



# ReInHerit WEBINAR

“European Capitals of Culture as a space  
for connecting tourism, cultural heritage  
and creative industries”



ReInHerit



European  
Commission

**8 September 2023 | 3:00-4:00 pm (CET)**

# Matera is a producer of culture

Matera European  
Capital of Culture 2019  
Monitoring Report



MATERA 2019  
OPEN FUTURE

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

I-DEA therefore represented a challenge to conceive the very concept of a museum, which is traditionally associated with a permanent collection that is enlarged over the course of time, as a virtual space for meeting and accumulating shared collections existing in local archives. The purpose of the project was therefore not to create a museum with its own permanent collection, but rather to enhance the value of what was already present in the territory by creating a virtual collection that will be accessible to everybody. The first concrete result of this is the I-DEA platform: <https://idea.matera-basilicata2019.it/en>.

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

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

# Italy

Bergamo ● 1

Bologna ● 5

Ivrea ●● 8

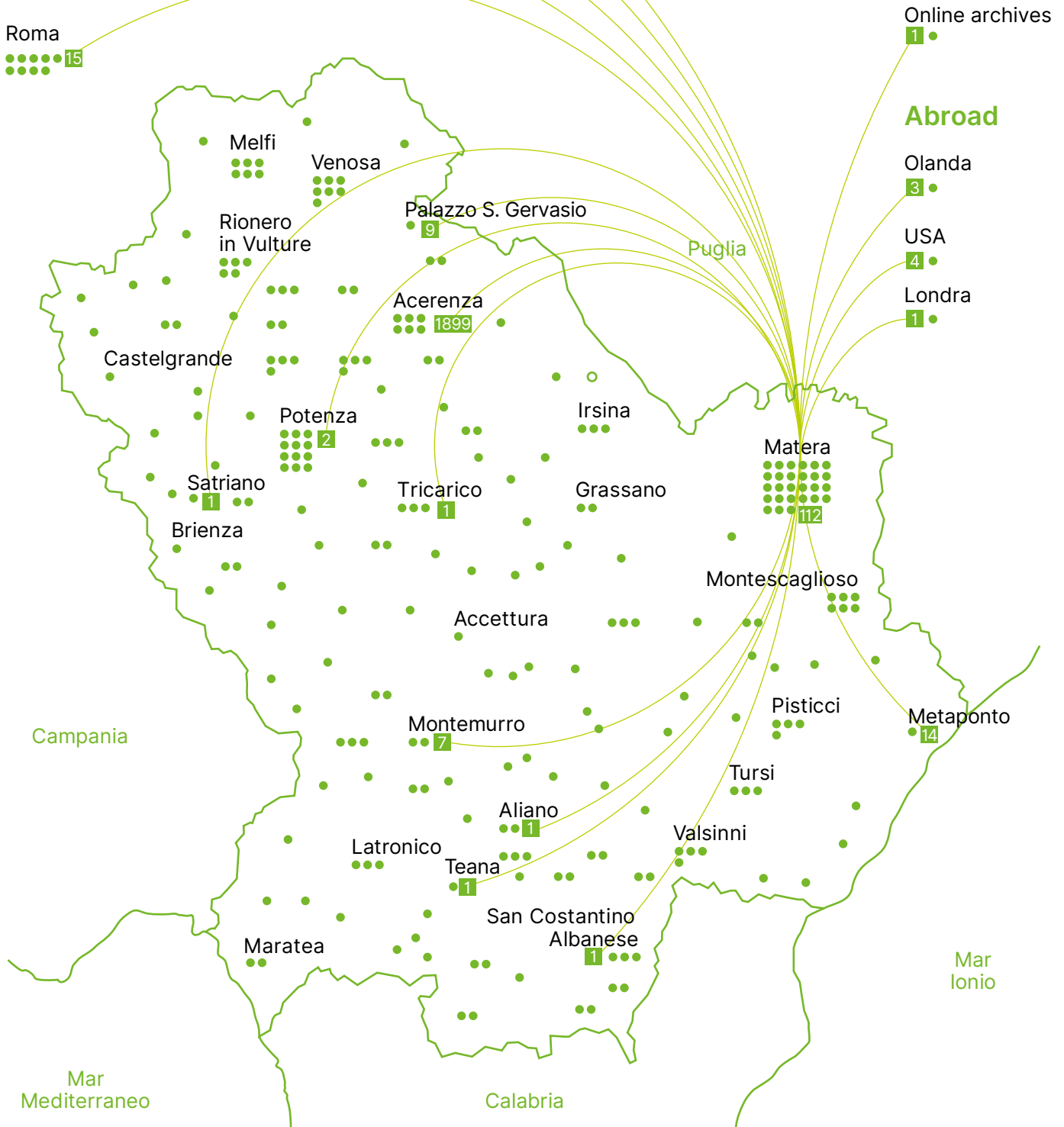
Milano ●●● 3

Roma ●●●●● 15

● all archives | 286

1 number of artefacts | 2120

Objects specially commissioned for the I-DEA exhibitions 31



Source: Matera-Basilicata Foundation 2019 data

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

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

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

---

## What have we learned?

### The "I-DEA" experiment

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

I-DEA can also be suggested as an interesting experience

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

<sup>4</sup> Jacques Derrida, *Mal d'archivio*



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

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

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

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

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

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

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

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

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

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



A green-toned illustration of a person in a wheelchair being assisted by another person. The person in the wheelchair is wearing a patterned top and a dark skirt. The person assisting is wearing a dark top and a patterned skirt. The background is a solid green color.

# Access to culture

# 2

---

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

The statistics show that cultural consumption in Basilicata is among the lowest in the country<sup>6</sup>. The Matera 2019 Passport, a single pass costing 19 EUR (12 EUR for Lucanians) and valid for all the events on the Matera 2019 programme, was the outcome of policy that was tried out for the first time in a European Capital of Culture that had the maximum exposure to cultural consumption as its underlying concept. Its particular purpose was to enable and promote participation and attendance by categories of citizens who had they needed to buy an individual ticket for each event would probably have not done so. The policy also had an environmental sustainability dimension: thanks to an agreement with the Municipality of Matera and the management of Matera's local transport company, Miccolis S.p.A., the Passport gave the right to use the city's public transport, thereby tying participation in the cultural activities to an eco-sustainable mobility that respected places and the city, including in terms of good practice.

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

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

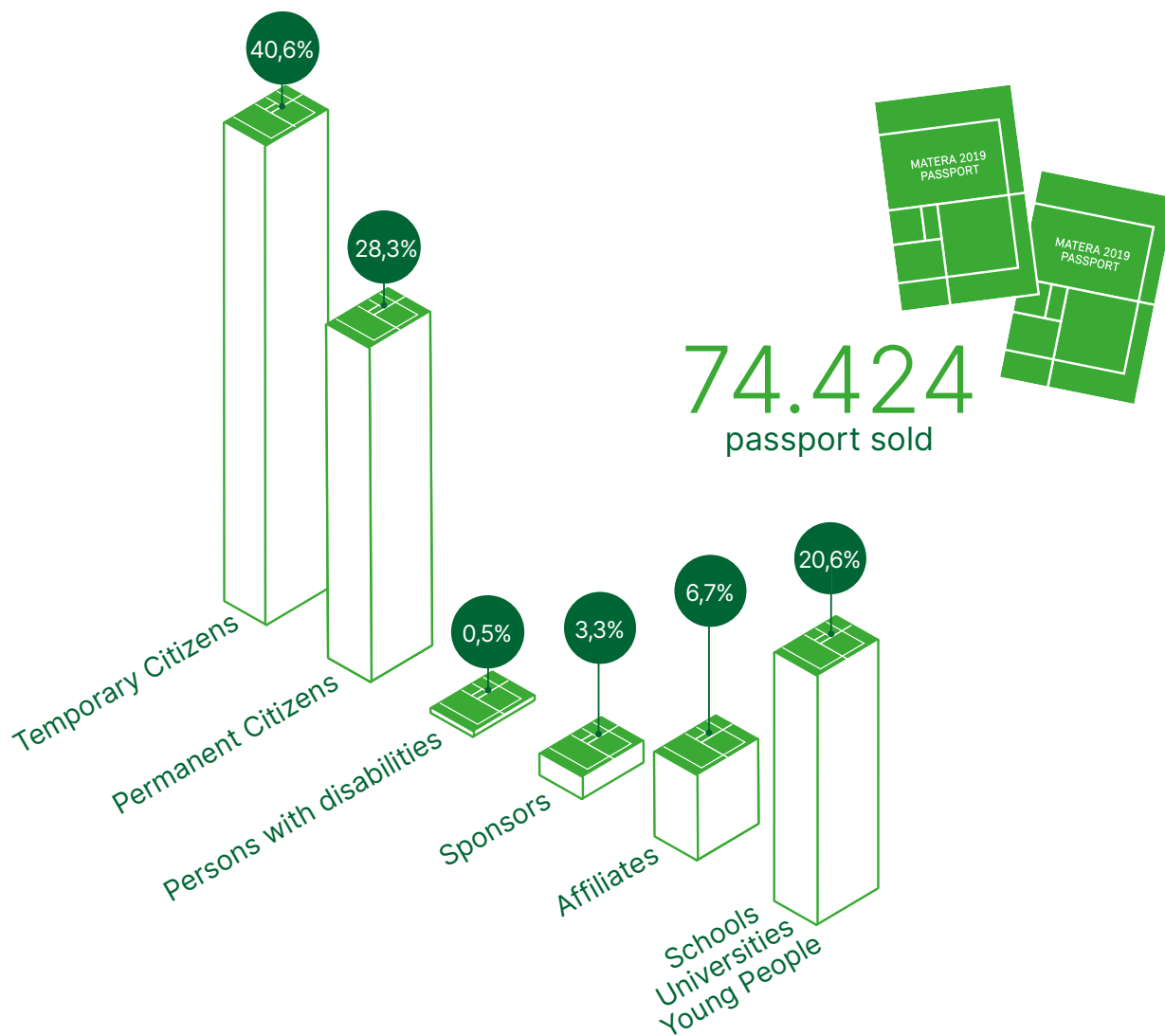
The policies put in place to encourage widespread access to culture also provided for 804 totally free events in the official programme (approximately 65%) that were accessible even without the Passport. These free events, which mostly took place in large public areas, were accessible to more than 350,000 people<sup>7</sup>. The events that required the Passport to gain access, which were approximately 35% of the total number, attracted 142,355 attendees<sup>8</sup>. It has been calculated that every purchaser of a Passport attended an average of approximately 4.3 events. This goes up if one looks at individuals of between 46 and 65 years of age, who took part in approximately 8.5 events, and people between 30 and 45, who participated in about 7 events<sup>9</sup>.

