

matera candidate city european capital of culture 2019



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■ The candidacy we are presenting in this bid book has set an unstoppable process in motion: Matera's citizens are currently living and breathing an extraordinary atmosphere of social mobilization that proves culture can change everything. This energy has proven infectious for the entire Basilicata region and many nearby areas as well, so much so that practically all Lucano communities, the region, and both provinces have joined us in the challenge. This energy is the product of a unique community experience. During the years immediately following World War Two, Matera had to face the terrible fact that its city was uninhabitable. The Sassi were abandoned, but today the wound that exile produced permits Matera to tell a different story, sharing with the whole world how it was possible, through intelligent programming, to guarantee new hospitality for an entire generation. In less than fifty years, Matera's dilemma was resolved for the best, through a solution that fully respects the extraordinary historical, architectural and anthropological legacy embodied by our stone dwellings, a millenary example of environmental balance. This is part of why Matera is a city of turnarounds, a resilient metropolis that has found ways to overcome its negative conditions, lifting itself back up thanks to a culture and ancient traditions made up of signs, but especially of sustainable practices derived precisely from our longstanding harmony with the surrounding environment. Today, our new challenge lies in encouraging our citizens to "regenerate" along with their city, overcoming the lack of faith and fatalism that all too often characterize attitudes across our territory. Matera and the Basilicata Region want to show Europe that another southern Italy is possible, abandoning the stereotypes of a Mezzogiorno folded in upon itself, forever with its hand out, waiting for assistance. Our city is betting on culture. Culture is our history, and betting on it is the right thing to do. Fifty years ago, Italian filmmaker Pier Paolo Pasolini chose Matera as the set for his film *The Gospel According to St. Matthew*. He chose our city not only for its ferocious, ancient sunlight, so similar to light in Jerusalem, but also for its beauty and palpable history; for that exceptional blend of nature and culture that makes our Sassi and the deep Gravina a landscape unique the world over – the same elements that prompted UNESCO to declare the Sassi di Matera a World Heritage Site. In 1964, however, the Sassi di Matera were largely deserted, abandoned and spectral: fascinating for an artist, but almost entirely devoid of their native population due to a 1952 Italian law that qualified the living conditions of the inhabitants of those ancient rock dwellings a "national shame", denounced by Carlo Levi in a book he wrote after living in Basilicata. The law forcibly exiled thousands of people from these unhealthy "grottoes", transferring them into newly erected neighbourhoods around the city. This "biblical exodus" had profound effects on the heart of our community. It was a radical choice, because back then it was impossible to imagine a different solution, one that might take into account beauty, or the inherent value of conserving this cultural patrimony. This was the early post-war period, and southern Italy needed to be rebuilt. It was time to get back up. The farmers in our countryside, heralded and defended by Rocco Scotellaro and Manlio Rossi Doria, had to change their ways, becoming workers and builders in the new popular housing districts. The Sassi, a symbol of backwardness in southern Italian agricultural society, had to be evacuated and soon forgotten, overshadowed by the urgency of economic recovery. Matera could have been lost. The fracture and removal were terrible and harsh, a deep and agonizing blow to our civic psyche. But instead a strong national effort and civil battle to save the city coalesced, led by young Matera citizens who were members of the cultural circle "La Scaletta", who immediately engaged, defended and valorised the history and identity of our site, slowly but surely returning to live in the Sassi. The process of abandonment was turned around and, just a few decades later, Matera managed to make a true fresh start. Thanks in part to an exceptional recovery programme made possible by Italian law 771 in 1986 and initiated at the beginning of the 1990s, the Sassi went on to regain their lost stature, becoming the first UNESCO World He-

ritage Site in the Mezzogiorno.

At the same time, thanks to the farsightedness of Italian urban planners who chose Matera as an open-air laboratory, exemplified in the vision of Adriano Olivetti, we went on to plan and build new, popular neighbourhoods designed with the inhabitants in mind.

That challenge continues to motivate us today, even as we face grave crises in Europe and the world at large. It gives us the energy we need to build new opportunities not only for the people living in Matera, but also for those who choose our city as a temporary place in which to create, invent and design, giving themselves over to the enchantment the area expresses.

Matera is a welcoming, vital city, located at the centre of an enormous agricultural area. This area consolidates, and not only conceptually, the “culture-agriculture” axis, adding value to its biodiversity and a new, sapient and aware way of living in the land. The “Matera Charter”, drafted in 2010 by the Confederazione Italian Agricoltori (Italian Agricultural Confederation) and underwritten by thousands of town mayors with Matera’s (and southern Italy’s) great 1950s movement for agricultural reform in mind, starts right here, on our land, fostering civil commitment and efforts to favour agriculture as a strategic sector in our overall economic panorama.

Culture is the foundation upon which we can work together to build a new development model. It is the body and soul of every production sector, no exceptions.

This model must be based on shared responsibilities, inaugurating a new season of inevitable change: a new paradigm that makes a clean break with the model of desolation that has afflicted southern Italy for so long.

Providing people with concrete support and hope, a positive attitude and vision: this is a new era, one that breaks with decades of self-pity, once upon a time useful for obtaining resources. By using European Union funds in the best manner possible, interweaving artisan traditions with contemporary design, we will be able to reshape our pre-existing economic divisions, stimulating a new, widespread entrepreneurship.

Our candidacy strives to show the rest of Europe an extraordinary example of sustainability and integration for the city and its surrounding territory; a model of emancipation and collective recovery through a culture based on the shared spaces of life. Matera has a great deal to offer. It is an attractive city that “sucks people in”: people who visit here want to come back, and those who have not yet come are drawn to its inherent magnetism even from far away. Our community is introducing itself to Europe and the world with something magnificent, something at once ancient and futuristic.

Our traditions have roots in the ancient past, and are characterized by an exceptional drive towards innovation that makes it possible for us to reread the documents and monuments of history as if they were living, pulsing texts of today.

Matera is a safe, healthy city; a place lovely to live in as “cultural citizens”.

We rely on the important lessons of our past in order to share available resources with one another, and this leads us naturally along a path that has become obligatory for everyone: the route to recycling, reducing and reusing.

To young people preparing for the future, we offer the present, freeing up spaces and opportunities.

We designed our candidacy to become European Capital of Culture especially for them, well aware that Matera’s modern journey began a long time ago, back in 1952, and will continue long after 2019 has come and gone.

This is the example that Matera can offer Europe as a whole. That’s why the cultural programme outlined in these pages, the product of growth and sharing both in our city and in the entire region, will be realized no matter what. We can’t possibly turn back now.

**Salvatore Adduce**

Mayor of Matera

*President of Matera 2019 Committee*

## I. BASIC PRINCIPLES

### 1.

Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?



#### TOGETHER, moving beyond the crisis

Matera wants to participate in the competition to become European Capital of Culture because it is a city both resilient and magnetic. Over centuries, Matera has learned to share what little is available and turn it into opportunity for everyone. During the postwar period, our city experienced terrible decline that led to a complete abandonment of the Sassi, considered a “national shame” because of the misery and life conditions experienced by the people who were living there. But the city reacted with determination, changing its destiny and transforming ancient, uninhabited neighbourhoods through an intelligent process of conservation and restoration initiated in 1986 as part of one of the most important examples of urban rehabilitation in the Mediterranean. In 1993, thanks to these efforts to establish a virtuous process that led to repopulating the Sassi and launching them as a tourist destination, Matera became the first site in southern Italy to be made a UNESCO World Heritage site. Today our city is ready to offer its experiences to Europe as a whole, turning culture into a grand opportunity for growth for the entire community. Matera is not only beautiful and striking, rich in history and art, famous for its Sassi, its Baroque buildings, its splendid, frescoed rock churches and exemplary experimental neighbourhoods from the postwar period: it is also a city that wants to concentrate on the future and, through cultural and creativity, reconnect with its territory, with the countryside and its artisan and industrial districts, thanks to a new development project that unites tradition with innovation. Immersed in a context that is unique the world over, Matera is one of the oldest, continuously inhabited places in the Mediterranean basin, an extraordinary example of symbiosis between natural landscape and human culture.

For these reasons, Matera is considered the capital of Stone Age civilizations. While maintaining its identity, our city has managed to turn itself into an innovative place open to the outside world, and can now present itself to a Europe in crisis as a model of a different way of life: slower and deeper; founded upon sharing and an active cultural citizenship.

This model is rooted in the city’s millenary history, as well as in the human values intrinsic to Matera, a city that has been able to transform its natural resources (the calcareous rock it is sculpted from), turning scarcity into a resource and over time becoming a crossroads for different peoples and cultures, where visitors have always found hospitality and opportunity in Matera and the Basilicata region.

This is precisely what we want to share with the rest of Europe. We are convinced that the only route out of our current crisis is through overcoming individualism and indifference, rediscovering the value of social commitments and the pleasures inherent to creating culture together: these are the basic themes that underlie the participatory process qualifying our candidacy.



Matera is also an anthropological city par excellence: here people work and live (even temporarily) with full knowledge that every one of us carries within the humanity that generations have passed down, and that we have an enormous responsibility both to life and the rights of those yet to be born. Through this inheritance – built of living together and solidarity, parsimoniousness and continuous experimentation – we are proud to put forth our candidacy and offer Europe concrete, contemporary solutions for problems we are all facing.

Matera is a special place, one that inspires deep thoughts and emotions. Here people feel an awareness of the fundamental elements of the cosmos and the fragility of existence; of the cycles of life and death and myriad natural processes. Here emptiness and fullness, sound and silence, shadows and light are all part of a harmonious whole that forms an indissoluble bond between man and nature: from grottos sculpted from the Murgia plateau to the Geodesia Space Center overlooking the plateau – one of the most important centres in the world for the study of planetary changes – everything blends powerfully together.

Thanks to this harmony of life and endurance, a concrete example of resilience both in the past and today, Matera is presenting its candidacy in the name of all of southern Italy, southern Europe and in the name of all the world's struggling areas, in order to give voice to forgotten places, areas often pushed to the outskirts of modernity, yet which remain the bearers of deep values that remain essential today not only for Europe but for the entire planet. Values like a sense of community expressed by cities like ours, where social relationships guarantee solidarity and the urban fabric is an advocate of organized sociality, life harmonious with the surrounding landscape, according to the principles of a parsimonious use of resources and a sustainable way of life. The primordial force inherent to the underground world of Sassi di Matera contradicts a widespread, one-dimensional way of thinking that enacts identical, overbearing and invasive solutions across different environments and cultures.

Matera's architecture is born of the need to confront a bitter, often hostile natural environment that becomes, thanks to human intervention, both

## **Charles Landry**, expert in urban change and creative cities

### **Matera, a challenge for Europe**

Europe faces a crisis as old certainties crumble and conventional ways of operating are showing deep weaknesses. It involves a crisis of values and of judging what really matters. Perhaps most importantly how to run an advanced economy in a way that adds value economically, and in so doing fosters the values to generate and distribute wealth fairly and calculates the environment costs. Second, how to encourage an ethos whereby citizens can become shapers, makers and co-creators of their evolving city. This means cultivating an enriched sense of democracy. Third, to create an open minded environment that champions imaginative problem solving and so provides the platform to think, plan and act courageously.

Shifting perspectives and priorities in this direction is a cultural project of dramatic proportions. Any city that achieves this, especially in Italy, proffers lessons to the rest of Europe and beyond.

Matera is well placed to pick up this challenge. It is both ordinary and extraordinary. Ordinary in that around 75% of Italians live in cities with fewer than 100,000 citizens, and similar statistics are true for Europe as a whole. They share common problems and opportunities. It is extraordinary in that Matera has a powerful impact as a primordial charge races through your body on first sight of the dramatic canyon and cave dwellings. It is in places like Matera that civilization began. There is a special conviviality grown from carving and sculpting homes from rock. This is elemental.

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.

a comforting womb of culture and a protective matrix. Its places are transformed through digging and sculpting, community life and a wise administration of resources, thereby turning nature into culture. Every home in the Sassi di Matera is completely immersed in the landscape and, through its form and material, reflects rather than contrasts the whole. Excavating grottos has yielded stone blocks that are then used to build walls, as desolate slopes, horrid ravines and arid plateaus are transformed into streets, stairways, terraces, hanging gardens in a meandering human labyrinth.

In Matera, resources are not “substances”, but continuously renewable cycles. The abandoned excess stone is not waste, but material to be recovered and transformed for other uses. From the city’s urban shape to its community, labour to relaxation, vegetable plots to flower gardens, both the visible aspect and the hidden sides of Matera are part of the same process.

Starting from this extraordinary experience of living as one, in harmony with the environmental context, perpetuated for an extremely long period within an urban and architectural whole of exceptional quality, we believe we can recapture – for the Mezzogiorno, Italy and Europe at large – the great virtues of European cities. This European urbanity, with its history of “right to the city” and “responsibility for the city”, has a proud heritage. Yet this model of urban life has degraded over time: over recent decades European cities have been the sites for the spectacular or for consumption, while the commitment to renewing cultural and symbolic value to the territory at large has faded away.

Thanks to its inherent characteristics, and in relationship with this degradation, Matera wants to rethink our way of life, offering twenty-first century Europe a different kind of urban life, one within which culture will provide the cohesive driving force. The keywords that will make it possible for us to recover lost traditions will be taking ever-better care of urban space, mutual aid and liberty.

**Matera asks the European continent questions like “Where do we come from?” and “How can our past determine where we can go and the shape our future development might take?” These considerations lie at the base of the narrative in favour of our candidacy.**

In a Europe lacerated by an economic crisis, where divisions and social inequalities are on the rise and the foundation of the welfare state has been undermined, unemployment has risen – especially among young people – increasing fear and doubt about the future, a sense of exclusion from society, indignation and anger. Within this general crisis, populist and nationalist ideologies have reappeared, calling into question the entire process of European integration and often attacking artists and intellectuals who defend a vision of Europe as a cultural melting pot, who exalt differences, respect for human rights and social justice. The European Union itself is in question, viewed by many as excessively technocratic, complex, unstable and far removed from the day-to-day needs of its peoples. Old certainties are crumbling and conventional ways of operating are revealing deep-seated weaknesses. We need a new system, one that knows how to identify a paradigm in a slower, deeper and more ancient model than the one provided by our modern cities.

The current example provided by Matera, a city that continues to learn from its ancient traditions, is to encourage civil society and institutions to adopt ethics within which citizens can design, produce and co-create their cities together, in a constantly-evolving process. This means culti-

vating an enriched sense of local democracy, creating an open-minded environment that champions imaginative problem-solving and provides citizens with a platform upon which to think, plan and act together, with courage and commitment.

Matera has learned that together, anything is possible.

**What, for it, would be the main challenge of this nomination?**

**TOGETHER, cultural citizens**

Starting from the extraordinary experience that is Matera, from the millenary traditions that constitute our city's patrimony, an urban centre that has proven capable of lifting itself up out of barbarous conditions (as Carlo Levi wrote about following the Second World War), overturning its problems and transforming them into powerful opportunity in less than fifty years, we intend to work together to create a new kind of "cultural citizen," in other words a responsible, informed inhabitant who understands that culture is a fundamental resource, who embraces an ethical structure formed of humanistic, scientific and economic awareness.

Our challenge is to create the conditions necessary for this process, intrinsic to our community's DNA, can become fully active in 2019; and that our territory, already experiencing the effects of the methodology of co-creation that we have been experimenting with since our earliest efforts at creating our candidacy, can spread throughout the Mezzogiorno, favouring economic development that uses culture as a point of departure.

Our desire is involve internal areas in particular, places like Matera that



**Pietro Laureano, Matera 2019 Scientific Committee**

**The city of water with no water around**

The paucity of resources, the need to use what little there is appropriately and collectively, an economy of earth and energy, and the production and management of water all lie at the base of the creation of the Sassi di Matera. Local weather conditions flirt with catastrophe, with precipitation concentrated in just a few months per year, separated by arid months, requiring careful water management. The Sassi di Matera are not located at the bottom of the Gravina canyon, as one might expect for access to the water supply. They are set high above, along the plateau. The water that has formed the labyrinthine complex of the Sassi arrives from above, from the heavens. Upon on the plateau, carved from fragile calcareous stone, you can still see the first Neolithic villages, surrounded by ditches organized into channels and perfectly bell-shaped cisterns, stone filters that capture wind to condense humidity. During violent rainstorms these terraces protect the slopes from erosion, gravity pulling water down into the grottoes. During the dry season atmospheric humidity condenses in the stone cisterns. Digging is done at a precise angle, designed to allow sunlight in during the winter, penetrating deep underground. During the hot season, when the sun is at its zenith, sunlight reaches no further than the entrances, leaving the grottoes fresh and moist. The union of vapour heated by sunlight with the cold surfaces creates the miracle of water collected in the cisterns at the base of the space. Over time, developing what were originally prehistoric techniques, man created a system of adaptive habitats that serve as both a lesson and symbol of recycling and sustainability. The same stone blocks carved from underground are used to create buildings that encircle terraced earth, creating a protected central space. What were once irrigated gardens and domestic pastures outside the grottoes have been transformed into courtyards, the stage for expanded family traditions and social exchange. This is the practice of *vicinato*. Here a large, communal cistern gathers water from rooftops, while the ledge above is turned into a hanging garden. Water channels become stairs and pathways through the urban complex. Matera, mother and matrix, synthesis of Earth and the Cosmos, unites the feminine principles of subterranean caverns with the solar, masculine elements of the open sky. It creates water and continuously renews life.



suffer the same kinds of problems, overturning that metaphor of the pit and the pulp so dear to scholars of the Mezzogiorno, and Manlio Rossi Doria in particular. The rocky pit of our plateaus, crossroads for peoples and cultures that have left powerful signs of their passing, may well prove fertile terrain for the rebirth and development of Southern Italy, in keeping with a new cultural awareness pervading all aspects of life.

### **TOGETHER, a new world is possible**

This is the key challenge our candidacy has highlighted, one that the title of European Capital of Culture would allow us to face and overcome. It is an irreversible process, one that is already changing the mentality and behaviours of our community. We have rediscovered within ourselves principles of sharing inherent to our longstanding traditions, and based upon which we are building the architecture of our candidacy, bolstered by our deep-seated belief that together we can succeed: together we can change the existing order and look to the future with optimism; together we can instil faith in all members of our community (both fulltime and transitory residents); together we can provide a concrete response to the need for transformation and human growth. In this manner we can create the conditions necessary to mobilize our citizenry to defend and take advantage of our shared patrimony, in a powerfully and profoundly participatory manner.

The challenge we've set is to reconnect the disparate parts of our city, making everyone part of the process to care for our patrimony and build awareness and culture.

From this point of view, our candidacy reflects in every way the central theme of collaboration and co-creation: from an open source and open data approach to financing strategies, the adoption of participatory public policies, the definition of our cultural programme and cooperation strategies that can already boast alliances between large, medium and small urban centres throughout Basilicata, as well as in Murgia, the Cilento and northern Calabria.

Our candidacy presents a unique opportunity to overcome scepticism and a centuries-old sense of inferiority that has generally dogged development in southern Italy. It is also an important opportunity to expand and qualify a culture-oriented public, experimenting with new models for listening, sharing and participating. The creation of new cultural citizens, people who actively help create content and care for our cultural patrimony, can be achieved not only through increased opportunities for access and use (which must be activated for the entire public, without discrimination of any kind), but also through a policy of concrete involvement in cultural practices, starting from the choice and production of languages and content. This is precisely what the cultural programme (section II) is aiming for.

Matera's candidacy is responsible for an entire territory, and aims to contribute to the cultural, moral and civil reconstruction of our lands, reinforcing the roles that Basilicata, the Mezzogiorno and Italy play in greater Europe.

### **What are the city's objectives for the year in question?**

#### **TOGETHER, for a new development model**

From the point of view of concrete involvement for our local and regional community, we intend to make culture the foundation for an active

## **Matera Capital of Towns**

*Here there are no lone houses; everything is connected and interwoven. A city inflated from within, a sculpture in which spaces and earth alternate and counterbalance one another admirably. Nature and architecture, more nature than architecture, a city more inhabited than built. Excavated architectures, constructions based on raising more than adding: intimately poetic. Homes like stone flowers, as small as honeycomb cells. Tufo crystals and stony webs. An Eastern, Byzantine and Anatolian city; a hypnotic urban reality imbued with an ancient atmosphere that can still cure you as you move backwards into the landscape, disavowing the civilization of impatience. There are beautiful cities rife with history and artistic treasures, then there are stories and beauty that speak for themselves. Here you will find the beauty of naked space, devoid of warehouses and workshops. Every single space becomes the centre.*

### **Franco Arminio**

Poet and landscape expert

citizenship and all principle development policies regarding Matera. Our main goal is to reinforce the participatory instinct and desire for involvement and engagement of our population as cultural citizens involved in artistic creation, through acts of social inclusion, building programmes and future urban strategies.

We cannot afford to wait until 2019. Already with the initiation of our candidacy process, Matera has begun an overarching practice of rethinking the policies, roles and functions of its public administration. This is our greatest challenge. Matera has already begun to utilize a participatory approach through the Symposiums held to draft a management plan for the UNESCO site (February-April 2013), as well as open dialogue with the community's stakeholders aimed at sharing the city's strategic plan (May-July 2013). Entitled "Recycle, Reuse and Reduce", this plan is oriented around the same key philosophy governing our candidacy: not to build new cultural infrastructures, but rather to renew and renovate what already exists and which cannot be used or adapted any differently.

Enabling cultural citizens and triggering off a participatory instinct are the starting points from which our key objectives are established, including an absolute priority of creating training and employment by reinforcing social innovation and crucial sectors like creative craftsmanship and new agriculture, thereby contrasting the exodus of young people from our city and the surrounding area. We also want to offer new employment opportunities to young people from all over Europe, especially in production areas that interweave culture and creativity, based on the excellent traditions of our territory: new digital languages, cultural tourism, urban design, cultural and territorial marketing, the recycling and reuse of materials for a new architecture, intercultural mediation and other emerging professional specializations.

One of our objectives is to reinforce the conservation of historical sites and monuments, a key local asset. An additional initiative established in relationship to this laboratory is taking shape in Matera thanks to an extraordinarily important project: opening a satellite school of Art Restoration of the High Institute for Conservation and Restoration, body of the Italian Ministry of the Cultural Heritage and activities. This will be the first of its kind in the entire Mezzogiorno, specifically dedicated to traditional local materials, and will be inaugurated in the upcoming months. One of the objectives of this candidacy is to enhance the potential of the school boosting close economic sectors and increasing involvement, even indirectly, among young people.

Another objective is the reinforcement of cultural networks and around the city and region: creating a cultural program shared by everyone; one that will make it possible for people around the territory to develop a new cultural strategy that focuses on social and economic innovation, with a powerfully international orientation.

It will be fundamentally important to develop accessible cultural tourism expanding out from Matera, exalting the city's cultural patrimony as a whole, clearly indicating its various attractions and thereby revitalizing rural landscape and the reuse of abandoned areas like those that benefited from agrarian support and reform measures enacted during the second half of the 1900s.

Our ultimate objective is to attract talented artists and scientists, reinforcing European coproduction and, more generally, increasing awareness of Matera and Basilicata as innovative centres of creativity throughout

“Matera has found a way to interpret these lacerations and this exclusion not as something shameful, not as the victim of violence, but rather by turning its rocky reality from a sign of fracture into a factor for aggregation”

*Paolo Tritto*  
member of the web community

Europe.

2019 offers an opportunity to develop an innovative strategic vision for our city. This vision will reinforce Matera’s connections with Europe at large, as well as the rest of the world, and enable the city to take a step forward in cultural production.

**Matera presents its candidacy at the European level as a city that promotes dialogue, research and productions that are to be innovative, sustainable and lived by citizens.**

The path we must follow dictates the move from a model based primarily on passive forms of consumption, governed by the rules and restrictions of a dominant cultural offering, to a more multifaceted panorama made up of practices that inspire new forms of creation, production, sharing and participation, and which join, integrate with and help hybridize pre-existing modalities.

**Within this perspective, art and culture must once again represent essential options within each individual’s daily horizon.**

There is no single, sole way of living culture. Living culture means enabling and enacting all the individual possibilities that art, science, culture and creativity provide in order to fulfil a sense of shared horizons. Each individual needs to be free and capable of living culture according to his or her own personal inclinations and interests, bearing in mind that not only does each individual live culture in a different way, but that these different ways change constantly over the span of a single life, across society.



2.

Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?



### **Matera, where culture is exchange**

*Matera's human presence is so full and continuous, between memory and new production, that it can serve as testimony to mankind's uninterrupted march through history. Matera has been a city for over 9,000 years: in other words a place where the aggregate capabilities of an entire community have been distilled over time. Time and space have created a unique territory, powerfully attractive and able to exalt the city's magnetic presence.*

*For these reasons, inside Matera knowledge develops through an entirely natural process, because it is a fecund capital of inspiration and creativity, necessary for a culture that is not interested in consumption, but in production, exchange and communication.*

### **Raffaello De Ruggieri**

President of the  
Zétema Foundation

### **TOGETHER, building a new city and new culture**

The concept at the base of our project is “together”. This concept is born of Matera's environmental, historical, cultural, social and economic characteristics. If we do not all work together, we will never achieve a new city and a new culture. If we do, we will be able to offer both Italy and Europe at large a new development model, one capable of overcoming our contemporary crisis and that will prove our crisis is a question of our choice of models rather than a crisis of consumption.

The themes and structure of our candidacy is made up of five steps that form a circular, recursive approach that includes singular stages, but first and foremost a powerful overall vision.

#### **1) Ancient Futures**

Starting from a remote future is not an exercise in nostalgia. Instead it assesses what elements of Matera's culture have a resonant message for the futures of Europe and Europeans at large. In order to have faith in the future we have to be able to find the courage to cast an eye into our distant past. While this is true all over Europe, it is particularly true for a southern Italian city like Matera, which has maintained practices that favour a parsimonious use of resources, and which are today necessary for environmental sustainability for everyone, and may well represent the base for a shared European development model.

Consider water, and its value throughout Matera's history: this precious resource has been protected and redistributed across our city thanks to ancient practices that have made it possible to survive in the Sassi, and today allow us to contrast desertification in other places around the world. There is too the *vicinato*, the distinctively Matera form of sociality, seeped in solidarity from the shared experience of living the burdens and uncertainties of rock settlements. The *vicinato* model has led to widespread safety within the city, the kind of crime-free security that many European cities long for. Today Matera is one of the safest cities in Italy: the *vicinato* model has evolved naturally into co-housing, co-living and co-working, better yet to crowdsourcing, with the creation of a new, more widespread level of social creativity within sectors like local craftsmanship, design and the promotion of culture as an element for social inclusion.

Even Matera's physical form is evidence of its collective history. Matera is a spontaneous city, predominantly organic in nature. Its architecture is not made up of straightforward monuments, but by a united whole of perfectly corresponding full and empty spaces, produced together by architects and master artisans.

Matera also enjoys a series of emblematic group rituals, for example the Madonna della Bruna festival, which brings the entire community together once every year and culminates in the creative destruction of a large papier-mâché wagon, the central symbol of the ritual. Another important tradition, symptomatic of sharing and solidarity, can be seen in the preparation of simple dishes like “craziata”, produced by inhabitants of the *vicinato* who work together to blend grain and beans in a single large pot as they cook and serve a dish made each year to celebrate the harvest.

## **Matera: creative reuse**

*Seen from Matera, the future doesn't look much like the visions supplied by marketing divisions in big, hi-tech companies. There are no flying cars, jetpacks or 300-floor skyscrapers. There's no glorious march towards infinite growth. Over its 9,000-year history, Matera has had (and given) plenty of evidence of how cities change over time: creative reuse.*

*Here, everything is reconsidered, reused, modified for new uses, starting from the very rock the city is carved from. It should come as no surprise: a recycling mentality, made of mental brilliance and elasticity, is the only thing that can guarantee evolutionary adaptation (and therefore survival) during times this long.*

## **The strength of Lucani around the world**

*Emigrants from Basilicata moved first towards the rest of Italy, where Lucani established sizable communities in cities like Turin, Milan, Bologna and Rome; then to the rest of Europe, with concentrations in France, Germany and Switzerland; and finally to the US, Canada, Argentina, Uruguay and even Australia.*

*Today two million Lucani living abroad are cultural ambassadors for our region, and their activities will be intensified during the years leading up to 2019, through events that they will host in their new homelands, helping promote and therefore utilize what's taking place back in Basilicata.*

In addition to shared rituals and resources, another clear example of ancient future is the Geodesia Space Centre, located not far from one of the oldest Neolithic sites in the Murgia. At the Centre, scientists study long-term transformations taking place on the planet, evaluating the impact of large earthquakes and tsunamis. For this reason, we will utilize the Centre as a place where we can explore the history of our small planet and the immensity of the cosmos together.

Creating shared spaces and new or reinvented meaningful moments of ritual in a more secular Europe remains acutely relevant today. These spaces and rituals help us define what is important. In Matera in 2019 we will contrast these extremely ancient practices with distinctly futuristic life models, attempting to influence cultural ideas and development over upcoming decades, in which we may find new forms of shared life and consumption appropriate for the primary challenges the planet is and will continue to face: climate change, overpopulation and a lack of food and water. We have been living here for eight thousand years, now it is time to think about the next one thousand, and not simply about the immediate future.

## **2) Roots & Routes**

Cultures do not stand still, in spite of firm foundations. Over the course of centuries they have become a strongpoint for a dynamic, collective socio-economic system. This has been possible because historically Matera and Basilicata have been territories of passage, exchange and transformation. They were a crossroads for Magna Graecia and Rome, Byzantium and the Lombards, Arabs, Swabia and the House of Anjou, and in more recent years have experienced new, widespread forms of immigration.

The sense of movement is etched in Matera's culture: daily life in Matera and Basilicata, as in a large part of Europe, has been affected for hundreds of years by the recursive back and forth of shepherds and their flocks, agricultural cycles and the slower but no less important cycles of rocks and the stars. Matera is a place where these traditions are still alive and well, but where people are paying new attention to the way they are conducted and carried out, through an intelligent application of technologies used both the track animals and the land's produce as well as to explore the epistemological meanings implicit in these traditions.

Basilicata is also a land of emigration, especially from the second half of the XIX century onward. Its diaspora continues even today: young people leave their homes to pursue higher education and training, but do not have any guaranteed professional prospects upon their return. We need to reinforce the individual spirit and self-entrepreneurial drive connected with the new professions in culture, tourism and new technologies, while at the same time creating a favourable context within which to develop them. Furthermore, we plan to attract outside talent as well so that we can diversify our local society even better and more completely than it has been in the past.

But mobility is more than just permanent diaspora. Today, "mobility" has taken on new meaning, connected with curiosity, the desire to learn and compare, just as it has become increasingly possible for people to be temporary citizens in many different places, or in many places at once. We will work together with a number of other European regions suffering from depopulation and potential abandonment on these themes, utilizing new modalities both for expression and for intervention. In territories like Matera and Basilicata, the notion of "wildness" as another term for that which is considered authentic and natural, is gaining ground. It is being compared with everything today that strikes people as constructed,

### **Matera, a reflecting mirror**

*I brought young Israeli filmmakers to the Murgia so that they could see what Pasolini saw, when he turned Matera into a cinematographic Jerusalem. I saw in their faces the kind of wondrous rapture that only a passion for film can provide. Pasolini arrived in Matera after having visited sites abroad that led him to reflect on how his personal gospel needed a place where the contemporary was connected with the dawn of mankind. With "The Gospel according to St. Matthew", filmed in the Sassi, Matera became a film city, and the starting point for an extraordinary story of cinema that extends all the way to our days. Pasolini is still talking to the world today. More than ever, Matera is the mother/Madonna of film languages. Hollywood and rebels fight over frames and fragments. This is a patrimony of mankind as well: this is innovation.*

### **Paride Leporace**

Director of the  
Lucana Film Commission

### **The Crypt of Original Sin, symbol of mysticism in Matera**

*Matera expresses the sacred concept of life, witnessed by a deep mysticism and the saints revealed to its inhabitants, who chose to live in the grottoes, inspired by a severe monasticism and popular culture, with all the needs and interests of a farming society.*

*The Crypt of Original Sin, connected with a Lombard-Benedictine monastery (VIII century), is a place that symbolizes this religious message.*

*41 meters of fresco are an authentic hapax in southern Italian cryptology, a unicum of unusual expressive force and the rare thematic choice of an Old and New Testament cycle.*

false and necessary only for the world of media, rather than reality.

### **3) Reflections & Connections**

One of the most important themes of our candidacy is the reconnection of art and culture with the rest of our life. We are putting forth our candidacy in order to demonstrate that art, economy, living and the environment are all one and the same. Our candidacy is founded on cultural citizenship, which will make the 2019 programme the apex of a practice that is already underway today, making it possible almost daily to create surprising encounters and imagine new models for living, culture and economy. In Matera, even "reflection" has social significance, derived from the extreme density of exchanges and dialogue that the city's public spaces and their beauty make possible. These spaces are not the only exceptional aspect of Matera: in this city even time displays peculiar characteristics. Time feels longer here and less rushed. The surrounding physical environment encourages us to rethink things ab initio; to consider existential questions and fundamental values. Matera is a place at once spiritual and physical. Its connection between culture and nature, absent from most contemporary cities, makes room for creativity within the workplace and a way of life both unifying and magnetic.

It is the perfect place to bring art, science and work together in a new, united whole. Problems stemming from an excess of specialization are increasingly clear in today's world, and rigid divisions between different disciplines and fields of human activity prohibit us from viewing reality as a complex whole, robbing us of relationships born of a more "connected" vision of the world. Today the connections between manual skill and intellect are now the object of deep revision and discussion, sources of new designs and new ways of earning, both individual and collective, as the protagonists of the makers' movement and new forms of craftsmanship have demonstrated. Matera 2019 will address these themes.

New digital technologies connect us with one another, allowing us to be "here and there". But at the same time they create an anytime/anywhere phenomenon, bringing with it the dangerous downside inherent to the rise of a fragmented mind, which reduces our ability to concentrate and spurs a search for immediate gratification. Matera wants to call this state of affairs into question through laboratories and seminars. We will experiment with the ways we might move from a readership made up of just a few, passionate readers to significant growth in the penetration of new reading formats and visions, thanks to the fact that Basilicata is the Italian region with the highest percentage of children using cell phones.

### **4) Continuity & Disruptions**

In the past, Matera experienced a significant moment of disruption: the exodus from the Sassi that took place during the 1950s and 1960s pushed the city close to becoming a ghost town. This disruption was similar to the experience that many cities have grappled with when their structure implodes and collapses, both in Europe and in the world. From shame to a proud world heritage site, and the rebuilding process is not nearly complete. We want to work together with Europe, presenting the Sassi as a place where people can meet, where ancient practices can blend and hybridize with new technologies, economies and living models, turning the city into a laboratory for Europe's entire creative community.

