



Matera
candidate city
European capital
of culture
2019



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BID BOOK

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**Matera
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There can be no looking back. This was the essence of our first bid book, and our resolution has only been strengthened since our inclusion in the shortlist. The process set in motion is unstoppable.

In the past weeks, we have constituted the Matera-Basilicata 2019 Foundation, whose activities will be sustained until 2022 through the allocation of € 25 m on the part of Basilicata Region, as well as an additional € 5 m allocated by the Municipality of Matera. We have launched a thematic TV channel entirely dedicated to the activities surrounding our bid. And as we go to press, our voyage through the towns and cities of Basilicata continues to be met with enthusiasm and unabated participation on the part of citizens and institutions.

In the light of this collective engagement, we can now speak of a turning point having been reached – a point at which priorities being made on a local level and a European scale coincide. If in our first bid book the keyword was *together*, for this second document we have chosen the slogan “Open Future”.

To speak of the the future may appear to be a rhetorical exercise. We are all obsessed by the eternal present in which we are engulfed, as if it were far beyond our abilities to consider the fate of future generations. However, a timeless city such as Matera is ideally placed to consider the future without fear; so many times has this city reinvented itself and conquered the challenges of time in the past. For many years, Matera shared the fate of countless small- and medium-sized European cities whose role was as consumers of centralised culture originating in the great centres of cultural production. In recent years, however, a sea change has taken place. A movement is emerging that has systematically stripped away the barriers to culture: it wields new technologies and adopts open licensing strategies to forge a model in which cultural production is participatory, horizontal, democratised.

This opportunity is vital for the future of a great many European cities like Matera which, throughout the twentieth century, found themselves on the margins of cultural production. If cultural events of great value can be initiated by the nascent cooperation of a large number of connected citizens, then smaller cities are able to survive and thrive on the markets of culture without being squashed by major cultural capitals. The future will not be won by concentrating major institutions in a handful of cities, but by leveraging existing institutions to mobilise the greatest possible number of people and motivate them to generate culture.

Matera has chosen to use its candidacy as a sandbox, as a way of opening up to new and unexpected forms of making culture. One example: today Matera is, by a long chalk, Southern Italy’s leader in open data available for use in an extraordinary variety of ways, from science to artistic creativity.

This “open” candidacy has shown the city that anybody can reinvent themselves in new roles and perform a role in the great play of cultural production. This has come as a surprise even to us politicians and administrators. But unlike in the past, our concern is not that the situation might escape our control. On the contrary, we want Matera and Basilicata to invent and adopt new, risky and open ideas, just like the future we have decided to embrace.

1.1 Why does the city which you represent wish to take part in the competition?

The citizens of Matera and Basilicata, men and women, elderly and children, want the city and the region to take part in the competition because they wish to open up to Europe, link up with other cultural inhabitants and, with them, look forward to a better future for our communities.

We envisage a culture-based future that presents a shared perspective from which we can consider how we live, what our life goals are and how we should set about combining scientific and technological expertise with the particularly creative streak that has always been a hallmark of the manual skill of the Italian people. We are confident that Matera can egregiously represent and display these skills for the appointment in 2019. We look forward not only to a future that connects with the extraordinary traditions and great architectural and cultural heritage that already attract thousands of tourists to our region, but also to one in which our city functions as an open and neutral territory amenable to the collective experimentation of possible solutions to the problems of the contemporary world that Matera and Basilicata have in common with the rest of Italy and Europe.

What will education look like in the future? What will the relationship be between artisan crafts and industry? What will be the role of the digital technologies that are already so ubiquitous in our daily lives? We shall also need to apprehend how age-old knowledge can teach us about how to design ways of living and socializing that are capable of transcending twentieth-century models that, being now in crisis, are negatively influencing our idea of the present and keeping us stuck in a rut, unable to find the courage and resolution to invest in new paradigms of entrepreneurship and welfare or in the improvement of public spaces. What role can private spaces acquire once they are reopened as places of public sharing, according to the old tradition of neighbourly cooperation?

The age-old tradition of Matera, which is based on the ability of its people to live in rather inhospitable places and invent techniques for fetching water, the primary element of life, and for distributing it to every inhabitant, inspired groups of young people, now more than fifty years ago, to reject the idea that Matera was destined to decline and die. Rather, they re-inhabited the Sassi and, by 1993, had made them become a World Heritage Site, the first in southern Italy.

Nearly twenty years later, the grandchildren of those courageous young people have proposed a new challenge for their city: to have Matera become the European Capital

MATERA, A CHALLENGE FOR EUROPE

Charles Landry

Europe faces a crisis as old certainties crumble and conventional ways of operating are showing deep weaknesses. Shifting perspectives and priorities in this direction is a cultural project of dramatic proportions. Matera is well placed to pick up this challenge. It is both ordinary and extraordinary. The “what”, “why” and “how” Matera has evolved set good pre-conditions to create a cultural programme for 2019 that can be experienced in a meaningful way.

of Culture. It is a challenge that has evoked both joy and debate. It has obliged public institutions to imagine forms of governance never tried before. It has finally drawn together the cities and the provinces of Matera and Potenza, overturning long-standing parochialism, and led to the creation of a broad-based team made up of hundreds of people, mostly volunteers, who have laid out a promising path towards the candidature. On their way they have been helped by all the municipalities of the region, along with hundreds of cultural, social, political and religious organizations, large and small private operators and dozens upon dozens of persons who are not related by blood or history to the territory, yet are backing Matera because they recognize the symbolic value and importance of the bid. Already over the past several years many Europeans are choosing to come and live in Basilicata, reviving ghost towns and recreating social spaces in a territory that for nearly a hundred years has been the poorest and least literate in Europe. Yet it is also a land the story of whose poverty has been told with a sense of pride and love for the great intellectuals born here or who moved here for short or long periods.

These include figures such as Rocco Scotellaro, Carlo Levi, Adriano Olivetti and Pier Paolo Pasolini, people first and writers and intellectuals only second, who, in the last century, delineated an entire system of thought that we now want to share with philosophers and young thinkers alike, as well as with public and private operators in Europe. We want Matera and Basilicata to be the starting point for a grass-roots movement for renewal in Europe, one that begins with experience in the field and allows regional, national and supranational authorities to benefit from collective experiences that are not only possible but also *necessary*.

In the almost five years since the bid, Matera and its inhabitants have discovered that the bid itself can help them improve every day; it has encouraged them to put themselves on the line and re-imagine all forms of knowledge and action. Most of all, the experience has taught that culture is not the prerogative of a gifted few who every now and then graciously dole it out to those who know less or have little time to study or write. Rather, culture is a process that is built every day as a collective effort, a shining example of which is the work done this summer by Matera citizens who, thanks to the knowledge of a great intellectual and choreographer, Virgilio Sieni, staged the *Gospel according to Matthew*, and questioned their age, their bodies, their relationships with each other and with their own selves.

Today Matera is one of the safest cities in Italy. It also boasts the highest penetration of private digital technologies and has seen the fastest growth of youth enterprise in the field of culture. Even so, a misguided model of communication and investment is still driving too many young people away, and many of the available opportunities end up unrealized. We have launched our bid so that the process of change it has brought about may become irreversible and so that the confidence generated in these months of work may become the first green shoots of a generational and collective that will turn Matera into the strongest and most representative example of cultural cooperation in southern Europe for the next twenty years.

It cannot and will not be simple to be truly and always open.

Matera has set a challenge to itself, the South, Italy and Europe: to leverage openness in all public acts, providing the local, national and international community with all the information it needs to create new cultural, social and economic models, starting with everyday activities.

In an age when all decisions seem to be undermined by mistrust of personal benefits sought by people who propose or implement such decisions, in which social networks seem to generate ongoing debate the outcome of which is usually extreme sterile, the challenge facing Matera 2019 is to bring issues and values we consider to be vital for tackling the major challenges the continent faces to the attention and heart of debate in Europe: collective intelligence as a potential resource for development; sustainably and the innovative use of cultural assets; reconnecting art, science and technology; personal and ideas mobility; and the relationship between participation, culture and citizenship.

Leveraging keywords like passion, care, frugality, rurality, reuse, silence and slowing down, our candidacy offers a one-off opportunity to overcome centuries of scepticism and a sense of inferiority that has held back development in Italy's South. Already, 20% of the population is willing to take part in projects associated to the application, 18% are willing to volunteer time, and 28% want to be part of initiatives to make the city more beautiful (Datacontact, 2014). An active community has come together that is ready and willing to take direct responsibility for tackling common issues and leveraging opportunities. It wants to innovate from the grassroots level, and to team up and network with avant-garde communities elsewhere in Italy and Europe for the dynamic exchange of ideas.

We have started down this path, but must now make sure there is no turning back. The enthusiasm, spontaneity and the collective intelligence of our citizens cannot be allowed to go to waste. Our challenge now is to maximize the impact on the entire population and overcome apathy by stimulating the participatory impulse. We need to provide the time and conditions necessary for the accomplishment of the process, and to do so we shall act without haste or fear of making mistakes. We are ready to take risks and prepared to pull together. After all, for Matera it is not something new: it has been going on for nine thousand years.

The candidacy will also offer a great opportunity to increase the interest of the public in attending cultural events by experimenting in new ways of listening, of sharing experiences and of producing. Active participation in the processes of co-creation and co-generation will allow people to embrace the idea of "inhabiting culture". That is to say, culture must return to being part of the ordinary practice of everyday life; it must be part of how people relate to each other and express themselves creatively. It must become a vehicle for a new way of learning and of exercising citizenship.

At the centre of our programme are the citizens: of Matera, Basilicata, the South of Italy and all of Europe.

Every event and activity in the program relates to these dimensions – we do not see those visiting Matera as tourists but as “temporary citizens”, active participants in a long-term civic project for the construction of a new future for Europe based on culture, creativity and shared values. Through these temporary citizens, our programme will live on well before and beyond 2019, and far beyond the borders of Basilicata. What these temporary citizens of Matera will experience in 2019 is the result of a process that has already been set in motion years ago, when the city decided to step forward as a candidate city to the European title.

The Matera 2019 Cultural Programme revolves around the five main themes outlined below. Each theme is subdivided into 3 or 4 clusters (planning groups) that further explore a given aspect of the topic through a range of large-, medium- and small-scale projects.

Every strand, every project and every activity is intended as an opportunity for opening up, learning and exchanging knowledge. For this reason, the program is built on the twin foundations of the Institute of Demo-Ethno-Antropological Archive (I-DEA) and the Open Design School (ODS). Matera 2019 is not just an opportunity to upgrade cultural infrastructure or “catch up” with other parts of Europe; it will draw on Matera’s millenarian history and unique identity to pilot new ways of thinking about cultural institutions new visions for cultural citizenship and spark a necessary debate with institutions, networks and cities of all Europe regarding the future of culture across the continent.

The vision behind the I-DEA is radical in its simplicity: to stitch and digitize the countless existing archives of Basilicata together into a body of knowledge unique both in its breadth and its depth. The archives span a great many private document collections, from cultural associations like the Circolo La Scaletta to the 1950s Riforma Fondiaria archive and the particularly well-stocked Cineteca of Oppido Lucano film library.

It is an ambitious and generous project that places the knowledge Basilicata possesses in the public domain. It is frugal in its spirit, in that it takes what already exists and makes it exponentially more accessible. The I-DEA archive offers raw materials for creative work by teachers, students, artists, academics, entrepreneurs and policy-makers. The archive makes it possible to draw up a new cultural cartography to be leveraged for arts planning, schools -and university- level teaching, to establish distinctive territorial communication and marketing strategies, and to drive local economic development. Dynamic use of archives can serve as a model for other European cities and regions. [\[For more on I-DEA see page 51\]](#)

If the I-DEA is a mechanism of collaborative remembering, the Open Design School is where the future is built. We believe Matera 2019 will be a great opportunity to reboot Matera, a city with a long tradition in furniture design which is now in crisis, as a creative engine not just for the South but for all of Europe. In a moment in history in which new technologies are rapidly overflowing from the immaterial realm of bits to the physical world of atoms, Matera will become the home of Europe's first design and production laboratory centred around principles of open culture, peer-to-peer learning and digital manufacturing. The events surrounding Matera 2019 — theatre productions, community workshops, mobile cultural activities, urban games — will be made possible thanks to a five-year process of capacity-building and hands-on learning and innovation. The Open Design School will leave a deep legacy of knowledge, entrepreneurship and spirit of initiative, and, most importantly, it will permanently tie Matera into a broad European web of innovation-driven institutions and networks.

[\[For more on the Open Design School see page 53\].](#)

Ancient Futures Ours is a moment of both material abundance and crisis in our relationship with nature and landscape, Matera will become a laboratory through which citizens of all Europe will be able to reconsider the value of what we have lost as well as what we have gained, reconnecting with experiences that have become unfamiliar in our cities such as darkness, silence, solitude and remoteness.

The Ancient Futures strand will ponder our millenary relationship with space and the stars and, following in the footsteps of one of the region's most illustrious residents, Pythagoras, will explore the universal and age-old beauty of mathematics; at the same time we will explore the endless possibilities of remote futures, contemplating flying cities and will hold in spiritually evocative sites (such as the rupestrian churches) or cosmologically significant places (such as the Space Geodesy Center) experimental concerts. We shall bring together these very long-standing practices with accessible life models to influence cultural and development-related ideas over the coming decades.

Continuity and Disruptions Matera's path to the present is a story of ingenuity and resilience, but also of disgrace and redemption. In particular, it is a story of a deep-seated and constantly-evolving sense of shame. More than twenty years later, the Sassi – formerly considered as “national shame” – were recognised as a world heritage site by UNESCO, the city is still coming to terms with its physical identity, and like many European cities, its relationship with modernity is conflicted. Matera's history offers lessons for creative survival, although the city has to face its fragile conditions and numerous difficult challenges. *Continuity and Disruptions* offers Matera 2019 to Europe as an opportunity for a process of collective therapy, an opportunity to confront the shame not just of the city itself but the many forms of shame and embarrassment that make up the identity of Italy and all of Europe, ranging from growing social inequality to the resurgence of racism, the inability of many European countries to offer a future and hope to their young, and the drama of desperate fugitives from wars in Africa and Asia who fail to find a welcome in Europe. Matera 2019 confronts our responsibility to collectively give shape to our cities and find beauty not just in theatres and museums but also in the spaces we inhabit on a daily basis, and takes the recent phenomenon of extraction of oil in Basilicata as an opportunity to question our short and long-term relationship with the environment.

Utopias and Dystopias

From Rocco Scotellaro's poems to Ludovico Quaroni and Giancarlo De Carlo's urban experiments, the history of Matera is characterized by an irrepressible utopian tension which forms part and parcel of this theme. We want to test radical new models that challenge assumptions — the assumption that tourism as the only viable path towards economic stability for southern cities, that technology is the only possible mediator for relationships, that industrial monoculture is the only path to affluence, and gourmet food and wine, the main identity-generating factor in a given area. We need a profound change in mentality, one that abandons fatalism, amoral familism and opacity of information in public administration practices that have too often blocked opportunities for renewal in southern Italy. Through a series of games and urban/rural sports, the "Utopias and Dystopias" theme will transform Matera into a playground that conjures up alternatives to taken-for-granted urban realities.

Roots and Routes

From the tradition of the "transumanza", the annual ritual herding of the cows across the Murgia, the instinct of movement is etched into daily life in Matera. Mobility is this region's lifeblood—from Magna Graecia and Rome to Byzantium and the Lombards, Arabs, Swabia or the House of Anjou, Basilicata has existed as a space of encounter and convergence. Recently, like many other rural regions of Europe, it has lived through devastating bouts of emigration, only to see, in very recent times, the return of a younger generation attracted by the values that shape meridional culture. Europeans have become more nomadic, moving more freely from city to city, and *Roots and Routes* explores the extraordinary possibilities of this culture of mobility that stitches Europe together.

Reflections and Connections

Through this programme we set out to prove that art, science and the widespread practice of cultural citizenship can be the catalysts for a new model throughout Europe, is rooted in "the practice of everyday life". Storytelling, cinematic narratives and oral histories are central to this process of re-examining identity, and are powerful tools for building towards other European cultures, as is the act of "slowing down". The surrounding physical environment encourages us to rethink things *ab initio*, and to consider existential questions and fundamental values. The *Reflections and Connections* strand draws on the classical Latin adage later borrowed by Lorenzo de' Medici, "Festina lente", ("make haste slowly"): we must rediscover the value of time and slowing down, break away from the hegemony of the immediate present and step back from the accelerated pace of 21st century life. The cultural citizens of Europe who converge in Matera will be casting themselves as actors in the vast play of life — a play that lasts not one year, or even ten years, but millennia.

1.3

Could this programme be summed up by a slogan?

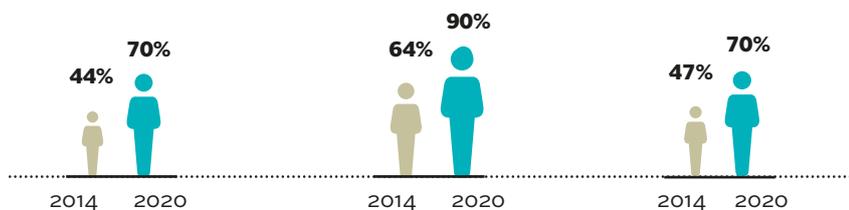
OPEN FUTURE

In the light of the challenges we face and the concept we defined for our cultural program, we have chosen "Open Future" as our slogan. We see Matera 2019 as an opportunity to move towards openness in all of its multiple definitions: open, as in "accessible to all"; open, as in "freely available and unrestricted"; open, as in "not concealing one's thoughts or feelings"; open as in "still admitting of debate".

To strengthen broad-ranging, open and diversified cultural citizenship; to enhance international relations, making the most of the emerging creative bureaucracy movement, and above all to transform Matera into the most important platform of open culture in southern Europe.

Culture: the propellant for conceiving an open future.

In Matera, as in southern Italy in general, culture, knowledge and innovation offer an authentic opportunity, especially for young people, to imagine a future in which they will not be forced to quit their native land, a future in which their hopes can be nurtured and expanded. We look forward to a time when the direction of travel will be reversed so that ideas, talent, investment, innovators and communities of new thinkers will stream in rather than out.



*** By 2020, 70% of people will say that Matera is a city attractive to young people.**

*** By 2020, 90% of people will believe culture has a very important role in the economy of the future.**

*** By 2020, 70% of people will say that Matera is an innovative and creative city.**

Prepare infrastructure and actions in the sphere of open design, culturally-motivated social innovation, digital storytelling to fully leverage heritage, involving at least

5.000

between 2015 and 2020 and fostering the establishment of 25 new economic entities.

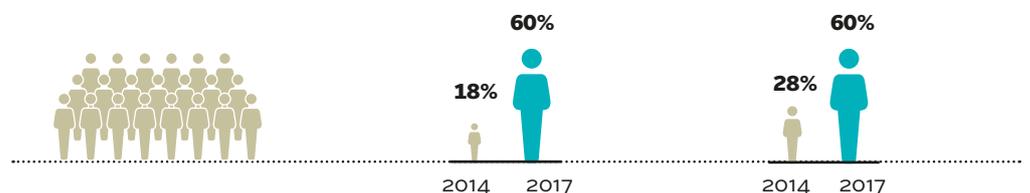
Strengthen the breadth and diversity of citizens who actively participate in the cultural programme, encourage them to learn and infuse them with a sense of ownership and responsibility for the care, protection and regeneration of our culture.

80% of the cultural programme must provide for the direct involvement of citizens through co-creation and co-production of projects.

All elementary and junior-high schools of Matera and Basilicata will be directly involved in the implementation of the cultural projects.

*** By 2017, 60% of citizens will declare themselves willing to do volunteer work for Matera 2019.**

*** By 2017, 60% of citizens will declare themselves willing to act personally to make the city more beautiful.**



Increase Matera's capital of personal relationships and connectedness.

By 2019, Matera will have expanded its web of international and European relations by consolidating its network presence, by intensifying the inward and outward flow of people and projects, by encouraging the internationalization of operators in creative innovation and cultural development, and by bringing online a broadcasting service dedicated to culture and events.

At least 50% of the cultural programme will be co-produced through European partnerships.

- Between 2015 & 2018

The plan is to directly and indirectly involve at least

8.000

operators and artists from all over Europe.

- Between 2015 & 2019

We intend to implement

100

European residence and mobility programmes.

40

gatherings, international meetings and summer schools will take place for European change-making communities and networks.

100

internships, exchanges and work share schemes in Europe will be offered to cultural operators of Basilicata.

Engage in a systemic capacity-building programme for socio-cultural operators and local authorities in Basilicata. At the heart of the project-building efforts of operators in the creative and cultural fields is a strong cooperative philosophy that supersedes the culture of welfare. Their efforts focus on enhancing networking capacities, forming new sustainable models for cultural action. Local authorities, too, will be urged to be more flexible when addressing new challenges, to reduce red tape in their dealings with communities that want to regenerate heritage assets, and to encourage cultural and creative start-ups.

By 2016, participatory drafting of a regulatory framework between local government and citizens for the protection, care and fruitful use of public goods needs to be progressively put into effect by 2020.



Between 2015

and 2019, implementation of

80

community projects achieved by citizens in collaboration with public administration.

An open data digital platform for the projects and investments that form part of the candidature should be up and running by as early as 2015.



Involvement of public directors and officials in mobility projects and European Learning Partnerships. Through the Matera Public Service build-up programme,

50

decision makers will visit 2 other European cities as part of the study program.

At least

75

socio-cultural operators involved in exchange programmes and refresher courses on cultural production (Matera ChangeMakers) and audience engagement (Matera links).

Build useful, relevant and sustainable cultural infrastructures.

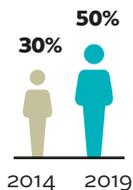
Matera wants to radically question how cultural facilities are designed and used, which entails a root-and-branch re-imagining of traditional institutions, including museums (which is what the I-DEA is about) and schools and learning centres (as the ODS intends to do). The following outlines some of Matera's objectives in this area:

- » **With the establishment of the ODS, Matera intends to become home to the first European production and design workshop that operates according to the principles of open culture, peer-to-peer learning and digital manufacturing.**
- » **All temporary installations planned for the cultural activities of 2019 will have to include components that have been designed and autonomously produced in ODS workshops.**
- » **The first phase of the I-DEA will be started in 2017 along with the compilation of a centralized digital database, administered under a Creative Commons licence, that logs each item in every collection/archive in the I-DEA network.**
- » **Between 2015 and 2019, all new cultural infrastructure will have to comply with and follow, where possible, the six design requirements set forth in the dossier [see Chapter 4.3].**
- » **Matera will ensure the timely delivery of the cultural infrastructure envisaged in the dossier and guarantee maximum transparency through monitoring, evaluation and accountability.**

Enhance the international visibility of Matera and its ranking as a tourist site.

Matera will be attentive in planning its future as a tourism destination that can project its charm and magnetism internationally. All of Basilicata wants to enhance its already strong reputation as a place that offers a unique, surprising and safe visitor experience and one that makes room for the temporary community of people who might be here for work, study, reflection or personal renewal.

After 2019, achieve an annual inflow of 600,000 visitors to the city, of whom 50% from abroad.



Increase the average time of visit of 30%

Improve the accessibility between Bari and Matera from 2016 by means of a system of road and rail hourly public shuttles running between the two cities with a journey time of 45 minutes.



Change how tourists get around by reducing dependence on private transport and encouraging the use of integrated public transport with a low environmental impact.



At least 10% of the artists will be hosted by local families.

Open Future: Consolidating Matera's leadership in the world of open-data in southern Italy and Europe.

Open Future is Matera's slogan, but it is also the final objective we want to achieve. Matera intends to exalt an already burgeoning spontaneous grassroots movement. In the space of just a few years, thanks to a series of pilot projects, discussion meetings and the readiness of people to experiment and contribute, Matera, by taking a humanistic and cultural approach to the process of creating an open-data society, has become an exemplary representative of the international movement pursuing this very goal. Matera now aspires to:

Complete, by 2015, the Open Data portal of the Municipality of Matera (maintain the 5 star rating).



Become a permanent venue for international meetings of the Open Street Map network.



Develop the cultural programme of the candidature using open-source platforms, making the use of Creative Commons licenses mandatory for contractual commitments with artists and institutions.



Organize introductory courses and training in the use of open data that, between 2015 and 2019, will involve at least **50%** of all public officials in the city and 50% of all senior high schools in Matera (CoderDojo, Open Tech School).

Complete by 2017 the "Open Catasto", a freely accessible land registry database of the Sassi, which will increase transparency and fairness as far as questions of ownership and leasing are concerned.



MATERA, THE LANDSCAPE CODE

Piero Paolicelli, Open Data Manager, City of Matera and member of the Task Force for Digital Agenda implementation in the Basilicata Region

It was a great honour that the Italian government awarded our OpenData portal five stars, the highest mark, in acknowledgement of our work. We are one of very few in Italy to have received this mark, and the only ones in the central and southern region. This is the result of an effort that has been ongoing for a long time, a specific cultural process rather than mere compliance or jumping onto a bandwagon.

Matera is the sole candidate city to have received the Geo Open Data Award (2013): this is of prime importance for the quality of data issued, even more so considering our focus is on local culture. As a world heritage site, Matera must offer the whole world a digital version of its own cultural landscape, to enable cross-pollination between our memory and knowledge around the world.

The two geographies of Matera.

The candidacy of Matera encompasses two overlapping and interwoven geographies. One is the geography of the territory itself; the other is the geography of relationships.

- » The geography of the territory refers to Matera, Basilicata, Alta Murgia, Cilento and Pollino
- » The geography of relationships refers to Matera, southern Italy and the Lucanians (natives of Basilicata) dispersed throughout the world.

Matera, with its 60,000 inhabitants, is the historical and geographical epicentre of an area that comprehends not only the 131 municipalities of Basilicata, but also the Region of Apulia and the Murgia and Gravine mountain ravine that forms an uninterrupted morphological link to Bari and Taranto, as well as the territories of Pollino in the Region of Calabria and Cilento in the Region of Campania. Although most of the territory is inland, the coasts of Basilicata front the Adriatic, the Ionian and the Tyrrhenian Seas.

From the centre to centre of gravity

The last year has seen a shift from what was a strongly polarized candidature with Matera at its centre to a distributed network of relationships extending across the entire region. Through emulation and by dint of their own dynamism, the other municipalities of Basilicata are seizing the initiative, presenting their own suggestions to Matera and the Committee, seeking partnerships and making available their particular skills and resources.

Matera as a cultural platform for and with the South

Matera aims to function both as a physical platform and as a planning template and to energize cultural co-operation between southern Italy and the rest of Europe. The relations with cultural operators in the candidate territory, already established in 2012-13, will be greatly expanded in the years leading up to the cultural programme. In fact, the policy of the cultural programme stipulates that each of the 15 flagship projects should constantly operate on three tiers of involvement and co-design made up of: the local area, southern Italy and Europe.

Once a Lucanian, always a Lucanian

More Lucanians live outside Basilicata than in it. It is estimated that there are around 650,000 Lucanians in the world, and more than 800 Lucanian communities distributed throughout all the continents. These ex-pat communities will form an important pillar of support for Matera 2019 thanks to their direct involvement as ambassadors in Europe and their financial support, the impact of which will be maximized through specific crowdfunding actions.

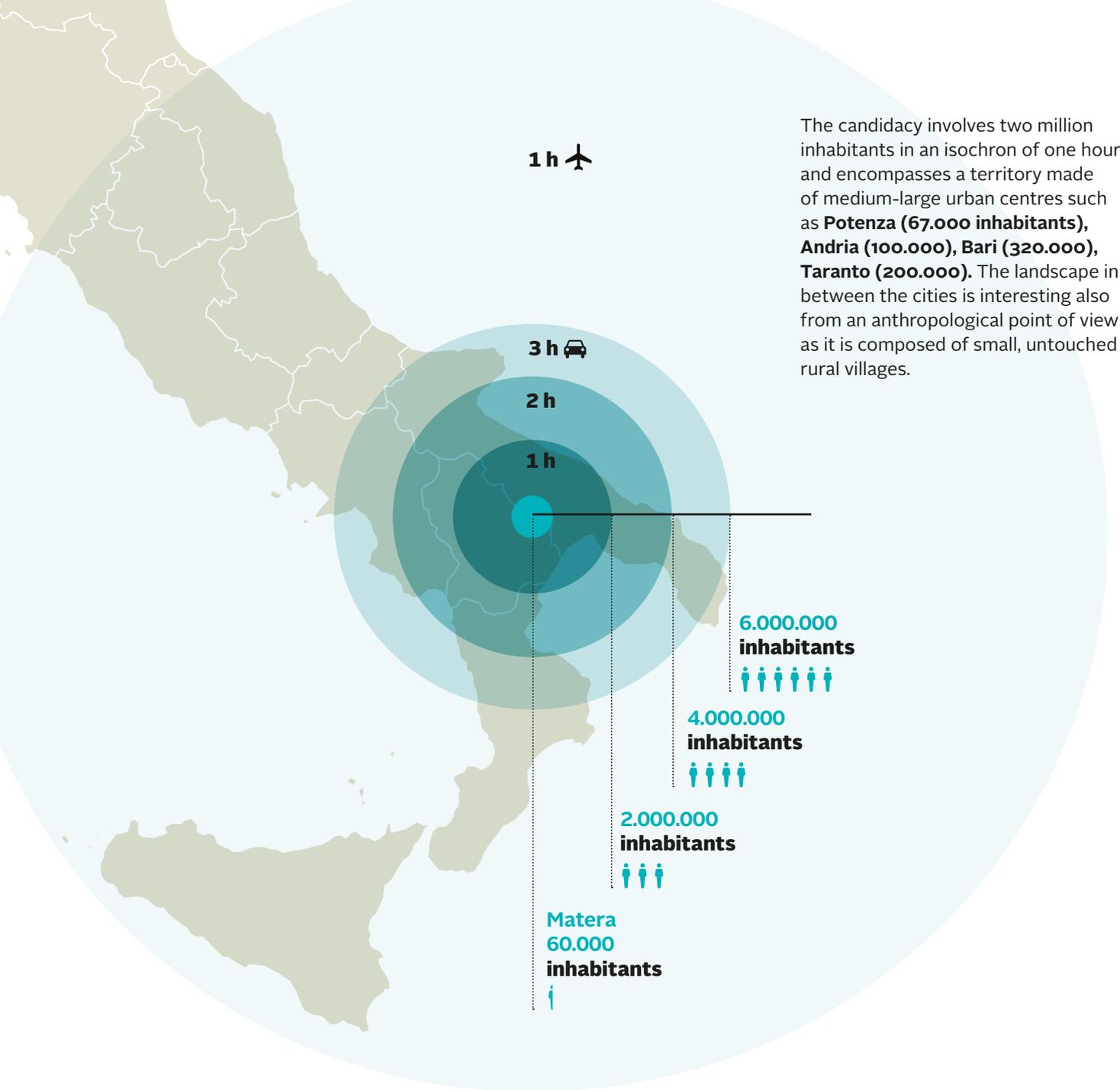
RESTORING THE RIGHT TO CITIZENSHIP

Agostino Riitano, Cultural Manager

The courage that is prompting a push by citizens of southern Italy to take on ownership of the cultural and natural sites in their own territory

is driven by greater ecological consciousness and the need to be the authors of their own culture. Taking back the land, not just in agricultural and production-related but in mental and creative terms, is the result of a desire for expression, recognition,

and a desire to act. Restoring the right to citizenship in the places where people live and forging new forms of sharing will give southern society the opportunity to produce not just for the market but for a balanced local economy too.



LUCANIAN BY CHOICE

Rebecca Riches - Entrepreneur

A sustainable tourism project in the small hill-top town of Irsina close to Matera has inspired up to 50 non-Italian families from all over the world to become property owners. What draws them to Basilicata? I have lived here now for over 7 years and I know the answer. Authenticity and the simple fact that one day seems like one week. Priceless for people seeking alternatives from an

altogether different, and all the more common, speed of life. Home owners invest a different level of energy into their holidays and second homes than transient travellers. They feel Lucanian. The benefits are vast and fluid as abandoned properties in the historic centre are restored and occupied. The boost to the local economy is far reaching and not limited to the traditional tourism sector; local builders, craftsmen and professionals all benefit.

English lessons for shop owners, Italian lessons for home owners and the cultural exchange that comes naturally to the hospitable Lucanian and curious newcomer alike. Ideas, concepts and practices are exchanged, absorbed and applied. Minds are opened. In perfect harmony with the mindset of Matera 2019, the increased visibility of the region as a whole will allow other people to discover the emotions of feeling Lucanian too.

Matera 2019 is a unified bidding process that has involved everyone.

Indeed, this is the first time that the main institutions of the Region (the Region itself, the Municipalities of Matera and Potenza, the Provinces of Matera and Potenza, the Chamber of Commerce and the University of Basilicata) are working in concert on the realization of a project that is viewed as strategically vital for all Basilicata. Over time, the number of parties supporting the bid has soared, and we can now count on the backing of all the 131 municipalities of Basilicata, as well as on the substantive support of many municipalities in the Murgia district of Apulia and the Cilento district of Campania.

Local and regional institutions immediately lent their wholehearted support from the outset when, in 2009, the Matera 2019 Association first mooted the idea of seeking nomination. To boost and share this approach, in July 2011 the institutions set up the Matera 2019 Committee, a legally-independent entity established specifically to prepare and support the candidacy univocally.

The Committee's work has been characterized by strong and wide-ranging support from all political forces of every colour, a strategic mandate that has endowed management and artistic direction with significant autonomy, as well as major specific offers of funding: Basilicata Region has offered €3.2 million (of which 1.5 million from an agreement signed with the Ministry of Economic Development), as well as offering a resource from Strategic Planning to ensure close links between regional policies and the candidacy strategy, and to strengthen international relations; from the City of Matera a sum of around €500 thousand and the offer of a part-time resource to look after the Committee's media relations; all of the other founding entities have offered direct resources totalling some €160 thousand and have undertaken vital activities to foster the candidacy, as well as providing human resources.

The Foundation, an evidence for the future

Lastly, after being shortlisted, the institutions decided to provide further proof of their investment in this pathway when in September 2014 they founded the Matera-Basilicata 2019 participatory Foundation [see chapter 3]. The decision to set up a Foundation, which will continue until 2022 regardless of the outcome of the bid, is an unequivocal sign of our determination to accomplish the goals set out in the candidature, because, in fact, they are the cornerstone of a larger plan for the revitalization of the entire region. The regional budget for the period 2014-2020 will include funding for Matera 2019, to which end an inter-institutional working group has been set up that includes the Matera 2019 Committee, the City of Matera and the Region of Basilicata [see paragraph 1.6].

The newly-formed Foundation was endowed with €30 million.

The bid has kick-started an unparalleled round of consultations about the city and the territory.

Being shortlisted gave a further boost to the project as it ensured the accession of the full complement of key stakeholders and galvanized awareness of how crucial culture is for the future of Matera and Basilicata.

There was already fertile ground

Through its “Sensi, contemporanei – Visioni Urbane” programme, the Basilicata Region had already experimented with a new method for managing culture-related programme implementation processes, laying the foundations for administrative innovation. The Region of Basilicata’s decision to set up an inter-institutional working group involving the Matera 2019 Committee and the Municipality of Matera for the fiscal period 2014-2020 attests to the extensive convergence of interests between the objectives of the bid and the development strategies of the Region. The premise for setting up this group, which is one of a kind in Italy, is full-spectrum political acceptance of the visionary idea that culture needs to become a structural component in the development of the entire region, and not just of Matera. The goal of the working group was to translate the vision and ambitions of the bid into real planning and investment decisions. EU and national funds (such as ERDF, ESF, EAFRD and PSC) have been earmarked and allocated to:

- » facilitating the start or completion of the main cultural infrastructure envisaged in the bid book (I-DEA, ODS, quarry system),
- » improving accessibility and smart mobility in Basilicata,
- » trialling forms of culture-based rural development,
- » sanctioning regulatory, financial and infrastructure frameworks that are conducive to the development of creative industries,
- » leveraging the Social Fund to finance an extensive capacity-building programme for cultural operators, public officials and citizens.

More than 30 million euros allocated

This work became the Framework Planning Agreement for implementing the Cultural Programme for the City of Matera as part of its candidacy to become European Capital of Culture [see Annex] setting aside a **30.2 million euro** financial endowment to provide Matera’s candidacy with tangibility and financial solidity. The Planning Agreement is also committed to supporting the implementation of other work functional to the candidacy in terms of accessibility, urban regeneration and cultural infrastructure which, among other things, feature in the “**Matera 2020**” City Strategic Plan. The Plan co-opts the bid as a means of driving forward a more general initiative for the social and urban development of the city with a view to injecting new vigour into economic and productive sectors that have espoused the principle of systemic and resilient design, the intelligent capitalization of heritage, social innovation and cultural tourism.

1.7a

How extensive are the contacts you expect to make with the Bulgarian city that will be nominated European Capital of Culture?

From the start, we decided to work with all the candidate Bulgarian cities and embarked on an intense series of exchanges and cooperation.

We worked both at an institutional level – formalized through Memoranda of Understanding signed with the cities of Sofia, Varna, Plovdiv and Veliko Tarnovo – and at a grass-roots level by contacting video-makers, designers, cultural organizers, musicians, schools, universities and entrepreneurs. As we moved into the second phase, we began selecting specific subjects and projects that would not only enrich the programme of events of 2019, but would also contribute more broadly to the whole build-up stage, and some of them are already included in the programme for 2014. Particular attention has also been given to the communications aspect through agreements with the Bulgarian media for the transmission of joint productions, such as the Materadio shows that went out on RAI Radio 3 and Bulgarian National Radio.

