

*bad ischl 2024*

SALT.

WATER

*european capital of culture*

***candidate city***



# skgt 24

*bad ischl 2024*  
european capital of culture  
**candidate city**

04

introduction  
*(q01-q04)*

contribution to the long-term strategy  
*(q05-q09)*

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## QUESTION 01

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

### PRESENT DAY – Bad Ischl and the Salzkammergut 2018-2019

Our region, which many have heard of but few truly know, is at a tipping point. A real danger of degenerating into a tourist sport and leisure Disneyland looms over us. In our villages and cities, this (Hyper-)Tourism adversely affects the life quality and opportunities of the local population. We witness this phenomenon throughout Europe in various places, just look at Amsterdam, Barcelona, Dubrovnik or Venice.

*At first chance, please turn around!*

Our tourism advertising continues to pursue an idealisation of a perfect world and a sell off of emperor myths and clichés. This sell off already started in the post-war era with film productions such as “The White Horse Inn”, “Sissi” or “The Sound of Music” and is contributing to an image of our region as backward, conservative and being full of homeland aficionados. Tradition in the Salzkammergut has real depth and meaning but so often is sold through merely folkloric events.

*The monarchy is dead! But our yodelling is real!*

We also have an urgent need to deal with the migration of youth and a well qualified workforce to bigger cities. This brain drain problem we share with other European regions. Due to the lack of promising future visions and an attractive infrastructure many people migrate elsewhere. More than 40% of all Austrian municipalities are facing substantial consequences of this rural exodus.

*Bring on the future!*

We are confronted with even more challenges: The Salzkammergut’s topographical reality, which is a source of beauty, also makes mobility difficult, as does the poor development of public transport. The housing and building culture is still underdeveloped compared with contemporary standards. In particular we lack affordable housing for all people. We also lack consumption-free spaces to indulge in and cultivate social contacts not only in Bad Ischl but also in the other communities. These deficits are equally present throughout Europe. An enchanting landscape neither pays the bills nor does it provide opportunities for a fulfilling career.

*Let us live here!*

Considering all those challenges, NOW is precisely the moment to take action and lay the cultural groundwork for a

de-dusted and contemporary development for Bad Ischl and the Salzkammergut. Sustainable positive cultural change IS possible. Taking the preceding Austrian ECoC cities as an example, proves how long lasting this cultural change can be. Our region can be a similar example for other future rural enclaves. In Austria and across Europe.

### THE FUTURE Bad Ischl and the Salzkammergut 2019-2030

The Salzkammergut, as a topographically and historically shaped cultural environment, offers a myriad of unusual and surprising stories, places and people.

*We are rebellious, mysterious, nature loving, curious, hearty and creative! Yes, we are all of these things!*

The Salzkammergut was for a long

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0.5 %

of their annual salary is what around 80% of salt workers pay voluntarily into the so-called “Bruderlade”, a solidarity fund established in 1837 through which workers help each other in case of illness and hardship.

period desired for its so-called “Sommerfrische”, the summer re-creation, where artists and others came to encounter an enclave of peace and inspiration. To become ECoC means to re-establish those spaces to retreat and to strengthen the power of our counter-culture. Some of this we have already. Different cultural enclaves, but separate and disconnected. Like enclaves across Europe.

*We will re-create the summer recreation!*

Our vision for 2024 is that Salzkammergut residents, already record-holders in the system and membership of societies and associations (the first continental European cooperative movement was founded here), shall create a new cooperative cultural movement - **the Inclave.**

Manifold and peculiar as we are, we do wish to open ourselves to Europe and demonstrate that the gridlocked, dusty image is far away from today’s reality. We owe commitment to tradition, but at the same time new traditions arise as well! The cultural diversity – ranging from counterculture and subculture, pop-culture and traditional culture to high culture – will appear in new glory, if we develop those small cultural enclaves into a big inclusive **Inclave.**

*We’re IN with the Inclave of culture! And we want Europe to be too!*

## QUESTION 02

Does your city plan to involve its surrounding area? Explain this choice.

## QUESTION 03

Explain briefly the overall cultural profile of your city

To underline the very essence of our application, which is the fundamental unity of our core city Bad Ischl with its surrounding region of the Salzkammergut, we have grouped these two questions together.

Bad Ischl, the core city leading the application, is located right in the middle of the cultural region called the Salzkammergut, which has in total a population of 102,000 people. Our area and Bad Ischl in particular enjoy historical and cultural significance within Austria and Europe. The grand history of the Habsburg monarchy, with the Emperor family having their summer residence here, triggered the popular “Sommerfrische tourism” (summer re-creation tourism), which together with the tourism industry constitutes an important economic factor and makes this city the indisputable metropolis of the Salzkammergut.

Artists, aristocrats, entrepreneurs have chosen this city as their home. Consequently, the city distinguishes itself through a unique mixture of historically rooted as well as contemporary culture, which propels this town to a central position within Austrian tourism. The city draws its identity exactly from this field of tension generating an energy that is all at once charged, creative, cosmopolitan and Europe focused. Precisely this makes Bad Ischl, as representative for the whole region, the ideal body as bidder for the ECoC 2024 title. A cultural hub, charming, radiating and open for the “Other”.

To guarantee a program of this magnitude and impact, and to manage our social and cultural challenges, we have established strong links between Bad Ischl and the surrounding municipalities. A total of 23 municipalities across the Salzkammergut, spanning three different federal states, have agreed on the first joint cultural development plan (see Q5). We anticipate that most, if not all, of these 23 municipalities will play a full part in a Bad Ischl ECoC 2024.

As early as now, artists and others from across the entire region have been reaching out to us and putting forward

their ideas. To shamelessly use a phrase from one of the area’s most famous musical depictions<sup>1</sup>: “our hills are alive” with culture.

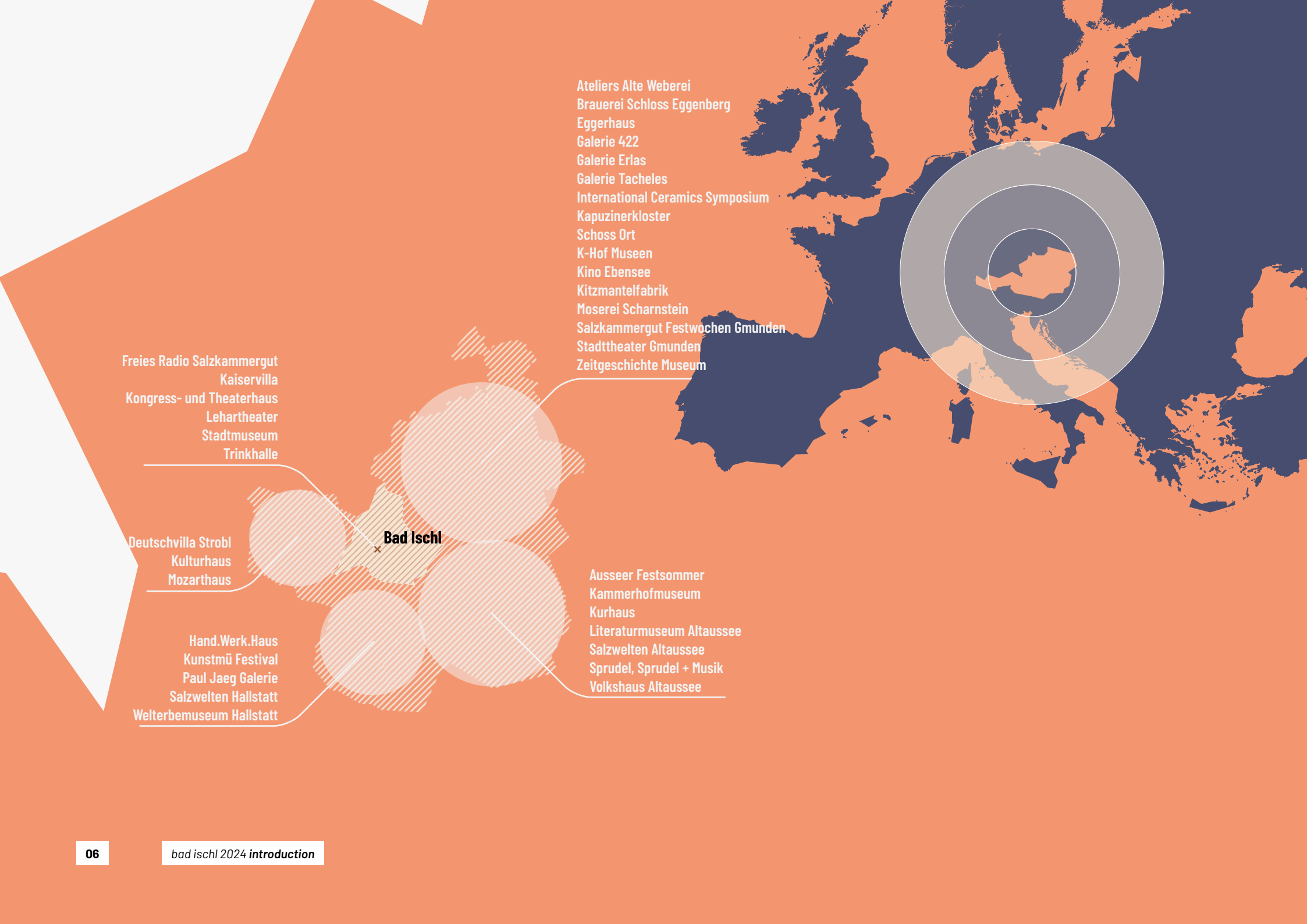
Alive, through our mountains, which mark the beginning of the Alps, alive through our 76 lakes and rivers. Alive as a natural paradise and not just a unique selling point. Many visitors who come here, state that it is one of the most magic places in the world.

Alive, through the history of salt mining spanning more than 7,000 years and still ongoing. Alive also through European



Bad Ischl  
Daniel Leitner

1. “The Sound of Music”



Ateliers Alte Weberei  
Brauerei Schloss Eggenberg  
Eggerhaus  
Galerie 422  
Galerie Erlas  
Galerie Tacheles  
International Ceramics Symposium  
Kapuzinerkloster  
Schoss Ort  
K-Hof Museen  
Kino Ebensee  
Kitzmantelfabrik  
Moserei Scharnstein  
Salzkammergut Festwochen Gmunden  
Stadttheater Gmunden  
Zeitgeschichte Museum

Freies Radio Salzkammergut  
Kaiservilla  
Kongress- und Theaterhaus  
Lehartheater  
Stadtmuseum  
Trinkhalle

Deutschvilla Strobl  
Kulturhaus  
Mozarthaus

Hand.Werk.Haus  
Kunstmü Festival  
Paul Jaeg Galerie  
Salzwelten Hallstatt  
Welterbemuseum Hallstatt

**Bad Ischl**

Ausseer Festsommer  
Kammerhofmuseum  
Kurhaus  
Literaturmuseum Altaussee  
Salzwelten Altaussee  
Sprudel, Sprudel + Musik  
Volkshaus Altaussee

history, the Hallstatt era, the monarchy, the world war eras with the infamous National Socialism having left its painful mark, up to our contemporary globalised time.

Alive too as a place of retreat, which inspired world famous 19th and 20th century artists to live, perform and create here during the original "Sommerfrische". Today this legend continues to attract artists and many others, providing a living place and a refuge for creation as well as re-creation, healing, sport and pleasure.

But what does the term **Salzkammergut** actually mean? The chamber ("Kammer") estate was the direct property of the Archdukes of the House of Habsburg. The salt quarried from deep within the mountains was in the true sense of the word the "white gold" of this region. It enriched the Habsburg Empire, whilst providing work for local people. It created this fascinating combination of imperial enrichment (and exploitation) juxtaposed with a strong cultural obstinacy, a particular stubbornness and a resisting attitude towards authorities, resulting in the first workers cooperative movement and social insurance scheme in Europe. This character trait has also found its way into our culture. It has created an indomitable scene of counterculture, a key area for our program's development.

Today, **Bad Ischl** presents itself as an imperial and operetta city with its Kaiser-

fest (Emperor celebration) and the Léhar Festival. The city does not lack of contemporary artists and has a persistent alternative scene. However, to broaden Bad Ischl's cultural profile, there is a strong need for a clearer strategy for audience development, including recognising and funding less traditional, exclusive forms of culture. This could be achieved, for example, with a stronger focus on pop culture, contemporary arts and the performing arts. There is neither a big historical museum in place nor one dedicated to contemporary arts. Only a few small museums provide a professional offer. Most of the cultural program is aimed at day-trippers or summer visitors. This application aims to address the need for more permanent spaces and places for art and culture also catering for a local audience.

In this bountiful region the potential is in place. One encounters areas with

**624**

**Protestants emigrated to Transylvania between 1734 - 1736 to escape the Counter-Reformation. Up until today various villages in the Salzkammergut are predominantly protestant.**

agriculture and livestock farming, industrial areas rich in the culture of work, manufacturing and processing, mining areas, craftsmanship in wood, metal, ceramics etc. and the more touristic resorts, as well as the purely residential. There are bourgeois, fashionable and artsy, simple as well as socialist areas. We find areas influenced by Catholicism, as well as Protestantism.

This great terrain has a diversity that interlinks all cultural, social and historical aspects present - running across all topographic delicacies, elevations, mountains and valleys, including the Waters as well as the air above. Such is the diversity that it offers us an abundance of opportunities for a common cultural development for our future together.

Regional identity exists through a branched-out network among cultural creators and institutions. This already manifests itself in creatives working together between all the three federal states of Salzburg, Upper Austria and Styria. There is great potential for even more cooperative endeavours.

We want to continue with and revitalise the movement of cultural cooperatives, with targeted actions and comprehensive cultural programming. One such idea, for example, is a line of initiatives along the river Traun, which runs as a main artery through the whole Salz-

kammergut. Another idea is to connect the salt sites, located in Ebensee, Bad Ischl, Hallstatt, Altaussee and Hallein. Everywhere on those strategic points and places of intervention, the local cultural associations - such as art house cinemas, exhibition centers, museums, music schools and concert halls - including the independent art and media scene, artists as well as the general public would be included and motivated to get involved.

Originally, a cultural cooperative funded through the EU LEADER program initiated this application. The program aims to engage local stakeholders to initiate actions for the development of their rural areas. It originally constituted an agricultural development program but recently has been focusing more on how culture can connect with and support social and economic development. Through this EU LEADER program several cultural projects have already been established in the Salzkammergut region, including our application for ECoC 2024 and a long-term cultural development plan for the entire Salzkammergut (see Q5). Other instigated EU LEADER projects are "KUNST:RAUM Gmunden", for low-threshold regional cultural development, the "Summer Academy Traunkirchen", which offers courses in the visual arts and the "Medienportal", a regional multimedia platform. NOW is the time to fuse all these initiatives into one common and substantial cultural vision.



## QUESTION 04

Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

Our Concept is based on the elements which formed the original life force of our region: **Salt.Water**. Both were fundamental in creating our history. Our **Salt.Waters** brought people here to recuperate and be cured. Bad Ischl as a "Kurort" (health resort) can be traced back to the 1820s, when the first spas were set up here. Salt became an important economic factor, brought jobs for Salt miners and gave us our name. As early as 1656 the name Salzkammergut is mentioned for the first time. This interplay between nature and commerce created both our landscape and culture. Above all, it connected us to Europe!



Salt and Water are the core elements of all living beings. We want **Salt.Water** to be the focus of a newly-energized, vibrant living space. Modern technology in Salt extraction and processing means fewer people can make a living exclusively from the "white gold". Like in many other parts of Europe or in the whole world in fact, when a traditional industry dies, it cuts off the very lifeblood which flows through our veins.

Today, the region continues to live on its Salt and Water assets, but in a different way. Water, an attractive element for visitors and tourists, now plays a major commercial role. But there are dangers in overdependence on tourism. We don't want to live in a theme park of the past, sustaining a backward-looking culture which has commercialized our history and traditions.

Using Salt and Water, which are the blood of our Salzkammergut organism, in a fresh and outward-looking way, our region has the power to connect culturally with the rest of Europe. We will return to our original spring to revitalize our cultural life.

Can we create a *New Salt*? Yes!

**Culture will be our New Salt.** Culture can make the difference! It forms the

basis of our society and makes our life more worth living. Culture polarizes, provides food for thought and initiates debates about how we shape our coexistence. Our definition of culture is broad, including all forms of creativity. Everyone should be able to create, organise and consume culture! Through the ECoC 2024 challenge and opportunity, we will use our past history to create a modern story.

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*We are rebellious, mysterious, nature loving, curious, hearty and creative! Yes, we are all of these things!*

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Change can be painful. It can be comforting to dwell on a rosy glow of the past. But the train running from Salzburg to Bad Ischl, immortalised in another gloriously cheesy song from the operetta "The White Horse Inn", is turning into a traffic nightmare as visitor numbers become at times overwhelming and ultimately unsustainable. Another nightmare plagues the small village of Hallstatt with its 778 inhabitants, where each year one million (!) Asian tourists view the village as a theme park, even entering private homes to take pictures. So we are, as we stated in Q1, at a tipping

point. The region that created the concept of the community cooperative is in danger of remaining, and being stuck, as a series of enclaves - which exist separately, looking inward and back to a Europe past instead of a Europe of now - and thus failing to connect with each other.

**Salt.Water** can also be painful. But in the long term it heals the wound. Our **Salt.Water** will start the healing process and help us move from many enclaves to one **Inclave**. This will bring back young, well-educated Salzkammergut natives, as well as attract new people from across Europe.

Our goal is to use just the right amount of **Salt.Water** to create a tasty, healthy and wholesome Salzkammergut soup. This will strengthen the parts of our region on the brink of cultural starvation. Bad Ischl and the Salzkammergut will be an inclusive **Inclave** with new cultural lifeblood. An inclusive **Inclave** with new opportunities in culture, infrastructure, contemporary and affordable living, mobility and job prospects.

With the necessary pinch of Salt and the power of Water we will neither dilute ourselves nor oversalt our own soup. The right pinch of Salt makes the difference!



## QUESTION 05

Describe the cultural strategy that is in place in your city at the time of the application, including the plans for sustaining the cultural activities beyond the title year.