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

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

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

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



### Temporary Citizens



### Permanent Citizens

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



**497.721** people attended the events

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

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

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

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

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

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

---

What have we learned?

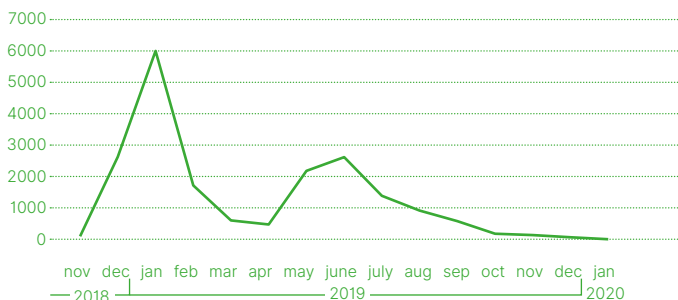
## The "Matera 2019 Passport" experiment

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

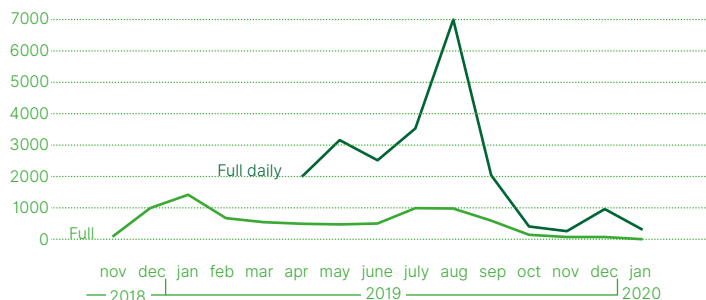
Finally, while the Passport gave access to all the 2019 events, it would have been helpful to implement a "management of expectations" policy to make it clear to everybody that the Passport always offered a right of access, but not always certainty. The limited number of places available at many indoor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

# Purchase trends by residents and non-residents of Basilicata

↓ Residents of Basilicata ↓

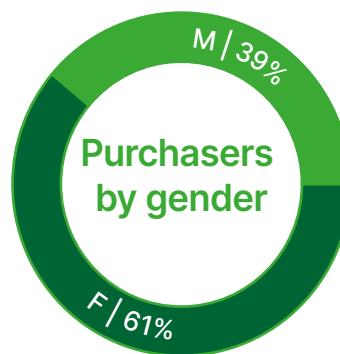
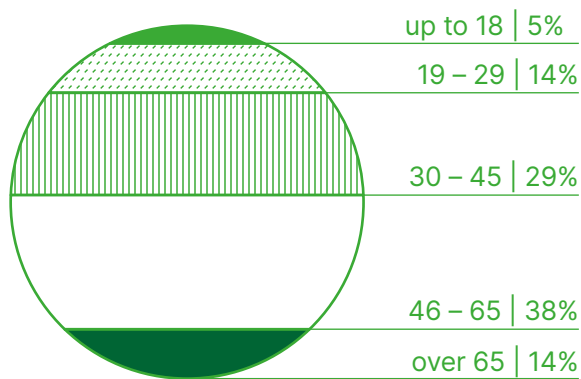


↓ Non-residents of Basilicata ↓

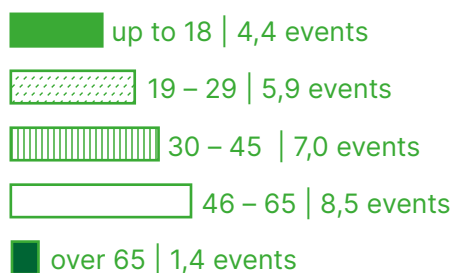


Average total participation  
**4,3**  
 events

## Purchasers by age



## Participation percentage by age



## Participation percentage by gender



Source: PTSCLAS elaboration of TicketOne data




# Cultural Citizenship

# 3

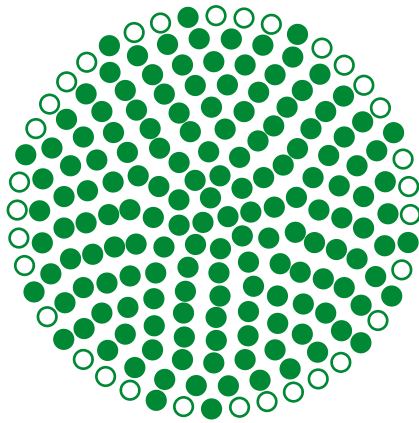
---

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



# 3.1

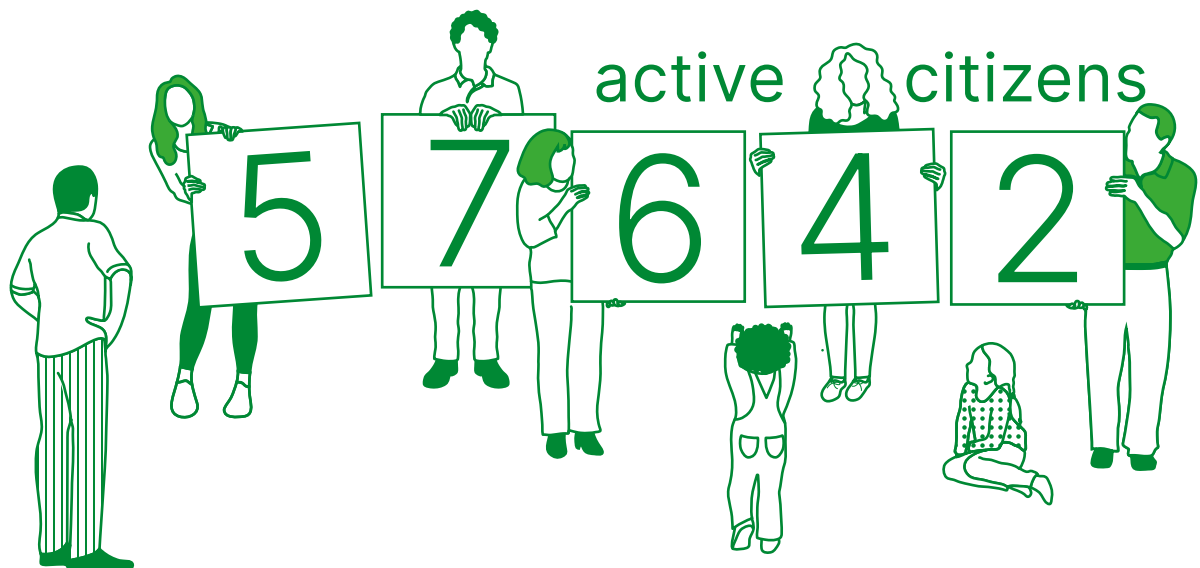
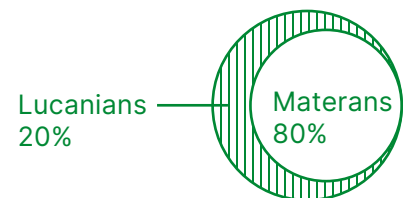
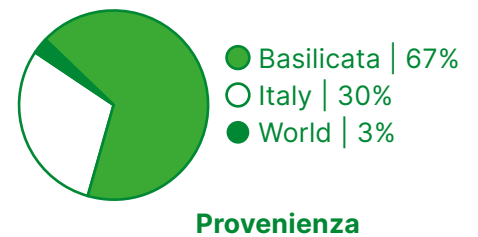
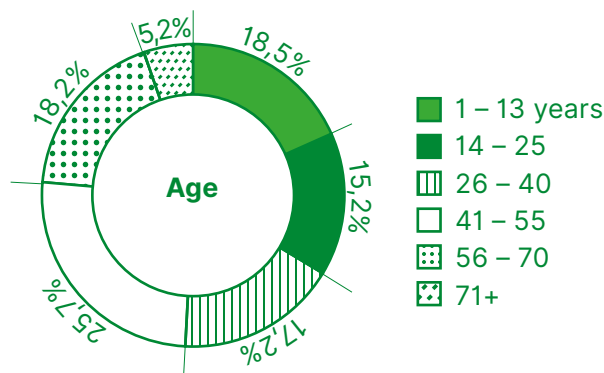
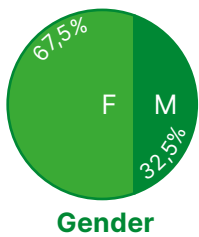
## Widespread, participatory cultural production



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

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

Who are the active citizens?



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

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

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

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

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

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

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



# Identity and image of the place

# 4

---

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

## 4.1



# Matera and Basilicata are on the map

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

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

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

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

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

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

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

## Opening Ceremony numbers

### Communication

Rai Uno live  
Eurovision broadcast

**3.883.000**

viewers



**20,8%**  
Auditel share

**11**

foreign newspapers  
in Matera to attend  
the opening ceremony



Source: Auditel Data

### Social networks



**1 million**  
impression on Instagram  
between 14 and 20 January 2019

19 January 2019

**#MATERA2019**

trend topic 

**6 millions**   
views from the  
beginning of January

**+107.1K**  
consistent views

### Posts that obtained the most likes:

Coverage

**382.000**

Interactions

**58.000**

Likes 

**3.900**

Comments

**91**

Shares

**2.759**



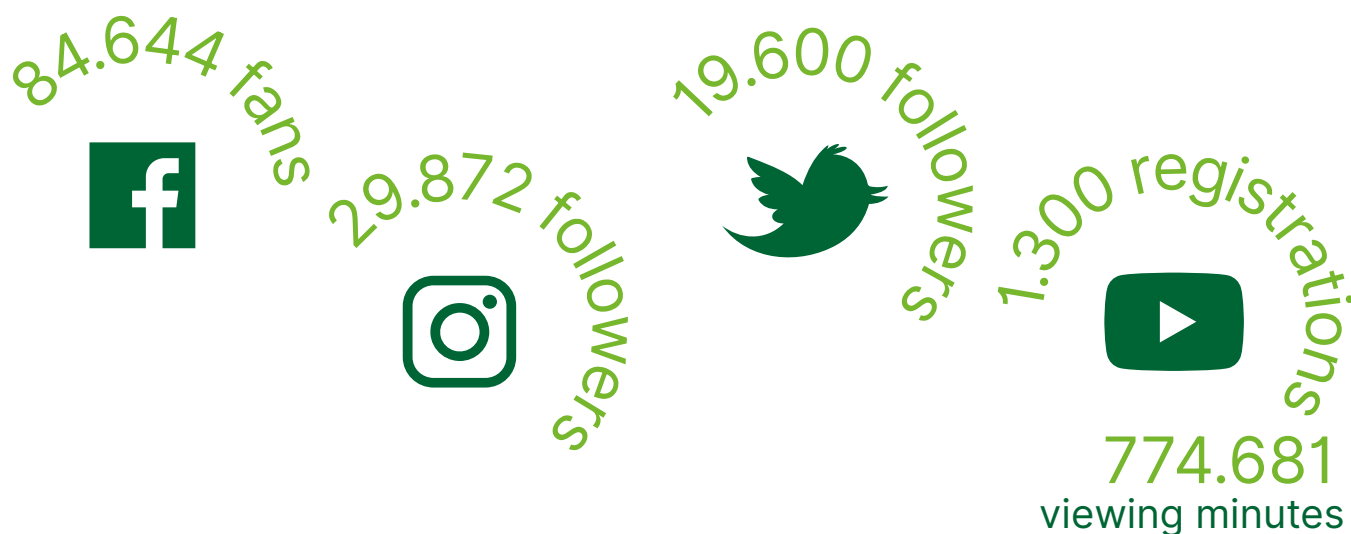
Source: Matera-Basilicata Foundation 2019 data

