

Guide to the evaluations of Matera 2019

Introduction

The Matera-Basilicata 2019 Foundation set up specific actions to monitor and evaluate the programme and results of Matera 2019 so as to be able to understand the transformational outcome of the process put in place at the time of the designation, to give back what occurred in a transparent and shared manner and to jointly appreciate what the Matera European Capital of Culture experience has taught. The purpose of this document is to provide a brief introductory guide to interpreting the independent evaluation studies commissioned by the Matera-Basilicata 2019 Foundation, which take into consideration both the event in the sense of an extensive time window, from when Matera was announced as a European Capital of Culture (17 October 2014) to the end of its year as a Capital, and certain more specific phenomena that can be attributed to 2019.

The general purpose of the evaluation studies is to provide the most acceptable and data-driven answer to the question of what the title European Capital of Culture and the process to which it gave rise have left behind in tangible and intangible terms, and the changes it wrought from an economic, social and cultural standpoint. In order to respond to this general question, each evaluation study lists the results and the initial impacts produced measured using precise methodological tools, illustrates the possible causal nexus that connects processes and results, and develops suggestions for the future of Matera and Basilicata, as well as for other cities and territories that decide to rethink themselves through culture.

From this viewpoint, we should recall that the bid book that proposed Matera as a 2019 European Capital of Culture included a number of challenges of international dimensions that also defined certain objectives for the city of Matera and Basilicata: can a small- to medium-sized city produce culture *in loco* instead of importing it? Using this as a point of departure, is it possible to involve the local creative scene and promote its growth through a cross-pollination of the local, national, European and global dimensions? How can the specialisation of the cultural and creative sectors be encouraged and made sustainable in such a way as to enable them to keep up with the standard of cultural production required of a European Capital of Culture? How can the endemic problem of spaces for culture and the community be resolved in a city such as Matera, which, in part for historical and cultural reasons, requires a new planning system that takes account of the new models of participated production and exploitation? What does co-creation mean, and what experiments and experiences were carried out in Matera in 2019? What is the innovative, and potentially innovative, outcome of the Open Design School in terms of co-creation and learning practices and as an interdisciplinary design and production workshop? What are the individual and collective benefits of a large-scale involvement of citizens in a cultural programme? How can citizens who tend to be excluded from culture, including those from the hinterland, be involved?

Some data that make it possible to photograph the current status of these challenges and the extent to which they have been met have been presented in the Matera European Capital of Culture **Monitoring Report** and

made available to the community in open format on the **Matera 2019 Open Data Portal**. Other important data on the way citizens and tourists directly perceived what Matera 2019 was can be found in the report entitled “**Il vissuto del 2019 e l’eredità della Capitale Europea della Cultura**” [The experience of 2019 and the legacy of the European Capital of Culture], which is the result of a field survey carried out in December 2019 in January 2020.

The evaluation studies set out the requirements of the bid book in specific areas of evaluation that make it possible to understand the various dimensions where the legacy of Matera 2019 can be traced in a more structured and systematic manner.

Evaluation area	Evaluation study	Evaluator
Impacts on the economy and tourism	<i>The economic impact of Matera 2019 European Capital of Culture. The 2014-2019 accomplishment, and the risks after 2020: The new challenges in Matera and Basilicata</i>	CityO S.r.l. (team led by Professor Giovanni Padula)
In Matera we produce culture. Effects and impacts on the strengthening of the cultural and creative sectors	<i>The effects of Matera 2019 on the local skills system</i>	PtsClas S.p.A. (team led by Professor Lucio Argano, and made up of Ms Angela Tibaldi, Ms Costanza Rapone and Ms Desirée Campagna)
	<i>The effect of the original productions on the sectors involved</i>	PtsClas S.p.A. (team led by Professor Lucio Argano, and made up of Ms Angela Tibaldi, Ms Costanza Rapone and Ms Desirée Campagna)
	<i>The Project Leaders and Matera 2019 – Experience, entrepreneurial development and social innovation</i>	University of Basilicata (team led by Professor Daniela Carlucci)
	<i>The Open Design School - living lab for the development of skills and entrepreneurship-focus on businesses</i>	University of Basilicata (team led by Professor Daniela Carlucci)