At the start of this application process random cultural mission statements were already in place in Bad Ischl and in a few other communities. But they had already gathered quite a bit of dust. Additionally there were a few other strategic plans in place that basically had two things in common: there was little or no focus on culture and they barely looked beyond their own horizons.

The application for ECoC 2024 was literally the necessary so-called “kick

in the buttocks” to rethink our future as a region. Instead of developing various plans for different towns, we decided to build on one joint Regional Cultural Strategy. We are convinced that together as a consortium we can achieve greater visionary results with bigger impact. The future of the Salzkammergut is one of regional collaboration and we want to set an example for similar regions in Europe.

In 2017 we initiated the process of developing a cultural strategy, namely **Strategy 2030**, for the Salzkammergut as a whole. We collected and examined all existing strategy documents, talked to many people and held discussions. Out of this developed a future cultural vision and a commitment to play a full part in a Europe of cultural diversity through a revitalised Salzkammergut. The strength of this unusual rural region

has always been its solidarity. Now is the chance to revisit this solidarity on the basis of modern European cultural and social values.

This led to a long-term strategy for Bad Ischl/Salzkammergut until 2030. It is based around a clear commitment to a broad concept of culture and the importance of culture for our region’s economic and social development.

Culture CAN make a difference!

As we set out in the previous question, culture shall become the new lifeblood streaming through the Salzkammergut - like Salt and Water that brought us to life in the first place.

Our 2030 vision is for our region to be recognized as a Cultural **Inclave** within Europe. Bad Ischl opens up, shifts away

from its stale image and prospers into a center for contemporary and courageous cultural work that appeals to young and old alike. The Salzkammergut progresses from a cliché-charged tourist region to a cultural region that stands for innovation, courage and the passion to actively participate in the design of its own future. The picture grows more colourful and varied: our former Emperors, the famous Sisi and Franz have their respected place as well as critical contemporary culture. We understand the application for ECoC 2024 as the engine for this necessary development, as described in more detail in the following questions.

To deliver this 2030 vision, the Salzkammergut’s very first Regional Cultural Development Plan sets goals that can be grouped into three strategic categories: *People, Places, Connections*.

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of his 86 summers Emperor Franz Joseph spent in Bad Ischl.

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### Places

- × Revitalised cultural institutions
- × New cultural spaces
- × A Culture School for people and capacity development
- × Nature – as a cultural as well as natural phenomenon

### People

- × Professionalization and capacity building
- × Joint working (as opposed to individual “enclaves”)
- × Audience development
- × Cultural education

### Connections

- × Better outreach with creating more access to culture
- × Improved marketing
- × Collaborations and work alliances/ Co-working
- × Partnerships (national/European)

A memorandum of understanding to pursue the above mentioned strategic objectives at the best possible rate will likely be signed by the municipal councils by the end of December

2018. This constitutes a considerable leap forward for our regional cultural development. Needless to say we are well aware that this is only the very first step.

In spring of 2019 the Salzkammergut Cultural Development plan will be further developed and finalised. The completed version including detailed measures and timetables will be sub-

mitted to the Municipal Councils for final approval in the summer of 2019.

## QUESTION 06

*Plans to strengthen the capacity of the cultural and creative sectors.*

## QUESTION 07

*How is the European Capital of Culture action included in this strategy?*

As mentioned in Q2&3 this very application has grown out of an EU funded program – the LEADER program. We think that this connection between LEADER, culture and ECoC has huge potential implications for culture in more rural parts of Europe.

Our **Strategy 2030**, and indeed our entire program, has as its subtext a major capacity building program for the cultural and creative sectors in the Salzkammergut. This will embrace everything from cultural education (see Q19), through instigating partnerships with national and European cultural institutions, to mutual and action learning. We aim to work with other ECoCs and transnational partners on a cultural development plan for Euro-

pean regions similar to ours.

But first we need to start here at home. We have already been gathering facts and figures, building an extensive knowledge of our cultural sector and analyzing strengths and weaknesses. The analysis looks at such aspects as audience development and places for the arts and contemporary culture. We have outlined these needs above in Q2&3.

Examining the economic sector, it is straightforward for us to say that 7,813 companies are based in the region. This results simply from an established state structure monitoring such economic statistics. However this is difficult to record in the cultural and creative

sector, as organizational structures and working patterns are more flexible and many artists and cultural workers have multiple jobs. As we demonstrated in Q2&3 a huge variety can be found throughout the Salzkammergut region, but we miss a complete structured overview. This is exactly where our **Strategy 2030** comes in. Over the last five years, as already indicated, several EU-funded projects explored the status quo and the framework conditions of the cultural and creative sector in the Salzkammergut. These projects had different geographic focus points – our **Strategy 2030** is the first to provide an overall view across the Salzkammergut.

In order to make the cultural and creative sector more successful in the long term, it is essential to understand the status quo: what is already being worked on, who is doing this work and what are the conditions needed to be effective. Our **Strategy 2030** is based on this analysis and addresses the three main categories *Places, People* and *Connections*.

It is evident that there is too little networking between the business and culture sectors in Bad Ischl. People tend to stick to where it's nice and comfortable, where they don't have to deal with the unfamiliar. Unfortunately this is also the case for the entire Salzkammergut.

But here's where the ECoC application has been, and will be, transformational. Our participation process was organised with a long-term view, first preparing the overall Cultural Development Plan and second the bidbook. This brought to light that people from different contexts do not know each other much, even though they are often facing similar problems and goals. Simply through the process of applying to become ECoC, a significant kick-off for more interaction has already been achieved and there is noticeable improvement. We have managed to bring people together around one table and recognize common potentials.

To further cement this symbiotic rela-

tionship between our **Strategy 2030** and the application, we have expanded our three key strategic fields - *Places*, *People* and *Connections* - into **24 for**

**24**. For each field we have identified eight activities and supporting actions, 24 in total. This will help us build up our cultural methodology and

our capacity for ECoC 2024. These **24 for 24** goals also provide a “Plan B” for assuring cultural change, in the event our application should not succeed.

## Places

- 1 Create open, consumer-free meeting spaces
- 2 Renovate and modernize existing cultural institutions
- 3 Establish a Regional Cultural office
- 4 Support Regional Cultural office with mobile Salzkammergut offices
- 5 Create barrier-free access
- 6 Build up a center for galleries, studios and resources for sharing workshops
- 7 Implement Salzkammergut School for Cultural Management
- 8 Initiate a museum modernisation program

## People

- 1 Increase awareness for the importance of culture
- 2 Create low-threshold access to culture
- 3 Encourage increased participation in culture
- 4 Professionalize cultural work
- 5 Strengthen audience development across Salzkammergut
- 6 Create a regular networking panel of stakeholders
- 7 Engage more young people in culture
- 8 With “SilverSalzkammergut” (see Q18) develop a culture program for seniors

## Connections

- 1 Create greater cultural exchange and networking for residents within the region
- 2 Broader networking opportunities for cultural workers
- 3 Promote international artistic and cultural exchanges
- 4 Develop sustainable cultural tourism model in partnership with stakeholders
- 5 Build partnerships with national and European organisations
- 6 Cultural training & education for regional politicians and administrators
- 7 Inter-connect seniors with youth, as well as genders
- 8 Strengthen relationship between people of different cultures



**83 Schools**



The application for ECoC 2024 has broken ground for the revitalisation of our cultural system. With our **Strategy 2030**, we want to dig deeper and explore further to find the **New Salt**.

We are conscious about the danger for this plan to equally - like so many of the

plans before - run the risk of gathering dust. Therefore, to accomplish our tasks, we need to make sure to sustain the energy and ambition of the first application phase and actually start **living** the plan rather than just reading it. ECoC 2024 would provide us with a huge boost towards that goal.



*ich bin so schön wie ich*  
Jacqueline Korber

## QUESTION 08

Set out the long-term cultural, social and economic impact on the City.

Our Strategy takes us up to the year 2030. How might Bad Ischl and the Salzkammergut look by then, having been ECoC 2024? **Let us present you our vision and story as recited in 2030:**

All along our artery, the river Traun, from north to south, one of the most recognised Cultural **Inclaves** in Europe has developed. A strong, emerging creative sector has transformed the formerly deserted village centers into now flourishing, vibrant places. There are public spaces and thriving museums, where artists, educational institutions as well as the general public are collaborating and mingling. The one time cliché-laden museums have become a tale of the past.

**Strategy 2030** was successfully implemented in the build up to 2024. Its spirit guides our re-energised region. Far-sighted architecture has left its imprint. The regional urban hub of Bad Ischl, this former imperial city, has escaped its "monarchist mausoleum". A modern cultural and technical infrastructure exists across the Salzkammergut, acting as a magnet for people from the

creative and cultural industries from across Europe. New ideas created here, in the still rural Salzkammergut, are carried into the world as the **New Salt. Water.**

The Salzkammergut is also an **Inclave** for educational excellence. Existing facilities are modernised, new schools of higher education in digitization, tourism, arts and crafts have relocated to the region. A successful, innovative school for creative-cultural education is established with growing enrolment.

As expanded on above in **Strategy 2030**, connections among the people and the branches of commerce, tourism and culture have built a solid base during and after the ECoC year. The assumption that high culture, counterculture, traditional culture and mainstream culture are competing disciplines is demystified, instead they co-exist and enhance each other. There is space and interest for all forms of arts and culture in Bad Ischl and the Salzkammergut.

The main transport arteries are used by e-vehicles. Public transportation connects in all directions. On our lakes passenger ships are integrated into this overall concept. Nature and people are relieved of burdensome traffic.

Municipal politicians are integrating **Strategy 2030** into their agendas with



increasing democratic participation, trust and appreciation in politics.

An ambitious company relocation policy, created hand in hand with natural sustainability, is launched and supported by local stakeholders. Innovative businesses provide high-quality job opportunities. Nature is sustained. The outflow of regional talent is brought to a halt or minimum, immigration is rising, the population decline is reversed.

We are growing again.

We continue to work on our aspiration that all people should be able to live in a region where creativity and care have become shared values, reintroducing us to the cooperative spirit which flourished when work bound us together. Culture is now our connector. Our Salt. Our Water. The enclave has become one very special Inclave. **Everyone wishes to be part of and IN with the Inclave.**



## QUESTION 09

Outline briefly the plans for monitoring and evaluation.

While Q8 sets out the narrative of our future vision, our monitoring and evaluation strategy will be vital to provide a complementary and analytical way of measuring how we deliver that vision and measure our progress towards it.

So we ensure our vision is not simply a fairy tale.

To be consistent with **Strategy 2030**, we will base our monitoring system around our three strategic goals –

*Places, People and Connections*. This will enable us to measure the impact of ECoC 2024 on key aspects crucial to us.

**Bad Ischl 2024 – Outline Measurement Model:**

	Places	People	Connections
Baseline Statement	At present, the Salzkammergut is mainly seen as a touristic region. Further professionalisation of the cultural sector is needed to deliver an international cultural system.	We have our standard audiences, but are weak on reaching out to and involving others. Number of jobs in culture is currently very low. There is also a strong need for career development for cultural professionals.	A small number of regional cultural partnerships already exist, but need further strengthening and development, also on an international level.
Vision	To build an internationally recognised cultural infrastructure across the Salzkammergut	To create and anchor a stronger appreciation of a broad concept of culture in our region	To enhance cooperation both regionally and internationally
Aims	<ul style="list-style-type: none"> <li>✘ Improved cultural and community infrastructure</li> <li>✘ Cultural institutions become future shaping places</li> <li>✘ Modernised museum offer</li> <li>✘ Establishment of a sustainable cultural tourism model</li> </ul>	<ul style="list-style-type: none"> <li>✘ Introduction of a more affordable cultural offer</li> <li>✘ More engagement of citizens in cultural creation and participation</li> <li>✘ Stronger cultural sector both in terms of skills and future career opportunities</li> <li>✘ More diversified audience (in terms of age, place of residence, level of education)</li> </ul>	<ul style="list-style-type: none"> <li>✘ More cultural exchanges in the region and beyond</li> <li>✘ More exchange with international artists and cultural professionals</li> <li>✘ More knowledge of cultural funding from national and European sources</li> <li>✘ More exchange among people from different social groups</li> <li>✘ Establishment of a cultural programme in the school curriculum</li> <li>✘ Synergies between cultural and tourism sectors are better used (marketing)</li> </ul>

	Places	People	Connections
Outcomes	<ul style="list-style-type: none"> <li>* Open cultural centre in Bad Ischl</li> <li>* New city library</li> <li>* Significantly enhanced museum programme</li> <li>* Introduction of education and outreach programmes</li> </ul>	<ul style="list-style-type: none"> <li>* Growth in number of creative and cultural jobs</li> <li>* More women in leadership positions in the cultural and creative sector</li> <li>* Establishment of a "culture school" for professional development</li> <li>* More accessible, free and low-cost events</li> <li>* Audience growth across all groups</li> </ul>	<ul style="list-style-type: none"> <li>* Realisation of a regional cultural office in Bad Ischl, which connects &amp; works throughout the region</li> <li>* Greater number of exchanges with international artists and cultural workers</li> <li>* More "cross-sector" projects are delivered</li> <li>* Establishment of a regional culture fund, awarded by an independent advisory board</li> <li>* Establish mechanism for advice on national and EU funding for culture</li> </ul>
Indicators	<ul style="list-style-type: none"> <li>* Increase of number of cultural associations and institutions</li> <li>* Increase of number of creative businesses</li> <li>* Increase of number of overnight stays</li> <li>* Increase of exhibitions &amp; number of museum visitors</li> <li>* Increase of press interest &amp; coverage / received press articles</li> </ul>	<ul style="list-style-type: none"> <li>* Increase of number of cultural opportunities for young people and increase of apprenticeships in cultural jobs</li> <li>* Increase of number of people with special needs attending cultural events</li> <li>* Increase of audience figures (overall and by genre)</li> <li>* Increase of number of people employed in the cultural sector</li> <li>* Increase of number of women in leadership roles</li> <li>* Decrease of number of unemployed university graduates</li> <li>* Increase in population figures especially in smaller towns and villages</li> <li>* Increase of overnight stays especially in the low season</li> </ul>	<ul style="list-style-type: none"> <li>* Increase of number of cultural events organised in cooperation of several municipalities</li> <li>* Increase of number of events with international artists and cultural workers</li> <li>* Increases in funding: growth of regional "cultural GDP"</li> <li>* Increase of number of contemporary cultural events promoted by the Regional Tourism Board</li> </ul>

In order to be able to thoroughly analyse and survey long-term effects, we will gather our baseline data during 2019. From 2020 onwards we will con-

tinuously monitor this key data which will allow us to evaluate the period up to and including 2030. We will adhere to the guidelines for evaluations published

by the European Union. For us it is important that the evaluation is practice-oriented as we develop our

program. This will give us concrete and tangible feedback about which screws in the system might need adjustment. At the same time, we want to be able to



deal with the consequences of cultural development at a more strategic level. Therefore, we decided to involve both academic institutes as well as independent companies in the evaluation process. Universities such as the Vienna University of Economics and Business or the Johannes Kepler

University Linz are potential partners to cooperate in the evaluation process. We are interested in exploring a participation by the Kufstein School for Applied Sciences, which runs innovative MA programs that cover subjects dealing with major cultural and sporting events and their impacts.

Regional volunteers will be trained, alongside with the evaluation team, to collect some of the data locally. In addition, an employee of the ECoC team will be assigned to become the permanent focal point for everything related to the evaluation processes. The results will be recorded and ana-

lysed annually through reports. Based on these reports we will regularly evaluate our working methods, outreach strategies, participation, economic, ecological and social impacts and other important facts and figures. This will allow us to reflect upon the results and adapt if necessary.

**QUESTION 10**

*What is the artistic vision and strategy for the cultural programme of the year?*

The artistic vision for Bad Ischl 2024 is to translate the concept of **Salt.Water**, which constitutes the foundation of our region and connected it to Europe, into an inspirational and engaging program. Our artistic vision becomes the conduit through which new cultural lifeblood connects Austria's Salzkammergut both to itself and to Europe.

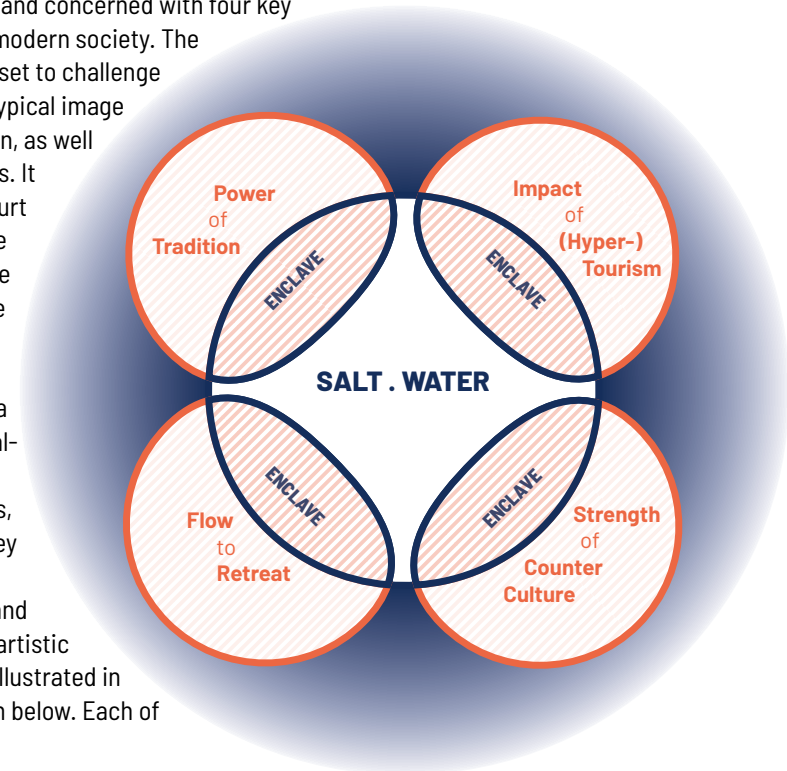
Salt and Water will shape the program built around the power and energy of these two elements. It will stimulate a new cultural life exploring themes and questions of a genuinely European significance. Artists and cultural workers provide answers and responses to these questions. They are, after all, constantly focused on and concerned with themes of modern society. With the help of regional, national, European and international

artists and creative workers we will deliver an exceptional program of cultural events, exhibitions, concerts and conversations. The line-up will turn this enclave, characterised by notions of tradition and conservatism, into a vibrant, contemporary, inclusive region – the **Inclave**.