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

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

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

## Social networks



253.216  
posts using the  
**#Matera2019**  
hashtag

22.536  
posts using the  
**#openfuture**  
hashtag

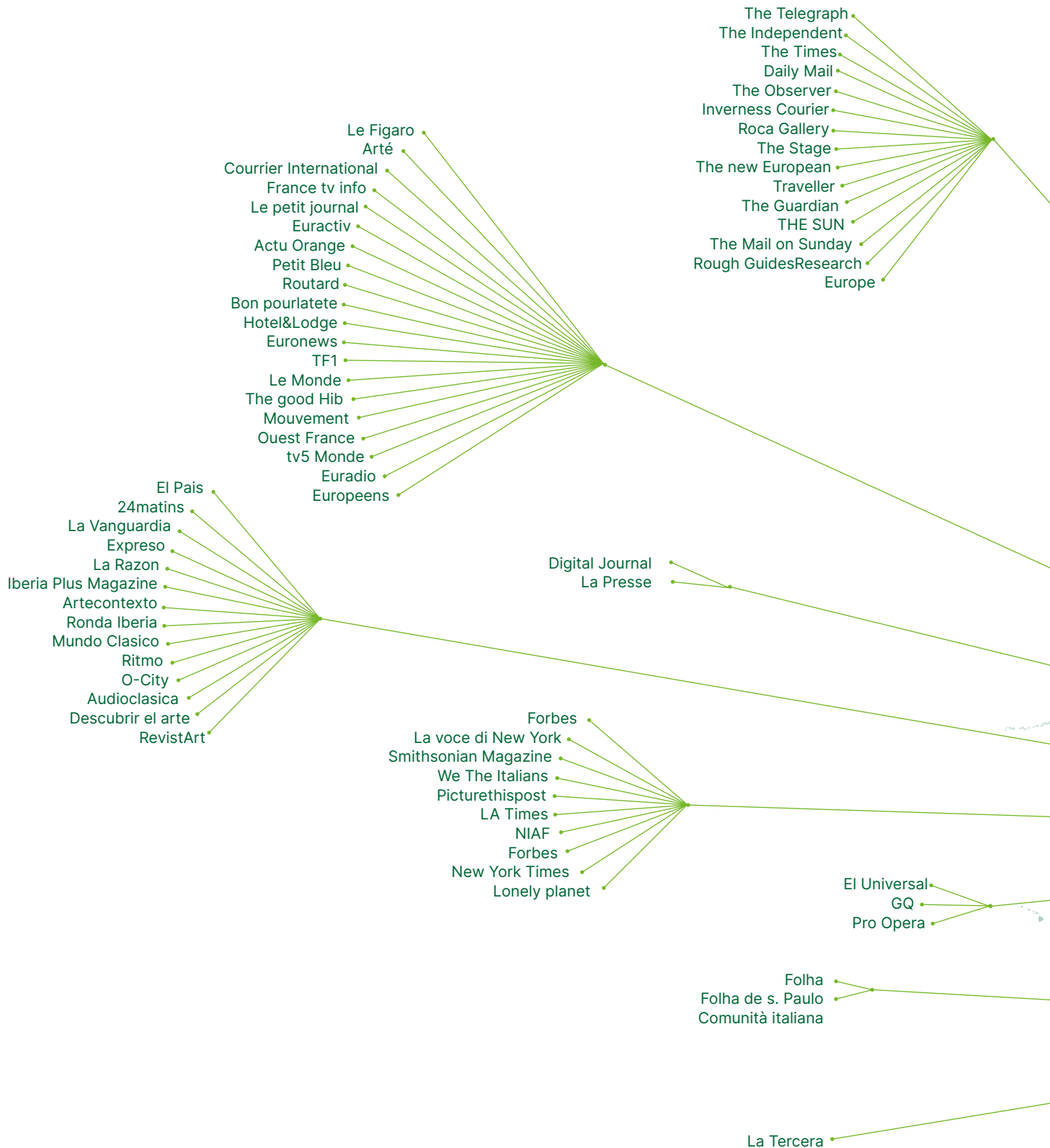
## Platforms

20.727  
newsletter  
registrations

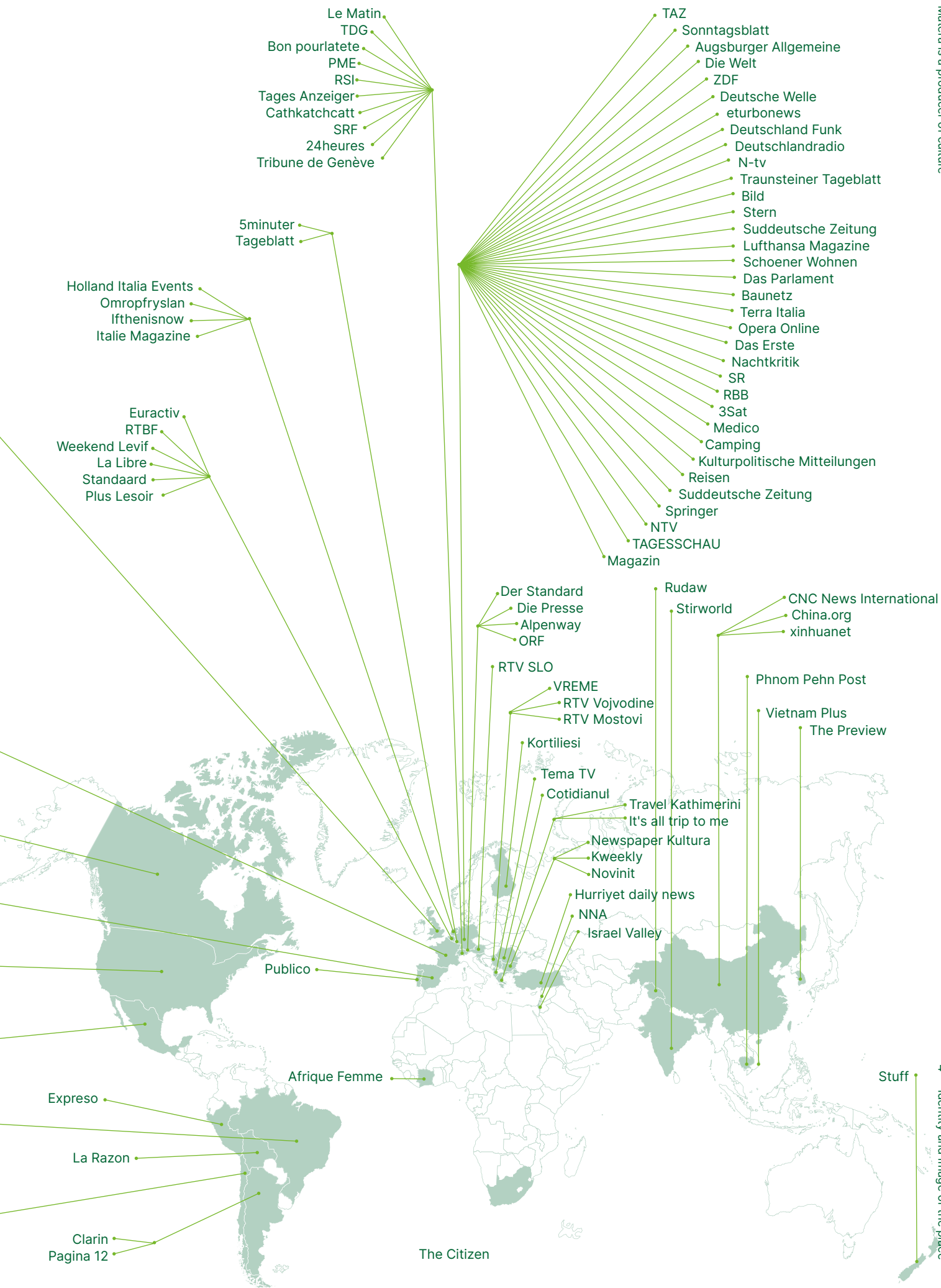
3.036.437  
single views on  
MateraEvents  
from January to December 2019