We believe that relations between Matera/Basilicata and Bulgarian cities can be valuable for all parts and a clear action towards European integration.

At the edges of Europe, struggling with enormous economic and social challenges but at the same time committed to cultural exchange and the role of creativity in re-generation. This is a story we share with the Bulgarian candidate cities.

Sofia



We aim for citizens' involvement in artistic creation and public space design. The two cities will implement together the **Instant Architecture project** to re-appropriate public space with a call for proposals evaluated by a joint Sofia-Matera selection jury. The actual construction will be developed through a series of workshops between the architecture universities of Sofia and Matera. And more. Based on the routes connecting the East and the South of Europe, we will explore ten European “sections” with European photographers, filmmakers and video artists like Valentin Stefanov and Nina Kovacheva (Sofia/Paris), Desislava Unger (Vienna/Sofia), Bogdanov and Misirkov (Sofia), Antonio Ottomanelli, Dimgo Mirella and Francesco Jodice (IT), producing visual investigation off the beaten path, within the **Edges project**.

At last, we will work together to renew the content of the Voyager 1977 golden record sent to outer space to portray the diversity of culture on Earth, in the **Voices of the Spirit project**. Valya Balkanska, whose Bulgarian folk song is on the disc, and Matera Centro di Geodesia Spaziale Research station, will be instrumental in this project.

Plovdiv



With Plovdiv we cooperate on unusual urban transformations and street art projects through game-approach methods tested in Matera in the pilot project Basilicata Border Games and developed with the Institute of Aesthetics, in the frame of the **Playspace** cluster.

We also collaborate on **Beauty and the (B)east**, a new music, arts and digital media events which will be organized in unusual places like the Plovdiv tunnel (e.g. Digital

Tunnel) or abandoned tufa quarries (e.g. Seeds on the Ground) and in different places in Basilicata. In addition, we will cooperate on establishing community platforms (eg. as part of the **Ayliak City** in Plovdiv and **Brickstarter** in Matera) which will allow citizens to take ownership of their city and public space.

The two cities plan to bring together **Balkan Caravan** (Plovdiv) and **Circulating Entities** (Matera) to produce cultural activities that travel out from the two cities along Euro-Mediterranean routes through the Balkans, connecting them with the future ECOC cities from Croatia and Serbia. Like a contemporary *caravanserai*, the program will deploy specially-built vehicles to bring Balkan and southern Italian music, dance, crafts and contemporary art to difficult-to-reach regions.

Veliko Tarnovo



Both cities give great emphasis on community projects and on inclusive arts. In cooperation with Bulgarian artist Nadezhda Savova-Grigorova, the two cities will develop **The Bread Route**, project, based on the rooted tradition in Matera and Veliko, where the bakery is one of the most important social spaces. The European Bread Route, candidate to be recognized as European Cultural Route, unites the two cities and crosses 6 European countries (Italy, Greece, Croatia, Albania, Serbia, Bulgaria). It will be launched in 2019.

Varna



Matera and Varna are set to implement an artistic residence project inspired by nomadic life, issuing a call to create “itinerant cultural probes”. This exchange programme is targeted at artists from countries around the Black Sea, the Baltic Sea and Basilicata. The **Black Baltic** project features trips (on a ship in Black Sea, and in port towns along the Baltic Sea) to Umeå, Riga, Gdansk and Stockholm. The project offers an opportunity to work on public space and the reclamation of abandoned sites.

COM PANIS *Nadezhda Savova, artist*

The cooperation between Matera and Veliko Tarnovo, Bulgaria, evolved out of the joy and enthusiasm with which the two cities discovered intriguing cultural, social, and historic similarities! This cooperation is of great importance for the cultural diversity and vitality of two cities and countries, as it connects not only our existing cultural

traditions, but also creates new meaningful traditions and practices. In our cooperation, we are inspired to infuse the concept of “culture” with the concept and real meaning of “company”, which the whole world has inherited from the Romans: “com panis” meaning “with/sharing bread”, not only among friends but for all people co-creating across any barrier!

1.7b

In the event that the city wins its bid, will it cooperate with the other candidate cities that passed the pre-selection phase?

Italia 2019 was launched in Matera, during the European Open Days in 2011.

Italia 2019 aims at presenting a joint proposal at national level and setting fore a shared vision and narrative to encourage collaboration in the artistic field and foster good practices and circulation of information.

After the initial selection phase, Matera has continued to support an initiative whose importance is enshrined by government through an ad hoc legislative measure (Legislative Decree no. 83/2014).

Matera intends to work with the other five shortlisted Italian cities as follows:

Cagliari 2019

We investigate what happens in the “non-places where people pass through”, using a series of hotel rooms. **Labyrinthotel** is a residency programme aimed at the staging of performances in hotel rooms to stimulate performative scenarios and find out what happens to people who enter such places voluntarily, under obligation or by sheer chance. **Labyrinthotel** will be an opportunity to experiment with methods of public involvement, and will be conducted in close collaboration with Matera Links and associated European networks.

Lecce 2019

The guiding idea behind the major exhibition on the southern Renaissance is to bring visitors on a tour through the artistic past of two neighbouring regions, Basilicata and Apulia, juxtapose these two little-studied areas of history and culture, and explore both the works of well-known artists and other works of painting, sculpture and the so-called minor arts. The exhibition will be complemented by major heritage maintenance and preservation work. The restoration workshops of the Lecce and Matera divisions of the Ministry of Culture and Heritage will host restorers from all over Europe on scholarship programmes. In addition, regional itineraries will be created using special multimedia and interactive tools that will let all members of the public, including people with disabilities, visit the exhibition remotely. This approach is very much in keeping with the precept of inclusiveness that is such a feature of the candidature of Matera. [\[For more information see page 87\]](#)

Lecce 2019 launched a network against poverty (**Eliminare Povertà**, “Remove Poverty” in Italian), which will connect civil society representatives of (social workers, entrepreneurs) with public administration officers, in order to develop a coordinated action between policies against poverty and those for job creation. The network, well-established in Lecce, has the potential to grow and include other regions in Italy. Lecce 2019 invited Matera 2019 to become a partner of the network and take part in a new culture of cooperation for the benefit of southern Italy. The Cresco network and the consortium of social enterprises La Città Essenziale will develop the Lucanian side of the project.

- Perugia 2019** Storytelling will be the common ground on which Matera and Perugia will develop joint projects. **Jump on the Winner's Bandwagon** will turn 10 buses into iconic “mobile artworks” which will host different storytelling experiences based on student's experiences, as Perugia and Matera are historically linked through the mobility of university students and as buses have always been the most popular means of transport from Umbria to Basilicata. **Jazz notes** will build a narrative thread during the most important jazz events hosted in the cities, Umbria Jazz e Gezziamoci, by involving bloggers to explore the new frontiers of journalism applied to the music sector and more generally to cultural events.
- Ravenna 2019** The Antonioni-Pasolini tour offers an opportunity to explore the socio-cultural context of Italy's boom years and its transition to a consumerist society. Through the co-production of two documentaries made by emerging filmmakers from Basilicata and Emilia Romagna, we shall consider what image of Italy emerges from the perspectives of Pasolini (whose *Gospel According to Matthew* was shot in Matera) and Antonioni (whose *Red Desert* was shot in Ravenna). Two other documentaries will investigate the North and the South of today, focusing on areas hit by natural disasters (earthquakes, floods, landslides). They will be screened as part of the “Continuity and Disruptions” programme of **Survivafilmfest**. Finally, Teatro delle Albe will work on a co-production of **Beautiful Shame**.
- Siena 2019** **Performing Heritage** is a set of practices that shift from a static to a dynamic and negotiated conception of heritage through methodologies borrowed from performing arts. By privileging the ‘clash’ of visions over the ‘truth’ of the experts, it develops, through artistic endeavour, a framework for cultural operators that intermingles intangible and tangible features of heritage, and enables new visions for Identity, Memory, Citizenship, and Belonging. The I-DEA and the Cresco network made of the Lucanian creative sector will collaborate on such themes with cultural institutions indicated by Siena 2019.

**ITALIA 2019, COOPERATION
BEFORE (AND AFTER)
THE COMPETITION**

Alberto Cassani

Director of Ravenna 2019

Together with Matera and the other Italian cities that are preparing for 2019, we share not only the challenge, but a deep sense of responsibility. For us, working together with other territories

means creating opportunities for coproductions, establish school exchange programs and share experiences. No matter how things turn out for the 2019 competition, we will continue to work together to build an overall cultural program that will serve Italy. We hope to make a small contribution to making culture a bit more central in Italy's development policies.

1.8a

How does the city intend to contribute to cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors?

A long time ago, Matera, at the margins of Europe, was a crossroad between Magna Grecia and local populations.

Culture is at the heart of its identity: a frugal culture, that blossomed not from wealth but on an instinct for self-reliance, the ability to find beauty in making ends meet. As a result, Matera bears a legacy of “deep sustainability”, inherited values such as frugality, courage and resilience that derive directly from its marginality. Today Matera needs Europe, but Europe also needs Matera and the fragile harmony between man, city and landscape upon which this city was founded nine thousand years ago. The purpose of the cultural program is to offer a joyful structure to this moment of reciprocal giving.

For this reason, every project in the cultural program is the result of a direct and deep-rooted collaboration between local subjects (including artists, citizens groups, institutions and associations) and a diverse range of European artists, networks and institutions. Every project is structured so as to embrace the following three dimensions: the local dimension, including Matera, Potenza and the rest of Basilicata; the southern dimension, which addresses the cultural scene of Italy’s *meridione*; and the European dimension, which engages cultural operators on a pan-European scale. The results will be direct and deep-rooted collaborations between local subjects (artists, citizens groups, institutions and associations) and a diverse range of southern Italian and European artists, networks and institutions.

The two flagship projects in the cultural programme, I-DEA and the Open Design School, are intended to promote pan-European partnerships not just during 2019 but throughout the run-up period. To realize I-DEA we shall be drawing upon the experience of networks such as NEMO - Network of European Museum Associations, the Peer-to-Peer Foundation, Europeana and many others. Archives and collections will be thrown open to communities of researchers, cultural workers and artists from the surrounding area, Italy and Europe so they can jointly create interdisciplinary projects.

Festival of Open Culture

The **Festival of Open Culture** will be an opportunity to extend cooperation outwards starting from the EdgeRyders network – “a citizen think tank the Commission has asked to provide proposals on the transition of young Europeans to adult life during a period of downturn” – and to establish partnerships and exchanges with other European festivals, including the Creative Commons Fest in Scandinavia.

Through the Open Design School Matera becomes part of a pan-European network of networks whose remit is to disseminate the development of capacities and competencies from one generation to the next. The School will be working with other organizations in the vanguard of Open Design, such as the Eindhoven Design Academy (Eindhoven, NL), Z33 (Genk, Bruxelles), the Architectural Association (London, UK) and others as it arranges internships, student exchanges and symposia.

A central plank of the Open Design School's activities is to set up the **European Parliament of Design**, an initiative led by the Z33 Contemporary Arts Centre of Belgium and a network of more than ten European partner institutions; Matera 2019 is a founder member. Projects like **unMonastery** and the many initiatives that revolve around the topic of open data are enabling Matera 2019 to combine culture with technology – an element of increasing significance in moulding everyday modern life – by making them one of its central themes, in close partnerships with leading European organizations such as the Waag Society of Holland, with the goal of involving all stakeholders (including children) in the design of cultural products and services.

Strengthened by the European title, we shall further enhance ongoing collaboration among industry operatives, the institutions and communities of innovators on the topic of open data applied to the sphere of cultural heritage and civic innovation, in part by launching an ad hoc master's degree in advanced open cultural data management at the Università della Basilicata and the Politecnico di Bari.

The Bread Route

It should nevertheless be noted that Matera 2019 will establish connections with Europe not just through long-term partnership, alliances and inbound tours: the “Roots and Routes” theme envisages forging links with Europe by sending out “cultural probes” into the European space. Through this and other projects, one of which is the **The Bread Route** initiative, we shall be placing special emphasis on our long-term relationship with Bulgaria. It is also our intention to work with Culture Action Europe and EUNIC Global, to encourage and promote cross-border mobility and cooperation, and to help build a shared, vital and vigorous Europe that is a cultural space populated by cultural citizens.

MATERA OUT OF TIME

Steve Tyler

Aerosmith lead singer

Matera inspired me to write a song. I was struck by the feeling of being in a place without time, it seemed to be 3,000 years ago, I was there in the street, under the moon, I looked at the stone streets, the Crypt of the Original Sin, the Sassi and I wrote it.

CELEBRATING CULTURAL DIVERSITY

Chris Torch

European Cultural policy expert

Celebrating cultural diversity at a European level is not a simple thing. The key to all constructive and creative exchange lies in our capacity to receive information, our intercultural competence and our flexibility. This requires

practical experience. Matera 2019's commitment to capacity building, to international management skills and audience relations - developing cultural citizens and professionalizing local initiatives - is the best guarantee that we can share effectively with other Europeans in the years to come.

Matera has a story to tell.

Centuries of continuous urban and social development

For thousands of years, people have lived in Matera, in caves which grew into magnificent churches, houses, gardens and complicated streets. Our city reflects centuries of unbroken social and urban development. Courage and resilience are part of the city's creative legacy. In the 1950's, the citizens of Matera were forcefully re-located from the Sassi cave-dwellings, to "modern" neighbourhoods, at the periphery. For more than 30 years, the Sassi of Matera were abandoned and ashamed...until a progressive revival began in the 1980's.

What does this narrative have to do with Europe in 2019? Arguably no city in Europe has ever shown such resilience and capacity to re-invent itself, after the shameful imposed death of an organic urban landscape of collective, non-monumental architecture. Never before has Europe so profoundly needed a narrative about sustainability and re-invention. In this transition period, that threatens the very foundation of European values and welfare, Europe needs a new start. Matera 2019 invests in cultural citizenship, to revive and carry the city and its people into a sustainable future. This is the same challenge that Europe faces. How to go forward without stepping back?

Inter/local, a core value of the bid

A core value in our bid for Matera 2019 is the concept of "inter/local" - maintaining deep local roots and at the same time sharing freely in a global context, being at once locally derived and internationally oriented. This is the European vision Matera both cultivates and inspires. We bring the vast experience of European artists, animators and academics into play with the people of Matera. We create platforms for co-creation involving citizens and visitors, for example with the **Beautiful Shame** (2016-2019), when great European performing artists produce major works in the most symbolic around the city, in direct collaboration with local civil, arts and sports organizations. We generate development strategies, in schools, research institutes and civil society, hand in hand with high level European intellectuals, in the frame of the think-tank series **Future Digs**, approaching the future as archaeologists approach the past - in fragments, piece by piece.

Both of the above projects will be channelled and promoted in Europe through the "The Tomorrow" online platform, part of a project launched in 2014, of which Matera is the first European city partner. In tandem with "New Narratives for Europe", The Tomorrow [\[For more info about The Tomorrow see page 82-83\]](#) will stimulate dialogue among Europe's leading intellectuals, who will become true "digital ambassadors" of Matera's activities as the European Capital of Culture.

The slow and meticulous development of a long-term cultural strategy is a mandatory requirement for any city and region in Europe.

It must, however, go hand-in-hand with a deep-rooted sensitivity to the surrounding environment. For all the differences of language, song, climate and tradition, Europeans everywhere face the same challenges: ageing populations, abandonment of small inland towns and villages, growing lack of future hope by young people. There is an urgent need for new citizens to welcome and at the same time there is a growing fear of the Other, the strangers and visitors to whom our future is tied.

We share a common environment.

We share a common environment. With the cluster **Dark Skies**, we manifest the respect for the sky, for silence and for time through projects like **Social Light 20-19%**, **Lumen** and **Silent City**. We use art to draw attention to details and to reducing the sound/light pollution of our environment. With the cluster **Cosmic Jive**, we open new relationships between space research centers and artists throughout Europe.

Furthermore, we shall be focusing on the topic of water, a topic of vital importance to local culture in Matera, not to mention the future of our planet: together with the cities of Guimaraes, Riga and Leuwardeen, and in special partnership with the Italian and Dutch Ministries of Culture and the Environment, we will be investigating how scientists and artists, starting with the genius Leonardo da Vinci (the fifth centenary of his death falls in 2019) have approached the role of water as an opportunity as well as a threat to Europe. The results of this endeavour will form an integral part of the **Ars Excavandi** exhibition.

In addition to the topic of the environment, the topic of young people and their circumstances, not to mention the desire to develop common cultural planning approaches, are vital for Europe now and in the future; we would like to build this in an open and participative manner. This is why, throughout the build-up, the process of “becoming” a Cultural Capital, we have developed relationships with important European networks, weaving together experience from different EU Members States: Culture Action Europe, EUNIC, Odin Teatret/Nordic Theatre Laboratory and NEMO / Network of European Museum Associations have all signed Letters of Agreements for specific projects especially relating to capacity building. Our objective is a radical re-inforcement of the cultural capacity in Matera, thanks to a constant flow of mobilities and residencies during the years 2016-2018. Lastly, we have co-ordinated agreements with candidate cities in Bulgaria (2019) and Croatia (2020), opening the door to long term relationships that can inform the European dimension. We weave Europe together at the seams, from a southern perspective, and with local passion.

A Europe of citizens more than a Europe of local governments and public bodies.

With its bid, Matera has become a welcoming host for change-making communities in Europe and farther afield. Through a spontaneous grassroots movement that has spread by word of mouth and informal contacts, Matera has become the venue for an ever-increasing number of get-togethers, projects and exceptional, bold and cutting-edge events, and can justly present itself as a place that is highly receptive to international civic and social innovation.

Along the path to candidacy, working with the RENA Summer School on good governance and responsible citizenship and with project implementing bodies like unMonastery, CoderDojo, Open Street Map and the Young Leader's Conference, we have begun attracting networks involved in contemporary citizenship, social transformation and a common future to Basilicata. Although still in its infancy, this long-term endeavour has enormous potential for growth, not just by surprising people who visit the city from the rest of Europe, but above all by helping to foster the cross-pollination of citizens with the rest of the continent. A city once culturally and physically isolated is now becoming an open site where everyone can engage in administrative, social and cultural experiments.

A targeted strengthening of European Partnerships for the creation of new cultural networks

The shortlisting of Matera gave fresh impetus to the work on building relations between the city and Europe and ushered in a planning phase in which the outlining of the cultural programme proceeded apace with the selection of operators, networks and European organizations willing to throw their weight behind Matera's bold and visionary proposal. Matera continued to cultivate relations with other European Capitals of Culture (meeting and/or signing agreements with La Valletta, Umea, Rijeka and Leuwaarden), and subscribed to the TANDEM network (European Cultural Foundation and MitOst) with a view to creating a programme dedicated to European Capitals of Culture. At the same time, a selection was made of international companies willing to work in networks on themes that have yet to be covered at a European level but are central to the Matera 2019 programme, such as learning based on games and creativity, the relationship between art and sport, and open culture.

The role of digital ambassadors and Lucani in Europe

As part of the Tomorrow Project [\[For more info about The Tomorrow see page 82-83\]](#) mentioned above, in the 27 cities working with us to debate the New Narratives of Europe we will be selecting 27 young intellectuals to invite to Matera on a regular basis, where they will tell us about their own local areas. They will also work with local schools and stay with families in Matera who volunteer through an open call. Strong links between the city, the region and the rest of Europe will be ensured through the extensive involvement of communities of emigrants from Basilicata who live across the continent, and who are keen to take advantage of opportunities for exchange regarding local traditions and traditions in their home country.

Matera intends to make itself known and appreciated by European citizens not only for its beauty and the uniqueness of its rocky landscape.

Matera wants to position itself at European level for the compelling importance of the themes and values that it has set at the core of its bid, and for the manner in which it intends to engage, accommodate and involve all those who want to join in this great adventure, whether by participating in person or by contributing from a distance. While the projects that make up the programme tackle matters of undeniable import and complexity, such as the relationship between art and science, new forms of civic resilience and the challenges of innovation, they address not only specialists and enthusiasts but also reach out to the general public, and call on artists and intellectuals to put themselves on the line, leave their comfort zone, take risks but also take their time – and waste it too, if needs be. The projects are intended to open up a dialogue that is free of rhetoric and encourage conversations conducive to the authentic exchange of views.

Projects like the ones in the **Playspace** cluster use a play- and sports-based approach combined with theatre, design and audiovisual to extend cultural citizenship to all, breaking down barriers that, especially in more remote areas, prevent access to culture. Destined to be very popular, these events will be held outdoors in rural spaces or abandoned areas, and are a way of involving citizens in looking after common assets, taking previously-untried paths and fostering civic conduct through the experiences of mapping, exploration, play and competition. These events will be cocreated (and appreciated) together with a vast potential population resident in North and Eastern Europe, where people are accustomed to the outdoors life – something that without doubt is one of the most innovative characteristics of this 21st-century culture in localities like Matera and Basilicata.

Matera Open Space

“Instant architecture” is another theme destined to attract the interest of a broad swathe of people across Europe. It will be developed in partnership with 72h Urban Action and will challenge participants to self-build experimental structures of public utility in public space, involving them in the creative process of urban design with the objective of bridging the gap between design and construction. The game-play approach will permeate the project, triggering new behaviours. Partners such as Playground (DE), Waag society (NL) e Copenhagen Games Collective (DK), The Company P (SE) will become involved immediately after the final phase of the candidacy through residencies, workshops and co-productions by inviting artists, creatives, innovators, and social entrepreneurs from all across Europe to cross-breed their past experiences in north European contexts with more remote realities.

Matera
Open Stories

Becoming European Capital of Culture will go hand in hand with a temporary but steady flow of artists, scientists and creatives in and out of Matera, who will be asked to act as narrators and evangelists for their respective cultural and creative communities, to which end a specific programme of digital communication called **M@European tellers** has been set up. Meanwhile, the successful initiatives in which visitors were invited to talk about their Basilicata experience both before and after they came to the region will be consolidated through the **B-Stories** activity cluster, which will also collect the stories, building upon the successful experience promoted by the Agenzia di Promozione Territoriale of Basilicata. Similarly, projects such as Can't Forget Italy, Lucania Film Family (St. Petersburg, Paris, Amsterdam), Basilicata Tour (Brazil, Basilicata), P-Stories and Paesaggi Lucani will get the public involved in telling the stories of their cultural experience.

Matera also intends to raise the number of international visitors from the current level of 30% to 50% of the total by 2020 both by leveraging the impact of its candidature and by improving the transport quality of the "last mile." The aim is not simply to increase the quantity but also raise the quality of the tourism experience. The format tested with Basilicata Border Games in 2013 attracted 120 young people from Europe (selected from over five hundred applications). They were hosted by more than fifty Lucanian families. This experience confirmed that civic games combined with "home hotels" are a powerful mean to discover Basilicata in a profound and meaningful way. By experimenting new forms of reciprocal knowledge and hosting, visitors have become temporary citizens, returning to Basilicata on the basis of interpersonal ties developed in time during their stay. This, in return, has an impact on Lucanian hosts, whose perception is modified by the unconventional one of their guests. We want to think in terms not of "tourists" as such, but rather of temporary residents, made up of people who for one reason or another have opted to explore, stay over and return to the city, perhaps because they have been taking part in an activity, launching a project or have come to hear the various stories, or simply because this is a place where they can find the answers they are looking for. In this way, the visitors will enter into a relationship with the city that should last down the years. These will be our temporary residents, our ambassadors to the outside world.

Reversing
the flow,
Matera
in Europe

Finally, Matera wants to arouse the interest of Europeans by bringing part of its programme to Europe. Projects such as **Socialight 19-20%**, in which experts will receive instructions on public illumination techniques, will be held in 10 European cities both before and during 2019. The **Onda** project will see the involvement of the space observatories of four European cities (Canary Islands, Krakow, Pleso in Slovakia and Moletai in Lithuania). As early as 2016, through the **Circulating Entities** project, mobile assemblies will be sent out on tour in the East through the streets of Bulgaria, in the West through the streets of Portugal, in the North through the streets of Sweden, and in the South through the streets of Basilicata. With **The Tomorrow** we will seek to answer community-growth-related questions concerning the way that communities tend to fold in on themselves rather than open up. This will take place in a series of cities the same size as Matera. Lastly, the **Cats, Eyes and Sirens** event will attempt to find out what new myths are commonly held by young people in all of the cities where **The Tomorrow** is being run. [\[For more info about The Tomorrow see page 82-83\].](#)

1.9b

How will the event encourage participation by artists, sociocultural operatives and people who live in the city, its surrounding area and the territory involved in the Project?

The process of involving the creative scene in Basilicata in preparing the cultural programme can be divided in two stages: listening, then engagement.

Open to all

During the initial stage, through a group of cultural mediators selected through a public call, orientations emerged from the local area to help identify the main project themes. During the second engagement stage, operatives were asked not to present their own projects or ideas but to take part in workshops where the Committee's advisory management proposed the main project clusters, various approaches to implementation and potential partners in Italy and Europe. Against this backdrop and applying a cooperation-based approach, each local entity declared its availability and interest in developing a project, starting with a self-assessment of their own points of coherence and competence or, taking the opposite tack, acknowledging an educational need, a requirement for professional or human advancement that could be achieved through the project.

To artists

During the candidacy, the Matera 2019 Committee has put on a number of events to enhance international relations and grow the competencies of socio-cultural operatives:

- » **Regional calls: Calls for "innovative projects" (fifteen projects), for artist residencies (fifteen international artists selected from 480 candidates), and for artist mobility (currently underway);**
- » **Workshops and education: With the circuit of Young Italian Artists on residencies, with the Festival Of Festivals on festival organization and fundraising, with Charles Landry on creative cities, with professionals from European capitals (Umea, Turku, Sofia, Tallinn and Guimaraes), with Living On The Edge on social innovation, with Open Street Mapping Italia on mapping parties, with Innovation Lab and the Waag Society on creative learning;**
- » **Reclamation of a space for accommodation in the Sassi, offered to the local creative scene to build creative community residences together with Edgeryders as part of the unMonastery project;**
- » **Materadio 2012 - 2013 - 2014 as an opportunity and national and international showcase to put on projects with ECOC radio stations throughout Basilicata (2013) and to stage European coproductions such as those that, in a joint show, involved Greek musicians, actors from Basilicata (Gommalacca), a well-known artist (Emilio Isgro) and arts high school students.**
- » **A programme of arts residencies with artists capable of creating works with citizens, for example Thomas Lommé who worked with designers, carpenters, cultural workers and local mothers to decide what work to assemble in the run-up to Materadio 2014;**
- » **For the Venice Dance Biennial 2014 twenty citizens from Basilicata - men, women, boys and girls - from outside the world of academic dance who were choreographed by Virgilio Sieni in a work inspired by Pier Paolo Pasolini's "Gospel According to Matthew", curated artistically by the IAC - Centro di Arti Integrate di Matera.**

The Committee has also worked with the extensive fifty-strong Comitato CRESCO network of cultural and social workers to put on projects conceived to involve local citizens through the dramatization of candidacy-related themes in two ad hoc projects:

- » **With Passaggio 2019 on the evening of 19 September 2013, a journey to 2019 was simulated, offering a sneak preview of what Matera would look like following the socio-cultural proposals contained in the first candidacy dossier: over 10,000 people attended the occasion, which marked the opening of Materadio 2013.**
- » **Take your school into 2019 saw more than a thousand students of all ages from throughout the region work on candidacy-related themes. During the second phase, fifteen schools were selected to interact with fifteen cultural associations. Together, they put on an exhibition that tells the story of culture in 2019 as seen through young people's projects. The exhibition is scheduled to open on 19 September 2014 so that members of the judging panel can view it as the candidacy's flagship project.**

To citizens

Participation by the people of Matera is being pursued through multiple local entertainment-based strategies, via grassroots ventures in the various districts of the city, above all in outlying areas, all of which share the same concept: the active role of people who “together” are asked to create participative moments promoting culture and enhancing the city. During **Museum for a day**, for instance, for one day the Basilicata National Museum of Mediaeval and Modern Art showed some of its most important works in six homes in different parishes, meeting places and assistance areas in the districts of Serra Rufusa and Spine Bianche, as well as asking local children to set up their own museum with their most valuable possessions. Restorers went into homes and told people about their work. To mark the **Festa della Bruna**, more than 4000 flags bearing the Festa della Bruna and Matera 2019 logos helped foster backing and involvement, decorating balconies throughout the city and building a strong link between the community's anthropological roots and its potential, hoped-for future.

And to the entire Region

Since being shortlisted, local entertainment-based ventures have been extended to municipalities and villages throughout Basilicata, many of which are low-density settlements that have real difficulties putting on a decent level of cultural events. The **Flower-Covered Balcony Competition** at the 2014 European Day of Music was open to residents of Matera. Music was performed on some of the balconies entered into the competition, creating a musical pathway through much of the city, from the suburbs to the centre. This was subsequently extended to all 131 municipalities in Basilicata, gathering support for the candidacy through a ceremony at which the Comitato Matera 2019 presented a flag and plaque bearing the “*io sostengo*” (“I support”) logo. The flags were presented at headline events in individual municipalities, making the most of each village's traditions and events. The principle of rotation, itinerancy and region-wide extension has had positive repercussions. The Arts management unit has integrated this approach into the production and cultural dissemination built into the programme, as well as the values that inspire it, as in the *ad hoc* **Capital Drift** project cluster.

The change is underway: it is time to make it irreversible.

The candidature is already producing definite, tangible and even unexpected results. The mission for the medium term is to protect and consolidate the results achieved to date, raise their profile and disseminate them far and wide for the benefit of the whole community and the many local territories of Basilicata. The appropriations from the Structural Funds 2014-2020 that the main public stakeholders have agreed to release for the key projects are the first concrete example of the legacy that the campaign, whether eventually victorious or not, is building [see paragraph 1.6]. A fundamental requirement for the cultural development of Basilicata is to increase capacities (among socio-cultural operators, public officials and citizens) as well as a sense of personal civic responsibility, also with a view to stimulating innovation.

Government offices, too, are becoming better equipped to adopt a new attitude and to respond knowledgably and enthusiastically to the challenges of candidature. Matera is laying the groundwork for an innovative regulatory system governing co-operation between citizens and government for the care, protection and regeneration of urban commons, which will leverage the growing receptiveness in Italy and Europe to the idea of mapping, reactivating and reusing abandoned and underused buildings. The **Matera Public Service** programme to develop an original professional refresher programme for civil servants based on visits to Europe and digital literacy courses, through partnership agreements that have already been signed. In consequence, we wish to set up a digital platform open to investments and projects to be realized over the period 2015-2022. All feasibility surveys and cultural investment projects will be made available as open data that may freely be consulted by citizens and industry communities.

Competencies to produce and manage the 2019 events, which will be developed locally amid the start-up of the two flagship Matera 2019 projects that will create two new cultural institutions for the 21st-century:

- » **I-DEA where art and science meet, drawing on shared archives in the region, Italy and the rest of Europe**
- » **Open Design School which, from 2015, will make it possible to spawn a new generation of designers with the capacity and competencies necessary to develop a significant proportion of the structures and technologies needed for the 2019 programme locally.**

Expected impacts go beyond merely staging new exhibitions or publishing new books and most importantly extend to the birth of new start-ups in education, tourism and culture capable of integrating into or substituting public policies, generating an emulation effect across southern Italy and potential partnerships with Mediterranean nations, as parties already operating in Matera are keen to do.

Networking: something has changed.

In a part of the country that has always found it difficult to play a pro-active role on international networks, over the last two years new networks have sprung up and pilot projects rolled out and the presence of institutions and operators has been strengthened across many networks. The aim is to foster the birth of networks that put Matera on the international maps that are focused on change, civic and social innovation. Implementing the **unMonastery** pilot project, hosting radical innovators from Matera and Europe, and putting on the annual Edgeyrders Meet in 2013 and October 2014 has helped forge a Matera-led Civic Innovation Network which in October 2014 will see the arrival in town of an international conference on Caring for Assets spanning cultural (and other) heritage and communities. The philosophy, themes and working methods of the candidature programme are very much aligned to the vision, priorities and objectives of the major Framework Programmes of the European Union. The theme of “inhabiting culture” acts as a catalyst for experiments in audience engagement, participatory approaches and processes of co-creation and co-generation. The theme has been taken up in many flagship projects including **Circulating Entities**, **B-Stories**, and the **Festival of Open Culture**, which will seek funding from the EU’s Creative Europe programme.

Creative Europe, Horizon 2020 and Erasmus +

The candidature also affords an excellent opportunity to strengthen the planning skills and the internationalization of cultural workers through training, secondments to other sites, exchange programmes, residencies and co-production. Matera 2019 is a partner of the EU Heritage Tour project, which has the objective of forming managers of UNESCO sites with the aim of enhancing their ability to manage the heritage sites. The Committee is also part of ELARCH, funded under the Erasmus Mundus programme, which enables cooperation between secondary education institutions in Europe and Latin America especially in relation to catastrophe prevention, cultural heritage preservation and conservation of the built and natural environments.

Matera Changemakers, **Matera Links and Edges** are some of the key projects for which support under the Erasmus + programme will be sought. Funding will also be sought from **Horizon 2020** because, through projects such as **Dark Skies** and the **Anthropocene Observatory**, the cultural programme will pay particular heed to the relationship between art, science and technology. Meanwhile the **Future Digs** project involves work by four international think tanks on the themes of the environment, society and culture. The **I-DEA** project, which proposes the creation of a new-generation network-based workshop/demo-anthropological archive and systems of collaboration, will respond to the Call for Projects under the rubric of “Reflective Society - Innovation ecosystems of digital cultural assets”. The I-DEA will become the third principle digital resource Italian supplier of Europeana.

Structural Funds

The Matera 2019 Committee is part of an inter-institutional working group (the only of its kind in Italy) set up to decide on the allocation of EU funds for 2014-2020 with which it will finance, in the amount of € 25 million, part of the cultural programme. Additional resources and work will be devoted to accessibility, smart mobility, cultural infrastructures and urban regeneration.

Improving access to and participation in culture for all people who live in Matera and Basilicata is one of the primary aims of the candidature.

Statistics show that the consumption of culture in Italy is one of the lowest in Europe, and Basilicata has traditionally lagged farthest behind. It is not, however, merely a question of increasing the consumption of culture. Rather, the concept of “inhabiting culture” postulates that culture must be understood as consisting of a diversified array of options that also and especially includes the effective practice of the same and the full immersion of those who “consume” it.

Rather than objectives, these are preconditions for a programme such as ours that is underpinned by belief in community involvement and the co-generation of processes and recognizes that a considerable time may have to elapse before aspirations can be turned into reality.

Capacity-building activities will also serve to improve the planning skills of Basilicata operators with regard to accessibility, understood in its broadest sense. The programme of activities will teach planners how to listen when designing their projects. It will help do away with the tangible and intangible barriers preventing people from the full, conscious and rewarding enjoyment of the projects and invite them to experiment, speculate and take risks.

The cultural programme will pay due heed to different groups of potential audience, regarded not as mere recipients of a culture intended for them, but as individuals actively contributing to its realization. No project, moreover, will be designed with a specific group in mind. Rather, each will seek, where possible, to foster interaction and fraternization and embrace the diversity of different people and groups. Accordingly, in the joint planning and realization of objects of design, children will work with the elderly, tourists with residents and people with disabilities with the able-bodied.

As 129 out of 131 municipalities in Basilicata have fewer than 10,000 inhabitants, an objective problem exists regarding the scarcity of demand, which often makes it impossible to maintain a diffuse supply of culture throughout the territory. This is a problem that affects not only Basilicata, but many areas of Europe, and the candidature has opened the door to innovative outreach initiatives for areas with low-density populations and reduced opportunities. The initiatives include nomadic art productions such as **Circulating Entities**, events such as **Edges** that make inroads into borderland territories, and others such as **Caravansaray 3.0** that look after thoroughfares. For more than twenty years the bibliomotocarro del Maestro La Cava [see page 74], has been running a mobile library carrying stories and dreams all over the region, which shows us that to imagine a possible future we do not always have to look back to the past: all we have to do is look around us.

Here are some exemplary projects:

OPEN CHILDREN / Not a cultural product for children, but something made by children for children.

- » With the Waag Society and through CoderDojo, children will take a leading role in an initiative to create maps, software, apps and interfaces using open-source formats. In this way, through the medium of play and fantasy, they can interact with children in other European countries and overcome language barriers.
- » With the Air-Port City project, children will work with the artist Tomas Saraceno on building a “flying museum” inside a solar balloon made out of easy-to-find materials collected from different communities around the world. The idea is to democratize the concept of the museum so that it comes to be seen as part of everyday life.

OPEN STORIES / Stories belong to everyone, all you need to know is how to tell them.

- » As part of the plans for 2019, courtesy of the B-STORIES cluster of activities, children, teens and adults will be able to talk about their cultural experience in Basilicata using digital storytelling techniques.

OPEN EUROPE / Circulating art and culture and bringing them to far-flung spots.

- » The CAPITAL DRIFT cluster of activities, which is dedicated to the mobility of cultural infrastructure in different shapes (animals, mechanical, naval, etc.), will meet the issue of cultural isolation caused by lack of infrastructure head-on.
- » EDGES is a project that puts peripheral areas of Europe at the centre of a tour of culture. Creative artists and works will go on tour to animate an unprecedented exchange of cultural experiences, taking the baton from the European Capital of Culture of 2018 and passing it on to that of 2020.

OPEN FOOD / Do play with your food.

