to increase the reverberation from them in the years to come – was presented.

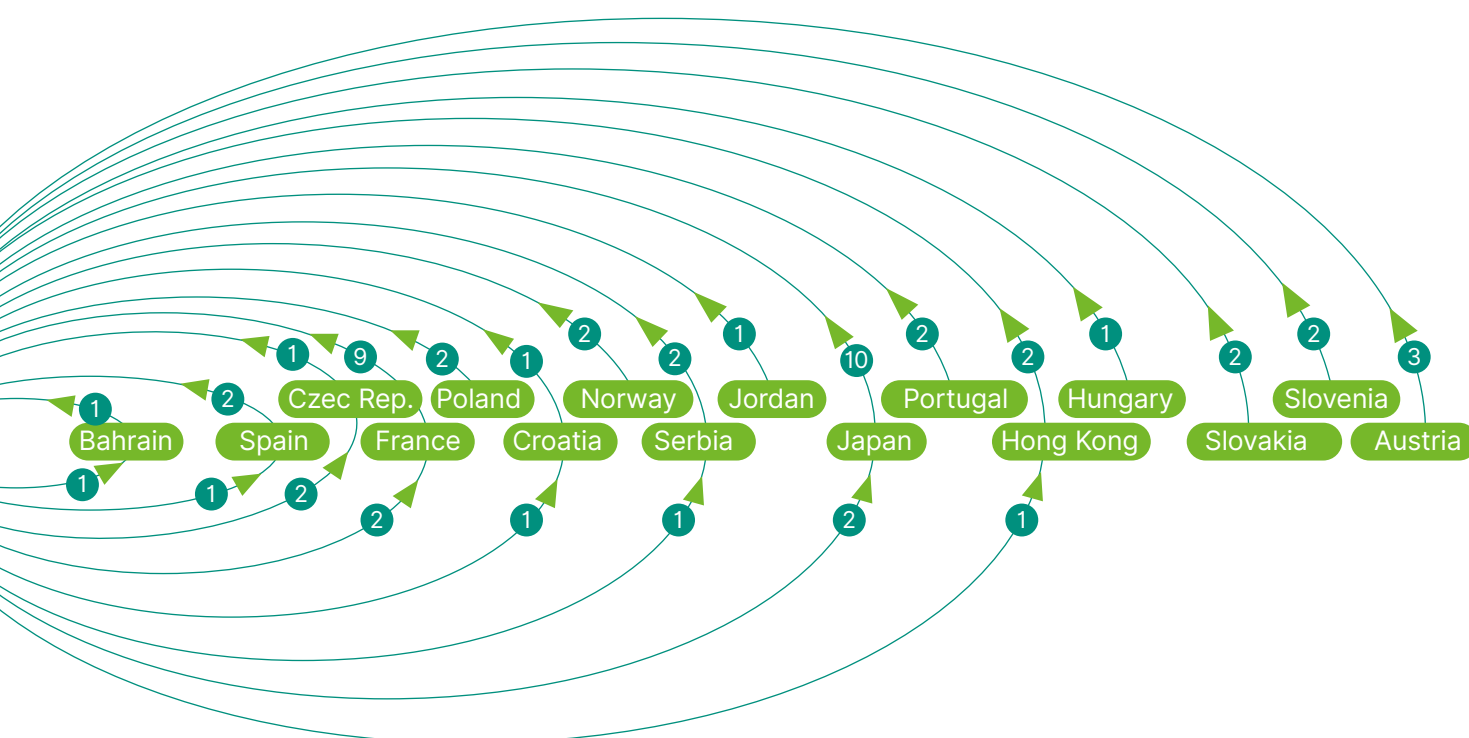
84 EU and extra EU delegations visited Matera during 2019



The relations with the other 2019 European Capital of Culture, Plovdiv in Bulgaria, and with Japan, through the EU-Japan Fest Foundation, the partner and co-funder of a number of 2019 projects, were especially intense; there were 95 trips from and to Plovdiv, and 44 trips from and to Japan. International relations also involved Matera 2019 volunteers, who took part in the total of 32 cultural exchanges and twinning projects, with volunteers from every part of Europe, from Japan, from the Mantua Literary Festival and from other past and future European Capitals of Culture participating.