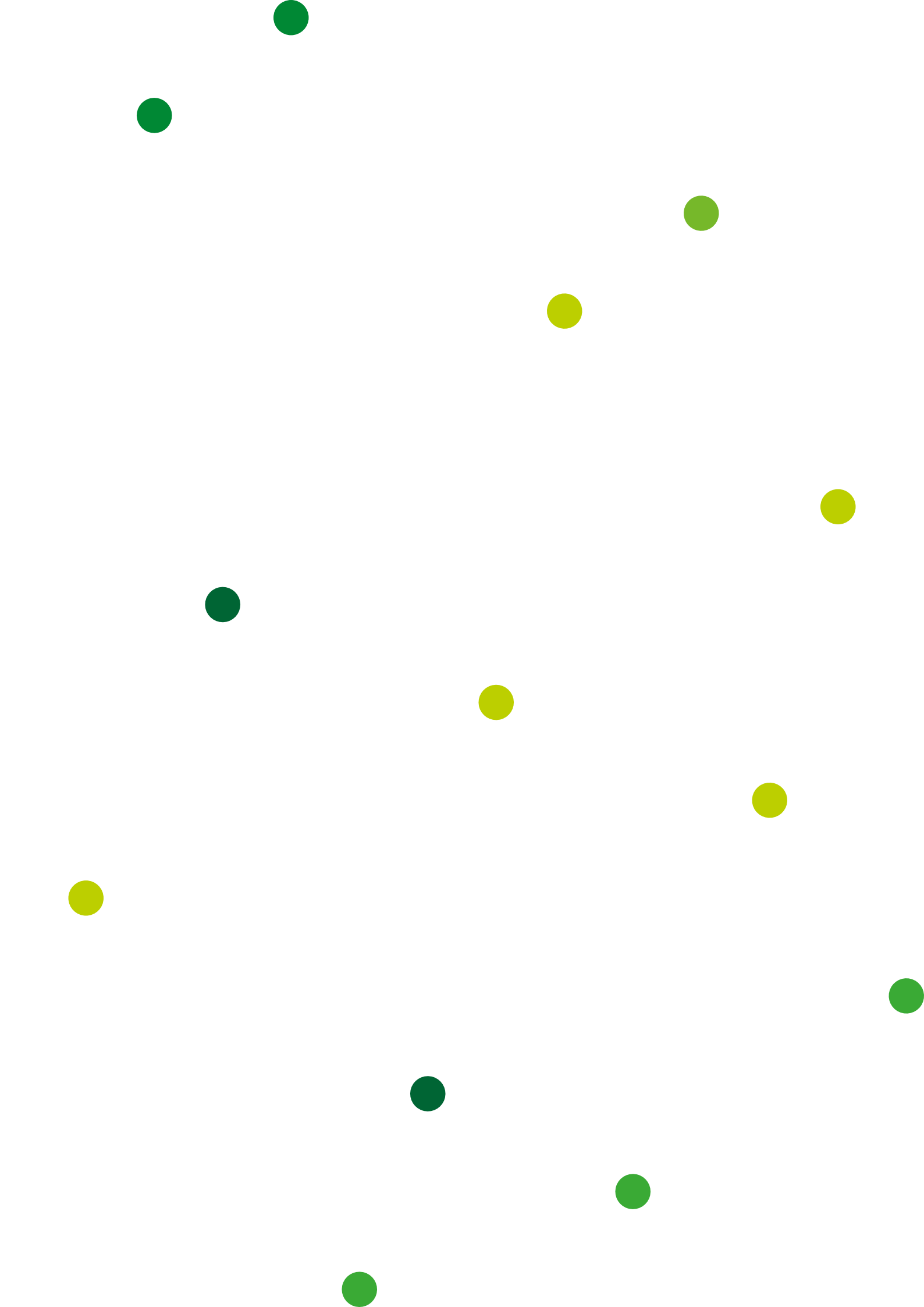
358.039  
Matera 2019  
website views

# The world's press writes about Matera



Source: Matera-Basilicata Foundation 2019 data







# ReInHerit WEBINAR

“European Capitals of Culture as a space  
for connecting tourism, cultural heritage  
and creative industries”



ReInHerit



European  
Commission

**8 September 2023 | 3:00-4:00 pm (CET)**

# VISIT KOŠICE



# WE ARE HERE



# LET'S TALK NUMBERS

City famous for its steel industry in last decades **transforming to creative and digital centre** of the region.

