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***Materadio*, a Radio Airing in View of Matera European Capital of Culture 2019**

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ABSTRACT

Radio continues to be capable of showing a good level of an audience in comparison to TV and the new media that arose in the Internet era. In Italy, the State Broadcasting RAI (Italian Radio Television) maintains its traditional role of being an official voice, and a credible place of quality shows, especially in the cultural sector. Private free/democratic radio stations are traditionally oriented to the easy listening audience or in supporting selected political parties. RAI runs three traditional radio stations, of which Radio 3 is the cultural channel. Its palimpsest is dedicated to any aspect of culture and highbrow music. In 2011, the chief of the committee for the future candidate European Capital of Culture (ECoC) Matera had the intuition to propose a radio transmission regarding the city of Matera to the Director of Radio 3. Thus, *Materadio – la festa di Radio 3* was born, being the very first radio airing specifically dedicated to a Southern Italian city. This paper reports the story of *Materadio* from its birth until today and its role in supporting the candidacy of Matera in ECoC versus other Italian competing cities. It also reports the ongoing organization in view of Matera 2019. Direct observations during the two preceding years and face-to-face interviews to actors involved in organizing Matera 2019 have been made. Results show how the discreet and indirect sustain of *Materadio* to the ECoC candidacy has been important in two directions. Outwards, because it allowed important contacts with an audience very keen to cultural events. Inwards, because the airing of *Materadio* from the very place of Matera caused the popular involvement, an integral part of the Matera 2019 strategy.

Keywords: European Capital of Culture; Cultural Events; Radio, Matera 2019

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La radio è ancora capace di attrarre una buona quantità di ascolti in confronto alla televisione e ai new media nati per la diffusione di Internet. L'emittente pubblica italiana (RAI) mantiene il proprio ruolo di servizio di Stato e resta un luogo credibile di trasmissioni di qualità, specialmente a carattere e contenuto culturali. Le radio "libere" sono tradizionalmente orientate a un ascolto facile o a sostegno di specifiche parti politiche. La RAI opera tre canali radio tradizionali. Il palinsesto quotidiano di Radio 3 è dedicato ai diversi aspetti della cultura e della musica colta. Nel 2011, il presidente del Comitato per Matera Capitale Europea della Cultura 2019 ebbe l'idea di proporre una trasmissione radio dedicata a Matera al direttore di Radio 3. Dall'idea, nacque *Materadio – la festa di Radio 3*, che è anche la prima trasmissione radio dedicata a una città del Mezzogiorno. Il presente lavoro riporta la storia di Materadio, dalla sua nascita fino ad oggi e il sostegno dato alla candidatura di Matera come Capitale Europea della Cultura in competizione con altre città italiane. Durante la ricerca, sono state svolte una decina di interviste dirette a informatori privilegiati e alcuni membri del gruppo di ricerca hanno assistito personalmente alle ultime due edizioni del festival. I risultati mostrano come il sostegno, molto discreto e indiretto da parte della trasmissione, sia stato in effetti importante in almeno due direzioni diverse. Verso l'esterno, in quanto ha consentito una comunicazione mirata all'audience attenta agli eventi culturali. Una interna, in quanto la presenza di Radio 3 che trasmetteva da luoghi significativi di Matera ha contribuito alla partecipazione popolare alla progettazione di Matera 2019, parte integrante e punto di forza della strategia di candidatura.

Keywords: Capitale Europea della Cultura; Eventi culturali; Radio; Matera 2019

Introduction

Italian famous novelist Carlo Levi in his book *Cristo si è fermato a Eboli* (1945) described the harsh living in the *Sassi* of Matera even after the end of WWII. Humans and animals shared the same houses in poverty, and the infants were dying for very bad health conditions. Matera was a national shame and a political concern. Politicians such as Communist Palmiro Togliatti in 1949, and Christian Democrat Alcide De Gasperi, after his visit to the city in 1952, decided to promote special public intervention for the place. In 1954, people have been forced to evacuate by a Special Law for the reclamation of Matera. New rural and urban settlements of 15 thousand people have been designed and built up in a few years. The action was a success. Many years later the *Sassi* have been included in the World Heritage List (UNESCO, 1993). Today, after more than half a century, the *Sassi* urban district is a well-known historical and cultural heritage, hosting few residents and mainly accommodations and services for tourist purposes. Since years Matera actually changed its image, yet necessitating promotional interventions and innovative tourist policies.