The cultural program will bring the extraordinary geographical and cultural characteristics of Bad Ischl and the Salzkammergut back into the hearts and minds of individuals throughout Europe but particularly of the people who live here. As both a landscape and historically shaped cultural space, the Salzkammergut tells many unique stories. The strong qualities will become visible and our visitors will discover surprising places with cultural events taking place in the entire **Salt.Water** region.

Artists and cultural programs will engage in the discovery of new answers to fundamental questions concerning our European lives; to build projects focused on and concerned with four key themes of modern society. The program is set to challenge the stereotypical image of the region, as well as ourselves. It may even hurt a bit – as we throw a little Salt into the wound – to initiate the process of a cultural healing. These four themes, and how they will help us to explore and realise the artistic vision, are illustrated in the diagram below. Each of

the themes forms an individual program strand, which is described in more detail in the following question.



## QUESTION II

Give an overview of the structure of your cultural programme.

As indicated in the diagram, we have chosen four program strands that translate our artistic vision into a series of projects. Each section explores crucial, challenging questions, designed in a way that is engaging and inclusive. Each strand has an important relationship with the region but also raises questions and topics equally relevant to people all over Europe and beyond.

## THE POWER OF TRADITION

Bad Ischl is both blessed and burdened by the power of traditions responsible for some of our most famous landmarks; but also our enclaves shaped our past culture. Our traditional costumes, festivals and folklore still define much of our image and culture. How can the past help illuminate the future? How can traditional culture break out of its stereotypical image and move us forward rather than hold us back?

## THE STRENGTH OF COUNTER-CULTURE

Alongside Bad Ischl's imperial past, the history of working culture and cooperations gave rise to a strong underground movement. How can regions like ours encourage edgy and independent culture to flourish, whilst challenging yet enhancing more traditional cultural forms? How can we embrace and celebrate the variety of new cultures that are now found in our region?

## THE IMPACT OF (HYPER-) TOURISM

Tourism is a rapidly growing industry worldwide. It causes manifold side effects in the Salzkammergut as well as in other European tourist hot spots. How can we foster cultural exchange with tourists, who only stay for a short period of time? How can we improve the quality of life in mass tourism destinations? What concepts are in place for cultural tourism and how can sustainable tourism be established?

## THE FLOW TO RETREAT

Salzkammergut used to be a recognised European center for re-creation. How can we develop space for re-creation and retreat for everyone in the present time? How do we want to shape our working and cultural life in the future? How do we protect and enjoy nature in a sustainable way?

Our region is dense with creativity, resistance, tradition, playfulness and unique community strengths. Our program will tap into these regional sources and combine them with European and international ones. All these resources

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*We will re-create the summer recreation!*

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will facilitate the cultural transformation from enclave to **Inclave** by making **Salt.Water** the lifeblood of a revitalised cultural system.

# THE PROGRAM

## The Power of Tradition

**The Power of Tradition** is strong in the Salzkammergut, that is obvious. **But the Emperor is dead and we live here now.** Our program brings this legacy and the image we are left with to a contemporary level, through the exploration and rediscovery of ancient, archaic rites and imperial traditions. All explored in a modern, challenging and foremost European context. Here, carnival or "Fasching" as we call it, is a 5th season, the Salzkammergut is Austria's self-proclaimed 10th state, the traditions of the rebels are game poaching, illegal fishing, mountaineering and trapping woodland birds. The Emperor and his entourage left their valuable traces in the architectural culture, in the Salt trade and in traditions. It is also clearly visible that our traditions are not rigid; they emerge in new ways and formats or change over time.

## FLAGSHIP CONVERSATIONS ABOUT THE EMPEROR

This project is formed of a series of events which take place throughout the whole ECoC year and deal with our imperial legacy. Talks, debates, concerts and film screenings will explore the past

and present impact of the Emperor and his family for the Salzkammergut and other former Habsburgian regions. If you visit Bad Ischl in August, there is a good chance you will encounter hundreds of people in historical costumes celebrating Franz Joseph's birthday. It seems Bad Ischl and the Kaiser (Emperor) have an everlasting connection, at times so strong that people get fed up with it.



Each month, we will stage one Conversation about this famous Emperor in

Bad Ischl, dealing with the Habsburgian heritage on various levels. For example, public lectures by historians will teach us about the reasons for and consequences of the importance of the Salzkammergut for the Habsburgs. A temporary photo exhibition in Bad Ischl's "Emperor's street" shows pictures of companies, events etc. in Bad Ischl, which use the term imperial for marketing purposes. In a public film screening, we will watch the famous "Sissi" movies and organise a podium discussion on the effects of the movie on the way we deal with the Habsburgian legacy in Europe. In participatory formats, we will exchange present and future ways of commemorating the Habsburgs. We will invite other European cities with which we share a Habsburgian heritage, such as Rijeka, Novi Sad, Timișoara, Opatija and Sarajevo to name a few we have already established contacts with. We hope to welcome Glaswegian indie-rock band Franz Ferdinand to play a concert for us, allowing for a completely different Habsburgian connection.

## Bless my Homeland Forever?

This project addresses European issues of nationalism, past and present. Who would have thought that a song, "Edelweiss", specifically crafted for a constantly popular musical set in our

region ("The Sound of Music"), could contain a line to provide the basis for a major exploration of the themes that are at the heart of Europe's current challenges? **Bless my Homeland Forever?** provides the inspiration for a project in which young people from Bad Ischl and the Salzkammergut explore issues of nationality, imperialism and globalization in the context of modern Europe. They will share this analysis with their counterparts in cities which were formerly also part of large empires and which are themselves past, future or potential ECoCs.

Is Nationalism a defensive and negative reaction to a perceived demoralisation of "western culture"? Or can a more positive form of national pride emerge based on tolerance, liberty and a sense of shared values? How can we celebrate and uphold our historic culture and identity in a way which finds space for new cultures to emerge and new citizens to refresh and broaden those values?

This project will begin in 2020 with discussions and workshops for young people in Bad Ischl/Salzkammergut and in our twin cities of Sarajevo and Opatija (part of Rijeka 2020). It will spread in 2021 to include Novi Sad and Timișoara; between 2022-2024 it will involve cities from the former British and Soviet

Empires (Liverpool, Kaunas) as well as the successful Hungarian candidate for 2023 and our Estonian and non-EU partner for 2024.

Our young participants will be encouraged to find creative and artistic ways to explore the topic, also celebrating the writers, singers and artists whose work helps to shed light on these fundamental questions of identity. The culmination of this project will be a combined conference, exhibition and festival towards the end of 2024 - a huge, positive **Inclave** of ideas, exhibits, and action.

### Blossom of Snow

This is a European exploration on aging. "Blossom of snow, may you bloom and grow" is another line from "Edelweiss" ("The Sound of Music"). Few Austrians know the song, yet many from outside our country think it is our national anthem. **Blossom of Snow** provides inspiration for a project which focuses on sharing the secrets of a long and hopefully happy life. It celebrates the beauty of white hair (or even dyed fuchsia hair) which decorates our SilversalzkammergütlerInnen<sup>2</sup>. They will be encouraged to tell us the secrets of a fulfilled, culturally rich ageing process. Whether it is telling stories of their misspent youth, singing or dancing in the streets or taking part in a special celebration of lifelong friendship. They might also tell of difficult times, and how, in spite of this, they were able to

lead culturally connected lives. **Blossom of Snow** shows that age is no barrier for fun or creativity.

We also want to share this positive ageing process with European silver surfers. Projects like "The Art of Aging" (Liverpool, FACT), Bodø's "Weather or Not" initiative, which encourage people of all ages to enjoy surrounding nature, and Tartu and Turku's project "CoMew-ith", which encourages older men to celebrate and share their hobbies.

### FLAGSHIP THE TAVERN LAB

This is a cross-cultural and European rethink and resurrection of Tavern culture. Closing taverns and dying pubs are a serious problem not only in the Salzkammergut but in many rural regions across Europe. With more and more closed taverns not only jobs but also spaces to meet are lost. Can we revitalise pub culture so they become once again central to the village community? With **The Tavern Lab** we explore possible solutions to this question. A small working group, consisting of students from three tourism schools (schools all located in former European Habsburg residences), art students from Linz and local hosts search together for new approaches. Starting in spring 2023, they will develop a concept for three taverns, which will open to the public in early 2024. Each of the three Tavern

Labs will have a different focus: One will play around with notions of traditional Austrian taverns, another will tackle the topic of present day national and international food culture and the third will establish a new club culture.

All three Tavern Labs use empty buildings and definitely think pub culture outside the box. But **The Tavern Lab** isn't finished by simply opening the three taverns. Throughout 2024, events will take place exploring the meaning of pub culture in our society. We will also team up with ECoC candidate cities Tartu, Vespem and Bodø, who are equally struggling with a dying pub culture.

### Paschen 3.0

This is an experiment in music and in bringing the genders together through art.

Two poles of music, the traditional "Paschen" (rhythmic clapping, a male only tradition) and new music meet each other. A female composer, musician and performer creates a contemporary piece for a group of traditional rhythmic clappers, so-called "Pascher". "Paschen" is an archaic form of making music, found throughout the world. Like singing, it uses only the human body to create music. "Paschen", in the Salzkammergut, is practised in groups of men. No women are allowed to participate in this tradition, as is the case with many other traditions around the Salzkammergut.

Almost all famous composers are men. We want to work with a female composer and prove that composing music has nothing to do with gender.

In 2024, there would be a **Paschen 3.0** set of shows on a quarterly basis, each in a different community and area of the Salzkammergut. The show will be interesting for both old and young audiences, for traditionalists as well as for lovers of new music.

### Gstanzl vs Freestyle - A Different Kind of Battle

This is a dialogical music and dance project between the traditional genre and modern street culture.

For one weekend, in a setting known from hip-hop battles, the who-is-who of "Gstanzl" singers ("Gstanzl" is an Upper Austrian spoken word/singing style) and freestyle rappers from across Europe come together. Alternately, one of each group shows off. An expert jury and the crowd (via applause, noise) decide on progress or knockout. But for a real battle of hip hop vs alpine traditions, a dance battle is a must. This would be a competition of b boys and b girls (breakdance) vs "Schuhplattler" (famous alpine dance with men dancing, jumping, clapping hands on legs and other body parts, thus making noise). This battle is equally assessed by an expert jury, together with the crowd.

**Gstanzl vs Freestyle** is a humorous music and dance festival, based on

2. *SalzkammergütlerInnen are the residents of Salzkammergut.*

mutual respect and interest. "Gstanzl" singing and rapping have a lot in common, both being spoken word art forms that communicate about small and big problems. We find the same with "Schuhplatteln" and breakdancing, where all you need is your body, some physical skills and creativity. The virtuosity of the traditional dancers and singers and the street culture protagonists is demonstrated, compared and cheered for. This shows that tradition as well as cutting-edge contemporary culture can be thrilling. The battle is not a fight, but a competition of cultural skills.

### Atlas of Traditions

This is an education, research and preservation project.

The Salzkammergut is a region full of traditions and rites, which accompany the annual cycle. In each community, one can find specific customs, many with a surprising, often surreal touch to them. Take "Glöcklerlaufen" and "Fetzenszug" in Ebensee, "Liachtbratlmontag" in Bad Ischl, "Flinserl" (all of them are UNESCO intangible cultural heritage), the "Narzissenfest" in Bad Aussee, "Bratwürstlsonntag", "Bird Catching", the "Rauhnacht" traditions, ...okay, you get our point, we really do have a wealth of traditions here. Actually, we have so many that even locals often do not know traditions outside their own towns.

With the **Atlas of Traditions** we want to take a closer look - research, chron-

icle and monitor this ritual richness and overcome this lack in awareness. Starting by exploring the notions and (ab-)uses of the term "tradition", we want to publish a scientifically profound, yet easy and fun to read collection of rites and customs found in the Salzkammergut - a publication both targeted at locals and Europeans.



### Turning the Grave

This is an oral history and interactive literary project about different generations.

An actor walks into the Charnel House (the famous bone house) in Hallstatt. He takes a seat and arranges the documents

he brought. A camera films him reading and broadcasts it live onto various screens placed on pedestals in the public realm in different locations all over the Salzkammergut. The actor reads comments, stories, homespun philosophies and opinions collected over the preceding weeks and months from people living in the Salzkammergut: thoughts about here and now, thoughts about the past. They are harmonic and controversial, politically correct and incorrect and ultimately anonymous. The actor confronts the dead in the Charnel House with these opinions and leaves it symbolically up to them to get a picture of our present day society.

### Building Culture SKGT

This is both a digital and tangible building project aimed at preserving the knowledge of craft and building techniques. A group of experts from the fields of regional history, building research, urban planning, architecture and materials research take the initiative to set up a cooperation network for the innovative application of historical knowledge or experience in construction.

**Building Culture SKGT** is an achievement arising from the interaction of like-minded people. In the spatial narrowness of Salzkammergut's valleys, specific types of settlements developed, imprinting a cooperative social structure. From the mid-twentieth century on, this specific regional knowledge in building culture

became obsolete. However, there is a particular need for innovation to ensure future viability of the traditional construction industry, creating knowledge transfer and its contemporary application. A user-friendly open source platform provides networking opportunities and allows all interested users to incorporate their knowledge. This creates a sustainable and steadily growing regional knowledge. In addition, courses and hands-on learning of innovative, traditional crafts and building methods will be offered.

**Building Culture SKGT** strives to connect with other European experts, thereby establishing a vital network for building culture knowledge.

The real-life building component of this project focuses on adapting and rehabilitating existing structures in the Salzkammergut - such as renovating a former soap factory and converting it into contemporary creative spaces. The target is to establish a range of cooperative workspaces, studios, offices, open work spaces and event spaces in those rehabilitated buildings.



## 7,000 years

ago humans started visiting the Salzberg (Salt Mountain) of Hallstatt.



## The Impact of (Hyper-) Tourism

In the Salzkammergut, weekends, summer days and winter holidays look like the following: hobby pilots fly their small planes and helicopters over the beautiful lake region, long lines of hikers form in the mountains; during winter, masses of people go skiing or snowboarding. The lakes are frequented by far too many surfers, paddlers, boaters, water skiers and other water sports enthusiasts. Too many mountain biking enthusiasts constitute a danger for the biosphere and mountainous routes. During summer, one can hardly access the lakes, there are no parking spaces and no room on the shores. Thousands of day-trippers park along the access roads. **Even the sat-nav screams “Turn around at the first opportunity.”** Sunday evenings, after all needs for a quick consumption of leisure and fun have been satisfied, kilometre-long motorcades and traffic jams form. (Hyper-)Tourism does not only affect nature, but also such famous tourist destinations as Hallstatt, which is literally drowning in tourists. We must implement new strategies and devise concepts for sustainable quality tourism through the promotion of culture. With events, discussions and a contemporary cultural offer, we will make this formerly prosperous (industrial) region a culturally worthwhile and exciting piece of Europe again.

3. Chinese surveyors masked as tourists visited Hallstatt over several years and developed detailed plans of the town. Without the knowledge or permission of its residents and politicians, a symmetrically mirrored copy of the town was built 8881 km away in the southern Chinese province of Guangdong in 2012. This 900 million Dollar project consists of highly-priced real estates for wealthy Chinese. In addition, the historical significance of Hallstatt is disappearing from public perception. The Hallstatt Age (Iron Age approx. 800 BC), the important archaeological finds and the fact that a first settlement had already existed here in the Neolithic period (ca 5500 BC) seem forgotten.

### FLAGSHIP HALLSTATT DISAPPEARS

This is a multimedia project in partnership with Ars Electronica Solutions. The project's aim is to challenge tourism Disneyfication.

Hallstatt, a sleepy little village with 780 inhabitants, has become a magnet for day tourists. Each year, around 1 million people, mainly from Asian countries, come to visit. In 2012, an accurate, though mirrored, copy of the town was built in the southern Chinese province of Guangdong<sup>3</sup>. Because of this popular copy, substantially more tourists from Asia visit the “original” Hallstatt, while becoming increasingly more ignorant about the fact that Hallstatt is an actual town with real inhabitants.

To challenge this Disneyfication, the real Hallstatt will disappear for an evening, replaced by the imitated Chinese Hallstatt, which will outshine the real Hallstatt in the truest sense of the word. Reversed photographs of the artificial Hallstatt will be superimposed in large-scale over the real Hallstatt to provoke a discourse about the issue of the artificial being favoured over the real, all in order to achieve optimal results – but at what cost?

**Hallstatt Disappears** not only questions the impacts of (Hyper-)Tourism but also provokes a deep reflection on tourism marketing and destination management. What kind of tourism does a place and

its inhabitants wish for? On the day of **Hallstatt Disappears**, European philosophers, artists, city and regional developers, and specialists in sustainable tourism management are invited to discuss these questions publicly.



### A.I.R. Eastern Asia: Land Art

This is an artist in residence program which challenges the notion of the “4 hours in SKGT” kind of tourism. Instead of passing through and ticking off the Salzkammergut box, we will invite visual artists, specialising in land art, to stay with us for two months. Artists from the main tourist groups visiting the Salzkammergut – China, South Korea,

Thailand and Japan – are invited to apply. In contrast to the day-trippers a quality stay with an artistic output and an intense cultural exchange will be established from 2024 onwards. Adapted vacancies in communities along the shore of lake Hallstatt (Bad Goisern, Hallstatt, Obertraun) are used as guest studios/apartments. By thinking about the regions' landscape and nature and by creating a piece of land art, artists, and also the spectators from Eastern Asia, are able to perceive the Salzkammergut more intensely. Land Art will be established and made visible throughout the region, enabling an in-depth cultural exchange. Part of each residency is an artist talk and an excursion to the place of the land artwork. Supplementary there will be a bigger yearly exhibition of the works and the documentation of them combined with land art works of local artists. With this project, we are not only strengthening the position of visual arts in the region but also enhancing another, more rigorous form of cultural exchange.