Matera 2019 also worked to consolidate a national network of agreements with the other cities that were finalists in the competition to award the title of ECOC in 2014. As provided in the application dossier, with its "Italia 2019" programme, Matera established joint projects with Cagliari as part of the celebrations for the artist Maria Lai, with Lecce and the Night of Taranta, with Assisi, thanks to the participation by the Open Design School in the Universoassisi event, and with Ravenna, with which the challenging co-production of Purgatory was realised.

Finally, Matera 2019 was the leader of the "DeuS - European Open Design School for Sustainable Regional Development Project", an international project funded by the Erasmus + programme with the aim of co-creating a European-wide learning and training approach in design, critical thinking and entrepreneurship. It also won the Interreg Europe "Night Light" project, which focused on sustainable tourism, especially ecotourism and astrotourism, in partnership with the ECOCs Leeuwarden and Aarhus and regional authorities and organisations from Holland, Hungary, Spain, Luxembourg, Denmark and Slovenia.





Residency Cards

"Artistic residencies "... reinforce the sense of belonging of a local community and consolidate the reputation of the territory with the outside world. Today, they represent a variety of artistic creation, production and engagement and territorial regeneration, training and education".

(From the Matera Artistic Residencies Charter)

A meeting was held at the end of the Matera 2019 Residencies Programme with representatives of operators who manage artistic residencies in Italy. It was also attended by representatives of Regions and other institutional actors, including the MiBACT. When the work was concluded, the nine groups who attended, who formed themselves into an "informal group", drafted and signed the Matera Artistic Residences Charter, which asked the Ministry to give the residencies the dignity of artistic and cultural production by introducing evaluation criteria, supporting collaborations with universities and research centres to study their social and economic impact and expanding the opportunity for obtaining public funding to all types of artistic residency. In a December 2019 note, the Ministry issued a positive assessment of the Matera Charter's requests, and established a round table with representatives of the informal group of the nine Italian organisers of artistic residencies who had signed the Charter.



Economic Impacts



What has Matera 2019 produced in economic terms?

In addition to having generated the social and cultural impacts described in the previous pages, the Matera European Capital of Culture 2019 experience has had a significant financial impact on the territory. As previously illustrated in the Methodological Note, three studies were completed on the economic impacts of Matera 2019 in the course of 2020: The economic impact of Matera 2019 European Capital of Culture, by City-O; The effect of the original productions on the cultural and creative and other sectors, by PtsClas S.p.A.; and Economic and social impact. Scenarios and ideas to manage the legacy and post-Covid-19 relaunch, by SRM Services.

This Appendix will provide a numerical account of the main results of these studies organised into the economic impact areas associated with the Matera 2019 phenomenon. Unlike the presentations in the previous sections of this Report, which reported on the data gathered and elaborated directly by the Matera-Basilicata 2019 Foundation, the data emerging from the evaluation studies will be presented directly in this Appendix.

How the tourist economy has changed

As the Impact Box on Tourism in this Report shows, between 2014, the year in which Matera was awarded the title of European Capital of Culture, and 2019, when the event was held, there was a staggering increase in the number of visitors and arrivals in the City of Stones, with a significant increase in the number of international tourists. If we add the estimates of the numbers of day-trippers (as calculated in City-O's evaluation study) – that is, people who travel to the city but do not stay overnight – to the statistical data for last year, it can be seen that the forecasts of flows in 2019, which estimated more than one million visitors to Matera, were met.