Cultural event hosting became a strong territorial marketing leverage (Albano & Bollo, 2015; Garcia, 2004). Tourism can benefit from the notoriety of the destination and the place reputation enhanced by organizing cultural events (Getz, 2005). Today, being European Capital of Culture is considered a good means of promoting tourism and branding destinations (Palmer et al., 2007).

The European Union launched a dedicated program in 1985. The European City/Capital of Culture (ECoC) program has consistently evolved since its inception. Today it is considered a mature international event, influencing regional and global trends in major cultural event hosting (Langen & Garcia, 2009). Many European cities have already benefited from the program both pioneering and replicating techniques and approaches that are today widely accepted.

The city of Matera, located in Southern Italy, will be ECoC in 2019. The Matera 2019 Committee (2013) published an exhaustive bid book describing the vision and the program of the event. It continuously updates online news about the ongoing initiatives on a dedicated website (<http://www.matera-basilicata2019.it/it/>).

The Committee designed a clear strategic vision resumed by the motto 'Open Future'. The intention has been to get the opportunity of building both a 'cultural citizenship' and an 'open culture' (*ibidem*). Indeed, the candidacy has been based on the willing to maintain strong linkages with the local identity, enhancing knowledge and skills of residents and offering a participative laboratory for sharing ideas. The Matera European Capital of Culture program (namely Matera 2019) is properly ambitious aiming to improve local aptitudes in designing cultural events. The goal is to give more strength to local cultural bodies, pairing with institutions, networks, and cities in Europe, still rooting on the absolute uniqueness of the city.

The present paper aims at illustrating a particular and underrated aspect of the strategy performed by the city, i.e. the promotional use of radio airings. In fact, the cultural radio channel of the Italian State Broadcasting RAI, namely Radio 3, aired since 2011 the program *Materadio – la festa di Radio3* (Materadio - the Radio 3 Festival), narrating the cultural activities of the city of Matera.

On the topic, the authors made a research focusing on the relations between Radio 3, the city of Matera, and the 2019 program. The research questions can be expressed as (i) why the promoting Committee chose radio as the main promotional media?; (ii) was Materadio both strategic and successful in obtaining the nomination as 2019 ECoC? (iii) are the contents of Materadio consistent with the Matera 2019 program?

For these purposes, the rest of the text is organized as follows. Next section sets the backgrounds, in terms of relations between ECoC and improving competitive capabilities of cities, features of the Matera 2019 program, and relations between radio and territory. Section 2 reports the used method and section 3 the results of the research. Section 4 is dedicated to comments and conclusions.

1. Backgrounds

1.1. ECoC for Improving Competitive Capabilities of Cities

The European Capital of Culture initiative is one of the most successful EU programs. In 1985, the original name was European City of Culture. The idea was conceived in the 1980s when the European Community (EC) had no legislative basis to act at the level of cultural policy. Originally it focused on economic matters, with no explicit provision for the culture in the Treaty of Rome of 1957. It is remarkable that in 1984 the Adonnino Committee entitled *People's Europe* considered culture and communication together:

'It is also through action in the areas of culture and communication, which are essential to European identity and the Community's image in the minds of its people, that support for the advancement of Europe can and must be sought.' (Adonnino, 1985: 21).