### FLAGSHIP CRITICAL MASS B145

This participatory community project takes its inspiration from Critical Mass, which started in San Francisco in 1992. Since then, Critical Masses take place all over the world, as a creative, cultural way to make problems of heavy traffic



visible. Until now, Critical Mass rides were mainly held in big cities. **Critical Mass B145** takes it to the rural area and invites bicycle riders to reclaim the main arterial road of the region.

Due to the lack of an attractive public transportation system, the region is, especially during the summer, literally drowning in cars. One weekend in June 2024, B145, the road from Gmunden to Bad Mitterndorf, will be closed for all motor vehicles. Everyone with a bicycle is allowed to join **Critical Mass B145!** A cultural framework program consisting of repair workshops, concerts, theatre performances and discussions around mobility issues will invite Critical Mass visitors to slow down. Fun, family friendly and participatory bicycle events will be held throughout the weekend. Simultaneously to our **Critical Mass B145** we would like to invite other European cities and regions, like Budapest, Sarajevo, Opatija and Gödöllő to join our initiative and hold their version of a Critical Mass at the same time as well. That way we can set a collective sign for our nature and the claim for better public transport across Europe.

### **Bad Ischl, Daily**

This major photo exhibition is created by Bad Ischl residents.

**Bad Ischl, Daily** depicts everyday life, in stark contrast to the beautiful and picturesque imagery of tourism advertising. Visitors can get a real feeling for

daily life in this town and the chance to see Bad Ischl from another perspective providing very different insights.

Bad Ischl residents are invited to take a picture of an important place in their daily life, describe it in a short paragraph and send it to the Museum of Bad Ischl. These pictures, with their accompanying stories, become the core of an exhibition depicting Bad Ischl from the realistic perspective of its residents.

The exhibition **Bad Ischl, Daily** not only connects the Museum of Bad Ischl with its residents, who rarely visit it, but also and very importantly connects visitors with residents. Visitors will be urged to contribute their personal view of a day in Bad Ischl via a social media feed, which will also be shown in the museum, resulting in two contrasting views – the local view and the visitor's perspective. Continuous contributions to **Bad Ischl, Daily** will be possible and encouraged.

### **Alternative Facts Guided Tours**

This is a project that plays with the stories you would expect to hear, or might want to hear, as a tourist visiting the Salzkammergut.

With the **Alternative Facts Guided Tour**, tour guide Sepp will reveal "everything" you want to know about our region – from history, to culture, to stories and secrets about the people – he might even tell you things you don't want to hear. There are so many clichés about the Salzkammergut, and your tour guide

Sepp will make sure to use and play with them all. To make this "inside out" approach even more fun, during the tour participants will encounter actors stepping into various stereotypical roles and portraying those alternative facts. Tour participants sometimes might not be able to tell truth from fiction, or distinguish actors from locals – that's the fun challenge.

### **No View Point**

This is an artistic project that challenges the human greed for (scenic) beauty. One of the most beautiful viewpoints of the Salzkammergut, with a breath-taking landscape, becomes the set for **No View Point**.

Tourists and locals – everyone loves a fantastic view. This is what you find at the "Vorderer Langbathsee", nestled among surrounding mountains in Ebensee. A deeply human need for beauty unites us all. It is especially easy to admire this particular natural beauty, because you can drive your car right up

to the shore of the lake. It is a convenient "quick outing" that is exercised on weekends by several thousand visitors. This, of course, has an immense impact on the beautiful landscape and nature's health. The roads between the mountains are narrow and there is only one main road, the B145, which connects the Salzkammergut with the rest of the world, resulting in major traffic jams. But the desire for nature's beauty is so strong that all gridlocks are acceptable – just to catch a glimpse of a natural gem and get some fresh air.

In 2024, the most beautiful view becomes the **No View Point**. For the duration of a week, a high fence obstructs the view along the east bank of the Langbathsee, just where the parking lot and the viewing and photo point are located. A tarp, mounted on the fence, bears a literary text, commissioned to a writer, describing what visitors would see, if they were able to see the view. Curiosity for beauty is put to the test and with it, human perception. Imagination and our visual consumption habits are called into question. **No View Point** becomes a reflection both on the exploration of natural beauty and the impact of "excursion" tourism. Visitors are invited to try their hand at painting and creating an imaginary landscape. By visually implementing the literary text, a new view is born. During the project week, painting materials are available for visitors.

7

screen adaptations exist so far of the world-famous operetta "Im Weissen Rössl am Wolfgangsee" – catchy tune guaranteed!

### Bring Your Salt!

This is a participatory exhibition project that will take place in all partnering Salzkammergut towns and villages.

**Bring Your Salt!** will make cultural exchange visible.

For centuries, Salt has been taken out of the Salzkammergut and carried into the world. The use of salt as a commodity refers to the salt trade paths that have connected us to Europe from the beginning and still do. Nowadays, tourism is our main connection to the outside world.

High glass steles, shaped like the Saline's chimney, will be placed in each town center. When booking a hotel, tourists are kindly asked to bring a package of Salt with them, to later place it in the stele. At the base of each stele, a digital guestbook asks tourists to leave statements and stories related to their hometowns and countries and also about their time in the Salzkammergut. The digital guestbook is connected to a **Bring your Salt!** weblog, where not only the

200

or more Jewish residents were expropriated in the Salzkammergut region during National Socialism.



stories and statements can be read, but a digital community will be established. Visitors from all over the world can be in touch with each other and participate in exchanges.

At the end of 2024, all the Salt packages that have come from Europe and beyond are distributed among the Salzkammergut residents.

## The Strength of Counterculture

Rural regions are not necessarily known for their counterculture, which is rather seen as a decidedly metropolitan feature. But that's certainly not true for us here. Due to the enclavian situation of the region, particularly in the inner Salzkammergut, we have developed a strong obstinacy, a certain stubbornness and an attitude of resistance towards authorities. We do not see this trait as negative, but instead as a productive resistance and rebellion which created an indomitable counterculture scene, one which has been working for quite some time on liberating the cultural life of the Salzkammergut. With this in mind, we will readdress the questions: How can regions like ours continue to encourage edgy and independent culture to flourish, while challenging yet enhancing more traditional cultural forms? How can

we embrace and celebrate the variety of new cultures that are now found in our region?

This edgy cultural vibe could give young creative people a much-needed place, overcoming cultural apathy and reversing rural exodus. New cultures, which have recently immigrated here, can also find space in the countercultural **Inclave**.

By strengthening counterculture, a culture far removed from the popular and little demanding Oktoberfest romanticism, we will be able to over-salt the "Kaiserschmarren" (a traditional sweet omelette). And our Water will initiate turning the waterwheels of culture again.

### FLAGSHIP WHAT HAPPENED TO THE SALTY MASTERPIECES?

This is a major research and exhibition project. Its starting point is the ongoing international search for a range of famous artworks, which have one thing in common: They were all hidden in the salt mines of Altaussee.

Imagine paintings of Rubens, Bruegel, Klimt, Vermeer, Dürer and Rembrandt, a Madonna by Michelangelo, the Ghent altar of the van Eyck brothers – a total of more than 20,000 artefacts – sealed away by the National Socialists in the tunnels of the Altaussee salt mines for two years. Shortly before the end of World War II, Hitler gave the command to

destroy these art treasures of priceless value. If he couldn't possess them for his Führer museums, no one else should have them. Although Hitler later recalled his command, the Gauleiter of the Salzkammergut still wanted them destroyed. Miners became suspicious and prevented the bombing of the masterpieces at the last minute. Does this plot sound familiar? George Clooney's movie "Monuments Men" tells the story of these masterpieces.

We know a lot about the time when the art treasures were hidden in the tunnel, but what happened afterwards? Our project starts exactly at this point and follows the paths of the paintings and sculptures after their removal from the salt mines. Initial research led us to Japan, New York, Berlin and Vienna, but we are still in the dark about most of the pieces. The results of the full research will be documented in an exhibition, staged in this specific mine at the original scene if possible. We want, and hope for, some of the original masterpieces to return to this setting to be showcased in the mine as well.

### FLAGSHIP THE NEWSALT FESTIVAL

**The NewSalt Festival** is a celebration of our **New Salt: Culture**. It is a big European alternative music, performance, visual arts, digital arts and literature fes-

tival in Bad Ischl. It is conceived as the alternative to the Kaiserfest (Emperor celebration), which celebrates Franz Joseph and Sisi in a rather romanticised way. With **The NewSalt Festival**, the alternative culture scene is given full visibility: "Hey, look at us, we are part of the Salzkammergut too! The Kaiser is dead, but we and our culture are alive and what we are doing is important for current society."

For three weeks in June, Bad Ischl will be THE counterculture hub. During the week, European, international and local artists and cultural workers will offer workshops in digital arts, music and performance. On three weekends, concerts, performances and readings are scheduled. Each weekend has a musical motto – Alternative | Electronic | New Music. During the week prior to each motto weekend, the program thematically references the motto.

Our **NewSalt Festival** blends the collaborative workers' movement with cultural and artistic work. In collaboration with artists and cultural workers from Liverpool, which also boasts a strong tradition of the workers' movement, we will create a new, trendsetting festival format.

With **The NewSalt Festival**, we want to become part of Yourope, an Association of European Festivals. In 2020, we will kick-start by organising and becoming an official satellite festival for Exit in

Novi Sad. Our experiences of this Exit edition will consequently culminate in 2024 with our big ECoC festival edition – **NewSalt Festival**.

The visual finale for the 2024 **NewSalt Festival** is **Red Traun**. The river Traun, which streams like an artery through the Salzkammergut, will be filled with red floating objects. This is a visualisation of the so called "red canyon", the traditionally socialist democratic



part of the region along the river Traun. The happening will be accompanied by a sound installation, collaboratively created during the festival. **Red Traun**

requires a large cooperative group, from start to finish: for the artistic production of the objects, for releasing them into the Traun and for collecting the objects at the end. This commemorates the collaborative workers' movement of the Salzkammergut.

### **SalsaSalzkammergut**

This is a dance project about diversity. It was inspired by people of the international community, who were looking for a space to dance.

**SalsaSalzkammergut** aims to bring dance-crazy people together. By sharing the culture of dance traditions – Austrian dance and the dance culture of the new SalzkammergütlerInnen – a wide cross section of people will get to know each other through this cultural exchange. Every Saturday, the dance floor is open in Bad Ischl and everyone can join the dance happenings spontaneously.

To extend the dance culture knowledge, each month dancers from all over Europe are invited to host a **SalsaSalzkammergut** Day, introducing their dance to others. At the end of the summer, we will celebrate the big finale with an outdoor event in the Kaiserpark, in the city center of Bad Ischl, bringing all communities together!

### **Talking Busts**

**Talking Busts** is an artistic oral history project about personal stories in times of National Socialism. Stories, both from

people who live/d in the Salzkammergut and people from all over Europe who were deported, are collected and retold. 24 characters, artistically designed as 3D busts, are installed all over the Salzkammergut. Each character tells a story related to its location. By pushing a button on the bust, you can hear the character talk about different aspects of National Socialism. Karl, for example, will tell you about his father, who was part of a Catholic resistance group, active throughout the Salzkammergut. Drahomír, from former Czechoslovakia, shares his experience of arriving as an inmate to the Ebensee concentration camp in 1944. Elfriede talks about what it is like to currently live on the site of the former concentration camp, where she has to pass through the original camp gate every day in order to enter her home. Giovanni, from Italy, explains why he drives hundreds of kilometres to attend the yearly liberation ceremony of the former Ebensee concentration



**7,626**

victims known by name were murdered in the concentration camp in Ebensee between 1943 and 1945. Another approximately 1,000 could not be identified.

4. Non-profit regional independent radio station with an outreach of 200,000 people.

camp. Auguste tells you about the fun times she had with Nazi officers, who were regular guests at her parents' pub. Maria will tell you she didn't see anything at all.

All of the stories will also be made available online. On each site, alongside the character busts, visitors will be able to access more background information via XiBIT, an infoguide platform. This platform acts as an online exhibition and digital audio guide.

### Theatre of Dreams

This project revives existing theatre spaces in the Salzkammergut and aims at fostering performative arts in the region.

In recent years, historic venues like the Lehartheater Bad Ischl have been "Sleeping Theatre Beauties". **Theatre of Dreams** will revitalise those locations, and on top of that establish new destinations. A third strand is to bring a new form of outdoor outreach theatre work to the region, where mobile theatre wagons will be used as a stage for street theatre, travelling to all villages in the Salzkammergut.

Through a mixture of productions made in the Salzkammergut and inviting guest performers from all over Europe, we establish an international exchange forum. We give rise to a festival where Commedia dell'Arte meets Le Coq, the expressionist theatre meets the entertainment style of the British theatre and

Broadway mixes with Kabuki. For 2024, the focus lies on establishing cooperation with artists from other former and future ECoCs. The program will reflect the varied taste of all people – including film, music, comedy, literature, dance, performance and theatre for children as well as adolescents.

A special workshop program for children, which invites them to be active participants and not just viewers, will be part of the **Theatre of Dreams**. Children, with the support of theatre professionals, can learn and try their hand at various aspects of theatre production, like acting, making up stories for (theatre) plays, creating costumes and stage design.

### Salt Opera

This is a participatory multimedia project that shows: everybody can be a maker and be creative by using everyday digital technology.

There are already tons of soap operas, but the Salzkammergut will invent the **Salt Opera!** Tears are Salty, tears are Watery, tears are sweet. Everyday life drama – that's what a **Salt Opera** is about. Visitors and locals produce smartphone clips about their real-life dramatic, emotional or boring everyday experiences, or they can also simply make them up. But the stories have to take place in the Salzkammergut. The video clips can be uploaded on [medi-portal.at](http://medi-portal.at) and are edited continuously into a series of episodes. In order to

launch the first episode in 2024, starting in early 2023 people are invited to upload their first **Salt Opera** sequences. In **Salt Opera**, issues that move people in the Salzkammergut, the good and the bad, should be addressed and broadcast. Those stories can be told by people who live here as well as people who come here for vacation or for ECoC 2024. Of course, exaggeration and imagination are very welcome!

### European Music Club

This music club is truly European: from Sardinian overtone singing, eastern European Klezmer, Moroccan Knawa



music to alpine avantgarde – we want to give the musical diversity of our continent a platform.

The concert series, held in the inner courtyard of the Museum Bad Ischl, will focus on performances from across Europe, including North African Mediterranean countries. Each concert is recorded and broadcast live on Freies Radio Salzkammergut<sup>4</sup>. Apart from the concerts, the musicians will speak about their music, culture and sound spaces. This should happen not only during the evening events but, as much as possible, also in the context of multilingual radio studio talks. Bad Ischl locals, who speak the required languages of the musicians, are invited to help with translation and explanations to support them in sharing their stories. Consequently, in addition to the music, a further bridge between the people and the multilingual reality of the region and Europe is erected and becomes audible. **European Music Club** can be a compelling platform for migrant culture in the Salzkammergut.

**Yuropean Music Club** is the youth part of this project. It provides a platform for young musicians from Austria and other European Countries to experience different music styles and music cultures. It is divided into two program strands for two age groups: ages 5-11 and 12-20. Children aged 5-11 will be encouraged to set up their own Music Club. They can be pupils from an Austrian or other

European music school or be self-taught – all are welcome. Music school teachers will accompany the young musicians in this process, and help them to organise themselves. The elder children support the younger ones, with the experimental character still remaining. Young People ranging from age 12 to 20, with and without experience in playing and making music, have the opportunity to meet and exchange musical ideas. As with the younger group, they too will be encouraged to form their own Music Club or Group. Professionals will support this process.

### Future Is Now!

This is a dialogical street culture project with a broad participatory aspect. In an extensive engaging process, European citizens will discuss challenges of our common future. The Salzkammergut will serve as a meeting space and location for debate. We leave it up to the participants which questions to debate. It can be rural exodus, climate change, tourism, traffic, spatial planning or environmental protection. Crucial are a (self-) critical view and the willingness to tolerate the opinions of others. Everything else shall be determined by the participants. Parallel to the debates, through the format of eight weeks' artist residencies, international artists will be invited to stay and create within various Salzkammergut communities. Municipalities,

companies or private people can provide large surfaces for very visible murals (Murals, Street Art, Graffiti). The artists are supposed to exchange ideas with the participants of the debates, subsequently creating those large murals based on the discussion results. **Future Is Now!** links art, politics and education and projects them into the public space. A catalogue summarises and documents the process. In addition, an audio guide app is planned, where the artists talk about their works and intentions.

### Primal Sounds

In this multimedia performance based on sound art, an artist and a social worker encounter language on a level of basic communication. This basic communication is part of everyday living and ancient language. The performance takes place in a public space, for example a gym that has been artistically, temporarily redesigned. At the entrance, visitors are welcomed by two artists and invited to produce a primal sound into a microphone – this functions as the entry ticket for the performance. The sounds will be heard in the gym and recorded for the following live performance. The entry process of the audience is slow; the crowd is part of a phonetic lesson. The story about primal sound starts here, with the recorded sounds – a poetic lesson. **Primal sounds** create a river of images, sounds and emotions. The worlds

of sound, words and languages are explored with songs, texts, situations, soundscapes and light. The script alternates between everyday life episodes and a poetic ritual flow of music.

### Incl(us)ave

This is a European project about artistic diversity, inclusion, migration and counter-culture. The project is delivered in cooperation with the Kunstwerkstatt Lebenshilfe, a local studio of artists with impairments, and Eucree, an umbrella organisation representing the interests of artists with impairments in German-speaking countries. Eucree's network also links us to many other non-German speaking European countries. **Incl(us)ave** fosters diversity in arts and culture through bringing artists of all abilities together in simultaneous events across ten European inclusive studios. These simultaneous events will occur throughout 2024. Individual events will range from exhibitions, video, to animation and performances. Many events will be collaborative in nature, between European outsider artists and European contemporary artists.