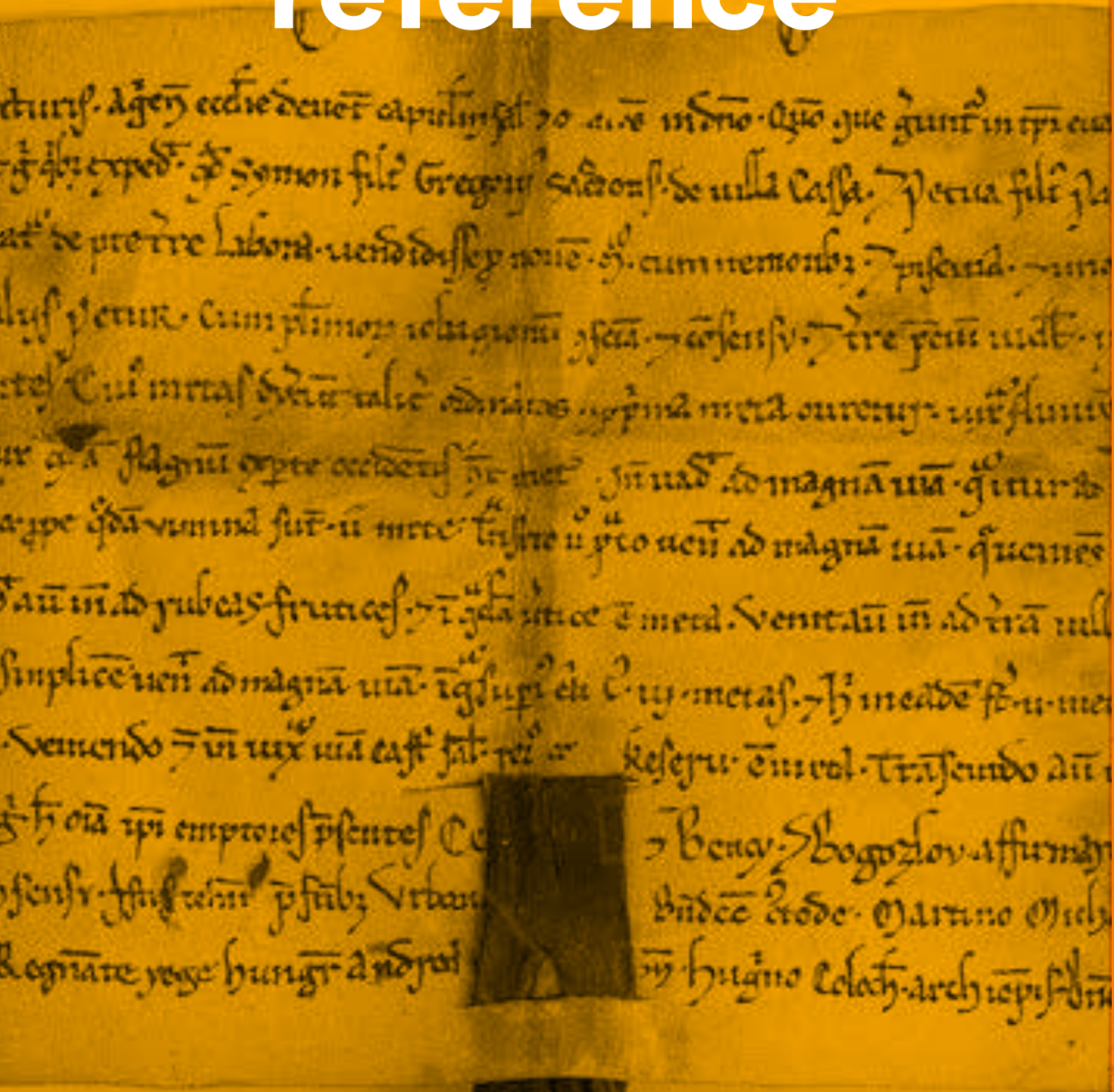
**240 000**  
INHABITANTS

**STRONG**  
IT BUSINESS

**8000**  
HOTEL BEDS

**36 000**  
STUDENTS

**First written  
reference**



**1230**

**Own coat of  
arms**

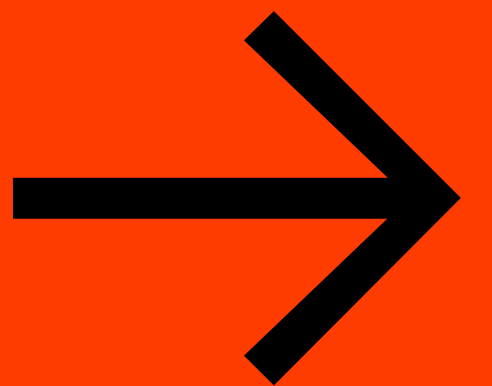


**1369**

**Košice  
International  
Peace  
Marathon**



**1924**



**The Košice  
Treasure Hoard  
discovered**



**1935**

**The  
metallurgical  
era beginning**

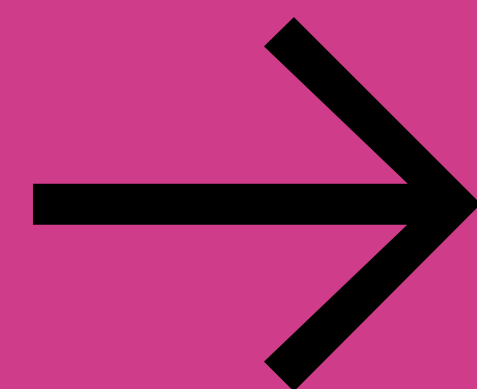


**1960**

**The Košice  
Monument  
Reserve**



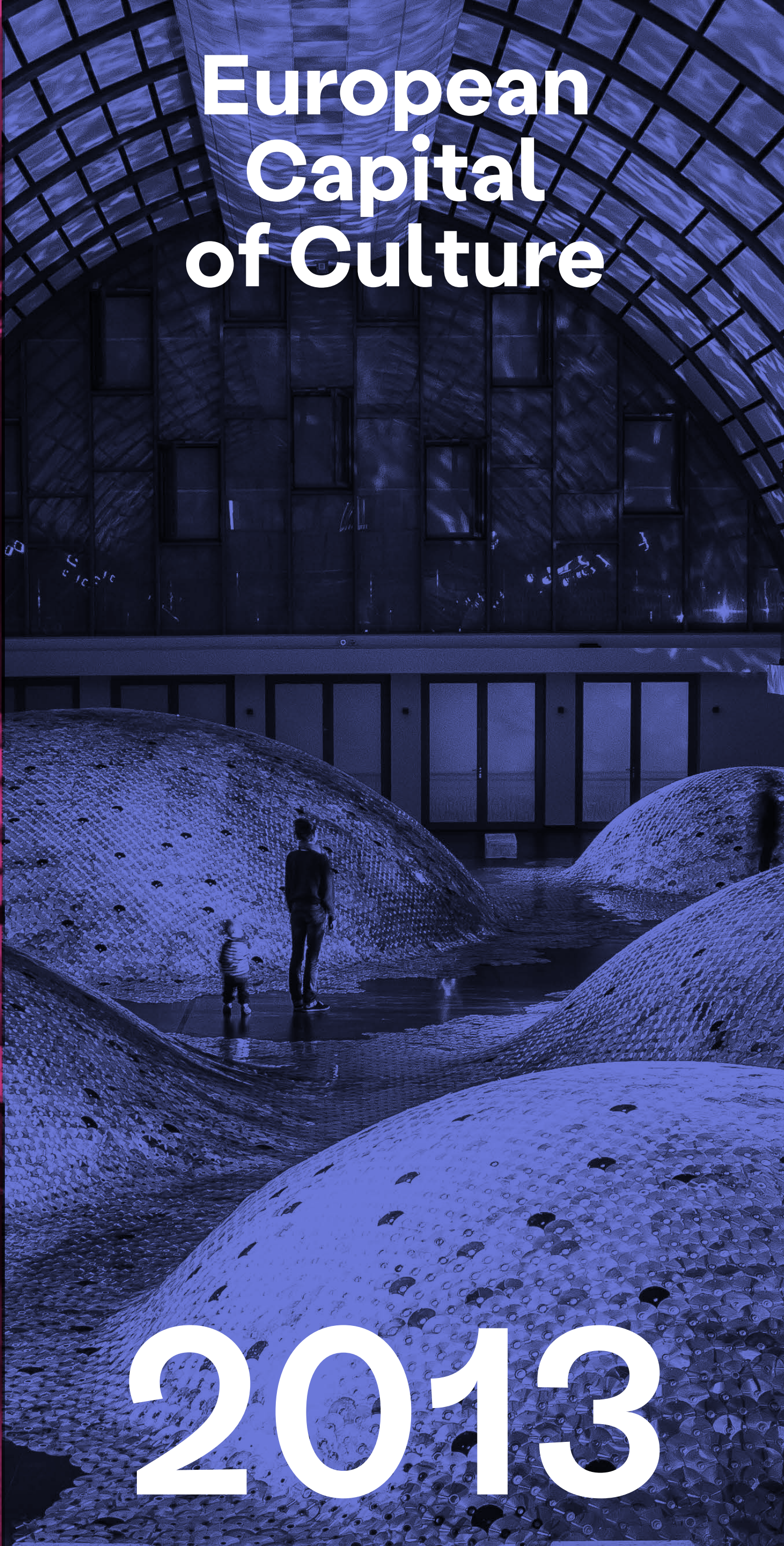
**1983**





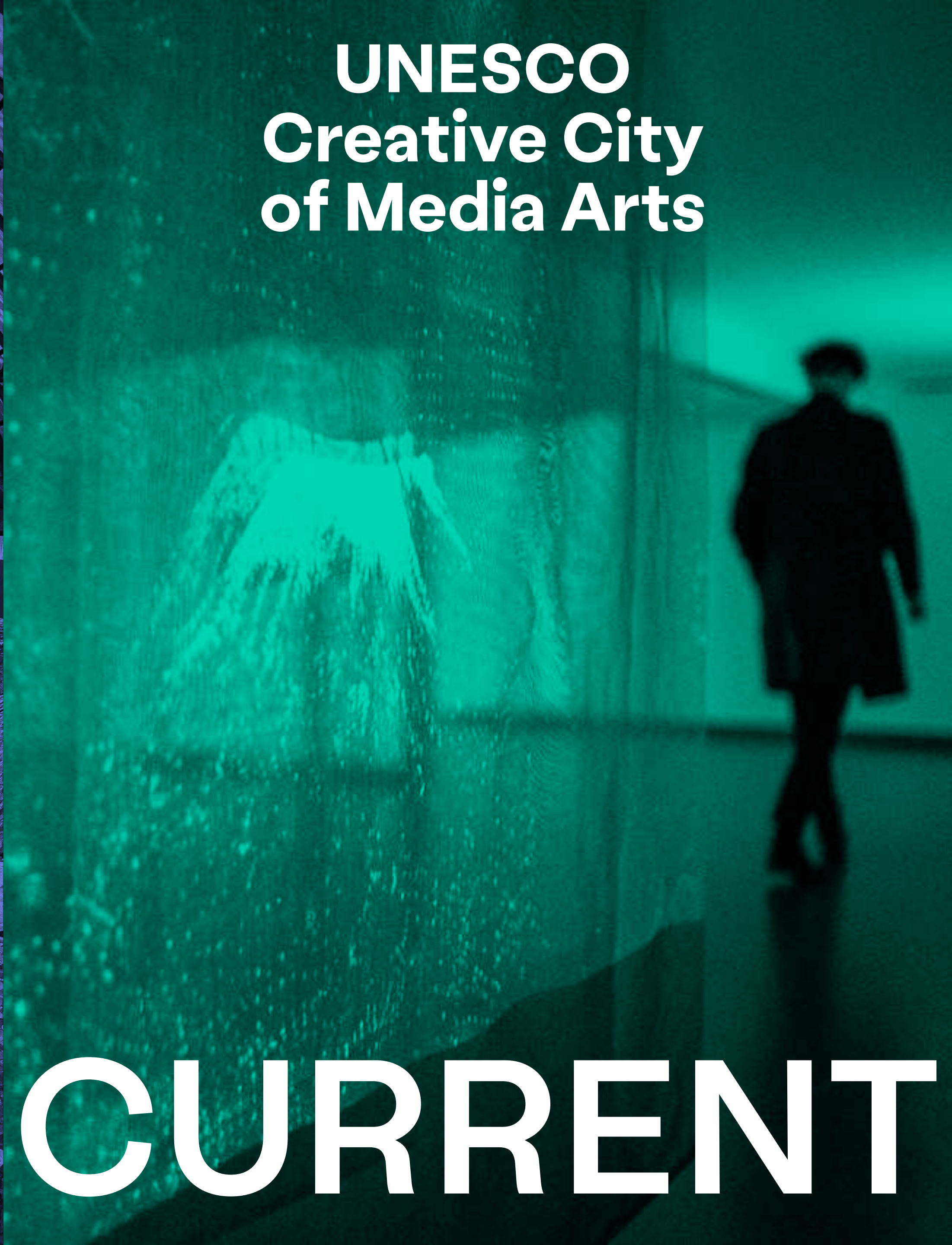
**Košice IT Valley  
formation**

**2007**



**European  
Capital  
of Culture**

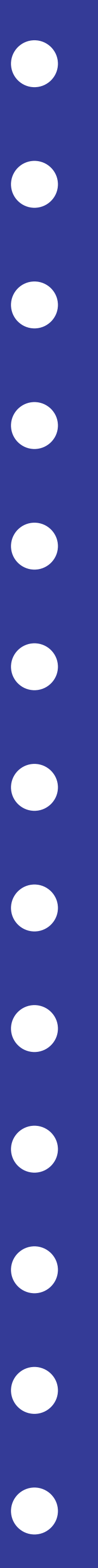
**2013**



**UNESCO  
Creative City  
of Media Arts**

**CURRENT**

# THE CITY THAT SUITS EVERYONE



# FOR HISTORY ENTHUSIASTS



# FOR HISTORY ENTHUSIASTS

**Explore** the city center  
– the largest monument  
reserve of Slovakia.



# FOR HISTORY ENTHUSIASTS

**Admire** beautiful panoramic views from St. Elisabeth Cathedral - Slovakia's largest church and one of the easternmost Gothic cathedrals in Europe.