And, it is also remarkable that the original intent was to reinvigorate the European identity and not place marketing at all. The Greek Culture Minister, Melina Mercouri, launched the very first idea during one of the early informal meetings of the Ministers of Culture in Athens in November 1983. She argued that culture had to be given equal weight to trade and economics, the main focus of the initial EC. The policy of culture as a means of increasing European integration was stated by a Council resolution in 1985 (EUR-Lex, n.d.). One European city each year will be awarded the title of ECoC, aiming at highlighting cultural wealth and diversity of European cities and emphasizing the shared cultural heritage and art vitality (Garcia & Cox, 2013). Over nearly thirty years, the initiative did literally shed its skin. Today it is rather a tool for stimulating host cities in boosting local regeneration efforts and improving their image both nationally and internationally (*ibidem*).

Some historical brief is necessary for describing the changed feature of the initiative. The first cycle of ECoC cities (1985-1996) represented each of the 12 EC member states at the time. Being an intergovernmental activity without a legislative framework, the nominated cities had less than two years to plan their program. Their funding capacity has often been challenged, and very few cities, such as Glasgow in 1990, Antwerp in 1993, and Copenhagen in 1996 showed the effective capacity to face the task and

properly perform the ECoC program. The second period (1997-2004) involving 19 cities in 14 countries saw the adoption of selective criteria for nomination. Bidding deadlines were implemented from 1998. In this framework, cities have been stimulated in fostering their own design and organizing capacities. At the time, the ECoC Program has been put under the umbrella of the European Union (EU) culture programs, first *Kaleidoscope* and then *Culture 2000 (ibidem)*. Dedicated EU funding towards the ECoC grew fast over this period.

At present, the ECoC program is in its phase 3 (2005-2019) being the most extensive, including 29 cities from 29 countries, and having ten new EU members joined after 2004. This last phase had a legislative framework being eventually a Community Action. For this, the candidate cities are strictly committed. The inclusion of formal European dimension criteria, in line with the Maastricht Treaty, and clearer selection panel guidelines imposed new effective selecting rules. A competitive bid process has been introduced in 1998, the guarantee of a minimum of four years' lead-in time since 2005, and the provision of formal monitoring panel support since the 2007 ECoC bidding process. Thus candidate cities do face today a strong competition to become an ECoC.

It is worthy of attention that the first ECoCs were big cities and State Capitals, such as Paris or Madrid, or important art cities like Florence. In recent years, the eligible ones have been cities as Umea in Sweden or Wroclaw in Poland actually places dense of culture and identity. Yet they are small cities and not really in the imagination of most European people. Thus, today being an ECoC is a great opportunity for emerging cities in search of visibility, tourism enhancement, and capable of producing a bottom-up and participated marketing program, showing organizing and creative capacities.

1.2. The Matera 2019 Program

The Italian city of Matera has been nominated the 2019 ECoC in 2014. It won the competition against 5 other strong challenging Italian cities, namely Cagliari, Lecce, Perugia-Assisi, Ravenna and Siena. It received 7 of 13 votes by the selecting committee (Mibact, n.d.).

The Matera 2019 program is based on two pivotal projects, the Institute of Demo-Ethno-Anthropology (I-DEA) and the Open Design School (Matera 2019 Committee, 2013). This sounds strategically projected in the long run.

In Southern Italy, Matera was an example of local capabilities performing a specific manufacturing industry. The city and its district were well reputed all over Europe for furniture design and production. The *distretto del salotto* (sofa district) produced soft couches and home divans for exportation (Albino et al. 2010). Ongoing globalization and strong competition coming from low-waged work world countries defeated the local high-quality industry. Thus, a totally new brigade of creative designers is needed not to lose the extraordinary industrial legacy. The combination of the I-DEA and the Open Design School should be capable of combining the traditional culture of work with innovating capacities. This happy wedding can transform the city and the whole Basilicata region into a platform for creativity and innovation in arts, technology, and science. The adopted claim 'Open Future' shows clearly the collective willingness to

consolidate the leadership in the sector of open-data treatment in Southern Italy, and arguably in Europe.