Matera 2019 and access to culture	<i>Investigating the audience: a study of the experience and benefits perceived during Matera 2019</i>	University of Basilicata (team led by Professor Carmelo Petraglia, and made up of Mr Lucio Giuseppe Gaeta, Ms Benedetta Parenti and Mr Salvatore Ercolano)
	<i>Passport for Matera 2019. An analysis of purchase and use behaviour</i>	PtsClas S.p.A. (team led by Professor Lucio Argano, and made up of Ms Angela Tibaldi, Ms Costanza Rapone and Ms Desirée Campagna)
The Matera 2019 model: Co-creation and active participation by citizens	<i>Co-creating Matera</i>	Arteco S.a.S. (Team led by Professor Pierluigi Sacco, and made up of Professor Giorgio Tavano Blessi, Professor Sabrina Pedrini and Ms Maria Tartari)
Matera 2019: The transformative outcome on urban spaces	<i>The event spaces and events in the space</i>	University of Basilicata (team led by Professor Maria Valeria Mininni, and made up Arch. Marialucia Camardelli, Arch. Giovanna Costanza and Arch. Miriam Pepe)
Matera 2019 and its legacy	<i>The role and future functions of the Matera-Basilicata 2019 Foundation</i>	PtsClas S.p.A. (team led by Professor Lucio Argano, and made up of Ms Angela Tibaldi, Ms Costanza Rapone and Ms Desirée Campagna)

The evaluation studies

Matera 2019 and its impacts on the economy and tourism

Matera 2019 invested in an extremely distinctive idea of cultural tourism, one which was not exclusively tied to the concept of the historical and cultural heritage, but was structured around active participation in cultural processes and the human heritage. This specific, experimental investment is in accordance with the motivations stated by the European Commission at the time the title of European Capital of Culture for 2019

was awarded to Matera. Nonetheless, although it was demonstrated that a classically understood perspective of cultural tourism with more ties to a close relationship with locations associated with the historical-cultural heritage has a direct effect in terms of value creation, it was by no means certain that the Matera 2019 approach would be able to produce the same effect. The choice of this specific evaluation framework therefore serves to assess the extent to which original cultural production, and not cultural production *tout court*, might be a driver of sustainable development, how far this cultural choice attracted tourists from Italy and abroad, and finally its impact in terms of greater economic investments in the fabric of the city and the region.

The evaluation study entitled *The economic impact of Matera 2019 European Capital of Culture. The 2014-2019 accomplishment, and the risks after 2020: The new challenges in Matera and Basilicata* was carried out by City-O with the **objective** of measuring the economic magnitude of some of the impacts Matera 2019 contributed towards generating. The **methodology** employed used multipliers based on intersectoral tables of the economy in order to estimate the value of the economic impact generated by three previously-identified channels: tourist spending, investments by the Matera-Basilicata 2019 Foundation and investments by private parties to upgrade the hospitality sector, primarily to renovate residences for tourism purposes.

The study also carried out a comparative analysis both at a European level on the increase in tourism recorded in Matera and other European Capitals of Culture, and at a national level as a comparison with what occurred in cities of art. **The study reveals that** the exceptional media coverage enjoyed by Matera 2019, especially between 2014 and 2019, was a decisive factor for stimulating the extraordinary increase in the rate of growth of tourism, which was extremely high even in comparative terms, thereby underlining a potentially fruitful interdependence between the tourist sector, a major communications strategy and the cultural sector as connoted by the Matera 2019 experience. The result of this interdependence has been calculated using three multipliers, which make it possible to make the claim that every Euro spent by a cultural tourist in Matera produced €1.85 (plus 185%), every Euro invested directly in cultural productions triggered an investment of approximately €2 (+200%) and every Euro spent on real estate investments for tourism purposes generated €1.50 (+150%). The study concludes by citing some of the challenges Matera and Basilicata must face in order to respond to the criticalities associated with the paralysis of tourism and culture because of the pandemic, using the Matera 2019 concept of temporary citizenship as a point of departure.