The length of the average stay in Matera, which according to the study by SRM Services is longer than in very well-known cities of art such as Perugia and Florence, also demonstrates that tourists remained in the city not only for the time needed to visit it, but also so that they could live the cultural experience on offer in full, and become what the Matera 2019 bid book describes as "temporary citizens". This is confirmed by the fact that it was these same people who purchased the Matera 2019 Passport, the pass that gave access to the events on the official European Capital of Culture programme, most frequently. It also emerged from the survey¹⁸ of a sample of tourists travelling to Matera at the end of 2019 that it was its role as European Capital of Culture that influenced their decision to visit the city.

Even if one only considers what has been emerged up to now, it is possible to understand how topical of one of the questions posed by Matera 2019 is: is there a connection between investment in original cultural productions and the consequent expansion of the cultural products on offer and an increase in the average of tourist stays? In other words, if the city produces cultural events with an international reach, can it encourage more sustainable forms of tourism in which tourists acquire – and not even in an excessively metaphorical sense of the word – the rights and obligations of resident citizens?

Regardless of the answer to this question, one sees that even the mere expectation of a major increase in tourism associated with the title of European Capital of Culture produced a significant investment by private parties in the hospitality sector. Between 2015 and 2019, it recorded a decidedly higher increase than the national figures, not only in Matera but also in the province, which therefore benefited from a knock-on effect from the City of Stones. In Matera in particular, the number of five-star accommodation facilities increased, but the greatest increase was seen in holiday homes. On the one hand, this phenomenon has stimulated private investment and generated broad-based revenues, offering various parties the opportunity for financial returns, and on the other it has led to a partial gentrification of the historic centre of the city.

The effects on the economy produced by the increase of all these factors have been surprising, to say the least. The study by City-O, which uses inter-sectorial tables and an expense multiplier to estimate the impacts on economic processes, reveals that for every Euro spent by tourists in Matera there was a multiplier effect of 1.85. This had an overall impact of 224.3 million Euro on the GDP of the City of Matera in 2019 alone. City-O has also calculated that the value of real estate investment in tourism in Matera between 2014 and 2019 was 30 million Euro, with an overall impact on GDP of 55.5 million Euro.

¹⁸ Survey (2020)

National and international arrivals and tourist numbers

Arrivals in Matera

2014	2019	▲
153.005	388.158	(+153,7%)

Tourist numbers in Matera

2014	2019	▲
244.847	730.434	(+198,3%)

International arrivals

2014	2019	▲
48.049	112.781	(+134,7%)

International numbers

2014	2019	▲
85.301	205.584	(+141%)

Source: Elaboration by the Matera-Basilicata 2019 Foundation from APT data

Tourists who do not stay overnight

in 2019

876.520,8

It is estimated that in 2019, the ratio between total tourist numbers and the tourists who do not stay overnight was 1:1.2



Source: City-O estimates

Average tourist stay, attractiveness and cultural products on offer

Average stay

2015	2019	
1,6 days	1,9 days	(+19%)

↑

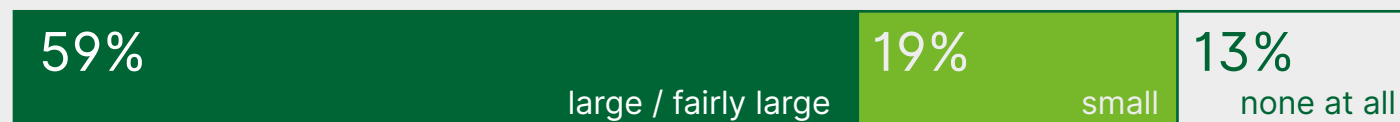
According to the SRM study, this is higher than Perugia and Florence and equal to Pisa

Source: Elaboration by SRM from APT data

59%
of people who purchased the Passport were tourists

Source: Elaboration by the Foundation from TicketOne data

What impact did the fact that Matera was European City of Culture have on the decision to visit the city?



Source: Survey 2020

What was the value of €1 of tourist expenses during Matera-Basilicata 2019?