- » Play, new technologies and culinary traditions are the ingredients of an experiment on how to achieve social inclusion, explore gender and generational differences, and make the city a better place. ROOTS and ROUTES is the overarching theme for several activity clusters that will unite citizens temporarily present in the city with those far away, bring together children and the elderly, and forge links between the immigrants of yesterday and those of today through bread, new technologies and old-time recipes.

OPEN BOUNDARIES / Barriers: from conflict to inspiration.

- » The URBAN HEALING cluster of activities will address the issue of accessibility by transforming the architectural barriers of the Sassi into experimental artistic exercises in the design of sensory tours to which architects, planners, tour guides, the visually impaired and hoteliers will contribute their expertise. Theatrical shows will be staged by Mind the Gap Theatre, Oiseau Mouche and Centro Arti Integrate, which will directly involve people with disabilities in the production.
- » For example, the Open Design School is launching a design and carpentry workshop at the Matera jail to provide alternate and low-cost solutions to furnishing prison cells, but more importantly to serve as a locus and tool for inmates to enter into dialogue with the outside world, offering opportunities for training, professionalization and work in the pursuit of social emancipation and freely participative culture.

Naturally, everything planned for Matera and Basilicata in 2019 will be accessible to differently-abled people, through work with voluntary sector entities and institutions operating in this sphere.

1.12

What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish with

- cultural operators in the city,
- cultural operators based outside the city,
- cultural operators based outside the country?

Name some operators with whom cooperation is envisaged and specify the type of exchanges in question.

Opening up is hard work, but takes you to the infinity and beyond.

There are two ways to answer this question: with the map related to the cultural program [see page 46-47], which indicates what contacts have been initiated and are underway, and through a more qualitative methodological description of what has been done to ensure that participation is permanent and fruitful. For this, read on.

From Visioni Urbane to an overall vision: the network Cresco in Basilicata

For cultural workers in Matera and throughout the territory, this candidacy has been one of the first opportunities for a frank, open and sometimes hard-hitting debate. The **Visioni Urbane** project, which was initiated in 2008 by the Basilicata Region, proved to be a major collaborative platform for the cultural and creative community. During the gradual rollout of the candidacy, expectations have changed: Matera 2019 has become a container for people's ideas, a chance for them to assess their own involvement in planning and strategy terms. In parallel to the **Visioni Urbane** process, cultural associations progressively clustered themselves in the Cresco ("I grow" in Italian) network, and gave themselves the aim to set up a Foundation as an umbrella organization for cultural workers of the area. Cresco supports the candidacy and as such has been a key player. We have worked together to enhance collaboration and participation and to build dedicated projects in the run-up to 2019 - for example "Passaggio 2019" and the "Take your school into 2019" pathway. [see the Cresco Manifesto pages 48-49]

Opening up relations: Matera 2019 as a collaborative platform

After being shortlisted, the number of requests to take part, to be involved in and to join the process multiplied exponentially. As a result, building on an enormously successful web community experience, the Comitato Matera 2019 decided to launch a campaign to empower cultural workers, allowing them to map their own cultural events on an online platform published on the Open Data section of the City of Matera's website. The region's intense program of cultural activities has now an enhanced visibility, and can be updated directly and on a day-by-day basis by users themselves.

Innovating traditional cultural institutions

The traditional cultural institutions have offered their own vital contribution. They have greatly contributed to accelerating and legitimating this process. The Basilicata Superintendents' Office of Historical, Artistic and Ethno-Anthropological Heritage has played a lead role. In parallel with the candidacy, it has transformed the National Museum of Mediaeval and Modern Art at Palazzo Lanfranchi into a space that is open to the community, offering opportunities to generate inclusive, participatory cultural experience. For example, industrial spaces used in the past solely to catalogue and maintain unused artistic heritage items are now open to the public for exhibitions.

The Duni Conservatory of Matera, one of southern Italy's preminent musical institutions, is another key player in the candidacy. It is impossible to list all of the activities in the pipeline between now and 2019. Children are constantly to the fore in our candidacy, one example being the concert given at the Berliner Philharmonie in April 2014 by a group of teachers and students who performed classic music from Italy and Basilicata to an audience of more than a thousand people, livestreamed on TRM TV. Alongside the Superintendents' Office and the Conservatory, the University of Basilicata has played a key role in the candidacy not only as a founding member of the Matera 2019 Committee. The Department of European Cultures and of the Mediterranean (DiCEM) and the Master's Degree in Archaeological Heritage are working side-by-side with the Committee to support the candidacy, but mostly to inject its spirit in the minds of the students, by teaching them about open culture. A new home was found for this collaboration: the building that formerly belonged to the Appulo-Lucane Railways. In agreement with the APT Basilicata (Regional Tourist Agency) and the City of Matera, the Matera 2019 Committee and the University have inaugurated the student-run **Matera 2019 Urban Center**: a place for information on how the city is changing in the run-up to 2019, a place to study and work, to initiate international exchanges through the Erasmus project, and a place that symbolizes all of Matera 2019's potential for young people throughout the region and indeed the whole of southern Italy.

Culture is research, the economy, inclusiveness and sport

In addition to the volunteers and the institutions, the research, private, third and sports sector have also been generating culture in Matera. Scientists, researchers and technicians from the Space Geodesy Centre, entrepreneurs through the Chamber of Commerce and Confindustria, Catholic associations led by the Curia have all given their unconditional support to the candidacy, enhancing their day-to-day activities by dedicating them to Matera 2019. For example, the sport sector has made a special contribution: the international **Minibasket in Piazza** tournament has inspired the Committee in a number of theoretical and organizational areas. The related **Gaetano Scirea trophy** also dedicated its 2013 and 2014 events to the candidacy, hosting teams from European Capitals of Culture such as Riga 2014. Through our cultural program we have leveraged sports as a common European language capable of engaging diverse audiences across territories.

Italian cultural workers

The journey towards Matera 2019 began in 2011: the Carro della Bruna, the symbol of the link between culture and religion that lies at the heart of the most important celebration in Matera, made specially by master papier-mâché makers, left for Turin and was exhibited at the major **Making Italians** show staged to celebrate the 150th anniversary of Italian unity. Ever since that profile-raising precious occasion, our work has focused on informing the Italian cultural community that Matera and Basilicata are keen to open up and cross-pollinate, drawing on their own roots and transforming them into themes of European interest.

This happened with the theatre sector: efforts made by the Consorzio Teatri Uniti of Basilicata - the Basilicata Region does not have a stable theatre and was not considered attractive to industry professionals - remade its image throughout the rest of the country. During its inaugural season, 2011, it twinned Matera with Milan. The second season, 2012, was dedicated to Naples, home of Italy's foremost theatrical tradition.

We intend to carry on working with Naples through a partnership agreement with the Teatro San Carlo of Naples.

The same thing happened with film, a fellow travel companion and pillar of Matera 2019: the recently-founded Lucana Film Commission took the Matera candidacy to the Venice Film Festival in 2013, and did the same again (only more so) in 2014. Many film industry professionals, from producers to directors, choose Basilicata to make their films, carrying on a tradition begun by Pasolini and continued by blockbusters such as *The Passion*.

The same has occurred in the book and publishing industry through festivals like Energeia and the Women Fiction Festival, which every year bring authors and publishers to Matera to consider the future of the industry. There has also been significant collaboration with Book Supervision Points, which have seen Matera become the initial launchpad for the Charter of Readers' Rights, not to mention work with the Turin International Book Festival, which commenced in 2011 and featured strong co-promotion in 2013 and 2014. Once again, the same thing has happened with institutions that work across a broad spectrum, from arts institutions to contemporary art and architecture, from the Venice Biennial to Maxxi in Rome, the Milanese in Milan, and foundations such as the Fondazione Olivetti. Italian industry professionals with whom we have worked during our four-year candidacy have obviously been kept abreast and in the loop via social networks to support the Matera 2019 story and work actively with us. That said, design and digital technology-related operators and institutions have been vital in strengthening the national and international dimension of the two flagship projects I-DEA and the Open Design School and, more particularly, the open aspect of the candidacy: Arduino, Spaghetti Open Data, Coderdojo Italia and a host of others.

**Non-Italian
cultural
workers**

At local level, every single cultural worker has offered their support. In the meantime, Matera has significantly raised its domestic profile, while the candidacy is remedying the fact that relations with Europe-wide cultural workers remains at an embryonic stage. This is one of the major challenges for Matera and Basilicata.

The Materadio project is an attempt to enact a step change and bridge this gap by paving the way for partnership with the rest of Europe. European Capitals of Culture Turku, Guimarães and Marseilles were all invited to the 2012 event, along with 2019 candidate Sofia. All of them were enthusiastic that their finest musicians could perform live on RAI Radio3. A second step change is our work with the Edgeryders network, with which the unMonastery experience was launched in 2013. In 2014, the Matera Meets Berlin project, relations with artist Tomas Saraceno, and consolidation of the workshop experience with the Waag Society are all testament to the way the candidacy has turned culture into a structural element of local development.

We are, however, just at the beginning. We are in no doubt that 2019 will see the current situation overturned through targeted partnership strategies generated during the programme build-up phase, and through the programme itself, its intellectual breadth and the quality of its performances.

Our candidacy tries to be innovative in the following ways:

- 1 In its structure, built around the concept of “cultural citizenship”—a innovative model of active, culture-driven urban living for the 21st century;
- 2 In its auto-generative approach to cultural infrastructure, which is seen as an opportunity for learning, direct involvement and long-term capacity-building on the part of citizens, students and residents and temporary citizens;
- 3 In its ethic of radical openness and universal sharing;
- 4 In placing science and technology at the centre of the program, in the belief that they can be truly accessible and valuable to everyone—regardless of age, gender and expertise;
- 5 In its inclusive approach that embraces the entire Basilicata region and the other Italian candidate cities in the program;
- 6 The observation that alongside physical territory, which places us at the heart of southern Italy and indeed the heart of the Mediterranean, there is also a virtual territory where each of us acquires space through our relations and the digital products that help us to co-create, network and share;
- 7 In its strategic integration of present and near-future information technologies into the program as a critical means of citizen engagement and lubricant of bureaucratic processes;
- 8 In its proven ability to mobilise the entire citizenship across ages, backgrounds and neighbourhoods, thereby building intergenerational community resilience;
- 9 In its frugality, underpinned by an ethic of “recycle, reduce, reuse”;
- 10 In the creation of strategic long-term alliances with broadcasting platforms across media, from local and national ones to European newspapers and global satellite channels;
- 11 In its choice to emphasise a legacy of relationships between people, of skills, knowledge and capacity-building platforms over a legacy of infrastructure;
- 12 Through monitoring that we are undertaking every six months on an ongoing basis, we will be able to reorient towards the best possible outcome if any errors are committed, further strengthening best practice, which we also believe must be applied to the evaluation of good outcomes not just quantitatively also qualitatively, and not just in terms of cultural and economic impact but socially and in innovation terms too.

At the heart of our candidacy is the notion of the “cultural citizen”—the idea on the one hand that art, culture and creative expression should be a central part of daily life of citizens, no longer separated from the activities of day-to-day existence; and on the other hand that the program should be the product of the collective intelligence of citizens. This is why it will not only be the cultural institutions that will come alive: from modern Matera to the Sassi, from museums to local bakeries, community centres, even their own homes— all be part of an energetic wave of activities that will spill out into the streets and across the Murgia and into the quarries.

Marginal and forgotten values like slowness, silence and frugality are central to our candidacy. Rather than in expensive cultural infrastructure projects we choose to invest in capacity-building platforms such as the Open Design School, a “cultural toolbox” of sorts through which citizens will actively contribute to building the program themselves, thereby re-empowering a dwindling relationship with crafts, rekindling a productive relationship with the land and bolstering innovative entrepreneurship. All this is part of our vision of **Open Future**.

1.14a

If the city were to be nominated European Capital of Culture, what would the medium and long-term effects be from a social, cultural and urban perspective?

Matera, but also Italy and Europe, need a narrative that puts the idea of legacy at the centre of a new vision for a promising future.

From a social point of view, the candidacy has already generated extraordinary results: it has generated faith - potential faith - in culture, the possibility of change, of growing, becoming more prominent and more competitive. Alas, it is yet to generate faith in others (see Datacontact 2014). If the candidacy is victorious, there is a very high probability that faith in the Matera 2019 project will become faith in the collective. What we would like to see is the data in our hands being reversed (right now, 30% have faith in others, which means that 70% don't). Even if this is a huge ask, it is also a huge opportunity for everybody to realize this potential.

The bid also serves to **develop and strengthen** the city's status as a haven of **open culture**. Matera is seeking to take the lead in the South of Italy and the Mediterranean in the generation of open data and the practice of open government. The medium-term objective is **to implement the IT platform** of local government and improve the quality of the data it contains. The long-term objective is to leverage capacity-building activities to acquaint and familiarize a significant portion of the public and local government officials with open-data practices, of which the Open Land Registry pilot project is one example. All of these elements, along with Creative Commons-related practices, the ability to generate and send out research data in real time, as well as the most evocative performances, will be distributed through Europe and foster debate starting from Matera through various forms of social networking, which are already being stepped up in an aware manner as they become increasingly central to and shared by our whole territory. In the medium term, the bid must also convince people to take care personally of their common heritage and city, including by way of the establishment of lasting formal covenants between local government and the community for the preservation and regeneration of urban heritage and common goods. The type of cultural citizenship that we are seeking to nurture is inspired by the concept of the *Heritage Community* unveiled at the Faro Convention, which proposed a model of joint responsibility underwritten by the public and civil society for the protection and management of cultural heritage and called for innovative models of citizen engagement.

Social impacts: **citizenship,** **participation,** **openness.**

Cultural impacts: **capacity-building,** **audience** **development**

From a cultural point of view, the gap between Matera and Europe, wide as it may be, would be bridged. Working together to make plans with Europe as our yardstick is not yet a habit but a desire. This is another change that would engender a radical cultural shift. One of the most important legacies will be to have expanded the skills of local cultural and creative operators and improved their aptitude for planning and management.

**Urban impacts:
places for
culture
and urban
accessibility.**

From an urban standpoint, we would like the whole region of Basilicata. Our region, some of which is so wild, really can reveal its inner “secret garden” self. But this can only happen through the concept of community heritage. Our candidacy has revealed that already eighty out of a hundred citizens would like to help make the town more attractive. By 2020, through participation-led initiatives we hope that everybody wants to keep things beautiful, all of the things we will have achieved in the town and in the region for 2019. The bid process will give the city new cultural infrastructures. All work will be done pursuant to the principles of sustainability, reuse, flexibility, social relevance and equitable distribution between city centre and periphery. Important projects such as the Open Design School in the Complesso del Casale, the first part of the I-DEA Museum, the system of caves and Renzo Piano’s nomadic and prefabricated musical space **l’Arca di Prometeo** will be brought to completion in the medium term. In the long term, the objective is to bring a new ethos to planning investment in culture: building reuse rather than new construction, environmental sustainability, flexibility, prior analysis of demand and needs, and attention to new forms of production and cultural participation.

**Tourism: offering
memorable
experiences,
building links and
relationships.**

The objective for 2020 is to more or less double the number of visitors to Matera to around 600,000 and raise the proportion of international tourists from 30% to 50%. By integrating regional strategies, the urban development plan and the Matera 2019 programme, over the medium term it will be possible to strengthen Matera’s position as a tourist destination where people have memorable and authentic experiences, slow down and detox from the hectic pace of modern life. It is not just a question of numbers: our legacy will be having shown everybody that without the voice of a certain portion of their common south, neither Italy nor Europe will be able to see what and how to move forwards in pursuit of a collective future. In a participative and innovative way, this future starts also - indeed above all - here.

1.14b

Are the municipal authorities considering making a public declaration of intent regarding the period after the one-year event?

The Matera-Basilicata 2019 Foundation was established on 3 September 2014. Its endowment fund and its planning programme, prepared by founding bodies the City of Matera, the Region of Basilicata, the City of Potenza, the Province of Matera, the Province of Potenza, the Matera Chamber of Commerce and the University of Basilicata, are a concrete demonstration of the desire of local institutions to implement the general programme outlined in this bid book, including future developments up to 2022. This will also provide a framework for monitoring the results of the 2019 program, maximising the effects in terms of transparency and efficiency on a systemic level.

From distance, bottom-up and always growing.

The idea of presenting Matera as a candidate city to European Capital of Culture title was proposed in 2009 by a group of young people, who gathered in a cultural association named “Matera 2019”: their main objective was to launch the bid enabling a grass-roots process and gaining the support of all the community. The first and most tangible legacy that we could ever have hoped for lies in the achievement of getting onto the same wavelength an entire community, committed to a goal which at the time was more than ten years away. The bid has become part of our shared heritage and has overcome initial disbelief, indifference and the sort of scepticism that is second nature in an area used to be suspicious when it comes to ambitious plans.

The association spawned a technical workgroup initially desired by the Basilicata regional government and shared with the City of Matera. This workgroup analysed successes and failures among candidatures and capitals. After disseminating these hypotheses across the territory and discussing them with other institutions, on 29 July 2011 the Comitato Matera 2019 was set up by the City of Matera, the Basilicata regional government, the Province of Matera, the City of Potenza, the Province of Potenza, the Matera Chamber of Commerce and the Università della Basilicata. As everybody pitched in, and leveraging significant operational freedom from politics, the Committee’s management earned credibility and began to develop not just a draft candidacy dossier but, more importantly, a host of tangible initiatives, examples of what the everyday concept of a Capital would look like. International relations were immediately intensified as talents and industry professionals were attracted. Just looking back over the detail of our website demonstrates just how much has happened in Matera, Basilicata, Italy and Europe. Already a world heritage site, Matera has generated a renewed and increased interest not just and not so much for its heritage but because of its initiatives, intellectual output and the links it is forging between history, tradition and the future.

Last time we met: what we experienced during the oral evaluation at the MIBACT

On 13 November 2013, at the presentation of the first bid book, the 10-strong delegation standing before the judging panel were not the only people in the room. Matera’s people and the heterogeneous band of supporters of the nomination made their presence felt through two channels that have since become central planks of this collective effort: social media and the television channel, TRM. From that morning and for five consecutive hours, the hashtag #portaMateranel2019 [#bringMaterainto2019] was trending in Italy, courtesy of 4200 tweets and retweets with the #mt2019 hashtag. At the same time, the television channel broadcast directly from the city where hundreds of people had gathered in Matera and were freely and creatively expressing their support for the nomination. The enthusiasm for Matera becoming one of the six finalists immediately triggered hundreds requests for the “*io sostengo*” logo, a host of logo customizations by artisans and vendors, and spontaneous planning proposals that the Committee itself had a hard time keeping up with, what with so many requests coming in from Basilicata and from outside the region too.

An even more open present and future Look around our cafes and restaurants, listen closely to every conversation and you'll find as we do that the result has been amazing. This impression was backed up in a survey carried out in June by the Datacontact company on a sample of a thousand interviewees regionwide.

To achieve this, the Comitato Matera 2019 has adopted the following strategy:

- » **Broaden the Committee team with artistic management and webteam volunteers;**
- » **Boost across-the-board use of social media to generate content and ensure a direct channel with the local area through media partner the TRM network, leveraging the successful experience of 13 November 2013;**
- » **Consolidate the Matera 2019 web community by getting “Final Mile” projects up and running;**
- » **Get new local entertainment projects on track through existing practices and “anthropological events” to make it easier for citizens to get involved [see paragraph 1.9].**

Teamwork: Director and volunteers side by side. The competition for the post of Artistic director, deliberately rendered public after Matera was shortlisted, attracted 88 applicants. The choice of Joseph Grima attests to the strong desire to put the nomination in the hands of a bold visionary who is also capable of devising a cultural programme that values the potential of the local area and construes it in a way that will attract international interest [see paragraph 3.1.3]. The Committee's intention has always been to base the candidacy on a strong, dialectic combination of international experts and experts from Matera/Basilicata. This is borne out by the make-up of the Advisory Committee and the working team, which was expanded again after Matera was shortlisted. The Committee has focused on acquiring young local human resources, some of whom come directly from the Associazione Matera 2019 experience. The workgroup has therefore been boosted by a team dedicated to developing “city and citizen” activities, managing artistic residencies, leveraging a social media strategist and support from artistic management, as well as drawing up the dossier and taking advantage of an expanded administrative team.

Always open, thanks to the web community Of the twenty first-round candidate cities, Matera was the first to come up with a web team: a group of people who, on a wholly voluntary basis, offer their time to organize and manage the Matera 2019 candidacy webspace. This winning idea was vital to making it onto the shortlist, since when practically all of the other candidate cities have taken it up. Through our online platform, a web community kicked-off by proposing shared projects entirely implemented by citizens. Some of them have taken on their own lives and brought the city to national prominence: the open-format mapping of Matera, which has attracted the national Open Street Mapping OSMIT 2014 event to town in October 2014; the Municipality's Open Data portal (which has won a number of accolades); and the CoderDojo, an open forum for children to learn programming. Discussions have taken place in the web community on candidacy-related issues, leading to the expression of diverse and original points of view, and reaching conclusions that sometimes differed from the original starting points. When the “**Last Mile**” Projects began being rolled out in May 2014, the community was asked to make one final planning and debate effort in pursuit of a single clear goal: to publicize Matera's candidacy far and wide through the Basilicata region.

Even more open and more European through a dual-language, theme-based digital channel

Television has played a major role in the candidacy preparation process; the media partnership with TRM has enabled candidacy communications to go out to everybody in the region, even the most distant and absent-minded. This role has been further strengthened by the start-up of themed digital channel TRM Art, a channel that covers Basilicata and Europe, in Italian and English. The channel began broadcasting on 2 July 2014, the city's most important feast day: the Feast of the Madonna della Bruna. It is now fully up and running, under the auspices of Matera 2019, broadcasting interesting items generated in the local cultural milieu or arriving in Matera and Basilicata, including a concerted focus on other candidate cities, the other cities that have been, are or will be capitals of culture, and leading-edge developments internationally.

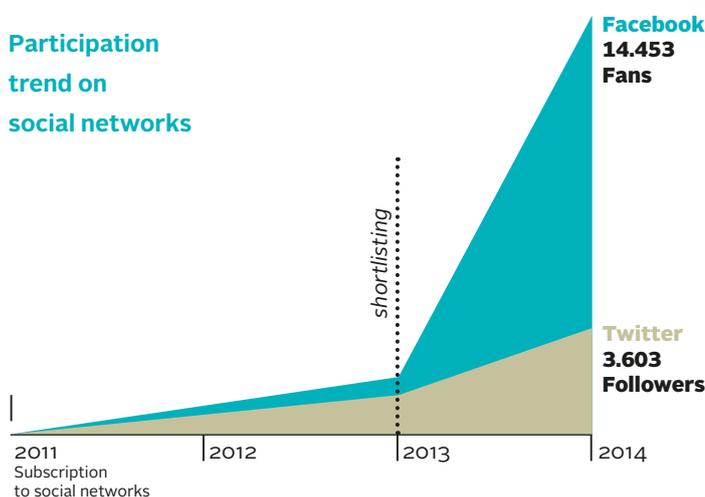
With support from the private sector.

The shortlisting also turned the bid into an investment opportunity for many private-sector interests who have spontaneously come forward to offer financial support and planning expertise [see paragraph 3.2.6]. To avoid dissipating the enthusiasm, spontaneity and collective intelligence of the citizens of Matera, the Committee has encouraged the creation of peer-to-peer relationships between citizens, which will provide the force necessary to drive forward the candidature, and has sacrificed its role as the central controlling body in the name of a best result. Specifically:

- » Open debate on the internet has been encouraged to pick-up ideas related to the candidacy, provided they are expressed respectfully, and self-selected citizen volunteers have been allowed to act as representatives of the bid.
- » The focus has been on how to work together to achieve the best possible outcomes. We also asked ourselves a lot of questions. What areas of expertise have already been deployed? What projects are being implemented coherently with the themes of the bid? What new collaborations can we think of, and how can we help them take off?

We can most definitely state that the candidacy has not followed a single pathway through time but parallel ones, relying on a variety of pillars and values: citizens; local, Italian and European institutions; credibility; authenticity; proactive co-working with cultural workers at local and European level; and an active partnership with the media. Now, after so much spontaneous participation, we are all learning to promote and manage collective, dialogue-based participation. Full of opportunities, open to risk, as well as strongly and sincerely self-aware... This social capital must not be dispersed; becoming a European Capital of Culture would consolidate it for at least two generations to come.

Participation trend on social networks



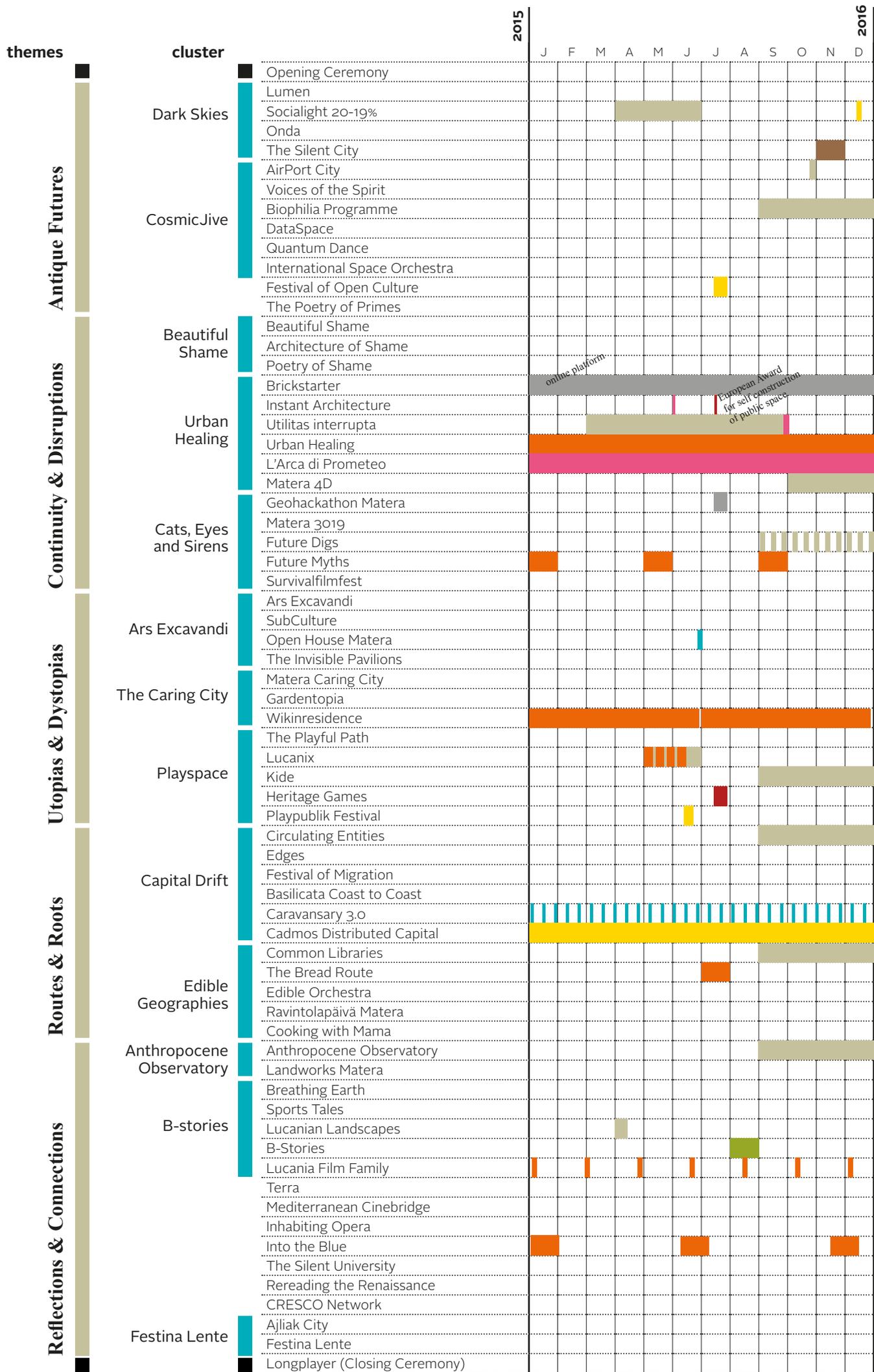
7.611

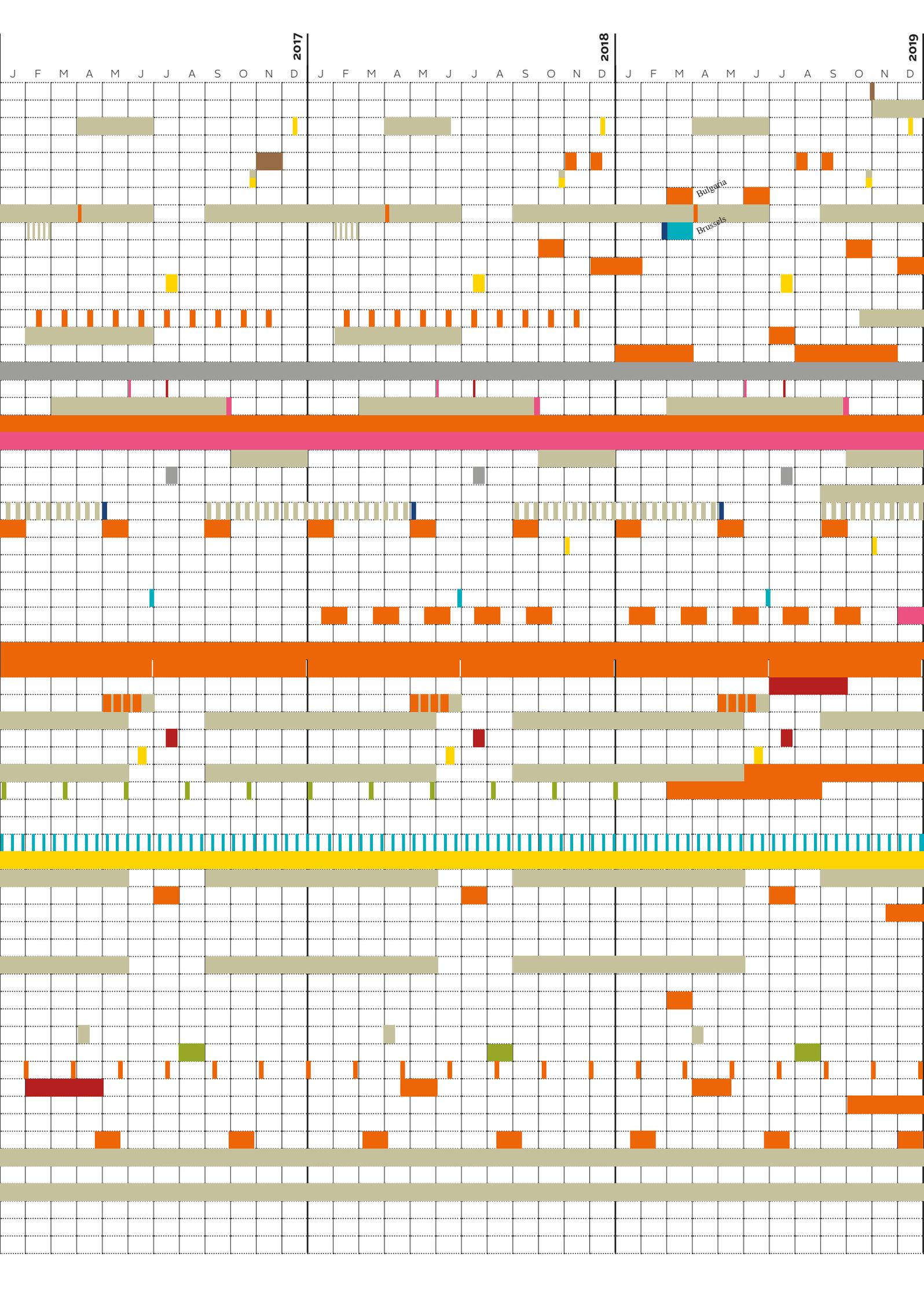
Photos shared on social networks using hashtags referred to the Matera 2019 projects

#portamateranel2019
#portomateranel2019
#mt2019contest
#mt2019

Cultural Program

- Digital dimension
- Expeditions
- Installations
- Exhibitions
- Conferences and seminars
- Exchanges and residencies
- Workshops
- Competitions and games
- Festivals
- Performances





2017

2018

2019

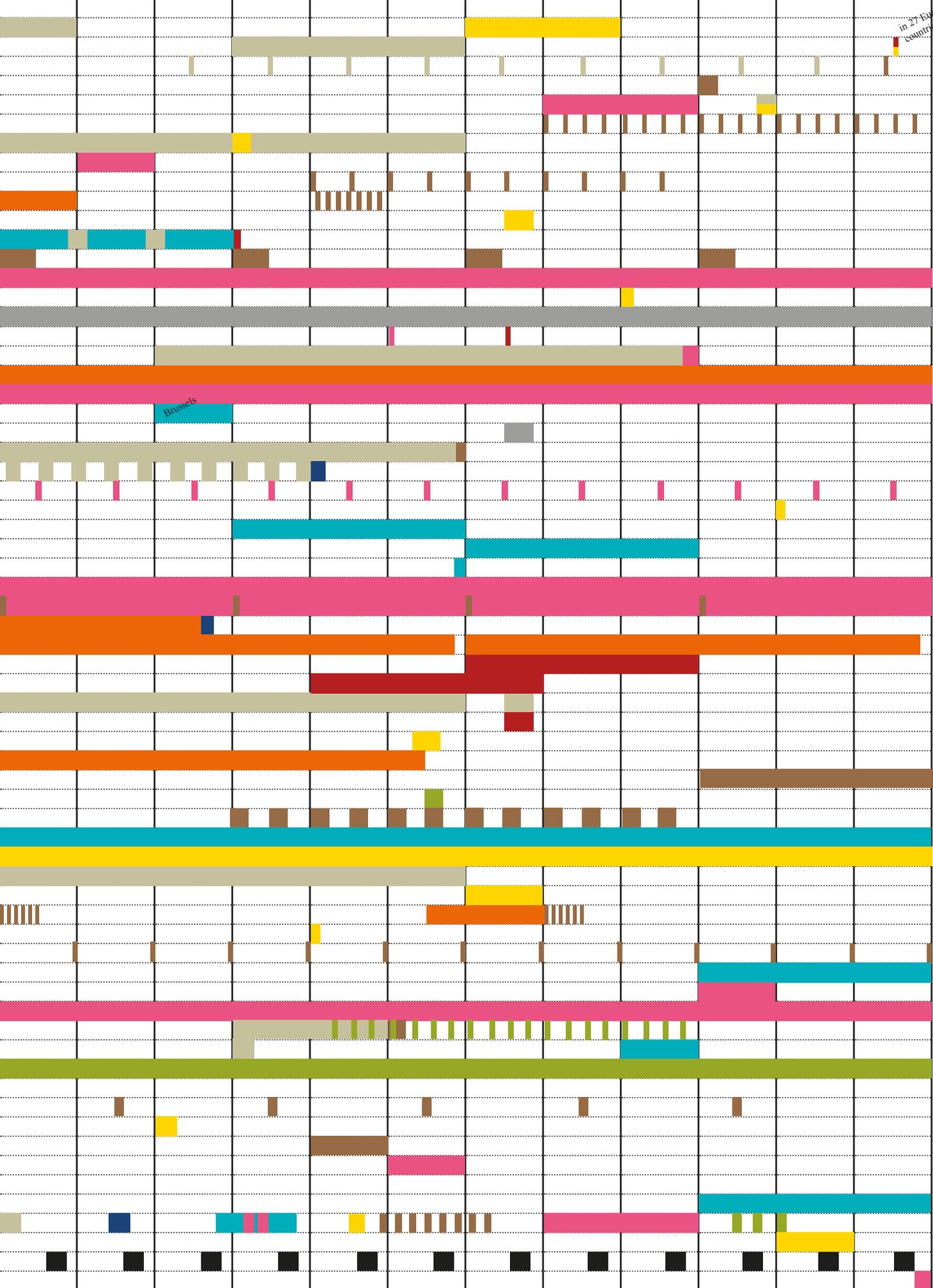
J F M A M J J A S O N D J F M A M J J A S O N D J F M A M J J A S O N D

Bulgaria

Brussels

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

in 27 European countries



Matera's vision of Europe is a vision from the South, defined by its liminal condition. Like many other regions at the heart of the Mediterranean, Basilicata has known moments of centrality (such as in the period of Magna Grecia) alternated with extended periods of marginality; yet in few places has the isolation been as extreme. One of the objectives of our cultural program is to present this liminal vision, founded on values that in many other places have been forgotten, as the most valuable legacy we have to offer Europe; another is to present a new vision of the South that disrupts the many myths and prejudices that surround this area.

In our first bid book we set ourselves the challenge of working *together*, of deploying art as a catalyst of moments of encounter, collaboration and reconciliation. The inclusion in the shortlist of candidate cities inspired us to move beyond this initial principle and set ourselves a new and ambitious objective: to embrace *openness* as a key instrument in defining our collective future. Openness as a strategy of social and cultural inclusion; openness as an administrative policy; openness as a working methodology for collaborative innovation; openness as a broadcasting strategy. This principle, summed up in our slogan **Open Future**, is central to every project in the program and especially to two key infrastructural projects, the I-DEA and the Open Design School upon which the five themes (Ancient Futures, Continuity and Disruptions, Utopias and Dystopias, Roots and Routes, Reflections and Connections) are grounded. Both these institutions are platforms that aggregate and augment what already exists in Basilicata by placing it in the public domain. Both platforms will be instrumental in every project in the program both in terms of organising knowledge and increasing accessibility, and by providing a workshop/laboratory through which each exhibition, concert, theatre performance and festival will become an opportunity for learning through designing and making.