# FOR HISTORY ENTHUSIASTS

**Discover** hundreds of  
coins from The Košice  
Gold Treasure.



# FOR CULTURE AND ARTS ADMIRERS



# FOR CULTURE AND ARTS ADMIRERS

**Fall for** the amusing stories of ballet, opera and famous drama plays in Košice State Theatre.



# FOR CULTURE AND ARTS ADMIRERS

**Absorb the culture** with  
the art pieces of local and  
world-famous artists in  
East Slovak Gallery.

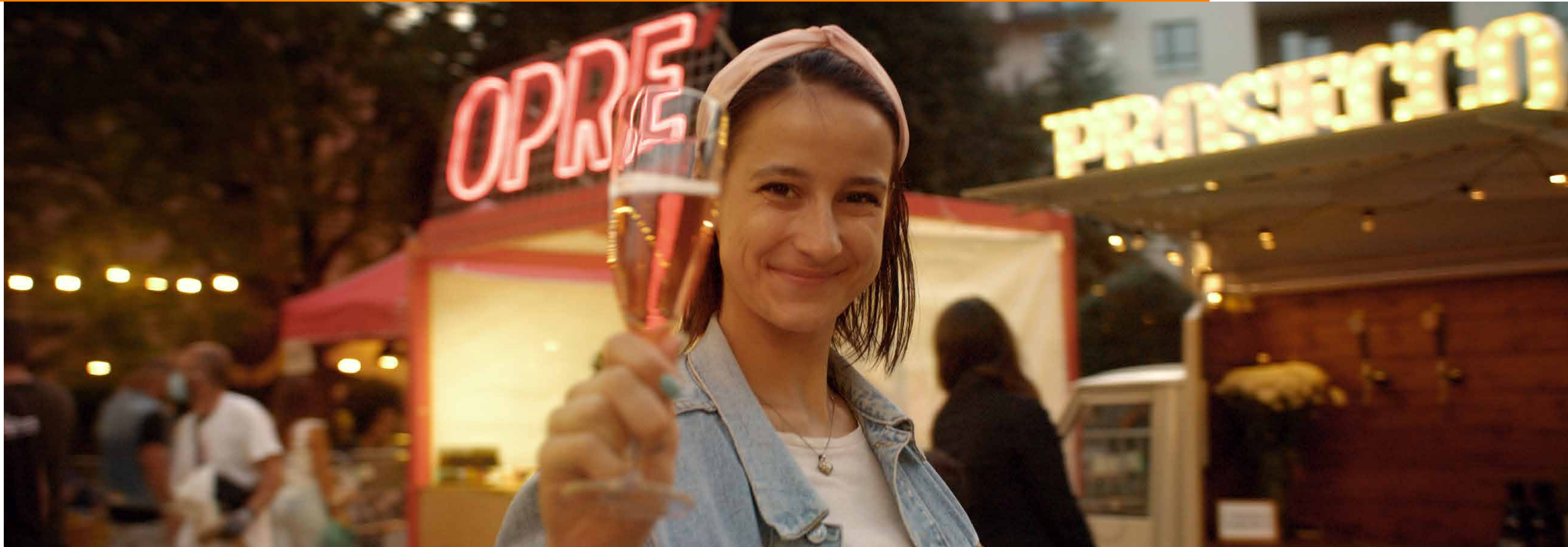
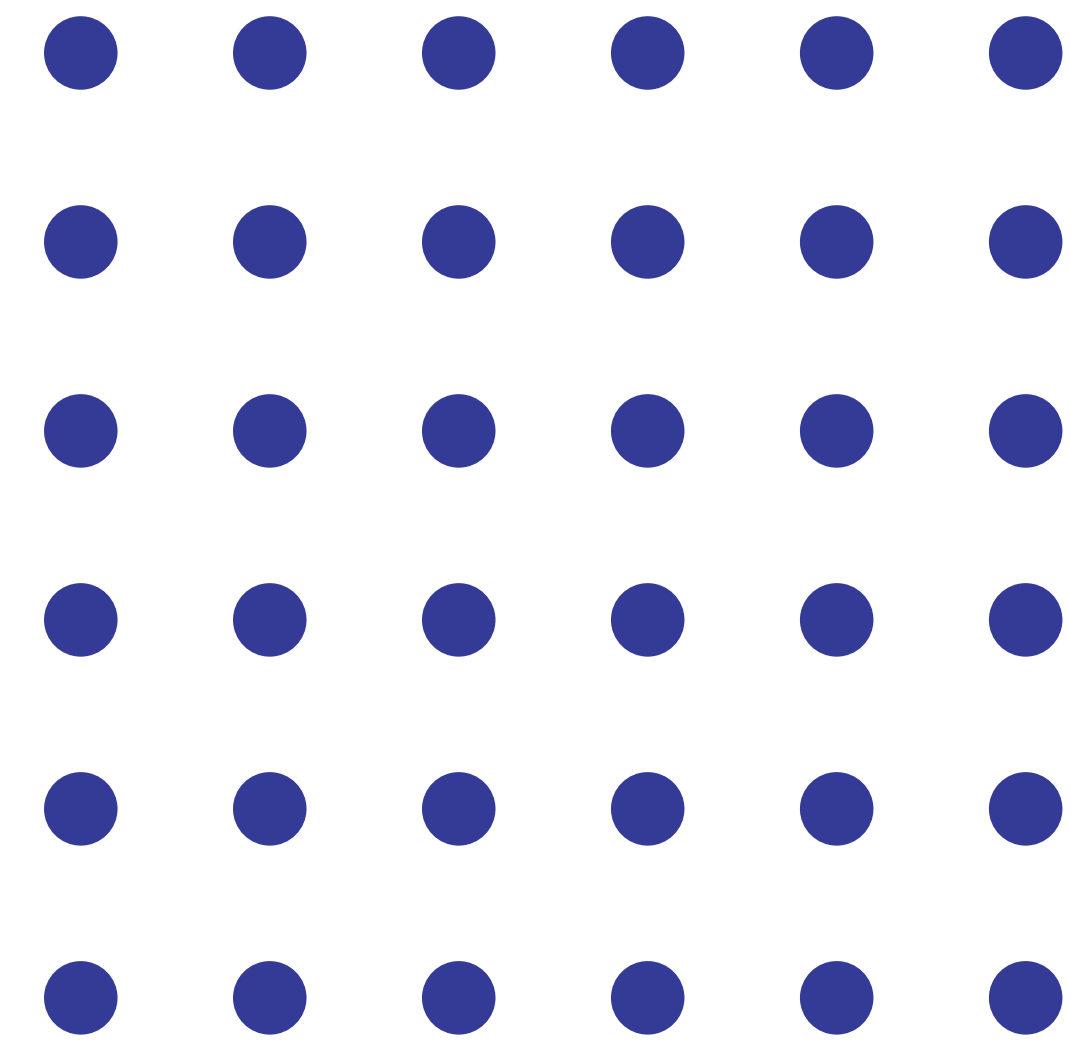


# FOR CULTURE AND ARTS ADMIRERS

**Listen to** the tones of  
classical music performed  
by the Košice State  
Philharmonic Orchestra.



# URBAN CULTURE



# URBAN CULTURE

**Explore** the ever-growing collection of murals and street art in the streets of Košice.



# URBAN CULTURE

**Relax** and enjoy the authentic and friendly atmosphere of Kino Úsmev.

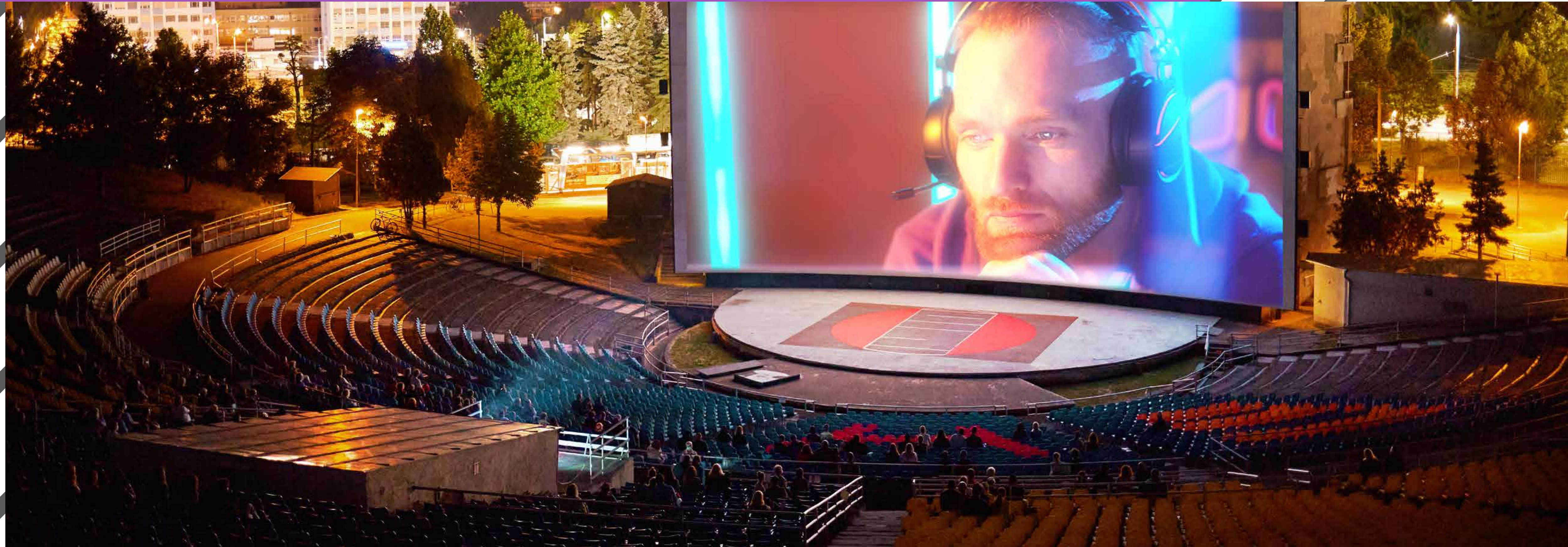


# URBAN CULTURE

**Catch the vibe of contemporary, creative, and experimental culture in Kasárne/Kulturpark.**



# UNIQUE VENUES



# UNIQUE VENUES

**Enjoy** various cultural events in Kunsthalle – a unique space of a former swimming pool with a remarkable history.



# UNIQUE VENUES

**Visit** art exhibitions,  
workshops, conferences  
or concerts in the former  
barracks area.



# UNIQUE VENUES

**Get to know** Tabačka  
Kulturfabrik – a cultural  
hub full of business  
and entertainment  
opportunities in the city  
centre.



# HIGHLIGHTS



# Visit Košice Infopoint



THE BEST  
INTERIOR DESIGN  
OF 2021 – CIVIL  
INTERIOR DESIGN





SUVENIRY  
KNIHY



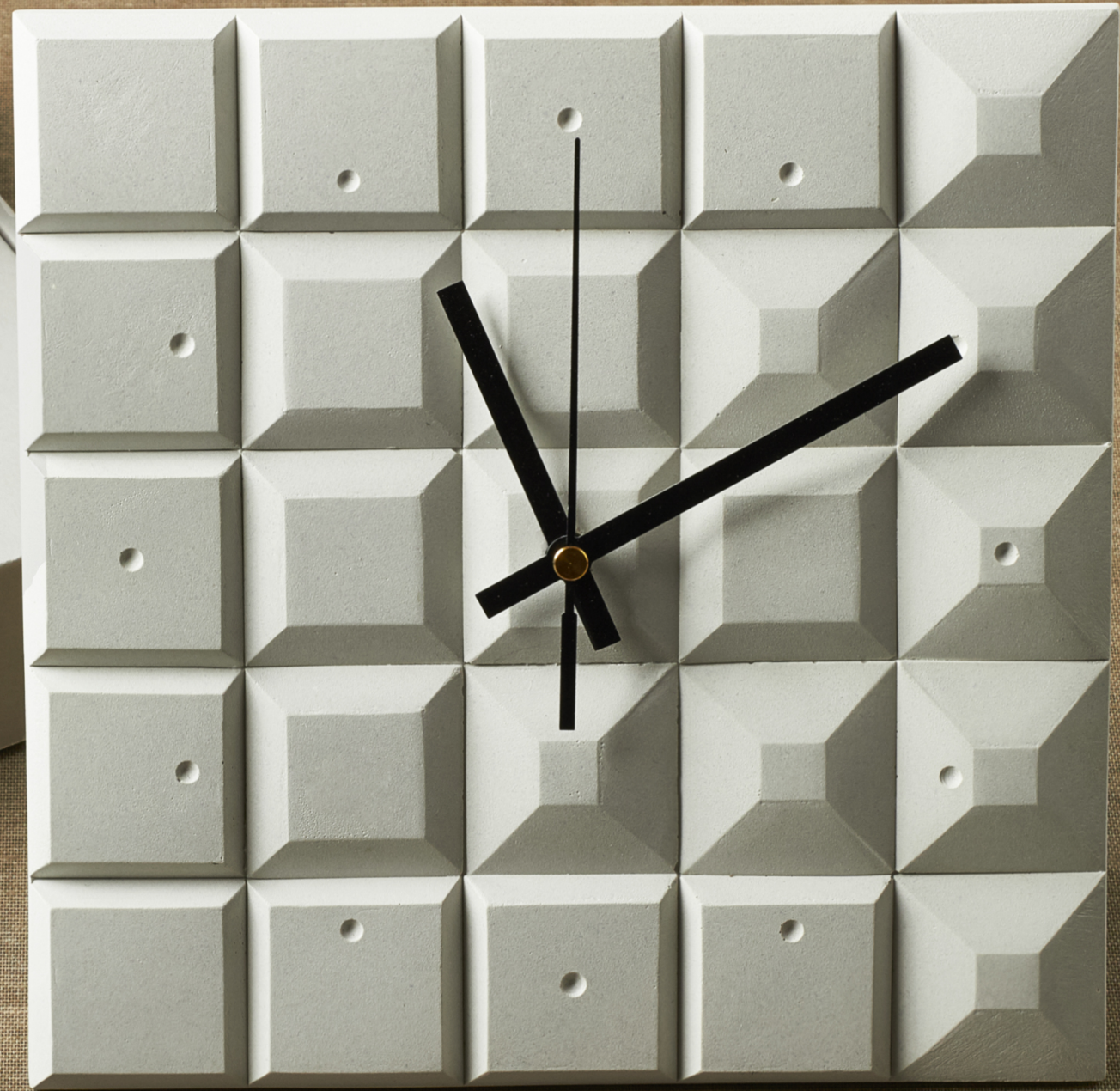
look forward  
YOUR INTERGALACTIC FOOD



0 0 0 0 0 0 0 9 5 5 2 . 0 8 8 3 0 8 8 8 8 8 8 8

DOVOLENKA NA  
SLOVENSKU  
DOBRY NĀPAD

[www.slovakia.travel](http://www.slovakia.travel)