Matera 2019 as an enhancer of the cultural and creative sectors

Producing culture *in situ* and in an original way is undoubtedly a more onerous and risky choice compared with acquiring ready-made and previously tried-out cultural products from outside, including in terms of audience response. It is more burdensome both from an economic standpoint and a more simply managerial point of view: it is a question of the difference between large and small cultural centres, where the former have stable tangible and intangible cultural infrastructures, district-based economies and specialisations while the latter have more fragile, volatile infrastructures that are frequently only associated with and activated by public contracts. Although a simple analysis of the costs reveals that creating original productions is more complex and more risky than importing culture from outside, especially in a small Region

in the South like Basilicata, this evaluation method was selected precisely in order to understand how an investment of this nature is organised and what it leaves on the territory. As City-O's evaluation study shows, in fact, the expense multiplier on the cultural investment in Matera was 200%, which is higher than is the case if a cultural programme is made up of exhibitions, shows and concerts that had been acquired elsewhere. It is therefore necessary to make a careful assessment of who benefited from it in the short and long term and how, what processes were put in motion and how to consolidate the result that has been achieved.

These elements are analysed in three different evaluation studies, two by PtsClas S.p.A. and one by the University of Basilicata. They look at three separate aspects: an evaluation of the increase in skills and the improvement of work-employment prospects in the cultural and creative sector, an evaluation of the direct economic benefit to the local cultural and creative sectors involved in Matera 2019 and the spillover effect on other economic sectors, and an evaluation of any evolution or change in enterprise models generated by Matera 2019 in groups from the local creative scene that were directly involved in preparing the European Capital of Culture cultural programme.

The evaluation study entitled *The effects of Matera 2019 on the local skills system*, which was carried out by PtsClas S.p.A., had the dual **objective** of assessing (a) if and how the specific Matera 2019 policy of investing in original productions and capacity-building resulted in a professional upgrade; and (b) whether this professional upgrade has raised perceptions of an improvement in the future employment situation. The **methodology** employed called for a mixed approach based on a combination of qualitative and quantitative techniques and tools. The quantitative data were collected via an online questionnaire (in CAWI format) that was submitted to a selection of actors who were identified based on the intensity and importance of their involvement in the cultural programme activities. The qualitative data, which had the purpose of validating what had previously been gathered through the questionnaire, were collected through a focus group in which local cultural operators took part. The most significant **results** of the study reveal a decisive strengthening of professional skills relating to both the sectoral technical skills associated with the complex multisectoral cultural production process and the so-called transversal skills, which were in part encouraged by the greater opportunities to come into contact with a variety of national and international parties. An equally significant result relates to the representation of a broad spectrum of professions – some of which were new and unprecedented, and not all of which were associated with the cultural sector – which were involved in these value creation processes. This diversity was fundamental, first in employment terms, because it made it possible to trace the levels of specialisation and employability required by a cultural project, and second because it enabled a reduction in the so-called multi-tasking, which is a widespread and frequently mistakenly overvalued practice in a sector such as culture, which is constantly required to work "on the cheap".

The precise purpose of the study entitled *The effect of the original productions on the sectors involved* carried out by PtsClas S.p.A. was to evaluate the sectors that were most heavily involved in Matera 2019's original cultural productions. The **objective** of the study was to identify how the enterprises and operators involved in Matera 2019 broke down into sectors by means of a specific measurement of the effects on the various cultural and creative sectors and the positive externalities for other areas of the economy, and also to study the impacts at a territorial level. The **methodology** applied used a quantitative analysis that took account of