True to the vision of the cultural program as a form of policy-making, we chose to address the projects to a wide range of target groups: teachers, children, youngsters, residents in remote or peripheral areas, students, disabled, migrants, prisoners, people with mental problems, victims of violence, elderly, mothers and fathers from Matera and all of Europe will be involved in projects, indiscriminately. We will work to create interdisciplinary and intergenerational connections with them and with craftsmen, entrepreneurs, doctors and nurses, social workers, bureaucrats, touristic operators, farmers.

The program is a work in progress and covers a timespan of six years divided into three stages: 2015-16 will be devoted to capacity-building; 2017-18 to co-production and preparation; 2019-20 to production, presentation and dissemination. In the following pages we outline a selection of projects that exemplify how we plan to develop the five themes that are the pillars of Matera 2019's Cultural Program. With respect to the structure presented in the first bid book, we have added detail and definition to many of the themes.

The names of some projects have been updated, and the order of the five themes has been modified to propose a cyclical pattern, which begins with a deep observation of the past and future (Ancient Futures) and ends with a reflection on the unique possibilities and challenged of the present moment (Reflections and Connections). Each of the five themes is addressed through three thematic "clusters", each of which is made up of several projects of varying scale and ambition. Each project is structured so as to embrace the following three dimensions: the local dimension, including Matera, Potenza and the rest of Basilicata; the Southern dimension, which addresses the cultural scene of Italy's *meridione*; and the European dimension, which engages cultural operators on a pan-European scale.

BIOPHILIA
ICELANDIC DANCE COMPANY

LEEDS BECKETT UNIVERSITY
ASVI SOCIAL CHANGE
INSTITUTE OF KNOWLEDGE
CAMPAIGN TO PROTECT RURAL ENGLAND

OPENSTRUCTURES
UNFOLD
Z33
EUNIC GLOBAL
RETE OPERA EUROPA
CULTURE ACTION EUROPE
TANDEM - NETWORK OF EUROPEAN CAPITALS OF CULTURE
EUROPEAN SPACE AGENCY
OPEN KITCHEN
ALDEN BIESEN INTERNATIONAL STORYTELLING FESTIVAL

JULIE'S BICYCLE
LEEDS BECKETT UNIVERSITY
OPEN STREET MAP FOUNDATION
OPEN KNOWLEDGE FOUNDATION
NEREUS - NETWORK OF EUROPEAN REGIONS
USING SPACE TECHNOLOGIES
EUROPEAN COMMISSION - DG EAC
EUROPEAN DISABILITY FORUM
INCLUSION EUROPE

OPEN STREET MAP FOUNDATION
CENTRAL ST MARTIN SCHOOL
THE OPEN UNIVERSITY
ZONATION ACADEMY OF DANCE

ASSET MANAGEMENT
ARTS FOR BUSINESS INSTITUTE
MOZILLA FESTIVAL
FUTURE EVERYTHING

COMMON LIBRARIES
SERPENTINE GALLERY
LIVING ARCHITECTURE
THE LARKS

CANDOCO DANCE COMPANY
MIND THE GAP THEATER
INCREDIBLE EDIBLE NETWORK
EUROPEAN CULTURAL FOUNDATION
JUDE BLOOMFIELD

OVERTOON
CENTRE BELGE DE LA BANDE DESSINEE
EUROPEAN FEDERATION FOR LANDSCAPE ARCHITECTURE
EUROPEAN SPACE AGENCY

PARKOUR PARIS
KAPAC
FÉMIS
FESTIVAL DE CANNES
HOTEL DU NORD
CONCEPTEURS LUMIÈRES SANS FRONTIÈRES
EDGERYDERS

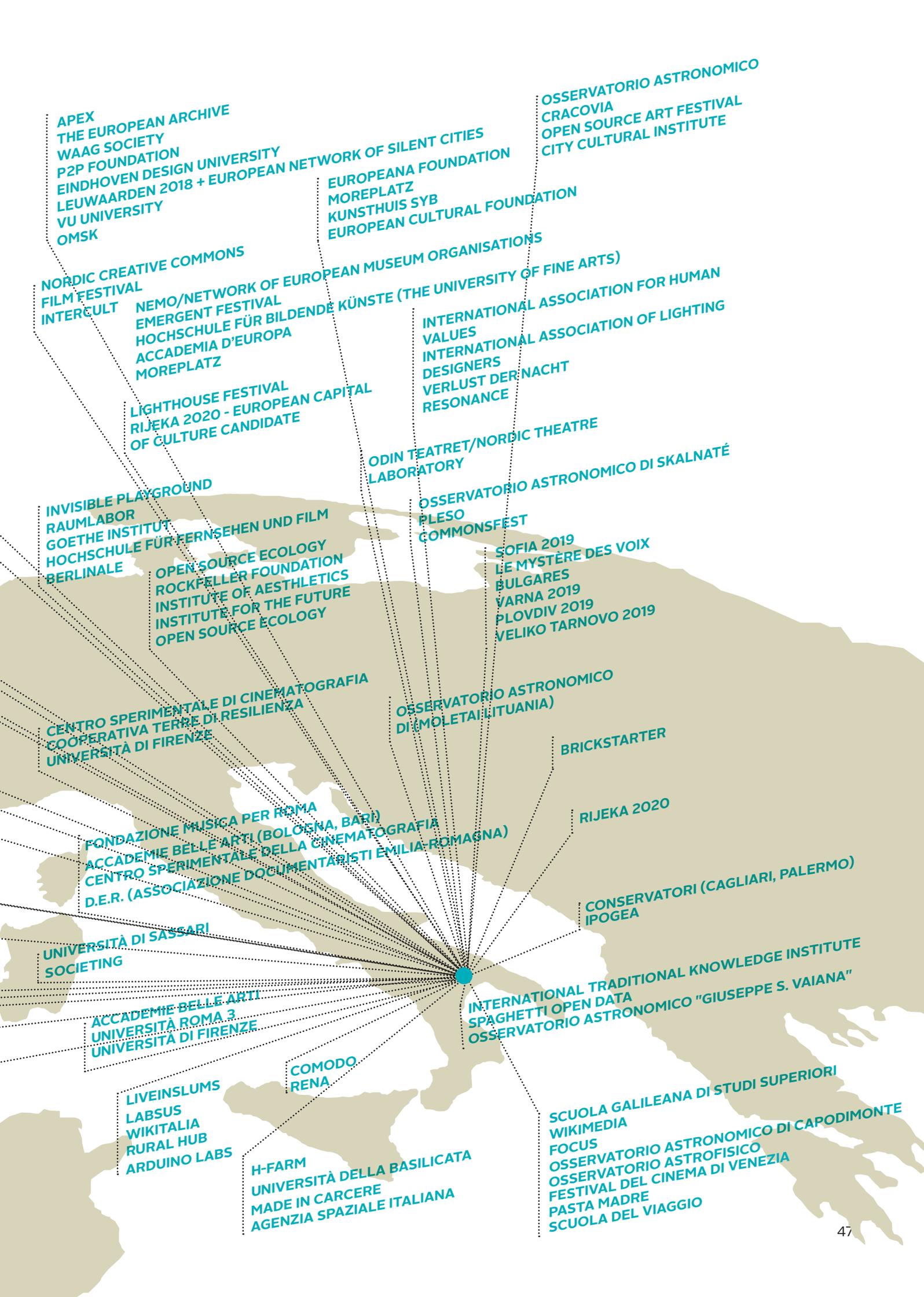
FACULDADE DE ARQUITECTURA

DONOSTIA/SAN SEBASTIAN 2016 - EUROPEAN CAPITAL OF CULTURE
UNIVERSIDAD POLITECNICA DE MADRID
UNIVERSIDAD DE VALLADOLID
OSSERVATORIO DEL ROQUE DE LOS MUCHACHOS

MUCEM
CENTRE D'ETUDES EUROPÉENNES, SCIENCESPO
COLLECTIF ETC.
IN SITU
LA FRICHE LA BELLE DE MAI
COLOCO
OISEAU MOUCHE

BLACK ROSE INTERACTIVE
TANDEM
EUROPEAN ALTERNATIVES
YORKSHIRE SCULPTURE PARK
ARTS COUNCIL NORTHERN IRELAND

EXODOS FESTIVAL
CENTRO DI GEODESIA SPAZIALE
CÔMUNE DI CASELLA IN PITTARI
SCUOLA DI BOLLENTI SPIRITI
WATER RIGHT FOUNDATION



APEX
THE EUROPEAN ARCHIVE
WAAG SOCIETY
P2P FOUNDATION
EINDHOVEN DESIGN UNIVERSITY
LEUWAARDEN 2018 + EUROPEAN NETWORK OF SILENT CITIES
VU UNIVERSITY
OMSK

OSSERVATORIO ASTRONOMIC
CRACOVIA
OPEN SOURCE ART FESTIVAL
CITY CULTURAL INSTITUTE

EUROPEANA FOUNDATION
MOREPLATZ
KUNSTHUIS SYB
EUROPEAN CULTURAL FOUNDATION

NORDIC CREATIVE COMMONS
FILM FESTIVAL
INTERCULT
NEMO/NETWORK OF EUROPEAN MUSEUM ORGANISATIONS
EMERGENT FESTIVAL
HOCHSCHULE FÜR BILDENDE KÜNSTE (THE UNIVERSITY OF FINE ARTS)
ACCADEMIA D'EUROPA
MOREPLATZ

INTERNATIONAL ASSOCIATION FOR HUMAN
VALUES
INTERNATIONAL ASSOCIATION OF LIGHTING
DESIGNERS
VERLUST DER NACHT
RESONANCE

LIGHTHOUSE FESTIVAL
RIJEKA 2020 - EUROPEAN CAPITAL
OF CULTURE CANDIDATE

ODIN TEATRET/NORDIC THEATRE
LABORATORY

INVISIBLE PLAYGROUND
RAUMLABOR
GOETHE INSTITUT
HOCHSCHULE FÜR FERNSEHEN UND FILM
BERLINALE

OSSERVATORIO ASTRONOMIC DI SKALNATÉ
PLESO
COMMONSFEST

OPEN SOURCE ECOLOGY
ROCKFELLER FOUNDATION
INSTITUTE OF AESTHETICS
INSTITUTE FOR THE FUTURE
OPEN SOURCE ECOLOGY

SOFIA 2019
LE MYSTÈRE DES VOIX
BULGARES
VARNA 2019
PLOVDIV 2019
VELIKO TARNOVO 2019

CENTRO SPERIMENTALE DI CINEMATOGRAFIA
COOPERATIVA TERRE DI RESILIENZA
UNIVERSITÀ DI FIRENZE

OSSERVATORIO ASTRONOMIC
DI (MOLETAI, LITUANIA)

FONDAZIONE MUSICA PER ROMA
ACCADEMIE BELLE ARTI (BOLOGNA, BARI)
CENTRO SPERIMENTALE DELLA CINEMATOGRAFIA
D.E.R. (ASSOCIAZIONE DOCUMENTARISTI EMILIA-ROMAGNA)

BRICKSTARTER

UNIVERSITÀ DI SASSARI
SOCIETING

RIJEKA 2020

ACCADEMIE BELLE ARTI
UNIVERSITÀ ROMA 3
UNIVERSITÀ DI FIRENZE

CONSERVATORI (CAGLIARI, PALERMO)
IPOGEA

LIVEINSLUMS
LABSUS
WIKITALIA
RURAL HUB
ARDUINO LABS

COMODO
RENA

INTERNATIONAL TRADITIONAL KNOWLEDGE INSTITUTE
SPAGHETTI OPEN DATA
OSSERVATORIO ASTRONOMIC "GIUSEPPE S. VAIANA"

H-FARM
UNIVERSITÀ DELLA BASILICATA
MADE IN CARCERE
AGENZIA SPAZIALE ITALIANA

SCUOLA GALILEANA DI STUDI SUPERIORI
WIKIMEDIA
FOCUS
OSSERVATORIO ASTRONOMIC DI CAPODIMONTE
OSSERVATORIO ASTROFISICO
FESTIVAL DEL CINEMA DI VENEZIA
PASTA MADRE
SCUOLA DEL VIAGGIO

C.R.E.S.C.O, translated “I grow”, is an acronym for “Comunità Regionale per l’Economia Sociale, la Creatività e l’Occupazione in Basilicata” [the Regional Community for Social Economy, Creativity and Employment in Basilicata]. Through CRESCO, the most dynamic local cultural workers are opening up a path leading to the development and growth of the territory. CRESCO and all the associations involved in it support the candidacy of Matera to the European Capital of Culture title, and have drawn up a list of “ten commandments” in the name of creativity.

Believe in yourself. Believing in yourself means believing in the place where you work and growing with it through the adoption of positive initiatives.

Look forward to the coming good: envisage what can happen in the future and anticipate the opportunities and emotions that ambition can elicit.

Exercise your creativity by taking on unexpected challenges and choosing unbeaten tracks.

Be welcoming: help enlarging Matera by opening the doors to all those who want to enter, whether physically and virtually. Be willing to share what you have.

Share your plans, thoughts, doubts and problems with Matera 2019, so that you and the project may both grow together and jointly come up with the best solutions.

Believe in Basilicata as a landmark community, and recognize the importance of social unity for the growth of the whole territory.

Be willing to take on board and disseminate new ideas; carry out your activities and projects in the spirit of togetherness of Matera 2019, and help it reach the finishing line of becoming European Capital of Culture.

Strive towards perfection in the knowledge that the gap between you and your efforts to reach perfection is filled with beauty. You always want to do better, but the real magic lies in realizing that what you are doing now is wonderful, and that the Matera 2019 process is already contributing to the growth of creativity in the region. The best part is to be found in the here and now and in what we are already building.

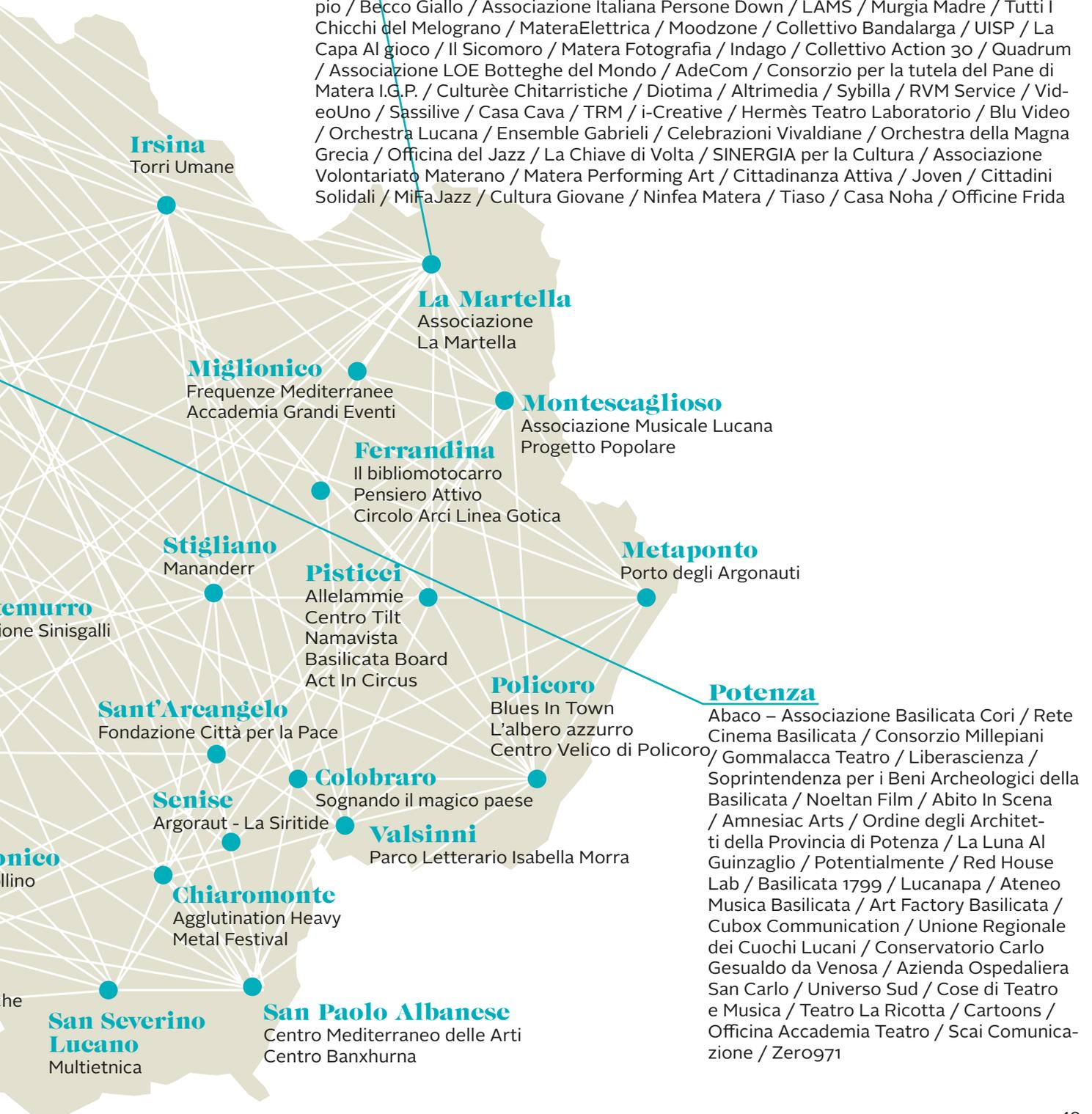
Keep striving.

Stop every now and then, look around and say, “Matera and the surrounding territory are already Capital of Culture”.



Matera

Associazione Maria SS. della Bruna / Fidas Basilicata / Lions Club International / Museo virtuale della memoria collettiva / Ordine degli Architetti della Provincia di Matera / Ordine dei dottori agronomi e dottori forestali / Torneo Scirea Cup / La Città Essenziale / Can't Forget Italy / Associazione Memoria e Fantasia / Arteria / Cinefabbrica / Faber / Fondazione Le Monacelle / Centro Arti Integrate / Onyx Jazz Club / Synchronos / MUSMA / Women's Fiction Festival / Industrie Creative / Legambiente / Associazione Italiana Donne Europee / Minerva Scienza / Bluvideo / Casa Natural / Materahub / Associazione Matera 2019 / LiberMedia / Energheia / Egghia / Sassiland / Simbdea / Il Vagabondo / Consorzio Teatri Uniti / La Scaletta / Ideama / Fondazione Southeritage / Fondazione Zètema / Profumo di Svolta / Oltre L'Arte / ArteZèta / Sassi e Murgia / Centro Educazione Ambientale / Centro di Geodesia Spaziale / Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici della Basilicata / Soprintendenza per i Beni Architettonici e Paesaggistici della Basilicata / Lucana Film Commission / Linux / Tolbà / MIMERS / Strane Nuvole / Studio Antani / Trekking Falco Naumanni / Ente Parco Murgia / La Ragnatela / Fadiesis / Talia Teatro / Conservatorio E.Duni / Fondazione Orchestra Lucana / Zona Franca Matera / Al Marsupio / Becco Giallo / Associazione Italiana Persone Down / LAMS / Murgia Madre / Tutti I Chicchi del Melograno / MateraElettrica / Moodzone / Collettivo Bandalarga / UISP / La Capa Al gioco / Il Sicomoro / Matera Fotografia / Indago / Collettivo Action 30 / Quadrum / Associazione LOE Botteghe del Mondo / AdeCom / Consorzio per la tutela del Pane di Matera I.G.P. / Culturèe Chitarristiche / Diotima / Altrimedia / Sybilla / RVM Service / VideoUno / Sassilive / Casa Cava / TRM / i-Creative / Hermès Teatro Laboratorio / Blu Video / Orchestra Lucana / Ensemble Gabrieli / Celebrazioni Vivaldiane / Orchestra della Magna Grecia / Officina del Jazz / La Chiave di Volta / SINERGIA per la Cultura / Associazione Volontariato Materano / Matera Performing Art / Cittadinanza Attiva / Joven / Cittadini Solidali / MiFaJazz / Cultura Giovane / Ninfea Matera / Tiaso / Casa Noha / Officine Frida





A VITA E BELLA

IL CANE È...

MI È...

P10661A

CHRISTMAS

CHRISTMAS

I-DEA Matera

The Institute of Demo-Ethno-Anthropology (I-DEA) is one of the cornerstones of Matera 2019. It is destined to be a prototype/testing ground for a new conception of a native European cultural institution of the 21st century, one that melds innovation and frugality primarily by maximizing the potential of existing heritage resources. Rather than trying to emulate the traditional model of a great institution built around a permanent collection, the I-DEA will collate all the already existing documents and files of the local area. Matera and Basilicata are already home to an extraordinary wealth of archives and collections of all kinds: a treasure trove of a treasure trove of collections of craftsmen's tools, traditional farming equipment, contemporary artworks, sound repertoires and ethnomusical archives, photographic and cinematographic collections and historical documents which tell the history of the region, of Italy, of Europe.

The I-DEA has set its sights on becoming an archive of archives, a collection of collections. It will function as a central node of a "distributed museum". The idea will consist of a standardized digital archiving system that puts all the archives at the disposition of citizens, researchers and curators from around the world. L'I-DEA will foster and enhance the work of anthropologists and artists that adopt a humanistic approach - a distinguishing characteristic of the local creative scene both today and in the past. L'I-DEA will set forth mapping of oral memories of the city and the region, and will document the richness of its festivities, rituals, dialects, gastronomy and other aspects of the tangible and intangible cultural heritage of Basilicata.

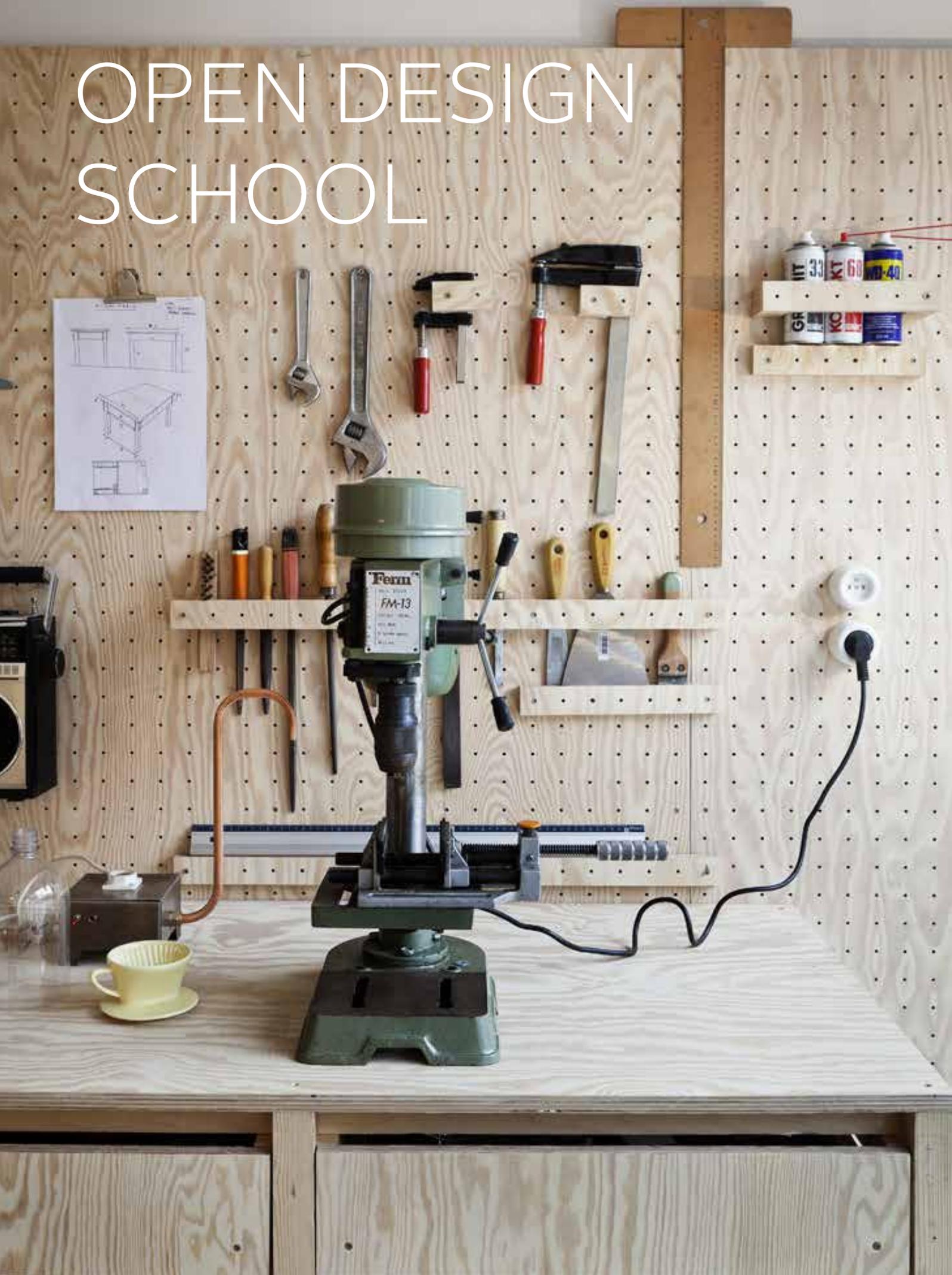
It will provide modern and versatile display spaces located in Matera and will be capable of hosting exhibitions of an international calibre to be curated on a rotational basis by art historians, contemporary artists, specialists and researchers. They will gather most of their content from one or more of these archives and offer a unique and diversified perspective on the past and future of Basilicata and Europe through the prism of art.

The institution will not physically centralize collections, but will link them into a single network. It is devolving part of its budget to the complete digitization of its content pursuant to international standards of archiving, and part to the conservation of physical holdings. The digitization, to be done under a Creative Commons license, will enable the creation of an online index that will not only make Basilicata's cultural heritage accessible to all citizens, but will also stimulate future collaboration and exchanges with other European institutions.

Internet Memory Foundation (FR), Europeana Network (NL), Mucem (FR), Maison de L'Homme (FR), Università della Basilicata, Soprintendenza archivi, Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici della Basilicata, Alsia, Cineteca Lucana, Circolo La Scaletta, Fondazione Sinisgalli, Centro Rocco Scotellaro, Fondazione Olivetti.

The concept of the I-DEA is inspired in part by "Rolywholyover A Circus", one of the last projects of the composer, writer, philosopher and artist John Cage. Shortly before his death in 1992, Cage transformed the Philadelphia Museum of Art into a "circus for works of art" at which exhibits from 45 nearby cultural institutions were rotated daily. To carry out his project, Cage commissioned an electronic database encompassing all the collections of the participating institutions, which over time became a shared digital repository.

OPEN DESIGN SCHOOL





Matera's connections to design run deep: for decades the city was famous across Europe for its "Distretto del Salotto", or furniture design district. Recently, as with many other such districts across Italy and Europe, Matera's design industry has fallen into a deep crisis as the Internet and new technologies have disrupted the traditional relations between consumers, producers and distributors. For this extraordinary legacy not to be lost, an entirely new breed of designers is needed - one familiar with science and technology, with people and society, with new methods of validation of concepts and proposals, with political issues and business methods alike. As Europe's first design school to be founded on the principles of open culture, Matera Open Design School will be one of the pillars of the city's Cultural Programme. The school will bring together authors, bloggers, designers, craftsmen, hackers, graduates, students, professionals and academics to transform Matera and the entire Basilicata region into a platform of radical innovation in the arts, sciences and technology. It will be a place of learning and experimentation without strict hierarchies, in which everyone learns from everyone.

The school will serve as an instrument of systemic, community-wide capacity building where learning occurs through doing. It will be launched in 2015 with the precise objective of developing the skills and expertise necessary to produce locally as much of the design strategy, hardware and technological competences as are needed to realize the full programme of cultural events in 2019. From the very first day it will benefit from the experience and expertise of a diverse group of European designers and institutions working at the forefront of design and open culture. The school will be based in existing repurposed buildings in the Sassi, and daily activities will take place in fully equipped workshops and in a classroom environment. As well as year-long programmes open to participants of all ages, it will offer one-week intensive residencies for visitors, outreach workshops for local communities, children's workshops and **Coderdojos**, and will be one of the main organizers of the annual Matera **Festival of Open Culture**.

Openstructures (BE),
Eindhoven Design University (NL),
Hub Westminster (UK),
Arduino Labs,
H-Farm,
Sviluppo Basilicata,
Casa Ortega.

PrisonLab

The design and woodwork workshop, located inside the prison, was set up for diverse purposes: to find alternative and low-cost solutions for furnishing prison cells, to use the workshop itself and the disciplines of analysis and planning it implies as a means by which prisoners can engage in dialogue with the outside world, and to provide opportunities for vocational and professional training that will enable them to opt freely for social and cultural emancipation.

European Design Parliament

The **European Design Parliament** aims to investigate and reflect on emerging ideas and developments in design while exploring the various faces of Europe in terms of ideas, concepts, topics and attitudes. Like Manifesta, the European Biennial of contemporary art, it has no fixed roots and is nomadic in nature, not only reacting to global issues but also reflecting on the local context at hand. Through the Open Design School, Matera 2019 is an active member of this European network and will host the 2019 edition of the Parliament.

BUILD-UP

Matera ChangeMakers

To manage a complex initiative like a European Capital of Culture, human resources are key. We have designed a programme of capacity building specifically for this purpose: empowering fresh initiatives and, at the same time, creating a pool of future employees for existing cultural structures. The end aim of Matera Changemakers is to develop a team of motivated and competent project managers who are deeply rooted in the region. Their care and attention to their local context, matched with advanced international and management skills, guarantees a strong legacy after 2019. The programme involves identifying and developing about 25 emerging producers rooted in our region. They are then matched with European organizations, in internships and collaborations. Finally they become the core of the production team for the Matera 2019 Cultural Programme in the later phases. We will work together with the University of Basilicata to coach these project managers, as well as with organizations such as the European Cultural Foundation (through the TANDEM network). The training process will cross cultural management skills with their disciplines, such as sustainable and accessible tourism, urbanism, local development and cultural planning.

Matera Links

To become a true European Capital of Culture, the challenge is not only to stimulate and empower local arts organizations but also to develop dynamic relations with broad audience groups. The citizens of Matera are not only proud of the candidature; they have shown (see survey by Datacontact, 2014) that they want both to actively participate in and to experience the programme as it develops in the coming years. We want cultural operators, both existing and emerging, to take advantage of the many European models and trials of new



approaches to audience development. Each project cluster during Matera 2019 will be strengthened with a Matera Link, audience developers empowered during a 3-year programme of seminars, study visits and digital studies. They will help to re-connect cultural initiatives to potential target groups, establishing sustainable people-to-people relations. Matera Links will also function as a bridge between permanent and “temporary” citizens (visitors) through a network of cultural tourism initiatives already in process in Basilicata.



[Culture Action Europe](#)
[European Cultural Foundation \(NL\)](#)
[Eunic Global European Union National Institutes for Culture](#)
[NEMO Network of European Museum Organization](#)
[Julie's Bicycle \(UK\)](#)

Matera Public Service

The third sphere to develop in becoming a European Capital of Culture is the capacity of our city and regional government structures to respond flexibly to citizens' cultural initiatives. No matter how competent the cultural sector is in forming and managing international relations, a key link in the chain is the attitude of civil servants and political leaders. There is renewed thinking about municipal/regional cultural planning – connected

to immigration, city-planning, environment, education – going on all over Europe, Latin America and other parts of the world. These experiences can be shared and transferred to Matera and in Basilicata, adding the final factor in our ambition to stimulate “cultural citizens”: the innovative response of public authorities to cultural needs. A series of workshops and twinning between European cities will lead to study and share concrete practices in cultural planning with a special attention to collaborative approaches enabled by the Internet. Starting immediately in 2015 and increasing during the following two years, at least fifty Matera decision-makers will work with those of other past, present and future ECoCs part of the TANDEM network. An ongoing policy group will be designated during the build-up years to formulate a methodology for cultural impact analysis relating to all areas of society.

BrickStarter

The interface between citizens and institutions can be slow, awkward and inefficient. Yet the tools and media that people now use to orchestrate their everyday lives rapidly outstrip those used by most municipalities, ministries, and other institutions. **Brickstarter** takes advantage of social media and mobile apps in order to address this disconnect, by describing a more articulate, more responsive, and more representative platform for citizens and institutions to work together. **Brickstarter** reverses the polarity from NIMBY to YIMBY (“Yes In My Backyard”), from complaining to creating, and outlines a platform for suggestions, developed and driven by the participation of citizens, local business, and government. **Brickstarter** explores how to make it easier for communities to voice a productive and collective “yes” to their best ideas.

[BrickStarter](#)
[European Cultural Foundation \(NL\)](#)
[Eunic Global European Union National Institutes for Culture](#)
[Rena](#)
[Wikitalia](#)
[Labsus](#)
[Fondazione Francesco Saverio Nitti](#)



OPENING CEREMONY

Basilicata has one hundred and thirty one municipalities, most of them with their own marching band. The opening ceremony of Matera European Capital of Culture 2019 will reclaim this great musical tradition of southern Italy and bring to the streets of Matera an extraordinary celebration that will be like a *fête de village* on an unprecedented scale, filling the whole town with music and light. For the occasion, more than one hundred bands from all the towns and villages of Basilicata, twenty from Italian regions and twenty seven from Europe will come marching and playing into Matera. They will converge on the city from the main routes to the north, south, east and west, from the Murgia and will even travel up along the Gravina canyon. Throughout the afternoon, they will march through the streets of the city and its wards, Spine Bianche, Serra Venerdi, La Martella, Serra Rifusa, forming a citywide choreography. At sunset, the marching bands will converge on the Sassi, each playing its own repertoire, until every street and lane in Sasso Barisano and Sasso Caveoso is filled to the brim with musicians, and the ancient city is resounding with disconnected fragments and pieces of music. With all the bands present, a silence will suddenly fall as they collectively perform “4:33” (the famous work of the experimental composer John Cage consisting of 4 minutes and 33 seconds of complete silence). The inhabitants of the city, who shall have gathered in the meantime along the other side of the canyon Gravina, will watch in silence, as if the Sassi were the stage of a huge amphitheatre. Then, with perfect synchrony, an explosion of music will interrupt the silence, and the 2019 musicians will all play five musical compositions commissioned from five major European composers. The stones will glitter in the candlelight for a special edition of “Matera Cielo Stellato”. At the end of the concert, the inhabitants will move to the adjacent tufa quarry for a night festival of experimental electronic music organized in collaboration with Sonar of Barcelona.

ANTIQUE FUTURES



Inspired by Matera's age-old fascination with the imponderable mysteries of the Universe, Ancient Futures looks to the distant past and the near future, at the extraordinary conquests of science and technology but also at those precious elements – like darkness and silence – we may have lost along the way.

Airport city

ArtePollino
Ente Parco Murgia
MinervaScienza
MurgiaMadre
Agenzia Spaziale Italiana (ASI)

Cosmic Jive is a cluster that falls somewhere between art and science that has been developed over the last decade by the Berlin-based artist Tomas Saraceno. The project **Airport City** aims at the incremental realization, by means of a series of experiments, of a floating city whose inhabitants do not belong to any specific nation travelling across Europe and around the globe, bringing together all the people of the Earth. Many of the technical elements which compose this transnational city have already been tried and tested in the artist's studio: it will keep itself airborne with only the sun's energy by exploiting the principles of "solar balloons" and the deployment of lightweight materials. The artist's work of the last few years has seen him involved not only in structural experiments using advanced materials but also in studies of hydroponics to create plants that are capable of growing without soil. On the Murgia Plateau (La Murgia), Saraceno will execute one of the most ambitious phases for the realization of his work, **Airport City**. Collaborating with the Open Design School, UNIBAS and the **Balloon Festival delle Mongolfiere**, he will set up an installation that will experiment with the possibility of perpetual flight (i.e. continuing over an arc of 24 hours, including during the night when the sun is absent).

Quantum dance

A theatre and dance production by Reykjavik-based composer Ben Frost with the choreographer Wayne McGregor and the Icelandic Dance Company inspired by research into quantum mechanics will be the result of a collaboration with the Conservatorio of Matera and Potenza exploring new frontiers of minimalist, instrumental and experimental music that draws on scientific research.

Icelandic Dance Company (IS), Biophilia Education Program (IS), ESA European Space Agency (CH), NEREUS Network of European Regions Using Space Technologies, Space Geodesy Centre, Liberascienza, Associazione La Fenice, Università della Basilicata.

Biophilia Educational Programme

Björk, together with a group of ecology experts, has developed a "multimedia exploration of the universe" program. It has already been co-opted into the curricula of several north European countries, including her native Iceland. Collaborating with Scandinavian educationalists, a new version of her project Biophilia Educational Programme will be incorporated into the school syllabus in Basilicata. The programme merges music and science in a new and exciting way. A mobile **Biophilia Workshop Toolbox** based on the workshops will be on a three-year tour of European middle schools. In 2019, the children who will have participated in the programme will have their annual meeting in Matera, share their experiences and showcase the results of their workshops.

International Space Orchestra

The **International Space Orchestra** is a project between art and science of French artist and experience designer Nelly Ben Hayoun. The 20th of July 2019, fifty years after man took his first steps on the Moon, she will present a production forged jointly with a team of space scientists from the Space Geodesy Centre, the CERN and other space institutions around Europe. The coproduction will be a musical of 27 minutes, based on the dialogues

of the Apollo 11 mission control. ISO will also serve as an experiential and hybrid interdisciplinary research environment. Space scientists and engineers are invited to implement, deconstruct, perform, mix, and design musical acts in control rooms.