In addition to the various simultaneous events, **Incl(us)ave** will focus on one major migratory project: **ArtMigration**. This is the outcome of an artistic process. Artists, contemporary and outsider, work on one large roll of paper

that is sent from one European studio to the next. The drawing itself becomes the migration. Ten rolls equal the number of the ten participating studios. The last studio to receive a large collaborative piece will then exhibit the large scale drawing on their premises. As culmination, all ten migrating rolls will be brought back together again and exhibited in one location in the Salzkammergut.

## The Flow to Retreat

Today, as before, Bad Ischl and the Salzkammergut provide a refuge, an enclave for different people and their needs. At the same time, we are all dealing with the European and worldwide problem of a misused natural beauty, rural exodus and mass tourism.

**Flow to Retreat**, understood as a movement for culture of quality extending to the tourism sector, enables us to move away from (Hyper-)Tourism and towards a sustainable nature and cultural tourism. **Flow to Retreat** gives us the chance to experience a real re-creation. Our many health resorts, such as Bad Ischl, should provide affordable healing. Healing – not only for wealthy tourists and second home owners, but also for locals and those looking for the special, the obstinate. The Salzkammergut, as many other



regions throughout Europe, are places of refuge for people seeking asylum from war or destruction. Additionally, the region receives people from across the world for pure relocation purposes. These people need more visibility and more opportunities for a lived culture. Our program will offer learning culture, communication culture and culture of exchange and curiosity.

### FLAGSHIP ART FROM THE ENCLAVE

This is a major exhibition project, which brings back masterpieces of art originally created in the Salzkammergut enclave. Summer re-creation in the Salzkammergut, the so called "Sommerfrische", was very popular, especially in the early 19th century. The Habsburgs and other aristocrats, including their entourage, spent their summers here to escape the hot cities. A large number of gifted thinkers and artists followed, or were invited by, their rich mentors. In the calmness of the retreat, they found inspiration to create some of their most important pieces of art. Gustav Klimt, Egon Schiele, Johannes Brahms, Franz Schubert, Arnold Schönberg, Thomas Bernhard, Rudolf von Alt and many other famous artists were repeatedly drawn to our region or set up residence here. In 2024 we will return some of their art

works to the Salzkammergut. In cooperation with large museums like the Leopold Museum Vienna, the Belvedere Vienna or the Salzburg Museum we will create an exhibition with works and artefacts of artists like Klimt, Schiele and many more.

Parallel to the exhibition, a lecture series will be offered with invited art historians, experts, curators. The lectures will reveal background stories, such as the circumstances of the artists' creation processes or their time spent here.

We also plan to cooperate with the Lehár Festival Bad Ischl and the Musikschule Bad Ischl to organise concerts of famous musicians, like Brahms or Schubert, who were inspired by the Salzkammergut.

**Art from the Enclave** not only raises awareness about the huge impact the Salzkammergut had on artists, but also addresses the critical issues of decentralisation and democratisation by bringing high art from the cities back into the region.

#### A.I.R. Enclave\_Inclave

This is an artist in residence program for visual artists and writers from a range of European enclaves.

Artist from other European enclaves – such as Llívia, San Marino, Baarle-Nassau, Campione d'Italia or Brussels just to name a few – are invited to apply via an open call. The artists are encouraged to respond to the concept, problems

and opportunities of the enclave in our present time. Empty, unused places and historical buildings throughout the Salzkammergut are adapted as guest studios. The locations may be remote – an old "Almhütte" (alpine cabin) on a mountain, an abandoned factory building or a lumberjack's hut on a lakeshore – these captivating surroundings, the atmosphere of the studio location, intensifies and stimulates the enclave feeling. In a retreat situation, artists address the European and international topic of enclavisation, such as exclusion, urbanisation, desolation of rural regions, migration to bigger cities, compression of cities and the resulting inner enclaves like loneliness. Through artistic discourse on these topics, "inclavisation" possibilities are made visible, tangible.

The two months residencies will end with a public presentation of works created during the residencies. **A.I.R. Enclave\_Inclave** will attract "other" visitors, those interested in culture and in the region. These visitors, not just the artists, will stay for a while, more than

just a few hours and by doing so create a European cultural exchange of enclaves, one of ideas and future visions.

**Art Nomadic** is a mobile variation of the A.I.R. program. It addresses a new, rapidly growing, migratory population – travellers in campers and caravans. Each year, the traditional migratory Roma pass through the Salzkammergut, instead of towns relocating them within a few days, **Art Nomadic** could serve as a cultural connector.

Small moveable studios are placed in unusual locations in order to connect people with art in places where art is not expected. This project provides the opportunity to unexpectedly meet an artist at work while walking through a city center, in a campground or parking lot, sailing or hiking.

### FLAGSHIP SALT2WATER

This is a major exhibition project / extensive installation. Salt is an essential part of human lives worldwide. In Japan, it is a sacred substance used for funerals to purify spirits from the impurity of death. Motoi Yamamoto is a renowned international artist who has been using Salt for his installations for nearly 25 years, primarily drawing swirls and labyrinths. Swirls symbolise life and death, resur-

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630,000

tons of salt are mined in the Salzkammergut every year.



rection and rebirth, signifying a strong vitality and eternity mainly in East Asia. Labyrinths symbolise almost exactly the same aspects in the West, having originated from Scotland and Greece. The hours necessary to build a particular work are an integral part of the



creation process. Yamamoto talks of memory, time and commemoration in his performances. He draws all the lines of the installation by himself. He never erases or re-draws the lines. There is a ritualistic aspect, in the presence of the public, while the artist creates these labyrinths, owing to the symbolism they represent. At the end of the exhibition,

visitors are invited to take the Salt back to where it came from: the sea.

### **Brined to the Point of Happiness**

This is a celebratory project about balance and happiness and the art of conversation.

Brine is a perfect balance of Salt and Water. Happiness derives from a balanced life. The Salzkammergut was partly made famous because of its healing waters, as the names of several regional towns attest – Bad Ischl, Bad Goisern, Bad Mitterndorf, Bad Aussee. The spa culture is a booming industry, with the potential danger of becoming over-marketed like so many other aspects of the Salzkammergut. Aristocrats used to come to the spas in the times of imperialism. But nowadays: Do we need experts to tell us how to balance 21st century life/work?

Let's come together in the spas - not just for relaxation, but for the sake of good conversation. Everyone, whether local or visitor, is invited to join the discussion in a relaxing, healing ambience. With **Brined to the Point of Happiness**, we want to revive the distinguished discussion atmosphere of the ancient Roman thermal baths and the Roman bath culture. A discussion group, regularly expanded with invited guests, relaxes in warm Brine, exchanging views on topics currently occupying the world. Invited Brine Speakers will trigger specific topics for discussion. By discussing ordinary, every-

day topics and problems, the discussion participants become **Brined to the Point of Happiness**.

### **H<sub>2</sub>Oh-No**

**H<sub>2</sub>Oh-No** is an interdisciplinary conference, which explores the relationship between culture and nature. With climate change and population growth, there is a global need for tackling the question of how we make use of our limited resources. For example, the UN resolution "Human Right to Water and Sanitation 2010", turned access to clean water into a human right. Yet it happens quite frequently that water supplies are privatised and sold at high costs. The Salzkammergut is also affected by this trend: recently, an American investor bought a spring in our region. Since 2016, he has been shipping water from the Salzkammergut to the USA. This, and the selling of Hallstatt air, inspired us to convene a conference focused on nature being sold as a commodity and how we might find the right balance between using nature and allowing it to recover. We will invite international experts, as well as representatives of European state organisations and nature conservancies, artists and cultural workers to present at the conference. For **H<sub>2</sub>Oh-No** we will partner with Tartu and Bodø, both ECoC candidates, which also have a strong focus on nature in their bidbooks. Two artistic projects run parallel to **H<sub>2</sub>Oh-No**. The projects address the Euro-

pean dimension and the environmental impact on water and subsequently fish.

In **DistillationMigration**, two regional artists will start in 2019 by following the path the river Traun takes, from its source in the Grundlsee to its estuary joining the river Danube. They gather what the river has left behind. One will do so by photographic documentation, the other by collecting what has washed ashore, using these objects as their artistic materials. European artists who share the river Danube in common are invited to join the **DistillationMigration** project, documenting their part of the river. A web platform will act as an ongoing live exhibition from 2019-2024. During ECoC 2024, traveling exhibitions will share the regional and European artistic outputs.

For **Water Lines** from 2019-2024 the "filter papers" used for filtering the lake Water before it enters the hatchery's holding tanks are collected along with data of the daily weather conditions. These filter papers reflect a one-to-one state of the lake – floods, algae, pollen, strong currents – they all leave their mark on the paper. After five years, five massive "paper" rolls become documents of our regional climate change. In collaboration with other artists, a final exhibition will present the reworked "papers". In connection with the exhibition, the fish hatchery will present a historical exhibit of regional fishing practises, including a



**Bernhard Holub**

experience their own region literally from another point of view and get to know it better. **Surf the SKGT Couch** is a non-profit project; it is about exchange, dialogue and expanding the sense of home.

### **Jericho-Salzkammergut**

A neo Salzkammergut artist, coming from Palestine, takes you on an artistic journey of Water and Salt, from Jericho to the Salzkammergut.

The visual artist from Palestine, who now lives in the Inner Salzkammergut, has a strong connection to Salt and Water. The two places in his life, Bethlehem and Bad Gaisern, are true Salt and Water hotspots. Jericho, close to the Dead Sea and only 50 kilometres from Bethlehem, is the lowest city location on earth, and was an important town for many ancient rulers. The “Winterfrische” (winter re-creation) palace of Hischām ibn Abd al-Malik was there, seasonal home to the 10th Umayyad caliph, who ruled from 724 on, and very similar to the “Sommerfrische” (summer re-creation) castles of the Habsburgs here in the Salzkammergut. There are huge differences, but also similarities between those two places. Bashir Qonqar wants to explore the two regions in detail; the meaning of both places for himself and for locals. Film/fiction, different mythologies of both locations, sketches, paintings and stories are part of the **Jericho-Salzkammergut** expedition. **Jericho-Salzkammergut** will be an extensive multimedia installation.

presentation of the current state of fish populations in the Salzkammergut lakes.

### **Water Sound Flows**

This is an artistic sound research of the Water region.

The Salzkammergut region has been shaped by the forces of Water. While Water is still omnipresent in its liquid form, its salty sediments are the fundament of its settlements, its specific heritage and of course its name. Also in the domain of sound, we can find these two phases: the propagating stream covering distances between a source and a perceiver, and the sediments in the form of recordings – audio inscribed into durable materials.

Within this project, we will interconnect the entirety of the Salzkammergut 2024 region by the use of the sounds of Water

in its diverse forms and with various technologies. We will span a network of sound streams over hills and through valleys using directional and mobile loudspeakers, underwater acoustic propagation, sound-modulated light over laser links as well as analogue and digital sound carriers travelling by public and individual transport. We expect sound to undergo continuous transformation while travelling, acquiring colours, tastes and smells, picking up impurities and leaving residuals, just as the Waters flowing through the landscape. A multitude of recording and listening stations – public as well as intimate – will allow the audiences to participate and eavesdrop into the **Water Sound Flows**.

### **Surf the SKGT Couch – Residence Exchange for Salzkammergut People**

For 2024 we want to establish an all-year residence exchange program for SalzkammergütlerInnen. People from all over the world come here for summer re-creation, staying at the most beautiful hotel spots, mountain huts or camping sites on the lakeshores. The housing reality of many locals is a bit different. In earlier times, it was common for families to move out during summer so the house could be rented to tourists, providing the family with extra income. Now locals can have their own summer re-creation, with **Surf the SKGT Couch**. An online couch-surfing platform for SalzkammergütlerInnen will make it possible. Everybody can offer her or his couch and/or look for a couch, maybe in a community he or she would have always wanted to live in or on a mountain top or a romantic place with a stunning view at a lake. Locals can



## QUESTION 12

Explain succinctly how the cultural programme will combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

We genuinely believe that our program and each of the four program strands contain a mix of traditional and new forms of culture, together with innovative ways to explore and connect with traditional themes and approaches to culture.

To illustrate this, we particularly emphasise the two program strands **The Power of Tradition** and **The Impact of (Hyper-)Tourism**. Within the latter strand, we have the exciting project **Hallstatt Disappears**, realised in partnership with Ars Electronica Solutions, which tackles the dilemma of tourism gone mad by superimposing the artificially created digital image of the Chinese Hallstatt over the real one. The **A.I.R. Eastern Asia: Land Art** program bring artists from Eastern Asia to the Salzkammergut, offering a completely new way of looking at tourism and cultural exchanges. Their two-month residency will enable them to deal intensively with the region rather than ticking the "4 hours in the

Salzkammergut" box. Furthermore, we hope the insights and experiences of our region gained by the artists will feedback positively, building a beneficial impact of new awareness in their home countries in Asia. Their experiences during the residencies can become important cultural transmitters and image correctives.

Salzkammergut's pronounced musical tradition is well maintained and offers a broad field of cooperation possibilities. Gstanzlsingen, Paschen, Yodelling, Juchazen, making music in groups, brass band music, playing on the Styrian (accordion), playing the alpine zither – these are just a few examples of traditional forms of music vibrant in the Salzkammergut. However, we don't simply celebrate traditional music. **Paschen 3.0** and **Gstanzl vs Freestyle – A Different Kind of Battle** are examples of projects conceived as interface between local traditions and international contemporary art.

With **The Tavern Lab**, the tradition of spending time in the local tavern – not just for eating, but for socialising, talking, playing cards and making music – will be reinvented and revitalised in exchange with European students, artists and hosts. We will also play with the kitsch versions of the prevalent alpine stereotypes many tourists think are traditional for us. **Atlas of Tradi-**

**tions** will give a deep insight in our local cultural heritage from a present-day perspective. **Conversations about the Emperor, Talking Busts** and **Building Culture SKGT** are also specifically formulated to deal with local traditions and heritage by way of addressing them in a European context.

In addition to those specific examples, the entire program will see excellent, high-quality traditional, cultural events in beautiful spaces. A range of strong traditional events is an important part of the yearly Salzkammergut cycle. We integrate them into our artistic program, making it possible for visitors to experience their captivating, mysterious and magical atmosphere.

Despite this strong cultural potential, we must acknowledge that the perception and acceptance of new, contemporary art and culture is underdeveloped in our general public. Since many Salzkammergut inhabitants are sceptical towards contemporary art and culture, and visitors are fascinated by traditional culture, the ECoC 2024 team will be particularly keen to bridge tradition and contemporary art, interspersed with a strong counterculture program.

And as part of our **Strategy 2030**, in particular our plans to develop audiences and appetites for culture, we need to convince people that high



Lisa Neuhuber

culture, sub- and counterculture, traditional culture and mainstream culture are not competing disciplines. They co-exist with each other. **There is space and interest for all forms of art and culture in the Bad Ischl and Salzkammergut Cultural Inclave.**

## QUESTION 13

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

The development of this application has been led by artists, cultural activists and regional developers based in the heart of Salzkammergut's cultural community. We have been in constant touch with the local art scene. We have invited artists, cultural activists and institutions to participate and bring in their ideas and project proposals in personal meetings and group discussions. This has involved intense contact with protagonists from a dozen cultural institutions throughout the Salzkammergut such as Kino Ebensee, Salzkammergut Festwochen, Ceramic Symposium Gmunden, Freies Radio Salzkammergut, Lehartheater Bad Ischl, Hand.Werk.Haus Bad Goisern and Kunstforum Salzkammergut, to name a few. They all contributed enthusiastically to our artistic concept and **Strategy 2030**.

In September 2018 we presented our results to 40 local cultural workers and artists with the request for feedback and further suggestions. In addition, we had an open call for projects related to **Salt, Water** and the four program strands. We received a staggering number of

over one hundred proposals. More than fifty are included in our **Strategy 2030**, and fourteen in our artistic program. All idea providers will play a crucial part in implementing their projects, many of which are conceived around collaborations with other European artists and cultural workers.

Further concrete examples of how we will involve local artists and organisations include the following:

### Gstanzi vs Freestyle

**Petra Kodym** (artist/project creator)

### Bless my Homeland forever?

**Heidi Zednik** (artist/project creator),  
**Petra Kodym** (artist/project creator),  
**Lisa Neuhuber** (project creator)

### Building Culture SKGT

**HTBLA Hallstatt** (school for interior design, crafts, arts and design), architects **Friedrich Idam, Andreas Zohner, Thomas Kopfsguter, Lugmayr and Schwarzgruber** among others

### Atlas of Traditions

**local museums of Bad Ischl, Bad Goisern, Bad Aussee, Ebensee, among others**

### Blossom of Snow

**Heidi Zednik** (artist/project creator),  
**Petra Kodym** (artist/project creator),  
**Lisa Neuhuber** (project creator)

### Paschen 3.0

**Petra Kodym** (artist/project creator),  
**Michaela Schausberger** (composer/singer), **traditional regional male groups who practise Paschen**

### Turning the Grave

**Grimmbabies Filmproduction** (project creator), **Erol Nowak** (actor)

### No View Point

**Petra Kodym** (artist/project creator)

### Hallstatt Disappears

**Petra Kodym** (artist/project creator)

### Alternative Facts Guided Tours

**Klaus Wallinger** (project creator)

### A.I.R. Eastern Asia: Land Art

**Petra Kodym** (artist/project creator)

### Bring your Salt!

**Siegfried Holzbauer** (artist),  
**local tourism agencies**

### Bad Ischl, Daily

**Lisa Neuhuber** (project creator)

### Critical Mass B145

**Heidi Zednik** (artist/project creator),  
**Petra Kodym** (artist/project creator),  
**Lisa Neuhuber** (project creator)

### European Music Club

**Freies Radio Salzkammergut**

### The NewSaltFestival

**Heidi Zednik** (artist/project creator),  
**Petra Kodym** (artist/project creator),  
**Lisa Neuhuber** (project creator),  
**Markus Bless, Christian Kapun, Michaela Schausberger, Pangani** (musicians/digital artists), **Chango, Glory Dead, among others** (bands)

### Incl(us)ave

**Paul Jaeg von Gosau, Petra Kodym, Donna E. Price, Ferdinand Reisenbichler, Sylvia Vorwagner, Heidi Zednik** (artists),  
**Margarethe Bamberger, Sophie Beiskammer, Martin Filsegger, Andreas Krötzl, Franz Krumholz, Elisabeth Kumpfhuber, Eva Sturmberger, Julia Rakuschan, Christian Rebhan, Sigrid Reingruber** (outsider artists)

### What happened to the Salty Masterpieces?

**Hans Fuchs** (project creator)

### Primal Sounds

**Sylvia Aigner** (cultural worker),  
**Nico Note** (musician)

### Future Is now!

**Mario Friedwagner** (cultural worker/project creator)

### SalsaSalzkammergut

**Heidi Zednik** (artist/project creator),  
**Petra Kodym** (artist/project creator),  
**Lisa Neuhuber** (project creator)

### Talking Busts

**Sandra Daxinger** / *XiBIT* (app and web development), **Giovi** (artist)

### Theatre of Dreams

**Sonja Zobel** (actress/project creator)

### Salt Opera

**Petra Kodym** (artist/project creator),  
**Medienportal Salzkammergut**

### DistillationMigration

**Heidi Zednik** (artist/project creator),  
**Donna E. Price** (artist/project creator),  
**Regine Pots** (artist)

### Surf the SKGT Couch – Residence Exchange for Salzkammergut People

**Lisa Neuhuber** (project creator)

### Art Nomadic

**Heidi Zednik** (artist/project creator)

### Jericho-Salzkammergut

**Bashir Quongar**  
(artist/project creator)

### A.I.R. Enclave\_Inclave

**Petra Kodym** (artist/project creator)

### Brined to the Point of Happiness

**Stefan Heinisch** (project creator)

### Water Lines

**Heidi Zednik** (artist/project creator), **the association Rettet den Traunsee Fisch** (save the Traunsee fish), **the Altmünster Fischbruthaus** (a regional fish hatchery)

## QUESTION 14

Give a general outline of the activities foreseen in view of:

- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding.
- Highlighting the common aspects of European culture, heritage and history, as well as European integration and key European themes.