the entire economic volume generated by the Foundation and by the Lucanian creative scene involved in preparing the cultural programme and the Excelsior-Unioncamere databases, which were analysed through the lens of Ateco codes. In addition to confirming the variety of professions activated for Matera 2019, which in this case was also enhanced by an analysis of the data on where the cultural operators came from (44% of the resources invested in Italy was in Lucanian companies and experts, which made up 59% of the Foundation's suppliers), one of the principal results relates to the relationship between what was invested in these so-called core culture sector¹ (51% of the resources invested by the Foundation) and what was invested in the creative-driven sectors (49% of the resources). It can therefore be seen that when an investment is made in the sector that is most closely linked to cultural production, other sectors are stimulated and introduced into the process of creating cultural value.

The purpose of the evaluation study entitled *The Project Leaders and Matera 2019 – Experience, entrepreneurial development and social innovation* led by Professor Carlucci of the University of Basilicata was to analyse the deliberate decision by the Foundation to invest in the local cultural and creative scene. The **objective** of this study, which is specifically focused on the Matera 2019 Project Leaders, is to assess the impact generated by production of cultural projects developed by the Lucanian creative scene on the organisations themselves in terms of a growth and improvement of their capacities and the strengthening of their business model. From a **methodological** standpoint, the study is a qualitative analysis using a case study approach that involves five Project Leaders who were identified as subjects to be surveyed and investigated in detail. To develop the study, use was made of document research and in-depth interviews with each of the Project Leaders in the period between September 2019 and March 2020. The **result** of this study is measured by the analysis of the changes brought by Matera 2019 to the six dimensions of the business model (strategy, organisational resources, processes, partnerships, relations with stakeholders, financial resilience and fundraising by the organisations belonging to the Lucanian creative scene). It emerges that thanks to the planning experience they gained, all the Project Leaders who were interviewed strengthened their value proposition, decided on new strategic objectives to be pursued in the near future, enriched their patrimony of tangible and intangible assets, partially modify their processes, implemented new partnerships and enhanced their networks with the stakeholders.

The study “The Open Design School - living lab for the development of skills and entrepreneurship-focus on businesses” was conducted, by Prof. Carlucci of the University of Basilicata, as part of the evaluative analysis relating to the impact exerted by Matera 2019 on the improvement of the regional innovative context.

Specifically, the study focuses on the Open Design School (ODS), one of the pillar projects of Matera 2019 and analyses the impact that ODS has exerted on the innovation and business capacities of companies that have aligned themselves with the ODS. From a methodological point of view, the analysis was carried out according to an exploratory approach, employing a qualitative research based on extensive documentary research and on interviews with the ODS manager as well as some key suppliers and professionals who

¹ In the classification proposed by the Symbola Foundation, this sector includes: the conservation and enhancement of the historical-artistic patrimony; the non-reproducible cultural heritage and services activities, which can be defined as the performing and visual arts; the cultural industries associated with the production of cultural assets and services based on industrial logic (cinema, radio and TV; video games and software; publishing and the press; and music); and the creative industries related to the services world (communications, architecture and design).

collaborated with the ODS on certain projects. From the study conducted, it emerges that the ODS is seen as a strategic legacy of Matera 2019 to be enhanced and capitalised, including through more extensive dialogue with the economic sector, to continue to stimulate interest in the search for new ideas and opportunities, exploitation of new technological solutions, new approaches to the creation of products and services, primarily, albeit not exclusively, in the creative and cultural sector, and thus determine an advantage for the local economy, favouring the strengthening of its competitive position at both national and international level.