Because Matera once again finds itself in a critical moment in history: the city must conserve its past in the best manner possible while inventing everything else, so that it can continue to be an example of resilience and build a brighter future for its residents. Matera's history offers lessons for creative survival, but the city still has to face numerous difficult challenges and fragile conditions.

## **Scanzano, a people united against radioactive waste**

*On 13 November 2003 a new-sflash stunned Scanzano Jonico and the entire Basilicata region: Terzo Cavone was to become a special national storage site, the place – roughly 600 meters underground – where radioactive nuclear waste from all over Italy would be stored. The local population knew nothing about the decision. Displaying an enormous sense of responsibility and civil strength, locals defended their dignity as a people united; defended their land and the future of their children. They began a peaceful protest that drew together people from all over Basilicata, as well as nearby Puglia and Calabria, united for a single objective: we are here, standing strong, and not a receptacle for mankind's waste.*

**Don Filippo Lombardi**

## **La Martella, a gift from Olivetti**

*Adriano Olivetti arrived in Matera for the first time in 1949. He immediately fell in love with that parched earth, its rough farmers, the city's architecture at once solemn and simple. He asked Ludovico Quaroni to design a new, innovative agricultural neighbourhood there. La Martella was born.*

*Last year, thanks to the Matera Municipality, we inaugurated a library in La Martella, dedicated to my father. Over upcoming years we will be bringing a project entitled "New Commitments" to Matera, to continue work that was started in the 1960s, giving it a contemporary dimension, helping artists and citizens work together. The recent book "Matera and Adriano Olivetti" has helped seal a profound relationship between our institution and a territory we are deeply enamoured of.*

**Laura Olivetti**

President of the  
Olivetti Foundation

Our city is becoming a compelling tourist destination, capable of drawing people in thanks in part to its ancient and extraordinary traditions of hospitality. As in other cities, some people may feel the need and ambition to rely entirely on tourism, abandoning time-tested knowledge and skills inherent to the territory, turning the city into a sort of theme park. But Matera doesn't want to become an open-air museum. The city intends to establish responsible, compatible tourism, rather than rely on increasing the number of tourists. Merely increasing the flow of visitors would risk compromising quality of life and the overall experience for its citizens, cultural citizens and visitors, whom we would like to welcome not as tourists but as temporary citizens. An additional challenge connected to the Continuity & Disruptions theme is the discovery and drilling of crude oil in Basilicata, after similar discoveries of gas fields were made during the 1960s. These discoveries create opportunity, but also introduce new environmental risks into the territory. This is a challenge we share with many other European cities, in particular with Ruse, a Bulgarian city that is also a candidate, and with which we would like to explore the possibility of combining economic development and quality of life.

## **5) Utopias & Dystopias**

The path we intend to follow is both clear and linear. Matera sees the European crisis as an opportunity, and wants to challenge traditional responses to this crisis (many of which are ineffective), by developing projects that create both economic and ethical value, with the aim of developing a new model for cultural and social development. This requires an act of courage by the city of Matera. We need a profound change in mentality, one that abandons fatalism, amoral familism and opacity of information in public administration practices that have all too often blocked opportunities for renewal in southern Italy.

We want to investigate some of the mythology of contemporary cities – mass tourism as an economic solution, technological hyper-connectivity as an appropriate model for relationships, enogastronomic rhetoric as the only identifying factor for a given territory, industrial monoculture as the sole route to development – in order to understand their inherent limits and avoid that these practices transform our territory's opportunities into dystopias.

**Our method, our objective:**

**Triggering the participatory instinct, in order to get there TOGETHER**

Matera will only be able to realize its full potential once it is able to turn the collective imagination of its citizens, associations, businesses and institutions into a strategic resource, working together to create a cohesive whole. This is the main objective of our candidacy. The cultural programme aims to encourage and promote the capabilities, competencies and creativity of our citizens; to create opportunities for citizens to contribute ideas and intuitions; involve our civil society in the decision-making processes for public policies; and create an ethics of co-creation and co-innovation. Artistic designs will be connected with innovative processes for social, economic and public policies. This approach requires a degree of openness and transparency. It is based on the need to develop a "creative bureaucracy", within which regulations and incentives are reassessed in light of ideas coming from open data or open source innovation movements. We need to revitalize local democracy and reinforce reciprocal trust between citizens and our political class, which can only be accomplished with considerable political honesty, will and courage. We must acknowledge that while we may make mistakes, today it is more necessary than ever that we try to explore new paths and new ways we can live and achieve together.

3.

Could this programme be summed up by a slogan?



We will respond to this question in next phase if Matera is shortlisted, after we have discussed the various options presented by a national group of communications experts together with the local community, and in particular with the creative scene. We will encourage schools, universities, entrepreneurs and institutions to work together, making sure the slogan works for everyone and has what it takes to become a new brand for the city, capable not only of telling the world about our candidacy, but also to be an attractive and attention-grabbing element both nationally and internationally. This is something we will work on together in any case, and will provide a new legacy for the candidacy not only in terms of cultural and infrastructural projects, but in terms of a communicative identity as well.

4.

Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.



Geographical area of the candidacy



### Gravina, shared identities

The “Gravine” are natural formations that characterize the landscape of the Murge in Puglia and the Basilicata. These deep valleys, lined in semi-parallel furrows that echo the Gulf of Taranto, host historical centres that shared the same geographical matrix.

When the Sassi di Matera were made a UNESCO World Heritage site, the Gravine drew international interest. This candidacy to become the 2019 European Capital of Culture, strongly supported by Gravina in Puglia, is another new shared opportunity. Sharp chasms and enchanted valleys, steep slopes and moist crevices, protective wombs and abysses that wind down into the unknown...the Gravine are an identifying element in our arid, bitter, maternal and nurturing landscape.

**Laura Marchetti**

Cultural Assessor  
Gravina in Puglia

### TOGETHER, for the South

Matera lies at the heart of four historical and geographic districts, making it an ideal point of encounter for both good practices and good policies. The candidacy territory stretching out around Matera includes more than **131 municipalities in the Basilicata**, as well as a portion of **Puglia** (the mountain ridges of the Murgia, as well as the canyons that connect Matera directly with Bari and Taranto on both a morphological and infrastructural level), as well as towns, citizens and cultural operators in **Calabria** and **Campania**. An even larger territory touches many different parts of Italy and Europe, connecting various groups of Lucani both nationally and internationally through virtual networks.

Our candidacy affects a total of roughly **two million inhabitants**, living in territories that can be reached in one hour. This area of proximity is made up of both medium-to large-scale urban centres such as Potenza (67,000 inhabitants), Andria (100,000), Bari (320,000), Taranto (200,000), as well as by an integral connective geography that is interesting from both an anthropological point of view and as a landscape, constituted by small towns and rural villages. Within this broader territory, Matera aims to be the lynchpin of a cultural project established beginning with this candidacy.

### Matera as cultural platform for a new South

Matera intends to become a physical and virtual platform capable of reinforcing cultural cooperation between southern Italy and the rest of Europe. Relationships with cultural operators in the area of our candidacy were already established in 2012 and 2013, and will be further increased and reinforced during the years leading up to 2019 and during the year of the event with the objective of creating a rich network of relationships and actions that take full advantage of the similarities and shared opportunities. All of this will take place both through *in situ* activities and through a careful use of new technologies.

Matera intends to work together with people in all these places, utilizing transparency and stimulating participatory instincts so that the number of cultural citizens in our area increases starting from our candidacy efforts. The aim is to generate an increasing number of communities of citizens and creative talents throughout southern Italy.



The audience target areas

## 5.

Please confirm that you have the support of the local and/or regional political authorities.



*The Matera Province has supported Matera's candidacy to become the European Capital of Culture for 2019 right from the beginning, making a concrete and active contribution to the process. This is a major opportunity for our citizens and our territory. It is a challenge to change, an achievement to reach. These are the two objectives that Matera 2019 will force us to achieve. We are committed to a project that will promote development across the region through teamwork and shared perspectives. We want to make our intuitions reality in order to change the future for Matera and the Basilicata region.*

**Franco Stella**  
President of the  
Matera Province

### **TOGETHER, unanimously**

The support of local, regional and national institutions has been concrete and convincing right from our earliest candidacy proposals, put forth in 2008 by the Associazione Matera 2019 (2019 Matera Association).

In order to reinforce and share this approach, the institutions initially set up a technical/scientific work group, and later a Committee (officially established on July 29, 2011) that includes the Matera Municipality, the Basilicata Region, Matera Province, Matera Chamber of Commerce, Potenza Municipality, Potenza Province and Basilicata University. Subsequently these institutions were joined by Matera's music Conservatory. It is important to note that the Potenza Municipality, the capital of our region, was the first institution overall to join our Committee.

Beginning in the second half of 2012 the number of direct supporters of our candidacy increased considerably. At the time this document was printed, our candidacy enjoyed the formal support of all 131 municipalities in Basilicata, as well as concrete support from many municipalities in Puglia's Murgia region and the Cilento in Campania. All the main institutions governing our territory have provided a foundation and framework for our candidacy, which fosters coordination of policies oriented on culture and tourism, as well as on technological innovation and social inclusion. Thanks to this, these institutions are providing strong, convincing support for Matera 2019. Working alongside the Committee, dozens of associations, foundations, businesses and individuals have lent their support, proving that this candidacy is not a top-down project created by local agencies, but a deep-seated desire promoted by the entire territory that has roots in a vast range of local realities.

**Vito De Filippo**, President of the Basilicata Region

In a world without borders, cultural hubs become strategic steps towards dialogue. If we can overcome the logic of blocking, a historical legacy of events that fortunately remain unknown to new generations, we find that every rigid, closed definition is too narrow for us. We discover that Europe is definitely in our DNA, but does not exhaust our identity. In Italy and in the West, the oldest culture in the world has its beating heart in the Mediterranean, the first truly "international scene" that mankind has known; a theatre that extended all the way to the limits of the unknown, even to the Pillars of Hercules.

Matera's candidacy as European Capital of Culture for 2019 encompasses all of this. A capital not of an insular Europe, but one that plays a leading role in today's world, interacting with other realities that have been so completely connected in the past as to render dialogue the most natural approach. Matera is the personification of a Europe not imprisoned in the "old continent" stereotype, but able to represent emerging countries and the new world balance.

In this sense, I have no doubts in claiming that Matera makes sense as a European Capital of Culture, all the much more so because it represents Italy, a bridge between Europe and the Mediterranean. Matera is the capital of another Europe, a new Europe that is not afraid to face Mare Nostrum. It is a candidacy that would service a large area of land, a super partes proposal, as evidenced by the widespread support the candidacy has garnered, not only from individuals, but also cultural institutions all over Italy. Matera is a city that is well aware of its position as a UNESCO World Heritage site, well aware that it belongs to all humanity, and is now ready to turn itself into a strongpoint for Italy and Europe as a whole.

*Matera 2019 is a symbol of unity for Basilicata, its institutions and citizens who have not given in to the crisis and who now view culture as an engine for development for the Sassi, and a way of combatting the historical, environmental and architectural emergencies afflicting our territory. It is an enormous opportunity, one that Potenza's public administration supports enthusiastically, and presents an extraordinary occasion for growth for the entire region.*

**Piero Lacorazza**

President of the  
Potenza Province

*Matera 2019 is an important opportunity for Matera, the entire region and Potenza. The potential of the Sassi, rock churches and other artistic and historical monuments have blended with the marvellous idea of taking centre stage in an important project to make our city the headquarters for the European Capital of Culture 2019. "Matera 2019" is an objective we all identify with, we are all working for, and in which we can all see the extraordinary opportunity it represents for growth in our region. Matera 2019 is a joyful synthesis of identity and regional unity, opening us up and getting us ready to interact and intermingle with the broader European cultural landscape.*

**Vito Santarsiero**

Mayor of Potenza

It is important to note that economic support for the candidacy was provided by a number of institutions, in particular the Basilicata Region, which set aside 2,250,000 euros in favour of the Committee for the three-year period from 2011 to 2013. The Matera Municipality provided important additional support during the same period, contributing more than 200,000 euros directly to funding for the Committee.

All the other founding institutions provided direct resources and conducted activities in favour of the candidacy utilizing their own funds and resources. Significant programming was provided by the two Provinces – Matera and Potenza – while the Matera Chamber of Commerce helped with two thematic areas (tourism and the Mediterranean diet), as well as providing human resources. The Basilicata Region and Matera Municipality provided additional assistance as well.

Recently the Committee also prepared a document connected with structural funding for 2014-2020. All of the founding members voted unanimously in favour of the document, which advises the Basilicata Region on the best ways to orient the next programming cycle, starting with this candidacy and continuing with all the objectives outlined in Matera European Capital of Culture. The policies and initiatives implemented by the single institutions gave important contribution to the candidacy: the strategic Plan of Matera Municipality, the tourist action Plan denominated "Matera 2019" put forward by the municipalities surrounding the activities conducted by almost all the socio-cultural groups present in the territory; cultural and social programming conducted by the Basilicata Region, with special reference to projects entitled "Urban Visions" and "Artistic Residencies"; activities conducted by the University of Basilicata to help design courses, experimental activities and training for students; as well as a noteworthy effort in creation and communications from the APT (Agenzia di Promozione Territoriale di Basilicata, or Basilicata territorial promotion agency), and the Matera Conservatory, through a variety of musical activities. The support from all sorts of different institutions is also the result of a joint effort from all different political groups across the board, regardless of political affiliations.

This, then, was the first legacy of this candidacy: everyone is working together to promote it, providing both human and economic resources, physical spaces and especially creating numerous projects for the future for Matera 2019 oriented not merely on the city, but on the territory as a whole.

Therefore we can safely say that support for this candidacy is strong and widespread; that it includes numerous actions for future development and can already boast "content" provided across the board by all the main authorities and both local and regional institutions.

*Matera's candidacy champions the entire regional territory, and even outlying cities like ours, in terms of cultural, social and economic regeneration, as well as opening up internationally, with positive effects for tourism and the local economy in the midst of a grave economic crisis and profound unemployment. Gravina supports Matera's candidacy in full, because it cannot help but make a valid, important contribution to promoting and realizing projects, helping our cultural identity resonate in Europe, and sharing the stories, ancient traditions and our grand cultural, artistic, culinary and natural patrimonies with the world.*

**Alessio Valente**

Mayor of Gravina in Puglia

## 6.

How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?



### **Matera 2019, an accelerator for tourism**

*Regional tourism programming calls for reinforcing actions centred on the nature/culture axis through a strategy designed to generate new motivations for a voyage of discovery through Basilicata. Alongside our natural and cultural beauties, which constitute our shared identity, we have been betting for several years now on “new generation attractors” (theme and literary parks, original experiences that take advantage of our patrimony) in order to attract more tourists. Cinetourism and religious tourism (starting with valorising the rock churches as testaments of faith) are new themes that can reinforce and articulate what our regional tourism has to offer. From this point of view, the plans for Matera 2019 are a crucially important accelerator for processes, and an opportunity to experiment.*

#### **Gianpiero Perri**

Director of APT Basilicata

### **TOGETHER, programming for the future**

The challenges inherent to this candidacy have jumpstarted discussion about the city and the surrounding territory that have no precedent. In Matera's case, the aim of the candidacy has taken on particular significance because it is an opportunity to show that during a moment of economic and social crisis such as the one we are currently experiencing, southern Italy is capable of providing new perspectives and elaborating positive visions; of conceiving long-term challenges and strategic objectives, placing future generations at the centre of its present attention, priorities and investments.

Matera 2019 is the main catalysing factor in a wider and more articulated process of strategic planning and programming for a territory in which culture has taken on a new, central role, offering its candidacy as a way to become a structuring entity for the city's social and economic development. The Capital of Culture has essentially become the “flagship project” to which the task of rendering a possible and desirable vision for this city's future has been entrusted.

**The 2020 Strategic Plan for the City of Matera** considers this candidacy as the key starting point for a more general set of social and urban development projects, through which we will aim mainly to augment the number of economic-production areas centred on creative industries, adding value to our territorial patrimony, social innovation and cultural tourism. The Plan provides a vision in which culture is not merely the sum of museums, theatres, places and subjects that produce and/or make art and creative experiences available to the territory, but rather a strategic dimension within which to establish creative actions that aim to contribute in primis to the problem of unemployment, especially among young people.

The route this candidacy has taken has been integrated together with the **Plan for the Management of the UNESCO Site** “I Sassi e il Parco delle Chiese Rupestri di Matera” (The Sassi and the Park of Rupestrian Churches of Matera). These two plans share the same methodological practices of gathering input from the population concerning objectives and challenges for the city. The management plan has stimulated the city's citizens, stakeholders and local administration to become active in protecting the Sassi as a vital resource for the future, not as a museum reality but something capable of providing positive effects for the rest of the city as a whole.

Today the Sassi are the focus of an innovative open data project addressing cadastral resources (**Open Catasto**) that is the only project of its kind in Italy, and should guarantee greater transparency and more accessible information, freeing up new opportunities for the future for balanced, equitable use of knowledge. In this manner, we are attempting to reactivate a large number of unused real estate properties, within which we can increase the presence of creative and cultural realities, attracting investment from the rest of Italy and Europe at large.

## **Symbola, we are culture**

*“I am culture”, the 2013 Symbola report, highlights how Matera is the number one province in Italy for the number of young, creative businesses working in artistic representations, entertainment, conventions and congresses (26%).*

*The policies pursued by Sviluppo Basilicata and Basilicata Innovazione all aim to facilitate the development of a milieu that can attract and retain those creative skills already present in the territory, often underutilized or not appropriately inserted in the job market. This active presence is fundamental for jumpstarting the creative growth process in our territory.*

In the current **Regional Tourism Plan** (as well as in the preliminary indications included in the plan that will be ready in 2014), special attention is paid to the fact that Matera, starting from this candidacy, will be able to reinforce its position as a national and international cultural tourism destination, providing services for the entire region and paying particular attention to issues of tourism qualification: slow travelling, sustainable tourism, religious tourism, congress tourism.

Regional programming for the 2014-2020 period is focused on enacting a “Strategy of Intelligent Specialization”, the key elements of which are often reflected in the themes developed for Matera’s candidacy. Among the candidacy’s key elements we find the economy of knowledge and cultural industries; reinforcing relationships between universities and businesses, as well as between government and knowledge-intensive organizations; promoting an integrated approach to environmental, agricultural and cultural heritage management.

This candidacy will also contribute to helping solidify, within local cultural and production systems, an approach to cooperation and innovation that will be useful for accessing strategic tools planned for the next European programme.

In addition to work conducted by institutions, culture is increasingly the daily focus of individual citizens as a **structural dimension** for territorial development. This is precisely the added value of a candidacy built from the bottom up, and capable of generating returns in terms of collective wellbeing; of removing obstacles that have historically robbed enterprising residents of energy and drive, and slowed peoples’ vision for change. Over the long term, strengthening our active and participatory citizenry will favour the spread of a shared ethos that is favourable to co-creation and co-innovation, improving our culture of living and welcoming those who come to visit.

## **7.**

**To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?**



## **Sofia-Matera, productive exchanges**

*Matera 2019 and the professional community in Bulgaria (including Edno and Sofia Architecture Week) will cooperate very productively in many fields like education, business, cultural events and festivals in the field of arts and crafts, design and architecture. The exchange of professionals, students, content and audiences as well as joint projects like the one we accomplished in 2012 with SAW would enrich cultural life and stimulate the economy.*

### **Boyka Ognyanova**

Program Director of  
Sofia Architecture Week

## **TOGETHER, without borders**

Right from the beginning of our candidacy process, we made the decision to work together with all the Bulgarian and Italian candidate cities. This process is underway right now, with an intense flow of cooperation and exchange with Bulgaria at both an institutional level (interacting with all the candidate cities), and at a grassroots level (interacting with musicians, designers, video-makers, cultural organizers, schools and universities, entrepreneurs and the media).

We have undertaken an intense program of visits and encounters in cities like Sofia, Plovdiv and Ruse, and hosted delegations from Sofia and Varna during events held in Matera. Over the course of this fruitful exchange, we have been able to identify themes of interest to us all that can be developed in partnership, or through formal collaborations (as is the case with the Memorandum signed by the mayors of Sofia and Matera, which will move forward regardless of the outcome of the candidacy).

## ANCIENT FUTURES

### **Plovdiv: archeo & tech**

Archaeological patrimony represents an identifying factor both for Plovdiv and for Matera. Therefore we will work together to organize research programmes and laboratories designed to experiment new models of storytelling, valorisation and management that will stimulate young entrepreneurs and promote different ways of protecting and actively taking advantage of site through the involvement of all citizens, paying particular attention to working with schools, utilizing interdisciplinary teams.

## ROOTS & ROUTES

### **Veliko Tarnovo: urban recovery**

Together with Veliko Tarnovo we have initiated a collaborative effort to create policies that will foster cultural and creative spin offs, especially among young people. These involve exchange and workshops addressing urban regeneration themes in historical centres that are currently exposed and risk abandonment and social segregation, or on the contrary gentrification.

## REFLECTIONS & CONNECTIONS

### **Sofia: sharing knowledge**

On December 12, 2012, we underwrote the Memorandum of Collaboration between the city of Sofia and the 2019 Matera Committee. This memorandum is in line with the candidacy theme “Sharing Sofia”, and involves the following projects:

**Shared memories** – this project deals with the relationship between historical ruins, the appropriation of historical identity and urban public spaces. The Basilicata University, Bulgaria’s national archaeological museum, Sofia Architecture Week, the Bulgarian Academy of Science and Sofia University will work together in order to help citizens re-appropriate their histories and archaeology to reinterpret public spaces, utilizing new digital technologies as narrative instruments to develop together;

**Shared possibilities** – we will promote artistic mobility through residency exchanges for young designers, focussing on themes like street culture and urban design through joint projects involving the Basilicata University, the Sofia University of Architecture and the Young Architects and Interventionists association;

**Shared secrets** – we will promote wellbeing and cuisine by identifying common threads and co-designs, customs and lifestyles that are connected with living well, eating well, and include models for agricultural sustainability, recipes as inexhaustible sources of storytelling.



## CONTINUITY & DISRUPTIONS

### Ruse: working on the borders

Both Ruse and Matera have had to deal with the controversial issue of environmental impact on land quality created by industrial processes within their territories. Collaboration between the two cities will deal first and foremost with the theme of environmental sustainability, placing its main focus on artistic practices like the “transformative” process of perception and behaviours, working on stereotypes, on the perception of environmental risk, on the ability to maintain a critical approach to major themes like the relationship between development and the environment. A second theme we will be addressing together deals with the use of gameplay and playful approaches to life as ways to redefine and rethink the city. Working together with the international company Elias Canetti, we’ll develop a series of interdisciplinary interventions on public spaces based on a concept of the city as playground, similar to the Bulgarian project “On Your Marks”, and our project BBGames (Basilicata Border Games), which we are conducting as part of our candidacy.

## UTOPIAS & DYSTOPIAS

### Varna: festivalisation

Together with Varna and Ilko Raev, for twenty-five years the director of the Festival and Congress Centre in Varna, and hosted in Matera during the “Festival of Festivals”, we intend to work to explore the role that festivals play and their dialectic between moments for local pride and the more ephemeral dimensions they inevitably produce, with the aim of realizing a platform for co-designing that brings together all the main European festivals.

### Italia 2019, cooperation before (and after) the competition

*Together with Matera and the other Italian cities that are preparing for 2019, we share not only the challenge, but a deep sense of the candidacy. For us, working together with other territories means creating an opportunity to coproduce, establish school exchange programmes and share experiences. No matter how things turn out for the 2019 competition, we will continue to work together to build an overall cultural programme that will serve Italy, in hope of making a small contribution to putting culture at the centre of Italy’s development policies.*

**Alberto Cassani**

Director of the  
Ravenna 2019 candidacy

### In case your city gets the title, do you plan to cooperate with the other bidding cities in your country which have been pre-selected?

#### TOGETHER, united under the same flag

In November 2011 in Matera, all the various candidate cities in Italy launched the idea for Italia 2019, designed to create a single, joint proposal on a national level that would offer the entire country projects and ideas to design a new future for Italy. This project would rotate around culture as a potential model for jumpstarting the national economy. A virtuous level of competition is also a sign of maturity in a country that is not always fully appreciated in the EU.

Italia 2019 is a network born of this challenge, and aims to favour collaboration not only in the artistic sphere, but in the promotion of good practices and exchanging information gleaned during the course of the candidacy process as well. We have decided to create a single brand that all these cities can share, in order to understand together ways that we might build a project for those cities that are not selected: an example that flies in the face of Italian parochialism and favours a concept of “creative competition” far more appropriate for the times we are currently experiencing.

8.

Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).

As regards “The European Dimension”, how does the city intend to contribute to the following objectives:

- to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;



### TOGETHER, changing culture

The work to design, outline and implement this candidacy has been the product of a collective effort not only at a local level, but at the national and especially European levels as well. We have had numerous opportunities to meet with others and explore partnership strategies based on culture both in Italy and in Europe.

Our main objectives – to empower cultural citizenship and the declination of our candidacy into five overarching themes (Ancient Futures, Roots & Routes, Reflections & Connections, Continuity & Disruptions, Utopias & Dystopias) – will enjoy a strong European dimension.

### The method, the objective

#### Working with Europe for the cultural citizen

In order to promote cultural citizenship and best develop the theme of participatory and interdisciplinary coproduction, Matera 2019 will invest in the pedagogical dimensions of art and culture, following an outline for active citizenship and good government.

Together with the Italian association **RENA**, which has elected Matera the headquarters for its annual summer school, we have explored urgent issues like crowdfunding for the public goods, wikicrazia and collaborative policies. The summer school, which is entirely free and supported by members of the private sector who believe in local development in the Mezzogiorno, has reinforced skills among young citizens who are committed to public affairs.

We have already noted how important the Open Data proved during the course of our candidacy, as a way to foster transparency in public actions: through **Spaghetti Open Data** and **Wikitalia** we will work on growing collaborative cultural relationships around these themes on a European level.

As regards the theme of training and cultural citizenship, we intend to establish connections with the following European networks:

- the **Learning Museum Network**, a network of museums and cultural organizations that want to play an active role in permanent learning by integrating collections, spaces and formal and informal learning programmes in order to increase access to cultural life and favour social cohesion, innovation and creativity;
- the **European Association for Adult Education**, which promotes learning among adults and expanded access to and participation in formal and informal learning;
- the **AEN Audience Europe Network**, which deals with audience development as a way to encourage opportunities for visibility and exchange between professional operators across the entire territory.



## Resilient Cities

*Matera is planning to become a candidate for the Resilient Cities project launched by the Rockefeller Foundation. Through an international competition that will be held on 23 September 2013, the foundation will select one hundred cities around the world that will have to develop a plan for resilience. This plan will represent an extraordinary challenge for cities, which will have to deeply modify their structures and processes, and significantly reduce consumption of space, resources and energy. Every city that takes on an active role in this network of one hundred resilient cities will have to adopt a new figure: the responsible citizen for resilience. The foundation has earmarked one hundred million dollars for this campaign.*

## UnMonastery

*UnMonastery is an innovative social pilot project created by the Matera Municipality together with the European network of young people Edgeryders, with plans for creating residences in the Sassi in which people can experiment with innovative scientific and cultural projects. Creativity and the new technologies of young “un-monks” will help us all find answers to help deal with urban problems and environmental sustainability, for example a sapient use of water and energy, favouring open collaboration between our territory and the rest of the world and attracting young talent. The project is based on strong interaction with the local community, which wants to grow and experiment new ways to make the city more beautiful, liveable, sustainable and “low-impact”, drawing inspiration from the vicinato, Matera’s tradition of communal sharing.*

## Ancient Futures

### Matera, the resilient city: An example for other European cities

Our cultural program will focus on themes that have not yet been put front and centre in artistic programming by other European Capitals of Culture. We want to latch onto powerfully innovative European and international networks, picking up on economic, cultural and social trends that are moving through Europe. The aim of these collaborations will be to gather and share good practices in the sphere of collaborative economics in order to provide incentives and promote **resilience** as our specific contribution to the European debate on social innovation for sustainable, intelligent and inclusive growth.

We will extend out collaboration with the Edgeryders network, which already organized the first **unMonastery** in Matera. Edgeryders in an European network of 1300 highskilled and motivated young people that assembled itself as “think tank of citizens advising the Council of Europe on how young europeans transition to adult life in a time of crisis. The first major European event dedicated to collaborative economy, organized in France in 2013, was the **OuiShareFest**, during which the founder of Edgeryders presented Matera’s candidacy as the capital of “alternative capitals”, promoting our city as a key place-platform for different approaches to resilience (community, financial, energy) thanks to an annual conference (unPilgrimage).

We will also deal with economic and environmental sustainability by expanding our relationship with Julie’s Bicycle, organizing workshops dedicated to the theme of low-environmental impact cultural production.

## Roots & Routes

### Reinforcing networks of artistic residencies and coproduced events

Focussing on creativity and culture as an engine for local development, the Open Days held in Matera in November 2011 provided an opportunity to forge alliances with cultural operators and European networks active in this sector. One of these is **Trans\_Europe\_Halles**, with whom we will investigate the sustainability and creative management of spaces, and urban regeneration from the bottom up, encouraging people to think more carefully about complex spaces like those of “urban stone dwellings”.

Together with other networks including **On The Move** and **Pépinières d’Europe**, we intend to encourage and facilitate cross border mobility and cooperation, helping build a shared, lively and energetic European cultural space. Through collaboration with **Festival of Festivals**, the only reality in Italy making it possible for festival organizers to get together with the main stakeholders in the public and private spheres, we will set up a competition for the coproduction of various events to be held in Matera over the course of 2019, in collaboration with the best Italian and European festivals.

## Reflections & Connections

### Radio as media in Matera 2019

Beginning in 2011, Italian national radio station RAI Radio3 has made Matera the host for its annual Festival, **Materadio**, adapting programming with different European artists and culture operators. Promoting European culture and the cities that will be culture capitals from here to 2019 via radio makes it possible to expand discussion to an increasingly large European public, diffusing the concept of culture citizenship in a capillary manner.

## **Basilicata Border Games**

*BBGames is a territorial project that won the competition "Basilicata In Gioco", promoted by the Matera 2019 Committee together with the Basilicata Region and the Banca Popolare del Mezzogiorno in order to increase participation in the candidacy among Lucani. The idea is to make local inhabitants protagonists, promoting active citizenship projects in a creative, playful way, and drawing inspiration from the best European examples. BBGames, urban games set in the Basilicata, took place over four weeks in four different cities (Matera, Potenza, Policoro and Melfi), and included participation of 120 different players from the region, Italy and Europe. 120 Lucane families hosted participants in their homes.*

## **Matera as capital of the inland Mediterranean**

*Matera as capital of the inland Mediterranean. At a time when rural life is going back to being a value, when every place is becoming a center, Matera is becoming a capital of communities founded on the land and a new sense of the sacred. In Matera and the surrounding towns, there is a sense of new beauty, of awe produced by places no one ever thought of as beautiful; places considered poor and marginal: where the classical canons of beauty are joined by new, more democratic and widespread aesthetic perceptions. Now a church carved from tufa rock becomes a marvel. Now the solemnness of a pear tree standing in a field of wheat takes on new value. Witness the power of silence and light.*

Materadio 2012 hosted four different European nations (Finland, Portugal, France and Bulgaria). The 2013 edition of the festival focussed on comparing the candidacy themes of all the Italian and Bulgarian cities in the running, and hosted the Italian delegation on the European Commission. Together with Radio3 we will continue to follow the progress made by the various candidate capitals all the way to 2019, the year we will also be presenting Matera's candidacy to host Radio Days Europe, the most important event for the radio sector in the world, currently in its fourth edition (2013).

## **Continuity & Disruptions**

### **Using art to achieve social innovation**

In 2013, Matera joined with the network **Creative Clash** as candidates working together on the crossroads between art and social innovation, setting up artistic interventions within a wide range of different social organizations, as well as analysing the positive effects in terms of quality of work, productivity and human resource management. We plan on reinforcing this collaboration in order to promote awareness of the beneficial effects of artistic interventions within both the public and private sectors. We will also address the issues of artistic management and artist and cultural operator training through **TILLT**, **Connexiones Improbables** and **Training Artists for Innovation** (TAFI).

## **Utopias & Dystopias**

### **Urban games designed to change European cities**

Already in the past Matera and Basilicata have worked to turn piazzas and countryside into playgrounds, encouraging players to move around freely in public areas, to socialize with passersby, interacting with them in order to discover and improve our territory together.

Matera 2019, building on the example set during its candidacy together with the Basilicata Border Games, is presenting its candidacy to become one of the main European cities utilizing these mechanisms, which have become extremely interesting for shared urban development. Their pervasiveness and communicative charge, which brings together different creative sectors including game design, performing arts, marketing and (on an economic level) crowdfunding, makes this opportunity interesting and open to collaboration with groups both nationally (Mettiti in gioco, Pié Veloci, Critical City), and internationally (European Innovative Game Awards, The Company P, Dutch Game Garden, Big Urban Game).

### **- to highlight the richness of cultural diversity in Europe;**

### **TOGETHER, more different/more equal**

The theme of valorising cultural diversity understood as richness and opportunity for the whole, is woven throughout the candidacy, which is designed to build a new culture citizen capable of dealing with the challenges of today and the immediate future, often characterized by questions connected to identity and the difficulties of cross-cultural dialogue.