1,85 € ← multiplier
of tourist expenses

Impact on the city's GDP (2019):

224,3 million Euro

Impact on the GDP of Basilicata:

422 million Euro

Fonte: stime City-O

Variation in tourist establishment numbers

Matera

2015	2019	
301	639	+ 112,3%

Basilicata

2015	2019	
957	1409	(+47,2%)

Province of Matera

2015	2019	
482	865	(+70,5%)

South of Italy

2015	2019	
29005	35464	(+22,3%)

Fonte: Elaborazione SRM su Istat

Number of beds by type of tourist accommodation in Matera, 2015-2019

Hotel ★★★★★		Hotel ★★★★		Hotel ★★★		Hotel ★★		Hotel ★	
2015	2019	2015	2019	2015	2019	2015	2019	2015	2019
42	326	907	1117	522	480	110	84	0	0
▲ (+676,2%)									
Tourist hotel residences		Campsites		Resorts		Room rentals / holiday homes			
2015	2019	2015	2019	2015	2019	2015	2019	2015	2019
64	64	0	0	0	0	1076	3247		
▲ (+201,8%)									
Agritourism		Youth hostels		Holiday houses		Bed & Breakfasts			
2015	2019	2015	2019	2015	2019	2015	2019	2015	2019
152	214	0	20	163	163	557	851		
▲ (+52,8%)									

Source: SRM elaboration from APT Basilicata data

Value of real estate investments for tourism purposes completed in Matera (2014-2019)



Source: City-O estimates

The impact on the cultural and creative sector

In the cultural and creative sector, which is the area most closely connected with the European Capital of Culture experience, the growth in the number of enterprises in the City of Matera between 2015 and 2019 was twice the national figure.

The rate of increase in enterprises run by young people was +2.89%, which contrasts with the negative growth in the South and throughout Italy, while the number of innovative start-ups in 2019 as a proportion of the population number exceeded the national figure.

As illustrated in the "Cultural Vibrancy" section of this Report and detailed in the evaluation study entitled "The effect of the original productions on the cultural and creative and other sectors"²⁰, the Matera-Basilicata 2019 Foundation has given an enormous impetus not only to the productive element associated with the culture and creative sector – to which 51% of its budget was dedicated – but also to other sectors directly stimulated by the investment in original cultural productions. The so-called "spillover" effect involved, among others, the manufacturing sector, the accommodation and restaurant sector, the health and social care sector, and transport, hire and business support services.

The City-O study estimates that the economic impact on the local economy of the Foundation's investment in original cultural productions has been 91 million Euro, which is double what was actually spent to complete the cultural programme (49 million Euro).

In this way, Matera 2019 represented a particular stimulus with regard to the local business and economic fabric. Specifically, the recipients of 59% of the legally binding commitments were Lucanian enterprises, accounting for 44% of the Foundation's total budget. If one excludes the category of artistic and curatorial services – which are sectors that require an extensive degree of internationalisation – from the basket of services and supplies used by the Foundation, 71% of the contracts signed parties the Centre and South of Italy were entered into with Lucanian companies or professionals.

²⁰ a cura di PtsClas Spa

Rates of change in enterprises operated by young people between 2015 and 2018

Matera	Basilicata	The South	Italy
+2,89%	-0,39%	-5,9%	-7,69%

Source: SRM elaboration from Infocamere-Movimprese data

Number of innovative start-ups and impact on the population (2019)

Matera	Basilicata	The South	Italy
17,7 start-ups per 100,000 inhabitants	20,6 start-ups per 100,000 inhabitants	12,5 start-ups per 100,000 inhabitants	17,4 start-ups per 100,000 inhabitants

Source: SRM elaboration from Infocamere-Movimprese data

Birth rate of creative and cultural enterprises

Matera
+8,1%
(710 cultural and creative enterprises in 2019)

Italy
+4,9%

Fonte: elaborazione SRM su dati Infocamere-Movimprese

The Italian term ICC (cultural and creative enterprises) means enterprises in the following ATECO codes: press and reproductions of recorded supports; publishing activities; cinema and video production, programming and transmission, telecommunications, software production and IT consultancy, information and IT services, architectural and engineering studies, scientific research and development, advertising and market research, creative, artistic and entertainment activities, activities relating to libraries, archives and museums and sports activities for amusement and entertainment.