In the previous section we described how our artistic program will create a new type of inclusive **Inclave** in our region where all types of culture – experimental, traditional and countercultural – will be encouraged. A new way for us to engage both, artists and communities. We also stated that our artistic vision was about exploring a number of fundamental European questions in a challenging and innovative way. Now, in this question, we examine the **European** context of **Salt.Water**, both the contribution it can make to Europe and what we can learn from Europe.

In the latter part of 2018 as we were finalising this application, Europe was commemorating the centenary of the armistice, which ended the First World War. It was difficult not to be moved by the stories of those involved in the conflict and their families. A conflict, which was brought about as a reaction to a series of events which began in Bad Ischl's twin city, Sarajevo.

The Great War (if it can ever be right to call war great) redrew the map of the world and especially our part of Europe. It saw

the dissolution of the Austro-Hungarian Empire and the emergence of new nation states. The new Austria and Hungary, Czechoslovakia, Yugoslavia and Poland rebuilt after 200 years. This was intended to be a "new world order", bringing an enduring peace. But it didn't. The 20th century, although ushering in scarcely believable scientific and technological progress, also ushered in a century of more war. War which, as recently as 30 years ago, still wrote its crimson autograph in the area a half day's drive from us. In an area over which our former Emperor used to preside.

Fast forward to today. Europe still faces a myriad of challenges, not least migration, which in a large measure flows from a need to escape from further conflicts in our neighbouring continent. This has resulted in dialogues, which rather than being

intercultural have become defensive and inward looking. **The Flow to Retreat**, the name of one of our own program strands, has in many parts of Europe been a retreat away from the spirit of mutual understanding and constructive dialogue between different cultures which underpins the ethos of European Capital of Culture.

A small city in Central Europe cannot hope to find solutions to all of the huge challenges Europe faces. But through an innovative exploration of how our traditional culture can adapt to new ones, we believe we can make a contribution which punches above our weight. For example, **the Flow to Retreat**, which forms part of our program will instead try to describe the creation of more inclusive **Inclaves** where people will be welcome, safe and free from persecution.





culture can be this new **Salt**. Revitalising traditions and connecting communities. Our vision is to explore this shift from an imperial summer playground to a multicultural rural democracy in which heredity and deference count for less than imagination, talent and ambition.

This democratization or **decentralisation of culture** is really important for rural regions like ours. We have seen how becoming ECoC (or other major events) can be a catalyst for reenergising and reconnecting former industrial cities. There are far fewer examples – if any – for rural regions. Yet these regions are deeply impacted by the changes which have affected Europe in these last 100 years. For example:

Once again, there is a flow of population from rural areas to the larger cities. The rural economy is being affected by the automation of the agricultural sector and, to an extent, reshaping tourism and hospitality. Wages can be low and people in rural areas are turning their backs on their main sources of past jobs. Yet it is difficult to attract what people consider to be creative industries as creatives tend to want to cluster in places where connections and networking are easier.

Culture in rural areas has a reputation of being mainly focused on past heritage and, in danger of being represented as theme-park tourism, simply putting on a show for

short term visitors and short term profit. Areas like the Salzkammergut struggle for critical mass in terms of cultural audiences and cultural workers are needed to support high quality productions and career development. Institutions and funders are concentrated in larger metropolitan centers and today's artists – like their past counterparts – flow to where the money is.

And so this vicious circle continues and Europe's rural areas and smaller cities could lose their essential and distinctive character, which makes them such an important part of Europe's history – and, ironically, so attractive to mass tourism.

These are big European themes. We share a desire to explore them with a number of current ECoC candidates we have connected with and who are looking at these themes from their particular perspective. They include Bodø/Nordland and Tartu/South Estonia, our fellow 2024 candidates from Norway and Estonia respectively, and also Veszprém and the Balaton, one of the candidates from neighbouring Hungary.

This gives us the confidence that we are tackling themes of genuine European significance. How the **natural capital** of regions like Salzkammergut's local food production, biodiversity, clean Water and air **can connect with its cultural heritage** to provide new European models for a life-work balance, sustainable cultural tourism and a more rurally based creative economy.

But the opening paragraphs of this question were not designed to show how much we know about the history of our region or the post-war re-creation (that word again) of modern Europe. They actually demonstrate how much we have learned and reflected during this process about Europe, its history and culture. And how much our own history and culture connect not just to the narrow confines of Bad Ischl and Salzkammergut, but to fundamental issues and challenges in Europe. We think our own learning illustrates an important and sometimes under-recognised element of an ECoC – to expose the citizens of the ECoC area to European history, themes and culture!

Looking at history, and especially cataclysmic events like the Great War, is a crucial part of this. Remembrance is, after all, an opportunity to take stock. To learn from the past. To create a shared future narrative, which embraces historic culture and iden-

tity, using it to challenge bigotry and intolerance by also showing what we share with other Europeans. That is why we intend to deliver projects, which provide opportunities to promote dialogues of tolerance and liberty, where people whose families have lived here for hundreds of years together with new residents are joined through a set of shared and lived values – the intercultural **Inclave**.

Another crucial aspect we have learned from the development of the ECoC program is the democratization of culture. Here in the Salzkammergut, artists once came to chase the imperial money, which gave rise to the original "Sommerfrische" – a top down cultural system based on the patronage of the rich and powerful, serving their interests and tastes. Today, culture itself can become a life force which connects people from different backgrounds, ages and political persuasions. In 2024 we have an opportunity to share with Europe how



## QUESTION 14

c) Featuring European artists, cooperation with operators and cities in different countries and transnational partnerships.

Building on our explanations in 14a and b, we now set out a brief description below of how each program strand addresses key European themes or encourages intercultural dialogue and some examples of the partnerships we have initiated or plan to in specific projects (see also Q16).

### The Power of Tradition

This program strand is central to the European connection between the past, the present and the future. We believe the key to this is exploring our traditions in fun and innovative ways, or creating dialogues with others who have experienced a similar tradition in a different part of Europe, trying to find answers for the future. We also want to create models of mutual understanding and collaborative working, fusing together different elements of the arts and culture scene. Taking tradition out of its box.

### Blossom of Snow

A project whose focus is to share the secrets of a long and hopefully happy life. **Liverpool, Bodø 2024, Tartu 2024 and Turku 2011**

### Bless My Homeland Forever?

Explores issues of nationalism and imperialism in the context of modern Europe from 2020 to 2024.

**Young people from twin cities of Bad Ischl Sarajevo and Opatija, Liverpool, Kaunas 2021, as well as the successful Hungarian candidate for 2023 and our Estonian and non-EU partner for 2024**

### The Tavern Lab

Explores the revitalisation of closed taverns and pubs – a central feature of Europe's community life, yet everywhere under threat.

**Tourism School of Opatija, Bodø 2024, Tartu 2024, Veszprém 2023, artist and urban planner Ton Matton – and others who want to join us on a European pub crawl**

### Conversations about the Emperor

Is a series of events, which take place throughout the whole ECoC year and deal with Europe's imperial legacy.

**Rijeka 2020, Novi Sad 2021, Timișoara 2021, Banja Luka 2024, Twin cities of Bad Ischl, Sarajevo, Gödöllő and Opatija (part of Rijeka 2020)**

### Gstanzl vs Freestyle – A Different Kind of Battle

A terrific dialogue between European street culture and Upper Austrian singing tradition.

**Urban freestyle artists such as Storm and the collective Urbanartists**

### The Impact of (Hyper-)Tourism

Cultural Tourism is one of Europe's greatest strengths and among its top four economic drivers. However, as we have described earlier, it is also facing a crisis in terms of impact on local culture, resources and the fundamental relationship between the local and the tourist.

This program strand contains projects, which create a highly visible new dialogue, for example, innovative artists juxtaposing the beautiful heritage or environment, which is under threat from (Hyper-)Tourism. We want to share our dialogue about how the public good of clear air, water and land can be properly valued and linked to our cultural heritage. And to share with European partners the value of the EU LEADER program which inspired this application.

### Hallstatt Disappears

A major multimedia project, which challenges and creates a dialogue about tourism Disneyfication.

**Ars Electronica Solutions who are working on a project of this scale in a rural setting for the first time**

### Critical Mass B145

Is a participatory community project which makes visible problems of heavy traffic in a creative, cultural way.

**Critical Mass Budapest, twin cities of Bad Ischl Sarajevo, Opatija, Gödöllő**

### A.I.R. Eastern Asia: Land Art

Is an artist in residence program which challenges the notion of the "4 hours in SKGT" kind of tourism – a major European issue.

**Asian Land Art artists the like of Cai Guo-Qiang. Although primarily focused on the issue of 4 hour Asian tourism, we are considering broadening to include a more European element and residency**

### Bring your Salt!

Is a participatory exhibition project that will make cultural exchange visible.

**Transnational travel agencies**

### The Strength of Counterculture

As we indicated earlier, counterculture and all the benefits it brings – challenging the established order, room for dissenting voices, opportunities for social mobility – is in danger of becoming an exclusively metropolitan phenomenon. Salzkammergut counterculture is rooted in the history of the cooperative workers' movement and, as in some of our fellow ECoCs, it is something to be celebrated and shared.

The literal strength of the counterculture is to include subcultures, enabling a positive self-empowerment to "swim against the stream." A very timely countermovement to the current rise of nationalism not just across Europe, but the world. Along with our recently arrived new cultures, we can share the values of

strong countercultures to push boundaries, share dialogue and find spaces for new expression.

### Talking Busts

*Is an artistic oral history project about personal stories in times of National Socialism.*

**Research departments of Museo della Deportazione in Prato, Dachau Concentration Camp Memorial Site among others**

### The NewSalt Festival

*Is a big European alternative music, performance, visual arts, digital arts and literature festival.*

**Exit-Novi Sad, Yourope and European musicians, performers and artists from other ECoCs past, present and future**

### SalsaSalzkammergut

*Is a dance project about diversity.*

**European dance groups and individual dancers the like of Tarek Kwhiss or Linda Dadd**

### What happened to the Salty Masterpieces?

*Is a major research and exhibition project focusing on the international search for famous artworks, which were all hidden in the salt mines of Altaussee.*

**Research institutions the like of German Lost Art Foundation, Rooms for Resistance, Tartu**

### Incl(us)ave

*Is an inclusive art project, which collaborates with several European outsider art institutions.*

**Eucrea**

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*We're IN with the Inclave of culture! And we want Europe to be too!*

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### European Music Club

*Is a concert series to give the musical diversity of our continent a platform.*

**European musicians the like of Amsterdam Klezmer Band, Tenores di Bitti Mialinu Pira or Gnawa Diffusion**

### Theatre of Dreams

*revitalises existing theatre spaces and establishes an international exchange forum of theatre culture.*

**European theatre companies the like of Théâtre du Jeu des Paumes or New Vic Theatre**

### The Flow to Retreat

The Flow to Retreat addresses the need for retreat spaces across Europe, since contemporary life is increasingly becoming faster and more stressful. To counterbalance this daily speed and stress, many turn to nature, in turn

causing stress on nature itself. To counteract this negative impact, we focus on building a real re-creation both for us humans and our environment. The new Salzkammergut **Inclave** is able to act as a European place of re-creation but also a European region that is open and welcoming to refugees.

We also share the challenges of rural exodus with Europe, including population ageing. Through ECoC we plan to turn the tide and, together with other European regions facing the same issues, find lasting solutions.

### Art Nomadic

*Is a project to connect people with art in places where art is not expected.*

**Collaborations include Artscape, Norway, Kaunas District/Kaunas Biennial and Yellow Windows Arts, South Estonia.**

### A.I.R. Enclave\_Inclave

*Is an artist in residence program for visual artists and writers from other European enclaves.*

**Connections include UNESCO City of Literature offices like Tartu and the Knut Hamsun center in Norway, the Messy Corners project Bodø. Also modern writers from our Balkan partners.**

### Salt2Water

*Is a major exhibition project/ extensive installation with Salt.*

**Motoi Yamamoto and artists from other European Salina Locations**

### Art from the Enclave

*Is a major exhibition project, which brings back masterpieces of art originally created in the Salzkammergut enclave.*

**International museums and collections for example National Gallery in Prague, Tate Modern or Stiftung Ludwig**

### DistillationMigration

*Is a project, which artistically documents what the rivers Traun and Danube have left behind.*

**European artists who share the common river sources**

### H<sub>2</sub>O<sub>h</sub>-No

*Is an interdisciplinary conference, which explores the relationship between culture and nature.*

**Tartu 2024, Bodø 2024, Veszprém 2023, Floriade Festival Almeira (NL), German and Slovenian candidate cities interested in this topic.**

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**“Seamless suntan in Obertraun”**

**on the world's first nudist cross-country ski trail from 1990 until 2007.**

## QUESTION 15

Can you explain your overall strategy to attract the interest of a broad European and international public?

We are not struggling to attract tourists as our (Hyper-)Tourism project line shows. In fact, one of the challenges we have amongst the partners in our region is managing their concern that being a ECoC would somehow upset the economic basis of our region's current tourism model. However, one thing other ECoCs show, is that tourist numbers are very unlikely to be negatively affected.

But our strategy is very much to build on and complement our existing strengths by creating a more symbiotic model for cultural tourism. Our program will not just be a collection of interesting projects. Instead it builds a broader narrative of a beautiful, historic place trying to create a new place for itself in a modern Europe.

That narrative is strategic, optimistic and playful. Here we describe the specific features which are designed to help us make connections with new groups of European and international visitors and to attract new ones. Of course, this specific strategy for international guests complements our wider communication



plans set out in Q34.

### Hotel to Home

Our concept of **Hotel to Home** is a strategy aimed at creating a different set of relationships between visitors and the places which host them. Instead of a model where guests check in to their hotels and dip in and out of the local offer, we want to create a model where **guests and locals together create a stronger sense of connection and**

**belonging to the region.** Building a home together rather than simply checking in and checking out.

Projects like **Hallstatt Disappears, No View Point** and the **A.I.R. Eastern Asia** program, will both challenge the current model of the four hour tick box tourism, making people think about a more intense connection with the places they visit, and also appeal to funky younger travellers who would feel a connection

with the spirit of those projects. There will also be thrilling pieces of art in beautiful spaces.

We will work with hotel and hospitality staff, using principles developed in previous ECoCs like Linz and Liverpool. Taking the "just" out of the job will encourage staff to see themselves not as "just a" receptionist, bar person, waiter etc. but as true and valued ambassadors for the Salzkammergut – letting people into

Norbert Artner

the special secrets of the region, after discovering them for themselves first!

### What Did the Habsburgs Ever Do For Us?

Well, they created the "Sommerfrische". Oh yes...and they encouraged the development of many of the most impressive venues in Bad Ischl...and so on...

We know that the "attack brand" of Imperial culture is a major draw for international visitors already. But projects like **Conversations about the Emperor** and **Bless My Homeland Forever?** will enable us to attract more culturally and intellectually curious (and younger) visitors, to explore more challenging questions of imperialism and its contributions to past and present Europe. Some fifteen current nations have direct Habsburg connection and, as well as the specific invitations to international project partners, we will be able to invite more

guests from those countries to explore their history in an accessible and engaging way.

### The Hills Are Alive

Playful explorations of our kitsch reputation will provide another international "attack brand". People will be attracted by the "Sound of Music" brand, and will experience great music, though not quite as expected. **Gstanzl vs Freestyle - A Different Kind of Battle** gives a European public the chance to experience our singing tradition in dialogue with modern European street culture. **The NewSalt Festival** is a celebration of culture for everyone. Young visitors will especially be attracted by the mix of alternative music, performance, visual arts, digital arts, and our planned partnership with Novi Sad's Exit Festival, which will turn us into a cool destination for young hipsters.

A strong call to fully participate in the spirit of **Hotel to Home** will underpin our communication strategy. Right now, the majority of tourists who visit us are well over 50. With exciting, thematically diverse and surprising events, we know we can attract younger Europeans, as well as draw in cultural tourists from Linz and Salzburg.