DOVOLENKA NA  
SLOVENSKU  
DOBRY NÁPAD

[www.slovakia.travel](http://www.slovakia.travel)

DOVOLENKA NA  
SLOVENSKU  
DOBRY NĀPAD

[www.slovakia.travel](http://www.slovakia.travel)



---

# THE INVISIBLE HOTEL

[www.invisiblehotel.sk](http://www.invisiblehotel.sk)







# THE ENVESEBLE HOTEL

HELLO!

WELCOME TO ENVESEBLE HOTEL

THE HOTEL  
WHERE EVERY  
ROOM IS  
DIFFERENT.  
AND ON  
A DIFFERENT  
ADDRESS.

THE  
ENVESEBLE  
HOTEL

THE  
ENVESEBLE  
HOTEL

HOTELOVÁ  
KARTA  
HOTEL  
CARD

MEDEA A  
ROOM



STRATEGY

ECOC



**CULTOUR  
IS CAPITAL**

Transformative Tourism across European  
Capital of Culture • TRACES



**TraCEs  
Transformative  
Tourism across  
European Capital  
of Culture**



funded by the  
EU European Commission



# Kosice

Time travel through culture



## Experiences in Kosice

Discover and choose the experiences suggested by our network of creative people and tourism operators living and working in Kosice. True, local and creative moments to discover beautiful places, nice people and get new more ideas.



DISCOVERY

INSPIRATION

### The Invisible Hotel

The East Slovak Gallery is the **first regional gallery in Slovakia** that **protects and presents the collection of the art scene and artistic life in the region of Eastern Slovakia.**

[READ MORE](#) →

**Kosice**

# Back to the future

When you were growing up, what was your favourite time in history? Prehistoric times, the Middle Ages, or the recent past? In Košice, you can explore them all – or you can just escape the city, and live like a local in the countryside.

**THANK YOU  
FOR YOUR  
ATTENTION!**

VISIT  
**KOŠICE**

**Michaela Podoláková**  
Managing director  
michaela.podolakova@visitkosice.org

[www.visitkosice.org](http://www.visitkosice.org)



# ReInHerit WEBINAR

“European Capitals of Culture as a space  
for connecting tourism, cultural heritage  
and creative industries”

**8 September 2023 | 3:00-4:00 pm (CET)**



ReInHerit



European  
Commission

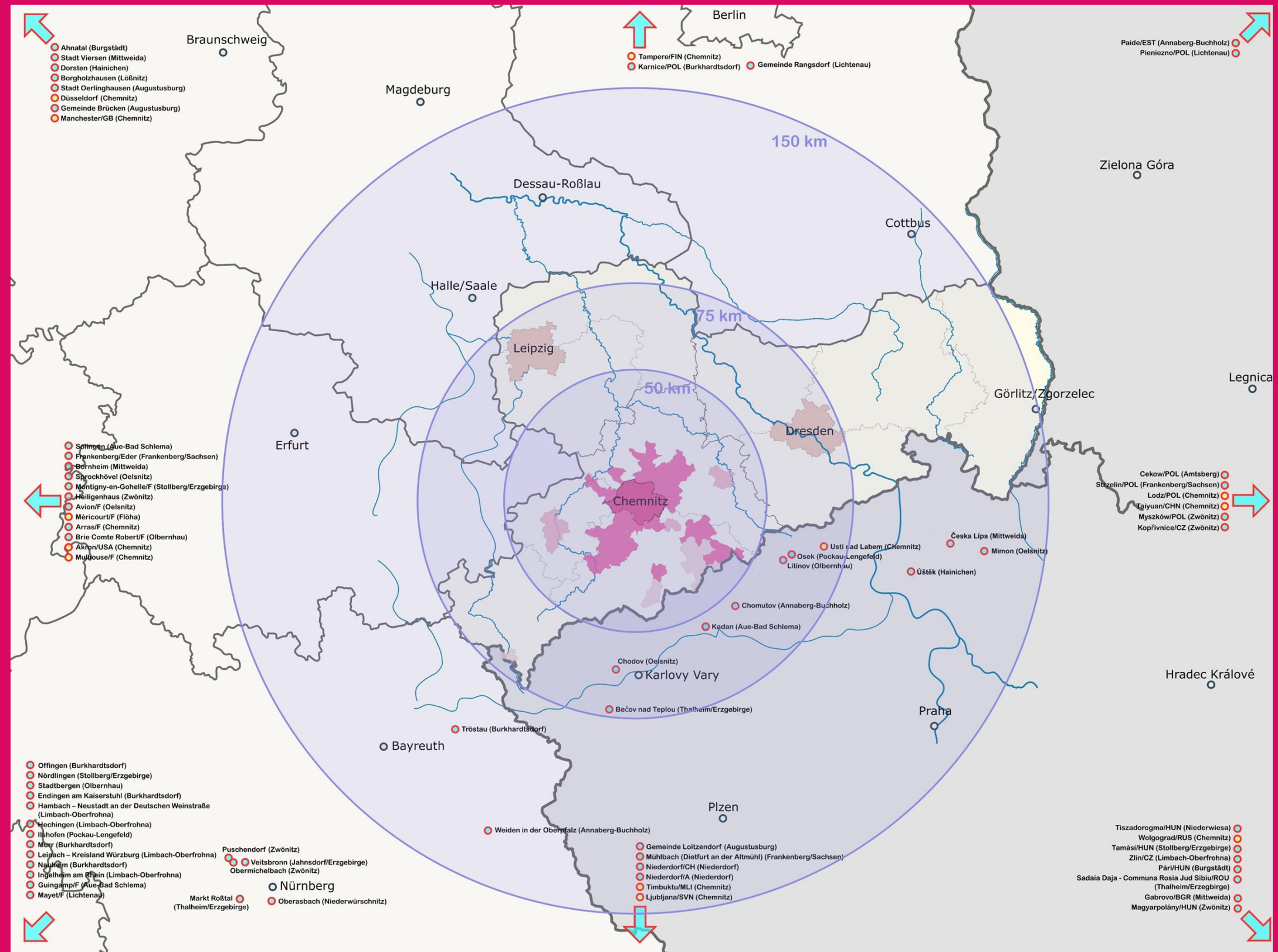
# Chemnitz 2025 European Capital of Culture

*- C THE UNSEEN -*

# WHERE WE ARE

## European Capital of Culture Chemnitz 2025 together with 38 municipalities in the region

- Central Saxony
- Zwickau and
- Erzgebirge (Ore Mountains)