From this point of view, Matera as a resilient city is presenting itself to Europe as an example of diversity and an alternative model of development. Our city, which has experimented with different forms of living adaptability that are now considered exemplary sustainable ecological practices, is in a position to offer a fragmented and individualist Europe alternative solutions to problems we all share. Matera is sponsoring this candidacy based on elements like slowness and profoundness of living, and frugality: hidden resources upon which we can found a new idea of

## **Matera as multicultural city: from numbers to the proposal**

*The burgeoning foreign community in Matera, today a total 3.4% of the population and constantly increasing, is made up of Chinese (26.7%), Romanians (23.5%), Albanians (7.3%), Ukrainians, Bulgarians, Polacks, Moroccans, Tunisians, Eritreans, Brazilians, Nigerians, French, Spanish, Georgians, British, Russians, Germans, Argentines, Czechoslovakians and Senegalese.*

*During the summer of 2013, the Ius Migrandi caravan reached Matera as well, where a "Festival of Free Circulation" was held, featuring workshops on migratory policies, border controls, citizenship and rights aimed at highlighting analyses and proposals to be given to local, national and European institutions. The festival ended with a speech by the Italian minister of integration, Cécile Kyenge.*

## **The miracle of bread**

*Every single day, Matera tells the tale of its love of durum wheat: eating bread – salty, crunchy, brown and yellow – means connecting with the earth, work, sunlight, water, yeast, fire and stone.*

*In Matera, people eat bread and see themselves: bread reminds us of the Sassi, full of holes and a thousand forms and masses, apparently casual but in reality deliberate pathways that yeast and hot air carve out of the dough.*

*In Matera, bread has a form that gives it flavour; and that form – high and humpbacked – is created by the movement the baker makes, bread by bread, lifting the earth up to the sky in a white cloud of flour.*

**Tonio Acito**

Architect

shared development for Europe's future. No other city in the Italian Mezzogiorno has earned the title of European Capital of Culture. Throughout the vast Mediterranean basin, the only other capitals have been Athens, Patras and Istanbul: large cities and large seaside ports. Matera is different, and capable of expressing the values and potential of an inland Southern Italy that has yet to be discovered. A vast territory, constellated by small towns and characterized by an extraordinarily beautiful and variegated landscape that remains pristine thanks to the fact that it has experienced scarce anthropization for centuries. Today these characteristics make it particularly attractive for European tourism, and an ideal location for experimenting with new ways of returning to agriculture like those proposed by Slow Food, with whom we are building projects that connect land and history, landscapes and culture in a new framework of humanist agricultural practices.

The candidacy of Matera, the "capital of towns", will make it possible to reconnect and breathe new life into the internal areas of our region and the entire Mezzogiorno, where deep values are still safeguarded today. But this will not merely be a rediscovery of traditional knowledge, but a reconnection of skills and abilities with an extremely modern and European eye; one that feels the need to interconnect and gain knowledge through new digital technologies (which our project will invest heavily in). The history and commitment of Matera, today one of the safest and most liveable cities in Italy, demonstrate that another, different Southern Italy is achievable. Here, starting from this example of powerful discontinuity, a jolt capable of jumpstarting the rest of the Mezzogiorno can be given, helping to overcome the organized crime and social decay that afflicts much of this area.

## **- to bring the common aspects of European cultures to the fore?**

Offering itself up as an alternative model, Matera's candidacy will make it possible to focus on the common elements shared by different European cultures, presenting concrete solutions for problems that afflict every state in the European Union: the need to give young people hope and a sense of future; the need to assist immigrants who arrive in our territories and who can help us breathe a new sense of life and purpose into them; the need for intercultural dialogue that facilitates exchanges between those "communities within the community"; the need to address abandonment of small inland towns, where often only the elderly remain; the need to deal with the issue of aging populations within large cities across the continent (as well as all the various problems this issue creates).

The experience of adaptability that inhabitants of Matera have developed over centuries and focussed on anew during the efforts to put together this candidacy can provide a concrete example for the rest of Europe, making it possible to experiment with positive solutions to our current crisis by safeguarding resources, reducing consumption, reusing spaces, recycling materials and most importantly, **bringing people closer together**. In this sense, we intend to develop projects that address the importance of sharing and giving in an anthropological and theatrical sense as well. One of the strongpoints of our candidacy is the creation of a major Demo-Ethno-Anthropological (DEA) Museum that will be inaugurated in 2019, and which will compare and contrast the anthropological roots of all the different European cultures. We will search for differences and similarities within the framework of a large interdisciplinary project on the earth and sciences, even on themes like popular festivals and traditions, for example the sacred and profane arboreal rituals of Basilicata

“From my personal point of view, this is what a resilient Matera is. It is an inclusive, absorbing city that has the right measure of positive effrontery to break down today’s fragile walls and project itself into the future”

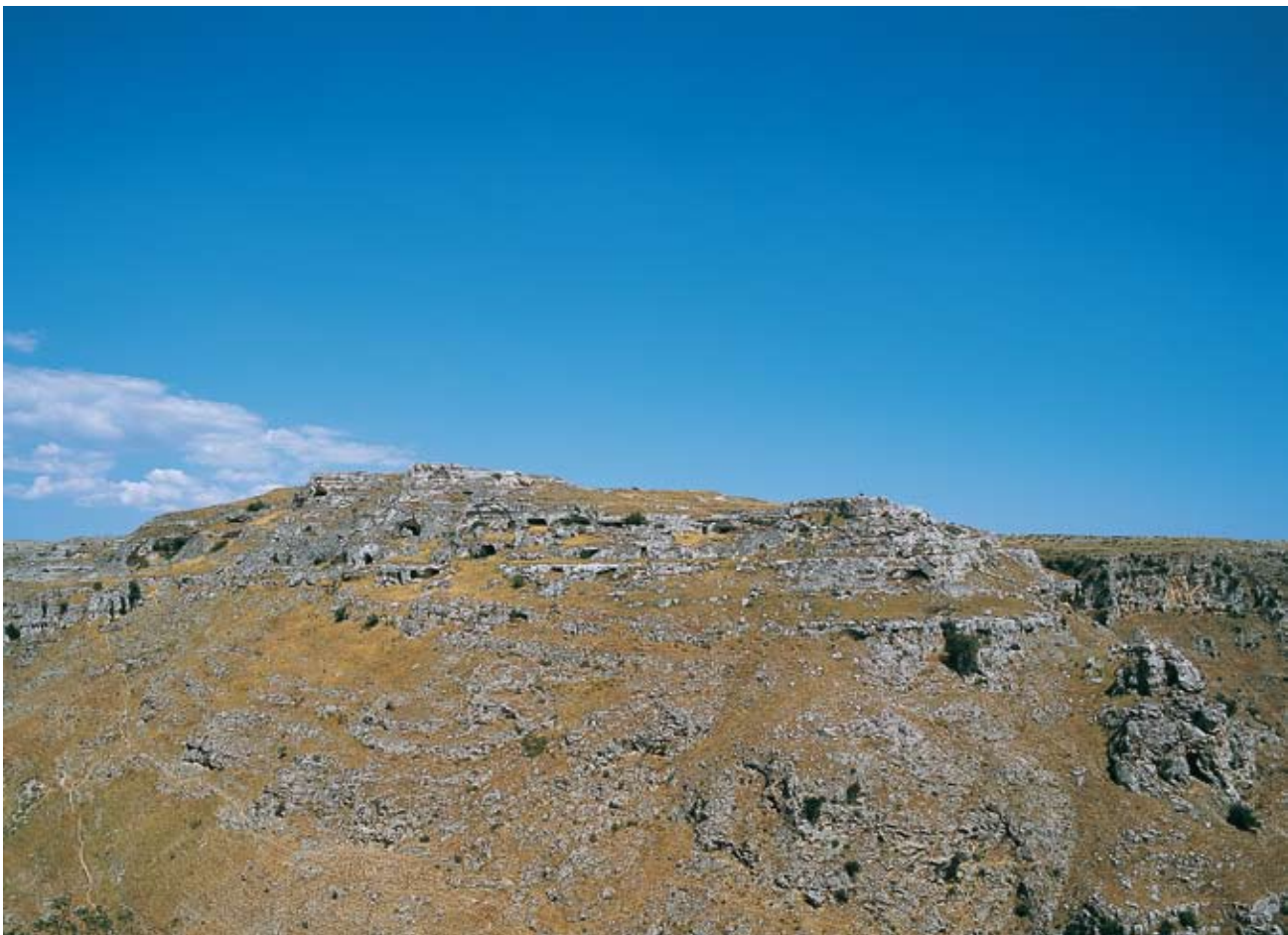
*Francesco Giasi*  
member of the web community

and Calabria, together with those of Spain and Scandinavia. Our territory maintains strong bonds with local traditions and the ability to conserve and pass down memories, forms and methods (craftsmanship, cuisine, rituals): this is extremely important, because it contrasts one of the biggest problems shared by European communities, in other words the loss of connections between cultural activities and the characteristics of the territory in which they are held; the de-territorialisation and standardization of cities as negative consequences of globalisation.

**Can you specify how this event could help to strengthen the city’s links with Europe?**

**TOGETHER, in Europe**

The Matera 2019 Committee has taken advantage of the entire candidacy framework in order to create new connections and achieve a new position within Europe. Prior to the candidacy, Matera was an eccentric city, one placed far outside the traditional tourism routes and discovered only “by chance”. Over the past two years, thanks to an intense presence within the general debate about European Capitals of Culture (through participation in encounters in Brussels, Sofia, Guimarães, Marseilles, Avignon, Amsterdam, Plovdiv, Ruse and Oulu), Matera has finally made a name for itself on the map of European cities of culture. Now we intend to redouble our efforts in order to draw events like the 2014 Young Leaders Forum to our city, and to attract satellite offices of important international cultural groups. We consider networking an opportunity for structured growth within our territory, and will reinforce it further in line with the themes and programs of our candidacy between now and 2019.



9.

Explain how the event could meet the criteria listed below.

Please substantiate your answer for each of the criteria

As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:

- attracts the interest of the population at European level;



### TOGETHER, in Matera

European citizens at large will be interested in our candidacy because we are not satisfied simply to put forth the inherent beauty of our city, the values of sustainability and resilience expressed through our history, or our quality of life and gifts for hospitality. We intend to redouble our efforts to make these available to everyone, but we are fully aware that Matera and Basilicata are places where we can experiment with new models for the future. We will work to attract talents and investments, hybridizing together with the rest of the European continent and the world at large: we will become particularly interesting for those young people who do not adapt well to the usual forms of economy and society, but who are fascinated by the idea of experimentation, planning, and unafraid of making mistakes or failing. These are people we will embrace with interest and joy.

Matera is opening up, and this is interesting insofar as it is surprising and magnetic. We are now a city inhabited by young people who can not wait to be given a chance to test themselves, as well as by Europeans who have chosen to live here because they are attracted to the city and its rich history, often rediscovering an ancient trade and renewing it completely: working as craftsmen, in agriculture, in architecture and other new forms of private investment.

We want to draw people to Matera who are committed to working together, in whom we can stimulate skills and with whom establish networks. Thanks to an increasingly close relationship with national and European institutions, we want to work to attract new private investments, orienting our choices on culture in such a way as to involve the large multinationals already present in our territory.

Last but not least, there will be room for the curious traveller, for people who want to discover the numerous excellent attractions we can offer: from artistic creations to production of all kinds; but also the simply, beautiful way of living in unique spaces, restored according to criteria appropriate for the context. From the rock dwellings of the Sassi to the medieval palazzo of Civita, Matera has kept its “truth” intact and alive, and can today offer ways of understanding how our ancestors lived, and where, why and how we might learn from their example. Even the city’s more recent neighbourhoods, like La Martella, offer lessons in resilience and way of living as the sum of working for oneself and for others, learning in order to share, making wise decisions for food and nutrition, and enjoying history, music and images galore. We offer every single European guest ways of becoming temporary “cultural citizens”.

In order to better stimulate the European creative community, Matera will activate five permanent training programmes to run from 2015 to 2018, each of which will deal with an individual theme of the candidacy. These will be designed to train both citizens and our guests (artists, scientists,

### The city and the hackers

*Over millennia Matera (thanks to the creativity of local hackers, from the Neolithic era onwards) has proven it is resilient, capable of taking a hit and turning that force of impact to its own advantage. In its voyage towards the future the city is unafraid to turn back from time to time, recovering millenary traditions whenever these make it possible to gain new evolutionary advantages: with unMonastery Matera reimagined 10th-century monastic life as a format for social innovation; and with Cielo Stellato the city shut down electric illumination in the Sassi to make room for candles.*

*Matera’s citizens have always needed culture. Culture not as an ornament, but as software: concepts and relationships that allow Matera’s citizens to view themselves as a community travelling towards an unforeseeable future, and to understand their city as a platform through which they can grow, adapt and evolve together.*



technology experts), who will help us build both the programme for the event and the future of our city. These will be known as LEMs, after the Lunar Excursion Module that NASA sent out into space as part of the Apollo program, though our acronym stands for “Laboratorio Europa Matera”. Each of these “laboratories” will be led by three masters of the game: one local, one Italian and one European. Another work model that we are prepared to offer to Europe at large.

- encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme;  
**TOGETHER, a single community**

The city of Matera chose to share the its candidacy with its community and the surrounding territory right from the beginning of the process, setting up numerous public meetings and encounters that made it possible to gather different points of view and contributions. We have enjoyed strong support, especially in terms of planning and vision, from the web Community Matera 2019, constantly monitored by an operational team set up by the community itself.

The idea of building from the ground up, recognizing the needs of the community in order to rethink our choices and cultural perspectives together, has characterized the innovative methodology of our candidacy, both in terms of involvement from the general populace and in terms of planning expressed by artists and socio-cultural organization of Matera and Basilicata.

The aim of our candidacy is to enable a new cultural citizen, someone who is first and foremost an active citizen, directly responsible for helping take care of our shared patrimony, which we have a duty to pass on to future generations as safe and carefully maintained as possible. By fostering a line of thought that expands the traditional concept of cultural patrimony from a static view to a dynamic perception: through recognition of our immaterial patrimony (those traditions, customs, habits, songs, music, sacred and profane festivals that form a powerfully characterizing element in our region), and considering culture as a shared, ethical resource, it became clear that we needed to expand the role of the people who are usually defined as “users” and who benefit from these traditions. We intend to give people more than a merely passive role (as cultural spectators), making them far more active and participatory; helping them become true producers of knowledge and even artistic languages. The kind of citizenry and sensibilities we intend to pursue with respect to our cultural patrimony are in harmony with the concept of “Heritage Community” put forth during the Faro Convention, expressed as a model of shared responsibility between public government and civil society in protecting and managing cultural heritage, and soliciting innovative forms and methods for getting the general citizenry involved. Matera is ready to become one of the pilot cities in which this model can be applied, experimented and evaluated.

In this sense, the programme that will be developed between now and 2019 will take shape thanks to the active participation of our entire community, together with the active synergy of cultural operators present in the broad territory connected with our candidacy. The general orientation of the programme and the relevant projects connected to the five themes that the narrative of our candidacy is based upon, move according to precise indications from our community. The actions planned, which

### **Community Cultural Champion. From Liverpool 2008 to Matera 2019**

*The Liverpool Community Cultural Champion project (CCC, April 2010-March 2011) is an important legacy left behind by Liverpool's 2008 term as ECoC. Five CCCs, residents in different neighbourhoods around the city, were chosen mainly to help encourage other citizens to participate in cultural activities. The five CCCs published 250 articles covering various events in their blog. They informed friends, neighbours and relatives, and created new initiatives (organizing, for example, the first female stand-up comedy night in Liverpool), in response to needs present in the city's cultural programming. This is a project we want to replicate in Matera, where we are sure it will prove even more successful.*

**Franco Bianchini**

Member of the Matera 2019 scientific committee

“The Bibliomotocarro (library motor wagon) is an intrinsically simple, humble and Lucano vehicle. It has all the characteristics of Matera, those with which the city displays its origins. The wind is blowing towards authenticity, even though we live in a hyper-technological world”

*Antonio La Cava*  
member of the web community

open up to a European and international dimension, aim to augment and empower sensibilities that are already present. The guiding idea behind this process is that of permanent education/training in artistic languages, available to all members of our community: citizens, temporary citizens and immigrants. Everyone must be given an opportunity to participate in creation, because knowledge of art and its various languages makes each individual freer and master of his or her destiny, armed with the critical instruments necessary to interpret the surrounding world.

The cultural operators, both those already active in the process and those who will join us over the years, will need to find, within the guidelines set out by a project that is already underway, an enabling frame within which they can bring their projects and new visions to fruition and encounter new opportunities to reinforce European and international networks and relationships.

This powerfully participatory perspective has been applauded and celebrated outside our national borders as well, and a vast network of Lucani who lived and worked abroad have begun to actively participate in supporting Matera's candidacy, providing concrete proof of their availability and planning abilities.

**- is sustainable and an integral part of the long-term cultural and social development of the city?**

After the 2014-2020 programming cycle, to which our candidacy is intimately connected, our citizens will no longer view their city the way they used to. Regardless of whether or not the city is chosen as the European Capital of Culture, our efforts to foster participatory planning will have resulted in a new model of urban society, one that provides a much stronger balance between public powers and the role private citizens play.



“The proposal: to take shots with technologically advanced instruments (digital cameras and video cameras, scanners, etc.), capturing all the important natural, historical and cultural sites in the region, and thereby promoting the realization of digitalized services created for industries like tourism, cinema, games and the observation of earth in general”

*Antonio Fusco*  
member of the web community

From a structural point of view, Matera will have much more to offer locals and tourists (our “temporary residents”) in terms of cultural infrastructure: new museums, spaces for performances and meetings, workshops for creative production; all carved out of preexisting places, and without any unnecessary land use.

The city will be much more interconnected on a local level and with the rest of the surrounding area. Most importantly, it will be better connected on a national and international level. All this will allow for greater positive mobility and greater integration between different segments of the population.

The experience of co-creation that will be initiated in 2015 will have made it possible for everyone to strengthen the practice of a different culture, one not connected with leisure alone, but providing a foundation for the everyday, in close relationship with the social and economic life. The cultural work done in schools, the use of new technologies to produce alternative training models, the construction of routes within the city will not only teach local inhabitants more about their cities but will put Matera and the Basilicata region back on center stage for many Lucanos living abroad, our candidacy’s cultural ambassadors. Europeans who will have visited our city and the region will be the protagonists of a positive “word-of-mouth” advertising campaign, sharing their experiences and celebrating the ability of a city in Southern Italy to reinvent itself starting from culture.

But most importantly the decision to do all this together, the fact that we desired it and shared a precise schedule and balanced the use of all sorts of resources, paying close, careful attention to economic, environmental and social sustainability, will make our citizens permanently proud of a city that – once again and facing yet another giant challenge – reacted with courage, determination and innovation.

## 10.

How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?



“I’d like to propose that all twenty-six kilometres of the unused and useless railway line be entrusted, one kilometre at a time and per individual, to countries around the Mediterranean: one to Greece, one to Tunisia, one to Spain, and so forth. Each country can create its own botanical garden, and botany and agriculture school along the kilometre it has been given (each stretch is 30 x 1,000 metres). They can send us their students, gardeners, labourers, taking on this responsibility in the good name of their own countries”

*Pio Acito*  
member of the web community

The general layout and the themes we intend to address in our candidacy programme enjoy a strong empathy with the vision, priorities and objectives of the specific programmes set out by the European Union, first and foremost with **Creative Europe**.

The expanded, transversal approach to a concept of culture as an indispensable factor for rethinking territorial development will put in relation specific parts of the candidacy process with European programmes that focus on European citizenship, research, training, mobility, technological innovation, digital policies, social inclusion and new rural policies (fundamental for a territory like ours, where culture and the rural landscape blend together in a manner that is so special it requires specific pilot projects). We will work on projects and objectives of audience development and community building put forth by the people directly and indirectly involved in the candidacy process, thereby empowering their visions and urgency. Our aim is to transform, through shared policies, all the components of our community, turning them into new cultural citizens and making them first person participants in creative processes.



Over the course of our candidacy, using the aforementioned **Creative Europe** program and **Horizon 2020**, with particular reference to Digital Agenda, JPI Cultural Heritage and Smart Cities and Communities, as well as **Social Innovation 2014-2020**, Matera wants to experiment with:

- innovative sustainability models (economic, social and environmental) connected with cultural planning that must rely on broader demand and less fragmented markets;
- original mediation and co-creation policies for content and participation in creative processes;
- tools and solutions capable of hybridizing languages and media in such a way that we can enrich our territorial offerings with sensorial experiences, making narration and archival, cultural, musical, ethnic, historical and audio-visual patrimonies more visible and accessible;
- greater transparency, more accessible information and the production of new content through open data;
- new forms of extending the “lifecycle” of cultural productions, as well as involving private partners interested in potentially global targets.

We will participate in programmes like **Europe for citizens** and **Youth in Action** programmes during the 2014-2020 period in order to encourage innovative forms that can stimulate an active citizenry and encourage greater involvement from people in the various decision making and city making processes, including through entertainment activities. Within this context, we intend to promote the European Network of Urban Games.

We will encourage work in international and multicultural contexts, promoting mobility and residency projects as opportunities for international exchange, co-production, training and networking for artists and cultural operators, as well as for young entrepreneurs and students. During our candidacy we will develop proposals as part of the programmes for **Learning Partnerships** (Grundtvig, Leonardo, Comenius and Erasmus Young Entrepreneurs), and the activities of the **European Social Fund**.

We intend to work through the programme **EAFRD**, taking advantage of measures that aim to diversify rural economies and improve quality of life, in particular through interventions connected with the requalification and safeguarding of rural landscapes, as well as promoting tourism. This will be done together with local action groups based within the territory, as well as empowering agro-alimentary realities as characterizing elements of local culture.

Through the **ERDF** program we also intend to develop European projects for social innovation, as well as public, participatory art and design projects connected with interventions in urban regeneration.

Last but not least, through the creation of our various candidacy programs we intend to favour the involvement of Matera’s cultural and creative scene in the most important European and international networks, working on our territory’s historical difficulties. In this manner, the realization of our program will be an opportunity and pretext to involving our city in networks like the European Network of Child Friendly Cities, the League of Historical and Accessible Cities, Banlieues d’Europe and the Permanent Conference of Mediterranean Audiovisual Operators.

Obviously we will pay particular attention to reinforcing projects of cultural cooperation with the rest of the Mediterranean and the Balkans. With this aim in mind, Matera wants to promote a network of Rock Dwelling Cities in Europe and the Mediterranean as part of the international convention to be held in November 2013.

## 11.

Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event.



### **A minority with its culture intact**

*The Arbëreshe communities in the Basilicata are an ethnic-linguistic minority originally from Albania, who lived for five centuries in total isolation, and maintain their traditions, customs, language, Greco-Byzantine religious rites, popular festivals, material patrimony, natural and human environments, memories, roots and identity intact even today.*

*These communities were formed by Albanian refugees who set down roots in the parched, arid lands given to them by their rulers in Naples. They arrived here, like in other communities in southern Italy, between the end of the XV and beginning of the XVI centuries, fleeing the eastern coasts of the Adriatic after the death of Giorgio Castriota Skanderbeg, the fall of the royal family and the Ottoman invasion of the Balkans. Entire families, carrying what was dearest to them, their memories and history, came to start a new life, to hope and work, bringing their own culture and values.*

*Today we are working to keep these extraordinary values intact, and thanks to a regional law and the creation of Arbëreshe Culture Museums, specialized libraries and dedicated language offices, we hope to keep Arbëreshe culture and traditions alive and well in the territory we all share.*

**Anna Santamaria**

Mayor

of San Paolo Albanese

The primary aim of our wiki (in other words: open) candidacy is to trigger off the participatory instincts of the entire community (understood as the sum of specific groups) with regards to culture and artistic languages which, insofar as they are that citizenry's shared patrimony, should provide the foundation of choices and decisions for a collective rethinking of the *res publica*. The markedly inclusive process that we initiated through this candidacy, which has already helped modify these political perspectives in terms of collective democracy and the rights of the community, intends to help increase responsible and autonomous commitment from all its citizens, both permanent and temporary, in the production of culture, within discrimination of any kind (language, ability, sex, social standing, age, religion, health, etc.). Within the perspective of having many cultural citizens, the theme of accessibility for all should be understood not as an objective, but as a precondition for any cultural program in our candidacy, which is based on involvement by everyone and with full rights for everyone, in an atmosphere of collective citizenship that is capable of creating social experiences characterized by an idea of cultural responsibility. In other words, all those practices both tangible and intangible that can deal with issues of sustainability and adaptability, as well as all methodologies that call for open and inclusive approaches, while at the same time serving to stimulate economic development.

These new cultural citizens in Matera and the surrounding territory must go back to viewing art and culture as pregnant with concrete possibility to imbue with meaning both their immediate daily horizons and existential frameworks. According to this vision, cultural organizations – which are already fairly sensitive and well-equipped throughout our territory – will have to refine their activities from the point of view of process and inclusion, increasing their planning activities in such a way as to remove all barriers (both material and immaterial) that keep people from taking full advantage of what they have to offer. They will have to experiment, within the framework of the operational guidelines set forth in our cultural program, with new ways of planning together. This is not merely an attempt to improve or render more accessible pre-existing opportunities and offerings by increasing the number and kinds of instruments available and fortifying their ability to create projects and events dedicated to a specific audience, but to develop moments and happenings that are born of the imagination of different members of society, thereby creating an extremely powerful discontinuity with our current models.

This strategic hypothesis, central to our programme, will have to be used to overview, compare and contrast the best active local and European designs. It will have to think about practices understood as micro-utopias, ones that do not “promise” to effect change, but rather facilitate a civic process and, above all else, an increased faith in the possibility for citizens/cultural citizens to jumpstart transformation. The artists we will invite to Matera, selected by evaluating the *stimuli* put forth by the community in order to empower expressive urgencies and processes already in development, will be creative communicators for new intercultural practices and forms that will take root within the terrain of training pro-

## **Matera as the capital of psychiatric reform**

*Matera is one of the most important Italian realities in psychiatric reform measures connected to the Basaglia law, thanks to a pioneering approach that has privileged home care, social inclusion, and shared routes to rehabilitation. In 1978, through an initiative of the regional government, dozens of patients who had been under care for decades were “liberated” from Potenza’s psychiatric hospital. These ex-patients were entrusted to the care of assistants from the Progetto Popolare cooperative which, working together with Matera’s mental health centre, guided their reinsertion into their homes, thanks in part to support from other associations. This experience is still active today, and inserting patients into family homes and providing work for them has proven fundamental, helping us overcome prejudices and stigmas.*

### **Angelo Bianchi**

Founder of the  
Progetto Popolare Cooperative

## **Tourism for everyone**

*The architectural barriers I find most troubling are mental. In Matera, we are attempting to show that accessibility is a universal value, an engine for social inclusion, progress for the entire community and an economic opportunity for everyone. Accessibility means equal opportunities. If a “normal” person can choose between touring Matera on his own or with an official tour guide, taking full advantage of the paths and routes, why shouldn’t a disabled person be able to do so as well? The idea of Turismo per Tutti (Tourism for Everyone) is to make Matera a fully accessible city, accommodating for the disabled and anyone who has special needs (families with young children, the elderly), whether they live here or have just come by to visit.*

### **Luca Petruzzellis**

SassieMurgia Association

grams, projects and visions activated by local players involved with this entire, overall process.

**Young People.** Through the network Profumo di Svolta (Scent of Significant Change), which brings together Lucano university students across Italy and Europe, we will create projects for co-creation and exchange, starting with the widespread practice of street art, which is a direct and immediate expression of the discomfort felt by younger generations, as well as their inherent need to communicate. These projects will be nurtured and multiplied by interventions in Matera and other centres located around the Basilicata region conducted by some of the main proponents of this multidisciplinary experience (visual languages, music, dance, new forms of metropolitan disciplines and physical expressions like parkour). These projects will also be realized as part of our planned collaboration with the city of Sofia.

**Elderly People.** Together with Studio Azzurro, continuing the work conducted around the theme of conserving memory for the inauguration (set for 2019) of the major immaterial museum DEA in the Sassi, we will sponsor a project centred on elderly people, who possess precious knowledge that must not be allowed to slip away. Their testimony, presented not according to a nostalgic approach (the creation of audio-visual archives of memory and local, territorial history), will be fundamental for the shared creation of content for this new museum, while their knowledge about traditions, uses, rituals and languages will be indispensable for any future vision of our city, both during and post-2019. These projects will be activated together with those elderly people who have left Matera and its territory, emigrating to the north of Italy and abroad, in collaboration with the network of Lucani located across our country and around the world.

**Women.** The twenty-first century should be dedicated to the women who take care of other people and the territory, starting with our traditional solidarity and the protective customs of *vicinato*, supported concretely by innovation. Instead, we hear more and more often about violence committed against women, usually from inside the family or by those close to it. Working together with the women in our community and the associations set up within the Lucano territory to protect women’s rights and combat violence against women, as well as those artists and scholars who address themes surrounding the differences between the sexes in Europe and the world at large, we will create projects that help educate, promote and foster a culture of respect and dialogue between men and women. We will collaborate with programs that were created to combat this kind of violence in our territory and especially in Matera, furthering special policies designed to deal with problems inherent to gender balance.

**Disabled.** We will deal with cultural accessibility, already an issue that has been the focus of considerable attention in Matera. At first glance, our city seems like an extremely difficult place to move around in, but it is extremely open and accessible, both materially and virtually, thanks to the influence and work of local associations. With them, and together with the most advanced European and national realities in this field, as well as theatre companies specialized in dealing with issues surrounding disabilities, we will create fully inclusive projects in all our museums

## Refugees, a resource for the territory

*La Città della Pace (City of Peace) was born of an idea from Betty Williams, winner of the Nobel Peace Prize, who in 2003, during mass protests in response to the plan to dump radioactive waste from all over Italy in Scanzano Jonico, decided to intervene in support of an alternative use of this territory. The Città della Pace per i Bambini Basilicata Foundation, created by the region and the Scanzano Jonico and Sant'Arcangelo municipalities together with the World Center of Compassion for Children, has been working since 2011 to create places that can welcome, protect and help integrate people who have been persecuted or fear persecution due to their ethnicity, religion, nationality or social status, bolstered by the foundation's firm belief that refugees are a resource for the entire territory.*

### Valerio Giambersio

President of the Città della Pace per i Bambini Foundation

and cultural locations, as well as the territory at large. One particularly interesting initiative will address psychological disabilities, with respect to which our territory is particularly sensitive, in part thanks to the earlier experiences of Franco Basaglia and the capillary actions conducted by local psychiatrists, who have always encouraged forms of cultural participation and inclusion.

**Immigrants.** We will use specific work projects to further the work already conducted by the Tolbà Association, a group that has been active in intercultural dialogue and social inclusion understood not as assimilation, but as the valorisation of specificities between different cultures, as well as the potential for exchange and intercultural innovation. This point of view, fully shared and supported by our candidacy process, can be found at the heart of the thinking and considerations of numerous artists and curators both in Europe and abroad. We intend to strengthen the activities that Tolbà will create for children, including those inside museums and cultural locations within Matera, which are increasingly open to intercultural exchange, by exchanges with and through the eyes and experiences of artists like Adrian Paci, Krzysztof Wodiczko and Stalker, whose interventions have been dedicated to the relationships between different cultures for years now.

Starting from these preconditions of accessibility, we will take a further step towards the community, bringing culture into people's homes, studios, shops and places of work: culture in the places where people work and live, but also where they seek succour or are held in confinement, for example in hospitals and halfway houses.

## 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.



## TOGETHER, on a path to GROWTH

### Travelling with cultural operators from Matera and the surrounding region

For cultural operators in Matera and the surrounding territory, our candidacy has been an opportunity for frank, open and at times difficult discourse between the parties involved.

People are accustomed to viewing public government as the principle, at times only source for financing, rather than honestly evaluating the possibility of working together starting from the programs outlined by the region, national government and European Union.

But we have been able to change people's expectations, starting right from our first presentation for Matera 2019, and little by little our candidacy has become a container into which people have put their ideas, con-

## **Carro della Bruna**

*Ever since the end of the 1600s, our local artisans have been passing down the ancient tradition of papier-mâché, which is used once a year to create our triumphal Madonna della Bruna wagon as part of a festival that is Matera's most important community moment. Every year, a new Baroque, heavily decorated wagon is built and then destroyed as part of a ritual that represents – through its blend of sacred and profane – the strength, spirituality and imagination of popular Lucano thinking. In order to share the Basilicata region with visitors to the exhibition in Turin, the papier-mâché masters in Matera created an additional wagon, the only version that will not be destroyed.*

tacts and even their loftiest and most joyful ambitions, rather than simply another source to squeeze for financing. This is a small, far-reaching revolution in our lives that has affected another project that involves a large number of cultural institutions working in the social sphere as well, including the spread of more traditional practices like music, cinema, theatre and contemporary art: the creation of a “community foundation” through support from the Basilicata region, all the individual municipalities in the Basilicata, Fondazione con il Sud, as well as other national foundations and the direct support of a large number of private entities, both companies and individuals. This project is a foundation to be called “CRESCO”, an acronym that stands for the “Comunità Regionale dell’Economia Sociale e della Creatività per l’Occupazione in Basilicata” (Regional Community for Social Economy and Creativity for Employment in the Basilicata; “Cresco” also means “I grow” in Italian), and already has a promotional committee that was instituted in January 2013. In September 19, 2013 this committee will organize the official presentation of our candidacy, with an evening gala ceremony that highlights the Sassi di Matera as well as what we will all be able to build together as a capital of culture. This event, precursor to the 2013 edition of Materadio and entitled “Passaggio 2019”, will serve as an introduction to a campaign of citizen involvement (and young students in particular), to which the entire evening will be dedicated. This is an example of the important collaboration underway with various operators present in our territory, with whom we have collaborated over the last twenty-four months. The most recent step in our collaboration was group meetings together with mediators who could help us draft the first version of our cultural program. This was an opportunity to listen to all voices, making it possible for us to overcome the traditional fragmentation and scarce ability to cooperate that is widespread in our local associations.