In being ECoC, the city of Matera wishes to strengthen broad-ranging, open and diversified cultural citizenship and to enhance international relations. The most intriguing goal is that of transforming local skills from manufacturing to designing and organizing cultural events. For this purpose, citizens of Matera should be involved in an actual revolution, learning a higher sense of ownership and commitment toward their own culture, better orienting it to event designing. Thus, human capital will be improved through increasing inward and outward flow of people and promotion of international projects.

The Matera 2019 program will be the experiencing campus for the enhancement of skills and competencies both for companies, socio-cultural operators, and administrative authorities. All the cultural institutions should be redesigned, organized, and used in a new open manner. Eventually, Matera aims at improving its international notoriety, visibility, and reputation in order to become an actual tourist destination.

Within the already extensive literature on Matera 2019, scholars Albano and Bollo (2015), and Corinto and Nicosia (2016) addressed recent analyses on the ongoing progress of local initiative in view of the actual program to be held in 2019 and possible socio-economic legacy.

1.3. Radio and Territory

Automobile and entertainment radio were the key transformative communications technology of the 1920s spreading over the world (Scott & Wlaker, 2016). In Italy, the first radio airing bore on October 1924 during the fascist period (Monteleone, 2013). The Italian initiative was an example even for the Nazi regime in Germany. The culture and propaganda minister Joseph Goebbels decided and sustained the production of the *Volksempfänger* (people's radio), namely a low-cost radio receiver (Adena *et al.*, 2015). The Italian fascist regime recognized the importance of the medium in unifying an ethnically and culturally diverse nation, reducing distances and bringing a strong and intrusive form of political propaganda into people's homes. Even compared to earlier technologies, the telegraph, railroad, and telephone, radio impacted dramatically the entire society, both in urban and rural areas (Cordoni *et al.*, 2006).

Today, cinema and television are considered among the most effective media in promoting the image of a territory, especially for boosting tourism. This effect seems obvious but it is very attenuated by scientific tests (Beeton, 2006; 2010). Still, movies and TV shows are able to foster a place's notoriety and local institutions do sustain filmmaking for promoting tourism (Nicosia, 2012).

On the other hand, in a more and complex way, movies, TV shows, and even radio airings perform also a geopolitical function (dell'Agnese, 2007). In creating a public perception of reality, they should be considered also geopolitical means, capable of producing identities and diversities, rather than being just effective marketing tools.

The story of a place as well as the narrative of a social community are inevitably the 'telling' of ties and values that are not actually the reality, but something else.

Philosopher Friedrich Nietzsche (1873) already evidenced the use of words and language is a metaphor and a metonymy of real things. The distance between real and symbol has a proper geographic nature because: 'A society is a space and architecture of concepts, forms and laws whose abstract truth is set to reality of the senses, bodies, aspirations and desires.' (Lefebvre, 1991: 139).

In a cultural geography perspective, literature and all media are powerful means of abstraction in creating the sense of place and identity, by defining a specific media landscape (dell'Agnese, 2015). They are not secondary means for creating the contemporary geopolitical discourse, properly in terms of the Foucault's relationship power/knowledge (Crampton & Elden, 2007; dell'Agnese, 2007). Thus the geopolitical discourse is the set of representations through which the political world has sense and within which the media have the capability of producing the political representation of reality.

Radio listening is usually considered 'distracted'. Indeed people do carry other tasks while listening to radio airings, making domestic works or free time activities. Yet, during the 20th century, for the first time, ideas and news have been accessible for everyone through the radio waves producing a popular participation. Notwithstanding the changed media landscape, radio still contributes to the building of the collective imagination and civil life of a nation by means of an easy and pleasing listening.

Even though radio is today considered less important than television and cinema, because its communication is imageless, it is still capable of maintaining a high level of audience (Menduni, 2007). The radio set is easily portable and radio airings show vitality also on the Internet. In a new way, it maintains its original capability of producing a political representation of people, facts, and things.