### Big Hitters

**Art from the Enclave** is a major exhibition of genuine international significance, with works of world-famous artists like Egon Schiele or Gustav Klimt in partnership with some of Europe's top galleries and museums. We are sure this will be a massive draw. With **Salt2Water** visitors can experience Japanese artist Motoi Yamamoto creating fascinating large-scale salt mazes live. His exhibitions attract thousands of visitors worldwide. **What happened**

**to the Salty Masterpieces?** deals with the fascinating story of world-famous masterpieces hidden in the salt mine of Altaussee. **Theatre of Dreams** will be a major project combining different European theatre traditions, together with film and dance, offering something for everyone.

After all that, you'll need to chill and have a drink. **Brined to the Point of Happiness** combines two things most of us love - good conversations and the soothing atmosphere of a spa. And after your spa, **The Tavern Lab** will be filled with European partners experiencing a very different type of pub culture.

We are confident that we won't be short of European visitors. And together, we will create some great new ways to enjoy cultural tourism. Q37 tells you where we plan they will stay.

## QUESTION 16

*To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the ECoC title?*

In our bidding process, we made sure to connect with other candidate cities as well as cities which already held the ECoC title. For us, bidding was, and still is, an exciting adventure and we feel the

journey to ECoC is a once-in a lifetime chance to positively influence the future of Bad Ischl and the Salzkammergut.

We approached the process thoughtfully,

with courage and curiosity. Already we have identified a number of potential connections with the cultural programs of future and also past ECoCs, as well as fellow candidates. We have already begun to develop some partnerships, making face to face contacts with some partners and less direct contacts with others. We will continue increasing this communication, in the event we should

progress beyond pre-selection.

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**enormous**

existing salt resources in the region



In Q14c, we have already matched specific projects to potential partner cities, artists and organisations. Here we would like to present our thoughts behind our connection concept.

Firstly, we are fortunate that in the years leading up to and just beyond our own ECoC year, there are a number of ECoCs or candidates for later years in neighbouring countries, especially those which formed part of the former Habsburg Empire. Together with our twin cities Sarajevo and Opatija, which is linked to Rijeka 2020, those Capitals in Rijeka, Novi Sad, Timișoara, the selected Hungarian capital for 2023, the candidates from Mostar and Banja Luka and from Slovenia 2025 will be invited to take part in our projects which explore imperialism and nationality. We are in contact with some already as cooperative partners in **Conversations about the Emperor**.

We, in turn, would be happy to participate in projects offered by cities facing similar problems like us. Indeed, the selected candidate from our neighbour Hungary (who will be known by the time this bidbook is read) will offer a fascinating partnership in this area. We would also propose to involve the UK's last ECoC, Liverpool, in this area as well. The city was a mighty port at the height of the British Empire and has, like us, a fascinating mix of stories, both of

imperial might and a strong tradition of innovative social justice. Are those two historical features mutually exclusive? Or is there somehow a connection?

Some of our close ECoC neighbours will also work with us in other aspects of our exploration of traditional rural culture, music and gastronomy, for example we have met with members of the Bodø team. The "small city-rural region" theme is clearly evident in their bidding strategy, and we are looking at possible collaboration around our **Power of Tradition** theme which has strong parallels with Bodø's "Fish and Ships" program. Both aim to make people in our regions more aware of deep European connections stemming from our histories and how these connections can also frame the future. The need to work with nature rather than destroy it, are key themes for both cities, as well as for Tartu from Estonia with its focus on culture and ecology. We also think that Narva and Tartu could be really interesting partners



in **Bless my Homeland Forever?**, given their different but equally fascinating Russian connections, both before and after the fall of the Iron Curtain. We see Kaunas's "Memory Office" also having links with **Power of Tradition**.

Our focus on innovative architecture in more rural areas, connects our **Building Culture SKGT** with projects like the "Sexy Region Toolkit" and "Pimp My Pajta" (Barn) from Hungarian candidate Veszprém and with Bodø's "Cabins of Culture".

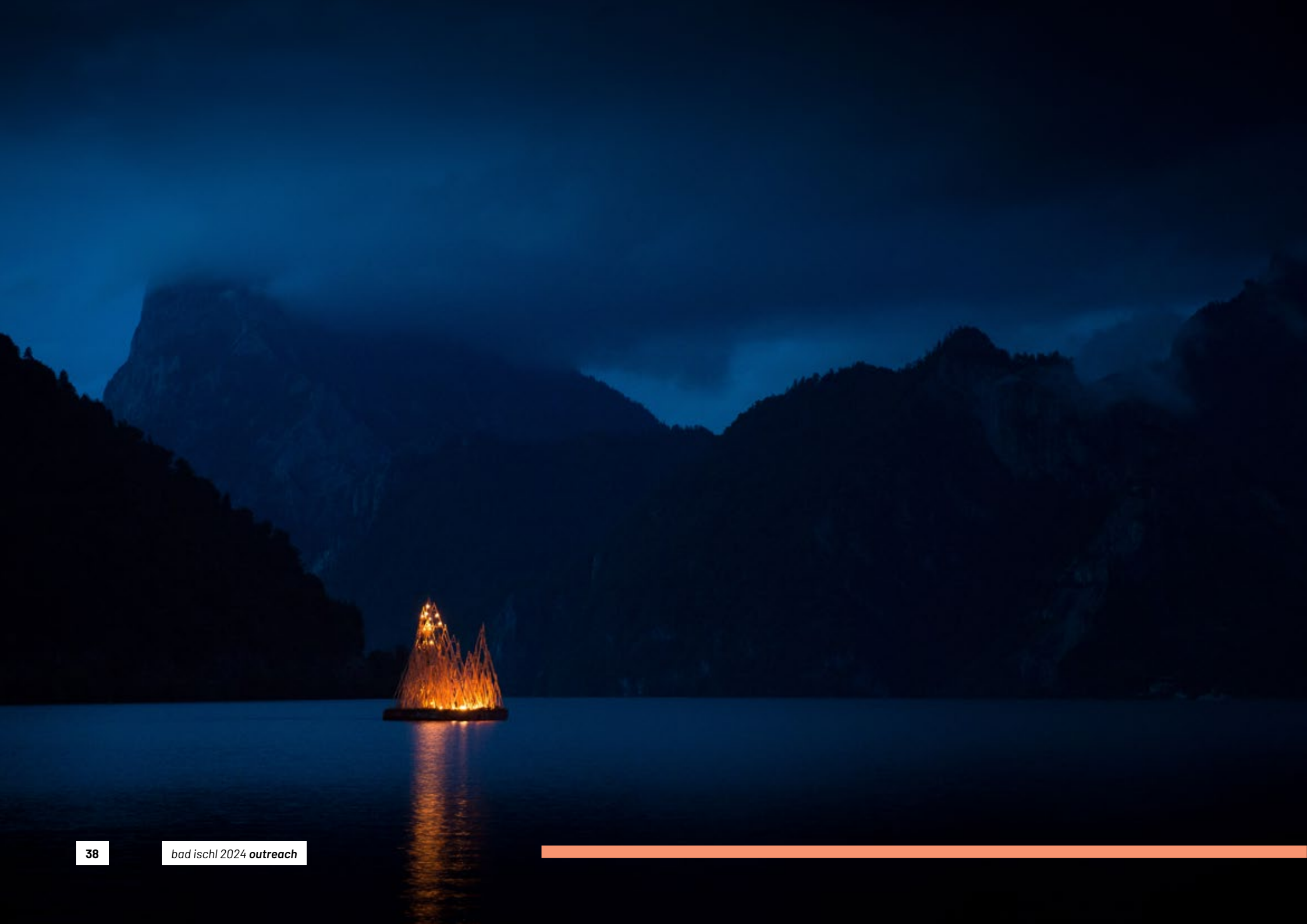
A critical aspect for our candidacy is, of course, capacity building across the entire regional cultural scene. We are aware that this is a key objective across pretty much the ECoC network as a whole. We are keen to be part of capacity building programs and also innovative ways to build stronger cultural programming for schools and young people. We would like to learn from, and connect with, Kaunas's "Tempo Academy of Culture" and "Emerging Kaunas", to see if we can build on the "Schoolbag model" for schools culture programming which is in operation in Norway.

Other learning has come from Ruhr 2010, whose former Managing Director Oliver Scheytt has deep personal connections to our region since his childhood, and has helped with strategic advice about regional ECoC delivery

and on connections with the German 2025 candidates.

In workshops organised by the Federal Chancellery of Austria's Department of Europe and International Policy, we not only exchanged experiences with our fellow Austrian candidates from St. Pölten and Dornbirn/Feldkirch/Hohenems, but also met with representatives from Marseille-Provence 2013, Umeå 2014 and Sønderborg-Schleswig, a regional candidate for Denmark 2017. We attended conferences and workshops in Valletta and spoke to representatives from Novi Sad 2021, Plovdiv 2019, Matera 2019, Mons 2015, Wrocław 2016 and Valletta 2018. We are also in contact with Liverpool 2008, learning about measurement of long-term effects and capacity building in communities.

Finally, since Austria has delivered two ECoC programs - Linz 2009 and Graz 2003, which have both been very successful in terms of their innovation and long term city positioning - we had a close look at them, especially in terms of marketing and programming. We want to provide a further example for Austria, of how our country can deliver this program with originality and imagination. It's our vision to create the first successful inner-alpine ECoC program, with Salzkammergut as the **Salt.Water** of modern Europe.





## QUESTION 17

*Explain how the citizens have been involved in the preparation of the application and will participate in the implementation of the ECoC year.*

As a matter of fact, this very bidbook grew out of the local community. It was written by Heidi, Lisa, Petra, Klaus, Eva and Stefan. We all live in different locations in the Salzkammergut and are a colorful mix of ages (26 to 59), backgrounds (artists, cultural and tourism managers) and where we come from (born and raised here or moved to the area from abroad). From the very beginning it was indisputable to us that Bad Ischl and Salzkammergut 2024 is for EVERYONE who feels connected to the region or simply wants to be part of it!



### "To my Peoples!"

is the beginning of the declaration of war to Serbia, which Emperor Franz Joseph signed in Bad Ischl on 28.07.1914, thereby starting the Great War.

Norbert Artner

For that reason we started a participation process with a public call for getting actively involved, fortunately it fell on fertile ground. We specifically wanted to address the concerns of the ordinary people, the general public, rather than the affairs and agendas of policy makers and stakeholders. Each Tuesday, we opened our office doors for passersby and anyone who wanted to know more about the project. We initiated an online questionnaire, and throughout the Salzkammergut organised interdisciplinary workshops on the region's future. We held small focus group sessions on specific culture related topics and went to schools to ask young people about their future visions. We also simply listened to the many people we met along the way. So this bidbook was literally created bottom up, generated from the hearts, souls and brains of the region and is based on the many ideas, needs and desires communicated to us by its locals.

We found that people cherish the enormous beauty of the landscape they are living in, but increasingly struggle with the impacts of (Hyper-) Tourism, which raises real estate prices. People are also faced with the loss of jobs, since large companies are either moving elsewhere or closing down entirely, forcing many into hours of daily commuting. Often young, well

educated people want to come back after studying in bigger cities but find it difficult because there is a lack of highly qualified job opportunities. For teenagers there are hardly any cultural offers and families frequently can't afford to attend cultural events. It is extremely difficult for people who don't own a car to attend cultural events because of the lack of effective public transportation in the evening and on the weekend. A lot of people are buzzing with ideas, but they miss possibilities to get involved in arts and cultural events. This is where the ECoC 2024 challenge can make a huge difference and reach out to many more people to make these ideas happen and some dreams come true.

We are very excited about how ideas have developed from local people who have suggested some genuinely innovative concepts. Here are some examples of projects, which have emerged from our consultations, calls and workshops:

The project **The Tavern Lab** grew out of the concern of many people across the Salzkammergut who struggle with the increasing closure of local taverns and the subsequent loss of spaces to meet and have a good time. The project aims at exploring the future of tavern culture and the local population will be asked to contribute with ideas.

### **Surf the Couch SKGT – Residence Exchange for Salzkammergut People**

is an exchange project for people living in the region. It aims at connecting people beyond their villages, thus breaking up their enclaves.

**Future Is Now!** is a proposed project from a local cultural worker, which invites inhabitants of the Salzkammergut to discuss future challenges. It brings them together with international artists, who transform the results of these debates into big murals on facades.

**Critical Mass B145** is a project regaining the street for bicycles and raising awareness about the impact of the massive car traffic the region is typically facing during the tourist high season. For one weekend, together with Salzkammergut residents and everyone who wants to join, we claim the main arterial road in order to experience a totally different way of moving through the region.



**164 Hotels**

## QUESTION 18

Explain how you intend to create opportunities for participation of marginalised and disadvantaged groups.

The bid for ECoC made us take a close look at our region. We came to the conclusion that the most disadvantaged groups in the Salzkammergut are the most invisible ones. Travelling around the Salzkammergut you won't recognise the cultural variety of Salzkammergut residents living here. However in reality, there are quite significant numbers of minorities who have settled here.

Bad Ischl is home to people originating from as many as 64 countries! Most are from former Yugoslavia, Turkey, Syria, Afghanistan and Iraq. Together with them and the Regional



Competence Center for Integration and Diversity based in Bad Ischl, we want to make this diversity in our region visible. **The NewSalt Festival**, for example, would be a modern and fun regional festival bringing people from various backgrounds and cultures together.

**SalsaSalzkammergut** is envisioned as an inclusive dance project for getting migrants and people born and raised in the Salzkammergut in touch. This project grew out of the need of several migrant communities looking for a space to practice and perform their traditional dances.

**European Music Club** is a platform for international musicians. Locals from Bad Ischl who are from the same country as the musicians are invited to join them, sharing experiences and knowledge of their shared home country.

**Blossom of Snow** is a project about ageing - a common feature in everyone's life - and the question of how to live a good life. For this project we specifically invite the elders from international communities living in the Salzkammergut to share their experiences.

**Surf the SKGT Couch - Residence Exchange for Salzkammergut People** is about bringing Salzkammergut residents together, no matter their background. People from different communities are invited to other peo-

ples' homes, making new connections throughout the region.

### SilverSalzkammergut

This is a program for a very large disadvantaged group we encounter in the region. With a rural exodus, the Salzkammergut has increasingly become a region for elderly people, yet so far, they are not sufficiently included - especially with regard to the cultural sector. **SilverSalzkammergut** is composed of a series of projects aiming to offer cultural events to people over 65. Providing a range of possibilities like clubs, interest groups, information and further learning, they shall stay engaged and actively involved. In cooperation with Kino Ebensee (art house cinema and music venue) and retirement homes we plan to host **SilverSessions**, i.e. special film screenings for elderly people in the afternoon. With MAS-Bad Ischl, a regional dementia assistance and support center, we would like to offer **SilverVisits**, interactive visits to local museums and art galleries for people with dementia.

Besides these rather concrete projects, we will be active at various levels in reducing as many barriers as possible.

### Physical barriers

We strive to circumvent physical barriers as much as possible. This not only

affects accessibility for wheelchair users and people having difficulties walking, but also offers services for visually and/or hearing impaired. People have told us that lack of mobility is a big challenge. It prevents, especially the elderly, from attending cultural events. We will revitalise and adapt a previously existing project, which provided cheap taxi rides for immobile people, whilst at the same time offering jobs for those unemployed just a few years before retirement. These **CultureCabs** will take people to events, the drivers will connect them with others and also inform them about upcoming events.

### Economic barriers

We want to offer as many events as possible for free. For events that require admission, we offer tickets at low-cost levels for families and low-income groups. Additionally, we strive to cooperate with the Austrian social platform **Hungry for Art and Culture**, which enables people with low income to experience culture for free.

### Social barriers

Overall, our guiding principle is to reduce abstract communication to a bare minimum. The program book and our website will be available in an additional plain language version. In order to minimise inhibitions, we are planning a **CultureBuddy** project



modelled after the one run successfully by Caritas Vienna. **Volunteers** accompany socially disadvantaged or homeless people, refugees, people with mental illnesses, physical disabilities or those who have previously been convicted to cultural offers. Studies prove that these groups rarely take advantage of cultural offerings, even if they are available for free. Lack of information, limited mobility or the fear of getting involved in the unknown can be overcome with a **CultureBuddy**.

Furthermore, we will venture out with projects to places not typically offering any cultural program such as remote neighbourhoods, taverns, train station restaurants and public spaces. **The Tavern Lab, Future Is Now!, Hallstatt Disappears** or **Art Nomadic** (as part of A.I.R.) are only a few examples of our cultural outreach approach.

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*The monarchy is dead!  
But our yodelling is real!*

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We want to conclude this question by stressing the importance of including every community in our **Inclave** where cultural, educational and community systems are open, welcome and accessible.



Wochenmarkt  
Daniel Leitner



## QUESTION 19

Explain your overall strategy for audience development, in particular the link with education and the participation of schools.

As emphasised in the previous questions, we want to appeal to and delight a wide audience. We want to take people's fear away of engaging in creative, and seemingly weird projects. We want to expand their narrow cultural concept of the Salzkammergut.

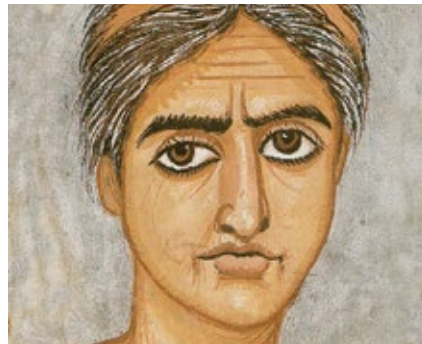
We have analysed the groups who don't attend cultural events and understand the need to better connect with them. Based on this analysis, we have created our **SaltySeven**. These are cliché-driven prototypes of those groups who typically don't consume or produce art and culture. For each category of our **SaltySeven**, we developed methods which could help us communicate better with them and spark their interest in our program. We will further expand this "fun audience development strategy" should we progress to the next stage, by asking those groups of people to identify their own stereotypes. We aim to identify fun ways to diminish apparent barriers and to connect the "salty stereotypes" better to our cultural system.

### Lederhosen-Sepp / Dirndl-Traudi



is a 75-year-old retired crafts(wo)man, who loves to wear traditional clothes, listen to folk music and eat roast pork. For this type, our strategy is to motivate him/her to participate in projects, which focus on folk tradition but present them with a modern twist, like for example the music project **Paschen 3.0**.