## **— Rossella Tarantino, Basilicata Region**

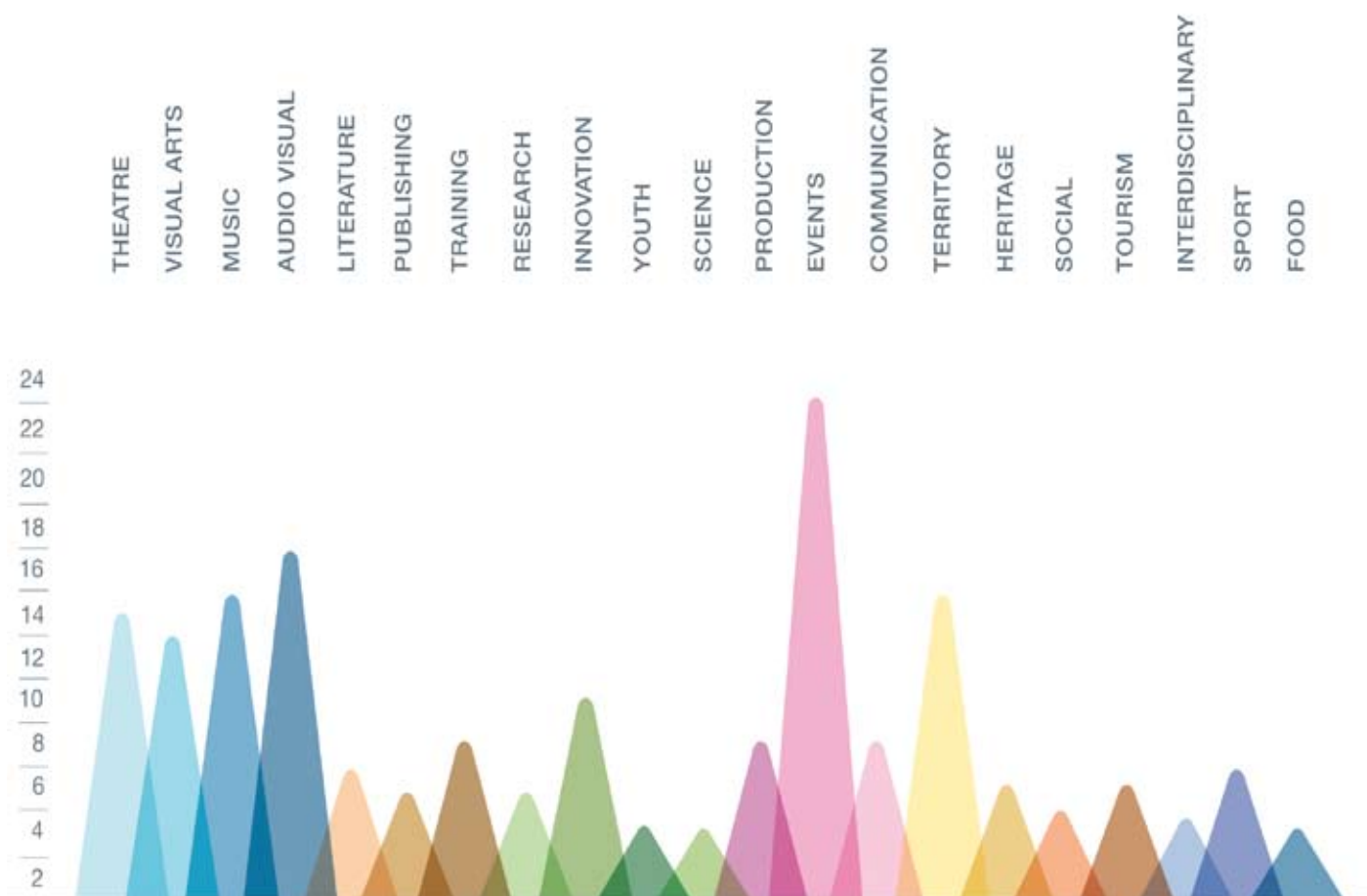
### **Visioni Urbane**

Urban Visions is a project created by the Basilicata Region that recovered abandoned, unused public spaces and turned them into five centres for meeting and blending diverse creative and cultural disciplines (theatre, music, visual arts, food and wine, communications).

- **Casa Cava** (Matera): Ten environments carved out of tufa rock in the heart of the Sassi; a resonant womb becomes emblematic of how to help ancient places interact with contemporary cultural functions.
- **Cecilia** (Tito, near Potenza): a huge abandoned building, built after the 1980 earthquake as a multifunctional centre but never used, has become a place in which to do new things, reinventing the future.
- **Macello** (Rionero in Vulture): a former industrial slaughterhouse destined to become a zero energy building, where art interacts with discomfort to become a language of inclusion.
- **Banxhurna** (San Paolo Albanese, in the Pollino National Park): in a flood plain, opposite the Vegetable Theatre created by artist Giuseppe Penone, a new space for creativity where people can work on the roots of culture, combining tradition and innovation.
- **Tilt** (Marconia di Pisticci): a large green area that had been vandalized and abandoned for years, now finally given back to the community as a centre for artistic production, and social and cultural life that helps add value in a contemporary key to relationships between the Basilicata and the rest of the world.

In implementing the project, we pioneered a new method by starting not with brick and containers, but with the knowledge of people working in the creative industries.

We got 150 companies and associations involved, asking them to freely contribute ideas and advice on how to design cultural spaces that would benefit “the common good”. In return, the region guaranteed total transparency and open evaluation of the proposals made, and made it possible for the local creative community to work with experts and intellectuals from around the world. The result has been a true culture shock, expanding horizons, provoking a “storm of ideas”, and connecting with the rest of the world. The creative scene in the region, previously fragmented and characterized by rivalry and distrust, began to grow into a single, united community, and ultimately blended together with the CRESCO Foundation. This, too, was a complete reversal of past practices: creative people no longer seek funding for themselves alone, but try to identify and collect funding for farsighted projects with a strongly innovative social component, and through which they can improve wellbeing and the quality of life in our local communities.



**The Basilicata creative scene  
- numbered by discipline**  
(Source: Matera 2019)

### Young Italian Artists

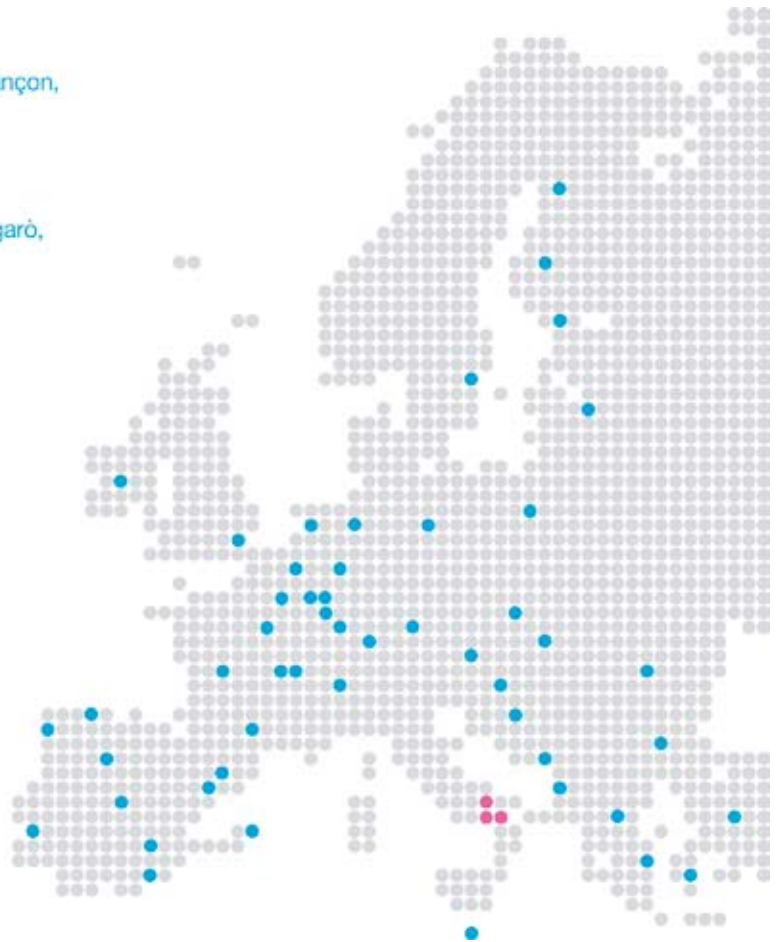
*The Basilicata Region and the Matera 2019 Committee have involved the GAI – Giovani Artisti Italiani (Young Italian Artists) – circuit in designing creative residences that will be useful to help improve the quality of our territory’s cultural production. In spring 2013, during a meeting held in the “Cecilia” urban vision centre in Tito, more than forty cultural operators sat down with the managers of GAI to identify shared worked themes, based upon which we could invite artists to Matera and the surrounding region from all over Europe: film, contemporary art, music, theatre and science. Through GAI, Matera also intends to make the city a candidate to host the biennial of young artists from Europe and the Mediterranean.*

We have also enjoyed fundamental support from the Superintendence for the cultural, artistic and ethno-anthropological heritage of the Basilicata region, which in connection with our candidacy is in the process of transforming the museum into a space open to the entire community, creating opportunities to produce culture together, and has initiated a number of different projects attractive to various young people, like students at the University of Basilicata. We were also fortunate to find immediate support from music associations. The Matera Conservatory, a reality with more than 900 students and one of the most important in southern Italy, joined our Committee. Together we will be spreading the ability to produce music in a capillary manner, considering it one of the fundamental skills necessary for any “cultural citizen” who, by recovering things that are also part of our historical traditions (like the Pollino zampognari or the street musician traditions of Viggiano), should be able to play an instrument even before he or she can read music, relying on this skill as a form of social relationship.

This programme has also enjoyed immediate, active participation by the organizers of all the most important Italian national and international cultural events present in the territory: from the Women’s Fiction Festival, which has been attracting international operators in women’s publishing to Matera for over a decade, to the Energheia literary festival, as well as activities organized by MUSMA (Matera’s Museum of Contemporary Sculpture) and at the La Scaletta cultural circle.

We also got the sports world involved, in particular two important events with deep ties to Matera: MiniBasket in Piazza and the Under-16 football championship dedicated to famed Italian football player Gaetano Scirea.

Paris, Strasbourg, Saumur, Toulouse, Rouffach, Reims, Besançon,  
Dijon, Metz (France)  
Turku, Oulu, Tampere (Finland)  
Freiburg, Bonn, Ruhr, Berlin, Munich, Brema (Germany)  
Athens, Vathy, Thessaly (Greece)  
Barcelona, Granada, Madrid, Linares, Girona, Albacete, S'Agaró,  
Palma de Majorca, Oviedo, Valladolid, Vigo (Spain)  
Gjirokastra (Albania)  
Graz (Austria)  
Brussels (Belgium)  
Posušje (Bosnia)  
Sofia (Bulgaria)  
Nicosia (Cyprus)  
Zagabria (Croatia)  
Dublin (Ireland)  
Riga (Latvia)  
Luxembourg (Luxembourg)  
La Valletta (Malta)  
Podgorica (Montenegro)  
Amsterdam (The Netherlands)  
Warsaw (Poland)  
Lisbon (Portugal)  
London (United Kingdom)  
Neamt (Romania)  
Bratislava (Slovakia)  
Stockholm (Sweden)  
Geneva (Switzerland)  
Istanbul (Turkey)  
Budapest (Hungary)



**The Basilicata creative scene and its European networking**  
(Source: Matera 2019)

**Milanesiana**

*On 4 July 2013, our region was the star of a “Voyage in the Basilicata”, an important appointment at “La Milanesiana”, one of the country’s most important overviews of Italian art and culture. Guests included some of the most authoritative protagonists of Lucano culture: artists, writers, poets, musicians and intellectuals were called upon to tell the story of our region in words, images and sounds. It was an extraordinary opportunity to highlight the important contributions that the Basilicata region has offered Italy and Europe in terms of cultural resources, and proved a perfect addition to our candidacy.*

Minibasket in Piazza helped the Committee tackle some theoretical and organisational issues: traditionally the tournament, now in its 21st edition, requires that all guest athletes sleep in a private homes rather than hotels or hostels. This is an important element, one that changes the experience significantly, and will be adopted by Matera 2019. Another important element is the fact that tournament games take place in many different towns throughout the Murgia region, reinforcing the idea that the area covered by our candidacy is both broad and extremely cohesive. The Trofeo Gaetano Scirea has dedicated its 2013 edition to our candidacy. All these young footballers, arriving in Matera from different nations all over Europe, were interviewed about their own interests and cultural tastes, as well as their willingness to participate in a new way of experiencing contemporary culture.

Our territory is aware of, believes in and is working for our candidacy, as can be seen by the enormous number of groups, businesses, agencies and individuals that have become patrons of the Matera 2019 Committee: patronage provides neither money nor particular prestige, but only the use of the patronage logo, today viewed as a shared “t-shirt” of pride within a community that knows how to come together and work as a team.

**Travelling with Italian cultural operators:**

**An initial, rewarding connection**

The journey towards Matera 2019 began with the Carro della Bruna’s departure for Turin. The Carro della Bruna is a symbol of the relationship between culture and religion that stands at the heart of our region’s most important festival, and was created ad hoc by our master papier-mâché craftsmen for the exhibition “Fare gli italiani” (Doing things the Italian

### **Small Ecoc Network**

*In June 2012, in Guimarães, the Small ECoC Cities network was established. Matera joined the network, which it helped found along with cities like Kosice (ECoC in 2013), Pilsen (ECoC in 2014), Leeuwarden and La Valletta, which will be European Capitals of Culture in 2018. The network aims to share good practices between its member cities, active co-production, forms of exchange and shared communications where possible. It will also serve to communicate the social and economic importance of smaller cities, like those in which most European citizens live, where the importance of culture as an element for development and cohesion is fundamental. In 2014, Matera intends to host one of the network appointments in order to build, together the help of other cities, part of the culture programming for its candidacy.*

### **Holland and Matera – Towards 2019 Together**

*In 2013 we initiated a close collaboration between Matera and the Dutch ministry of culture (Holland will host the 2018 ECoC). There were reciprocal visits (Matera 2019 joined the International Visitors Programme established by the Dutch centre for international cultural cooperation), and we identified several areas we could work on together: social innovation, games and design, cartoon narration. Over upcoming months a Dutch illustrator – after having illustrated Van Gogh – will come to work with local schools and the Basilicata region's national museum of modern art. Two specially selected social innovators will participate together with 100 young Europeans in unPilgrimage (a prelude to unMonastery), and creative institutions (Waag) will come to Matera to compare and contrast new European projects that interweave art, science and education.*

way), organized to celebrate the 150th anniversary of the Unification of Italy. Another leg of Matera 2019 journey included contributions from the world of theatre: thanks to the efforts made by the Teatri Uniti di Basilicata, our region (which does not have a permanent theater of its own and was not given much consideration by theatre operators), has been able to establish a national presence for its activities. The first season opened in 2011, and forged a working relationship between Matera and Milan. The second was dedicated to Naples, recognized as home of the best theatre traditions in Italy. Both seasons came into being in the wake of our candidacy, and have been characterized by ongoing dialogue between local productions and those that come to Matera and across our region, and especially by a series of intense efforts directed increasing audiences and getting our schools and young people involved with the world of theatre.

The Italian film industry is also active in our candidacy and will be a pillar of Matera 2019: recently the Lucana Film Commission was established and presented our candidacy at the Venice Film Festival 2013. We also enjoyed valuable promotion from film industry operators at events such as the 2012 Lucania Film Festival and the 2013 Maratea Film Festival, as well as what has now become our annual participation in the “isola del cinema di Roma”, organized by APT Basilicata.

Another activity conducted on the national level is our collaboration with the Italian “Presidii del libro”, which has set its headquarters in Matera for the launch of a special Charter for the Rights of the Book Reader, introduced at the 2011 International Book Fair in Turin and at the official book forum held in our city last October. It is also important to note other realities like Polo Sud, a new festival dedicated to culture that was held for the second time in 2013 and organized by the Italian publishing house Laterza with a contribution from ENI; our experience with Festival of Festivals, which left its traditional location in Bologna in 2012 for the first time ever in order to come to Matera; as well as our Materadio pilot program, one of the lynchpins of our candidacy. In light of our candidacy, Italy's association of contemporary art museums (AMACI) also selected Matera as the location for its annual assembly in 2012.

### **On the road with European and International cultural operators:**

#### **The role of our pilot projects**

Materadio was also a way for us to open another path to cooperation with the rest of Europe: during the 2012 edition, guests included European Capitals of Culture Turku, Guimarães and Marseille, as well as another 2019 candidate, Sofia, who responded enthusiastically to our idea to have their best musicians and performers play live on Radio3. Over a three-day period these artists performed all over the region, becoming increasingly familiar with the creative scene.

This programme was inspired by the European Open Days, held in Matera in November 2011, during which our city familiarized local operators with the main trends currently underway, from crowdfunding to new forms of artistic residency. In 2013 these suggestions led directly to other experiences like unMonastery, the participation of a group of college students in the Sofia Design Week, as well as a new call for artistic residencies sponsored by the Basilicata Region in accordance with the Committee. These are just a few of the examples testifying to the ways in which our candidacy is turning culture into a structural dimension in the development, as well as the way our local citizenry is rethinking its role and becoming further enriched by contact with some of the best national and international cultural experiences Europe has to offer.



13.

In what way is the proposed project innovative?



**Woodrow Clark, winner of the Nobel Peace Prize**

*Thanks to its profound historical and cultural traditions, Matera is an excellent candidate to become European Capital of Culture, and can provide an exemplary path to the future. Among the cities I have visited and talked about all over the world, Matera emerges in particular. Three things struck me about this southern Italian city: its strong sense of community spirit; its ability to preserve its history and traditions; and its concrete collaboration between students, universities and institutions, all of which work together for a better future. Matera is producing green economy and an economy based on culture. To support this process, it will need the help of new ideas and technologies, as numerous cultural operators are already employing while respecting the city's historical characteristics.*

**Woodrow Clark II**

Winner of the Nobel Peace Prize

Our candidacy is original and innovative in a number of different ways. First, because it aims to create a **new model of cultural citizenship**, founded on sharing and co-creating cultural productions. Being a cultural citizen means going back to thinking about art, culture and creative expression as a **part of daily life**, no longer separated from day-to-day existence. It means transforming something that is often perceived and presented as “extraordinary” into something at once natural and commonplace. If you think about the way cultural experiences are usually promoted and communicated, as something to consume or experience as a special event, it becomes clear that our approach represents an almost subversive change of course.

**More time for the self / More time for the community**

Being cultural citizens, living culture, means using time and space in a new way to design and produce culture, within the five themes upon which the event's structure is based. From this point of view Matera can offer Europe a unique field for experimentation: time that is both slow and dilated, subject to fewer pressures; space that means proximity, characterized by our practices of *vicinato*, by relationships and contiguity; relationships with our cultural landscape, a UNESCO World Heritage Site thanks to its unique fusion of nature and the marks of mankind. Effective cultural planning requires a significant time investment if one wants to influence and produce real changes in peoples' lives: the actions you put forward (especially those that are most innovative and targeted to audiences both near and far) produce the long term effects that are often difficult to measure and perceive using our modern radar of official statistics, classifications and rankings. Producing changes (in people, in society, in cities) is one of the primary objectives of the cultural policy of our candidacy, which is proffering multi-year projects that will come to fruition together with the resources of our territory.

**More alternative spaces**

Thinking about spaces means working on the metrics of relationships and social proximity, as well as on the physical locations where culture will be created (in this sense, the unMonastery project is paradigmatic). Matera will be an interesting laboratory within which to design novel culture initiatives in small, alternative spaces, putting the relationship between public and domestic spaces back at the centre of the discourse. Can you produce quality projects, be sustainable, working in smaller (both in terms of space and in terms of demand) spaces? This issue is an enormous challenge, one that affects many cities grappling with issues as economic sustainability of large cultural centres; the intelligent management of public spaces; the digital shift; new partnerships between public, private and civil society.

**Recycle, reduce, reuse**

We have chosen to focus on the construction of new infrastructures throu-

## Digital Primordial

*It seemed like civil society lacked the capital, abilities and resources necessary to finish its projects for change: collective intelligence, facilitated by networks and expanded exponentially through digital technologies, has been the answer to the clear limits of civil society. Individual knowledge becomes a collective resource: technology makes it possible to reinterpret the crisis as an opportunity for change. The digital primordial is an ecosystem within which transition between different economic models becomes an opportunity to re-establish former practices over the Internet, combining elements from the past with other, powerfully innovative elements: from the practice of vicinato to peer-to-peer, from community to web community and the economy of sharing.*

### Ilaria d'Auria

Researcher and social planner

## The complementary coin, an important social innovation

*The complementary coin is a simple payment method managed directly by local citizens' associations or agencies. It is different from official money, but can be connected with it, and can make it possible to improve exchanges at a local level: this has been proven through more than 5,000 monetary experiments conducted on a global scale (27 of which in Italy). It can become a useful tool for developing social economy precisely because it makes it possible to better identify value produced at a local level, inducing consumers – thanks to recognition of quality and economic convenience – to prefer merchandise and services arriving directly from their own territory. Matera 2019 intends to offer this tool to its community in order to add value to the local economy, increasing the offer of products and services, and improving quality for consumers.*

### Francesco Bernabei

Expert in social economy

gh the reuse and recycling of disused spaces that have been forgotten and abandoned. We want to reduce soil consumption while at the same time providing a new opportunity for buildings and facilities that are currently in disuse: our quarries, abandoned mills, an unfinished railway line along with its large, abandoned main station all amount to perfect locations within which to build new cultural projects together. We chose to propose a different cultural program, one based on a strong element of cooperation and sharing with our community in creating culture: not simply a series of events, but a fully participatory process. The decision to put forth a smaller cultural infrastructure compared to that offered by other candidate cities (rich in content, festivals, events) is an expression of our historical, cultural and even morphological diversity, and may well play to our advantage, because it allows the creative fabric and cultural actors to redesign the meaning of their events and actions with greater freedom and autonomy. The use of new digital technologies also allows us to focus on alternative forms of connection between territories and people, rethinking creative production and the dissemination of cultural products, and experimenting with alternative forms of cultural consumption that are closer to the notion of prosumer.

## Culture as a response to the crisis

Living culture also means imagining it as an opportunity for engagement, self-realization and employment. This is an area worth investing in both as a volunteer and as a professional, so that we can provide a counter-cyclical response to the crisis and unemployment, using a new approach to culture and creativity understood as spaces for self-assertion, entrepreneurship and innovation with a strong social element.

From a design point of view we want to explore more areas. First we want to introduce young people to artistic and creative work, augment skills in the cultural and creative sector, encourage mobility and the exchange of good practices. We want to work on urban spaces, using the availability of room for co-management, co-working and creative occupation experiences; even using new digital technologies as tools to stimulate practices of self-production. We want to get individuals, groups and associations already active in the creation and design phases involved, with different degrees of intensity. We want them to be more than mere recipients of an initiative, to develop “peer-to-peer” communications systems and ultimately introduce a culture of evaluation and accountability.

Matera's choice over culture (the role it should play, the values it should generate, those who will own it and those who will benefit from it, how to produce and store it, what we want to keep, what we are willing to lose) currently represents the most powerful tool we have to make prouder, more empowered citizens. It is also essential in order to make it possible for the city to claim and to offer the world an exemplary model of city and citizenship. It is written into our behaviours, practices, as well our present moves and the features and other elements we have inherited from the past. To sum up, our project is highly innovative:

- in its **programming**, which imagines the cultural citizen as a new protagonist in sustainable urban living for the twenty-first century;
- in its **construction**, providing space for its citizenship, also through the use of digital platforms and social media;
- in **promoting its candidacy** through the integrated use of all available media, as well as local entertainment based on urban games and disseminating information through digital volunteers;
- in its **artistic and cultural programme**, shared at all levels with the

“We will try to render our patrimony, a gift we have been lucky to receive as inheritance, more welcoming, sending a message to many citizens of Matera. This way respect for the environment we live in, paying attention to the upkeep and cleanliness of the city we all live in can become part of the personal culture of each individual citizen”

*Giuseppe Cicchetti*  
member of the web community

local community and open to interaction with national and international operators;

- in a **promotion of international cooperation** ranging from a network of European experts to networks of the most innovative and avant-garde networks;
- in being based on an **idea of the city** as a resilient, sustainable and mythopoetic system;
- in making **marginal and forgotten values** like slowness, silence and frugality central to its candidacy;
- in its intention to **produce an alternative model of local development**, by linking traditional crafts and knowledge, the production volume of which is often underestimated (craftsmen, farmers) and reinforcing innovative entrepreneurship;
- in the **thematic choice** to focus on community resilience by investing in art and social innovation to create new (intergenerational, analog-to-digital) forms of collaboration.

Alberto Cottica, economist, musician and online citizen

### Open data for collective development

When facing the most difficult challenges, the best card to play is the collective intelligence of citizens. We saw this clearly during our experience with the Matera 2019 web community, when citizens overcame the limits of a simple consultation: they elaborated articulated proposals, and in some cases even realized them without waiting for anyone's help.

In order for this collective intelligence to spread out in the best way possible, we need to transfer high quality intelligence and the power of initiative to the people. In the digital age, this means data; in particular, open data. In other words simple data that can be re-elaborated via computer and covered by a user license that explicitly authorizes wide reuse: the very essence of open data.

Over recent years Italy has begun to move towards open data, beginning with government data (already paid for by taxpayers). Unfortunately, there is still a strong division between the north, where these experiences are multiplying – including some on an international level – and the south, which remains decidedly less active. Matera is betting its candidacy as European Capital of Culture in part on open data. It is a good choice, because open data is fuel for citizens' collective intelligence, in turn an engine for resilience within the community. From this point of view, the city has signed an agreement with Wikitalia – one of the best structured and most credible associations for open government and open data – in order to equip the municipality in such a way that it can set a policy of open data into practice.

In this same spirit, Matera has opened a channel with OpenPompei. This project, sponsored by the Italian Ministry of Cultural Heritage and Activities together with the Italian Ministry for Territorial Cohesion, is designed to help public administrations in the Mezzogiorno move towards open data and a culture of transparency, placing a strong focus on cultural data, and on archaeological data in particular (the experience has demonstrated that the dataset for cultural issues are among those most often downloaded and utilized by researchers and citizens). In order to accomplish this, OpenPompei maintains a close connection with the Italian community of civic hackers who handle open data. Through the double channel Wikitalia-OpenPompei, Matera is provided direct access to the best Italian open data and more; it can place itself in a leadership position with respect to the open data movement across the Mezzogiorno, and intends to do so. In 2013, this too is culture...not to mention in 2019!

## 14.

If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view?

Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?



### The benefits of candidacy

*At its best, the ECoC changes the city profoundly. It increases openness and pride in its population, as well as the dynamism of the region. In Turku, Finland's ECoC for 2011, the results of the year valued in money and employment totaled +260 million euros in the regional economy and +3,400 man-years of employment. Even more important was the psychological change in the atmosphere of the city, as documented in academic studies. Turku has maintained these gains during the years that have passed. Having visited Matera and having felt the enthusiasm and commitment to the goal of becoming ECoC in 2019, I have become convinced that Matera is working to make the city an even better place to live and to visit, in the best interests of the country and Europe.*

**Cay Sevón**

Director of Turku 2011

Matera 2019 is a crucial step in a long-term project to expand the cultural horizon of the city, the region and the surrounding territory. Matera is fully aware of this, and not by chance our candidacy plays a central role in the municipality's strategic planning, as we have underlined in answer 1.6. In our initial responses we set out our vision and the key objectives we aim to achieve. The effects we anticipate seeing in the medium- and long-term will be subject to a process of control, monitoring and evaluation we have outlined in Section VI.

### The medium term:

#### **Awareness, participation, cultural strategy, urban infrastructures**

The period extending from 2017 to 2020 (which corresponds to a medium term evaluation of our process), will prove critical for Matera's future. During this phase we expect to see many of our most important objectives in terms of participation in and sharing cultural processes come to fruition.

Our city will have become fully aware of the fact that art and culture come equipped with a special force that can help us deal with the most urgent problems of our time: misdirected or under-used human and economic resources; the exodus of our young people; deficiencies in the education system; the quality of our urban services. As history has shown, Matera has always been rich in cultural outposts: by 2019 we will have an entire city driven by culture, moving forward.

Therefore an initial effect will be a greater and more widespread awareness that "culture matters", which helps us shed light on the way we live, the nature and consequences of our choices in economic, social and environmental spheres. Above all, it helps us see how art and culture enrich our experience of the world, helping us recognize what is important, and find the courage to act even in the most difficult and complex situations. By using this knowledge as a building block, we will have developed a regional cultural strategy characterized by a strong European dimension and a multi-year horizon: a strategy destined to become one of the primary local policies inherited from this process. As part of this regional strategy, cultural policies will be integrated with other public policies, for example those applying to housing, health, transportation, tourism and economic development. By that time we will have learned to work together with the rest of southern Italy, which we will be able to present itself to Europe as a single, cohesive system.

A second effect will be seen in improvements in our citizens' participatory instincts with respect to life in Matera. This instinct is already a concrete strength, as can be seen in the value of the proposals that emerged from Community Matera 2019, and the methodology of community involvement adopted by the municipality and other agencies involved updating the management plan for UNESCO Matera site. In these two

## **Open land register to attract investments**

*In Matera, living culture means reactivating real estate for social and collective goals, starting from a map of all the abandoned, free and potentially available spaces in the Sassi, then promoting a process of streamlining bureaucracy and administrative requirements. This will mean developing an open land register, through which we can attract funding from major investors, small operators and private citizens who are ready to choose our city as a place to live and set up creative activities.*

## **Meetings Mean More**

*The world of congresses, in particular those dedicated to science and culture, is increasingly on the lookout for places that are well equipped and innovative, as well as inherently attractive, where it can bring its guests. Matera intends to offer all organizers of medium-sized conventions across Europe spaces where they can have unique experiences, thanks to a project entitled “Matera, Meetings Mean More”. This project develops city promotion internationally within the “congress tourism” sector, where the city has only been present sporadically up until now. This is also a way to help deal with the offseason in tourism. The project also provides citizens with an opportunity to participate in training or address what are often frontier themes, helping them along the path to becoming “cultural citizens”.*

areas we will be able to measure other effects connected with the 2019 event: increased quality of teaching and learning in our schools; higher-quality urban services; and reconnection of outlying areas with Matera’s historic center and the Sassi area.

We will have created new physical places for people to meet in, produce and use culture in those areas that have seen recent expansion, and not merely in the historic center. We will have accomplished this while maintaining strong focus on social, economic and environmental sustainability. The “green” aspect of these investments will have turned into an acquired, established practice. Among the projects of urban requalification, our new university campus will stand out for the effect it will have on our city’s international dimension, attracting students, faculty and expertise from outside, and providing the young people in our area increased opportunities for qualified learning.

Another important part of the 2019 legacy will be shared, cooperational processes designed to bring value to our public and private estate spheres, now capable of providing benefits for the entire community. In this process we have relied on open data as a primary tool for accessing sensitive information, for example on the Sassi or on disused public buildings of Matera. The habit of sharing information that can be useful to the general public will have become a fundamental part of participatory processes in civic life.

We will have learned to develop together with neighbouring territories, above and beyond administrative boundaries, establishing a greater network of relationships and wider local foundation for cultural participation and production, favoured by greater interconnection between the neighbouring towns and a virtuous governance that extends beyond single municipalities and focusses on shared projects and investments. These same municipalities will have chosen not to duplicate important functions, learning to work together in order to multiply the number and value of cultural production spaces available within their borders.

Thanks to improved railway and airport connections, our territory will have become more accessible to travellers. Europe and the rest of the world will be that much closer to Matera and those citizens who have to move outside our region for work or pleasure. Perhaps most important, we will have figured out how to protect and enhance those slow pathways within our own region that permit people to fully appreciate a landscape characterized by stunning, wild nature, countryside vistas and small villages that is unlike any other on earth.

## **The long term:**

### **Economic and social effects in a region connected to the world**

Beginning in 2021 we will start to see some long-term effects emerge. If we have sown our seeds carefully, the legacy of Matera European Capital of Culture will begin to take shape before our eyes.

Thanks to this experience our cultural citizens will have learned to appreciate the value of a wider range of artistic proposals put forth from within our territory, Europe and the world. They will have a clearer idea of the importance of culture not only in their own lives and for their own welfare, but also for the future good of Matera and the region.

A growing portion of our local economy and our citizens’ and families’ time will be oriented towards cultural production. It will be easier to recognize the strength with which culture can enrich the lives and work of each individual (especially for young people and for school children). We will be able to see the concrete ways cultural production can inject

## **UNESCO management plan**

*One important moment of citizen participation in Matera's administrative life took place when the management plan for the UNESCO site was drafted. The plan is an instrument that frames the programming of all the various institutional subjects involved, and suggests directions that ordinary tools for territorial planning can take. Three symposium/workshops were held, tentatively entitled "participatory creative spaces", during which citizens expressed their opinions and solutions for maintaining and developing the universal value of the UNESCO site: the management plan up for approval has gathered together and included these ideas.*

## **The Matera Municipality's strategic plan**

*The challenge for Matera 2019 began the moment we started revising a new strategic plan for the city, which became an extraordinary opportunity to rethink our objectives, and especially our methods. Culture is the raw material from which Matera will draw its resources to create development and new jobs. Recycle, reduce, reuse are magic words, pointing the way, the direction in which our new strategic plan must head. Citizen participation is the engine that has to drive this move. It is a diesel engine, one that may start slowly, but increases in power with every turn of the pistons.*

new life into different sectors of the local economy. Already today, more young people are opening businesses connected with the cultural sector here in Basilicata than in other areas of the Mezzogiorno and Italy. Artistic and cultural co-productions with European partners will increase, and thanks to a greater vibrancy in the artistic and cultural sectors, it will be easier for Matera and Basilicata at large to attract investment and human resources from outside sources.

Over the medium and long terms, partly as a result of the effects of new entrepreneurship and growth in the creative industries, digital technology will become a key element for our region, capable of blending with a new generation of manufacturing enterprises, fostering growth across our entire local economy and helping export local products and services outside the region.

Cultural tourism and high-quality agricultural practices will be on the rise thanks to the effects of 2019, becoming increasingly important sources of employment. Basilicata will have renewed and consolidated its role as an agricultural power, and its businesses will have gone back to utilizing traditions interrupted by automation in the alimentary industry. By taking advantage of both the Expo 2015 (entitled "Feeding the Planet") and Matera 2019, we will have been able to seize an important opportunity to let the world know more about local food culture (Matera, Basilicata and the Murgia).

A greater ability to stay close to people and distant, yet "dear" lands – places that share values, lifestyles and identities, despite geographical distances – will be one of the more positive aspects of the future "wired" society. In 2020, some people estimate that the world will boast more than 50 billion connected devices. In ten years Matera's traditional population density will not have increased by much, but we will have developed a considerable density of relationships.

Another key effect will be an additional improvement in our level of academic achievement, bringing us closer to the European average. Over time Matera will continue to export well-educated, well-prepared young people, and this is not something to be afraid of: our citizens circulating around the world maintain strong ties with the city. In return Matera will attract more human resources, offsetting this exodus (which will no longer be as significant as today, and thus will not be considered a weakness or potential problem). Visitors to Matera will discover a city in full cultural ferment, a place that is more attractive and compelling precisely because it is more original than a standard metropolis, and will want to stay as long as possible.

## **A public declaration of intent**

Matera's City Council has already approved a joint declaration that confirms the city's commitment to pursuing the long-term objectives of Matera's candidacy for European Capital of Culture. Together with the Committee, our municipal administration is coordinating all institutional efforts possible, not only locally but also at the territorial and regional levels, in order to incorporate the objectives we have taken on through this candidacy into coherent social, urban and economic policies, and especially into a clear cultural strategy.

The institutions that have formed the Matera 2019 Committee also confirm their commitment to renew participation in the Foundation (the event's managing body) for an additional three years after 2019, in order to complete the cultural program and monitor and assess the effects of the event in keeping with the methodology outlined in Section VI.