Even being an 'old' medium, it will be never completely substituted by the new ones (Lundby, 2014), remaining in the landscape of communication, contributing the political discourse both at the audience of radio fans and in a broader context of information. And, after that, can be also a convenient marketing tool.

In 2016, in Italy near 35,5 millions of people per day, on a total population of near 60 million, listen to a radio (Radiomonitor GFK, n.d.). Italian Radios are mainly dedicated to easy listening and leisure. RAI Radio 3 is a historic radio, dedicated to a cultural audience (Ortoleva & Scaramucci, 2003), and reaches 1,4 millions of people per day. It is at the 14th place in the national radio ranking (*ibidem*).

2. Method

The field research has been conducted from September 2014 to September 2015 by three researchers, the author (coordinator) and two collaborators¹. In order to answer the research questions exposed in the introduction, data from diverse sources have been gathered, including scientific and gray literature, and observing the local reality (Anderson et al., 2003). The 2014 and 2015 editions of the Materadio festival have been directly attended in Matera by two researchers. Many events of the festival have been podcasted from dedicated websites (Rai.it, n.d.). Even a dozen of face-to-face interviews with key informants² have been made (see table 1) during the research

period in view of validating and supporting knowledge retrieved from direct observations (Mack et al., 2005). In making the interviews the method suggested by scholar Steinar Kvale (2006) has been followed by maintaining the interviewer's focused control during the singular face-to-face talking. This approach, based on direct deep interviews, allows the research group to collect narratives of interviewees and interpret their perceptions and judgments in a credible and then feasible way.

Table 1: List of Key Informants (KIs)

1	Journalist – Press Room, Foundation Matera 2019	7	Student – Resident in Matera
2	Journalist – Chief Radio 3 Programs	8	Student – Resident in Matera
3	Event Manager - Foundation Matera 2019	9	Manager - Public Tourism Promotional Agency
4	Past Mayor of Matera	10	Café Manager
5	Volunteer - Foundation Matera 2019	11	Restaurant Manager
6	Volunteer - Foundation Matera 2019	12	Hotel Owner

Source: the author.

3. Results

Results derive from analysis of all the mentioned types of sources and are exposed in the following. *Materadio* has been the festival of RAI Radio 3 occurring each year in Matera since 2011. It was autonomous yet consistent with the Matera 2019 program. Even before the official call for nomination, in 2011 the Mayor of Matera Salvatore Adduce already showed the city's intention to participate. In the same year, the city supported the experimental website *Wikitalia*, for sharing open data, and started the first edition of *Materadio - la festa di Radio 3*, an airing on the RAI Radio 3 channel (RAI, n.d.).

Since 2011 the Radio 3 festival takes place every year during three days in September. It is a mix of events and cultural talk shows open to the public and broadcasted live. Over different editions, prominent Italian and international music stars have been invited as well representative culture personalities, famous intellectuals, and actors (Matera 2019 Committee, 2013).

The shared goals between the Radio 3 director, Marino Sinibaldi, and the President of the Committee Matera 2019 have been clearly intended (RAI Radio3, n.d.).

'These three days of *Materadio* will make a storytelling of Matera to all the Italian radio audience and bring back to Matera voices, testimonies and precious reflections. From a particular place, because the *Sassi* is such a unique environment, having such a history unlike anything else, being still capable of "speaking". Especially nowadays, when the city wants to grade a European level.' (Marino Sinibaldi, RAI Radio 3, n.d., my translation).

‘Decision of Radio 3 to bring into Matera three days of its programs, organizing cultural events for free public accession, is perfectly in line with the route we started walking on toward the candidacy of ECoC in 2019. [...] Materadio is a symbol of the Mother Radio as a medium capable of telling the city and its territory through its original, profound and clever gaze, typical of a specialized cultural radio channel. We want to characterize our candidacy with the same cultural approach.’ (Salvatore Adduce, RAI Radio 3, n.d., my translation).