Matera 2019 and access to culture

The Matera 2019 Passport is unquestionably one of the tools that were a special feature of the Matera European Capital of Culture experience and made it recognisable, including from outside. The Passport was a subscription that made it possible to attend all Matera 2019 events, visit the museums that are part of the Polo Museale Regionale della Basilicata, which was a Matera 2019 partner, and use the local public transport system of the Municipality of Matera, all at a cost of €19 for tourists, €12 for residents of Basilicata and €5 for schools. In programming terms, the purpose of this pricing policy and the level of integration with other services was to encourage participation in the cultural life of the city. The objective was to diversify the public, and to bring people who are generally excluded from cultural practices closer to international culture, to encourage citizens to become protagonists, to enrich the community to the extent possible and finally to perform an important social function. It was also a declared objective of the Passport to offer tourists (who were treated as temporary citizens, with the same rights and obligations as permanent citizens) the opportunity to experience the city through culture. This research framework was selected in order to evaluate the extent to which these objectives deriving from promotion of the policy relating to the Passport for Matera 2019 were achieved, and to which this tool contributed to making the Matera 2019 cultural programme more accessible. These elements were analysed in two evaluation studies: *Investigating the audience: a study of the experience and benefits perceived during Matera 2019*, carried out by the University of Basilicata, and *Passport for Matera 2019. An analysis of purchase and use behaviour*, carried out by PtsClas S.p.A.

The specific **objectives** of the study carried out by Professor Petraglia of the University of Basilicata were (a) to provide elements that would help define the profile of visitors to the events organised as part of the Matera 2019 event; (b) to estimate the benefits associated with the exploitation of certain specific events; and (c) to estimate the benefits associated with the exploitation of the event as a whole. **Methodologically** speaking, the study uses an empirical analysis strategy based on a quantitative analysis of two different databases. The first includes information gathered in the field via the administration of questionnaires to the public during three events that took place during the final period of Matera 2019 (the visual arts exhibition *Blind Sensorium / The paradox of the Anthropocene*, the *Altifest Matera-Basilicata 2019* festival of performing arts and the collection of virtual reality filmed works *Rassegna Biennale di Venezia Virtual Reality*). The second database that was analysed was built by using the data gathered during the survey entitled *The Matera 2019 experience and the legacy of the European Capital of Culture - the point of view of tourists and residents* by Datacontact S.r.l. As regards objective (a), segmentation of audiences was achieved by using APC (analysis of principal components) and CA (cluster analysis). With regard to objective (b), the estimate of the benefits associated with the performance of certain specific events was obtained via WTP

(willingness to pay) and CV (contingent valuation). In the case of objective (c), the estimate of the benefits associated with Matera 2019 overall was obtained using the TCM (travel cost method). The most important **result** of this study is probably that it showed that the Passport for Matera 2019 was crucial for stimulating participation by individuals with low incomes and by people who are not usually involved in events of a cultural nature (over 75% of the interviewees stated that this device encourage them to participate in a larger number of events than they would have if it had not existed). One quite significant actual case is the Festival Altifest Matera-Basilicata 2019, with regard to which it emerged that people with a lower educational level expressed a greater willingness to pay for an event than the rest of the sample. The evaluation study shows that this fact can be explained by the participatory nature of the Festival that was typical of most of the Matera 2019 events, and the close ties established with the local community.

The study carried out by PtsClas S.p.A. analyses this same policy in a manner that complements that of the University of Basilicata study, this time from a standpoint more closely linked to project management, while the socio-economic aspect was predominant in the University of Basilicata study. The **objective** of this study was first to assess the sustainability and scalability of the policy relating to the Passport for Matera 2019, and then from this standpoint to analyse data confirming its success in terms of accessibility by specific sectors of the public. In **methodological** terms, it involved a quantitative analysis that used the TicketOne database from the ticketing management software (which the Matera-Basilicata 2019 Foundation acquired to manage the Passport for Matera 2019, and constructed a set of synthetic evaluation indicators. The Passport for Matera 2019 was then compared with five other similar tools available in Italy in recent years to encourage the integrated exploitation of tourism and culture in order to assess its scalability, its level of integration with other services relating to tourism or visits to places of art or transport and its potential value in terms of increasing audiences.