## 15.

### How was this application designed and prepared?



“The launch of unMonastery was not the feared long-winded cutting of a ribbon featuring endless toasts of increasingly power-sapping vino. It was something very much more potent: a strategically recruited constellation of citizens with a common will to realise their dreams for their community. Judging by the tangible energy generated by the mapping process, they have every chance of succeeding”

*Bembo Davies*  
member of the web community

#### TOGETHER, from the bottom up

The idea of making Matera a candidate for European Capital of Culture was launched in mid-2008 by a group of young people. These young people formed the Matera 2019 Association with the aim of jumpstarting the candidacy process by involving all the relevant political, institutional, social and productive forces present in Matera’s community “from the bottom up”. The activities they promoted included creating a documentary record of the city’s candidacy, and informing the general public about it. In 2009 the Association launched the project “CADMOS, looking for Europe”, which placed Matera at the center of a dialectical path through different Mediterranean and European civilizations, creating an ideal voyage from east to west. As a result, this project has attracted emerging artists from Italian and European cities to Matera, where they have worked together with the local community, testing its citizens’ receptiveness and resourcefulness.

#### A strong, unified institutional commitment

This “bottom up” challenge was embraced by all the leading regional institutions (the Matera Municipality, the Basilicata Region, the Potenza Municipality, the Matera and Potenza Provinces, the University of Basilicata and Matera Chamber of Commerce). At the beginning of 2011, they decided to create an independent structure specifically dedicated to preparing the city’s candidacy. After an inter-institutional group worked on it for a few months, on July 29 the Matera 2019 Committee was established, chaired by the mayor of Matera, with the president of the Basilicata region as acting vice president. The aim of the Committee is to prepare, share and promote Matera’s candidacy, starting from the progress accomplished by the Association. Paolo Verri was made director of the candidacy, and a technical and scientific board was established. This board’s current members are Franco Bianchini, Antonio Calbi, Pietro Laureano, Gianpiero Perri, Marta Ragozzino, Francesco Salvatore, Rossella Tarantino and Alberto Versace. Further support for the Committee’s work on the candidacy was provided by: Alessandro Bollo, Giovanni Padula and international expert in creativity and urban policies, Charles Landry. Many members of the Matera 2019 Association continue to work on the city’s candidacy.

The governance model upon which the Committee was founded includes the following principles:

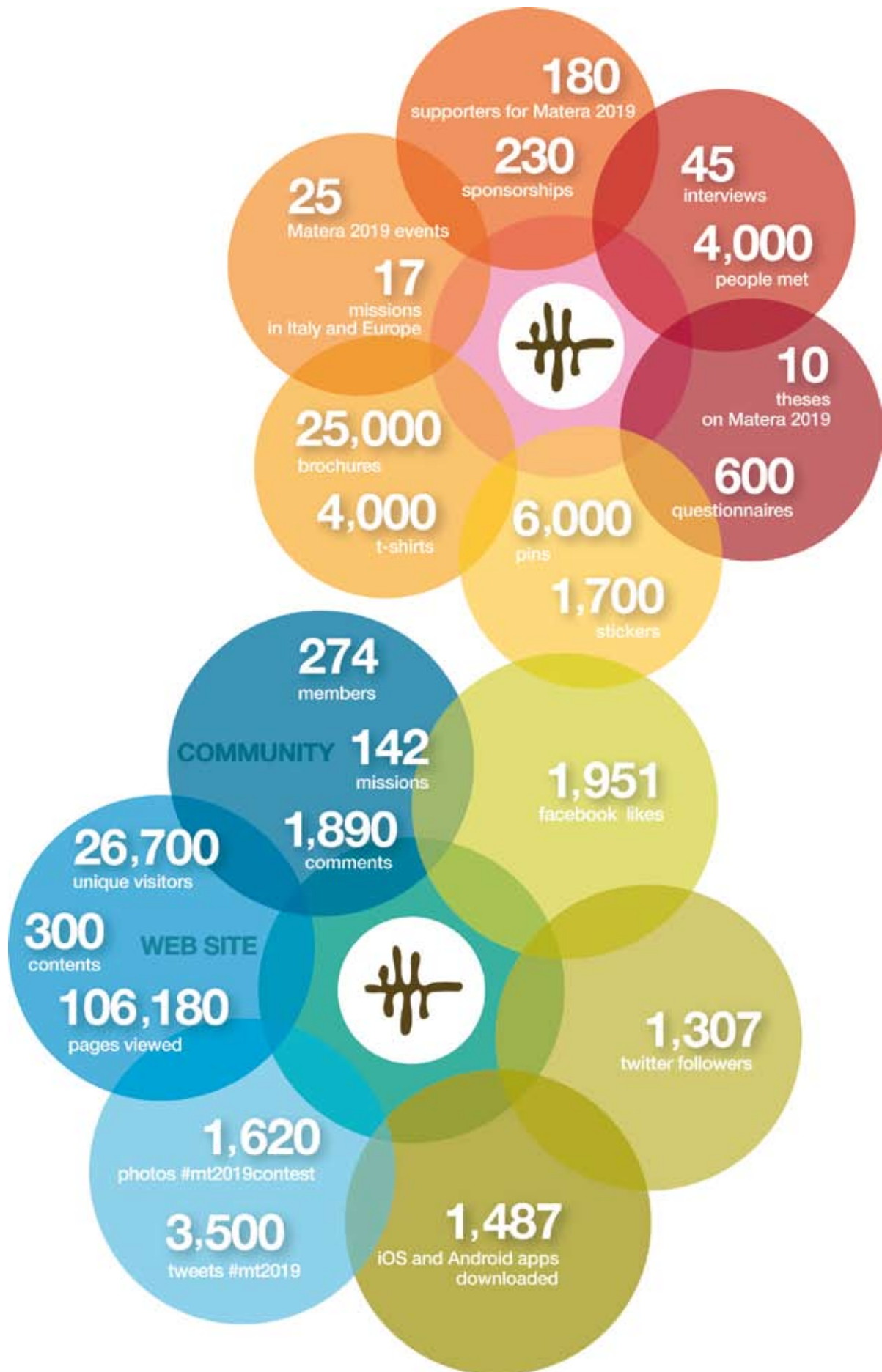
- extensive support from institutions and political parties from across the political spectrum;
- full autonomy for the Committee’s director and scientific board;
- strong financial commitment, with a total of 2.6 million euros allocated over three years, half of which for exemplary projects implemented in the territory;
- close connections with preexisting public policies (qualification of spaces and skills, tourism development, technological and social innovation);
- full transparency, in order to reinforce the independence and authority of the Committee’s governance.

In order to guarantee the Committee functions properly, those involved









## **We are Matera**

*A city is not its roads, its buildings, or its physical infrastructure, not even when UNESCO considers the physical infrastructure in question a World Heritage Site. A city is all this and more, plus the local knowledge it needs to maintain itself, to adapt, evolve and improve its own infrastructure. Of these elements, the most fundamental is local knowledge. If this knowledge remains intact, a city destroyed by a cataclysm can be rebuilt and still maintain its identity; if local knowledge disappears, time and indifference will knock down buildings, interrupt communications and dispel an entire population. The city – any city – is software. Therefore, Matera is not the Sassi. We are Matera. The time has come to update Matera's software – in other words to grow as citizens of Matera and the world. We need to look beyond the Gravina, to look at Europe, the Mediterranean and the world with new eyes. We need to learn as much as we can; to share the best that we have. Think things over, free of prejudice and preconceptions, while at the same time keeping our identity intact and in sight. If we are Matera, then we are the ones who must lead the way on this path; we are the ones who must emerge regenerated. Matera's candidacy as European Capital of Culture for 2019 is a good opportunity to rethink things. This is something the city has never done. We're being forced to ask ourselves interesting (and at times uncomfortable) questions about ourselves and the role we play in Italy and Europe as a whole. We are being forced to innovate, sweeping away more than a few spider webs. It's an opportunity we can't afford to pass up. Therefore, Matera citizens all over the world, friends of Matera everywhere, come together and join our online community. We will help the Matera 2019 scientific Committee prepare the candidacy bid book, but most importantly we will help rethink Matera, accompanying her on yet another transformation, one more step along the path she's followed during nearly ten thousand years of uninterrupted human presence.*

## **Web Community Matera 2019's Manifesto**

have made efforts to make collaboration between public government, private individuals, institutional representatives and politicians, and members of the world of culture as close, positive and fruitful as possible, relying on a shared vision born of strategic, collective participation.

The Committee has developed four areas of activity:

- Preparation of this bid book;
- Getting citizens and the larger territory involved;
- Designing and developing pilot projects;
- Promoting Matera's candidacy and developing local, national and European networks.

### **Preparation of this bid book:**

#### **From comparison with other ECoC to an autonomous project**

Preparation of this bid book began with a preliminary benchmarking study conducted prior to establishing the Committee. Work continued through the study of and comparisons with other European experiences (Open Days 2011, research trips to Guimarães and Marseille), brainstorming with international experts on cultural and social trends for the next twenty years, studying and evaluating the region's potential through more than two hundred interviews with established and emerging stakeholders, representatives of the creative community, the business community, schools, the general population of the Basilicata region both in Italy and abroad, as well as workshops and numerous public meetings.

We analyzed the documentation of all the candidate cities that have participated over the last five years, whether they won or lost, evaluating their creative and innovative efforts. We also contacted all the major Italian city candidates in order to explore possibilities for cooperation, fostering interaction and exchange as part of the Italia 2019 network. We decided to focus on being as transparent as possible, instituting open competitions both for the creation of our logo (which earned truly interesting international support from over sixty nations), as well as our search for mediators who could contribute to the first draft of our cultural programme (in this case we received over seventy responses arriving from all over Europe).

#### **Involving citizens and the surrounding territory:**

##### **From public forums to the birth of a community**

Over two years of activity, the Committee has become a true platform for participatory collaboration. During the initial phase, from the beginning of 2011 to the end of 2012, our work was conducted in a more traditional manner, characterized by a series of meetings with cultural industry operators that were open to all citizens, and followed by a report published on the Committee's website that was structured specially as a diary of our candidacy. During this stage Matera 2019 served not only to stimulate cultural planning consistent with the input of all the agencies involved, but also to help citizens understand that the application process also reflects the level of quality of life, care for the city and safeguarding the common good, thereby sensitizing the daily work of our local government. In this sense, our candidacy helped raise the level of expectations among our citizens, and attracted greater attention and more rapid responses from local authorities. These positive effects are destined to improve the relationship between an active citizenship and local government. Participation has become increasingly active online, with the launch of Web Community Matera 2019, prepared during the second half of 2012 and officially inaugurated in spring 2013. The entire Matera and Basilicata community is participating, adding content to our candidacy, sharing in the details of our medium-term planning at all levels which, regardless of the outcome of our candidacy, will constitute an additional legacy crucial to improving culture, social relationships and economic performance in our area.

## Materadio

*More than one million listeners, 10,000 spectators, 1,000 guests, 100 events and 10 European cities involved, the presence of the European Commission in Italy, as well as numerous national and international intellectuals and journalists... The numbers for Materadio speak clearly and demonstrate that Matera is a perfect place for cultural debate, as well as an ideal location to host artistic experimentation, making the city it once was, the city it is today and the city it intends to turn into by becoming the 2019 European Capital of Culture all work together to everyone's benefit. Through Materadio, we activated a media (radio) that is perfect for promoting our candidacy. The rise in engaged tourism among people who have come to visit our city and fallen in love with it represents just one of the positive side effects of a concrete legacy left behind by our candidacy efforts.*

## The pilot projects: Tests for the European Capital of Culture

Already during the second half of 2010 it became clear that our journey to Matera 2019 needed to test the waters and see if we could truly be an attractive hub to coproduce with national and international operators. It was also important to put our local operators to the test, working together to design new forms and modes of action. These efforts resulted in five pilot programmes: Materadio, the Festival of Festivals, unMonastery, Basilicata Border Games and Community 2019.

### Capillary, pervasive communications are ready to take advantage of new contacts

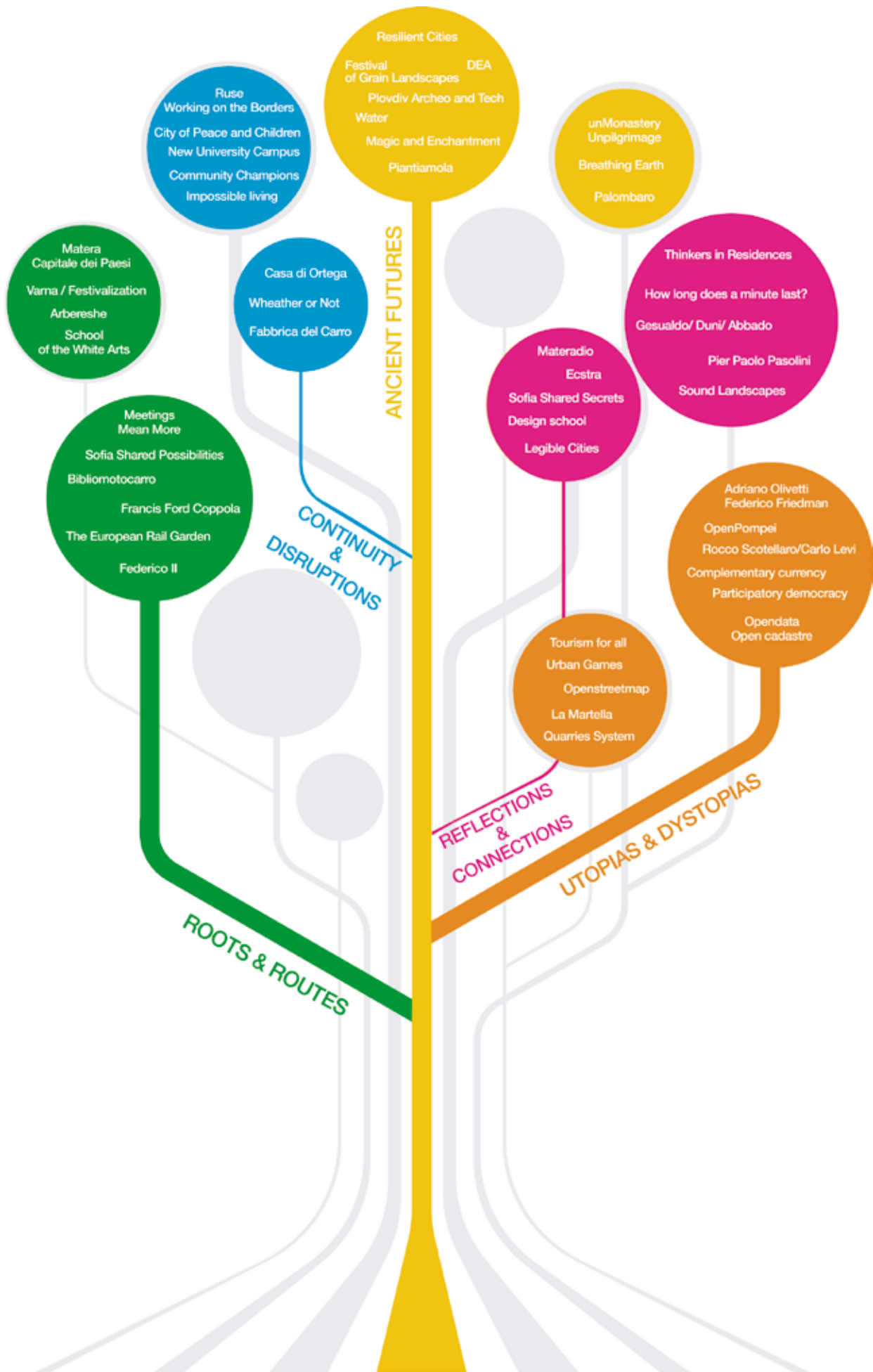
Thanks to numerous activities proposed by both the public and private sectors present in our territory, our candidacy has favoured a constant presence in the press, radio, TV and new media, both locally and nationally. This positive notoriety was made possible thanks to partnerships with groups such as RAI Radio3, Italian publishing houses RCS and TRM, and the primary private TV station active in the territory.

Here's a look at the main activities we undertook:

- maintaining a strong presence in national media through speeches and interviews;
- publishing informative booklets in Italian and English;
- maintaining active websites and social channels;
- creating a Matera 2019 app for iPhone and Android;
- holding public meetings and forums;
- coordinating communications, images and marketing for the entire city.

Another innovative activity we set in motion was the creation of a team of "digital" volunteers known as the Matera 2019 Web Team. Thanks to their efforts we have managed to maintain constant contacts with all the current initiatives underway locally, nationally and internationally, keeping news of our activities circulating around the Internet via social media.





## II. STRUCTURE OF THE PROGRAMME FOR THE EVENT

### 1.

What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)? How long does the programme last?



The narrative plot for the structure of Matera 2019's cultural programme consists of five closely related themes that express our community's new contemporary and plural vision. The inhabitants of the city of Sassi, well aware of their position as custodians of an ancient past that is the heritage of all humanity thanks to "its authenticity and integrity", know that this memory is unique in the world, the result of a harmonious fusion of nature and culture, and cannot be crystallized or placed behind glass, but must be lived in and energized every day. In Matera, a city of reversal ("the ancient heart of the future", as Carlo Levi once wrote), traces of history find meaning in the eyes and actions of the present. Within this context the deep connection between **memory, traditional knowledge, languages and forms of contemporary art** is clearer than ever, as evidenced by the extraordinary civil and artistic experiences of the Circolo Culturale La Scaletta and the Great Sculpture Exhibitions in the Sassi – inaugurated in 1986, when Matera's ancient districts were still uninhabited – which rendered this deep bond, today the very foundation of our candidacy, concrete and real.

This link inspires the five themes our cultural programme is subdivided into, a programme that we are building together, starting with the procedural methodology that has characterized our application; with the progressive involvement of our community and especially of cultural operators working with the help of a team of mediators selected specifically so that they can stimulate and stir up local energies and connect them with European cultural experiences, with the ultimate aim of engaging our citizenship and increasing in everyone, both Matera's citizens and the city's guests, a sense of belonging to the same European community.

This "bottom up" methodology, characterized by a strong focus on intercultural dialogue and the inclusion of all social groups, even immigrants to our territory, has already jumpstarted an irreversible process that deals first and foremost with the collective mentality and the community's expectations, and is putting culture at the heart of our choices and the actions our institutions are undertaking. Our shared objective is to strengthen this process; to arrive at our appointment with 2019 together, alongside an increasingly aware and active community, with whom we can share the extraordinary events planned for that important year and build a strong, concrete legacy made up of actions that become a daily way of life.

Within our candidacy's "participatory" perspective, developed together with the territory in order to mature new cultural citizens capable of orienting themselves, choosing and producing culture autonomously, the interdisciplinary guidelines established by the mediators' "field work" will be continuously interwoven and hybridized with other important operational routes connected to territorial or cultural programming provided by Community Matera 2019, while always bearing in mind the central narrative theme and its five thematic axes. This way, we have built a comprehensive and compelling story in progress, at once future and remote, that reflects and connects, that searches for roots and produces paths through space and time, in both continuity and disruption, thinking of utopias lost but most importantly realized.

### The five themes of our narrative

#### 1. Ancient Futures

We will explore the themes of the body and the earth, the senses and sensuality, breaking down Matera's first element of identity. We will stimulate artistic, scientific and philosophical works that address the cycles of life and death; explore the role the "Lucano diet" plays as an economic and social element. We will ask artists from theatre, music, dance and the visual arts to interact with the surrounding landscapes of wheat and rocky tuff, using, as has happened in the past, all the different spaces available in the Sassi (rock houses, churches, caves) as exhibition and performance spaces, establishing specific festivals. We will work our green zones, with urban areas and outskirts, providing opportunities for young people who are looking to work in this field, cultivating gardens in the city and imagining different ways we can creatively replant the surrounding territory, as the project "Piantiamola" that emerged during discussions within the web Community.

We will renew the traditions of the Great Sculpture Exhibitions in the Sassi, inside and outside its rock-hewn churches, the tombs of ancient districts and ancient, abandoned quarries, connecting them with more modern urban art experiences, providing spaces for artists and creative individuals from both Europe and the world at large, and doing so together with Sofia and other Bulgarian cities.

We will put the experiences of our papier-mâché craftsmen and women front and centre, partly through the flagship project **Saper fare fare sapere** (Craftsman 2.6), and we will build, based on a strong demand put forth by our community, the Carro della Bruna museum with its monumental wagon – which opened our journey towards candidacy in 2011 – as well as pieces gathered from wagons destroyed in the past editions of our festival, now symbolic objects that belong to Matera’s tradition and will be joined together with that dense, intangible heritage made up of customs, rituals, songs, music and sacred and profane representations that will be preserved and enhanced thanks to multimedia and contemporary artistic languages.

We will also address tradition in a light-hearted, enjoyable way, highlighting anthropological and ethnographic studies that have explored local traditions and the world of magic, from the travels and experiences of twentieth-century masters (from Ernesto De Martino onwards) and of the grand photographers who “accompanied” them (Henri Cartier Bresson, Mario Cresci). We will also ask Europe’s most skilled and original magic performers, specialists in sleights of hand and transformation, to propose performances based around the concept of “fascination”.

## 2. Roots & Routes

The program will include a “narrative” of the stories of important protagonists who were born or lived in our area, from ancient times to the present day. We will investigate, through contemporary languages (theatre, dance, the visual arts), the accomplishments philosophical and scientific thinking have brought us, born here thanks to Pythagoras and Zeno. We will reflect on our region’s archaeological heritage, a wealth of documents and monuments that are neither well known nor appropriately appreciated, and invest in excavation projects and create networks for assets scattered throughout the territory, from Matera to Melfi and Metaponto, including through cataloguing and digitization projects.

We will address the grand traditions of European music, which have roots in Basilicata thanks to the system created by Carlo Gesualdo da Venosa (an exceptional Lucano madrigalist; 2013 marks 400th anniversary of his death) which we intend to rethink together with Maestro Abbado, and the interpretations of Matera native Egidio Romualdo Duni (an important international composer and director of the Comédie Italienne who died in Paris in 1775), promoting the activities of our conservatories, and especially that of Matera, considered a premier institution on both a national and international level. We will involve local polyphonic groups, known the world over, in a research project that focuses on traditional music, working together with the most active composers in our territory as well as foreign composers, who we will invite to take up residence in Matera in order to celebrate their music along at the reopening of our cathedral.

We will study the Renaissance through the art and culture of our territory in relation to southern Europe at large, deepening exchanges and back-and-forth relations along the Adriatic routes to the Balkans and Greece, and along the Tyrrhenian Sea to Sicily and Spain, with the idea of collecting testimony, artefacts and documents in Matera in a single grand material and immaterial exhibition that we will conceive together with contemporary artists from all the countries involved.

We will continue research into the Lucano pictorial traditions of the seventeenth century in relationship to counterreformation paintings of the viceroyalty and their European variations, promoting study of the artworks of the main protagonists of that historical period (Pietro Antonio Ferro, il Pietrafesa, Girolamo Todisco). These efforts will culminate in distinct monographic exhibitions that will allow us to enhance the territory at large through artistic paths of rediscovery that will visit all the places in which wall paintings are conserved, as well as large, unmoveable altars and those works, documented by various sources, that have been lost over the centuries.

We will take a look at Carlo Levi and Rocco Scotellaro, as well as Leonardo Sinisgalli and Pier Paolo Pasolini, great Italian intellectuals who told the world about our city and territory, letting artists and intellectuals from all over Europe who currently pursue the same objectives interpret their works and thinking.

We will address, together with the network of Lucano citizens who have emigrated all over the world, the issues of depopulation and the themes of returning to your land of origin, including the experiences of Francis Ford Coppola, who decided to recover his ancestral home in Bernalda (a town located a few kilometres from Matera, from which his parents departed to emigrate to the US) and transform it into high quality reception space for international tourists. We are imagining a major retrospective of the film director’s work, connected to his family’s history of emigration and immigration.

As part of the flagship project **Inhabiting Mobility / Circulating Entities**, we will address issues surrounding our infrastructures, both those present and those no longer here, with the idea of turning negative experiences like the incomplete and abandoned railway line that was supposed to have connected Matera to the Tyrrhenian line into something positive. This route, including tunnels, bridges and a large station near Matera, will be

used to implement various projects the Community has conceived together: **The European Rail Garden** (a railway garden curated by member states in the European Union and based on the model set by the High Line in New York), which will include bike paths and hiking trails, as well as spaces for theatre performances and installations.

### 3. Reflections & Connections

At the centre of our application lies a desire to reconnect art with everyday life, bridging the distances that separate disciplines and stand between producers and consumers. Matera is a place of reflection and connection, but also of slowness, and will be a perfect setting within which to explore themes connected with local identity in today's fast-paced world of mobile technologies and hyper-connectivity. We will explore the role connections and digital technologies play in defining a modern, shared economy, starting precisely from Matera's traditional hospitality.

We will develop a "thinkers in residence" program in the Sassi, starting from the experience we have gained through **unMonastery**, the crown jewel in a system of residences spread throughout the region, which will also host visual artists, designers, dancers, theatre companies, musicians, actors and directors.

Vigorously promoting knowledge that is no longer specialized and fragmented, we will develop "collaboration" projects between the arts and the sciences, installations and soundscapes both in Matera and in other urban areas around the surrounding territory; performances connected to the value of silence in the contemporary world. We will strengthen visitor itineraries in which it will be possible to gather information using simple common tools (mostly mobile phones or other portable devices), enabling citizens, students and visitors to produce data useful to the improving community life.

Cinema will play a central role in our programme, which we will develop working together with the Lucana Film Commission (an active supporter of our candidacy) on the flagship project dedicated to the so-called "seventh art form": **Europwood/Materwood**.

We will also explore a project connected with Frederick II, connecting our territory, constellated by castles and palaces built by the great Emperor, with Europe and the Orient in celebration of the scientific culture that Frederick II encouraged, recovering music, traditions and flavours of the Middle Ages in a contemporary key. We will promote studies of the emperor and his time in comparison with current immigration trends as well.

### 4. Continuity & Disruptions

We will explore, thanks in part to our flagship project **Remixing the City**, the theme of Matera as a resilient city. Matera has managed to absorb the enormous shock of abandonment, inverting its negative effects and demonstrating an extraordinary ability to adapt through continuous recovery, reuse and recycling. Resilience is the true essence of Matera, profoundly interwoven with the idea of "cultural citizen", a key objective of our candidacy as one of the potential trajectories to considering new and different balances across Europe. With this in mind, we will develop the themes of culture and nature, inviting artists, musicians, dancers, actors and international filmmakers to come and reside in Matera, starting with residencies in our Urban Visions centre. We will also offer important groups of experts from all over Europe (engineers, architects, biologists, scholars who study earth's history, economists) concrete opportunities to study and apply innovative practices with the potential to create new models of society and relationships that are at once more profitable and less conflictual moreover we will cooperate with Artakt-St Martins College in London for the project **Weather or Not**, designed to debate the climate change and its implications.

Readdressing the abandonment of the Sassi, in order to mend the deep fracture that was opened during the immediate post-war period and has not yet been fully healed even today, and recalling studies conducted by masters of anthropology and ethnology both in Italy and abroad, we intend to shape a research project designed to create a grand **DEA (Demo-Ethno-Anthropological) Museum**, which will exhibit material and immaterial works, and will be inaugurated in 2019 in the area of Sasso Caveoso, currently under renovation. The museum is the flagship project for our entire candidacy, and will be a space for both testimony and documentation, but most of all a place dedicated to crossings of space and time.

### 5. Utopias & Dystopias

For this last theme, fundamental to the history of our city as a "laboratory", we intend to rediscover our beginnings, the events and outcomes – often not happy – of the grand utopias that have marked the history of our territory, starting from the example set by the Utopian City built in Campomaggiore based on the theories of Owen and Fourier (destroyed by a landslide in 1885) and extending to the great wager made on agrarian reform as part of Mediterranean basin studies that used Basilicata as terrain for comparison and application. We also want to explore the legacy of the Marshall Plan and UNRRA-Casas in our region, and especially in Matera, exploring the possibility for a major exhibition that reconstructs the effects the Marshall Plan has had



on Europe, as well as the legacies of important, multifaceted figures such as Frederick Friedmann, Adriano Olivetti, Ludovico Quaroni, Rocco Mazzarone and Manlio Rossi Doria.

We want to explore all these elements together with contemporary artists, providing them with materials, traces, documents, images and stories so that they can build a project “in movement” that will help us thread together and reconnect our memory of these territories.

Working together with associations that deal with immigrant rights, we want to explore the way different cultures live together. We also want to recover the tradition of psychiatric experimentation put forth by Franco Basaglia in Matera in the 1970s, taking advantage of the skills of Europe’s best theatre groups and helping them interact with local citizens.

Last but not least, we want to valorise a modern-day utopia: recovering the battle against radioactive waste that mobilized half the population of our region in Scanzano Jonico in 2003 as part of a major event that will allow us to discuss participatory democracy, attempting to understand how applicable and effective this concept can be on both a small and large scale.

We will address the theme of urban dystopias, for example cities reduced to inanimate museums, a risk that Matera ran for years after experiencing large-scale abandonment, and subsequently overcame thanks to a recovery and regeneration plan initiated in the 1980s. We will connect with the theme of occupying spaces for everyone through small-scale, organized communities, whether they be carriers of new instances or simply searching for a space in which their own ideas and artistic/scientific projects can survive. Susumu Shingu will work on this theme, providing wind sculptures installed on the recovered areas of the formerly landfill San Vito, where Shingu will create his village, **Breathing Earth**.

Through the flagship project **Seeds on the Ground**, we will realize a major international festival dedicated to promoting new music, arts and digital media that will encourage contact between guest artists and those from our territory, in an attempt to reach a transversal, intergenerational and culturally sensitive audience.

### How long does the programme last?

For the procedural and participatory methodology that informs our candidacy, the cultural program and the projects it involves will be launched over the years preceding 2019. In this sense, after careful analysis of the needs of the area, a number of initiatives have already been developed over the course of preparing this candidacy, and will be intensified beginning in January 2014.

The various actions planned as part of our flagship projects will be initiated according to specific timetables and modalities, covering an extended period of time that will make it possible for the artistic experiences to alternate with moments of relative calm, in such a way that people will have the time and space necessary to conduct a careful, critical analysis of the contents. After a process of co-designing that will take place between 2015 and 2017, in 2018 Matera will host activities for preparing artistic productions and the spectacular events to be held over the course of 2019, creating a rich, articulated calendar of events that can attract large audiences both locally and through Europe. The 2019 programme will begin with an inaugural event scheduled for the first half of January, and will continue throughout the year with monthly appointments recognized at the international level, weekly appointments recognized at the European level, and nationally-recognized appointments held during individual days. Thanks to agreements set up with all the primary national and European stations, the events will be broadcast via traditional media like television, as well as in direct streaming, with significant interactivity options for Internet audiences. Given the inherent circularity of the Matera 2019 narrative, we plan to repeat several events over the course of the year so that we can underline their importance, as well as make it possible for different audiences to take advantage of them live. Three other major events are planned in addition to the inauguration: one on June 21, as part of the European music festival and the summer solstice; one on September 21 for the autumn equinox; and a large closing ceremony to be held during the month of December. There will also be two important festivals held on May 9 (the Europe festival) and July 2 (as part of Matera’s Madonna della Bruna festival).

Given that we chose to work on medium- and long-term processes, and on the possibilities for replication, the project can boast an inherent sustainability and a progress flow that will not end in 2019, but continue to determine future development in Matera and its surrounding territory.

The routes we have chosen will leave concrete cultural experiences, understood as a cultural collective heritage for new cultural citizens, across the territory at large: new urban spaces, new business and craftsmanship developments, new connection networks reaching across Europe, a new form of tourism oriented on temporary citizenship, new forms of cooperation and coproduction that increasingly characterize current artistic practices, as well as new professional figures for the sphere of culture and knowledge.

## 2.

What main events will mark the year?

For each one, please supply the following information:

- description of the event
- date and place
- project partners
- financing.



The 2019 cultural programme outlined in the appendix was built up together by a team of cultural curators working alongside the local community, and was reviewed by representatives of the Scientific Committee and the Committee Director with an eye to recognizing and responding to the needs, individual opinions and experiences of people all over our territory.

The complete outline for this programme will be made available to an artistic director who will be selected during the second phase of our candidacy through an international competition. This artistic director will be in charge of scheduling the major events that will characterize the 2019 cultural program.



### 3.

How does the city plan to choose the projects/events which will constitute the programme for the year?



We chose to create this cultural program working together with the community. This is both the main characteristic and the operational methodology that characterizes our candidacy: a strongly participatory effort based on listening and working together. Thanks to preparatory work carried out over the months leading up to the preparation of this document, to the involvement of citizens through traditional means such as meetings and interviews, as well as through the activation of our Community Matera 2019 website, we have been able to trigger an extremely strong participatory instinct, which has led to a considerable number of individual designs, as well as the first elaboration of a programme structure that will be shared with the community and the selected artistic director during the second phase of our candidacy. During the initial phase we invited a team of mediators, selected based on an international competition, to gather, listen to and evaluate the needs and stimuli from local cultural players, as well as identify a number of thematic flagship projects that were conceived starting from the narrative theme that informs the entire candidacy, subdivided into the five themes. In keeping with the concept that has guided us right from the start, in other words the sustainability and resilience that characterize the history and morphology of both Matera and the surrounding region, we are envisioning a final program built through a shared, participatory process that can rely on strong input from across our territory, and in which even the largest international events and exhibitions will be put together in close contact with our citizens and local operators.

In addition to this general policy, another selection criteria was the possibility of realizing performances that can be enacted in small spaces (houses, backyards, schools), and which can be filmed and broadcast live to the world, allowing everyone to enjoy what's going on in Matera. Our selection will also be the result of interaction with the public and the means of reproduction, including relationships with the primary organizers of European culture, taking full advantage of existing networks and those networks that we have been able to build, consolidate and establish over the course of our candidacy.