Investment in original cultural productions: a greater stimulus for the local economy

€ 91.000.000

of total economic impact

compared with €49.000.000

invested in the cultural programme for the
European Capital of Culture

Source: City-O estimates

The **Cultural and Creative Sector**
received **51%** of the Foundation's investments

49% of the Foundation's investments related
to **other sectors** triggered by the expense on
original cultural productions

Source: PtsClas elaboration of Foundation data

Effetto Spill Over degli investimenti della Fondazione per codici ATECO*

9% of the Foundation's
investments to companies working
in the **Manufacturing** ATECO sector

10% of the Foundation's
investments to companies working
in the **Construction** ATECO sector

2% in the **Transport
and Warehousing** ATECO
sector

5% in the **Accommodation
and Food service** ATECO sector

12% in the **Hire, travel agencies
and support services for enterprises**
ATECO sector

*Note: the percentages are calculated from a sample of 42%
of the total resources invested by the Matera-Basilicata 2019 Foundation

Source: SRM elaboration from ISTAT data

Territoriality of the Foundation's investment

59% of the contracts
signed by the foundation
for Lucanian enterprises

44% of resources invested
by the foundation in Basilicata

Source: PtsClas collaboration from Foundation data

7.3 The impact on employment

Between 2015 and 2019, employment in the province of Matera grew generally, far exceeding the national figure. Specifically, the City of Stones recorded 1,900 additional jobs over this period.

Compared with the demographic characteristics of employment as a provincial level, there was a slight reduction in the rate of youth employment in the 15-24 age range, which is against the trend in figures for the country, the region and the south of Italy, while female employment rose by a number of percentage points, with a significantly greater variation compared with the figures from other geographic areas.

Increase in employment, Municipality of Matera

Matera	Basilicata	The South	Italy
2019/2015	2019/2015	2019/2015	2019/2015
+10%	+4%	+3,9%	+0,5%

+1900 jobs in Matera between 2015 and 2019

Source: SRM elaboration from ISTAT data

The employment situation for women and young people

Employment rate: 15 to 24 years of age

Province of Matera		Basilicata		The South		Italy	
2015	2019	2015	2019	2015	2019	2015	2019
15	14,4	12	13,9	10,9	12,3	15,6	18,5

Source: SRM elaboration from ISTAT data

Tasso di occupazione femminile

Province of Matera		Basilicata		The South		Italy	
2015	2019	2015	2019	2015	2019	2015	2019
26,2	30,2	26,8	27,7	23,4	25	34,7	36,7

Source: SRM elaboration from ISTAT data

The improvement in mobility for travelling to the city of Matera using sustainable solutions, an ambition expressed in the bid book, in particular the "final mile", made the 2019 European Capital of Culture closer than it seemed.

Despite the disruption in the early months due to the numerous worksites, the widening of the state highway between Matera and Bari made it possible to travel between the two centres by car in just 45 minutes.

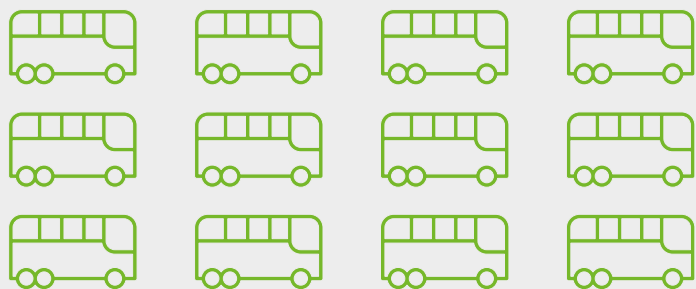
The accessibility of the final mile was significantly improved on this route, with not only a reduction in travel time, but also a doubling in the number of journeys between Matera and Bari Airport, another strategic hub for the South, which saw passenger traffic increase from 4 million in 2014 to 5.5 million in 2019. However, it was not possible to reduce the travel time on the narrow gauge railway line between Matera and Bari, as had been hoped during the application stage.