NEREUS - Network of European Regions Using Space Technologies (EU), NASA, Singularity University, SETI Institute (Search for Extraterrestrial Life) Space Geodesy Centre, Conservatorio Duni, Conservatorio Gesualdo da Venosa (Potenza)

Voices of the Spirit

**Sofia 2019 (BG),
Le Mystere de Voix Bulgares (BG),
European Broadcasting Union
Associazione Basilicata Cori,
Onyx,
L.A.M.S.,
Fondazione Zetema**

With Sofia, Bulgarian candidate city to the European title, Matera is taking part in an initiative that draws on its traditional and historical interest in the spiritual and cosmological dimension of music. In 1977, the Voyager spacecraft was launched into interstellar space carrying a gold disc containing a recording of a representative sample of the musical culture of the entire planet. One of the tracks was a piece by the Bulgarian singer Valya Balkanska, destined to reach out to distant cultures millions of light years away. In concert with Sofia 2019, Matera will co-produce a special series of song performances to be staged in places with strong mystical associations. Valya Balkanska herself will inaugurate this set of traditional and experimental concerts titled **Voices of the Spirit**, which will be held at spiritually evocative sites such as the rupestrian churches or cosmologically significant places such as the Space Geodesy Centre. **Voices of the Spirit** will commission five new works from as many European composers thematically connected to the cosmological search for parallel worlds.



Lumen

Lumen is a festival dedicated to the production of artistic works and expositions using the long-standing tradition of spotlighting in public spaces. It is a southern Italian custom to light up ceremonious events and festivals with illumination systems, which are generally to be found in the historical centres of towns. In January 2019, **Lumen** will draw on the tradition of public illumination to create architectures of light throughout all the districts of the city, both in the centre and in the peripheries. The lighting installations will have been designed in various workshops at the Open Design School together with craftsmen, cultural and religious associations who are tied to the traditional event of the Festa della Bruna. The workshops will try to find an answer to a question posed by the local community. How can illumination systems be designed to reflect needs, emotions and desires? The districts of our cities, understood as more than simply physical places, ask for new narratives for themselves that also impact on the perception of space.

Light Collective (UK), Concepteurs Lumières sans Frontières (FR), Associazione Maria S.S. della Bruna, Ordine degli Architetti, La Luna al Guinzaglio.

Onda

Pythagoras, one of Basilicata's most influential temporary citizen is reputed to have said, "Study the monochord and you will discover the secrets of the universe", his argument being that by studying a single vibrating string a natural philosopher could discover the microscopic aspects of sound vibration and the macroscopic laws that govern the cosmos. The MateraElettrica spin-off and students from the Conservatory of Basilicata will collaborate with the network of Southern and European observatories: they will turn the *coelum stellatum* into sound and be an occasion to transform the constellation in the map of the cave city.

Rete Europea di Osservatori Astronomici (EU), Osservatorio Astronomico di: Castelgrande, Capodimonte, Palermo, Catania. Fondazione Musica per Roma.

Socialight 20/19%

Socialight 20/19% is a format that explores light's role in a cityscape. It is a process of collective creation, aiming at generating new community values in social environments which usually lack both meaning and function. **Socialight 20/19%** is made up of a cycle of workshops running from 2015 to 2018 for citizens interested in the redesign of the illumination of symbolic places that form part of the everyday experience of Matera. The format will be extended to four other cities in Basilicata. In 2019, a regional competition will take place to foster the building of a lighting system that will cut energy waste by 20-19%. With the assistance of artists and technicians, citizens will experiment new models of public illumination, beginning with installations that individual citizens have built themselves.

Light Collective (UK), WAAG Society (NL), BeforeLight (GR), Verlust der Nacht (DE), Fondazione Orcynus, Illuminotecnica, Città Essenziale, Mimera, Minervascienza.

The Silent City

The Silent City reminds us of how our senses are overwhelmed and constantly bombarded in urban environments. While electric light (advertising, street, etc.) disturbs our perception of the sky, artificial sound surrounds us more and more (music from restaurants and bars, cars and trucks, service vehicles, radios and sound systems): rarely in silence, our ears and brains receive no rest. Matera has wonderful acoustics but is also vulnerable in this respect since unpleasant or disturbing noises travel upwards and outwards over great distances. We want to explore other possibilities for the sounds of the city. Through an artistic communication campaign that will kick-off in 2015, commissioned to European sound artists, we will place installations around the city at strategic sites. In 2019 one week of urban silence will enable the citizens to mainly hear the sounds of people and nature.

Leuwaarden 2018 (NL), European Sound Art Network (NL, LT, PL), Overtoon (BE), Comune di Matera e Potenza, Onyx.

Poetry of Primes

Pythagoras, who died in Metaponto in 490 B.C., is the inspiration for one of the key themes of the Ancient Futures strand, the age-old beauty of mathematics. The **Poetry of Primes** will comprise a number of initiatives including a major exhibition at the MUSMA exploring the centrality of mathematics in the work of artists throughout the ages, a series of temporary installations in public spaces produced collaboratively by sculptors, mathematicians and members of the public through a series of workshops, and a learning/gaming programme culminating in the International Championship of Mathematical Games. We will explore the possibility of collaboration between MUSMA and European partners, such as the Yorkshire Cultural Park for the development of land art projects inspired by the relationship between mathematics and landscape and placed in the the regional parks of Basilicata (the Parco della Murgia, the Lucanian Dolomites, the Val d'Agri and the Pollino).

Fédération Française des Jeux Mathématiques (FR),
I-DEA, Musma, Soprintendenza per i Beni Archeologici.

**“Mathematics,
rightly viewed,
possesses
not only truth,
but supreme
beauty— a beau-
ty cold and aus-
tere, like that
of sculpture...”**

Bertrand Russell

Opensound

I-DEA,
Centro Banxhurna (ES),
Multietnica,
Sonar,
P2P Foundation.

Opensound will be Europe's first festival of electronic music entirely devoted to out-of-copyright sound recordings, remix culture and collaborative musical productions. **Opensound** will also serve to build a bridge between contemporary electronic music production and rapidly vanishing local traditions of Europe such as the music of Basilicata's Arbrëreshë, one of the oldest ethno-linguistic minorities in Italy. The festival will be held annually in conjunction with the Open Culture Festival and will bring revitalise Matera's extraordinary quarries, located just outside the city.

Heritage Games

Openstreetmap Foundation
Edgeryders
Soprintendenza per i Beni Storici,
Artistici ed Etnoantropologici della
Basilicata
Rete CRESCO
Centri Visioni Urbane
Focus

Heritage Games is an annual two-day intensive event through which citizens of Matera and Basilicata, together with participants in the **Festival of Open Culture**, networks such as Open Street Map and visitors from all over Europe, participate in a collective game in which teams compete to carry out predefined missions, visiting sites around Matera and throughout Basilicata and mapping the paths and “waypoints” (monuments, World Heritage Sites) that they visit along the way. In so doing, they contribute to the creation of a detailed, long-lasting community heritage resource for the region in the form of a collaborative mapping of the area's cultural legacy, much of which remains hitherto undocumented.

FESTIVAL OF OPEN CULTURE

“Open Culture” is a concept central to Matera’s cultural programme, and represents one of the key values of our candidacy. We believe that cultural enrichment can be stimulated by encouraging communities to develop, alter and enrich already existing works on the basis of sharing and collaboration, and that all citizens should have equal access to information. This is the key idea behind the **Festival of Open Culture** – to create a new place of annual encounter around which Europe-wide communities and networks can converge to share ideas, reciprocally accelerating the community’s ability to innovate and produce culture that is freely accessible by all.

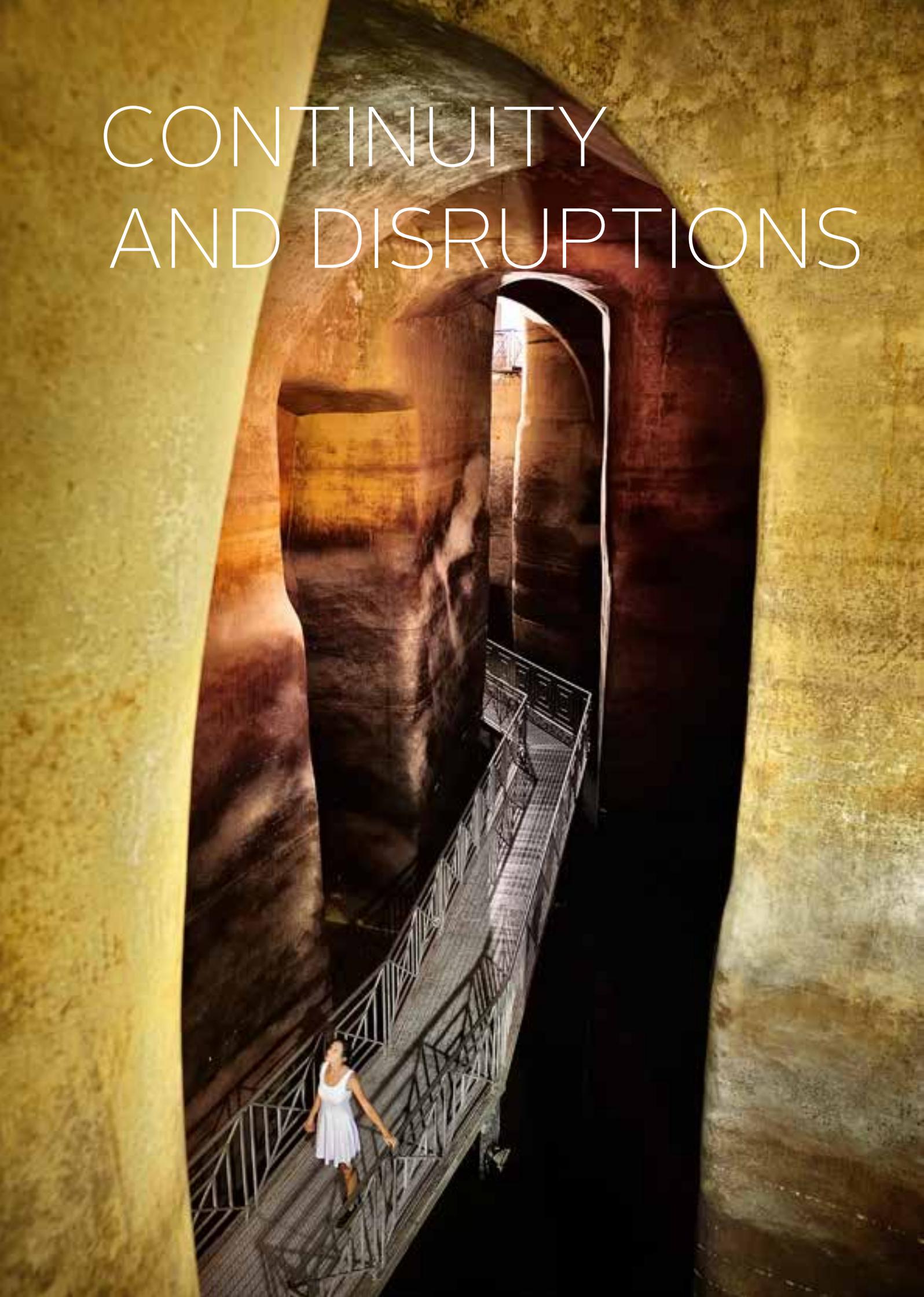
The Festival will be an activity-driven gathering that will appeal to citizens and visitors of all ages, attracting some of Europe’s most innovative and talented thinkers and creators to Matera and making the city (and the activities of Matera 2019) a key point of reference for innovation-driven networks. Spanning topics from music to design and literature to cinema, the festival will elaborate on ways in which knowledge and open data can be of use to everyone in their everyday lives rather than simply a resource for a few. It will be run and owned by the local community in partnership with the I-DEA and will be an opportunity to showcase European theatre, musical and audio visual co-productions, inspired by the raw material of region-wide cultural archive. The roadmap towards the 2019 edition of the **Festival of Open Culture** will begin with the launch of a first edition in 2015 to engage, connect and showcase local open-source projects with the community (including the University of Basilicata, which will launch specific programs related to open

data) through film screenings, live music and digital art events, talks, workshops and hackathons. Since all of Matera 2019’s activities will be openly available under a Creative Commons license, a key purpose of the Festival will be to build, populate and spread awareness among European and worldwide communities in the years leading up to 2019 of the extraordinary wealth of cultural resources being made freely available. Together with the Open Design School, it will lead a programme for the collaborative creation of open designs addressing challenges where funding or commercial interest is lacking, for instance in developing countries, or for the realization of projects too ambitious for the resources of one company or country.

The Festival will be a culturally-driven initiative that bridges art, science, technology and learning. Given the importance of open-source culture in recent developments in the technological sphere, a key benefit for Matera and the region will be to increase computer literacy among groups of all ages, which in turn will be one of the key legacies contributing to the future development of the region’s economy. The Festival will be a citywide learning experience based around volunteer-driven workshops. For example, **Coderdojo** is an open-source, volunteer-led movement orientated around running free not-for-profit coding clubs (Dojos) for young people. At these Dojos, young people between 7 and 17 learn how to code, develop websites, apps, programs, games and much more. In addition to learning to code, members meet like-minded people, show off what they have been working on and so on. CoderDojo makes development and learning to code a fun and sociable experience.

[P2P Foundation](#), [OuiShare](#), [Edgeryders](#), [Mozilla Festival](#), [Future Everything](#), [CommonsFest](#), [Nordic Creative](#), [Commons Film Festival](#), [Open Source Art Festival](#), [Open Source Ecology](#), [Emergent Festival](#), [Lighthouse Festival](#), [I-DEA](#), [Open Data Matera](#), [BasLug](#), [Sysrack FabLab](#), [Emanuele 11 e 72](#).

CONTINUITY AND DISRUPTIONS



The history of Matera, like the history of Europe itself, is a story of adaptation to disruptive change. Through Continuity and Disruptions, Matera offers itself to Europe as a place of collective meditation on the burden of shame as a positive impulse – a process of collective self-examination, self-criticism and self-improvement, which can lead to a new strength and optimism for the future.

Beautiful Shame

Intercult City Culture Institute (PL),
Arts Council Northern Ireland (UK),
Rijeka 2020 (CRO),
San Sebastian 2016 (ES)
Varna 2019,
Exodos Festival (SL),
Vinius City Theatre (LT)
City cultural Institute Gdansk (PL),
OMSK (NL)
Teatro delle Albe,
Sud Costa Occidentale,
Rete CRESCO,
Consorzio Teatri Uniti
Centro Mediterraneo delle Arti

Fifty years ago, after Italy (and Matera itself) had turned its back on the Sassi declaring them a “national shame”, Pier Paolo Pasolini came to the city. He engaged citizens in the filming of his epic *The Gospel according to Matthew* in the abandoned Sassi and surrounding landscape. He chose Matera for its disrupted history and, through the process of making the film rekindled pride in the beauty of its dormant centre. The shame that shaped Matera’s history is not unique to this city — in one way or another it is a shame shared by Italy, by Europe and by the world. Neither is it a chapter that is yet closed. While many citizens are yet to reconcile themselves with the Sassi, others feel mortified for the present and future developments under way in Matera’s new neighbourhoods. **Beautiful Shame** is a performing arts series of long-term commissions, conceived and led by renowned European directors and companies in close collaboration with local artists, citizen groups and cultural initiators, that embraces head-on the suffering and extraordinary beauty of the shame that shaped (and still shapes) this city and lent it the strength to rediscover itself. Shame related to civic and social themes of European relevancy, such as the arrival of illegal immigrants on the coasts of southern Italy, violence against women, suicides committed by gay people, youth unemployment, the resurgence of racism will be explored by artists and researchers through theater, contemporary dance and other forms of expression. Like Virgil descending into Dante’s Hell, Matera invites Europe to take part in a process of collective self-analysis and reciprocal healing through art.

Poetry and Architecture of Shame

Poetry is a source of energy, inspiration and joy, and an extraordinary bridge between cultures, as well as a deeply cathartic literary form. We will organize an international gathering of poets who will carry out a series of readings in the squares and public spaces of Matera and Potenza, another city deeply scarred by a conflicted relationship with its modern identity. We will also develop the Word Bank project, curated by the English poet Jude Rosen. The project falls into three phases:

a) Gathering material and key words such as local sayings and song lyrics, landmarks, graveyard inscriptions, material from the local press and television debates, local stories and legends, conversations with temporary and permanent citizens;

b) Producing collage poems, liquid sculptures of words projected onto civic buildings, posted on walls and transformed into poems in English, Italian and local dialect;

c) Using the produced collage and poems to stimulate new literary production (such as poems, stories, blogs, screenplays) by the citizens themselves and generate debate with public officers and policy makers on the inhabitants needs and wishes expressed by these artworks.

Architectural Association (UK), Centre d’études européennes
SciencesPO (FR) I-DEA, Università della Basilicata, Basilicata
1799, Arts Factory, Fondazione Southeritage.

Cats, Eyes and Sirens

In recent decades, like many other regions of Europe, toxic waste, chemical by-products and industrial pollution have contaminated Basilicata's natural environment. Communicating the dangers of such contamination to present societies is demanding enough, but how do we protect future generations from the dangers we have left hidden in the landscape—not just the next generation but those of 10,000 years hence, which is the length of time many of these substances remain dangerous? This is the question posed by the scientific field of nuclear semiotics. French author Françoise Bastide and Italian philosopher Paolo Fabbri suggested that the problem cannot be solved through engineering but only through culture, and their proposed strategy is the inspiration for our programme **Cats, Eyes and Sirens**. The authors proposed the breeding of so-called “radiation cats” that would change colour when they came near radioactive emissions and serve as living indicators of danger. In order to transport the message, the importance of the cats would need to be set in the collective consciousness through fairy

tales and myths, which are by far the most durable products of human culture. Those fairy tales and myths in turn could be transmitted through poetry, music, cinema, video games, painting and other forms of cultural praxis.

Cats, Eyes and Sirens is a multidisciplinary production embracing theatre, science fiction, cinema and dance that will collaborate with a Europe-wide network of cultural institutions to commission productions dedicated to the themes of the future, environmental contamination, contemporary mythologies and the risk of extinction. As well as encouraging people of all ages to bring boundless imagination to bear on the task of communicating with distant futures, it will build awareness around the long-term consequences of our actions for the landscape.

Intercult City Culture Institute (PL), Arts Council Northern Ireland (UK), Rijeka 2020, Varna 2019 Exodos Festival (SL), OMSK (NL) Rete CRESCO, Lucana Film Commission, Red House Lab.

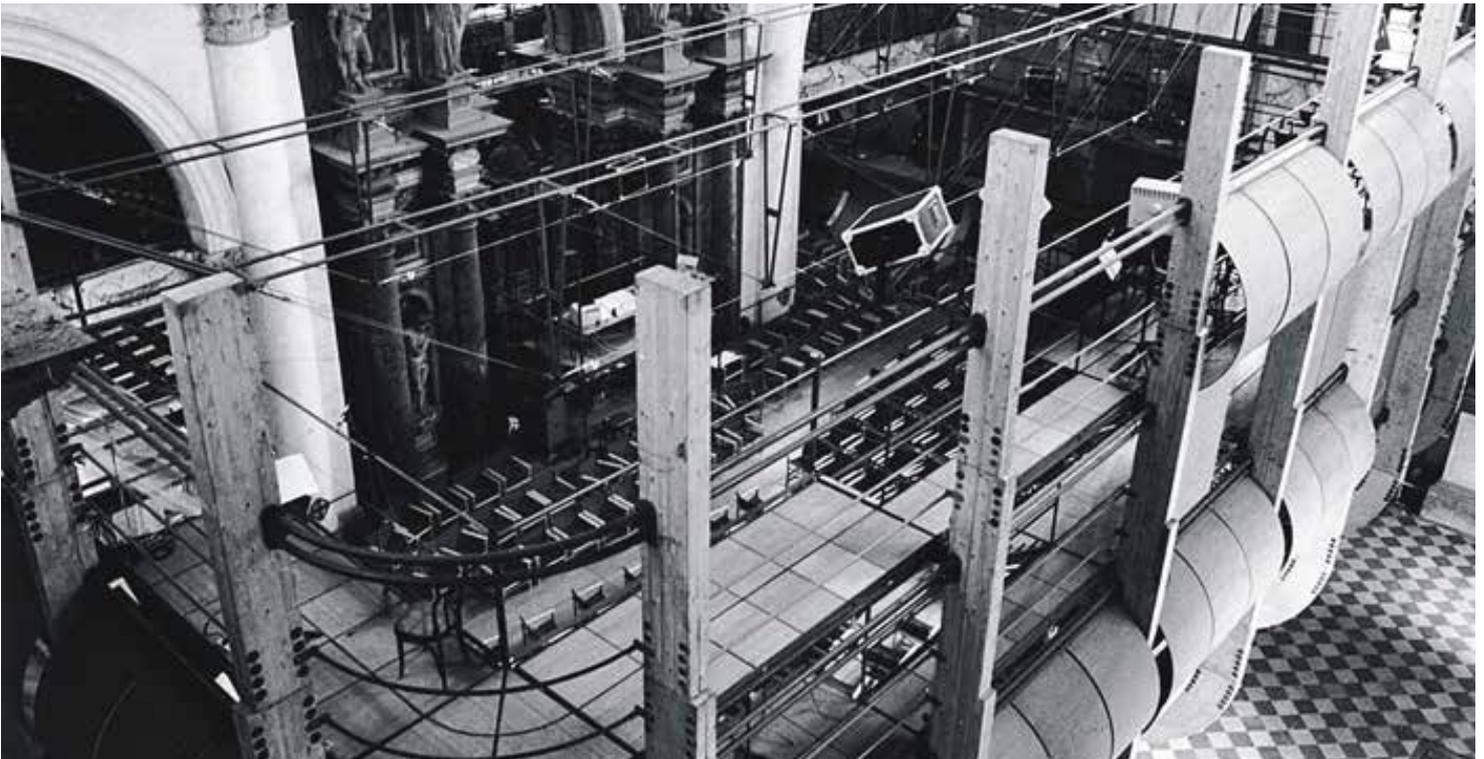
Matera 3019 is a part of the **Cats, Eyes and Sirens** program explicitly aimed at children, inviting them to think about distant futures and the fragility of the natural landscape. Schools from all over Europe will be invited to write stories, produce short films and record messages on the theme of Cats, Eyes and Sirens (environmental awareness and the dangers of contaminated sites), and send them in the form of a time capsule to Matera. The schools of Matera will bury them with their own time capsule under the Monument to the Anthropocene [see page 89], clearly marking them for retrieval in 3019.

Matera 3019

Future Digs

Future Digs is a series of four major inter/local think tanks to be held annually in 2016-2019. The basic concept is to make archaeological “digs” into the future. We shall be bringing together well-known European intellectuals, artists, researchers, sociologists, economists and scientists for 4-5 days of both closed/internal discussions and public forums/debates, a residency in Matera, inspired by the ancient environment, and ask whether we can shape the future by re-inventing narratives of the past. Each think-tank is prepared during the preceding year with town meetings, citizens' forums, school study projects and other processes to prompt collective reflection. The aim is to bring intellectuals back into dialogue with society and its citizens and, by expanding the scope of intellectual endeavour, return it to public service.

ARCA DI PROMETEO



In May 1983, famous experimental composer Luigi Nono commissioned the Renzo Piano Building Workshop to design a “musical space” for “Prometheus”, an opera he was working on. Luigi Nono wanted his music to envelope the listener. Piano rose to the challenge with “Prometheus’ Ark”, a large covered stage inspired by the shape

of a boat, whose plywood load-bearing keels encompass an audience of four hundred people. The premiere was held in Venice, on 14 September 1984, performed by the Scala di Milano. Designed as a travelling work of architecture, a year later the structure was reassembled in Ansaldo’s Milan warehouse. Since then it has been

stored in a warehouse near Mezzago, in the Municipality of Milan. In the spirit of “recycle, reduce and re-use” which underpins our cultural programme, Matera 2019 will endeavour to give the structure new life by restoring it and finding a temporary or permanent site so it may be part of our 2019 programme.

Urban healing

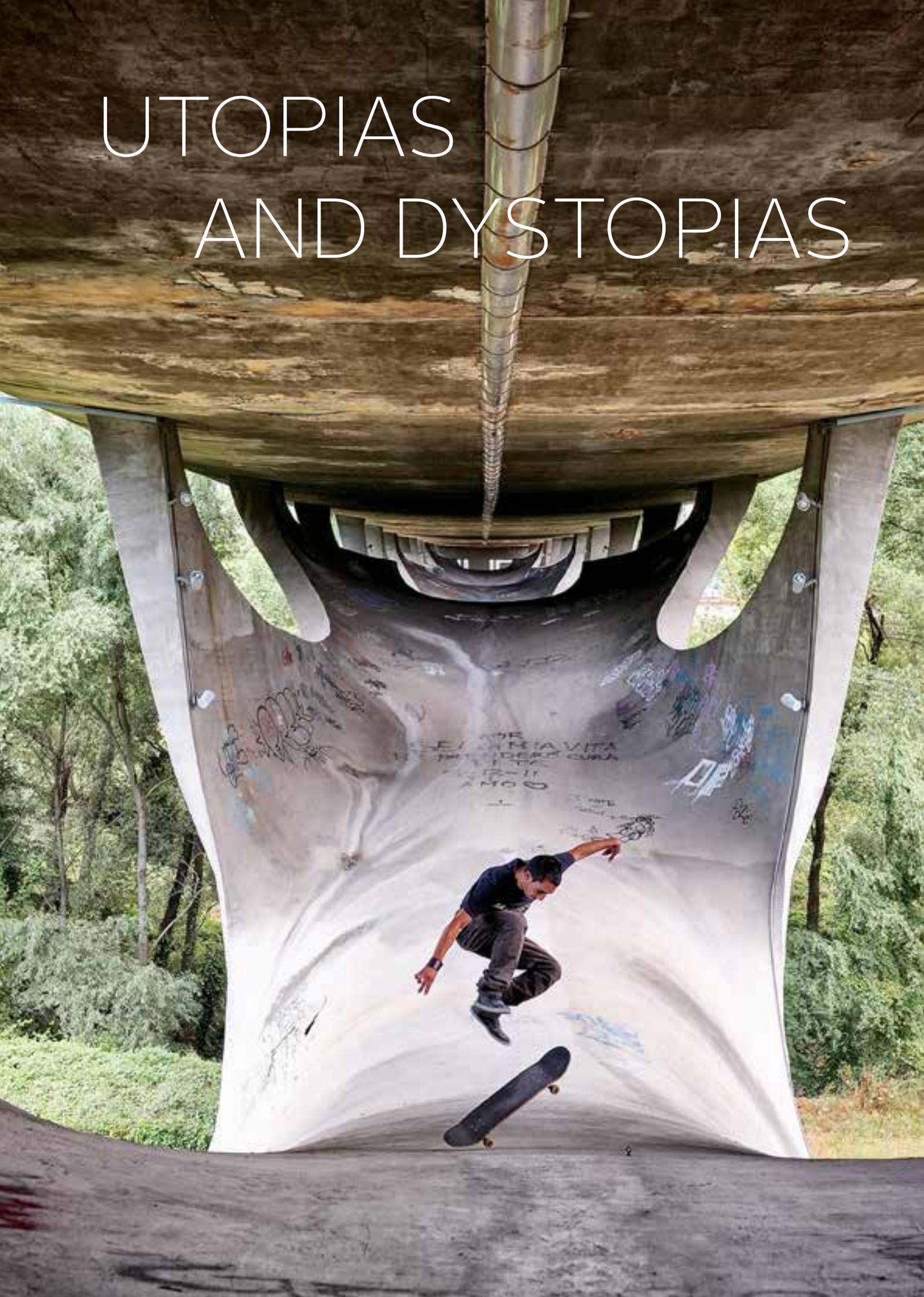
Jeanne van Heeswijk is an internationally acclaimed visual artist who creates contexts for interaction in public spaces. Her projects distinguish themselves for their strong social engagement. With her work Van Heeswijk stimulates and develops cultural production and creates new public (meeting) spaces or remodels existing ones. To achieve this she often works closely with artists, designers, architects, software developers, governments and citizens. In Matera she will confront the question of the city’s future development, working with citizen groups and the public administration of Matera with specific regard to areas of new development such as Matera 90, which has been contested by local communities.

Università di Basilicata, Università di Sofia, Sofia 2019, Invisible Playground

Instant architecture

Realized in collaboration with Sofia 2019, Instant Architecture is a programme of rapid-response architectural interventions in and around the city. One of the primary formats is **72 Hour Urban Action**, a real-time architecture competition in which ten international teams from across Europe have three days and three nights to design and build projects in public spaces that answer local needs. The teams design, build, sleep and party on-site to generate interventions in public space within an extreme deadline, a tight budget and limited space. **72 Hour Urban Action** invites professionals and residents to become active agents of change from the bottom up, and to leave a lasting impact on the urban landscape.

UTOPIAS AND DYSTOPIAS



One of Basilicata's extraordinary gifts is the ability to turn us all into children again – to rediscover wonder and play in the spaces of everyday life. From urban games to underground explorations and the simple pleasures of nurturing a garden, Utopias and Dystopias is an exploration of the boundless possibilities latent in the city, if only we are able to look with fresh eyes.

Games make it as easy to test different ways of designing the city, solving social problems, living together, being together close or distanced. Games are a tool to help us understand complex systems that make up our everyday life: they are to be treated as a new form of being together, of communicating and of self-experience. With **The Playful Path** project, and with all those part of the **Playspace** cluster, Matera, Potenza, Metaponto and the natural parks will introduce live gaming and unusual sports as a key element of daily life. From 2015 onwards, the Lucanian edition of the Playpublik Festival will enable spill-over effects in public spaces. New and unusual sports will be practiced in unpredictable settings, tying them to specific art forms such as graffiti, parkour and break dancing. **The Playful Path** blends today's urban culture with rural areas: it will introduce geocaching missions (in collaboration with Open Street Map, who will deploy the games as a way to map the footpaths and trails of the Murgia), BMX, skateboarding and jumping in rural contexts as a way to discover the territory. Europeans interested in unusual sports will be invited to experiment, participate and play together in Basilicata: Embracing openness, imagination and self-development, the region will invite the organizers of the most original sports competitions to hold their European championships of cheese-rolling, bossa-ball, chess-boxing and extreme ironing in Basilicata.

The Playful Path

The Institute for Aesthetics, Games and Social Change (UK), Parkour Paris (FR), The Copenhagen Games Collective (DK), Invisible Playground (DE) Rete CRESCO, Basilicata Board, Tutti i chicchi del melograno, UISP, Moodzone.

The Caring City

For centuries the inaccessibility of the Sassi was one of their most vital features. The difficulties of navigating caves and paths, often hidden from sight, provided safety and protection from human and natural enemies. Since the shameful abandonment of the Sassi was reversed and the historical centre of the city began its slow journey to a renewed shared space, both citizens and visitors want rightful access to all Matera, both physically and culturally. They want an open city and cultural continuity. The idea of the “city as stage” is at the centre of this cluster. From advanced architectural plans for transforming the city dating as far back as the 1970s, to disabled access, child-friendly design and cultural sensitivity, we see our city as a place that removes obstacles to understanding and access.

Artistically, we present exemplary works by internationally acclaimed companies with disabled people at the core of their work, such as Mind the Gap di Bradford (UK), both as performers and audience. These co-productions challenge our approach to audience engagement, opening up to all citizens. Architecturally, close collaboration with city planners, owners and residents will lead to the design of sensorial trails in the Sassi.

Mind the Gap (UK), Candoco dance company (UK), Oiseau Mouche (FR), Theatre of the Deaf (SE), Gommalacca, IAC, L'Albero, Tolbà, La città Essenziale, Sassi e Murgia, Potentialmente.

Ars Excavandi

The major international exhibition **SubCulture** will be the first real investigation into the history of rock architecture through the ages. The event takes a contemporary look at the history and culture of subterranean architecture from the Palaeolithic period to the present, and explores the most innovative future prospects for this type of construction. It will include a large-scale 3-D model reconstruction of the underground water system of Matera, for centuries the secret of the extraordinary resilience of the city. It will also look at the history of hypogea, from Gerico (the first architecture ever realized) to the Neolithic Village of Murgia Timone in Matera (the best preserved water gathering system), to Petra (the monumental version of the same inspiring principles of the Sassi). It will explore the most recent proposals for building underground living bases on the Moon and Mars by excavating the surface. The exhibition will also inquire on the extraordinary network of tunnels under major European cities, from the catacombs of Paris, Rome and Naples to the hidden parallel underground lines of Moscow and London, which are little recorded and studied even today. It will also consider how

rupestrian architecture has been used in film, and how for decades cinema has borrowed and reinterpreted these rock structures (such as in the apocalyptic vision of Paris in *La Jetée* by Chris Marker or the science fiction Martian environments of *Total Recall*). The exhibition takes place entirely underground in premises made out of the old cisterns of Palombaro Lungo (see page 64). It promises to pack an extraordinary visual and sensory punch and grab the interest of people of all ages and backgrounds. Studio Azzurro, which is in charge of the installation, will be screening film clips and projecting 3-D visualizations and setting out highly detailed explanatory models, all placed under dramatic lighting in the underground cisterns. The exhibition will be complemented by adventure trips for children and young people into the tunnels running between Tramontano Castle and the City Cathedral, and by an international summit which will see experts in hypogea architecture and of the most antique human settlements in the world discuss about the cities of the future.

Ipogea, Studio Azzurro, Musma / UNESCO

The Kids M-App and HopUp

The Waag Society
Rete CRESCO
Il Marsupio
Casa Netural

The **Kids M-App** and **Hop-Up** projects emerged from the Matera Innovation Lab workshop held in May 2014 in collaboration with Waag Society - institute for art, science and technology in Amsterdam. Children, an often-overlooked group both as local inhabitants and as international travellers from other parts of Europe, are the core of the project as we will address through playfulness and creativity the way in which they experience Matera.

Kids M-App addresses the fact that a city trip is often boring for children: visiting ancient buildings and visiting museums is not much fun. While visitors might not know how to entertain their children, the children of Matera do: **Kids M-App** offers an open data city map for and by children. They create routes and lead them to the most fun and child-friendly spots and activities. They share the 'secret' places they like, which is exciting for the visiting kids.

Invisible Pavilions

Despite moments of great enthusiasm for them at some points in history, the incredible and infinite possibilities of rupestrian buildings remain almost entirely unexplored in contemporary architecture. Matera European Capital of Culture commissioned a group of 5-10 European architects (well-known names who were selected for their innovating talent) to design and build a series of “invisible pavilions” - the cave equivalent of the temporary summer pavilions at the Serpentine Gallery in London, which attract hundreds of thousands of people. The Matera version, however, following the highly successful model developed in England by the Living Architecture network, will allow the public to stay over in the pavilions, so that they function as living and dynamic research projects, and gradually add to the city’s stock of accommodation infrastructure.

Serpentine Gallery,
Living architecture,
Ordine degli Architetti.

Open House Matera

Along with the Open House network, already active in 26 cities around the world, from 2015 the doors to private and public spaces that are generally closed to the public will be opened for a weekend. In the years of build-up, 2015-2018, **Open House Matera** will raise the consciousness of people about the unique architectural patrimony of their city, and, as it progressively adds more and more participants, will increase neighbourhoods’ reciprocal knowledge of themselves, from the Sassi to the modern districts built following the displacement of the Sassi dwellers. In 2019, the programme will culminate with an Open House summer weekend (when the number of international visitors peaks) in which the city itself becomes a real-size model of architecture. The citizens themselves will illustrate the workings of the water system that earned Matera recognition as a UNESCO World Heritage Site, while the inhabitants of the modern districts will tell visitors the story of their migration as a community from the Sassi to the new town.