### III. ORGANISATION AND FINANCING OF THE EVENT:

#### 1.

#### Organisational structure

##### 1.1

What kind of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

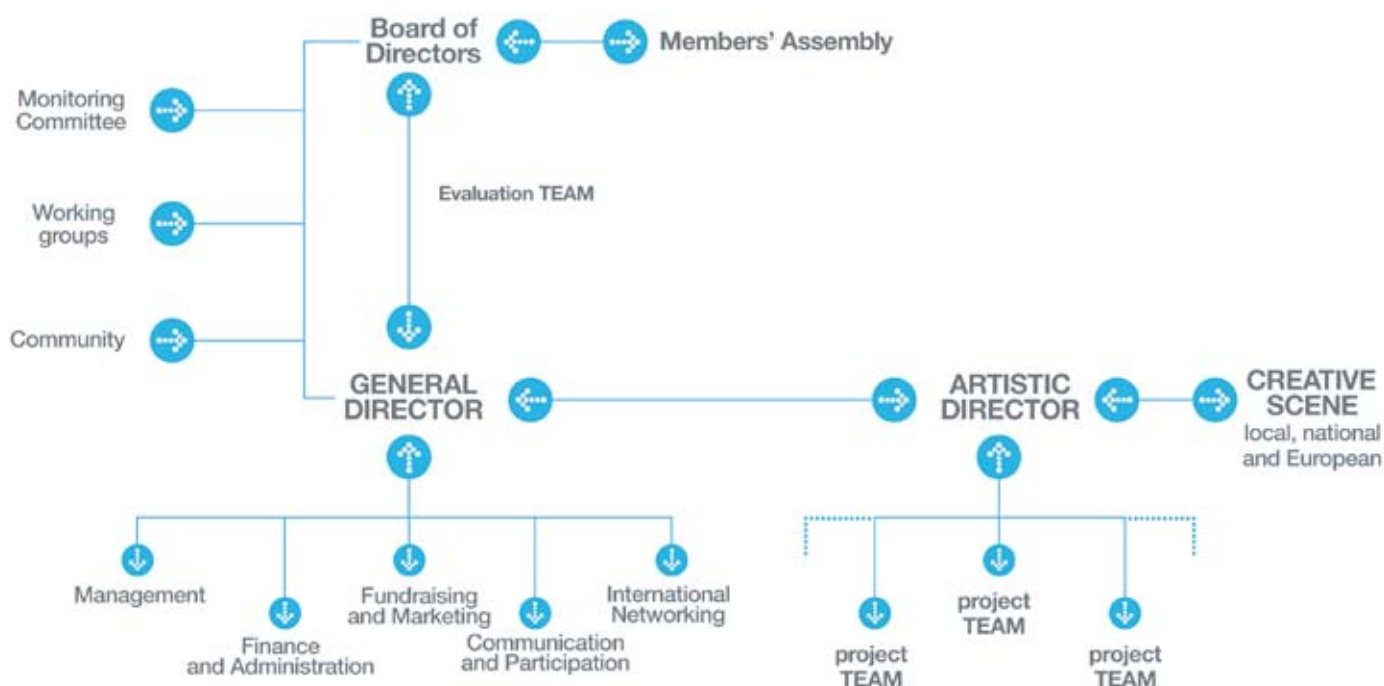


The promoters of the current Committee (which was instituted specifically to prepare this candidacy) will create a nonprofit Foundation that will manage the Matera 2019 Programme. This new, nonprofit foundation will exist for at least three years following 2019, and will be charged with managing the legacy of Matera 2019, including monitoring and evaluating the outcomes of the event.

Although the Foundation is subject to the private law provisions of Italy's civil code, it will nevertheless comply with the obligations required for a government agency – in particular following open, public procedures for the purchase of goods and services – in order to ensure maximum compliance with the principles of greater economy, effectiveness, impartiality and transparency, as well as honoring in full the core values that have inspired Matera 2019 right from the start: participatory creation of projects, social innovation, collective wellbeing, opening up to Europe.

In this sense, the governance of Matera 2019 will be based on a transparent structure and adhere to the same principles that have guided our work as we prepared this candidacy: strong and widespread support among all our different political parties; solid financial agreements; independent management and freedom to set policy; transparency through the use of open data; close interaction with local and European citizens and the creative community; involving the private sector through innovative fund-raising tools.

Our strong **institutional partnerships** (Matera Municipality, Basilicata Region, Potenza Municipality, Matera and Potenza Provinces, Matera Chamber of Commerce and the University of Basilicata), which helped institute the original Committee, have already made it possible during this first phase to pursue a unified, shared strategy. In this sense, within the Foundation these institutional proponents will have representation on the Board of Directors. This Board will provide a clear mandate and strategic direction to the general and artistic management of the Programme, although both will enjoy a high degree of autonomy that is based on sharing the program and its vision for the period after 2019, which will be part of the city's and region's overall strategy.



Matera 2019 Foundation: organizational chart

In order to maximize interaction with the policies of institutional founders and ensure the rapid and effective implementation of strategic projects for Matera 2019, we aim to create a “steering committee” and various work groups that will benefit from the presence of managers from the various promotional agencies and other experts. The Foundation will also employ people with specific skills and expertise who can collaborate with the private sector and attract capital (mostly from outside the city and the region), interested in investing in culture, including through innovative forms of participation. It will also adopt an ethical code that will be designed not only to govern the Foundation, but all those who enter into a direct relationship with the Foundation as well (suppliers, partners, sponsors, volunteers, and so forth).

The Foundation will also take full advantage of volunteer participation. Already during the preparation phase of our candidacy, volunteers were a key element (the web team), and now we can expand that practice to make full use of our local citizens in order to select local, national and international ambassadors, as well as the business community and associations that represent the many Lucano emigrants living abroad.

Overall, the model we are describing tends to ensure a model of governance and management that will remain as dynamic and streamlined as possible, while at the same time capable of guaranteeing impartiality and transparency, and remaining strongly oriented on evaluating the processes and results of Matera 2019.

The ongoing evaluation of socio-cultural and economic results will be carried out by independent experts, also in order to help our management do the best job possible.

## **1.2.**

**If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?**

All the promoters – represented on the Board of Directors – have embraced a unified strategy and enhanced interaction between the Committee’s efforts and public policies.

Within the Foundation, coordination between local and regional authorities will be implemented by the Board of Directors with regard to strategic objectives and the pursuit of the legacy, fitting in well with general and artistic directors. In addition, as to strategic projects for the Matera 2019 Programme – eg. those relating to logistics, accessibility and the construction of cultural infrastructures – a steering committee will include (in addition to management from the Foundation) experts from public institutions, as well as from the private organizations involved in these projects, in such a way that they can monitor progress and programme continuity. To guarantee effective management of institutional stakeholders, as well as to maintain an inclusive approach as to involve partners from different public and private backgrounds involved during the entire period of time during which the initiative is developed, the Foundation will make a deliberate distinction between “founding members” and “ordinary members”. In this way potential public and private partners, either directly present in the territory or boasting significant investments in the region, can be active participants in the goal-setting process and the relative actions, thereby making it possible for them to join in an official Foundation assembly.

## **1.3.**

**According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action?**

In keeping with its objective to involve the creative scene in codesigning the cultural programme, we decided during the first phase to select a team of experts and ask them to act as “interdisciplinary cultural mediators”, coordinated by a member of the Scientific Committee. Specifically, in the call, we asked them to connect local realities with national and European realities, through an intense work of dialogue with the people who design, crisscross and experience our region and through the analysis of the ideas emerged from the Matera 2019 Community platform. We asked them to follow an interdisciplinary approach by hybridising formats, language and disciplines, while paying close attention to the sustainability (environmental, economic, social and cultural) of the various proposals put forth. Following a public, open competition held on an international level (which attracted a total of roughly seventy candidates), six professionals from different fields were selected. Each had accumulated considerable experience coordinating and producing international events and projects, using participatory methodologies.

During the second phase of our candidacy, we will nominate an artistic director who will be responsible for designing and implementing the cultural programme. The artistic director will be selected through an international competition set up based on the following criteria:

- proven experience and expertise in designing and developing international cultural projects in the creative industries according to a participatory and interdisciplinary approach;
- proven ability and experience in creating networks and European coproductions, while relying on the active involvement of local communities;
- leadership skills as well as artistic and intellectual inspiration, with proven knowledge and participation in the main contemporary cultural movements, with particular reference to Europe and the Mediterranean;
- experience in project management that is sustainable from both an economic and social point of view.

The artistic director will be assisted by a team of project managers in each of the five thematic areas. He/She will develop in detail and enrich the Matera 2019 program. The intensity of our programme will depend on whether or not Matera is elected European Capital of Culture, but the programme will be implemented regardless of the outcome of our candidacy.

## 2.

### Financing of the event:

#### 2.1

What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)?

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of the total annual budget for the city)
-4 (2009)	651,413	1.6%
-3 (2010)	709,344	1.7%
-2 (2011)	716,491	1.7%
-1 (2012)	804,874	2.2%
current	1,121,272	2.6%

Over the past five years the sums allocated by the Matera Municipality for cultural activities have almost doubled, moving from 1.6% of the municipal budget in 2009 to 2.6% this year. This constitutes a remarkable effort during a period in which public funding from Italy's central government was drastically reduced. Despite the fact that the amounts being spent by the city of Matera are already in line with the Italian average (in 2011, Italian municipalities devoted an average of 2.6% of their budget to cultural activities and functions), we still aim to reach 5% of our annual budget in 2020, above and beyond specific financial commitments for the ECoC project.

It should be noted that the amounts included in this table pertain exclusively to the Matera municipal budget, and include neither investment in the promotion of culture, nor aid to help create and consolidate creative endeavors established in the city of Matera (i.e. 3.6 million euros for the 2013-2014 period) by other groups such as the Matera Province, the Basilicata Region, the Matera Chamber of Commerce, and other public and private cultural institutions.

#### 2.2.

Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project)

Total Expenditure (in euros) in the budget	Operating expenditure (in euros)	Operating expenditure (in %)	Capital expenditures (in euros)	Capital expenditures (in %)
970,730,000	51,980,000	5%	918,750,000	95%

More than 50 million euros are earmarked for the ECoC project for operational expenditures, all in addition to the ordinary cultural expense spending. These funds will be distributed through 2022, imagining a cultural programme that does not end in 2019, but will be prolonged for an additional three years. Much of this programme (and therefore its funding) will still be put together, even in the event Matera is not chosen as the European Capital of Culture.

More than 900 million euros have been allocated for capital investments. Even for the infrastructures, spending is programmed so that we can realize many of the projects even if Matera is not selected.

Total income in the budget (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
51,980,000	44,700,00	86%	7,280,000	14%

A total 86% of funding for the project comes public government sources, while 14% comes from a detailed fund-raising plan that will draw on both private sponsors and innovative forms of fund-raising that we have already successfully tested in Matera (see 2.6).

Income from the public sector	in euros	in %	Please specify: amount planned, secured.
National government	11,000,000	25%	Budgeted, but not precisely guaranteed
City	5,200,000	12%	Guaranteed with DGC 58/2013
Region	25,000,000	56%	Guaranteed with DGR 1096/2013
EU	1,500,000	3%	Planned
other organizations	2,000,000	4%	Planned

A significant portion of the budget for Matera 2019 is guaranteed by public promoters, confirming the strong support for the candidacy that was already apparent during the preparation phase thanks to a nearly 2.7-million euro investment for the 2011-2013 period.

In detail, the Matera Municipality and the Basilicata Region have earmarked 5.2 million and 25 million euros respectively, for a total 12% and 56% of public incomes. Both institutions have conducted formal deliberations for funding, and approved the candidacy bid book, together with all the financial commitments said bid book implies. The municipality is also studying a real estate development programme for the city that will potentially generate additional resources for the Matera 2019 programme as well.

Other local promoters of the candidacy (Matera and Potenza Provinces, the Matera Chamber of Commerce and the Potenza Municipality), included in the table under the heading “other territorial authorities”, continue to support the Matera 2019 programme financially as well, together providing financial contributions totaling 2 million euros.

In agreement with some of the other Italian candidate cities, the Italian national government’s contribution was estimated at 25% of public revenues (and 20% of the overall total), based on an analysis of the average investments made by governments over the last five editions. This initiative was carried out as part of the activities organized for Italia 2019.

For the moment we have maintained a conservative estimation for the EU funding, including only the Melina Mercouri prize, but this amount may be increased by additional financial resources arising from participation in EU programs.

### 2.3.

Please explain the operating budget for the ECoC project.

a) Overall operating expenditure:

Operating expenditure (in euros)	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads, administration (in euros)	wages, overheads, administration (in %)	Other (please specify)
51,980,000	36,245,654	70%	9,325,212	18%	6,409,134	12%	

b) Planned timetable for spending operating expenditure:

Timetable for spending	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads, administration (in euros)	Wages, overheads, administration (in %)	Other (please specify)
2014	1,517,816	4%	311,880	3%	249,504	4%	
2015	1,517,816	4%	311,880	3%	249,504	4%	
2016	2,339,100	6%	374,256	4%	405,444	6%	
2017	3,415,086	9%	748,512	8%	514,602	8%	
2018	5,301,960	15%	2,297,516	25%	1,237,124	19%	
2019	16,498,452	46%	4,303,944	46%	3,108,404	48%	
2020	2,183,160	6%	561,84	6%	374,256	6%	
2021	1,704,944	5%	207,920	2%	166,336	3%	
2022	1,767,320	5%	207,920	2%	103,960	2%	
<b>Total</b>	<b>36,245,654</b>	<b>100%</b>	<b>9,325,212</b>	<b>100%</b>	<b>6,409,134</b>	<b>100%</b>	

### 2.4.

Overall capital expenditures:

Capital expenditures (in euros)	Funding of new cultural infrastructures or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development, etc.) (in euros)	Infrastructures (investment in the underground, rail stations, dockyards, roads, etc.) (in euros)
918,750,000	166,000,00	204,000,000	548,750,000



Description	Cultural infrastructures (in euros)	Urban revitalisation (in euros)	Infrastructures (in euros)
<b>Creative training and industries</b>	<b>91,000,000</b>		
University campus and Castello	30,000,000		
Design school	2,000,000		
Euro-Mediterranean centre for communications	35,000,000		
International writing centre	10,000,000		
Centre for the “White Arts”	4,000,000 *		
Artwork restoration school	5,000,000		
Palazzo Malvezzi	5,000,000		
<b>Innovation, cultural fruition and tourism</b>	<b>75,000,000</b>	<b>104,000,000</b>	
Welcoming Matera	8,000,000		
La Vaglia, rock churches	6,000,000		
Breathing Earth and the quarry system	3,000,000	50,000,000 *	
Palombaro and the water gathering system	1,000,000	40,000,000	
La Martella (theatre and Planning Centre)	3,000,000		
Legible Matera		8,000,000	
DEA museum	35,000,000		
City Museum - San Rocco	4,000,000		
Basilicata archeology	8,000,000		
Shared design of abandoned spaces		6,000,000	
Theatre network	7,000,000		
<b>Neighbourhood regeneration</b>		<b>100,000,000</b>	
Green Matera		18,500,000	
City/countryside landscape connection		15,500,000	
Sports & Matera		16,000,000	
Requalification of Piccianello		40,000,000 *	
Requalification of Sassi neighbourhoods		10,000,000	
<b>Intelligent Urban Mobility</b>			<b>79,000,000</b>
Subway			50,000,000
Parking			17,000,000 *
Mobility within the Sassi			7,000,000
Car sharing and Bike sharing			5,000,000
<b>Accessible Matera</b>			<b>457,750,000</b>
Upgrading the FAL Matera-Bari railway			50,000,000
Western and Southern ring roads			37,000,000
Matera-Taranto Bypass			40,000,000
Murgia Pollino			240,000,000
Bradonica			90,750,000
<b>Connected Matera (wi-fi, broadband)</b>			<b>12,000,000</b>
<b>Totals</b>	<b>166,000,000</b>	<b>204,000,000</b>	<b>548,750,000</b>

\*projects conducted together with private entities.

More than half of these investments are dedicated to various major road projects, most of which are already part of the Italian government's planned programmes.

This table does not include the considerable investments that are already being made and which, while they do not affect Matera and the Basilicata region directly, will nevertheless benefit our area significantly. In particular, these include: creation of the Bari-Naples high speed train network; expansion of the Bari Airport; improvement and expansion efforts in the port in Taranto.

One third of all investments planned for cultural infrastructures and urban requalification will be conducted in collaboration with private sources.

Not all of the investments listed for Matera depend directly on the city's successful nomination as European Capital of Culture. Matera has also been identified by the Italian ministry for territorial cohesion as an experimental city for interventions aimed at valorising cultural resources in a way that will have development and transformation effects on the territory, starting from recognition that the city's existing resources are well-conserved and available for use.

## 2.5.

**Have the public finance authorities (city, region, State) already voted on or made financial commitments?**

**If not, when will they do so?**

As we demonstrated in previous table (2.2) the main public institutions have already made a formal commitment of support, in particular: the Region – which counts for almost 60% of all revenue from the public sector funding – has already provided a formal commitment (DGR 1096/2013); and the Matera Municipality – which will account for 12% of public funding – has also made a formal commitment (DCC 58/2013). Both regulatory decrees are enclosed in the appendix 2.

With regards to national government funding, we will pursue this option in greater detail in the event Matera is included among the cities admitted to the second stage of the competition.

With respect to additional funding from other local authorities, the amount indicated is consistent with the funds already invested during the first phase of our candidacy.

## 2.6.

**What is the plan for involving sponsors in the event?**

Matera 2019 will rely on private sector sources to play an active, participatory role in the event, rather than depending on them merely as passive sponsors. In keeping with the philosophy of sharing and collaboration that has inspired our entire program, we have planned, together with our private partners, a series of initiatives that will translate into different types of revenue: direct funding for program events; contributions in kind; crowdfunding; a national lottery; and merchandising.

Direct funding will come primarily from a group of large companies with an established regional presence, and from a multitude of small- and medium-size enterprises that are based particularly in areas connected with our candidacy. These funds will be used for major exhibitions and various programme events, the content for which will be the result of close coordination between the Matera 2019 Foundation and private partners. We expect big businesses to contribute roughly 4 million Euros, while a group of no fewer than twenty small- and medium-sized businesses is expected to contribute over 0.5 million Euro.

Citizen involvement is not limited exclusively to area residents, but includes those people who have emigrated to other regions and countries to study or work, while still maintaining strong links with their hometown territory. Direct funding from citizens will be of a "purpose-oriented" nature, with contributions earmarked for specific programme events. Citizens will also have a chance to propose specific cultural projects to which they wish to direct their contributions. We expect a total estimated contribution of approximately 250,000 euros to be obtained from this sort of funding.

From this point of view, there will also be an important source of revenue coming from contributions in kind: 1,000 citizens are willing to host as many artists, providing them room and board – not to mention an unforgettable life experience – for a total programme value estimated at a minimum 100,000 Euro. It will also be possible to adopt this same approach together with hotels and caterers: for example, providing free accommodation and meals for 1,000 nights will translate contributions estimated at a minimum of 75,000 Euros. Citizens and operators can also organize events at home or in hotels/restaurants, generating contributions in kind for an additional 50,000 Euros. We are convinced that these numbers will increase once this innovative approach, which we will be experimenting with already in 2014, earns widespread support from families and

professionals throughout our area.

We will also pay particular attention right from the start to launching crowdfunding efforts among those Lucano natives – a network that includes over one million people – spread out all over the globe. It will be enough to collect just one euro from every individual to generate significant revenue for the Matera 2019 programme. Establishing a “national lottery”, selling tickets at 8 euros each, could generate funding for an additional 500,000 Euros.

Other experiences have also proven that merchandising – once partners responsible for creating and distributing different objects have been carefully identified and selected – is capable of providing an additional source of revenue. In Matera’s case, we expect additional contributions from this source for an estimated 500,000 Euros.

## 2.7.

According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

### Income to be used to cover operating expenses

Source of income	year -5 (2014)	year -4 (2015)	year -3 (2016)	year -2 (2017)	year -1 (2018)	ECoC (2019)
EU						1,500,000
National government				1,000,000	3,000,000	7,000,000
City	300,000	500,000	600,000	700,000	800,000	1,000,000
Region	1,500,000	1,300,000	2,200,000	2,475,000	3,940,000	8,010,000
Others	200,000	200,000	200,000	200,000	400,000	400,000
Sponsors	79,200	79,200	100,000	100,000	196,600	4,000,000
other *			18,800	203,200	500,000	2,000,800

\* merchandising, contributions in kind, crowdfunding, etc.

## 2.8.

Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

Year	Total income in the budget (in euros)	Budget for culture (in euros)	Budget for culture (in %)
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

### 1.

What are the city's assets in terms of accessibility (regional, national and international transport)?



Matera is much closer to the rest of Italy and Europe than most people realize. Located at the heart of the candidacy area, the city can be reached easily via airport, train and bus, but also by car, travelling along any of the four major approaches that cross the candidate region: from the north via the SS 655 Bradanica; from the east via the SS 99, which connects Matera with the capital of Puglia; from the south via the SS 175 to Metaponto; and from the west via the SS 407 Basentana which, crossing through Potenza, connects us with Campania and Calabria.

Furthermore, with the 2019 candidacy in mind and in collaboration with the relevant Italian government ministries, the Basilicata Region and the Provinces of Matera and Potenza will accelerate plans to reinforce these directives, and especially to maximize public transportation available along the Matera-Central Bari-Bari Palese airport axis. These activities have already been favoured by our candidacy, which brought all the relative interlocutors and potential investors to the table together to hammer out an agreement to improve territorial access infrastructures for a total investment of 457 million Euros.

**Airports** – Access to Matera is favored by the proximity of the Bari airport, located roughly 60 km from our city's downtown. With approximately four million passengers a year and numerous direct daily international flights, the Bari airport is an important arrival point for tourists from around Italy and abroad. The Bari airport ranks twelfth in Italy for total number of passengers, and hosts a considerable amount of business travel due to the many conferences and business meetings that take place in Matera. This is a growth area for our city, presenting interesting synergies with the cultural programme we are putting together for 2019.

Strategic projects to improve mobility include increasing direct connections, via bus and shuttle and at moderate rates, between the Bari airport and Matera: a dedicated fleet of shuttles will ensure regular trips every hour, running in both directions throughout the day. The journey takes roughly 50 minutes one way. In 2019 the international airport in Naples, currently serving primarily the Potenza side of the Basilicata region, will become an important gateway from the west for cultural events scheduled throughout the region's inland areas. Last but not least, in Pisticci (just a few kilometres away from Matera), a new airfield (Pista Mattei, or Mattei runway) is currently under construction, and destined to serve tourist charter flights and cargo lines.

**Trains, buses and urban mobility** – The local, regional and supra-regional areas will constitute an important resource for our cultural programme both before and during 2019.

Connections with Bari and part of its metropolitan area, in particular the Murgiana, are provided by a system of light trains destined to increase in number and be improved qualitatively. The project forecasts an increase in train frequency and passenger loads, with trains running between stations in Matera and Bari's main station (already connected with Bari airport via trains running every hour) in less than sixty minutes.

Bus transportation, rendered necessary due to the physical characteristics of the territory, will be improved and upgraded with a focus on sustainable, intelligent mobility.

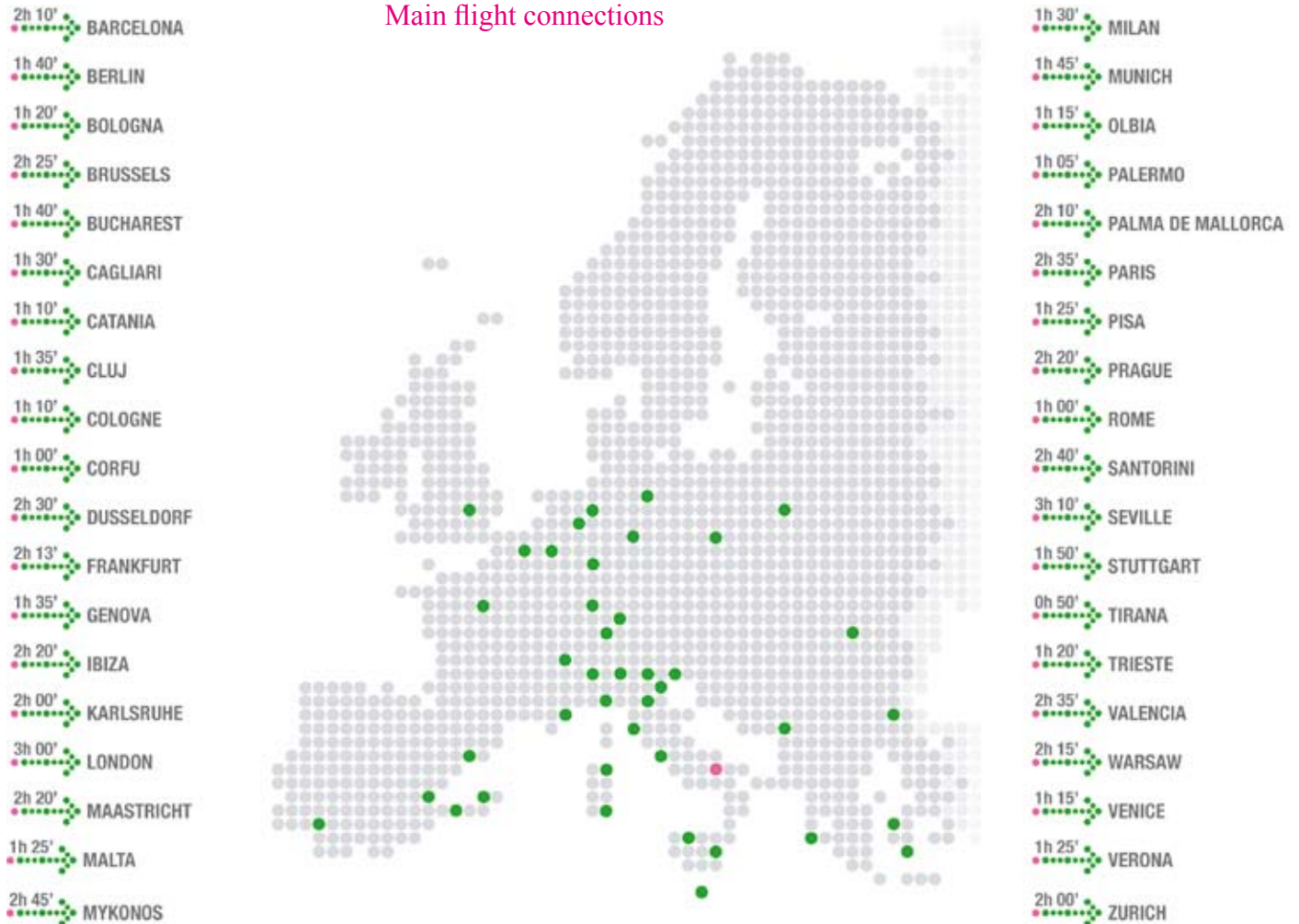
**Road networks** – Work is already underway to improve access to Matera via the A14 Bologna-Taranto, thereby reducing travel times between Matera and the entire metropolitan area of Bari, as well as increasing access for our potential user pool. In order to improve access from the northeast, work is currently underway on SS 655 Bradanica, which will improve connections with Melfi, Foggia and the Campania region; the Murgia-Pollino highway will also facilitate movement towards Calabria, making it safer and faster to travel between Potenza, Salerno and Naples.

Our internal highway system suffers from the low population levels present across the Basilicata region, but at the same time can boast an extraordinarily beautiful and striking surrounding landscape. The regional strategy is paying particular attention to avoiding land consumption and major infrastructures (multi-lane highways, large bridges) that are disproportionate with respect to the region's internal traffic.

Movement around inland areas that are rich in cultural, historical and natural resources will enhance travellers' experiences with a pleasant, safe voyage. The best approach is "slow travelling", allowing visitors to fully appreciate the quality of the surrounding landscape.

Last but not least, the 2019 Matera Committee's programme will make it easier for residents and tourists to utilize an internal system of "smart" buses as an alternative to driving by car.

## Main flight connections



## 2.

### What is the city's absorption capacity in terms of tourist accommodation?

The uniqueness of the Sassi and the Park of Rock Churches constitutes the main reason tourists are drawn to Matera. Added to this is our well-established tradition of contemporary art exhibitions, a mainstay of Matera since 1986. We also benefitted significantly from our inclusion in the list of UNESCO World Heritage sites in 1993, as well as the notoriety Matera earned after providing the cinematic backdrop for various films, the most recent of which – *The Passion* – was shot here in 2003 and raised Matera's international profile, especially in North America. The city also seeks to develop forms of sustainable cultural tourism, a move echoed throughout the Basilicata region, which is gaining ground as a destination that blends nature, culture and authenticity. This is why we are providing incentives to increase hiking, eco-tourism and active tourism, emphasizing our historic town centers, inland villages and natural parks. Our congress tourism sector is currently experiencing significant growth.

Today Matera can count on a growing number of tourist presences (night stays) for a total of roughly 200,000 per year, a 208% increase compared to 2000. These figures do not take into account the increase in the number of tourists who simply come briefly to visit the city. It is important to note that international tourism has risen in particular: the number of foreign tourists visiting Matera has quadrupled between 2000 and 2012, while the number of Italian tourists has doubled. Today, international tourism accounts for 30% of all visitors per year, and marks an important point of departure for the larger number of tourists expected thanks to the Matera 2019 cultural programme.

The range of accommodation available in the city has been renewed, becoming varied and offering some extremely high quality solutions that have earned recognition in both national and international press. In general, Matera aims to blend sustainability, respect for living spaces, local products and an overall tourist experience that will make the city a noteworthy example both in Italy and Europe at large. Many of our new accommodation structures have been established in the Sassi through recovery operations that combine high technology with traditional craftsmanship.

We can also boast a variegated offering beyond hotels, with an increasing number of residences, hostels and

beds for young people and students, groups that will form an important component of our candidacy's potential public.

At the moment, Matera can count a total of 2,600 beds available in the city, and roughly 21,000 beds available in the province: overall this has been sufficient to satisfy demand, and thanks to ongoing efforts to increase these offerings, it will be enough to handle increased demand as well, and in a sustainable manner.

Matera 2019 intends to be a testing ground for a model of a small city capable of attracting a significant number of visitors, and in which we want to maintain a dual balance: regulating the flow of tourists alongside a quantitatively appropriate and qualitatively significant range of accommodations; as well as balancing the delicate environment of the Sassi and the Park of Rock Churches with the number of visitors who cross through them. In fact, one part of our accommodations offering for 2019 will include innovative and original features, for example when families in Matera, coordinated through a special system set up by the Matera 2019 Foundation, will make rooms in their homes available to visitors, offering a genuine and novel family experience people coming to Matera. This way we will be able to avoid building new hotels or accommodations that would only satisfy what is essentially a single year's boom in demand. The program will also be open to artists and cultural operators who will flock to the city in both 2019 and the year before (2018), as they set up and prepare things for the cultural programme. Another slice of accommodation choices will be located outside the city's historic center, so as not to overload it, and coordinating with existing supply of accommodations throughout the region, paying particular attention to the Matera province, the Murgia area and the considerable accommodations available in and around Metaponto, designed for summer tourism but available throughout the year thanks to new co-designed tourism and culture routes.

### Tourist presences in Matera

ORIGIN	2000	2006	2000	2000-2012
foreigners	13,415	29,119	53,649	400%
total	88,263	115,925	183,259	208%
foreigners/tot.	15%	25%	29%	

### Number of beds

BEDS	2000	2006	2012	2000-2012
City of Matera	842	1,668	2,581	307%
Matera Province	13,649	20,413	21,326	156%
Potenza Province	11,689	14,347	14,841	127%
<b>Basilicata Region</b>	<b>26,180</b>	<b>36,428</b>	<b>38,748</b>	<b>148%</b>

### 3.

What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation?

What is the planned timetable for this work?

Matera has been perfecting the art of living for over a thousand years, with methods and customs that govern human settlements. In preparation for 2019, the city will pay special attention to the quality of the spaces it plans to recover, from new buildings to revitalised spaces. The Sassi, which evolved as a form of collective architecture, represent our model of reference. Life on the street, a search for density that is balanced with livability and our *vicinato* practices, all constitute important lessons born of our unique, ancient style of urban life.

The public and private investments planned for Matera over the coming years aim to revive unused spaces according to the following specific objectives: consume as little land as possible; give priority to the recovery of new constructions; create new spaces for living and working only where adequate facilities and public transportation exist or are planned; take advantage of new interventions to ensure more green spaces in existing neighbourhoods; connect the different interventions and different neighbourhoods through a sustainable, intelligent urban mobility system that is designed for both residents and tourists. But the single greatest priority

will be integrating redevelopment efforts with original artistic and cultural production, connected with the creative industries that will favour further improvements in Matera's quality of life, especially in neighbourhoods built after the Sassi were abandoned. Particular attention will also be paid to identifying new qualified spaces within which we can promote cultural tourism, eco-tourism and business convention tourism.

We will work on four major areas of urban transformation between now and 2019, and all four are all closely linked to our candidacy, proving that Matera's path to European Capital of Culture is not based on external ideation, but concretely connected with our city's cultural and inhabited future.

The first area concerns a large space in the Sassi dedicated to the realization of the most important Demo-Ethno-Anthropological museum in Italy, intended to become an example for new European museology, and a construction that is bound to attract international attention. We plan to inaugurate the museum in 2019. Another key space within the Sassi is the Complesso del Casale, which we intend to recover and renovate as an area within which we can establish new businesses and experiment with new forms of social and economic innovation, such as those exemplified by the unMonastery project and successive artistic residences in our candidacy. These projects will be conducted in collaboration with Sviluppo Basilicata and both national and international private operators. A second important area will reconnect the spaces of Castello Tramontano, set to celebrate its 500th anniversary in 2014, with the large green park that will surround the new University Campus, making it possible for Matera to attract students from all over Europe who are interested in studying issues related our candidacy, in particular the creation of new cultural citizens skilled in setting up new creative businesses, new tourist facilities not only for Matera and the surrounding region, but in general throughout the South. A third major area of urban redevelopment is located in the northeast of Matera, and deals in particular with the system of tufa quarries that provided the stone used to build the city, and can now be turned into constructions with cultural, tourism and convention purposes. Preexisting examples include the Palomba quarry, which has already hosted an important international contemporary art exhibition; and the Cava del Sole quarry, which has staged major events and shows in the past, and will become one of the places available to host events from the cultural programme co-created with Matera 2019. All interconnections between these places will be used both to test new models of urban design and to offer new reception areas, especially for conference-type events that can offer unique experiences for their users. Within this context, private investments (set up in accordance with the administration) dedicated to redeveloping Mulino Alvino as a new Center for White Arts have taken on particular importance. The white arts are part of a centuries-old tradition of high-quality cereal and grain production in the city and surrounding territory. The fourth and final important area is that surrounding the large rural village "La Martella", which attests to Adriano Olivetti's commitment to Matera and was designed by some of the leading urban planners of its era. La Martella will become a cultural center devoted primarily to architecture, design and urban planning. Its main piazza, designed by Quaroni, will be renovated, along with its theatre. In 2019 this theatre will host original productions created in situ by the most important European artists in collaboration with the local population and especially with school children from the area.