The Committee Matera 2019 faced the necessity of breaking the ‘communication wall’ that affects the whole Southern Italy because Italian media usually show the dark and illegal side of the South. In 2010 the Committee and the Municipality decided to give the honorary citizenship to Enrique Irazoqui, the actor interpreting Jesus Christ in the 1964 Pasolini’s movie ‘The Gospel According to St. Matthew’, shot in Matera. The idea was to enhance the movie industry-territory relation in a cultural context. National media started to talk about the initiative, and the Committee and the Municipality could establish positive relations also with the cultural radio channel of RAI. Starting from April 2011 a good relationship with the director, Marino Sinibaldi, has been built up.

‘The organizers chose the radio because it matched with the spirit of the time, and their own orientations.’ (KI n. 4)

In fact, they just wanted to give more contents than images. Matera needed to work more on content rather than on fast television images. During some briefings Director of Radio 3 launched the name Materadio, merging Matera and radio and even evoking the Mother. But he was not so explicitly encouraging because a State radio could not officially support an ECoC candidacy. Anyway, the staff radio station could travel to Matera and air the intriguing history and the ongoing story of a small Southern Italian city, still avoiding the topic of ECoC.

It is remarkable that the city was initially surprised and skeptical notwithstanding the participation in the first edition of the very famous Italian singer Franco Battiato who closed the festival program with a concert.

All informants do agree the first edition was the cheapest and the most effective. Because almost all the invited artists requested a low budget, being the festival still unknown. Furthermore, the European Commission established a dedicated info point.

The functioning format is still stable, all events occurring on September, in the second-last weekend. Radio 3 broadcasted the scheduled events in the city within its own different airings. It means that all the usual programs of the channel have been organized and performed in public places of Matera. Contents have been made by popular and jazz music, cultural debates, book presentations, literature talks, and theatrical shows, according to the usual mood of Radio 3.

The spirit of the festival is in line with the Matera 2019 program, which aims at involving local actors and the entire local society. Thus many local artists had the opportunity to perform on a national level stage. Over time the festival started involving actors of the whole regional territory and even people coming from other cities that wanted to be a candidate in the ECoC program.

All the informants argue that the festival gave Matera a great notoriety within Italy and Europe and it was impossible to tacit the candidacy during the first radio event. Some tourists came here consciously and not just for a chance. Over time, the city of Matera was able to talk more about its territory and culture rather than the ECoC candidacy, thus succeeding in maintaining good relationships with the staff of Radio 3.

‘It is completely a new idea that of establishing in a historic urban center a radio airing, the technical staff working, and many people telling stories, programs, projects, not only about the life of a city but the global context. And the radio understood the importance and got also advantages.’ (KI n. 4)

For local people, especially the youth, it has been important to see how professional technicians and journalists work. After five years, relations between residents and the radio staff are strong. Matera needed something ‘foreigner’ coming from abroad. Even the director of the Matera Foundation, Paolo Verri, is from abroad.

‘An example... at the beginning, people mocked the lapel spin of Matera 2019. After the city was gaining the nomination, everyone wears it.’ (KI n.5)

The interviewed volunteer (KI n. 6) declared the first time s/he was hesitating and doing few and not important things. The first and second years s/he was studying the situation, trying to understand the actual relationship with the radio. It was a clear novelty for the city. But from the third edition forth, the adhesion has been complete and enthusiastic.

The journalist responsible for the Radio 3 programs (KI n. 2) said that Materadio started by pure chance. It was sustained by the strong desire of redemption spread in the local community. Matera is a peripheral place, and the opportunity of being ECoC has been a great stimulus. However, the opportunity has been positive also for the radio. The supporting activity of the candidacy was not evident, but indirectly effective.