Open House Network, Hotel du Nord (FR)
Cinefabrica

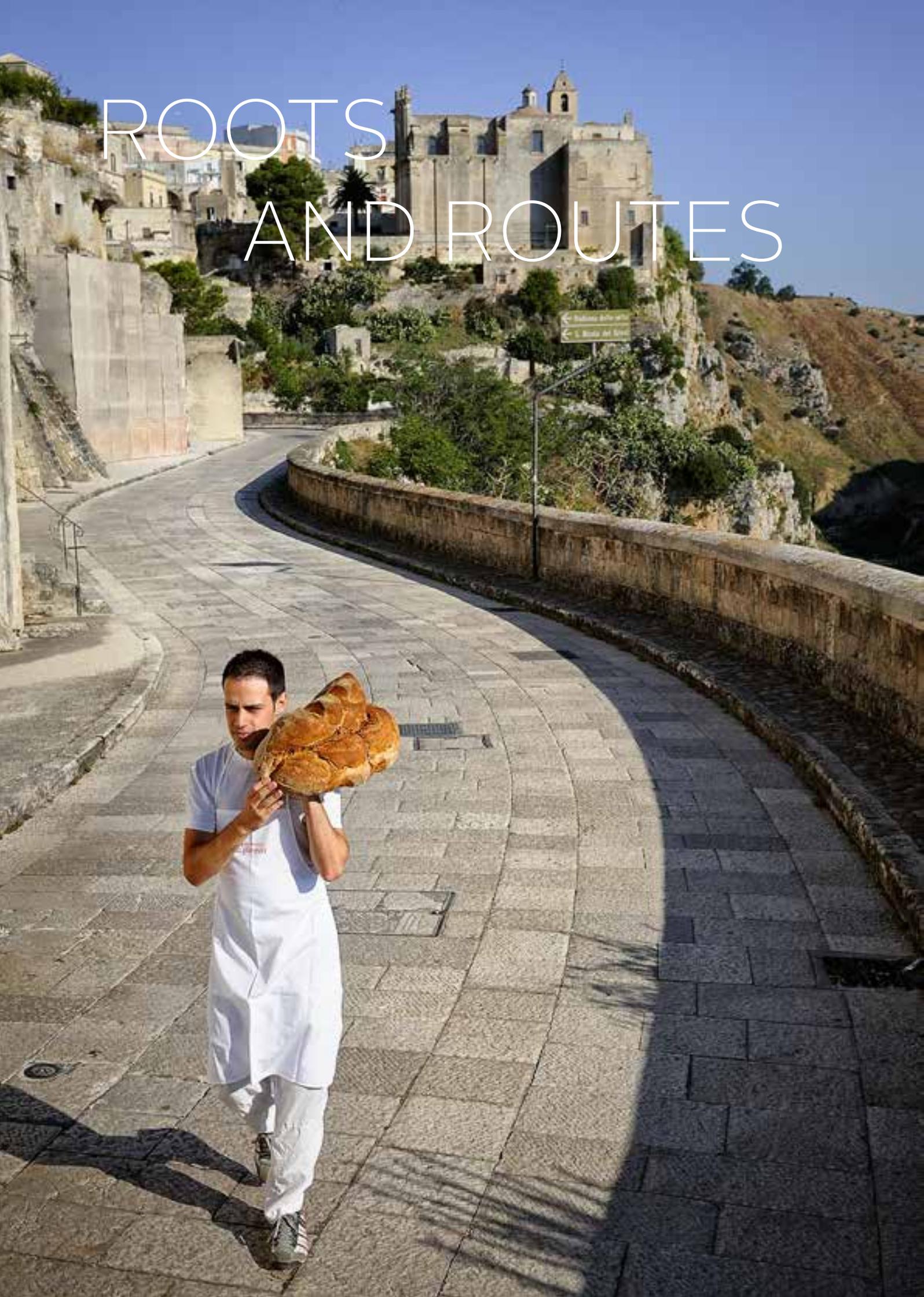
Marjetica Potrč is an artist and architect who works on community-based projects characterized by participatory design and a concern for sustainability. She works closely with residents in such places as Caracas’s informal settlements and a low-income immigrant neighbourhood in a declining modernist district in Amsterdam. Her work emphasizes individual empowerment, problem-solving tools, and strategies to create self-sustaining prosperity within these communities. In Matera, she will conduct, with the consent of the city authorities, a programme of self-initiated gardening in public spaces. The landscape dimension will be developed with Gilles Clément.

This will be the starting point for testing a scheme to place of artists “in residence” with local government, whereby artists will be called in to work on themes and issues that raise strong public feelings. This should also entail collaboration with European networks specialized in artistic interventions and residencies, since great added value is to be had, both here and in all Europe, by arranging encounters between artists working on community-based projects and local administrators and citizens.

Gardentopia

Ordine degli Agronomi
Casa Natural
Gilles Clément
Marjetica Potrč

ROOTS AND ROUTES



We are all travellers, and today travel is a central part of European culture. But what if it were not just us who moved? What if our libraries, theatres, cinemas and concert halls could take to the road? What if our streets were spaces of conviviality, storytelling, encounter and celebration? Roots and Routes embraces the spirit of nomadism to bring Matera and Europe one step closer together.

The Bread Route

Bread House Network,
Veliko Tarnovo 2019 (BG),
Cooperativa Terre di Resilienza,
Associazione Persone Down,
Arteria,
CSV Centro Servizi Volontariato,
Consorzio IGP Pane Matera.

The tradition of bread is a thread that sews Europe together. **The Bread Route** is a project that links Matera with the Bulgarian city of Veliko Tarnovo, a candidate for European Capital of Culture in 2019, passing through six nations (Italy, Greece, Albania, Croatia, Serbia, and Bulgaria), uniting community centres, activities and festivals that develop community projects around the preparation of bread. The cities along the route stage a series of events that combine local bread making traditions (crafts and festivities) with more contemporary forms of artistic, crafts-based and cultural expression, from music to poetry and architecture. Between 2015 and 2019, the cities along **The Bread Route** will develop a programme of local activities for individual Houses of Bread, while cooperation will be strengthened with other cities along the route. Participants will rediscover Matera's tradition of "bread stamps", creating personalized stamps using forms and symbols that hold special meaning for them. Leveraging the Bread Houses in the Bread House Network, Matera will develop a cultural centre inspired by a variety of artistic practices, which will operate as a multicultural centre uniting traditional and contemporary creativity. In June, during the wheat harvest, a European Festival associated with the tradition of bread will be held jointly with the cities along the European Bread Route.

Cooking with Mama

Cooking with Mama is a performance by Iraqi artist Hiwa K. The performance consists of the artist and participants preparing a meal by following instructions from the artist's mother, who is in Iraq, via Skype. Building on Hiwa K's experience, we will be starting up a format in which people from Basilicata who live in different parts of the world can share an experience with their land of origin by preparing traditional recipes. Similarly, foreign citizens in Basilicata will be able to use the same format to stage events dedicated to the culinary culture of the various foreign communities who live locally.

Open kitchen (BE), Food + tech connect (USA), Pasta Madre, Rural hub, Rete CRESCO, Matera Hub, Lucani all'Estero.

Edible Orchestra

In Matera, two forms of cultural expression are particularly thriving but infrequently overlap: music and food. Through a series of workshops, concerts and dinners organised with The Vegetable Orchestra and the chefs of Matera, the two traditions will intersect in a joyful explosion of sound. Based in Vienna, The Vegetable Orchestra performs on instruments made out of fresh vegetables, creating a musically and aesthetically unique sound universe. Working with experimental instruments breaks down musical boundaries: in this event the most diverse music styles will fuse, and experimental forms of cooking will be tested.

Vegetable Orchestra (AT), Associazione Cuochi Lucani, Soul Food.

Circulating Entities

EUNIC,
European Alternatives,
Common Libraries,
Rete ECOC (Turku,
Guimares, La Valletta,
Pilsen, San Sebastian,
Plodiv)
Bibliomotocarro,
Cinefabrica,
Open Design School,
Syskrack,
Energheia,
Libermedia.

“No one should be interested in the design of bridges—they should be concerned with how to get to the other side.”

Cedric Price

Retired schoolteacher Antonio La Cava from Ferrandina calls himself “the master of the road”. He has travelled the Lucanian roads since 1999 in his three-wheel bookmobile, the *bibliomotocarro*, bringing books to children across villages in the south of Italy. He plays an organ to announce his arrival, and the children come running to browse through his books. Books and learning are central to Matera 2019: thanks to the Open Design School, together with Common Libraries, Goethe Institut and those operating in the field of literature, such as Energheia and LiberMedia, Maestro La Cava’s *bibliomotocarro* will be the inspiration for a network of mobile libraries that will bring books and reading to under-served communities across Basilicata. In addition to this, working with the Open Design School, over the years leading up to 2019 a flotilla of a dozen mobile theatres, cinemas and fab labs will be designed and built in Matera. These “cultural probes” will be launched out into the territory of the Basilicata region and beyond, tying the entire region into the network of cultural production of the Foundation Matera-Basilicata 2019. Through the **Caravansary 3.0** project, the service stations of Basilicata—already natural stopover points for travellers through this sparsely populated region—will become points of encounter and of cultural production: thanks to the mobile infrastructure of **Circulating Entities** they will host screenings, writing workshops, performances and reading groups. The activities of **Circulating Entities** will culminate in the **Mobility Camp**, a grand celebration of the culture of mobility that is annually organized in the day of transhumance, when shepherds move herds of sheep and cattle from winter to summer pastures. On the 15th June 2019, from dawn to dusk, the vehicles that in the previous months traversed Europe like mobile embassies of Matera 2019 will converge on the Murgia amid a grand celebration of mobility involving performances by artists such as Abraham Poincheval and Soo-ja Kim.



Basilicata Coast to Coast

Until a hundred years ago, the sea was man's most straightforward means of communication. Basilicata and Calabria are blessed with long coastlines, looking out over the Ionian and the Tyrrhenian Seas, but they have no major ports, just small landings. Indeed, for centuries the people of Calabria and Basilicata more or less deliberately turned their backs on the sea: killer diseases lurked along its shores, and Saracens came by sea to raid. For these reasons, and owing to their impervious nature, Basilicata and Calabria have remained isolated regions. **Basilicata Coast to Coast** reconciles Matera with its *mare nostrum* on which for such a long time it turned its back. A small sailboat is due to set sail from Metaponto bound for Europe carrying Matera 2019 ambassadors—ambassadors from East and West who will be coming aboard for different stretches of the journey to tell the story of Europe, starting with the history of the places it stops at and departs from. Stopping off in ports around the Mediterranean, the ambassadors (who will be rotating on two-week stays) will approach European cultural diversity and richness through archaeology, geology, mathematics, history, anthropology, economics and architecture.



Edges

Welcome to the outer edges of Europe. Connect with the periphery! **Edges** brings together artists and cultural operators in the “margins” of Europe: Northern Ireland, the Balkans, the Caucasus, Ukraine, Poland, Sami (northern Sweden), the Basque Country. The uniqueness of these places and cultures, which have also faced abandonment and crisis, can enrich Matera and Basilicata. **Edges** will be centred on a series of travels and shared experiences, both from Matera (including local artists and researchers) to the corners of Europe and back, hosting artists and cultural activists from the edges. How can transnational art experiences and production inter-relate with locally generated initiatives? How can cultural experience be shared and transformed? It seems to us to be a central question facing Europe's troubled identity today. Concepts developed at the macro level are not being disseminated to the micro level. Citizens feel distant from the centres of power and decision-making. They cannot easily see the link between policies in Brus-

sels or in their own national capitals and their daily lives in their neighbourhoods, schools, workplaces, and cultural centres. We imagine that cultural action by professionals, sensitized by travel and research, may be able to open certain windows to a local discourse. **Edges** explores communities and develops exemplary actions, to further inspire people we meet in each new place. We focus on deep cultural encounter, longer term residencies and shared experiments. Finally, some of the artists encountered at the edges are invited to Matera during 2019, to join with local artists in animating and co-creating at a neighbourhood level.

**Intercult (SE),
ISIS Arts (UK),
Exodos Lubjana (SLO),
Arts Council Northern Ireland (UK),
Drugo More Rijeka (CRO),
Umea 2014 (SE),
Consorzio Teatri Uniti,
Rete CRESCO.**

REFLECTIONS & CONNECTIONS



The role of culture is also to offer a moment of escape from the tyranny of the present – an opportunity to ponder what we have built and what is yet to be built. Reflections and Connections embraces the profoundly Southern value of slowness to escape from the ideology of speed, looking back to the past in order to build a better future.

Re-reading Renaissance

NEMO Network of European
Museum Organization,
Soprintendenza
per i beni storici artistici
e etnoantropologici
della Basilicata,
Soprintendenza
per i beni storici artistici
e etnoantropologici
della Puglia,
Pinacoteca Provinciale,
Università del Salento
Università della Basilicata
Lecce 2019

What traces did the Renaissance leave in the regions of Basilicata and Apulia? The guiding idea of the project is to bring visitors on a journey through the artistic past of these two neighbouring regions. The exhibition promises to be all the more interesting because it considers various historical and cultural aspects that more narrowly focused studies, which pay little attention to geographical connections and context, have tended to skim over. The approach here is to look closely at these little-known realities by organizing existing studies and initiating new interdisciplinary research into renowned artists and documented works with a view to disclosing new elements, connections and presences, but also highlighting significant absences. The relation of that which has been conserved with that which has been lost is a central theme. Starting from the evidence that has been preserved, the exhibition will reconstruct a full historiographical mosaic that will include some of the previously missing tiles. The objective is to create a great exhibition on the Renaissance, curated by the Office of Superintendence for historical and ethno-anthropological artworks (i.e. the local branch of the Ministry of Arts, Culture and Archaeology), by the University of Basilicata and by other bodies already involved in the project (the University of Apulia, research centres, foundations and institutes). The Exhibition to be held in Matera at Palazzo Lanfranchi in 2019 is preceded by research work on the local territory, as well as a series of special itineraries that will focus on and make fruitful use of the famous and less famous treasures dotted around the province and the entire region. In connection with the aforementioned policy for supporting inter-regional relations, this exhibition will be matched by an equally important one in Lecce, to be held at the monumental building of San Francesco alla Scarpa. This latter exhibition will have the scientific and operational support of local institutions, including the Apulia Office of Superintendence for historical and ethno-anthropological artworks, the Provincial Art Gallery and the University of Salento. The main idea, therefore, is to hold a major exhibition with a specific territorial dimension in Matera. The exhibition's scope will include all the local places touched by this southern Renaissance, which has yet to be rediscovered, and includes the opening of a second major exhibition in Lecce. The exhibition will be made up not only of paintings but also of sculpture and so-called minor arts. It will analyse and document a period from the mid-fifteenth to the late sixteenth century up to the beginning of the late Mannerist and naturalist styles, already the subject of previous study (notably the "Splendours of the Unknown Baroque" exhibition), and consider the artistic interchange between Apulia and Basilicata.

Sport Stories

Sports have traditionally played a very marginal role in European Capital of Culture programmes. Matera 2019, however, will include an ‘arts and sports’ strand. We see this as important due to a number of characteristics of arts-sports crossover projects. First of all, they are useful for the ‘cultural citizenship’ strategy due to their broad demographic appeal; they capitalise on the flourishing network of sports associations in Matera and in the rest of Basilicata; they build capacity and social capital; they stimulate cultural experimentation; finally, the discipline and competitiveness of sports people can be a great source of inspiration and drive to young people. **Sports Stories** will be a programme of storytelling, poetry, drama and visual arts workshops, led by a range of local and regional arts organizations. It will be aimed at primary and middle school children in Matera and Metapontum, and will be inspired by two key moments in the sports history of Matera and its region.

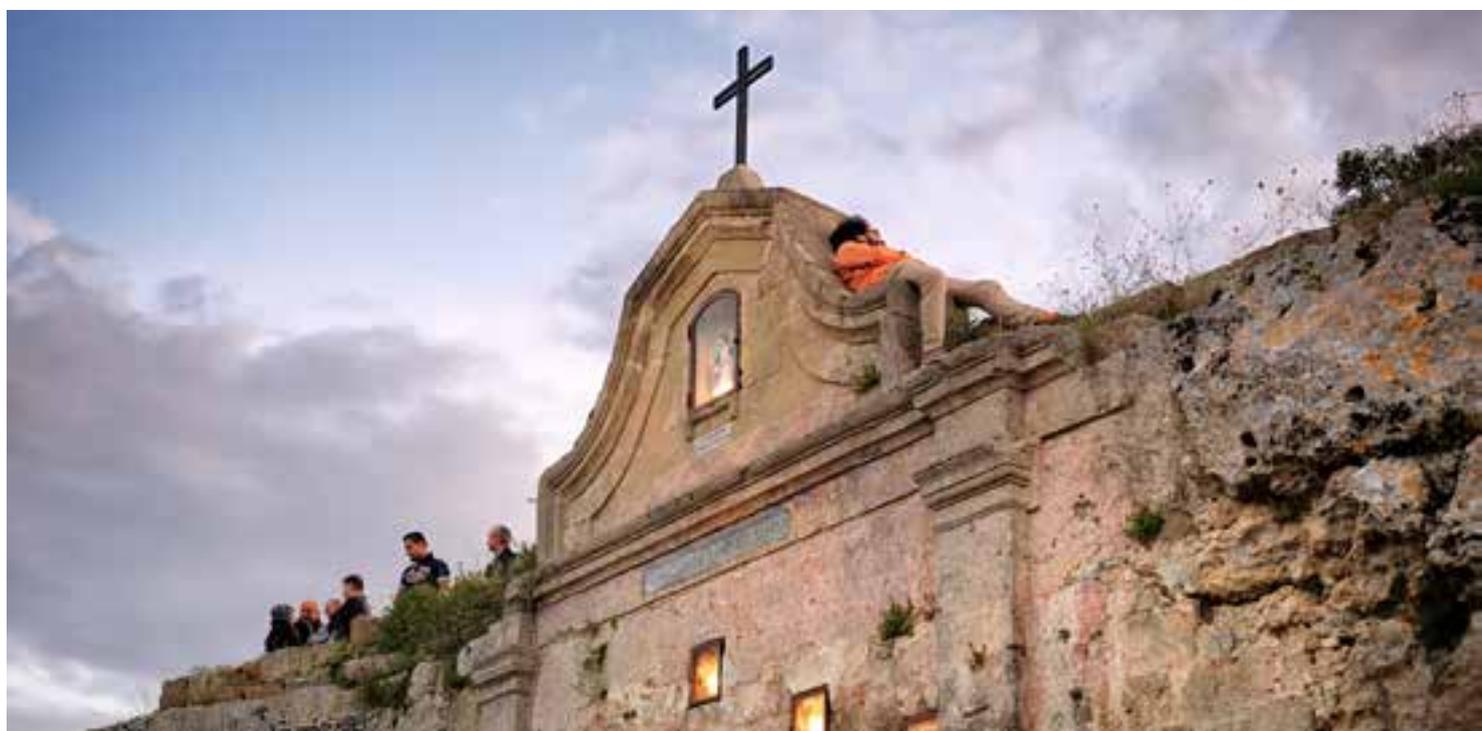
The first story to be interpreted in the school workshops will be that of Alexidamos, a young wrestler from Metapontum who won the Pythian Games in Delphi in the V century BC. A marble head sculpture believed to represent Alexidamos is displayed in the National Archaeological Museum of Metapontum, with a bruised face and lip. Alexidamos’s feat in Delphi inspired an ode by Ancient Greek poet Bacchylides. We will seek to work on interpretations of the tale/myth of Alexidamos also in colla-

boration with the Greek city designated as European Capital of Culture for 2021.

Naturarte is an initiative combining trekking with the arts, the crafts and gastronomy. The initiative is co-ordinated by the Parco della Murgia Materana, and takes place there. In 2019 there will be Naturarte Europa: a group of artists (identified in collaboration with our sister European Capital of Culture in Bulgaria and with other previous and future ECoCs) will be invited to create interventions in the park as destinations for trekkers. There will also be stalls with crafts and food products from former, current and future ECoCs.

Minibasket in piazza is a well-established international mini-basketball tournament for under-11 year-old boys and girls that every year attracts teams from Europe, Africa and the Middle East to Matera. In 2019 we will collaborate with ZooNation Academy of Dance, a world-leading narrative hip-hop dance theatre company, based at Sadlers Wells Theatre in London, to develop two basketball-inspired performances, which will combine street dance with basketball moves.

**ZooNation Academy of dance (UK),
European Network for Opera and Dance Education,
Ente Parco Murgia,
Minibasket in Piazza.**



Anthropocene Observatory

A new intensification is reshaping the surface of the planet: human changes to the Earth's climate, land, oceans and biosphere are now so great and so rapid that the thesis of a new geological epoch defined by the actions of humans – the Anthropocene – is now being widely debated. This thesis is developing across a number of circuits, institutions, organisations, scientific and intellectual fields, all of which are equally affected by this unfolding discourse, as much as the environments in which they act. Operating as an observatory, a composition of documentary practices and discourses, the project traces the formation of the Anthropocene thesis. Combining film, photography, documentation, interviews, spatial analysis and fieldwork, the project develops to form an archive and a series of installations, seminars, debates and cultural interventions. Across a number of specific international agencies and organisations, information about scientific research is acquired, registered, evaluated, processed, stored, archived, organised and re-distributed. These behind-the-scenes processes and practices, that lead to the equally complex decision making procedures, form new discourses and figures of shift. The Anthropocene Observatory documents these practices in a series of short films, interviews and documentary materials: aim of the project is to illustrate in detail the unfolding of the thesis of the Anthropocene in its many

streams of influence. In Matera, the **Anthropocene Observatory** will explore spaces of continuity: from the Holocene settlements of early European life at the Unesco protected Sassi, to the contemporary explorations of Earth-Observation sciences at the ESA facilities, a series of public debates, educational programmes and a large exhibition will outline the principle nodes of contemporary scientific debates in a cultural setting. A large exhibition at the I-DEA will present the main elements of the Anthropocene Observatory archives, with a specially dedicated focus on the elements of continuity and transformation points that mark and shape the exit from the Holocene. The exhibition will combine large video projections and spatial transformation analysis.

The educational programme will address the different issues related to thinking continuity and long-term inhabitation with scientists, historians, architects, artists, sociologists, urbanists, conservationists, environmentalists, thinkers and practitioners. It will involve local and regional schools, university students, postgraduate researches and will bring to Matera a wide range of scholars from various parts of Europe to discuss in public sessions the consequences of the thesis of the Anthropocene.

Haus Der Kulturen DER WELT (DE)
Università degli Studi della Basilicata

FESTINA LENTE

More haste, less speed! The motto of Augustus, Titus and Cosimo de' Medici, *festina lente*, is a welcome reminder of the importance of *otium*, the Latin concept of rest and contemplation. The **Festina Lente** program will preserve certain moments of quiet and reflection during the calendar of 2019, in the belief that time for unprogrammed leisure and contemplation is one of the rarest and valuable commodities in 21st century European life. At least one week every two months will be left unprogrammed, both to allow citizens of Matera and visitors to rest and to leave spaces for unplanned activities that cannot be scripted far in advance without undermining their spontaneity. **Festina Lente** is a moment of collective breath-catching and reflection that is urgently needed—a simple and valuable gift to European visitors from Matera.

Plovdiv 2019 (BG)
La Luna e i Calanchi Festival

The Silent University

The Silent University (UK),
Fondazione città della pace
e dei bambini.

The Silent University is an autonomous knowledge exchange platform by and for refugees, asylum seekers and migrants. It is led by an international group of lecturers, consultants and research fellows and adopts the format of an academic program. Its main activity is to engage those that have had a professional life and academic training in their home countries, but are unable to use their skills or professional training in Europe due to a variety of reasons related to their status. For many such asylum seekers and migrants, the south of Italy is the first point of contact with Europe, and Matera 2019 intends to engage this vast but mostly silent audience of cultural citizens through the establishment of a **Silent University** program in Basilicata. The aim of this collaboration is to challenge the idea of silence as a passive state while attempting to counteract the systemic failure of loss of skills and knowledge experienced through the silencing process of people seeking asylum. Over three years leading up to 2019 the program will work with Basilicata's rapidly expanding migrant community to encourage the exchange of knowledge and find methods of participation in and engagement with the cultural program of Matera 2019.

INHABITING THE OPERA

The **Inhabiting the Opera** project is a partnership between Matera2019 and the Fondazione Teatro di San Carlo di Napoli, Europe's oldest theatre which was founded in 1737. Travelling beyond its own walls so steeped in tradition, the theatre is making its first open-air performance of *Cavalleria Rusticana* in Matera, in a performance directed by internationally-renowned director Pippo Delbono, against the natural backdrop of the Sassi which, on this occasion, will become an extraordinary stage for a truly unique theatrical performance. The audience will be offered really special "front row" seats on the parapet of an arcade belonging to a local resident, as well as in the stone-carved inner area, before and after the show experiencing and sharing the everyday life of the host's home, and learning about history, culture, cuisine, habits and customs. The show is a spark within a total immersion experience, triggering a process of boundless knowledge that goes far beyond the event itself. Mascagni's

one-act opera, the first Italian "verist" work, tells the story of human faces and stories. The inner reading of the opera staged by Delbono highlights the idea of being culturally rooted in one's land of origin, reflecting the Neapolitan company's innovative approach to opera. This knowledge opens up to man, to the civic, to the idea of hospitality which, drawn directly from the ancient Greek ideal, appropriates a quotidian sacredness. Alongside the San Carlo's performers, soloists, orchestra, choir and technicians, all of the citizens of Matera will, in turn, be able to throw open their own homes and transform the city into a theatrical residence.

Opera Europa Network
Teatro San Carlo di Napoli
Conservatorio Duni
Ateneo Musica Basilicata
L'Albero

B-Stories

Basilicata's territory is a grid of roads and pathways worthy of song. We explore the world through song, and it is through song that we overcome language and cultural barriers. In this analogy, tales are the road signs of such a trip.

B-Stories is result of a collaboration between three innovative regional projects developed under the Visioni Urbane program, which, as well as setting up five creativity centres, has involved and networked a community of more than a hundred creative-industry enterprises and associations from Basilicata, putting them in touch with experts and intellectuals from around the world, starting with the assumption that culture and creativity can create economic value for Basilicata. **B-Stories** is an open storytelling and territory-based self-narration project that aims to create a digital anthology of tales by connecting the people, places and stories of these networks through a process of co-creation in the community. The journey goes beyond our five senses to span the written word, image, creative narration, new technologies and leading-edge ideas, telling the story of Basilicata and converging on a single digital platform through work scheduled between now and 2019.

The Company P (SE)
Beyond the border (UK),
Alden Biesen (BE),
Fabula International (SE),
Scuola del viaggio,
Allelammie,
Il Vagabondo,
Altrimedia,
Scai Comunicazione,
Can't Forget Italy.

Terra

For 2019, Matera intends to become a cinema city in which, building on its strong historic involvement with the world of cinema, slower rhythms are encouraged — a safe haven from the frenzy and excess of mainstream filmmaking. We will begin in 2016 with the **Terra**, a festival of short films that will be made available online that address themes like nature, landscape and the cultural environment, for video makers and students studying at film schools, organized in collaboration with film festivals, European film schools and independent film production companies. Winners will have an opportunity to take an artist residency in Matera or elsewhere in Basilicata, during which they can develop and realize — together with other important European film directors — a script and direct part of a collective film made up of interconnected episodes. The second **Terra** event, held in 2017, will be a group film in episodes, to be shot in Matera and the Basilicata with the aim of promoting the basic themes of our candidacy, encompassing the surrounding landscape and its “cultural citizens”. We will identify, through an open competition, an Italian film production company that can work together with the Lucana Film Commission and the Matera 2019 Committee to co-produce (together with companies, organizations and film schools from other countries) this full-length feature film. Beginning in 2018, we will select thirty young Europeans every year; each year the five most deserving students will be given an opportunity to produce a short feature in the Basilicata. In 2019 the top five films produced at the school will become an integral part of the cultural program.

Hochschule fur Fernsehen und Film (DE),
La Fémis (FR),
Cineuropa (BE),
Rete Cinema Basilicata,
Lucana Film Commission,
Pigrecoemme.

One of the key challenges facing every ECOC is the question of how to raise awareness among a Europe-wide audience regarding the activities taking place in the city. However large the number of visitors Matera succeeds in attracting from the rest of Italy and Europe, there is still an extraordinary opportunity to reach a larger international audience of all ages, backgrounds and cultures through the media.

1. Creative Commons/social media

In the spirit of openness, Matera 2019's broadcasting strategy hinges on the principle that all content generated by its cultural program will be placed in the commons and published with a Creative Commons for all to use, remix and republish freely. By making it easy for visitors themselves to access high quality content that can be republished to the social web, visitors themselves will become a key instrument in communicating to a Europe-wide audience the activities taking place in Matera. Photographs, video feeds, e-books, .mp3 recordings and will all be made freely available to audiences across Europe via the web, and will facilitate the work of mainstream broadcasters who wish to gain access to professionally-produced, license-free content for their own editorial channels.

2. The Tomorrow

Matera 2019 has established a long-term partnership with the Tomorrow, a new digital media initiative expressly designed as a platform for debate around the future of culture in Europe. The Tomorrow, publicly launched in Venice on 7 September 2014 as part of the New Narratives for Europe and José Manuel Barroso, the President of the European Commission, is a common platform for sharing ideas, perspectives and networks and to report on the generation of ideas, events and conversations unfolding throughout the intellectual and geographic space of Europe. The Tomorrow interconnects a vast network of intellectuals, artists, scientists and researchers in order to gene-



rate two things: a public exchange of emails – a contemporary Republic of Letters – and a map/calendar of the most interesting cultural events transpiring across the European Polycentric City. Each year from 2015 to 2018, Matera 2019 in association with the Tomorrow will invite nine cities from nine European countries to host a series of live and online debates around the future of culture in Europe. In 2019 the debates will be hosted in Matera in collaboration with the mayors of the guest cities.

3. TRM Art

Already today, thanks to a partnership with TRM, one of Southern Italy's foremost media companies, Matera 2019 has its own dedicated digital TV channel providing full-time coverage of cultural activities and events across the Basilicata region. The channel is presently available for free over the airwaves via digital TV in Basilicata and Puglia, and is scheduled to be upgraded to an English language, Europe-wide satellite-based broadcasting platform in 2016. TRM Arte will be a key instru-



ment in building awareness as to the activities taking place in Matera both in southern Italy and on a European scale.

4. RAI Radio

Matera 2019 has a long tradition of collaboration with the Italian national radio broadcaster, RAI. Every year since 2011, Matera has hosted Materadio, the annual national radio-broadcasting event by RAI Radio3. In the build-up to 2019, this collaboration will be expanded to consolidate national outreach, and a partnership will be formed with the European Broadcasting Union to live-broadcast Matera2019's sound-based productions throughout Europe.

5. Media partnership

The intensity of the cultural activities surrounding the city's candidacy have already produced extraordinary results on the national stage, where Matera is already featured on a regular basis in the major Italian national daily newspapers, websites and monthly magazines, and with increasing frequency on the European stage. This national attention will be quickly leveraged to establish a wide range of formal media partnerships with the main national periodicals and papers (such as *Il Corriere della Sera*, *La Repubblica*, *La Stampa*, *Il Sole - 24 Ore* etc.), as well as the main European newspapers (such as *The Guardian*, *Le Monde*, *Deutsche Allgemeine Zeitung*, *El País*).

CLOSING CEREMONY - LONGPLAYER

If Matera's candidacy to European Capital of Culture is successful, 2019 will be a turning point in the 9,000-year history of this city. The impact of this event will not end with the end of the year: it will be felt for many decades or even centuries to follow. To symbolise this enduring legacy, for the closing ceremony we chose to collaborate with the Longplayer Trust. Longplayer is a one thousand year long musical composition; it began playing at midnight on the 31st of December 1999, and will continue to play without repetition until the last moment of 2999, at which point it will complete its cycle and begin again. Conceived and composed by Jem Finer, it was originally produced as a commission for the London-based arts non-profit ArtAngel.

Longplayer grew out of a conceptual concern with problems of representing and understanding the fluidity and expansiveness of time. While it found form as a musical composition, it can also be understood as a living, 1000-year-long process – like Matera itself, it is a life form programmed to seek its own survival strategies. In Matera, at the end of December 2019, the Longplayer will be installed on a specially designed platform installed at the bottom of the Gravina. The final concert of the year, prepared by the composer in collaboration with the students of Matera's Duni Music Academy, will last a full week - a meditative composition of Tibetan singing bowls that resonate through the city and across the Murgia. The structure, designed by artist Pedro Reyes as a workshop with the Open Design School, will be a place of meditation and reflection that the temporary and permanent citizens of Matera will be able to access at any time of day or night to ponder what has been learnt during the extraordinary experience of the European Capital of Culture.

Criteria for selection

In 2012 and early 2013, in preparation for the submission of the first bid book, we invited a team of mediators, selected on the base of an international competition, to gather, listen to and evaluate the needs and stimuli from local cultural voices, as well as identify a number of thematic flagship projects that were conceived starting from the narrative of five themes that informs the entire candidacy. From the outset, we envisioning a final program built through a shared, participatory process that relies on strong input from across the territory [see Chapter II], and in which even the largest international events and exhibitions would be put together in close contact with our citizens and local operators.

The projects presented in the cultural program presented in this bid book are an extension of this process. We set ourselves a precise set of objectives: as well as being shaped by an ongoing dialogue with an extensive network of local partners, each project should be characterised by a clear southern dimension and European dimension. For this reason several of the projects are set in specific locations across Basilicata (for example **The Playful Path**, much of which is set in Potenza), and many of the projects involve outbound and inbound expeditions and exchanges with other parts of Europe (for example **Edges** or **Circulating Entities**).

The ongoing dialogue and exchange with partner organisations, groups and especially citizens of Matera led us to identify the following set of eight “values” which assisted us in selecting projects to develop and to shape the program:

- » Frugality
- » Collaboration
- » Accessibility
- » Courage
- » Generosity
- » Passion
- » Liminality
- » Magic

Additional projects and proposals

These values are a “magnetic north” of sorts for the entire program and build upon the basic principle of “openness” that is the driving principle of our candidacy. Not every value is applicable to every project in the program, but the majority respond to several, if not all. We believe that it is through the expression of these values on a European scale that Matera can contribute most effectively to the discourse around the future of culture in Europe.

Throughout the course of the four years leading up to 2019, there will naturally be a significant influx of proposals, suggestions and requests of collaboration both on a local and international level. The cultural program is intended as an open platform that is receptive to new collaborations and adaptive to evolving needs and ideas: some of the projects may evolve substantially in the course of their development over the 2015-2018 build-up period. Building on the previous experience of the Matera 2019 Web Community (through which key projects such as *Matera Cielo Stellato* were autonomously organised by the community), one of the key functions of the Matera 2019 website will be to act as a platform of self-organisation for citizens participation in the program.



Matera 2019 Legacy

From the outset, Matera's candidacy was founded on the principle of reduce, reuse, recycle. The cultural program is the expression of these principles: it adopts a strategy of "cultural augmentation" that builds the potential of what already exists in and around Matera, treading as lightly as possible in terms of major new infrastructure projects. Nevertheless, the Matera 2019 program will leave behind key new infrastructure projects such as the I-DEA, the Open Design School and the Ark of Prometheus theatre that will have a lasting effect on the culture of the city.

Through the I-DEA, Matera will place itself on the European map of major international institutions native to the 21st century: a versatile and responsive trans-disciplinary institution capable of generating critical discourse between visual art, anthropology and the social sciences that will be a major attractor for visitors in the long term. The Open Design School will place Matera squarely at the forefront of innovation in design and new craftsmanship; it will allow the city to "home-grow" a talented new generation of producers who will immediately find applications for their skills in the production of the 2019 cultural program. After that, the school will live on as an ongoing incubator of new ideas and skills in art, design and technology that will exponentially increase its ability to stimulate innovation and create employment as time passes. It will also establish Matera in the long term as one of Europe's key points of reference in the field of open culture and the collaborative economy, leapfrogging many wealthier cities in the north that have less incentive to rethink their social and urban policies. By building bridges between institutions, administrations and individuals, Matera 2019's cultural program will break down long-established silos hindering collaboration; it will introduce a new culture of openness and accountability on the part of administrations of all levels.

Ultimately, however, one of the most important legacies of Matera 2019 will leave to the city itself and all Basilicata will be immaterial: a revived self-confidence in its own potential. After decades of disgrace, marginalisation and closure, Matera will finally look to Europe with renewed self-esteem; its younger generations will set foot on the European stage not as migrant escaping the impoverished provinces but as proud citizens of a city that has had the strength to reinvent itself by continuing to innovate. The process of opening the city's doors to the greatest excellence in the arts from every corner of Europe will also stimulate competition for excellence between the protagonists of Matera's own cultural scene, thereby boosting their potential. By becoming accustomed to operating on the European stage and establishing contacts with international networks, the bar will be raised: the ambition for the highest levels of cultural excellence will become a systemic aspect of Matera's identity in the long term, which in turn will bring positive economic and social impact. This process also means that some of the most valuable legacies Matera 2019 will leave behind are impossible to predict: they will take the form of new, exciting and innovative projects that will surface from the extraordinary convergence of talent, energy and inspiration Matera 2019 will trigger. The city will become an incubator of ideas that will spark a virtuous circle of innovation, experimentation and inspiration — an exhilarating new chapter in the millenary history of this city and region.

3.1.1

What type of structure will be set up to organize and implement the Project?
What relations will it have with the city's authorities?

On 3 September 2014, the various candidacy-promoting entities established the Foundation Matera-Basilicata 2019.

A decision was made to establish the Foundation prior to - and regardless of - the candidacy outcome.

- » because the entire Lucania community strongly believes in this candidacy, and wants the ambitious Matera 2019 project to stand on solid ground, based on a tangible structure with clear, open governance and a defined financial endowment;
- » because the Matera 2019 project espouses a long-term vision of development, so the region's main public and private interlocutors have decided to team up to make it a reality through a Foundation that will continue to operate until 2022;
- » because there is a desire to ratify and offer a tangible perspective to a process that is already underway, one that we want to be irreversible.

The Foundation's mandate [see the Annex] is to implement the multi-year cultural strategy outlined in the Matera candidacy dossier, pursuing the achievement of the cultural programme and operating as a facilitating entity for its culturally-and creatively-based development and leveraging processes. Specifically, the Foundation is keen to leverage creativity to attract and make the most of new talents and investments; to implement a new model of European-wide cultural citizenship based on co-creation, coproduction and sharing artistic and scientific practices; to foster social inclusion through art and culture; to enhance competencies and broaden the network of international cooperation accessible by the local cultural scene through capacity-building initiatives; and to promote social, technological and cultural innovation across all sectors (including tourism).

Matera 2019's core values guide the Foundation

The Foundation is structured as an opt-in participatory foundation. It operates pursuant to a number of key principles that guide the Committee in its work.

Major support from the most important institutions

The presence of founder members on the Board of Directors through their legal representatives and having the Mayor of Matera as Chairman of the Foundation ensure the utmost institutional support and a close link between the Matera 2019 vision and regional/urban strategies; it is bipartisan, including minorities on the Board of Trustees in order to ensure across-the-board political and institutional representation to guarantee continuity in the Foundation's work even if changes in political orientation occur.