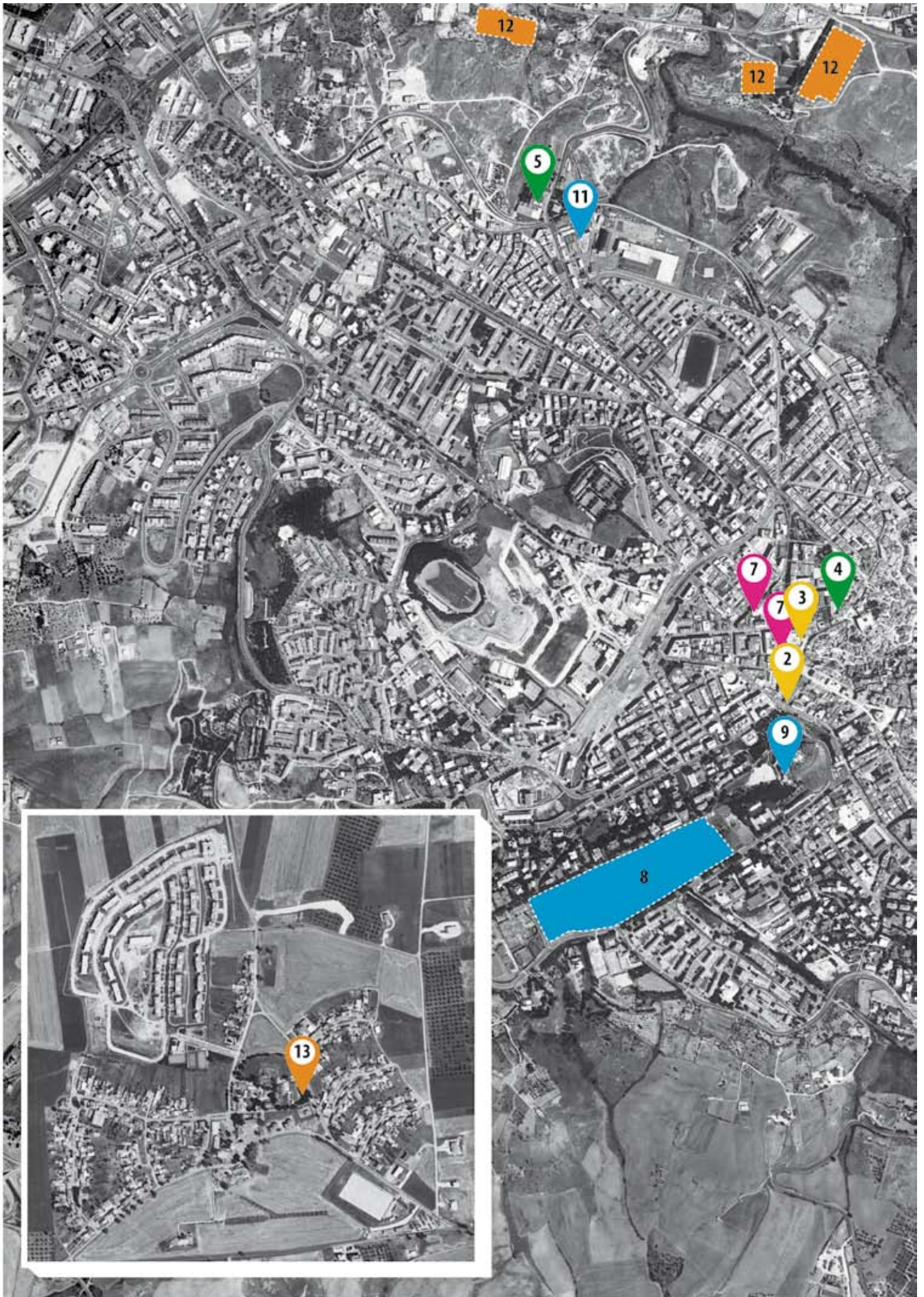
All the investments we have mentioned have been set up in such a way that they guarantee that these spaces will be socially, economically and environmentally sustainable. These investments in urban infrastructure will be augmented by other investments in coming years. Examples of this kind of up-and-coming investments include next opening of the Art Restoration School in the former Santa Lucia al Piano convent; the city museum to be built within the ex-San Rocco hospital; the Fabbrica del Carro (Wagon Factory); the Casa di Ortega; and several important underground spaces including additional renovation of the Palombaro in Piazza Vittorio Veneto.

## Ancient Futures

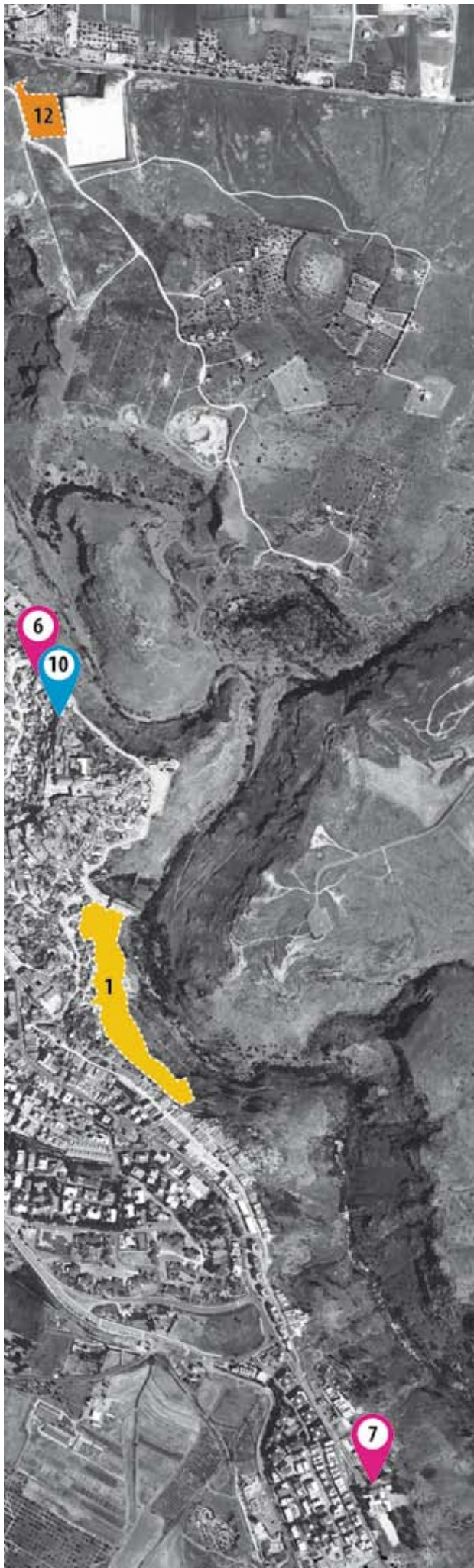
### **The Demo-Ethno-Anthropological (DEA) Museum in the Sassi**

The DEA museum is a key project for helping Matera and the Basilicata region become cultural draws. The museum aims to offer visitors a unique experience through which they can learn, using an education and experiential approach, about the Sassi, rock dwelling civilizations and the history of the relationship between man and environment within a unique ecosystem like the Sassi.

The museum intends to communicate ancient knowledge and practices that are still valid today, and will be formed of routes through open-air spaces and closed areas carved out of the grottos, filled with cultural, anthropological and scientific information about the intelligent use of renewable resources for housing.







### ANCIENT FUTURES

- 1 DEA (DEMO-ETHNO-ANTHROPOLOGICAL) MUSEUM
- 2 ARTWORK RESTORATION SCHOOL
- 3 PALOMBARO - Piazza Vittorio Veneto

### ROOTS & ROUTES

- 4 CITY MUSEUM - The former San Rocco hospital
- 5 CENTRE FOR WHITE ARTS - Recovery of the Mulino Alvino

### REFLECTIONS & CONNECTIONS

- 6 DESIGN SCHOOL - Complesso del Casale
- 7 THEATRE RESTORATIONS

### CONTINUITY & DISRUPTIONS

- 8 NEW UNIVERSITY CAMPUS
- 9 REDEVELOPMENT OF CASTELLO TRAMONTANO
- 10 CASA DI ORTEGA
- 11 FABBRICA DEL CARRO (Wagon Factory)

### UTOPIAS & DYSTOPIAS

- 12 QUARRY SYSTEM
- 13 REDEVELOPMENT OF BORGO LA MARTELLA

## Roots & Routes

### Reconnecting spaces

Both within the city, along all the new light infrastructures linking newly restored spaces designed for culture and education; and within the greater region, as part of a structured route between smaller towns, provincial capitals and parks, Matera 2019 will stimulate work conducted in collaboration with the most important national and European design schools, as well as with several important contemporary art centres and foundations. Spaces that are currently considered “non-places” will be turned into important places to spend time, designed with roots in the territory, filled with the typical local products and the stories of the people who have lived there, becoming moments of hospitality and an opportunity to bring national Italian culture and greater European culture together as one entity.

## Reflections & Connections

### A new University Campus

The new University Campus will be built where the former hospital of Matera once stood, on top of a hill that is a ten minute walk from the city’s center and from the Sassi, filled with greenery and well-connected with roads and communication services. In addition to spaces for students, faculty and a library, the new facility will also house student residences with a total of 156 beds, a portion of which will be reserved for disabled people and tutors. The idea is to concentrate strong teaching skills and research in just a few specific disciplines within the campus, thereby achieving results that can be measured in terms of quality, and increasing the student population in Matera as a whole, making the university a vehicle for internationalization and encouraging young people – a group particularly interested in creativity and cultural businesses – to take part in city life in Matera. The new Campus is designed in such a way that it will establish a new urban center capable of uniting the city center with Lanera, one of Matera’s outlying districts.

## Continuity & Disruptions

### The Complesso del Casale-School of Design

This is an effort aimed at recovering spaces within the ancient Sassi in order to outfit them for social and cultural production. The Complesso del Casale combines multiple levels of extraordinary buildings in the Sasso Barisano, subdividing surfaces in such a way that it will be able to accommodate three different types of activities in the near future, each of which will contribute significantly to the success of Matera 2019 and which include: the unMonastery project; the International School of Design (with participation from the University of Basilicata and the Milano Politecnico); and the offices of the Lucana Film Commission.

## Utopias & Dystopias

### Redevelopment of La Martella

La Martella is one of three neighbourhoods built during the 1950s inside Matera’s agricultural area in order to accommodate a segment of the population “displaced” from the Sassi.

This neighbourhood attracted the attention of a number of architects and urban planners stimulated by the vision of entrepreneur Adriano Olivetti, turning La Martella into a laboratory for modern city planning. Today this extraordinary neighbourhood, at once urban and rural, needs to be recovered and renovated in order to turn La Martella into a permanent design laboratory that can attract on-site architects, designers, artists and scholars. With this aim in mind, we will design light infrastructures that can promote intellectual work and both temporary and permanent stays in the neighbourhood.

“A few weeks ago I found an ad poster for Matera 2019 laying on the ground in the La Martella neighbourhood, probably blown down by the wind. I picked it up, cleaned it off, fixed a few tears and, together with Adele, decided to hang it in our café, inviting everyone (tourists, passersby, Ferrandina Scalo natives, citizens from nearby towns and so forth) to sign the poster and be photographed alongside it. It is as if we were conducting a sort of signature drive in support of the candidacy!”

*Adele and Giovanni, members of the web community*

## V. COMMUNICATION STRATEGY

### 1.

#### What is the city's intended communication strategy for the European Capital of Culture event?



The decision to make Matera an ECoC candidate was a concrete and powerfully communicative act that has produced considerable positive effects: with a three-year investment of roughly 900,000 euros in Matera 2019 events, the candidacy has reached more than 30 million users, for a contact cost of 0.3 euros per person, and increased visitors to the city by about 15%, with 21,000 more tourists in Matera alone (though obviously this figure cannot be attributed to the candidacy alone).

It was an enormous effort, shared by all the institutions and developed in particular together with the Basilicata's regional promotional agency (APT). We don't believe that any cultural proposal would make sense, unless it is accompanied by an adequate investment in communications, equal to at least 15% of the total budget for the event.

For Matera, we decided to work primarily with citizens right from the beginning, building a diary full of different voices. A number of Italian national opinion leaders got directly involved as well, and were invited to visit Matera both as direct guests of the Committee, and as guests of other institutions and cultural operators.

In order to get the word out about our candidacy, we relied mainly on radio and the Internet, as well as more traditional media such as television, newspapers, weeklies and periodicals. In order to keep citizens across Basilicata informed about the work we need to do together, we chose a television station – the most important station in our territory – as a media partner. The station has followed the candidacy throughout its gestation, producing daily coverage and weekly 12-minute reports, thereby spreading news and information about the events, projects, programmes and plans connected with the candidacy to all levels and segments of the population. Thanks to this approach, Matera has seen an incredible increase in media attention both qualitatively and quantitatively, putting the city's cultural activities at the center of national attention. Not surprisingly, as we already noted in other parts of this document, one of the lynchpins of the application is Materadio, an important festival set up and run by Italian national radio station RAI Radio3. Starting from the experience we have gained during the last four years, we are currently outlining a medium-term plan to promote the candidacy, continuing to leverage all the major cultural and sporting events already present in the area, all of which have already offered to serve as communication vehicles for the project. Most importantly, we are using all the networks we built up over the last two years in new and original ways, so that we are ready to increase Matera's reputation and profile in the event it is chosen as capital for 2019.

In light of the experiences we matured with an innovative web team of volunteers who helped get the word out about our candidacy via the Internet, we will set up a European web team with at least one senior manager, plus a junior manager in the areas that are central to European cultural communications (London, Paris, Berlin, Brussels), as well as a number of "affiliates" located in other nations, set up taking advantage of the ECoC network.

This action will provide a strong legacy for our territory, for Italy and for Europe at large; training will be conducted in Matera with cooperation from all the major European media channels. Our online efforts will be accompanied by corporate communications set to begin in 2015 in all the main Italian and foreign airports, particularly those that provide direct connections to the Bari airport (the airline hub for our territory). Our notoriety will also be enhanced through a capillary presence in the main Italian railway stations and along Italy's primary highways.

At the local level, beginning in 2015 Matera will open a large urban centre/info point dedicated to 2019. This info centre will inform all citizens, students, visitors and professionals about the details of the route to urban transformation and cultural production connected to our nomination as European Capital of Culture, as well as where they can go to see all the progress being made.

After we have familiarized people with the new Matera brand during 2015-2016, in 2017 we will work in close collaboration with the APT Basilicata to create and sell tourism packages connected with the 2019 cultural programme, participating in all the major, relevant Italian and international trade fairs, and instituting an educational programme aimed at reaching tour operators and journalists. We will also work with the main architecture and design magazines in order to tell the world about the urban transformations underway in Matera, and to communicate competitions being opened at an international level.

In 2018 we will concentrate our efforts on sharing the view of Matera as a place for innovative cultural production, working together with our citizenry and holding press conferences during which we will present the chosen artists, the artistic themes the programme will address, and emphasize the originality of our proposals. A first major press conference will be held January 19, 2018, during which we will officially present the definitive programme for 2019 in Brussels. During autumn and winter of that year we will launch a major communications campaign on the web, radio and TV, highlighting themes that can promote Matera as the European Capital of Culture for the following year, enacted in collaboration with all the private partners involved in our initiative.

**An overview of the primary communication strategies for Matera 2019:**

**2013** \_Territory-wide promotion of the candidacy, content and themes; direct involvement and participation in preparations; utilising the online community; competitions within the creative sector to identify people who can help build the official events programme.

**2014** \_Identification of “ambassadors” for the candidacy in Italy and around the world; construction of a communications campaign that involves the entire candidate territory, including specific actions in the individual areas identified.

**2015** \_A large gala festival to celebrate Matera’s election as European Capital of Culture, including major exhibitions in Brussels, Paris and Berlin; participation at the 2015 Expo in Milan; initial collaboration with other 2016-2018 capital cities to begin; initiate work together with the Bulgarian capital nominated; official presentation of communications possibilities to public and private sponsors as partners in Matera’s cultural programme; activities together with Mons and Pilzeň.



**The Lucano communities as Matera 2019 ambassadors**  
(the map highlights the number of communities present in each country)

**2016\_** Construction of a national candidacy; networking with other cities in the South and in Italy; development of national and European media partnerships; holding a convention for all Lucano associations located in Italy and around the world to coordinate their word-of-mouth work as spokespeople for Matera Capital of European Culture; initiate extensive, capillary involvement of local and national schools in competitions and curricular activities connected with the themes and sub-themes of our candidacy; activities with San Sebastian and Wroclaw.

**2017\_** Presentation of tour packages (Matera / Matera Southern Italy / Matera Italy / Matera Europe / Matera circuit of rock dwelling cities) at the main international tourism fairs (London, Madrid, Paris).

**2018\_** Advertising communications of the event for ticket sales and short- and medium-range accommodations; set agreements for roadside communications on all routes leading to Matera Capital City with “artistic” signs within a three-hour radius of Matera, identifying the city as a “gateway to the territory”; editorial communications concerning the beginning of co-designed, coproduced and co-created cultural productions in Matera and throughout the candidate territory.

**2019\_** Direct, pan-European television on opening night; press communications for each individual event; advertising communications at a capillary level both locally and nationally, as well as in all the major European capitals and destinations connected via airport.

**2020\_** Communication of cultural initiatives for the three-year period following Matera’s term as European Capital of Culture, in order to capitalize on the notoriety the city has earned in the best way possible; communicate the project’s legacy.

## 2.

How does the city plan to ensure the visibility of the European Union, which is awarding the title?



The city gave immediate visibility to the European Union, inviting the Italian representatives of the European Commission to Materadio in 2012 and 2013 (Materadio is promoted by the Matera 2019 Committee), conducting a series of awareness-raising activities related to the candidacy, culture and creativity as engines for Europe, programming and the reputation of European funds such as engines for local development. All of these activities were conducted in tandem with the Italian representatives. These activities will be reinforced during the second phase in the candidacy with the opening of an information point covering European Capitals of Culture and dedicated to Italian and Bulgarian candidate cities, as well as the 2014, 2015 and 2016 Capitals, presenting their respective programmes and tourism packages.

All communications will include the European Union trademark, and specific projects will be developed with schools of all levels, increasing the already intense exchange activities currently underway. In the event Matera is chosen to represent Italy as European Capital of Culture, during the four years between 2015 to 2018 we will create a capillary road show to be presented in all 28 nations in the Union to promote the event and keep the relevant European institutions involved in the process.

We will also work with schools and universities in the 28 EU member states, encouraging participation in cooperative events, developed through projects with Leonardo, Erasmus and Comenius.

This will take place in projects that will be activated together with Bulgaria through a Comenius project that will involve high school students from both cities with European themes and the shared cultural values of the single member nations.

In addition to these traditional approaches, we also intend to establish two permanent offices supported by local authorities and the Italian government in Matera in 2015. One office will deal with central themes of the candidacy, building annual European projects together with all the EU member states; the second, called ECSTRA (European Center for Scientific Research and Creative Activities), will focus its work and attention on themes of artistic and creative residency in southern Europe and the Mediterranean basin, in order to reinforce both national cooperation and international promotion efforts, paying particular attention to the sciences, innovation, digital communication and recovery.

## VI. EVALUATION AND MONITORING OF THE EVENT

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?



Right from the outset, all the promoters of Matera's candidacy for European Capital of Culture actively supported an evaluation and monitoring system that keeps an eye on both the long-term impact and the financial management of the project.

The managing body of the project – the Matera 2019 Committee – was entrusted with researching organisations and experts who could be called upon to set up the architecture of a monitoring system that could oversee and evaluate this impact. The evaluation and monitoring of financial management, however, will be entrusted to independent experts appointed by the Board of Directors, which includes the candidacy's promoters. With the support of outside experts, the Matera 2019 Committee paid special attention to recommendations from the work team called "Policy Group on the evaluation and monitoring of the impact of European Capitals of Culture". In 2010 this group, working on behalf of the European Commission, produced the report "An international framework of good practices in research and deliveries of the European Capital of Culture programme". The main suggestions of this work report will be used to better address the multi-year phase during which results of the event will be evaluated and monitored.

The candidacy's operating budget already includes resources for "longitudinal" evaluation and monitoring, i.e. controls based on the different dimensions of the event. Contacts have also been initiated with the University of Basilicata in order to form in 2015 – the year the European Capital of Culture is officially announced and recognized – a team responsible for organizing and implementing the evaluation and monitoring process. The process will be conducted together by both the Matera 2019 Foundation and the University of Basilicata, with work beginning during the years leading up to 2019, and concluding three years after the event. The most demanding stage of the process, including in terms of the expenditure required to achieve it, will begin three years before 2019 with a battery of quantitative and qualitative surveys.

The set of dimensions will be definitively identified in 2015, during the preliminary work registered by the joint research team. The activities necessary to fine-tune indicators – as well as the first data collection activities necessary to measure, evaluate and monitor effects on various areas – will be activated already during that year.

Over the following years, the entire process will be conducted in close coordination with the Matera Municipality, in order to make sure that we do not lose connection with the city's strategic plan and the management plans for the UNESCO World Heritage site, which remain the main responsibilities of the municipality. We believe that both the medium- and long-term effects of 2019 that we expect for Matera, outlined in our reply to point I.14, can be evaluated in light of the themes proposed by the Policy Group (as well as the set of indicators associated with each of them):

- 1 . Cultural vitality
- 2 . Access to culture and participation
- 3 . Identity and image of the place
- 4 . Philosophy and process management
- 5 . European dimension
- 6 . Impact and economic processes
  - a. cultural tourism and relative earnings
  - b. employment and the creation of added value by the cultural sector and creative industries in Matera and Basilicata
  - c. the city's and region's ability to attract business and investment
  - d. the city's and region's ability to address the brain drain problem.

Given the importance of tourism in Matera and the delicate balance that this sector has established with the city, we have already initiated investigations to estimate the increase of tourist flows com-

patible with sustainable tourism in the city, in order to prevent overcrowding in places that cannot support high numbers of visitors.

Following the example set by Turku – the 2011 European Capital of Culture – we also set up an early study of the economic impact of tourist flows to date, accompanied by estimates on the direct effects of tourism during 2019 and operating expenses for the Project that may be incurred by the managing body. The results of this study and its estimates can then be compared with the results derived from actual figures once the event has been concluded.

These additional themes, closely related to the general issue of “cultural citizens”, may also be added:

- a) development of skills and social capital
- b) involvement of volunteers
- c) environmental sustainability of the project
- d) the use and effects of social media
- e) the candidacy’s impact on urban renewal
- f) the candidacy’s impact on schools and other educational activities.

Within the Scientific and Technical Committee and the team that contributed to drafting the present application, monitoring and evaluation experts – Franco Bianchini, Alessandro Bollo and Giovanni Padula – are already at work. Working together with them, we will identify ways and characteristics with which we can select third parties with proven international experience upon whom we can rely for ongoing and ex-post evaluation of the programme’s socio-cultural and economic results.

## VII. ADDITIONAL INFORMATION

### 1.

What, in your opinion, are the strong points of the city’s application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?



The main strength of our candidacy is the resilience of Matera; the city’s ability to reinvent itself periodically, thereby becoming a city of reference not only for the inhabitants of our surrounding region, but a positive example for all of southern Italy. Another point in favor of our city is the collective intelligence of citizens who use culture not as an ornament but as software that allows the city to improve. From this collective intelligence comes a participatory instinct, a desire to do, to believe, especially among younger people, that is the foundation of our candidacy. Giving this kind of local pride a chance to express itself at a European level would be an opportunity for more than one generation to believe once and for all in the value of their abilities, and express the latent desire to experiment with new social and economic models that can be of value to us all. This change would be measurable through significant arrival rates from all over Europe not only of tourists, a group already on the rise, but also students, urban hackers and innovators, all convinced that Matera is one of the best places to go, because it is more open and welcoming, because it is a place in which they can imagine a new Europe. Another strong point is the great united effort put forth by institutions of all kinds all over Basilicata, which when accompanied by administrative efficiency provides guarantees for the ability to manage a complex program like the ECoC candidacy with considerable artistic autonomy and powerful experimentation.

Potential weak points include the low propensity to consume traditional culture, proven by an absence of large spaces for exhibitions and/or entertainment, as well as the absence of the kind of widespread, medium-sized entrepreneurship that might ensure an appropriate investment in creativity. These

are, however, elements that Matera and Basilicata intend to turn to their advantage, not by chasing after twentieth-century models, but by looking forward to new forms of production and knowledge-sharing that can be financed through appropriate crowdfunding projects and supported by widespread communication. In order for this to take place, we will all have to invest together in new and more cohesive forms of governance, both at the institutional and the associative level.

## 2.

Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture?



Regardless of the outcome of our candidacy, Matera intends to implement most of the projects mentioned in this document.

In particular, the themes of co-creation, co-production and networks for artistic and scientific innovation, their connections, their promotion, the realization of student-faculty exchanges in the areas in question, will all be strengthened and reinforced.

With regard to the cultural infrastructure, over the coming months we will be hard at work to inaugurate the new artwork restoration school, speed up construction of the university campus, begin opening up the abandoned quarries as spaces for meetings and events, as well as settle on the final design for the DEA museum, which will be one of the principal characterizing elements of Matera's new cultural season.

All with inauguration of the museum, we will enhance Matera's role as a center of narratives and contemporary inspiration for demo-anthropological themes. We will continue to work on festival activities born during our candidacy process and planned through 2019 – Materadio is a perfect example – strengthening our technological infrastructure for live broadcasts of things produced in situ, with the idea of making Matera the Southern European center for high-quality European cultural co-production, connecting with the widest and most varied interdisciplinary range possible of artists, cultural operators and experts in order to establish as close and seamless a relationship as possible between everyday experiences and artistic life.



## APPENDIX 1

### CULTURAL PROGRAMME

#### What main events will mark the year?

This appendix outlines an initial programme proposal set up by the team of mediators working together with the Scientific Committee and the local community, based on the narrative themes and general guidelines that characterize our candidacy. This proposal, supported by a solid process methodology designed for the duration and influenced by a powerfully inclusive vision that aims to get new, participatory and proactive cultural citizens involved, includes projects, initiatives and routes designed to sensitize and mature local cultural interlocutors, bringing citizens and the territory together with the primary cultural experiences available at a European level. This point of encounter, enriched by ulterior elements of territorial programming and suggestions provided by our web community, is subdivided into five themes that provide the narrative framework for our candidacy, and each is delineated into an independent line of programming, capped by a specific flagship project.

From the **Ancient Futures**, where our key **Demo-Ethno-Anthropological DEA Museum** in the Sassi is placed, come activities and projects that deal with the relationship between the material and immaterial patrimonies of our territory, as well as potential future scenarios. The flagship project is **Craftsman 2.6**, which will bring the design world and traditional craftsmen to work together.

**Roots & Routes**, which aims to **reconnect spaces** through light infrastructure with the help of major interventions in urban and territorial signs, is made up of activities and projects that develop between permanence and mobility, between rooted belonging and liberal migration. The flagship project is **Inhabiting Mobility / Circulating Entities**.

From **Reflections & Connections**, which includes the **New University Campus**, come activities and projects that explore the possibility of getting network logic and global communications to converge, informed by a critical and reflective perspective. The flagship project, connected with the world of cinema and training in the audio-visual sphere, is **Materwood/Europwood**.

**Continuity & Disruptions**, which includes the recovery of the **Complesso del Casale** in the Sassi di Matera as an eventual cultural production site, includes activities and projects that investigate the evolution of a territory suspended between conservation and innovation, between nature and culture. The flagship project, which deals with the city and its spaces, is **Remixing the City**.

**Utopias & Dystopias**, the theme of reference for the intervention **requalification of La Martella neighbourhood**, comprehends activities and projects that attempt to respond to the challenges presented by active citizenship and participatory models, promoting a notion of shared culture as a force capable of dealing with the challenges of contemporary life. The flagship project, **Seeds on the Ground**, uses music as a language that connects different groups and social attitudes.

These five programming lines can also be divided into two additional interpretations, deriving from the first theme – Ancient Futures – and essentially transversal to all the processes activated. The first concerns **Primordial Time** and includes activities and projects that, by facing and investigating our unique cultural landscape, rethink the relationship between man and nature, and between culture and the environment, within a context in which “exceptional cultural value derives from the symbiosis between the cultural and natural characteristics of the place”. Twenty years after the Sassi and the Park of the Rock Churches were included in UNESCO’s World Heritage List, and as we work to produce a management plan together with our community and update its registration in terms that are broader and closer to the modern concept of landscape, we felt it would be interesting to address these issues in a broader, interdisciplinary fashion as part of the flagship project **Exploring Space, Observing Earth**, also in relation to the crucial role the Geodesia Space Centre plays in our area which should be the cornerstone of a district technology aimed to observing the sky and the earth. This project will bring together the most important observers from the European scientific commu-

nity in order to dialogue with the world's most important contemporary artists, and will influence the entire programme. The second concerns **Present Time**, and includes activities and projects that focus on new ways to communicate, with an eye on transversal and widespread access to culture and knowledge. The flagship project, **Matera Open Communications Platform**, unites the entire path of our candidacy from the present moment to 2019 and beyond, giving a markedly concrete and real role to all citizens/cultural citizens so that they can transform Matera and the surrounding territory into a “spokesperson” and timely initiator and activator of the process, within the different programming phases.

All the flagship projects in the different areas of programming bring together cultural initiatives and proposals from different disciplines – the visual arts, theatre, dance, performance, music, film, literature, video art, graphic design, communications, illustration – connecting our local reality to Europe at large. This dialogue between the Basilicata region and Europe is divided up into valorising sensibilities and local needs, with a view to strengthening resources and expertise already present in the territory, and to respecting economic sustainability, where added social and cultural value arises from networking local interlocutors with European projects and formats in order to jumpstart a multi-directional, multi-faceted dialogue that is both decentralized and rooted in the territory. There is on-going concentration on the idea of expanded training and communications in every sense, aimed at forming a new professional class of cultural operators and communicators (including in terms of teacher training), starting from a fundamental research activity that begins with what exists already in order to subsequently propose new and potential development models, with the goal of producing events and interventions spread out over the entire local and regional territory, helping create and nurture an accessible, exportable cultural citizenry.

Events and initiatives that focus on specific aspects of each main theme will be set up alongside each flagship project.

Over upcoming months this proposed programme will be integrated as part of a more articulated participatory process, and made available to the artistic director, who will be selected during the second phase of our candidacy (as mentioned in point II.2), and who will be in charge of developing and enriching in detail the event programme, harmonizing the main events with other projects at a European and international level.



## PRIMORDIAL TIME – Exploring Space, Observing Earth

A traveller who finds him or herself out on the Murgia plateau at night, observing the stars while standing before the Sassi di Matera, will entertain the same primitive emotions experienced by those who lived in these grottos during the Palaeolithic era, or by the scientists who, inside the nearby Geodesia Space Centre, follow the movements of our planet and the transformations she is experiencing using the most advanced technological instruments available. This is the reason why we hope, through the project Exploring Space, Observing Earth – the primary flagship project of Ancient Futures (but transversal for all five themes) – to influence all twelve months of the Matera 2019 cultural programme. Through twelve interventions, the project aims to systematize and interweave the increasingly close relationships that characterize contemporary culture, from scientific aspects (geology, astronomy, physics, ecology) and the environment through the language of art and creativity. We are also proposing to invite residents and visitors to reflect on themes of ecology and sustainability, raising awareness and encouraging critical reflection on our individual and collective responsibilities to the territory. Last but not least, we intend to create teaching pathways in which art, science and environmental education are in dialogue with one another. These will be aimed at specific groups (children, adolescents, the elderly). The project will involve artists, scientists, researchers, creative and cultural operators, locals and foreigners, whose vision will come into contact with the uniqueness of a region closely bound to the land and its material dimension; a bond that can be seen in the urban landscape, traditional rituals and local scientific research.

The first major activity, to be conducted over the three-year period from 2016 to 2018, will involve commissioning three works by established European artists Olafur Eliasson, Pierre Huyghe and Tomàs Saraceno, all of who are skilled at combining art and science. Their artworks will be created during a period of artistic residency, and together in collaboration with researchers at the Geodesia Space Centre and local citizens. The productions will be implemented in partnership with astronomical observatories in Europe, and with the European network Imagine2020 Art & Climate Change. The three works will be exhibited at the same time as one of the great opening events of our 2019 programme schedule.

During the second half of 2019 we are planning to host artistic interventions by Rene Gabri and Ayreen Anastas in the Murgia park area. Both interventions will be based on the principles of biodynamic agriculture, permaculture and the freedom of seeds. During the same period we will also set up the exhibition **Ecologia della libertà** (The Ecology of Freedom), curated by Translocal.

A second important segment of the project will be dedicated to sustainability, and include three principle activities: a “sustainable creativity” workshop for kids, presented by Julie’s Bicycle; EcoKids, a series of environmentally-themed films presented in collaboration with CinemAmbiente and the Environmental Film Festival Network; and a major group action event “Un meteorite di rifiuti” (A Meteorite of Trash), aimed at raising awareness about the issues surrounding solid waste management, presented in collaboration with “Voirie de la Ville de Genève”. Over the course of the same year we will also host a series of performing arts shows dedicated to the utopias and dystopias of science, in collaboration with the contemporary arts festival Burning Ice/Kaaitheater in Brussels, as well as an important initiative against waste and in favour of food sustainability and the revival of our agricultural traditions entitled “Eating City 2015–2020”, conducted in collaboration with Slow Food and Terra Madre.

The year’s events will conclude with an enormous multimedia musical performance entitled **From Matera to Mars**, staged by the collective DeProducers, who are specialized in creating “music for space conferences”. This event will investigate the future of human exploration of the universe, asking us to consider if and how mankind will live on other planets some day.

## ANCIENT FUTURES – Craftsman 2.6

The Craftsman 2.6 project aims to create a dialogue between local artisans and contemporary European designers, and will be developed in collaboration with the designers Martino Gamper and Daniele Lupo.

Activities for the project will be based in workshops and at local businesses within the candidate territory, as well as in several of the numerous spaces that our city will be able to highlight through exhibitions and training, for example the Complesso del Casale, or the new exhibition spaces inside the restoration workshops of the municipal buildings in Matera’s artisan-industrial area.

The primary goal of Craftsman 2.6 is to develop production in Basilicata and southern Italy, starting

from the area's craftsmanship traditions, considered a fundamental element of culture and the territory's material and immaterial heritage. We aim to promote a system of quality, innovation and sustainability by reactivating traditional products and developing autochthonous production realities that can interact with one another and be renewed through contemporary design and culture.