# City of Chemnitz

**250.000 inhabitants**

**+ region 1,5 Millionen people**

**expected tourism including 2025:  
3 Millionen visitors**



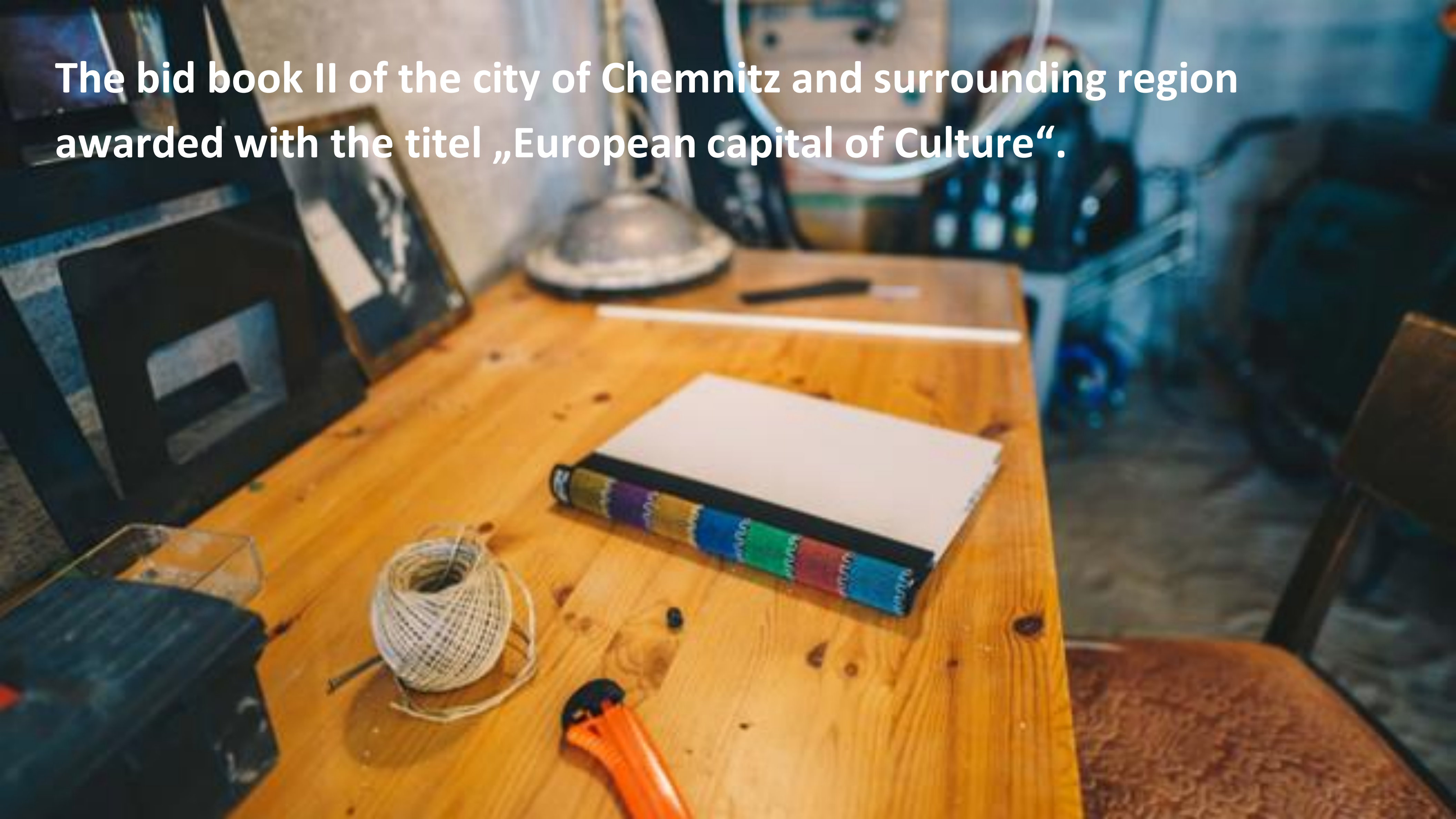
# C THE UNSEEN

Chemnitz the unknown

See and discover the unknown talents, stories, connections



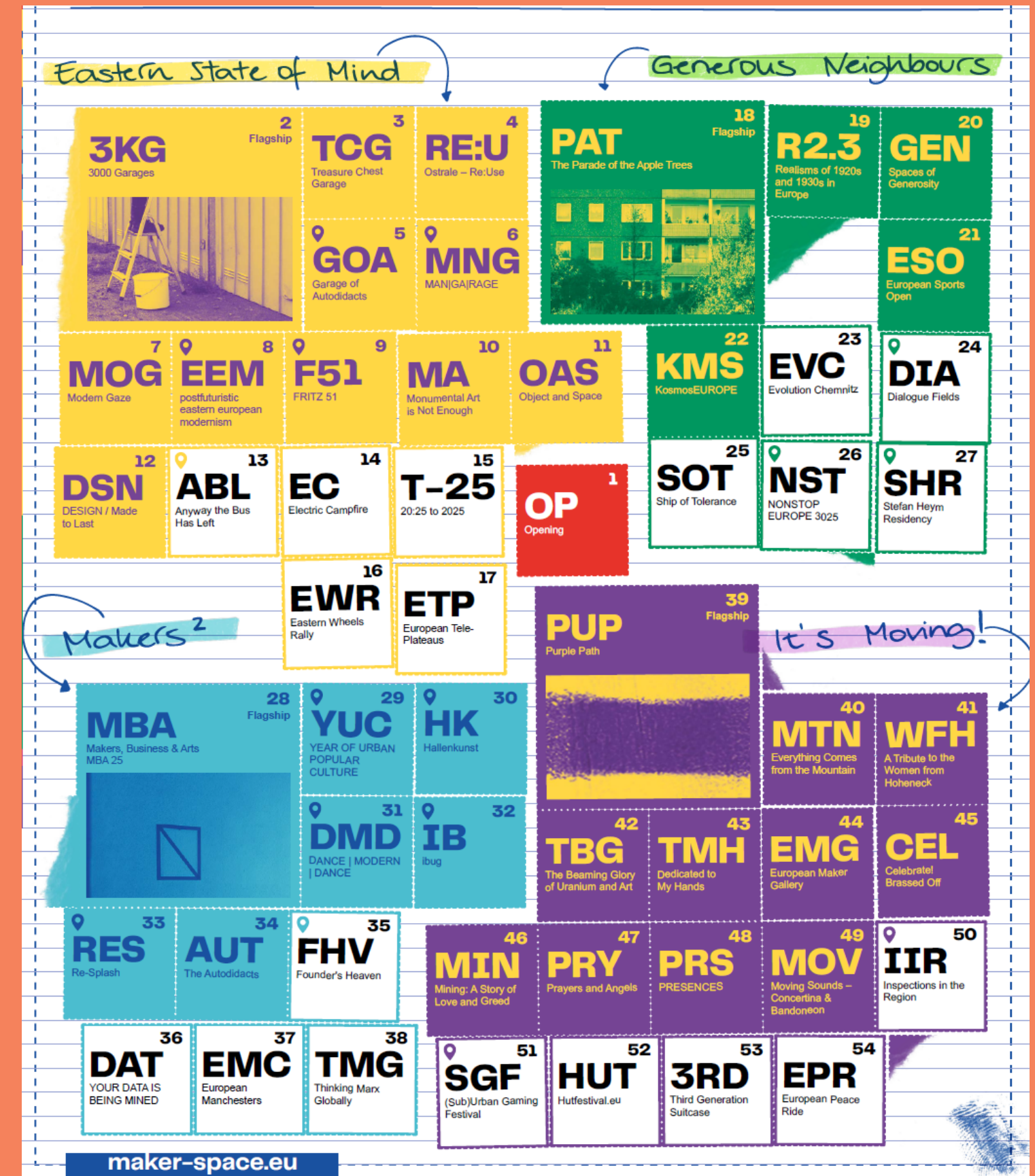
The bid book II of the city of Chemnitz and surrounding region awarded with the titel „European capital of Culture“.



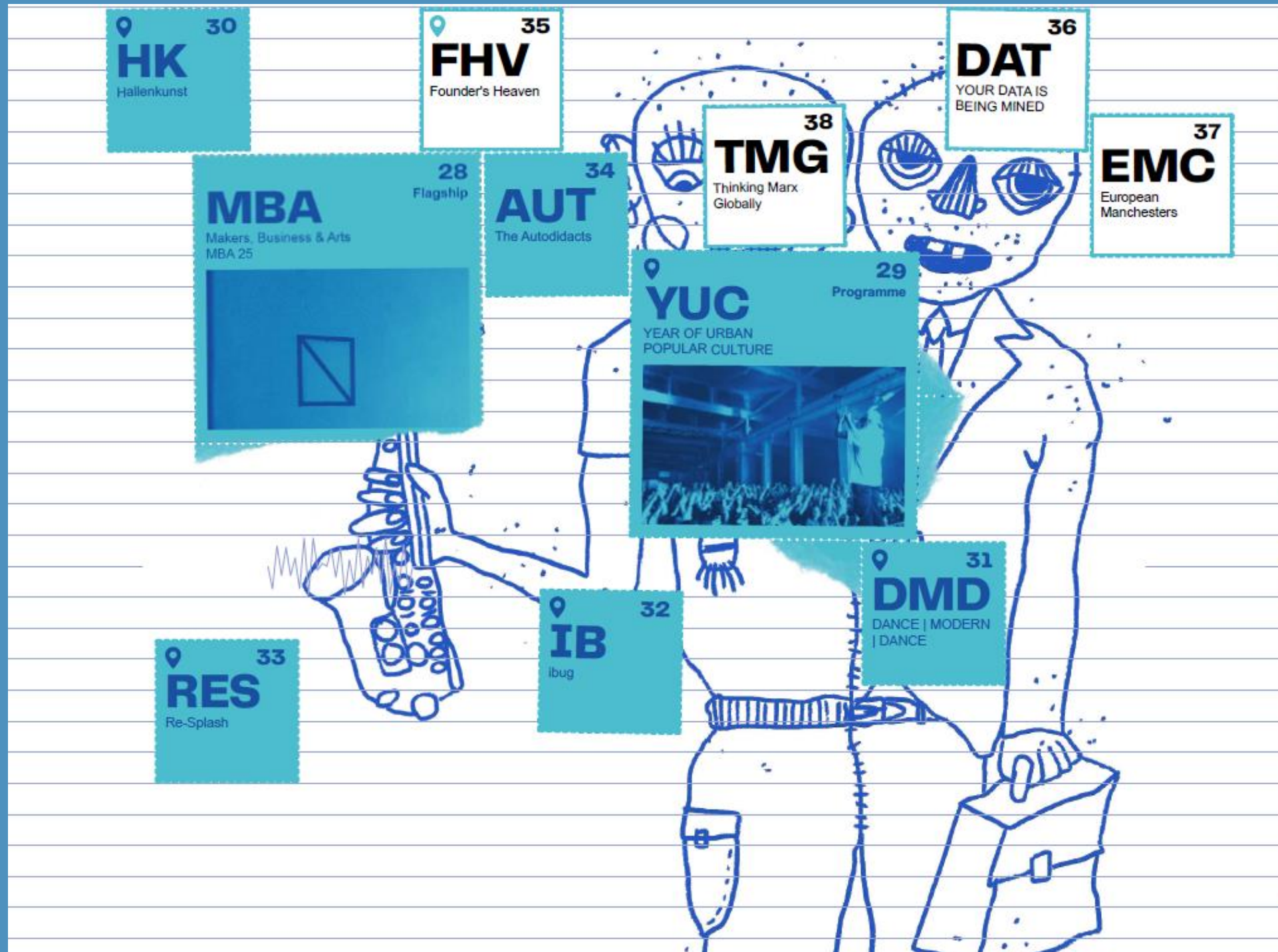
# Programme fields

The bid book II includes five programme fields with one in house project of Chemnitz 2025 Company each.

About 67 additional projects will be implemented in cooperation with external project partners



# Programme field 4: Makers<sup>2</sup>



- Makers shape cities, regions and europe
- Bring creative people with inventors and entrepreneurs spirit, artistic and crafty skills together
- Using, fostering existing knowledge and consiting skills and making them visible to a greater audience

# Makers, Business and Arts (MBA)

Development of Makerhubs as new WE spaces

Cross Sector Innovation

Industry meets makers Challenge

European Toy maker festival

Development of international creative tourism

FUNKEN Academy for artistic research



# Creative tourism: pioneering work in our region

Mapping of over 100 workshops in the fields of crafts, culinary, digital, nature, arts

Survey raising data about spatial conditions, target groups, professionalization needs etc.

1st Creative Tourism conference

Capacity building workshops

Attracting international visitors and creatives



# Creative tourism: regional profile

Wood

Textiles

Culinary traditions

Christmas

Industrial culture



# Makerhubs as infrastructure for creative tourism



**Let's connect.**

[josephine.hage@chemnitz2025.de](mailto:josephine.hage@chemnitz2025.de)