‘We would go to Matera besides the ECoC 2019 program. Materadio is the real festival of Radio 3... actually located in an amazing place. And we won together. I was very happy for the nomination.’ (KI n 2)

After the initial shy character of the locals over the different editions, people started understanding the importance of hosting the Radio 3 festival. Residents understood the importance to maintain a stable relationship with it also after the end of Matera 2019. Furthermore, they are now beginning to understand the importance of private initiative and public collaboration. Clear orientation and synergies in organizing cultural events can help also the resilience of minor economic activities. The risk to produce an open-air museum for strolling tourists and no residents should be avoided.

‘Materadio could be aired in any period of the year. But the usual period in the last weekend of September is like an identity mark. It is not contemporary with other initiatives, such as the very attractive Matera Fair, in summer. In September visitors can find room for calm tourism. RAI Radio 3 is capable of bringing a new fresh air in the city.’ (KI n 5)

It should be stressed that the youngest informants (n. 7 and 8), who are studying out of the Basilicata region, declared knowing anything about Materadio and having no information also when at home in Matera. Usually, they listen to another kind of radio stations and airings.

Discussion and Conclusions

The research had an apparently narrow focus on the relationship between a radio airing and ECoC Matera 2019. The topic is very specific, but its importance can be broad. Results give satisfactory answers to all the questions posed in the introduction. The choice to link a local initiative to a national State Broadcasting radio station is to be interpreted as a strong intuition, typical of strategic and innovative thinking. This finding on innovation is consistent with literature (Garcia, 2004) and it is the base of nomination. The willingness to open Matera to the world thinking globally and acting locally is confirmed, as stated also in the strategic lines of the bidding program (Matera 2019 Committee, 2013). Matera is a peripheral city, located in a peripheral region, Basilicata. It is a small city in a small southern region, not densely populated and with very low notoriety. Its image is currently shadowed by more known close regions. Even its most famous place, the urban district *Sassi*, remembers a very poor, emarginated, and archaic society.

The research clearly enlightens that initiative of participating in the bid process of ECoC nomination originated within the narrow circle of local administrators and cultural elite. The local community of residents initially acted more as skeptical observers and a sum of disillusioned singulars. Nevertheless, after the first diffidence, the idea was understood and appreciated by most of the residents.

Materadio has been an effective support to the ECoC candidacy of Matera. Its role has been discreet because the State Public RAI Broadcasting is the actual editor of Radio 3. The other Italian candidate cities did not realize in time the potentiality of having the radio as a supporter. This discretion is to be reckoned as a further effective means in the hands of organizers, and the fruit of a tacit accord. Even the scarce attention to the initiative shown by the interviewed two students appears a sort of positive clue. This finding is in line with current opinions being not a surprise that young people do not listen to cultural radio airings, preferring easy listening (Radiomonitor SKV, n.d.). This could be even the sign that Materadio properly targets its specific audience, more interested in culture than easy listening. And it confirms the oriented choice of the city in promoting cultural aspects of Matera.

Radio is a peculiar communication tool because it does not display images but uses words and sounds, helping the audience in self-constructing figures. Thus, Materadio has been the fruit of a precise strategic marketing decision for placing Matera in the imagination of highbrow people. Moreover, Materadio did stimulate residents in appreciating their own identity and the possibility to reach a spatially distant audience. A small reality could access, with the help of a traditional medium, a national and international level of communication. And it can even improve its capacity of public

relations, understanding the importance of connecting the local society to the global environment.

Making practice in envisioning and trying out solutions requires a mix of policy, science, intuition, emotion and aesthetic judgment. Matera as a candidate won the ECoC competition using effective leverages. The future challenge it has to afford is not only the final implementation of the Matera 2019 program but even more to leave a legacy of shared new skills and competencies in designing cultural events.

A future broader research on the same topic is possible being Matera 2019 still to come. For the specific topic treated, it would be interesting to understand if *Materadio la festa di Radio 3* will continue to be aired during the Matera 2019 event and after its ending.

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² Complete data of interviews are retrievable at the author's.