The project hopes to create jobs by promoting a culture of micro-business, activating a system of cooperation that will network regional knowledge with international best practices, blending traditional knowledge with contemporary design excellence. It will also raise awareness within local communities about the cultural and productive potential inherent to the artisan tradition, which contains a wealth of knowledge that, once regenerated and connected to the needs and aesthetics of the contemporary world, can help to boost local production and create development.

Craftsman 2.6 aims to create European earnings and guarantee continuity over time: to achieve this end it includes plans for a three-year development phase, divided into successive stages starting in 2015 during which workshops will be built in which artisans can design and realize a collection of objects, starting from a reinterpretation of local traditional craftsman techniques, working in direct collaboration with European designers. Inviting designers into craftsmen workshops and companies around the Basilicata region has two objectives: first to allow people to compare extremely different experiences, methods and styles in an attempt to encourage new and unique approaches; second to help communicate the project to the outside world through the various international networks each designer is keyed into. Particular attention will be paid to developing supply chains that start from the procurement of raw materials, production sustainability in terms of both businesses and the environment, and getting finished products out into the market.

Systemic activities will be supported by a training programme proposed on different levels, with a broad, articulated user base that can create "overflow" of knowledge from experts on to everyone who participates in the training. The workshops and professional courses organized between 2015 and 2017 represent a test phase for the official 2018 inauguration of an international design school that will focus specifically on "Made in Southern Italy" craftsmanship traditions, and which will guarantee continuous innovation in the local artisan and entrepreneurial fabric. The school will produce a series of "masterpieces" that will be placed on display in 2019, first in Matera and then in primary capitals of European design: Milan, London and Copenhagen. Each exhibition will provide opportunities for the promotion and sale of different products created at the school.



## ROOTS & ROUTES – Inhabiting Mobility / Circulating Entities

On June 15, 2019, the day of transhumance (moving herds of sheep and cattle from winter to summer pastures) in Matera will also be the day of our **Mobility Camp**, an event that will extend beyond shepherds and animals to something more extraordinary: that day the Stalker Walking School will arrive on foot from Rome; French artist Abraham Poincheval will arrive with his rotating bivouac; a group of cyclists will arrive in southern Italy from London via the Eurovelo 5 corridor, which runs from northern Europe and joins with the ancient Roman Via Appia; Korean artist Soo-ja Kim will have a truck full of coloured Korean sheets arrive, both sign and instrument of an exile's nomadic life; and the travelling film festival a-pilgrimage.org will invent a route through the Murge that will conclude in Matera.

This day will be the highlight of Inhabiting Mobility/Circulating Entities, a project that sets in motion between 20 and 30 “circulating entities”, objects and people that can be considered culture carriers: a fleet of temporary citizens who depart from or arrive in Matera on foot, by bike, on an ecological truck or atop a wagon built by master wagon-makers from Murgia to distribute books to kids. Thanks to this project, our cultural citizens will move through a space/meeting place that valorises movement and time as key elements of the event itself, experienced as a cultural product that becomes a “circulating entity” in order to establish a network of different-sized spaces, bringing content and experiences into the same extended, regional, national and European sphere.

Over the preceding three years (2016 through 2018), an additional six ecological vehicles will be commissioned by a group of local cultural operators. These vehicles will respond to their specific needs and be designed during series of workshops with young design students coordinated by European designers including Dutch designer Lambert Kamps. Each vehicle will be unique, customized according to the functions it must perform, produced and then presented during the transhumance day festival. They will be realized through sponsorships from and cooperation with Italian national and/or European companies, as well as local business and artisan transformation of existing commercial and transportation vehicles.

The vehicles will contain and provide services related to culture and entertainment, but also social and health services, for example mental health services. Two of the travelling entities of the Matera 2019 “fleet” will arrive in the city after having spent three months travelling across Europe, departing from Sofia and Valencia, activating mobile artistic residencies through which a number of different artists will travel to and from Matera. During the trip, this travelling entity will share various themes connected with the Capital of Culture, bringing documentation about the experience back to Matera, where it can be re-elaborated into an exhibition showcasing this unusual form of “art in movement”. This project interweaves the phenomenon of modern mobility with the need to help a territory increase and “grow” its intrinsic skills and potential. Creating travelling vehicles will give the territory innovative design know-how, both in terms of production and in terms of design planning. From 2019 onwards, these travelling vehicles will be used by the local interlocutors who were involved in their construction to supply services – for example travelling cinema, mental health services, cultural and scientific didactic services, art, theatre, music, literature and more – across the region and candidacy area.

## REFLECTIONS & CONNECTIONS – Materwood / Europwood

For 2019, Matera intends to turn itself into an ironic, disenchanting Materwood, a cinema city in which slower rhythms are removed from the dominion of frenzy and excess, guaranteeing new narrative and technical explorations. Within this workspace, made available to new generations of creative talents and part of a network of cinema cities that will bear the name “Europwood”, we will develop three important production and outreach activities. The aim is to outline, conceive and produce a “canon”, or an alternative European approach to big budget, mass production films, building a new European network of cities specializing in digital creativity.

We will begin in 2016 with **Terra!**, a festival of short films available exclusively via streaming that address themes like nature, landscape and the cultural environment. These short films will be produced through a competition reserved for European video makers and students studying at film schools in the EU, organized in collaboration with film festivals, European film schools and independent film production companies across Europe. 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 jury will be made up of film experts who share this aesthetic vision of contemporary European filmmaking.

The second Materwood event, held in 2017, will be a group **film in episodes**, to be shot in Matera and 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.

The film will be nominated to participate in international festivals (Berlin, Cannes, Venice) over the months leading up to 2018, thereby helping launch Matera as the European Capital of Culture.

Our third activity will be to establish **Digitwood**, a school for film and digital media that is dedicated to applied research and the study and practice of “digital cinema”. The school will be established in Matera. On the basis of what happened for documentary films in Palermo, for the cinema business in Milan and for animation in Turin, we aim to become a branch of the Italian National School of Cinema – Experimental Centre of Cinematography in Rome –, in collaboration with European schools like the Hochschule für Fernsehen und Film in Munich and the Fémis in Paris.

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.

### **CONTINUITY & DISRUPTIONS – Remixing the City**

Remixing the City is a widespread urban regeneration project, a meeting point for collective architecture and artists who aim to improve areas that have lost vitality through targeted, engaging interventions – residual spaces, urban spaces, green areas, uncultivated land, abandoned or underutilized buildings or spaces – by working together with those who live in the affected areas. The project also calls for establishing the first **European Award for Self-Construction of Public Space**, dedicated to the best emerging urban practices.

At the beginning of 2014, during the initial phase of the project, we will activate a 30-day workshop/residency in conjunction with a meeting entitled New Routes of Urbanism, a period conference that will invite the most important experts engaged in the study of urban phenomena to Matera.

In 2015, through a European open call, we will choose ten collectives to produce a work of explo-



ration, documentation, planning and strategy that can identify within the region those contexts and spaces where modern **Community Workshops** can be built, in line with the original vision of Adriano Olivetti, who was an important influence for our area. These workshops of collaborative urban practices will make it possible to transform the potential of a stratified context like ours into concrete objects, paying special attention to recovery: buildings reused and reactivated, as well as semi-permanent installations will become operational centres for urban regeneration, starting with group housing neighbourhoods produced following the abandonment of the Sassi.

Within these Community Workshops, starting from models that have already been implemented in different European cities and taking into account the candidacy territory, we will identify each year four specific actions by artists conducted in collaboration with groups of college students to practice low-cost architecture. The collectives will come from other regions in Italy, as well as from Paris, Brussels, Madrid, Sofia and Rotterdam. Examples of this kind of collective include the Atelier Coloco, Stealth, Exyzt, Collective Etc, Detto Fatto, partizaning.org, Raumlabor and Basurama. After a careful evaluation of the area, participants will conduct one-week workshops to work in open, outdoor “laboratories”. Work will be followed by festive breaks.

Community Workshops will be a sort of factory/lab, allowing participants to blend experiences, relationships and skills, and will become a point-of-reference for local residents and cultural interlocutors, especially young architects and students, already deeply aware of these issues thanks to the effort by the University of Basilicata. They will be able to work together to create an articulated programme of micro-interventions and urban strategies that will be collectively inaugurated in 2019, and will remain open and active afterwards as well.

#### **UTOPIAS & DYSTOPIAS – Seeds on the Ground**

Seeds on the Ground stands for seeds of culture, imagery and sounds that can be spread across the territory. The project is dedicated to promoting new music, arts and digital media, and is made up of two large events that will open and close the summer season of the 2019 cultural programme.

The project is inspired by the intense experiences our area has matured in the field of music, including the involvement of some of the most famous artists of on European and international scenes. It addresses various different genres of music and art, and is aimed at a cross-generational and culturally sensitive audience.

Seeds on the Ground blends today’s digital cultures with rural areas, mixing urban electronic sounds with those inherent to our agricultural landscape.

On 21 June 2019, the summer solstice and the European Day of Music, we will host **24 hours Gravina Sound**: 24 hours of experimental music and media that transfigure Gravina’s sensorial landscape. During the event important artists from the international panorama (including Biosphere, Oval, Carsten Nicolai, Chilly Gonzales, Francesco Tristano and Hauschka) will be invited to interact with the rocky landscape, stimulating emotions through the creation of sonorous, visual and luminous landscapes that make a significant artistic impact.

The program will follow diurnal and nocturnal rhythms, alternating sounds and images that intersect and harmonize with the rhythms and moods of the Sassi and Gravina: staircases and terraces will become audience seating, and the Gravina will become an enormous natural stage, absorbing and reflecting sound and light. The artists will be invited to stage special versions of their projects to accompany the performance flow over the course of the entire 24-hour period.

Some of the artists will be involved in a residency, during which they can interact and produce parts of the program together with students of the Conservatory and local musicians. This will include, for example, the possibility of creating performances that make use of the Viggiano harps. Musicians will also collaborate with artists and video makers in order to redefine their performance in a synesthetic dimension that will enhance the event’s visual and scenic impact.

This musical and artistic marathon will be streamed live, and be the subject of a documentary by Olivo Barbieri. Following the event, we will produce a limited edition collectible CD/book that details the entire process.

On 21 September 2019, the autumnal equinox, we will host the **Ten Cities Matera Edition**, a special edition of the Ten Cities project created by the Goethe Institute in Nairobi in 2012, and being completed in 2013. The project is dedicated to dance music and club culture, and currently involves 10 cities: Cairo, Johannesburg, Luanda, Lagos and Nairobi in Africa; and Berlin, Bristol, Lisbon, Naples and Kiev in Europe. It is a journey for musicians and writers that includes research, music production and events, bringing together 50 European and international artists including DJs, musicians and pro-

ducers. Participants are selected within the ten cities, and called upon to cooperate and produce music together. A group of curators coordinates the project, involving twenty authors in a search that uses club culture to explore and investigate transformations underway in the public sphere. The group of artists meets periodically in different cities to produce and organize music concerts and dance parties. The music, lyrics, photos, interviews, films, meetings and all other content generated will be collected and presented in CDs and books, as well as published online.

Ten Cities Matera Edition re-contextualizes the project for Matera 2019, involving ten new cities from continental Europe (establishing a priority dialogue with Bulgaria), as well as cities included in the Mediterranean basin (Tel Aviv, Athens, Valencia, Marseilles). Ten Cities Matera Edition reworks and reanalyses new stories and new points of view on European and Mediterranean club culture, bringing the city a rich program of cultural production that can vaunt a European and international following. The project aims to build spectacular, aesthetic experience that will make an enormous impact on its audience. An equally important component will be the processes and connections that the project activates between guest artists and the territory, involving local artists and musicians in order to create a unique musical product.

#### **PRESENT TIME – Matera Open Communication Platform**

Throughout the entire programme for Matera 2019, the Matera Open Communication Platform will create, through a series of actions that will begin at the start of 2014, new, exportable forms and formats of cultural communication on the local and European levels, focusing on the crucial role these play in building up a public sphere based on a shared vision of the notion of “culture”.

The key event of the M.O.C.P. will be **MateraOpenRadio.eu** (MORE), a cultural, radio-based project with a programme schedule that involves eight Italian and European radio stations that are partners in the project, and helps create a live streaming website dedicated to the continuous investigation of content at a local, national and European level. Active collaboration in radio content creation will play a particularly important role, involving the Bulgarian radio station Horizon and Agitprop, an audio visual production house based in Sofia.





We will also set up a number of workshops and permanent conferences devoted to languages, the design and drafting of a cultural publication, and digital visualization techniques for open data, accomplished in collaboration with the Matera 2019 Web Community and relying on experiences gained through the unMonastery project. The radio will rely on the talents of young university students from all over Europe, selected through a public competition and coordinated by a team of experts. The main goal of MORE will be to identify and study the best communication strategies for broadcasting the experiences and reputation of Matera European Capital of Culture among the various cultural interlocutors and audiences. Between 2018 and 2019, the MORE programme will be reinforced by three moments characterized by collective artistic actions that connect with different disciplines to put the theme of communications as a central element of contemporary life back into focus at Matera 2019. In 2018 we will focus on the experience of **Oreste**, one of the first artist residencies in Italy. In the 1990s, Oreste was set up in the Abbey of Montescaglioso, inviting groups of artists to come and work together with the local community to investigate the role art can play as an instrument of collective communication. The works that will be produced during the 2018 residencies will be gathered together in an exhibition project scheduled to open during 2019.

In 2019 we will also commission a show/event organized by Rimini Protokoll, a group that uses statistical data to involve local populations in its projects, making locals the star of their performances. Each performance is 100% dedicated to the city in which it is held. The show will be produced in collaboration with Community Matera 2019. We will also invite choreographer Boris Charmatz to reflect on the Internet as the theme of a special dance performance.

All the activities we have planned and organized will be repeatable, and will continue beyond 2019 as part of an attempt to root these experiences in the local territory, encouraging a dynamic response to transformations within the candidate area.

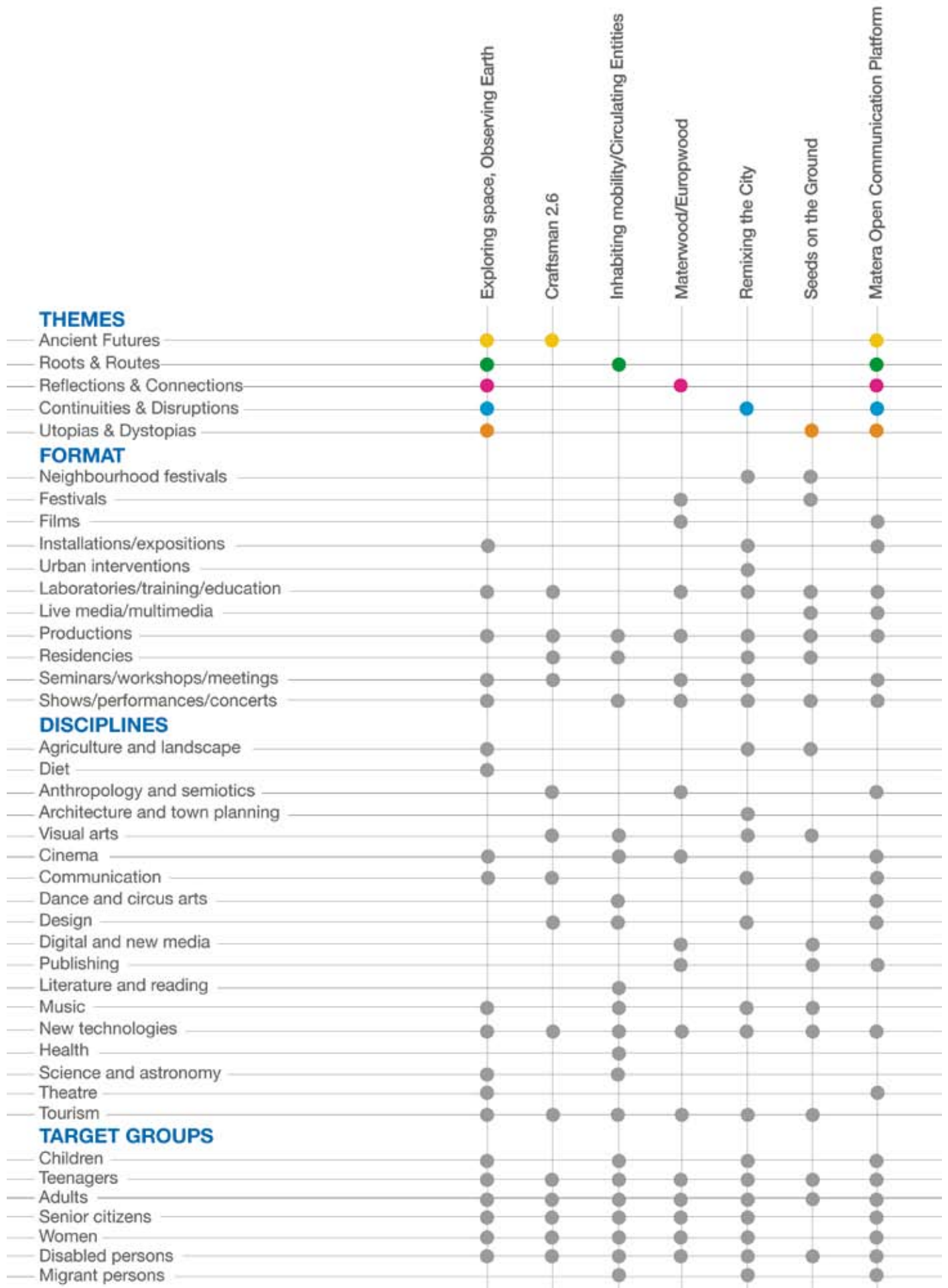
### **Marta Ragozzino, Superintendent for the cultural, artistic and ethno-anthropological heritage of Basilicata** **Mario Cresci, cultural citizen**

The image on the cover and the artworks that illuminate the cultural sections of our candidacy bid book are by Mario Cresci, one of Italy's most important contemporary artists. Cresci lived in Matera for over twenty years, leaving an indelible mark on local culture, which was deeply transformed through his eyes, capable of exploring the secret nature of places and objects. Born in Liguria, Cresci studied in Venice, learning the fundamental skills of visual analysis, as well as noteworthy ability for planning and design, both of which he brought to what was still a rural Basilicata region at the end of the 1960s.

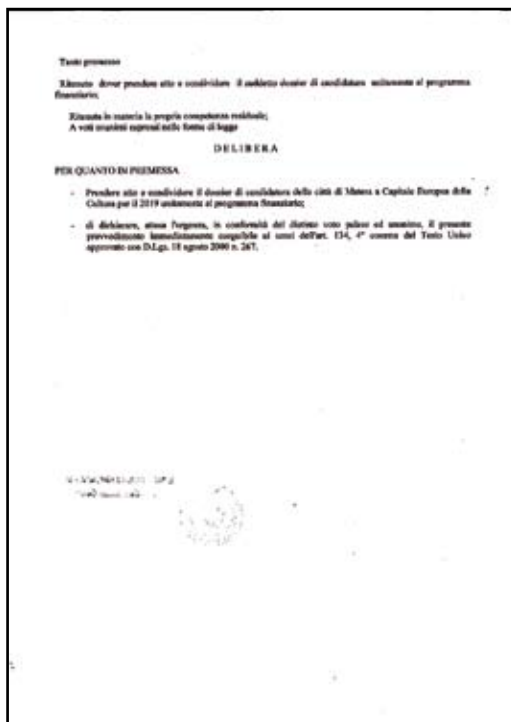
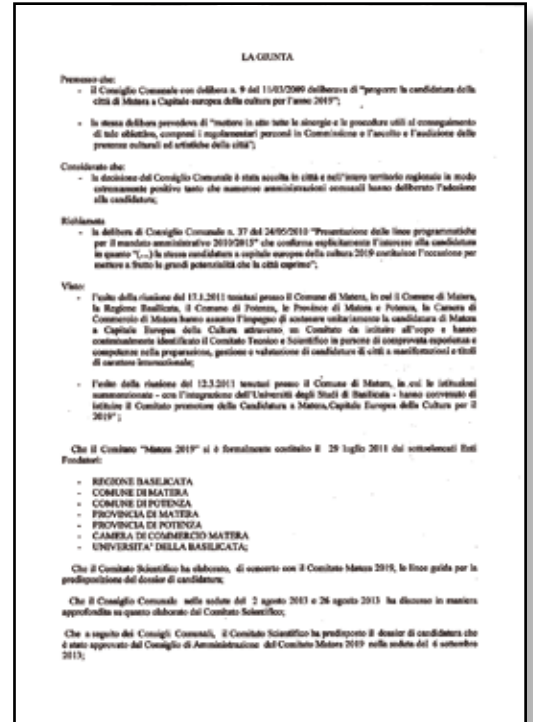
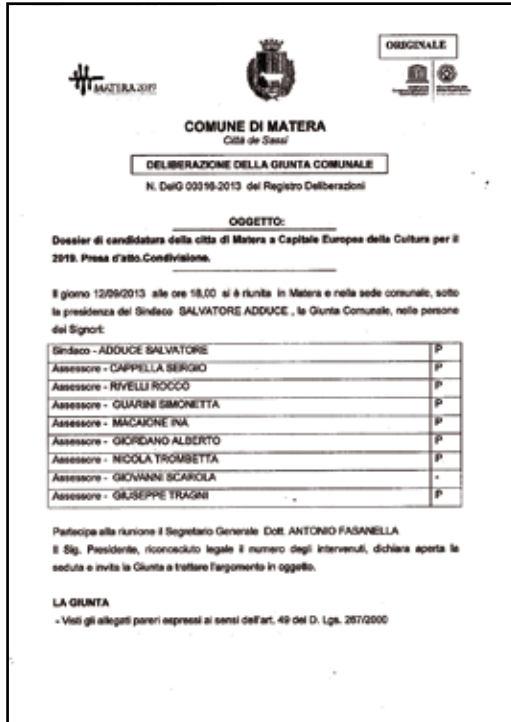
In Matera, where he arrived filled with a desire to learn about and experiment with "measuring" reality, Cresci developed his personal vision, expanding the field to the entire region, analysing landscapes and the anthropological dimension of our territory. He investigated society, mankind and human spaces, and when he fixed his attention on the Sassi, then spectral and desolate, he was able to create images marked by a striking expressive power. A precursor, maestro and perfect symbiosis of graphic culture and international photography within what was then a context far removed from traditional media languages, Cresci created a school, organized courses, opened studios and helped his students grow and improve. Teaching, an integral part of his artistic efforts, led him first to Milan, and then to Bergamo, where he became director of the Accademia Carrara, and where he continues to live today.

Matera's creative scene has grown and expanded over recent years in part thanks to the legacy Cresci left behind. Today his students, some of whom understand the importance of training new, younger generations, have in turn become points of reference in the field of education. These seeds are germinating, growing into a new way of making culture, and provide the foundation for our city's candidacy

*The Italian Ministry for Cultural Heritage and Activities has dedicated "Forse fotografia" (Maybe Photography) to Mario Cresci, an important retrospective in three episodes, the last of which was held in Matera in 2011. Every appointment was characterized by an artwork created ad hoc by the artist. The works we are presenting on these pages are part of Cresci's series "La Cura" (The Cure), created for an exhibition at Palazzo Lanfranchi in Matera. Cresci has photographed, inside the artwork restoration workshops of the Soprintendenza, paintings and sculptures being restored as if they were wounded people undergoing a patient and laborious healing process.*







Deliberazione Giunta Comunale di Matera n. 316 del 12/09/2013  
(the formal commitment made by the Matera municipality government)

**REGIONE BASILICATA**  
LA GIUNTA

**DELIBERAZIONE N° 1096**

Stato del 17/09/2013

**OGGETTO** Strategia 2014-2020 della Regione e Capitale Europeo della Cultura per l'anno 2014.

**Presidente**

La Giunta, riunita il giorno 17/09/2013 alle ore 13,30 sotto la presidenza del

	Presidente	Assessori
1. Vito DE FELICE	Presidente	X
2. Maurizio MARINO PIRRELLA	Assessore	X
3. Nicola SONGITTO	Assessore	X
4. Luca BRUNO	Assessore	X
5. Roberto BALOTINO	Assessore	X
6. Paolo MARINARO	Assessore	X
7.		

Segretario di ANNA AGOSTINO

Se vuole in realtà all'esplicito lo aggiunga, secondo quanto previsto nella pagina "considerazioni".

**SEGRETOARIO REGIONALE**

Pubblicazione di legge n°  Misure Programmi  Giu. per il

Risorse proprie comunali n°  Misure Programmi  Giu.

Emesso il giorno 17/09/2013

A. JAMARIS

Ho firmato e pubblicato  Ho firmato  Non ho firmato

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**VISTA** la Legge Regionale n°12 del 02/05/1996 e successive modifiche ed integrazioni;

**VISTA** la Deliberazione della Giunta Regionale del 15/01/1999 n° 11, concernente l'individuazione degli atti di competenza della Giunta;

**VISTA** la Deliberazione della Giunta Regionale del 13/02/2004, n° 290, modificata dalla DGR n. 43704;

**VISTA** le Deliberazioni della Giunta Regionale n° 11480/05 e la 1305/09 relative alla dimensazione e configurazione dei Dipartimenti regionali;

**VISTA** la Deliberazione della Giunta Regionale n° 3057/09 che individua le strutture deleganti e stabilisce la dichiarazione ed i compiti alle strutture incaricate;

**VISTA** la Deliberazione della Giunta Regionale n° 1270/06 che ha approvato modifiche alla dichiarazione delle strutture deleganti;

**VISTA** la Legge Regionale n. 36 del 21 dicembre 2012 con cui è stato approvato il Bilancio di Previsione per l'esercizio finanziario 2013 e il bilancio pluriennale per il triennio 2013-2015;

**VISTA** la D.G.R. 1 del 15/01/2013 "Approvazione della ripartizione finanziaria in capitoli del 9401, 9402 e categorie delle attività e delle missioni, programmi e titoli delle opere del "Bilancio di previsione per l'esercizio finanziario 2013 e bilancio pluriennale 2013-2015";

**VISTA** la Legge Regionale n. 36 del 21 dicembre 2012 con cui è stato approvato il Bilancio di Previsione per l'esercizio finanziario 2013 e il bilancio pluriennale per il triennio 2013-2015;

**VISTA** la Legge Regionale n. 18 del 6 agosto 2013 recante "Assolvimento del Bilancio di previsione per l'esercizio finanziario 2013 e del Bilancio Pluriennale 2013-2015";

**VISTA** la DGR 903 del 9 agosto 2013 con la quale è stato approvato la ripartizione finanziaria in capitoli del 9401, 9402 e categorie delle attività e programmi variati;

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**CONSIDERATO** il supporto che la Regione Basilicata ha prestato alla candidatura di Matera con diversi atti di seguito menzionati, in quanto la stessa rappresenta una grande occasione di sviluppo e di posizionamento competitivo per la città di Matera e per l'intero territorio regionale;

**VISTA** la DGR n. 605 del 18 aprile 2010, con cui la Regione Basilicata ha garantito il supporto alla candidatura della città di Matera a Capitale Europea della cultura per l'anno 2014, finanziando l'istituzione di un gruppo tecnico per la definizione del percorso metodologico della candidatura;

**VISTA** la DGR n. 602/2011, che ha approvato la delibera di statuto del "Comitato di promozione della candidatura di Matera a Capitale Europea della cultura per il 2014" (Giunta Matera 2010) ed ha autorizzato il Presidente della Giunta Regionale alla sua costituzione;

**RICHIAMATA** la successiva costituzione con atto notarile del suddetto Comitato Matera 2014, avvenuta in data 25/2/2011, avente quali soci fondatori la Regione Basilicata, il Comune di Matera e Potenza, la Provincia di Matera e Potenza, l'Università degli Studi della Basilicata e la Camera di Commercio di Matera, con lo scopo specifico della promozione e realizzazione unitaria di tutte le attività necessarie per la preparazione ed il supporto della candidatura di Matera quale Capitale europea della Cultura per il 2014;

**TENUTO CONTO** che il Comitato Matera 2014 dispone di un Consiglio di Amministrazione a cui spetta, su taluno, di approvare gli indirizzi strategici ed ogni decisione attinente al perseguimento dello scopo del Comitato e che successivamente quali rappresentanti della Regione Basilicata il Presidente per incarico della Giunta Regionale ed un componente scelto dal Presidente del Consiglio regionale quale supervisione della missione costituita;

**DATO ATTO** del consistente supporto finanziario che la Regione Basilicata ha assicurato al percorso di candidatura, con uno stanziamento di 170.000 Euro ex L.R. n. 26 del 30 dicembre 2011 e, successivamente, con uno stanziamento complessivo di 1.800.000 Euro ex L.R. n. 26 del 21 dicembre 2012, riconoscendo i benefici che la candidatura reca appesa alla città di Matera ed alla Basilicata in termini di visibilità internazionale, rafforzamento delle reti di cooperazione culturale

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Europa e del capitale culturale e status della comunità europea regionale

**VISTA** altresì la DGR n. 670/2013 che ha approvato l'Accordo di Programma Quadro "Assistenza Tecnica e Studi di Fattibilità - II fase integrativa Matera 2014 Capitale Europeo della Cultura" con l'Alleanza CPE n. 01/2012

**DATO ATTO** che la procedura per la designazione delle Capitali europee della cultura prevede le seguenti fasi:

- fase di presentazione, prevista per il 2013, nell'ambito della quale la città interessata deve presentare il dossier di candidatura in risposta ad un bando emanato dal Governo ed al termine della quale l'apposita Giunta composta da 6 esperti individuali dal Governo nazionale e dalle istituzioni europee predispone un elenco di città prefinalizzate;
- fase di selezione, che ha inizio nel 2014, in cui le città prefinalizzate presentano un dossier di candidatura più dettagliato e la Giunta seleziona le città da candidare, notificando tale scelta alle Istituzioni Europee; tale fase si conclude nel 2015 con la designazione da parte del Consiglio dei Ministri dell'Unione Europea, - previa parere del Parlamento europeo - della Capitale Europea della Cultura;
- fase di sviluppo e organizzazione del programma delle attività da parte della città designata, che va dal 2015 al 2016.

**DATO ATTO** altresì che, in ottemperanza alle procedure di designazione amministrativa, il Ministero dei Beni Culturali - d'intesa con la Commissione Europea - ha pubblicato nel mese di novembre 2012 il bando per il titolo di Capitale europea della cultura per il 2014, che fino al 20 settembre 2013 ha presentato delle relative candidature per la fase di presentazione;

**TENUTO CONTO** del dossier di candidatura, approvato dal Consiglio di Amministrazione del Comitato Matera 2014 in data 3 settembre 2013, conformemente a quanto previsto dal menzionato bando;

della portata innovativa che tale dossier rappresenta, in quanto frutto di una programmazione concertata tra le principali istituzioni regionali che dialoga per il futuro con la programmazione una strategia che punta sulla cultura come dimensione determinante dello sviluppo territoriale di Matera e della Basilicata, capace di generare ricadute durature in

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termini di benessere collettivo, miglioramento della qualità urbana e della cultura e di sviluppo economico connessi con le componenti culturali e creative.

**CONSIDERATA** l'urgente rappresentanza della scadenza della presentazione del dossier di candidatura al 20 settembre 2013;

Su proposta del Presidente della Giunta Regionale, ad unanimità di voti:

**DELIBERA**

- di sostenere finanziamente la candidatura della Città di Matera a Capitale Europeo della Cultura per l'anno 2014, riconoscendo l'alto valore programmatico di tale candidatura in termini di strategia di promozione e innovazione culturale, sociale ed economica;
- di stabilire che l'individuazione delle risorse finanziarie da destinare alla realizzazione delle azioni e sostegno di tale candidatura sarà effettuata nell'ambito della nuova programmazione F.S.R. e Fondo per lo Sviluppo e la Coesione (S.C.) 2014-2020.

IL RESPONSABILE DEL SERVIZIO REGIONALE DEL PRESIDENTE DELLA GIUNTA REGIONALE

A. JAMARIS

Tutti gli atti ai quali è fatto riferimento nella presente e nell'appendice della presente sono depositati presso il Servizio Regionale, che ne cura la pubblicazione sui siti internet.

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Ho letto il testo e presento verbalmente, fatto confermare dal sottoscritto come segue:

A. JAMARIS

Il presente ha validità conforme alla presente approvazione e data di avvenimento in data 17/09/2013

IL RESPONSABILE DEL SERVIZIO REGIONALE DEL PRESIDENTE DELLA GIUNTA REGIONALE

A. JAMARIS



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Deliberazione Giunta Regionale Basilicata n. 1096 del 17/09/2013 (the formal commitment made by the Basilicata regional government)



**Matera 2019 Committee**

*President:* Salvatore Adduce

*Vice President:* Vito De Filippo

*Board of Directors:* Raffaello De Ruggeri, Mauro Fiorentino, Leonardo Giordano, Piero Lacorazza, Dorian Manuella, Vito Santarsiero, Franco Stella, Angelo Tortorelli, Saverio Vizziello

**Scientific Committee**

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*Director:* Paolo Verri

*Coordination and international relations:* Rossella Tarantino

*Press office:* Serafino Paternoster

*Secretary:* Claudia Di Perna

*Editing:* Elvira De Giacomo

*Digital strategy and Graphic designer:* Raffaella Pontrandolfi

*Communication:* Anna Pellegrino

*Architect:* Massimiliano Burgi

*Administration:* Giuseppe Cancelliere

**With the collaboration of**

Alessandro Bollo, Tiziana Carlino (*Bulgaria*), Alberto Cottica, Ilaria d'Auria, Alberto Giordano, Charles Landry, Giovanni Padula

**Cultural curators**

Danilo Capasso, Oscar Iarussi, Alessandra Montecchi, Lisa Parola, Alessandra Simeoni, Judith Wielander

**Web team**

Stefania Barbano, Gaetano Caivano, Mariateresa Cascino, Giuseppe Cicchetti, Stefania Clemente, Mattia De Vito, Roberta Giuliano, Ida Leone (*coordination*), Piersoft Paolicelli, Giancarlo Riviezzi, Andreina Serena Romano, Annalisa Romeo, Stefania Sarli, Katuscia Silvano, Marianonietta Tarantini, Antonella Totaro  
We thank the Matera 2019 web community for all tips, project ideas and dialogue

We thank Mario Cresci for cover photo and photos of the project "La cura-Matera 2011"  
Courtesy Soprintendenza BSAE Basilicata  
We thank Franco Arminio for his contribution

Media Partner: TRM Network

Website: Vertigo soc. coop.

iOS and Android apps: Apposta

Graphic design and layout: Nico Colucci

Translation: Aaron Maines

Photo credits: Luca Acito, Nico Colucci, Materafotografia, Francesca Zito

Printing: Antezza Tipografi srl

*In memoriam Romeo Sarra*