Matera 2019 and co-creation

Horizontal cultural production was one of the trademarks of Matera 2019, which right from the candidacy phase invested heavily in citizens' direct participation in cultural life. This vision was based on a conviction that culture produces a beneficial effect for those who practice it, and in general terms for the entire community. But what does the term "beneficial effect" mean? In what way does culture produce a benefit for citizens who practice it? How can these practices have a regenerating effect on communities in remote and inland areas? How did the practices of co-creation and participation vary in Matera? What were the specifics of the Open Design School? This evaluation framework was selected to measure the extent to which Matera 2019's gamble on active participation and co-creation actually produced the hoped-for results.

The **objective** of the evaluation study in this area, *Co-creating Matera*, which was carried out by Arteco S.a.S., was to assess the impact of the co-creative and active participation practices put in place by Matera 2019. The study used a social research framework, from which the principal quantitative and qualitative **methodological** tools that were employed were borrowed: a closed questionnaire distributed across the region, semi-structured interviews with a sample of internal key informants involved in the planning and production of event projects and a focus group held with the participation of the Open Design School group, Matera 2019's participatory planning laboratory. The study also called for the development of indicators

modelled on six dimensions identified following a preliminary analysis of the literature on the evaluation of cultural impacts: active participation, co-creation, social relations, empowerment, well-being and resilience. One of the principal **results** of the study is to offer a contribution to the debate on co-creation and active participation by laying out a Matera 2019 model that is full of ideas for researchers and policymakers.

Matera 2019 and urban regeneration

For historical and urbanism reasons and based on precise programming decisions, the planning for the European Capital of Culture year was also seen in terms of recovering and attributing new functions to places of culture. This was expressed from the time of the bid book not so much from the standpoint of constructing places for cultural activities from scratch, but rather by working on locations the city already had that were not in a condition to host the resident community. Instead of looking for empty plots to build on, Matera 2019 providing an opportunity to map what had already been built and could be reused and given a new function based on the needs the temporary and permanent communities, to work on spaces to demonstrate their potential by hosting cultural events, to open locations for the first time and to reimagine places that had previously been thought to be far outside the city, the Cave, as being nearby. This evaluation framework was selected in order to investigate the extent to which the systemic cultural offer of Matera 2019 ended up by triggering urban regeneration processes.

These topics are considered in the evaluation study entitled "*The event spaces and events in the space*" carried out by Professor Mininni of the University of Basilicata. The **objective** of this study was to identify and evaluate the principle processes of physically transforming the city constructed on the basis of the intersection between the city government's urban renewal policies and the production of events in these spaces by the Foundation. In **methodological** terms, the study did detailed, geo-referenced mapping work that would reveal and reconstruct the city's processes, conducting an analysis using a study of the event locations as a point of departure, selecting over 150 spaces starting from the mapping created on the "Venues of Matera" platform created by the Open Design School and further investigating certain spatial survey aspects relating to urban analysis techniques. The first **result** of the evaluation study is the construction of a biography of locations that considers their customary and new uses by co-defining categories of use purpose relating to the pre-event period and categories of use and new content relating to the event itself. In its conclusion, the evaluation study observes that the merit of the Matera-Basilicata 2019 Foundation was that it implemented the reuse of spaces by applying the most innovative parameters of urban regeneration actions as practised in the most advanced urban policies of European cities, in line with the principles of sustainability and innovation.

Matera 2019 and its legacy

The study on this topic was carried out by PtsClas S.p.A, and directly organised by Professor Lucio Argano. It investigated the role played by the Foundation and the role that it might play in the future to enhance the results achieved during the process that led to the European Capital of Culture year. The study is based on a benchmarking analysis with other European Capitals of Culture and on an in-depth listening activity involving

36 interviews with stakeholders involved in the Matera 2019 project in various ways (representatives of the institutions that make up the Foundation; representatives from the Project Leaders, the Lucanian creative scene and civil society; citizens who took part in co-creation processes; and artists and observers of international standing). This broad spectrum of voices called on to comment on what had just occurred during 2019 made it possible for the evaluator to design an overview of the role performed by the Foundation that illustrates the strong and weak points encountered by the Foundation on its journey, and at the same time prepare suggestions on the role and functions it may perform after 2019.