Openness to other public and private entities	As stated earlier, the candidacy is also characterized by broad and strong support from enterprise, cultural associations and individual citizens. Indeed, the Foundation's governance and control system envisages three types of member - founder, participant and supporter - which may also include individual citizens; their presence on the Board of Trustees will make it possible to participate actively in the process of goal-setting and associated tangible initiatives.
Independent management	The Foundation's governance combines strong institutional support with wide-ranging independence for the Director-General and his/her team: the Board of Directors offers strategic guidance and a clear mandate to the Director-General and cultural management, which enjoys a significant degree of independence, as well as broad accountability as a result of an open monitoring and assessment system very much oriented towards the sharing of processes, openness and results-based assessment.
Solid financial agreements guaranteed over the medium term	The Foundation enjoys an unequivocal financial endowment: indeed, it is the managing entity of the Plan Agreement signed by the Region and Municipality in which €30 million was set aside; in the case of victory, this sum may be increased through ministerial and private funds.
Cost effectiveness and openness	Frugality, openness and sharing are our hallmark values. Even if it is an entity under private law envisaged under the Italian Civil Code, the Foundation will comply with obligations envisaged for public entities and follow public tender procedures for the provisioning of goods and services. The Foundation will place special attention on the release and shared use of open data and open monitoring and assessment practices, as well as adopting a Code of Ethics and environmental compliance; this will be applied not just to the Foundation but to all entities with which it has a direct relationship.
Close interaction with local citizens and the creative community	<p>This joint approach will be implemented through the creation of theme-based workgroups, collaborative citizens' platforms, and a significant buildup phase involving the local creative scene. Vital to this is the Development Manager, who will also fulfil Community Manager functions. Links with political institutions by setting up a Regional Coordination Group to ensure close coordination between the Foundation and local institutions, and the rapid and efficient implementation of strategic projects for Matera 2019.</p> <p>This model is designed to provide a governance and management model that is as streamlined and dynamic as possible, while at the same time offering guarantees in terms of impartiality, involvement and openness. The Foundation therefore operates via:</p> <p>A Board of Trustees extended to include not just founder members (including representatives from government and minorities) but also potential institutional, business, cultural or citizen partners (who may be participant or supporter members), which approves the Foundation's operating plan and checks on implementation;</p> <p>A streamlined Board of Directors made up of pre-eminent local institutional representatives (the Mayor of Matera, the President of the Region, and one delegate representing the other founder entities) tasked with undertaking strategic guidance and</p>

supervisory functions, and monitoring the results achieved both with regard to activity implementation and the Foundation's long-term objectives, including through ongoing assessment by independent experts.

The Foundation's Director-General, who is responsible for the management, coordination and implementation of the Foundation's activities based on the strategic guidelines, the general plan and the budget shared with the Board of Directors. The Director is accountable to the Chairman and the Board of Directors that appoints him or her. The Director is selected through a public procedure, assisted by a panel of international experts (i.e. former ECOC directors), that submits a shortlist of candidates to the BoD. As well as general management, the Director-General is responsible for the Foundation's communications, fundraising and marketing, and oversees human resource management. The Director-General establishes the terms and conditions for personnel recruitment, with a preference for public procedures that, where appropriate, also leverage knowledge and experience gained from project preparation work. In the ultimate analysis, the Director is responsible for implementation of the Matera 2019 mission and vision. The post's broad independence is backed up by strong accountability: for this reason, the Director's contract is tied to the achievement of monitorable goals.

The Director draws on a project team and three area managers:

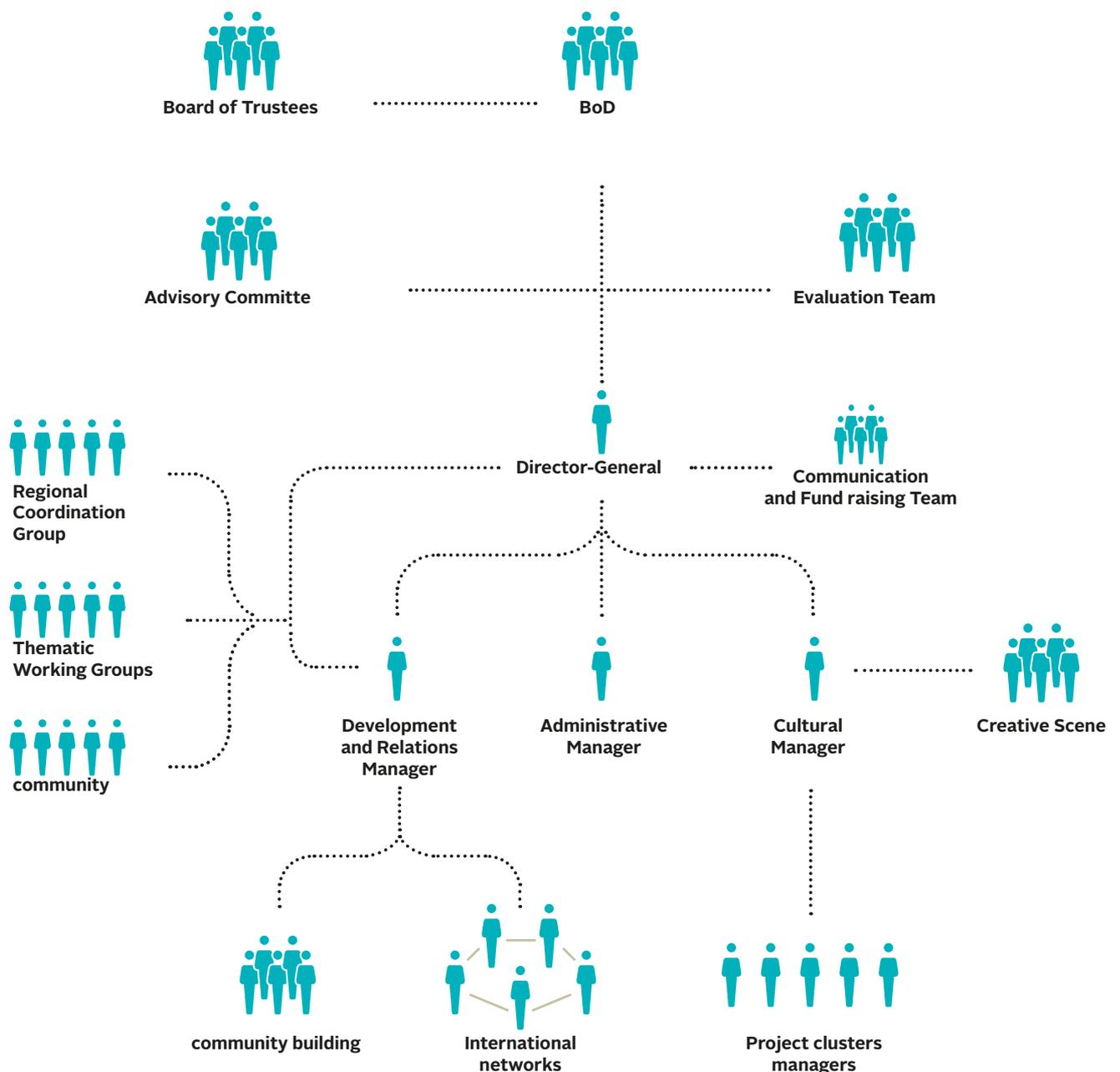
- » **A Cultural Manager**
- » **A Development and Relations Manager**
- » **An Administrative Manager**

The **Cultural Manager** is responsible for realizing and implementing the Matera 2019 cultural programme. In agreement with the Development Manager, he/she defines and implements the capacity building programme to apply to cultural projects, and the "cultural inhabitant" strategy which requires a specific audience engagement presence; he/she manages relations with artists and institutions, and contractual agreements in collaboration with Finance and Control Manager. The Cultural Manager also looks after all exchange programmes and incoming/outgoing mobility associated with residency and capacity building-related activities. He/she helps to achieve the annual objectives set by the Director-General. The Manager is assisted by a team of project cluster managers.

The **Development and Relations Manager** is responsible for local and international networking, community building and links to public policy and funding. Working closely with the Director-General, he/she acts as a hub for the building and management of relations with the various stakeholders and citizens, and also sits on the Regional Coordination Group and themed workgroups. Working closely with the Cultural Manager, he/she looks after the preparation and development of projects for submittal to Community and national programmes. Through an ad hoc operative, he/she coordinates community management functions, continuing Matera 2019 community work via collaborative web platforms. He/she manages the volunteer recruitment and coordination programme, extending the exemplary experience of the web team to other sectors – hospitality, interpreting, et cetera – all using the same virality and education-based method. He/she looks after in-the-community hospitality and the local, national and international ambassadors programme.

The **Administrative Manager** is responsible for the budget, management control, legal affairs and contracts associated with the cultural programme and the Foundation’s various initiatives, provisioning of goods and services through public tender procedures, accounting and reporting.

The Foundation will also draw on an **International Advisory Committee** consisting of at least five internationally-renowned independent figures selected by the Board of Directors, after receiving a proposal from the Board of Trustees, and from the local creative scene.



3.1.2 **If the surrounding area to be involved in the event, how will coordination between local and regional authorities be arranged?**

The Foundation's governance system envisages significant coordination between local and regional authorities.

Specifically, coordination will be undertaken through the Board of Directors, which envisages inclusion of the Mayor of Matera (Chairman) and the President of the Regional Government, as well as a representative of the other founding entities.

Furthermore, the Foundation envisages the participation of other public institutions, including from outside the region (i.e. Puglia or Campania) which, as participating members, may be proactive on Foundation's objectives and orientations.

Lastly, for Matera 2019 Programme-related strategic projects – for instance logistics, accessibility, building cultural infrastructure and tourism – a Regional Coordination Group will be established encompassing not just Foundation management but also the heads of local institutions, with the brief of monitoring project progress and programme compliance. The Group is conceived to continue the work begun by the Inter-Institutional Workgroup founded by the Region, the City of Matera and the Matera 2019 Committee in the coordination of 2014-2010 planning and the candidacy dossier.

3.1.3 **What are the criteria and procedures for choosing the Artistic Director of the event? What sort of background and qualifications does or will the Artistic Director have? When will he or she take office? What will his or her scope of action be?**

In line with the action plan set forth in the first dossier, we appointed an Artistic Director to map out and arrange the artistic and cultural programme.

We decided to make an international call for applications for the post. The call clearly set out the specific tasks of the future Artistic Director, namely:

- » to strengthen and enrich the cultural strategy of Matera 2019 in the period 2015-2022, with regard also to co-production, training, research, the organization of residencies, project implementation and distribution;
- » to develop detailed projects for the dossier, taking a cue from European examples of cultural co-operation and co-production, and ensuring the active involvement of the local creative community;
- » to promote the involvement and participation of all citizens pursuant to the "inhabiting culture" approach and philosophy.

Joseph Grima was selected as the Artistic Director from a list of around 90 candidates. Mr Grima (37) is an architect, writer, curator and researcher. A cosmopolitan citizen of Europe, Mr Grima has been living in Italy for several years. He is internationally recognized as one of the most influential thinkers and critics in the field of contemporary architecture, design, art, technology and urban planning.

He was Artistic Director of the 2014 Biennale Interieur Kortrijk, is currently co-director of the upcoming Chicago Architecture Biennial of 2015 and teaches at the Eindhoven Design Academy. He was also co-director of the Istanbul Design Biennial 2012, and for three years was editor of the architecture magazine *Domus*. The Artistic Director will remain in office until the end of the City of Culture selection process.

The choice of Joseph Grima reflects the determination of the organizers to put the candidature into the hands of a director with a bold new vision, who is also capable of maximizing the potential of the local territory by fashioning a cultural programme around it that will draw international interest.

Three: the perfect number for artistic direction. Matera has high artistic and cultural aspirations both for the themes that it has chosen and for its three-pronged line of attack, which requires it to consider each project through the prism of the local community, southern Italy and Europe. The goal is to capture the voice and spirit of the Matera candidature and incorporate them into a broader narrative that speaks to the entire South of Italy, and, at the same time, test how they resonate and react with the themes, concepts and experiences that are most relevant in Europe. To pursue this line of attack, it was decided to set up a team of artistic directors made up of experts, under the guidance of Joseph Grima. The two team members who worked with the Director in drawing up the artistic programme are Chris Torch and Agostino Riitano.

Chris Torch founder and member of Intercult, is one of the top experts in the field of European cultural policies, intercultural planning and audience engagement. He has designed and co-ordinated several European projects of cultural co-operation including Hotel Europa (2000), SEAS (2004-2010) and CORNERS (since 2011).

Agostino Riitano is a cultural manager who is well versed in the cultural issues of Southern Italy and the Euro-Mediterranean region. He is testing new models of urban regeneration based on the fruitful use of cultural capital and heritage by activating projects of social innovation and encouraging the hybridization of artistic expression.i.

The professional qualifications that were sought and the persons chosen were determined by the need to guarantee their capacity to complement and integrate with the various experimental domains and successfully operate on different planning scales (at the level of Europe, all southern Italy or, simply, locally).

3.2 FUNDING

3.2.1 What was the annual budget that the city has allocated to culture over the past 5 years (excluding the expenses incurred for this application to become an ECoC)?

Over the past five years, the sums allocated by the City of Matera to cultural activities have almost doubled.

Going from 1.7% of the municipal budget in 2010 to 3% in the current year. This shows remarkable commitment in a period of drastic cuts in transfers from Central Government to local authorities. Even though the funding appropriated to culture by the City of Matera is already slightly higher than the Italian average (in 2013 the Italian municipalities allocated an average of 2.6% of their budget to culture), the goal is to reach 5% of the ordinary budget by 2020, irrespective of the financial commitments made in relation to the ECoC bid.

	Annual cultural budget of City of Matera (in euros)	Annual funding earmarked by the city for culture (as a percentage of its annual budget)
2010	709.304	1,7%
2011	716.491	1,7%
2012	804.874	2,2%
2013	1.276.632	2,8%
2014	1.403.307	3%

It should be noted that the figures in the table below pertain exclusively to the budget of the Municipality of Matera. They do not, therefore, include investments for the promotion of culture, subsidies from other local authorities for the formation and consolidation of creative industries in Matera, or resources from the public and private cultural institutions that run several important local cultural assets (these resources amount to a total of around € 3.6 million).

3.2.2 Please fill out the following tables with information about the total budget for the European Capital of Culture project (i.e. specify the amount of funds allocated to the project)?



	Total Expenditure	Operating Expenditure	Capital Expenditure
€	701.830.000,0	51.980.000,0	649.850.000,0
%		7,4	92,6

The ECoC project is destined to receive almost € 52 million extra for current spending, over and above the ordinary culture budget. The funds will be distributed until 2022, the assumption being that the cultural programme will not end in 2019 but will continue over the subsequent three years. Much of this programme (and consequently its funding) will go ahead even if Matera was not chosen as the European Capital of Culture.

Almost € 650 million has been set aside to cover capital investment costs. Similarly, infrastructure spending has already been committed, so many of the works will be carried out whether or not Matera is selected.

The budget that has been drafted draws inspiration from the twin candidacy values:

- » **Frugality: to spend the financial resources as well as possible ;**
- » **Tangibility and seriousness: what we promise is what we put on the table. These are tangible funds, for the most part already allocated pursuant to the Framework Agreement between the Region of Basilicata and the Municipality of Matera (see the Regional Resolution and the relevant Agreement in the Annex).**



Total income in the budget	from the public sector	from the private sector
€ 51.980.000	44.700.000	7.280.000
%	86	14

Of the total expenditure for the project, 86% comes from public authorities and the remaining 14% the private sector through a detailed fundraising plan that draws on private sponsors as well as using innovative fundraising mechanisms that have already been successfully tested in Matera [see paragraph 3.2.6]. The portion of the budget drawn from the private sector has been underestimated, considering the spontaneous mobilization of many companies in support of Matera 2019 (despite the recessionary phase).



Income from the public sector	National Government	City	Region	EU	Other organizations
€	11.000.000	5.200.000	25.000.000	1.500.000	2.000.000
%	25	12	56	3	4
	Planned	Guaranteed with Plan Agreement	Guaranteed with Plan Agreement	Planned	Planned

As we have seen, almost 70% of Matera 2019's financial endowment is guaranteed by the Framework Agreement signed by the City of Matera and the Region of Basilicata, which have contributed respectively € 5.2 million and €25 million, corresponding to 12% and 56% of public revenues. These Framework Agreement are the end result of three months' work by the Region's Planning Department and the City of Matera, which together with the Comitato Matera 2019 formed an inter-institutional workgroup.

Work carried out as part of 2014-2020 planning has led to the identification of sources of funding and interventions functional to the candidacy (capital contributions) and the cultural programme (operating expenses).

It should also be noted that the Municipality of Matera is looking into ways of capitalizing on the city's real estate properties, which might net additional resources for Matera 2019.

In agreement with all of the other Italian candidate cities, the contribution of the national government was set at 25% of public revenues (and 20% of overall revenues) on the basis of an analysis of the average investment made by other governments in the last five editions of the City of Culture event. This agreement was arrived at in connection with the Italia 2019 programme.

Other local promoters of the candidature, namely the Province of Matera and Potenza, the Matera Chamber of Commerce and the Municipality of Potenza, listed in the table as "other local authorities" – and which are about to join the Matera-Basilicata 2019 Foundation – are continuing to financially support the Matera 2019 programme to the tune of €2 million.

As for the EU, a prudential reckoning included only the Melina Mercouri prize as a source of revenue, but this should rise with the inflow of other financial resources resulting from participation in EU programmes [see paragraph 1.10].

3.2.3

Please compile the following tables in order to illustrate the operating budget for the ECoC Project.

a) Overall operating expenses

The operating budget breakdown was drafted following a comparison analysis with other European Capitals of Culture:

- » **70% of the budget is dedicated to the cultural programme itself;**
- » **18% of the budget is for promotion and marketing, given our desire to focus significantly on community-building work and public involvement (local and European), as well as highlighting cultural product distribution work.**
- » **General expenses, corresponding to 12% of the total, cover general and administrative expenses, staffing costs - highly experienced and skilled managers, administrative staff seconded from founding entities, senior European experts and a group of capable and enthusiastic young people starting out on their careers - as well as assessment-related costs (corresponding to 1.2% of the operating budget).**



	Programme expenditure	Promotion and marketing	Wages, overheads, administration
€	51.980.000,0	9.325.212,0	6.409.134,0
%	70	18	12

b) *Scheduled calendar for operating expenses:*

The calendar has been drafted to implement: build-up initiatives up to 2016 (14% of the budget); co-production and preparation initiatives in 2017-2018 (24% of the budget); culminating with production and staging in 2019 (46%), and then legacy consolidation, including through distribution-related actions over the following three years (15% of the budget).

	Programme expenditure		Promotion and marketing		Wages, overheads, administration	
2014	1.517.816	4%	311.880	3%	325.000	5%
2015	1.517.816	4%	311.880	3%	340.174	5%
2016	2.339.100	6%	374.256	4%	450.000	7%
2017	3.415.086	9%	748.512	8%	540.000	8%
2018	5.301.960	15%	2.297.516	25%	1.000.000	16%
2019	16.498.452	46%	4.303.944	46%	3.000.000	47%
2020	2.183.160	6%	561.384	6%	450.000	7%
2021	1.704.944	5%	207.920	2%	200.000	3%
2022	1.767.320	5%	207.920	2%	103.960	2%
Total	36.245.654	100%	9.325.212	100%	6.409.134	100%

3.2.4 Overall expenses as capital contributions:

Overall expenses as capital contributions (euros)

Capital expenditures	Funding of new cultural infrastructures or upgrading existing facilities (including museums, galleries, theatres, concert halls, art centers, etc.)	Urban revitalisation (renovation of squares, gardens, streets, public space development, etc.)	Infrastructures (investment in the underground, rail stations, dockyards, roads, etc.)
649.850.000	82.400.000	31.000.000	536.450.000

The infrastructure-related work listed below (described in detail in Section 4.3) may be subdivided into three categories:

- » **Work that has already received funding;**
- » **Work identified via joint planning initiatives through the Region, City of Matera and the Comitato Matera 2019, for which funding can be sourced by regional planning for transport, urban regeneration, energy, the digital agenda, culture and tourism;**
- » **Work planned pursuant to national law that may also be subsumed under the “Italia 2019” work plan.**

Infrastructure intervention	Cultural infrastructures	Urban revitalisation	Infrastructures (accessibility)	Notes
Creative training and industries				
I-DEA	7.000.000			2 M euro (Financed) 5 M euro Guaranteed (Regional Plan Agreement)
Open Design School	4.500.000			Guaranteed (Regional Plan Agreement)
New University Campus	30.000.000			Financed. Work in progress.
Citadel of Space	4.000.000			Guaranteed (Regional Plan Agreement)
Centre for the White Arts	4.000.000			Private investment
Malvezzi Palace	5.000.000			Financed. In completion
School of Restoration	5.000.000			Financed. In completion
Cultural fruition and tourism				
The Quarry System	3.200.000			0,2 M euro (Financed) 3 M euro Guaranteed (Regional Plan Agreement)
La Vaglia, Rupestran Church	2.500.000			1 M euro (Financed) 1,5 M euro Guaranteed (Regional Plan Agreement)
La Martella (theatre and planning centre)	3.000.000			Financed. Work in progress.
Theatre network (including Prometeo's Musical Space)	8.200.000			7 M euro (Financed) 1,2 M euro Guaranteed (Regional Plan Agreement)
Palombaro and the water gathering system	1.000.000			Financed
Archeological Basilicata (Timmari)	5.000.000			Planned
Urban revitalisation				
Green Matera (Piazza Visitazione)		4.000.000		Guaranteed (APQ Regione)
Greenways		10.000.000		Guaranteed (Regional Plan Agreement)
Open Land Registry and Co-design of unused spaces		2.500.000		Guaranteed (Regional Plan Agreement)
Broadband in the Sassi		6.000.000		Guaranteed (Regional Plan Agreement)
Wi-fi		6.000.000		Guaranteed (Regional Plan Agreement)
Smart energy project		1.000.000		Guaranteed (Regional Plan Agreement)
Digital Culture		1.500.000		Guaranteed (Regional Plan Agreement)
Accessibility and big infrastructures				
New parking system			6.000.000	50% financed + project financing
Smart mobility in the Sassi			6.500.000	2 Meuro Guaranteed 3 meuro Guaranteed (Regional Plan Agreement)
Light city subway			50.000.000	Financed (Piano città)
Car sharing and bike sharing			1.000.000	Guaranteed (Regional Plan Agreement)
Accessible Matera			8.000.000	Guaranteed (Regional Plan Agreement)
Upgrading the FAL Matera-Bari railway			50.000.000	Financed. Work in progress
Bradánica			90.750.000	Financed. Work in progress
Last mile (increase airport shuttle, Info-mobility)			1.200.000	Guaranteed (Regional Plan Agreement)
Matera-Taranto Bypass			40.000.000	Planned
Spur route Gioia-Pollino			240.000.000	Pianificato legge stato (legge obiettivo)
Western and Southern ring roads			37.000.000	Planned
Redesign gas/crossroads stations			6.000.000	Previsto (APQ Regione)
TOTAL	82.400.000	31.000.000	536.450.000	649.850.000

3.2.5

Have public funding bodies (municipality, region and state) made a formal commitment to paying out on funding? If the answer is no, when will they do so?

As noted previously, the City of Matera and the Basilicata Regional Government have adopted a Planning Agreement that sets aside € 30.2 million to cover the operating budget, and which appoints the Foundation Matera-Basilicata 2019 as the implementing body.

3.2.6

What plans have been put together to ensure that the event will attract sponsors?

What we have achieved so far, what we will achieve

After being shortlisted, many local businesses and other big name enterprises have been attracted to the promotional opportunities offered by Matera 2019.

Two examples, one at national level, one at local level

The first is the Italian postal service, which has chosen Matera as the place to test and implement a campaign offering tourists/visitors free delivery of goods purchased locally if they choose to pay using the Poste Pay payment system. The second example is Biscottificio Di Leo, which created a new biscuit called “Caveoso” especially for the candidacy; the company has rolled out a major advertising campaign around the new product (with an initial investment of some 200,000 euros), involving the main Italian newspapers (Il Sole 24 Ore, Corriere della Sera) and linking the values driving the candidacy with those of the newly created and marketed product.

In addition, the Committee has attracted a large number of business and media partners: from the national television broadcaster RAI to the energy group ENI, the Italian automotive industry FIAT, to mention but a few of the leading enterprises that have lent their support to initiatives associated with the candidacy and the economic fallout it has produced. All these experiences have been multiplying over the past few months, through local best practices. Brands such as Banca Popolare del Mezzogiorno, Amaro Lucano, Calia Salotti, Di Chio Vivai, Datacontact, and Sinus, have opted to invest in advertising and events, in Italy and abroad, to support Matera’s candidacy. Another fine example was the free distribution of more than 2000 copies of the candidacy for Christmas 2013 by Datacontact, one of Italy’s leading call centre companies, which is headquartered in Matera and counts Enel, Telecom, Vodafone and many others among its partners and clients.

All forms of partnership are most welcome

The approach we will adopt to ensure the sponsor’s participation to the event is based upon an extensive marketing strategy, backed also by Associazione Italia Marketing, will promote the candidature of Matera as a potential best-practice paradigm for small or medium-sized Italian cities, with particular regard to the south of the country. This strategy will emphasize the uniqueness of Matera as a “real” city that offers opportunities for distinctive experiences based on a new conception of society. Matera’s “brand equity”, already manifest during the bidding process, attracted a series of private par-

ners who, before becoming sponsors or financial donors, began working alongside and even identifying themselves with the US, and leveraged their business expertise to enhance its financial performance and communications. We will roll out an international tender for companies keen to support the creation and promotion of the five major exhibitions and five leading events on the cultural calendar, which will be linked to a massive tourism and technology promotion for Matera 2019. The aim will be to help the public plan their visit, and work with partner companies to involve their clients and customers in co-creating and sharing the content of the exhibitions.

More specifically, in accordance with the spirit of collaboration and sharing that is driving our entire project, we and our private partners have planned a series of initiatives that will translate into various revenue streams:

- » **Direct funding of scheduled events**
- » **Contributions in kind**
- » **Crowdfunding**
- » **National lottery**
- » **Merchandising**

Direct funding

Direct funding will flow primarily from a group of large enterprises with a significant presence throughout the region, along with a multitude of small and medium sized businesses located especially in the areas most closely associated with Matera’s candidacy. The largest enterprises are expected to contribute around 4 million euros, whilst at least twenty small and mid-sized businesses should contribute at least 500,000 euros. Ordinary people will also be involved, both those living in and around Matera, and those living further afield, who may be local folk who have migrated to other Italian regions or even to other countries, for study or work, but still maintain close ties with their land of origin. Direct funding from ordinary people will be “targeted”, in other words, their contributions will finance specific scheduled events, and they may also suggest cultural projects towards which they would like the funding to be addressed. This funding source is estimated to produce a total contribution of approx. 250,000 euros. Contributions in kind will be crucial, especially from the qualitative standpoint. The contributions of one thousand local people prepared to host as many visiting artists, providing them with board and lodgings, and more importantly, an authentic and unforgettable life experience, could be worth no less than 100,000 euros to the Programme. Similarly, contributions in kind could also be offered by hotels and restaurants. For instance, free board and lodgings for 1,000 nights could translate into contributions worth a minimum of 75,000 euros. Ordinary people and business people could also stage events in their homes or in hotels and/or restaurants, thus generating another 50,000 euros in contributions in kind.

Crowdfunding and Lottery

Right from the very start there will be a special focus on crowdfunding among “Lucani abroad” – a network of millions of people in every corner of the world with families originally from the Matera district. If every Lucano living overseas contributes a single euro, major revenues will flow to the coffers of the Matera 2019 programme. A “national lottery”, with tickets costing 8 euros each, could generate an additional 500,000 euros in funding.

Merchandising

Previous experience has proven that once the right partners have been selected to design, produce and distribute the relevant articles, merchandising can represent another significant source of income. In the case of Matera, it has been estimated that merchandising could generate at least another 500,000 euros.

Our final target The general aim is to acquire private direct funding for the activities of the future Foundation Matera Basilicata 2019 amounting to 20% of current spending, and to obtain an in-kind contribution that can be used for an innovative publicity campaign based on social media and, importantly, on the power of word-of-mouth recommendations that kick-off from the experience of our online community and goes viral both at European and International level.

3.2.7 If the candidate city is named European Capital of Culture, what is the timetable for the city and/or entity responsible for preparing and implementing the ECoC Project to receive the envisaged funds?

Revenues earmarked for coverage of operating expenses

Source	2014	2015	2016	2017	2018	2019
EU						1.500.000
National Government				1.000.000	3.000.000	7.000.000
City	300.000	500.000	600.356	700.000	800.000	1.000.000
Region	1.675.496	1.500.000	2.339.000	2.500.400	4.000.000	8.000.000
other organizations	100.000	100.000	104.000	200.000	200.000	400.000
Sponsors	79.200	70.000	100.000	100.000	400.000	4.000.000
Other (*)			20.000	203.200	200.000	1.900.000
Totale	2.154.696	2.170.000	3.163.356	4.703.600	8.600.000	23.800.000

(*) merchandising, in kind contribution, crowdfunding, etc.

3.2.8 What proportion of the standard annual overall budget does the city intend to spend on culture after the ECoC year (2019) has come to an end (in euros and as a percentage of the overall annual budget)?

For the City of Matera, the goal is to reach 5% of the ordinary budget in 2020, above and beyond financial commitments for the European Capital of Culture project. It should nevertheless be highlighted that the Foundation Matera-Basilicata 2019 will continue its work beyond 2019 for at least three more years in order to consolidate its legacy, drawing on a budget that corresponds to around 15% of the operating budget.

	Total income the budget	Budget for cultura	
2020	€ 45.000.000	€ 2.200.000	4,9%
2021	€ 45.000.000	€ 2.200.000	4,9%
2022	€ 45.000.000	€ 2.200.000	4,9%

IV

CITY INFRASTRUCTURE

4.1

How is the city set as regards accessibility (regional, national and international transport links)?

Matera is far closer to the rest of Italy and Europe than is generally believed.

So far and yet so near.

The idea that it is difficult to reach is more a matter of perception than fact. Matera can be reached from several airports, by rail and bus services, as well as by private car, from one of any four main routes that traverse the area. That said, by way of preparation for 2019, the relevant authorities are planning to invest approximately €457 million in the coming years to upgrade some of the main roads such as that running from Matera to Bari central station and Bari Airport, while public transport to major hubs and urban centres will be improved and forms of smart mobility promoted.

To Matera in 50 minutes... from all over the world

Airports - Matera is served by the Airport of Bari, which is about 60 km from its centre. With passenger traffic of about four million per year and many daily direct international flights, the Airport of Bari is an important gateway for tourists from Italy and abroad the ongoing expansion works will ensure a traffic of about 8-10 million people per year. One of the strategic improvements in the transport system will entail increasing the number of direct and low-fare coach services between the Airport of Bari and Matera. By 2019, a dedicated fleet of shuttles will run all day and every hour in both directions, with a journey time of less than 50 minutes. Naples International Airport, a major hub that serves mainly the Potenza side of Basilicata, will also function as an important gateway for visitors attending the cultural events in the western and interior parts of the region.

Andante con moto... avoiding infrastructure bloat

Rail, coach and urban mobility - The local, regional and supra-regional catchment area will be an important resource for the cultural programme before, during and after 2019. A light train service, destined for a quality upgrade and higher service frequency connects Matera to Bari and to part of its metropolitan area, in particular Murgia. The project envisages an increase in service frequency and passenger numbers, a reduction in the number of stops, and a travel time of less than 60 minutes between the stations of Matera and Bari Central, which is already integrated with the Airport of Bari, with departures every hour.

The road network

Upgrades are being made to several road connections. Improvement works are planned for the Matera-Bari highway, and a 25-km motorway link is to be built in the direction of Taranto and on the Matera-Ferrandina section, which will facilitate travel to Potenza and the rest of Basilicata. The regional strategy is particularly conscious of the need to avoid eating up land with major infrastructure (multi-lane roads, bridges) that would be disproportionate for this area of the country with its low-density population. Journeys inland to places rich in culture, history and natural beauty should be pleasant, safe and joyful experiences. Slow travelling allows the visitor to appreciate in full the unexpected qualities of the Lucanian landscape.

Smart and socially conscious travel

Finally, we want to encourage smarter, alternative and sustainable mobility. We want to achieve this by stimulating, wherever possible, local business activities and to effect a more general and wide-ranging change in how people (whether residents, temporary residents or tourists) use transport and deal with their mobility needs. Car-pooling, car sharing using hybrid vehicles, info-mobility and urban bike sharing are some of the schemes that can be financed by the new programme for 2014-2020.

Matera, a place to see on foot

Matera has a very compact city centre, which is easy to navigate and takes only a few minutes to walk through. There are plans to build new parking places on the edges of the city so people can leave their car behind and enjoy the city in the most natural and proper way, by walking.



There are always new reasons to come to Matera... and to go back:

the uniqueness of the Sassi and the ancient allure of the Park of the Rupestrian Churches, the light, the dark depths of the starry sky, the landscape and the countless undiscovered villages of Basilicata, the unexpected encounters, and the embodiment of an idea that is gradually taking hold internationally. While some recent film productions, including *The Passion* (2003), helped raise awareness of Matera in the world, the bid process is helping to put the city on the map of unusual destinations to be discovered and enjoyed.

**Matera's
receptive
facilities: small,
but well-suited
and welcoming**

Matera now has a growing number of tourists, who total about 200,000 a year, not to mention an increasing number of day-trippers who visit the city. International tourism is also rising and now accounts for 30% of visits to the city (the goal is to increase this to 50% after 2019). By 2020, the city expects the annual number of tourists to reach 600,000.

The hotel accommodation of the city has been upgraded and is now varied with points of absolute excellence that have received unanimous accolades from the national and international press. Many of these structures have been created inside the Sassi, where the reconversion work has combined high technology and craft skills. Non-hotel accommodation also offers variety and high quality. The number of residences, hostels and dormitories for young people and students, who make up an important part of the potential public for the events connected with the bid, is increasing. The total stock to date is **2,600 beds in the city and about 21,000 beds in the province**. All told, current supply meets current demand and, thanks to the continuous expansion, the city should be able to cope with the growth in a sustainable manner.

**Test beds:
from hotels
to family
hospitality**

Matera 2019 intends to be a proving ground for cities that are small but attract a large number of visitors. Matera is seeking to balance two potentially conflicting needs. On the one hand, it wants to have sufficient capacity to absorb the inflow of tourists with a supply of high-quality accommodation; on the other, the delicate environment of the Sassi and the Park of the Rupestrian Churches needs to be protected from the very same inflow. Accordingly, some of the accommodation supply in 2019 will include innovative and original features. For that year in particular, Matera households themselves, through a special programme co-ordinated by Fondazione Matera 2019, will make available their own homes or rooms therein and offer visitors an in-family experience. In this way, we can avoid building new accommodation facilities merely to match the peak in visits expected that year. This programme will also be geared to artists and cultural operators who will be involved in the activities relating to the candidature.

Doing new things means throwing out old ways of thinking.

The candidature has not only served to identify new infrastructure requirements, but also made possible a new consensus-based approach to their design. Urban, cultural and tourist infrastructure planned for the forthcoming years are all subject to specific design requirements that have been identified, discussed and finalized during the course of the bid. The requirements are:

1. to prefer restoration to new construction,
2. to conceive of physical places in a way that is consistent with the philosophy, practices and cultural projects,
3. to respond to the need for economic, social and environmental sustainability
4. to plan for “light” and reversible works that take account of new modes of production and use
5. to involve all areas of the city, not just the historical centre,
6. to propose planning solutions that can be used as a proving ground for cities and organizations in Europe facing similar challenges.

Urban greenery, accessibility and legibility

The works will also provide an opportunity to create more green spaces in existing neighbourhoods (Green Matera), connect them with a sustainable form of smart urban mobility (Accessibile Matera), and improve street furniture and the signage of the cultural resources of the city (Legibile Matera), all for the benefit of the permanent and temporary inhabitants of the city. The Foundation will be making available a digital platform giving access to data on all the plans, studies and documents relating to key works. The process of civic monitoring will be facilitated through connections to national (OpenCoesione) and European initiatives.

The following sections describe the major urban transformation works, all of which are closely connected with the narrative and plan of the candidature.

1 I-DEA [requirements: 1, 2, 3, 4, 6]

I-DEA is one of pivotal projects for Matera’s bid to become European Capital of Culture 2019. Although it is an architectural undertaking, it has a much broader and complex aspiration than to be simply a new museum premises. The plan has two aspects: the creation of a centralized database of every item in every collection/archive included in the cultural network and the restoration of ancient quarries in the Sassi to be converted into a new unique exhibition area.

2 The Casale Complex – Open Design School [requirements 1, 2, 3, 4, 6]

This conversion work aims to reuse the spaces of the ancient Sassi districts for purposes of innovation, education, social good and cultural output. The “Casale” Complex consists of a group of buildings that can host highly interconnected activities at several different levels, namely: the unMonastery project, premises for the Open Design School (ODS), the Piazza degli Artieri and the workshops of the artistic craftworkers of the nearby Casa Ortega, and the head office of the Lucana Film Commission. Most of these works will be already complete by the end of 2015.