In addition, the number of connections to two high-speed rail hubs of strategic interest for the south of Italy – Bari and Salerno – has been increased using an intermodal exchange system of trains and buses implemented by both Trenitalia (FrecciaLink) and Italo Treno (Italo Bus). The shuttle bus service to and from Ferrandina (the Trenitalia railway station closest to Matera (30 km) has been increased, thereby ensuring a connection to all the places that can be reached by train.

Special attention was paid to welcoming temporary citizens by the creation of two information points dedicated to the promotion of the 2019 European Capital of Culture: one at the Ferrandina Railway Station, which was also improved both in terms of Trenitalia services and with street art interventions promoted by the Matera-Basilicata 2019 Foundation; and the other, which was created in partnership with APT Basilicata inside Bari Airport, to ensure that tourists would be able to obtain information about everything that was being offered for tourists in the region. Finally, in Matera, the City Council completed the modifications to the FAL central station, which were designed by architect Stefano Boeri.

Many of the services put in place in 2019 have been suspended in 2020 due to the drastic reduction in travel caused by the health emergency. The hope is that once the normal flows of travellers have been re-established, it will be possible to restore these services, including in order to facilitate the relaunch of tourism and culture in the entire area.

The final mile: Bari-Matera



12 daily round trip shuttle buses from
Matera to Bari airport in 2019

Increase in the number of shuttle
buses 2019/2017 **↑140%**

Source: Cotrab data

Length of journey by road

 Bari Airport - Matera
45 minutes 

Source: Google Maps

Length of journey

 Bari-Matera by train
1 hour 45minutes

Source: Ferrovie Appulo Lucane data

Increase in passenger traffic from Bari-Palese Airport



2014
4 million
passengers

2019
5,5 million
passengers

Source: Aeroporti di Puglia data

The final mile: Matera-Ferrandina



6 from 2019
daily round trip shuttle buses
to **Ferrandina Station**

Source: Cotrab data

4
↑ ↓
Salerno

6

from 2016
daily round-trips
Freccialink **2**
↑ ↓
Bari

Source: Trenitalia S.p.A. data

2

from 2016
Frecciarossa trains **Milan – Taranto**
stopping at **Ferrandina**

Source: Trenitalia S.p.A. data

2

daily round-trips
Italolink
↑ ↓
Salerno

Source: Italo NTV data

Free travel on public transport in Matera with the "Passport"

The bid book included the objective of discouraging the use of cars in favour of public mobility with a low environmental impact. Together with the Municipality of Matera, the Matera Basilicata 2019 Foundation established a policy that operated to this end. As illustrated in the section entitled "Access to Culture", the agreement with the city's transport company made it possible for those in possession of the Matera 2019 Passport to travel free on the city's buses in 2019. In addition, all the events held in the Cava del Sole on the northern edge of the city were reachable exclusively by shuttle bus or on foot, thereby encouraging good practice and at the same time promoting a real change in mentality. Clearly, sustainable mobility will be one of the fundamental challenges for the coming years, both in absolute terms and because of its interrelationship and integration with municipal, regional and national policies.

Sustainable mobility

4.901.517

passengers on Miccolis buses
in 2019

Increase in Miccolis journeys
2019/2018 ↗ 10%

Incremento passeggeri Miccolis
2019/2018 ↗ 25%

289



Buses provided by the Foundation
for journeys to Cava del Sole



Matera-Basilicata 2019 Foundation

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Raffaella Pontrandolfi, communications, planning

Simona Zurlo, graphic design and data visualization

Elvira De Giacomo, organization

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