3 New University Campus

[requirements 3, 5, 6]

The construction of the new University Campus is nearing completion. The new facility will include student residences with a total of 156 beds, some of which are reserved for tutors and some for the disabled, as well as a library and spaces for students and faculty. The new university campus, able to accommodate up to 2,500 students, will be built on top of a hill that is one of the “lungs” of the city and lies near the historical centre right next to Tramontano Castle. This is the centrepiece of a project to regenerate an urban area between the city centre and the suburb of Lanera.

4 The Quarry System reconnected to the city

[requirements 1, 2, 3, 4, 5]

The Quarries are destined to become one of the key sites hosting the cultural programme of Matera 2019. The many tufa quarries to the north-east of the city are of a unique and extraordinary beauty and charm, and many of them are already being used as natural stage sets for cultural and artistic projects. The works here will entail the pedestrianization of sections of the road, the laying of cycle and pedestrian paths to connect the Quarries with the rest of the city, the emplacement of advanced urban info-design services and facilities for excursionists.

5 La Martella [requirements 1, 2, 3, 5]

La Martella is one of the districts built in the 1950s on the agricultural land surrounding Matera to house part of the population displaced from the Sassi. Architects and town planners, inspired by the vision of the entrepreneur Adriano Olivetti, lavished their attention on La Martella, which thus became a laboratory for modern town planning. In recent decades the district has undergone a gradual process of degradation and decline and lost sight of the original ideal, but is now entering a new phase of recovery and revitalization. Work is almost completed on the restoration of the theatre, which can be converted, as needed, into a temporary residence for artists or academics. Serving as the cultural heart of the district, it will house a biblio-media centre dedicated to the Sassi and to the epic struggle for land reform and the reformist leaders.

6 L’arca di Prometeo (the Prometeo Musical Space)

[requirements 1, 2, 3, 4, 6]

In 1984, Renzo Piano, commissioned by the composer Luigi Nono, created a revolutionary space for listening to classical music for the Venice Biennale of Music. The structure, originally designed for the performance of *Prometeo* by Nono, consists of an auditorium in which the 400 audience seats are positioned centrally and surrounded by 80 places for the performing musicians. The structure is currently dismantled and in storage. Renzo Piano’s Musical Space, after a thirty-year hibernation, will be brought back to life in Matera. The structure will be restored on the basis of a special project developed by the Open Design School and reassembled in Matera in 2019 to host concerts and live performances. It will remain in the city as a permanent legacy in honour of the principle of economic sustainability, flexibility, the reversibility of works and the intelligent reuse of temporary structures.

Citadel of Space [requirements 1, 2, 3, 4, 6]

Design work has begun on the Citadel of Space, an innovation centre and an interactive science venue closely related to Geodesy Space Centre.

Greenways and crossroads stations

[requirements: 1, 2, 3, 4, 6]

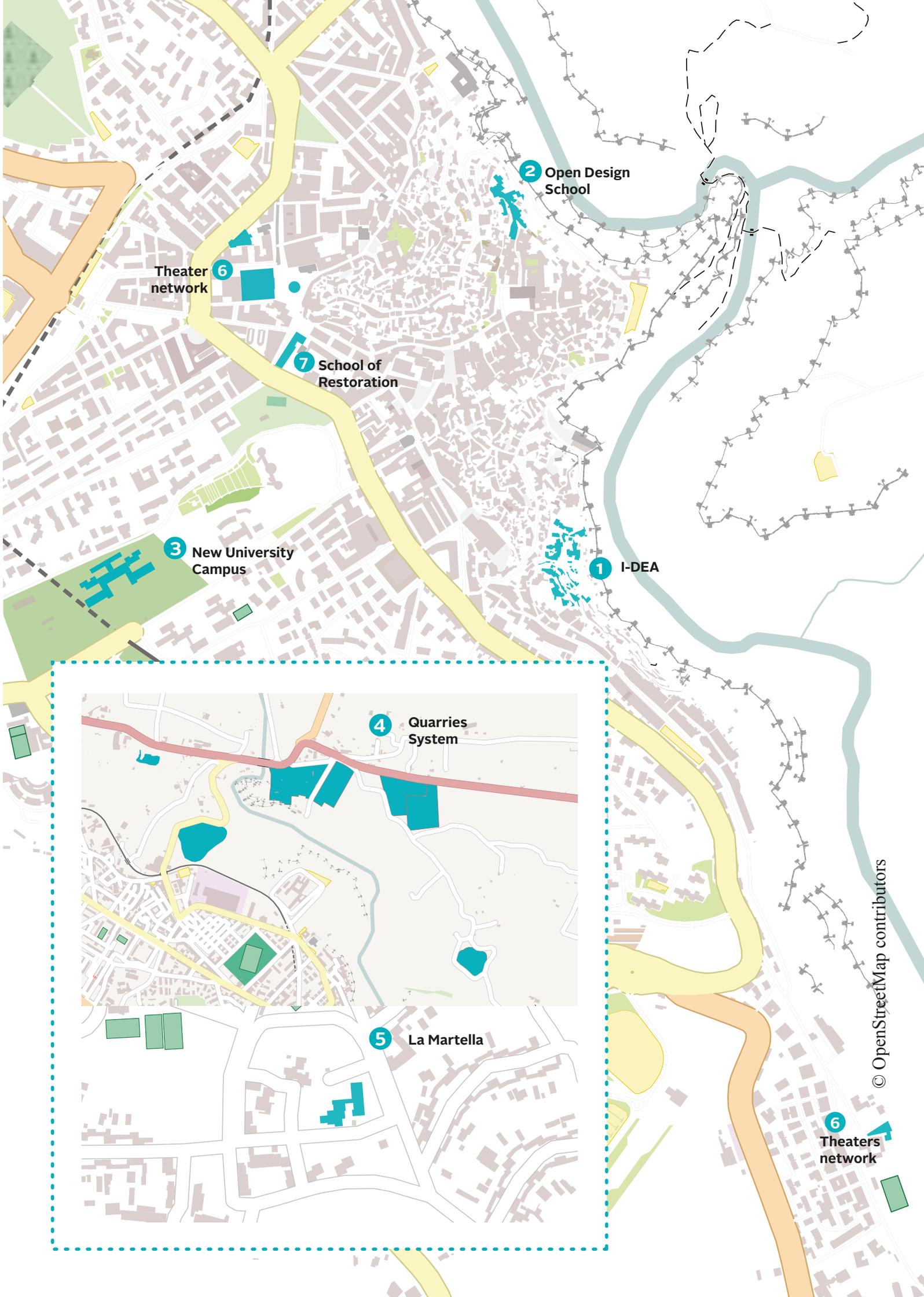
A regional-scale project is on the track aimed to restore the ancient trails of transumanza (nomadic pasture) and the disused rails as well as to re-design the cross-roads and gas stations (the modern caravanserrai) to be used also as unusual cultural venues.

Other projects under way

7 Advanced School of Restoration

[requirements: 1, 2, 3]

By 2016 the School of Advanced Training and Study, part of the Higher Institute for Conservation and Restoration, should be complete. The school will become the main centre of research and innovation for the Ministry of Heritage, Culture and Archaeology in southern Italy. The quality of teaching will be assured thanks to a covenant entered into by the Universities of Basilicata, Bari and Lecce.



2 Open Design School

6 Theater network

7 School of Restoration

3 New University Campus

1 I-DEA

4 Quarries System

5 La Martella

6 Theaters network

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The communication strategy of Matera 2019, as the entire bidding process, has gone through an extreme acceleration after the city was shortlisted

Around € 900,000 has been invested over a three-year period in Matera 2019 and associated events, achieving over 30 million contacts at a per-contact rate of three euros each. Incoming tourism registered some 15% growth, equating to 40,000 more tourists in Matera alone; even if these numbers cannot be attributed solely to the candidacy, it has most certainly helped.

All of the institutions have worked hard along with the Regional Tourism Agency. The campaign has focused on social media, the radio and the web. More traditional media like TV, weeklies and periodicals have also been part of the mix. Media partner TRM TV was commissioned to inform all citizens in Basilicata about the work we need to do together, generating widespread name recognition for Matera 2019. By following this path, Matera's media presence has grown extraordinarily both qualitatively and quantitatively, procuring national exposure for the city's cultural activities.

The cutting-edge Matera 2019 web team is involved in setting up a European web team with at least one senior figure plus a junior helper for the central hubs of European cultural communications, along with a series of "affiliates" in the other member states via the ECoC network.

Alongside this online work, an institutional communications campaign begins in 2015 at major airports in Italy and abroad, especially those with direct links to Bari airport, the candidate territory hub; our profile will also be raised through a wide-ranging campaign in Italy's main railway stations and along motorways.

Over the two-year period 2015-2016, brand recognition will be enhanced and calls for artistic residencies launched; for 2017 the focus shifts to working with the Regional Tourism Agency to create and sell tourist-related products associated with the 2019 cultural programme via the main industry trade fairs in Italy and internationally, and through educationals targeted at tourist operators and travel industry journalists.

In 2018, our work will be to highlight Matera's key status as a place of leading-edge cultural output shared with its citizens; press conferences will be held to present the selected artists, artistic themes and original proposals.

The first major press conference will be held on 19 January 2018, when the official event programme is presented in Brussels. Between autumn and winter that year, a major marketing campaign will be rolled out via the web, radio and themed TV channels to promote Matera as a destination, specifically as the following year's Capital of Culture, leveraging partnerships with all venture private partners.

Initiatives for 2019 will be spearheaded by the broadcasting strategy outlined at the end of the cultural programme, leveraging all of the above-mentioned media partners.

[see Broadcasting, page 82-83]

- » **2013** Leveraging the online community, calls to the creative sphere for drafting the official event programme
- » **2014** Identifying candidacy “ambassadors” in Basilicata and around the world. Putting together a marketing message that fires up the entire candidacy territory. Launch of thematic digital channel TRM ART.
- » **2015** A celebration of achieving the goal, introducing Matera to Europe through a major exhibition in Brussels; presence at the Milan Expo and the start of partnerships with the 2016-2018 capital cities; initiate work with the Bulgarian city that is named Capital; initiatives with Mons and Pilsen
- » **2016** Building European and national media partnerships; a convention for all Lucanian associations in Italy and throughout the world; initiate wide-ranging involvement of schools in Basilicata and Italy; initiatives with San Sebastian and Wroclaw
- » **2017** Presentation of Matera / Matera Southern Italy / Matera Italy / Matera Europa / Matera on a circuit of rupestrian cities (London, Madrid, Paris); initiatives with Paphos and Aarhus
- » **2018** ADV event marketing to sell tickets, sales of short- and medium-term accommodation, agreement for road signage along all routes to Matera featuring “artistic” signage; press release campaign to mark the start-up of co-planned, co-produced cultural output staged in Matera and in the surrounding territory; collaboration with La Valletta and Leuwaarden
- » **2019** Live Eurovision TV coverage of the official opening evening; press statements about individual events
- » **2020** communication on the legacy and follow-up management

5.2 **How does the city intend to raise awareness about the European Union, which is responsible for selecting the European Capital of Culture?**

Since the very beginning, Matera dedicated a great deal of space to European Union-related awareness.

For example, it invited the Italian delegation of the European Commission to the Materadio 2012 and 2013 events promoted by the Comitato Matera 2019, and together ran awareness-raising initiatives about the candidature, culture and creativity as a driver of Europe. Urban Center has been set up [see paragraph 1.12] to act as an ECOC infopoint. It provides information on the manifestation, the Bulgarian candidate cities and the 2014, 2015 and 2016 capitals, and presents their programmes and their tourist attractions. The European Commission has selected Matera to host one of Italy’s Europe Direct centres, which was launched in 2013. We are also keen to promote design through the European Design Parliament [see page 53] and, starting in 2015, establish two permanent offices in Matera supported by local and Italian State entities: one for the key candidacy issue of open data (NODE – Next Open Data for Europe), which will be involved in annual Open projects with Member States, and a second office, ECSTRA (European Center for Scientific Research and Creative Activities) to focus on initiatives for and the preparation of artistic and creative residencies in Southern Europe and the Mediterranean – the goal is to boost this area through national partnerships and international promotion, with a core focus on scientific culture, innovation-led culture and digital communications.

VI

EVALUATION AND MONITORING OF THE EVENT

6.1

Does the city intend to set up a special monitoring and evaluation system: for the impact of the programme and its knock-on effects? for financial management?

Matera 2019 plans to dedicate between 1% and 1.5% of the operating expenditure to the systematic assessment and monitoring of various aspects of the event.

One of our benchmarks has been the work done by the the Institute of Cultural Capitals in Liverpool, specifically its Impact08 research paper. Beatriz Garcia, Head of Research at the Institute, has agreed to work with Matera on structuring and allocating assessment and monitoring-related activities. Scheduled to launch in early 2015, it is at this stage that appropriate means and requirements will be chosen to appoint third parties with proven international experience to assess the programme's sociocultural and economic results on an ongoing and ex-post basis.

Our approach to monitoring and assessment is closely bound up with the central objectives of the candidacy and with our "capacity building" strategy. We shall strengthen the research capabilities of the city and region's cultural industry, in partnership with the Università della Basilicata, by developing training courses on monitoring and assessing cultural policies. Matera European Capital of Culture 2019 will help change attitudes and approaches to assessing the effects of cultural events in Matera, Basilicata, Southern Italy and indeed throughout the country.

Open Future-style assessment!

It is our opinion that the medium- to long-term effects of the 2019 we expect in Matera, outlined in the answer to item 1.14, may be evaluated in terms of the size-dependent topics proposed by the Policy Group in the report "An international framework of good practices in research and deliveries of the European Capital of Cultural Programme" (and by the set of indicators associated with each one):

- 1. Cultural vibrancy**
- 2. Access to culture and participation**
- 3. Cultural citizenship**
- 4. Local identity and image**
- 5. Philosophy and management of the process**
- 6. European dimension**
- 7. Economic impact and processes**
 - a. Cultural tourism and indirect employment**
 - b. Employment and the creation of added value by the cultural and creative industries in Matera and Basilicata**
 - c. The city and region's ability to attract enterprise and investment**
 - d. The city and region's ability to tackle brain drain-associated issues.**

Given the importance of tourism to Matera and the delicate balance the industry strikes with the city, we have already begun looking into estimates of increases in tourist flows that comply with sustainable tourism so that the city may avoid mass arrivals in places only able to cope with limited numbers. We shall also be monitoring the effect of the Matera 2019 programme on stay length in Matera and the region by visitors from other parts of Italy and the world, as well as on tourism infrastructure development.

Our monitoring and assessment will look into further size-related issues closely bound up with the central importance of “cultural citizens” to our candidacy project:

- a) Developing skills and social capital**
- b) Enhancing active citizenship**
- c) Involving volunteers**
- d) The project’s environmental sustainability**
- e) The use and effect of social media**
- f) The impact of the candidacy on urban renewal**
- g) The impact of the candidacy on schools and other educational activities.**

We will be collecting data on Matera 2019 project event audience characteristics, specifically variables such as age, gender, job, education level, place of residence, ethnicity and disability. We will also be measuring satisfaction levels regarding our artistic programming and interest in various forms of cultural activity. We will be paying particularly close attention to impact on cultural operators’ skills as well as those of public officers.

Assessments will also be expected to pick up any economic or environmental cost-related shortcomings in the Matera 2019 programme (for instance the generation of greater traffic or potentially negative repercussions of rising rents and property values on the cultural sector), in order to furnish the most honest and accurate possible calculation of the project’s impact.

It is vital to monitor and assess events of this size in order to build reciprocal trust between institutions and citizens. Openness is one of the fundamental assessment principles adopted by Matera 2019, building on the City of Matera’s previous achievements in the field of open data. We will not just be publishing the results of monitoring and assessments, we shall be supplying all of the datasets in open format to encourage distribution and knowledge among recipients, as well as providing a service to researchers everywhere.

A foretaste of our focus on assessment-related issues may be found in the enquiry we commissioned from the Matera Datacontact company in June 2014. Data on awareness and perception of the candidacy by people who live in Basilicata, along with other indicators useful for describing our concept of “cultural inhabitant”, may be found in the dossier, and form a useful point of departure for appreciating the trajectory and transformational scope of our candidacy.

VII ADDITIONAL INFORMATION

7.1 What are the strengths of the city's candidacy and the parameters that would justify its success as a European Capital of Culture? What, on the contrary, are its weaknesses?

Since the initial dossier, a number of our candidacy's strengths have grown stronger still.

Strengths

- » the desire and ability to work together;
- » the awareness that investing in culture is a priority for the entire collective;
- » cohesiveness among institutions, which are planning their territorial development strategies
- » the establishment of a Foundation that will in any event implement the projects thanks to an economic endowment corresponding to 60% of the envisaged budget;
- » the idea of investing in leading-edge themes focused on young people and the future;
- » becoming the most advanced city in Southern Italy in terms of open data;
- » a leading-edge communications strategy that is capable of involving not just citizens but above all the rest of Italy and Europe
- » the stimuli of collective intelligence for the use of culture as software.

Weaknesses

- » a limited ability to make plans that always feature Europe and European links as their horizon;
- » the city's university is fresh and new, still consolidating its international relations;
- » a low student population;
- » a struggle to retain the finest talents;
- » lack of a definitive timetable for the implementation of tangible and intangible infrastructure policies and plans;
- » a traditionally limited appetite for the consumption of culture, one of the most significant weaknesses in our area, would become a thing of the past if our candidacy is successful.

7.2 Does the city envisage developing specific cultural projects over the next few years regardless of the outcome of your candidacy to become a European Capital of Culture?

Since the Matera Basilicata 2019 Foundation was set up and endowed with funds by the Region of Basilicata and the City of Matera, whatever the candidacy outcome, Matera intends to implement the majority of the projects outlined in this document.

We will be strengthening the projects on open data, open culture and attracting talent through a system of residencies as we build a system of co-creation, co-production and artistic/scientific innovation.

Open design and systemic design-related themes and activities will be vigorously pursued via the opening of the Open Design School, which will be a real springboard for the social, cultural and urban regeneration process.

- 1- Charter Foundation Matera-Basilicata 2019
- 2- Framework Agreement between Regione Basilicata and City of Matera
- 3- Regional Determination n. 1040/2019 approving the Framework Agreement and the relevant financial allocation
- 4- City of Matera Determination n. 44/2014 approving the bid book with the relevant financial allocation

DOCUMENTO n. 28273
MATERA n. 44899
ATTO COSTITUTIVO DI FONDAZIONE DI PARTECIPAZIONE
REPUBBLICA ITALIANA
L'anno Quattromillesimodiecimosei il giorno tre del mese di settembre
in Matera nella Sala Carlo Levi, del Palazzo Lasciavelli, alla Piazzetta Pascoli
Trovati a se: Dott. Brunella Carraro Notario in Matera, iscritto nel Ruolo del Distretto Notarile di Matera, alla presenza dei testimoni:
Dott.ssa Maria Giuseppina Spagnuolo, Soprintendente per i Beni storici, artistici ed etnoantropologici della Basilicata, nata a Milano il 20 aprile 1952 e residente in Roma al viale Fioravanti n.29;
Dott.ssa Rosa Tarantino, economista, nata a Matera il 9 ottobre 1964 ed ivi residente al Regione Castelvecchio n.1;
E SONO COSTITUITI I SIGORNI:
1) **PITTELLA MARIANO MARCELLO CLAUDIO**, nato a Lourde (PE) il 4 giugno 1962 ed ivi residente al Largo Fichissimo n.291, in quale intervengono nel presente atto in qualità di Presidente pro-tempore e Legale Rappresentante della "FONDAZIONE BASTIENNA" con sede in Potenza (PZ) al viale Vincenzo Verzagliani n.4, ove il competente domicilio per le cariche, Codice Fiscale 8010295764; marito dei regolari poteri conferiti in forza del vigente statuto ed ai sensi della deliberazione

2074 Giunta Regionale n.1032 del 3 settembre 2014, il cui verbale, in copia conforme all'originale, si allega al presente atto sotto la lettera "A" per formare parte integrante e sostanziale della presente atto in qualità di Presidente pro-tempore e Legale Rappresentante della "COMUNE DI MATINA" con sede in Matera (MT) alla Via Aldo Moro, ove il competente domicilio per le cariche, Codice Fiscale 800026774, marito dei regolari poteri conferiti in forza del vigente statuto ed in esecuzione della deliberazione n.43 del Consiglio Comunale del cui verbale del 29 agosto 2014, in copia certificata conforme, qui si allega sotto la lettera "B" per formare parte integrante, omissive le parti per dispendio dei componenti;
3) **STELLA FRANCESCO**, nato a Matera (MT) il 2 aprile 1955 ed ivi residente alla Via Ugo La Malfa n.58, il quale dichiara di intervenire nel presente atto in qualità di Presidente pro-tempore e Legale Rappresentante della "PROVINCIA DI MATERA" con sede in Matera alla Via Riboldi n.60, ove il competente domicilio per le cariche, Codice Fiscale 8000297074; marito dei regolari poteri conferiti in forza del vigente statuto ed in esecuzione di quanto disposto - nel Decreto Presidenziale n.3 del 3 settembre 2014 che, essendo stato

richiesto immediatamente esecutivo, viene, in conseguenza, confermato all'originale, si allega al presente atto sotto la lettera "C" per formare parte integrante, omissive le parti per dispendio dei componenti;
4) **MORVELLI ANGELO**, nato a Matera (MT) il 9 ottobre 1955 ed ivi residente alla via Pappi Siroppetti n.37/A, il quale interviene nel presente atto in qualità di Presidente e Legale Rappresentante della "COMUNA DI CORCONO, LUCANIA, ABBADIALE e AGRICOLTURA di Matera" con sede in Matera alla via Lancia n.88, ove il competente domicilio per le cariche, Codice Fiscale 8000140770; marito dei regolari poteri conferiti in forza del vigente statuto ed in esecuzione della delibera n.131 della Giunta Comunale in data 3 settembre 2014 il cui verbale n.7, in copia conforme all'originale, si allega al presente atto - omissive le parti per dispendio dei componenti;
5) **CONSTITUITA LA FONDEZIONE DEPOSITATA "FONDAZIONE DI PARTECIPAZIONE MATERA-BASILICATA 2019"** in appreso indirizzo come "Fondazione", con sede legale in Matera presso il Palazzo del Canale

Fondazione a che costituiscono finalità ed obiettivi, nel rispetto delle peculiarità autonome e funzionali:
1) a memoria e sviluppo conoscenze e collaborazioni anche con altri organismi privati, che operano nei settori d'interesse della Fondazione o che ne condividono lo spirito e le finalità;
In particolare, la Fondazione, attua le seguenti attività funzionali alle linee di intervento inserite nel dossier:
1) gestisce i progetti intrinseci e le attività conseguenti;
2) promuove e organizza eventi, manifestazioni, collegati e non;
3) promuove la ricerca di partnership con soggetti pubblici e privati sia nazionali che internazionali per sollecitare e raccogliere finanziamenti e sponsorizzazioni relativamente alle attività inserite nel dossier;
4) effettua studi, ricerche ed analisi di fattibilità funzionali al dossier;
5) realizza iniziative di promozione territoriale al fine di informare e sensibilizzare sulle azioni promosse e realizzate;
6) realizza azioni di supporto e comunicazione delle attività realizzate;
7) stipula e gestisce ogni tipo di contratto o convenzione con soggetti pubblici e/o privati che sia considerata utile per il raggiungimento delle finalità della Fondazione;

1) La Fondazione, per le sue attività:
a) non ha scopo di lucro e non può distribuire utili;
b) può costituirsi e parteciparvi ad associazioni, società, enti ed istituzioni, pubbliche o private, le cui attività siano rilevanti, direttamente ed indirettamente, al perseguimento di scopi analoghi a quelli della Fondazione medesima;
c) svolge, in via accessoria e strumentale al perseguimento dei fini istituzionali, attività di natura commerciale, purché non in contrasto con le finalità e con i valori intrinseci degli statuti del Fondazione;
d) esercita le attività e gestisce i beni di cui sia proprietaria, locatario, comodatario o comunque posseditore;
2) La Fondazione, nei limiti consentiti dal perseguimento dei propri scopi, può svolgere tutte le attività idonee al loro perseguimento, come definite all'art.2 dello Statuto che, previa lettura da me fatta ai costituiti, presenti i testi, al presente atto si allega sotto la lettera "B" per formare parte integrante e sostanziale;
3) La Fondazione ha durata fino al 31 dicembre 2022, e condizione che siano state regolarmente adempite tutte le obbligazioni assunte in relazione al raggiungimento dello scopo di cui al presente statuto e dopo l'approvazione del rendiconto finale;

la durata della Fondazione è collegata all'atto temporale in cui si attiverà la strategia culturale delineata nel dossier di candidatura (2019-2020) e alle esigenze di gestione, monitoraggio e valutazione gli esiti e gli impatti della strategia stessa;
La Fondazione può comunque essere prorogata per volontà unanime dei Fondatori per il perseguimento delle sue finalità e scopi;
4) Gli esercizi sociali si chiuderanno il 31 dicembre di ogni anno. Il primo si chiuderà il 31 dicembre 2014;
5) La Fondazione avrà i seguenti Organi Sociali:
- Il Consiglio di Indirizzo;
- Il Consiglio d'Amministrazione;
- Il Presidente della Fondazione;
- Il Revisione dei conti;
6) La Fondazione opererà nell'osservanza delle norme contenute nello Statuto che trovano allegato al presente atto sotto la lettera "B" per formare parte integrante e sostanziale e che deve intendersi nel integrale riportato in posizione dove con riferimento alle norme sull'ordinamento e l'amministrazione;
7) **ARTICOLO 8**



Il Consiglio di Amministrazione della Fondazione viene così costituito.....

Il Sindaco pro-tempore del Comune di Matera - **ANDRÈ SALVATORE**, nato a Ferrandina il 14 febbraio 1955, codice fiscale 00130715814 05419, domiciliato per la carica in Matera presso la sede municipale alla via Aldo Moro.....

Il Presidente pro-tempore della Regione Basilicata - **PITAGLIA MARCELLO MARCELLO** CLAUDIO, nato a Lucera (FG) il 4 giugno 1963 codice fiscale PTT MDR 43004 F48V, domiciliato per la carica in Potenza presso la sede della Regione Basilicata alla via Vincenzo Verrastro n. c.....

che assumano le cariche rispettivamente conferite e dichiarano che per essi non sussistono cause di incompatibilità.....

ARTICOLO 9

Il Presidente della Fondazione è il Sindaco pro-tempore del Comune di Matera, **ANDRÈ SALVATORE**, il quale esercita la carica carica.....

ARTICOLO 10

Il patrimonio iniziale è costituito dal fondo di dotazione consistente nella somma complessiva di Euro 65.000,00 (sestantacinquemila virgola zero zero) risultante dai conferimenti in denaro effettuati dai fondatori ed costituiti rispettivamente nelle sottostanziate porzioni:

"REGIONE BASILICATA" Euro 50.000,00 (cinquantamila virgola zero zero) e mezzo l'assegno circolare non trasferibile se-

rite e numero 60612996-01 emesso in data 3 settembre 2014 della Banca Popolare di Bari Filiale di Potenza.....

"COMUNE DI MATERA" Euro 5.000,00 (cinquemila virgola zero zero) e mezzo l'assegno circolare non trasferibile serie e numero 015020100 di ritorno in data 2 settembre 2016 della Banca Popolare del Mezzogiorno s.p.a. - Filiale di Matera.....

"PROVINCIA DI MATERA" Euro 5.000,00 (cinquemila virgola zero zero) e mezzo l'assegno circolare non trasferibile serie e numero 60612996-12 emesso in data 3 settembre 2014 dalla Banca Popolare del Mezzogiorno s.p.a. - Filiale di Matera.....

"CASSA DI COMMERCIO, INDUSTRIA, AGRICOLTURA e AGRIPISTORIA di Matera" Euro 5.000,00 (cinquemila virgola zero zero) e mezzo l'assegno circolare non trasferibile serie e numero 01406827-01 emesso in data 3 settembre 2014 dalla Banca Popolare di Bari - Filiale di Matera.....

Dette somme saranno versate senza indugio su conto corrente all'uso costituito e vincolato a nome della Fondazione.....

ARTICOLO 11

Il patrimonio della Fondazione è costituito dal fondo di dotazione e dal fondo di gestione come definiti negli articoli 2 e 3 dello Statuto.....

ARTICOLO 12

Il Presidente della Fondazione viene autorizzato a compiere tutto quanto necessario per il conseguimento del proposito.....

mento della Fondazione nel registro delle persone giuridiche presso le Autorità competenti.....

ARTICOLO 13

Le spese del presente atto e sue consequenziali sono a carico della Fondazione, che chiede di avvalersi di tutte le agevolazioni fiscali previste in materia.....

via Madonna della Virtù.....

ARTICOLO 2

La Fondazione ha la finalità di attuare le linee di intervento delineate nel dossier di candidatura di Matera al titolo di Capitale Europea della Cultura 2019 (di seguito "dossier"), al fine di consolidare il posizionamento acquisito da Matera e dalla Basilicata a livello europeo nel settore della creatività e di diventare una piattaforma culturale per il Mezzogiorno d'Europa.....

In particolare, la Fondazione persegue gli obiettivi definiti nel dossier di candidatura.....

attrarre e valorizzare la creatività attraverso nuovi talenti ed investimenti.....

attuare un nuovo modello di cittadinanza culturale di dimensione europea fondato sulla co-creazione, coproduzione e condivisione di pratiche artistiche.....

favorire l'inclusione sociale attraverso l'arte e la cultura.....

promuovere l'innovazione sociale, tecnologica e culturale.....

Al fine di attuare le linee strategiche delineate nel dossier di candidatura di Matera al titolo di Capitale Europea della Cultura 2019, la Fondazione.....

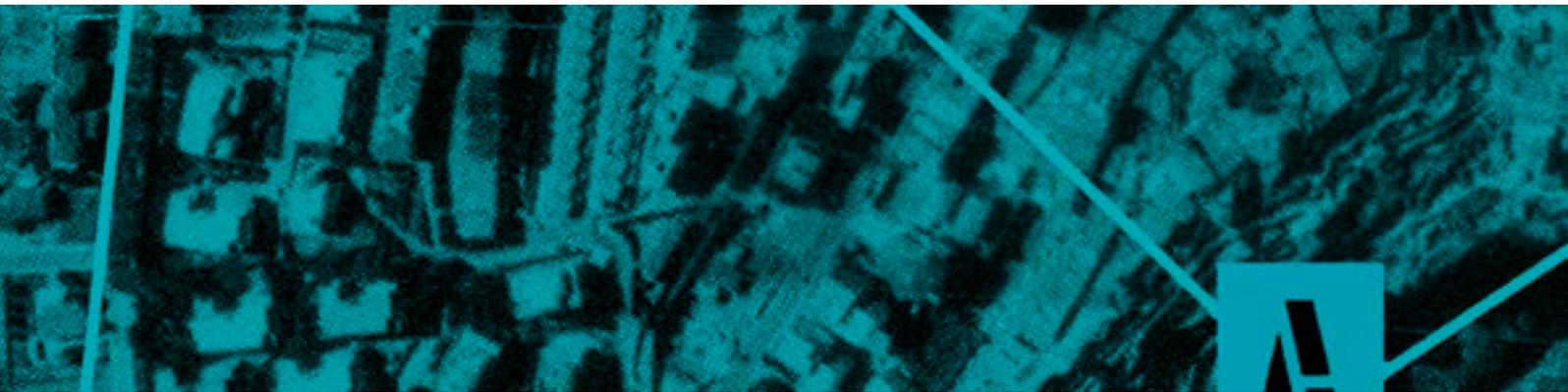
si avvale della collaborazione di strutture regionali, aziende, fondazioni, soggetti in house ed enti di partecipazione pubblica, che operano nei settori d'interesse della

Richiesto lo Scudo

Ho redatto il presente atto sottoscritto da persona di mia fiducia ed in parte integrato di mio pugno su tre fogli per undici fasciole sic qui e ne ho dato lettura, presentati i testi, alle parti che lo approno e lo sottoscrivono con i nomi e con se stessi alle mie dichiare e assenti

Andrè Salvatore
Pitaglia Marcello
Salvatore
Andrè Salvatore
Andrè Salvatore





**MATERA** 2019
CAPITALE EUROPEA DELLA CULTURA
CITTÀ CANDIDATA

Pagina 50

*Gaetano Martino,
presso la Cineteca Lucana
at the Cineteca Lucana of Oppido Lucano*
La Cineteca Lucana nasce dall'esigenza di recuperare, conservare e salvaguardare l'inesimabile patrimonio cinematografico ormai conosciuto in tutto il mondo. Pellicole, manifesti, macchine per il cinema, biblioteca e fototeca, documenti cartacei suddivisi in vari fondi, tra cui il fondo Martino-De Rosa, costituito da pellicole, manifesti, macchine per il cinema, libri e materiale vario raccolto negli anni da Gaetano Martino e Adele De Rosa.

Pagina 52

*OpenStructures Work_shop
Design Thomas Lommée
e Christiane Hoegner
Fotografia / photo credits
Kristof Vrancken*

Pagina 54/55

*Giuseppe Liuzzi
presso il Fab Lab di Grassano
at the Fab Lab in Grassano*
"Nei giorni bui seguiti alla scomparsa a casa continuavano ad arrivare pacchi e pacchi a nome suo. Sembravano cose assurde, componenti elettronici e strutture indecifrabili. Erano componenti per assemblare 10 stampanti 3D che aveva ordinato quando era ancora in vita. Il suo ultimo "investimento", il suo ultimo sogno". Un anno dopo la morte di Giuseppe Porsia, il cugino Giuseppe Liuzzi, con amici e parenti, ha messo su un piccolo fablab in una realtà piccola come quella di Grassano, nella provincia di Matera. Oggi l'associazione conta circa ottanta iscritti.

Pagina 56

*Rino Locantore
presso La Martella / in La Martella*
Anticamente i pubblici bandi venivano proclamati a suon di tromba o accompagnati da una parata di tamburi. Rino Locantore oggi prosegue la tradizione, girando casa per casa e animando le strade con annunci e inviti personalizzati agli eventi culturali programmati in città.

Pagina 58

Il Centro di Geodesia Spaziale "Giuseppe Colombo" di Matera (Agenzia Spaziale Italiana) / Space Geodesy Centre "Giuseppe Palumbo"
è un centro di eccellenza mondiale per l'osservazione della Terra e in particolare per la Geodesia spaziale e per il telerilevamento. Nella foto l'osservatorio per la telemetria laser satellitare, che misura con precisione millimetrica la distanza istantanea di numerosi satelliti dotati di speciali riflettori. Da questi dati, raccolti continuamente da una rete mondiale di decine di osservatori, possiamo studiare le mutevoli forme e dimensioni del nostro pianeta, nonché i movimenti del centro di massa della Terra, i moti dell'asse terrestre ed il campo gravitazionale.

Pagina 60

*Cripta del Peccato Originale
The rupestrian church of the Crypt
of Original Sin*
A pochi Km da Matera, in una delle gravine che solcano l'altopiano della Murgia, si trova la Cripta del Peccato Originale. In una cavità rocciosa la sapiente mano del "Pittore dei Fiori di Matera" ha narrato scene

dell'antico e del nuovo testamento in un ciclo affrescato risalente al IX sec. d.C.. Riscoperta nel 1963 da un gruppo di giovani appassionati materani, la Cripta ha goduto di un restauro esemplare, voluto dalla Fondazione Zètema di Matera e realizzato con la consulenza dell'Istituto Superiore per la Conservazione e il Restauro, restituendo gli straordinari affreschi della Cripta alla piena fruizione.

Pagina 64

*Nadia Casamassima
presso il Palombaro Lungo
in the main water gathering cistern
of the Palombaro Lungo*
Definito "la cattedrale dell'acqua", il Palombaro Lungo è una maestosa cisterna che si dirama sotto la piazza principale di Matera. La grande cisterna è uno dei luoghi più misteriosi e suggestivi, profonda 15 metri e contenente circa 5000 metri cubi d'acqua. Realizzata nel 1846 per volere di Mons. Di Macco come riserva idrica pubblica, a sostegno degli abitanti del Sasso Caveoso. La parola "palombaro" deriva dal latino plumbarius, cioè colui che rivestiva col piombo le condutture che portavano l'acqua dagli acquedotti alle case, alle fontane e alle terme. Oggi può essere percorsa a piedi, passeggiando attraverso cunicoli, grotte e cisterne contigue.

Pagina 68

*Adriano Laviola, Federico Giannace sotto
il Ponte Musmeci di Potenza
and their boards under the Musmeci bridge
in Potenza*
"La sensazione di essere intensamente vivo. Un paese, Pisticci, che mescola la tradizione con l'azione, le parole con la musica, la cultura con lo skate. Perché noi, con le tavole sull'asfalto, percorriamo il cammino mistico verso l'estasi dell'oro" (Basilicata Board, Pisticci). Porte d'ingresso alla città di Potenza, l'opera dell'ing. Musmeci non è un semplice ponte che collega le strade di accesso al centro storico sorvolando il fiume Basento ma una opera d'arte moderna. Realizzato nel 1969, in cemento armato, è composto da strutture ardite, che ottimizzano i regimi statici e fanno delle forme un'espressione dell'arte: non presenta difatti pilastri, ma ramificazioni, costituite da un'unica volta di 30 centimetri di spessore e quattro archi contigui.

Pagina 72

*Massimo Cifarelli
nei Sassi di Matera
in the Sassi di Matera*

Pagina 74

*Maestro Antonio La Cava
con il bibliomotocarro
with his bibliomotocarro*

Pagina 76

*Mimi Coviello
nella cisterna della locanda La Corte
in the water cistern of La Corte
bed and breakfast*

Pagina 82/83

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