### Stressed-Sarah



is a 37-year-old mother of two, works part time and deals with 95% of the household chores. For her, we offer low-cost family tickets and fun events suited

for the whole family, like **Critical Mass B145**. We also provide childcare in museums, galleries etc., so she can bring her kids along and still get some time to visit cultural institutions.

### Weekend-Waltraud



is a 58-year-old businesswoman mainly living in Vienna, but spends weekends in her lakeshore villa on the Wolfgangsee. Our strategy is to motivate her to become a **CultureBuddy** so she can connect to people living in the region.

### Pub-goer-Peter



is a 64-year-old frequent pub-goer who usually does not attend any cultural events. Our strategy for him is to organise projects in places not typically offering culture and to motivate him to join **The Tavern Lab**.

### Smart-Johannes



is a 28-year-old student, lives in Vienna and visits his family in the Salzkammergut during holidays. For him, we organise events around long weekends and public holidays. **Future Is Now!** is a project, which invites young people who moved away to big cities to share their future visions for rural regions like the Salzkammergut.



## 1,000 graves

are the reason for the period of 800 - 450 BC to be named Hallstatt Age.

### Sporty-Claudia



is 44-year-old woman with a stressful job in the tourism sector. In her scarce spare time she loves to hike, stand-up paddle and mountain bike. Our strategy is to encourage her to get in touch with culture through outdoor events, such as **Art Nomadic**.

### Leave Me Alone-Lukas



is a 15-year-old pupil, who currently only loves two things, his smartphone and to chill. Our strategy for targeting him is for us to organise projects like **Bless my Homeland Forever?** and **Salt**

**Opera** in cooperation with schools and youth centers.

### Schools and Young People

Speaking of teenagers - the Salzkammergut is home to a diverse educational landscape, especially with regard to secondary schools. There are thirteen schools in Bad Ischl alone, ranging from primary schools to secondary education with a total of approximately 3,000 pupils. We investigated our schools at all grade levels and found that they are currently hardly engaging in any cultural projects. We desperately need a stronger cultural element in schools. We acknowledge that the students' overloaded scholastic schedule is a big challenge. But if we want to succeed in implementing a broad appreciation and understanding of culture in our society, we have to start early in life and that means early on in grade schools.

We met with representatives of many of our regions' schools and learned that most are very interested in cultural projects, but insecure on how to approach such project opportunities with their pupils. As a first step, we initiated two very successful school projects in 2018. The first was implemented in cooperation with a secondary level school with pupils from different classes and age ranges from 15 to 17. They organised a street survey asking people about their opinions on ECoC and other current cultural events in the Salzkammergut. The results were audio-recorded

and will be produced as a radio show to be broadcast on Freies Radio Salzkammergut.

The second school project was undertaken with a primary school in cooperation with the Saline Austria, the main salt-processing firm located in Ebensee. After having explored the topic of salt as the "white gold" in various contexts, second graders visited a salt mine. After those inspiring visits, they wrote letters to representatives of former and current ECoC cities, as well as letters to other cities with a saline history either past or present. In the letters they asked those citizens to send them a package of salt they would use on a daily basis. The students collected those salt packages and curated an exhibition in their school.

These two successful experiences have given us the confidence to build a much stronger model of cooperation with schools across the region. If we progress to Phase 2, a range of already established contact points and experts appointed in each of our schools will help us develop our program and this school culture model further. From 2020 onwards, at the latest, all schools will be actively supported, mentored and encouraged in the development of at least one cultural engagement project per year. **Building Culture SKGT, Bless my Homeland Forever?, Salt Opera, Youropean Music Club, Critical Mass B145 and Bad Ischl, Daily** are examples of our 2024 projects which are targeted at young people and schools. Our long term vision is to cre-



ate a professional SKGT Culture School in our region, which offers courses in cultural management and realises cultural projects focusing on the reuse of old premises. This vision, along with the other ideas for schools involvement, will also be developed further in Phase 2.

Norbert Artner



## QUESTION 20

What has been the annual budget for culture in the city over the last 5 years?

Year	Annual budget for culture in the city (in euros)	Percentage of total annual budget
2014	€ 1,151,703.00	3,24%
2015	€ 1,151,835.89	3,18%
2016	€ 1,133,819.64	3,04%
2017	€ 1,104,150.00	2,96%
2018	€ 1,075,900.00	2,97%

Bad Ischl, as a smaller city, has a relatively limited cultural budget. Yet, it has many additional cultural resources, not least a highly active group of cultural associations, artists, cultural workers and institutions.

The annual cultural budgets of the other municipalities of the Salzkammergut

amount to an average of € 4,898,788.00. Together with Bad Ischl, the Salzkammergut as a whole shows an annual regional cultural budget of € 6,022,269.00.

We are aware that the financing of the ECoC 2024 will be a challenge, but as a region we are confident that we can deliver.

## QUESTION 21

In case the city is planning to use funds from its annual budget for culture to finance the ECoC project, please indicate this amount starting from the year of submission of the bid until the ECoC year.

No, not applicable.



## QUESTION 22

Which amount of the overall annual budget does the city intend to spend for culture after the ECoC year?

An increase of the cultural budget of 10% from 2025 onwards, will secure – beyond the ECoC year – a core funding for our longer term cultural development as set out in **Strategy 2030**. This includes the establishment and financing of a

permanent main regional culture office for all cultural agendas in the Salzkammergut, as well as an ongoing financial contribution for **The NewSalt Festival** (see Q11, program strand **Strength of Counterculture**).

## QUESTION 23

Please explain the overall operating budget.

	Base Budget		Enhancement Budget	
	In Euros	Percent	In Euros	Percent
Public Sector	20,000,000	95,24%	27,000,000	90%
Private Sector	1,000,000	4,76%	3,000,000	10%
Total	21,000,000		30,000,000	

We plan a total budget of € 21 Million. Although not huge, we believe it will nevertheless enable us to deliver an artistically excellent level programming of international importance and European significance. We are determined not to deviate from this

overall budget and can guarantee the funding of € 21 Million for the period of 2020 to 2025.

Moreover, we want to demonstrate other sources of financing which we can access. As the initiative for the

application for the title of ECoC 2024 (and for **Strategy 2030**) has already been carried and supported through a LEADER project, we identified for the period of 2020 to 2025 the following EU funding schemes for a potential project and program financing:

ELER (development of rural areas, especially LEADER (CLLD) national and transnational), ERASMUS+, EFRE (INTERREG-Alps & ALPINE SPACE), CREATIVE EUROPE, EUROPE FOR CITIZENS, ESF (European Social Fund).

Total amount available through those EU funding schemes (with the exception of Mercouri Prize): **€ 3 Million**.

After first estimates and forecasts the share of additional funding sources from the private sector amounts to a total of **€ 3 Million** for the project period of 2020 to 2025 (see Q26).



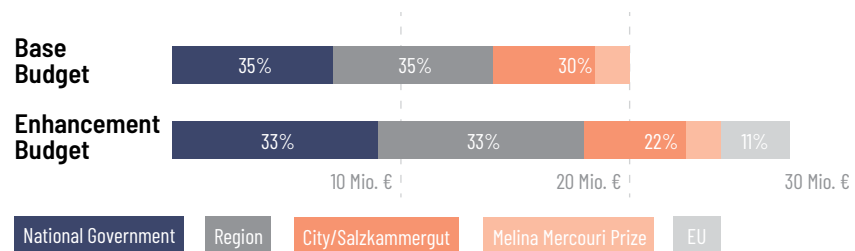
Norbert Artner

## QUESTION 24

What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Sources of public sector funding are set out in the table below.

	Base Budget		Enhancement Budget	
	In Euros	Percent	In Euros	Percent
National Government	7,000,000	35%	9,000,000	33,33%
Region (Upper Austria, Styria, Salzburg State)	7,000,000	35%	9,000,000	33,33%
City and Salzkammergut	6,000,000	30%	6,000,000	22,22%
European Union (with exception of the Melina Mercouri Prize)			3,000,000	11,11%
<b>Total</b>	<b>20,000,000</b>		<b>27,000,000</b>	



In a further table we demonstrate that a co-financing strategy including EU funding is doable and realistic. Significant funding initiatives are already funding cultural activity in this current funding period managed by the three LEADER regions. They have also commissioned **Strategy 2030**, the cultural development plan.

A few examples of the many projects funded by the LEADER regions in the current funding period (2014-2020) are, in the inner Salzkammergut (REGIS): Mediaportal Salzkammergut with project costs of € 98,513.00 (77% funded) and the Mobile Crafts Space with project costs of € 127,000.00

(63% funded). The Traunstein Region has realized projects such as: "Paths to Salt" Museum in Traunkirchen with project costs of € 286,800.00 (60% funded) and KUNST:RAUM Gmunden with project costs of € 225,000.00 (80% funded). The latter was founded by local artists who are also part of our bidding team. Another ambitious project in the Ausseerland was the Rescue of Historic Art Treasures (Salzwellten) with project costs of € 216,331.80 (40% funded). These and numerous other projects lead to the total amount of investments and fundings listed in the table below.

### LEADER projects 2014-2020

	LEADER fundings (in euros)	Total project costs (in euros)
Cultural Heritage Salzkammergut REGIS (Regional Development Inner Salzkammergut) LAG Code: AT-031	515,540.74	792,545.85
Traunstein Region LAG Code: AT-036	507,807.60	738,888.00
Ausseerland LAG Code: AT-053	164,048.08	313,431.80
<b>Total</b>	<b>1,187,396.42</b>	<b>1,844,865.65</b>



## QUESTION 25

*Have the public finance authorities already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?*

### City

Already the decision-making bodies of Bad Ischl (City Council and Municipal Council) expressed their backing for the ECoC 2024 application. The foundation is **Strategy 2030**, supported and commissioned by 23 municipalities in the Salzkammergut. Here, Bad Ischl is the project executing body, as well as for the application initiative Bad Ischl-Salzkammergut ECoC 2024.

All decisions necessary (in the LEADER regions) to finance the second application phase, including the further development of **Strategy 2030** (February to December 2019) were adopted in November 2018.

### Region ("Länder": three federal states)

We are in contact with all three federal states and regularly inform the relevant offices of the current status of our application – especially with regard to budget, artistic vision and program strands.

Further discussions regarding financial planning are arranged for Phase 2 should our application be shortlisted.

### National government

The Federal Chancellery will be informed in the course of submitting the application documents. There will be no vote until the end of the selection phase. We have anticipated a contribution of € 7 Million (Base Budget) and € 9 Million (Enhancement Budget).

## QUESTION 26

*What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?*

As explained in Q23 and Q24, we plan to raise € 3 Million financial contributions via private and commercial sponsors.

The Salzkammergut is not only a tourism hotspot in Europe but also location for innovative businesses from various economic sectors. We intend to attract those companies as cooperation partners for the realisation of ECoC 2024, since they participate in shaping the image of the region, mainly through exports. The tourism marketing institutions will also be important partners for both the ECoC 2024 bidding and delivery process.

We started to work on and establish a fund-raising strategy based on three strategic fields:

1. **Classic sponsoring with international companies**
2. **Project sponsoring (e.g. Red Bull, Salinen plc)**
3. **Patronage**

The bidding team will continue with this in Phase 2, a designated position to handle this from 2020 onward is already part of the organisational structure (see Q32).

In addition, we have planned the following measures:

### × **Product branding with ECoC 2024**

**logo:** Salinen plc Table Salt, Gmundner Milk (regional dairy), Eggenberger Beer (private brewery) will place our logo and website details on their product labels. Additionally, to support their favorite projects, we are asking them to donate a small but reasonable share of their sales profits to our program strands (see Q11).

### × **Cooperation with the Austrian Chamber of Commerce**

(mainly Upper Austria, district of Gmunden and Styria, district of Liezen) – especially in areas such as creative industries, new working forms (co-working/co-workation, co-creation) and with the renewed Salzkammergut theme of summer re-creation.

× Presenting partner for selected events, for example **The NewSalt Festival** (potential Salinen plc patronage. To date no concrete conversations).

× **Sponsoring by the tourism industry**, as this sector will benefit significantly from the establishment of a sustainable, cultural tourism. Not only are we looking at financial support (temporary increase of city and accommodation taxes) but also at „special services“, like cost absorption of room and board for artists, journalists and other partners (for more synergies with the tourism industry see Q34).

× Implementation of an E-car fleet for the ECoC 2024 organisational team. Under the framework of a multi-annual, strategic economic cooperation between ECoC 2024, the respec-

tive automobile brand and regional car dealers.

- ✦ Development of fundraising formats and a direct approach to international service clubs such as Rotary International, LIONS, Kiwanis and to regional entrepreneurial personalities and patrons living in the Salzkammergut.
- ✦ The „**Ausheimischen**“ citizens (expatriates, but still residents) are

very important to us. We see this group of multi-locally living people as important ambassadors for the Salzkammergut. At the same time those people want to stay informed about the happenings in their hometowns or want to get involved. For them we establish the club „Friends of the Bad Ischl-Salzkammergut ECoC 2024“. Membership fees and crowdfunding (in cooperation with the Innovation Service Network GmbH) bring financial support. As added value, the club

members get consumable benefits like price reductions, backstage access, special guest meetings with artists in residence or similar. A separate drafting of a „Cultural Friends Subscription“ is also planned.

- ✦ Our application initiative ECoC 2024 emerges directly from the civil society: bottom-up, LEADER and therefore a community-led local development CLLD project. This is why we want to give something back

to those stakeholders and support selected initiatives accordingly. Our aim: in 2020 to found and establish a privately financed cultural fund that first and foremost supports projects springing from the civil society and the independent scene.

Furthermore, we will draw on the expertise and experiences of the previous Austrian ECoCs (Graz 2003 and Linz 2009). First contact and communications are planned for March 2019.

## QUESTION 27

Please provide a breakdown of the operating expenditure.

	Base Budget		Enhancement Budget	
	In Euros	Percent	In Euros	Percent
Program Expenditure	13,650,000	65%	19,500,000	65%
Promotion and Marketing	4,200,000	20%	6,000,000	20%
Wages, Overheads and Administration	3,150,000	15%	4,500,000	15%
Total	21,000,000		30,000,000	

The planned contribution for salaries (€ 3,150,000) may appear low. However, we want to emphasise that we don't have to bear all personnel costs. This is because Bad Ischl and the other municipalities participating in the program plan to second employees to ECoC 2024 as part of their in-kind financial contribution.



### 40km

is the length of the world's oldest pipeline. Opened in 1595, it transported brine from the salt mine in Hallstatt to Ebensee for processing.



## QUESTION 28

What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

## QUESTION 31

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

Our concept for ECoC 2024 is not based on the development and production of new infrastructures. Within the framework of **Strategy 2030**, in terms of strategic targets and an efficient use of resources, we wish to develop cultural tourism investments together and, where appropriate, differentiate the focus of investments regionally. These are set out in the table below (Q31) which we have linked to Q28.

i

## 2+11

cultural heritage titles have been granted by UNSECO in the Salzkammergut region – 2 World Heritage + 11 Intangible Cultural Heritage Awards.

	Bad Ischl		Gmunden		Salzkammergut (without Bad Ischl and Gmunden)		Total
	Description	In Euros	Description	In Euros	Description	In Euros	
Planned Investments	Building of school centre and music school, restoration of "Léharstöckl", establishment of archive for the Léhar estate, Saline Collection, restoration of listed Taubersteg, surface design of Schulgasse	16,530,000	Redesign of Town Hall square and Esplanade, modification of "Seeschloss" (Lake Castle), restoration of municipal theatre, restoration of Villa Clusemann, parking opportunities	13,000,000	Selected examples: modification of museum of local history (Bad Goisern), development of culture pavilion and forecourt of museum (Hallstatt), "Industrial Culture" as a new project and development of cultural platform for all cultural workers (Traunsee-Almtal), "Klangwerkstatt" (Sound Workshop) music school and reconstruction of "fish house" into a cultural hub (Grundlsee)	13,084,000	42,614,000
Additional Investments (if awarded the title of ECoC 2024)	Establishment "Offenes Kulturhaus" (Open House of Culture), restoration of "Lauffen 15" into Saline Center, restoration Léhar Theatre, visitor platform Siriuskogel	11,950,000	not yet defined	not yet defined	not yet defined	not yet defined	> 11,950,000
Total		28,480,000		13,000,000		13,084,000	54,564,000

## QUESTION 29

Have the public finance authorities already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

For the purpose of medium-term financial planning, the city of Bad Ischl has made decisions concerning projects in relation to the ECoC 2024 (see Q28). These projects will be further specified in Phase 2 and implemented in case of being awarded the title of ECoC 2024.

## QUESTION 30

What is your fund-raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

In the course of program development and research of EU funding programs (basis current 2014-20 period), we could identify the following programs for potential co-financing.

**ERDF** (European Regional Development Fund), especially **INTERREG / ALPINE SPACE**: Establishment of clusters between different tourism branches and the creative industry. The aim is to achieve diversification of regional tourism offers, for the protection and exploration of cultural wealth. This also aims to build small infrastructures for sustainable cultural tourism, like for example: infrastructures for residency programs as in our **A.I.R. Eastern**

**Asia: Land Art and A.I.R. Enclave\_Inclave** projects.

**EFSI** (European Fund for Strategic Investments): Investments in the area of infrastructure, repurposing of existing buildings and sites for re-creation, development of tourism industry investment platforms.

**EAFRD** (European Agricultural Fund for Rural Development): with regard to the public use of re-creational infrastructure and small touristic infrastructures as well as for the preservation and the improvement of the cultural and natural heritage of the region.



## QUESTION 32

Please give an outline of the intended governance and delivery structure for the implementation of the ECoC year.

The main tasks of the „Kulturhauptstadt 2024 GmbH“ (ECoC 2024 Ltd) are shown in the organigram.

Concerning the structure of the organisation, in particular two aspects have to be emphasised:

- ✦ The organisation is specifically designed to secure the independence of artistic decision making and content development.
- ✦ The continuity of key personnel - from bidding to organising: We want to secure that the experiences and competences of the bidding team will transfer to large parts into the organising team of the „Kulturhauptstadt 2024 GmbH“ (ECoC 2024 Ltd).

Short description of the various sections within the organisational structure:

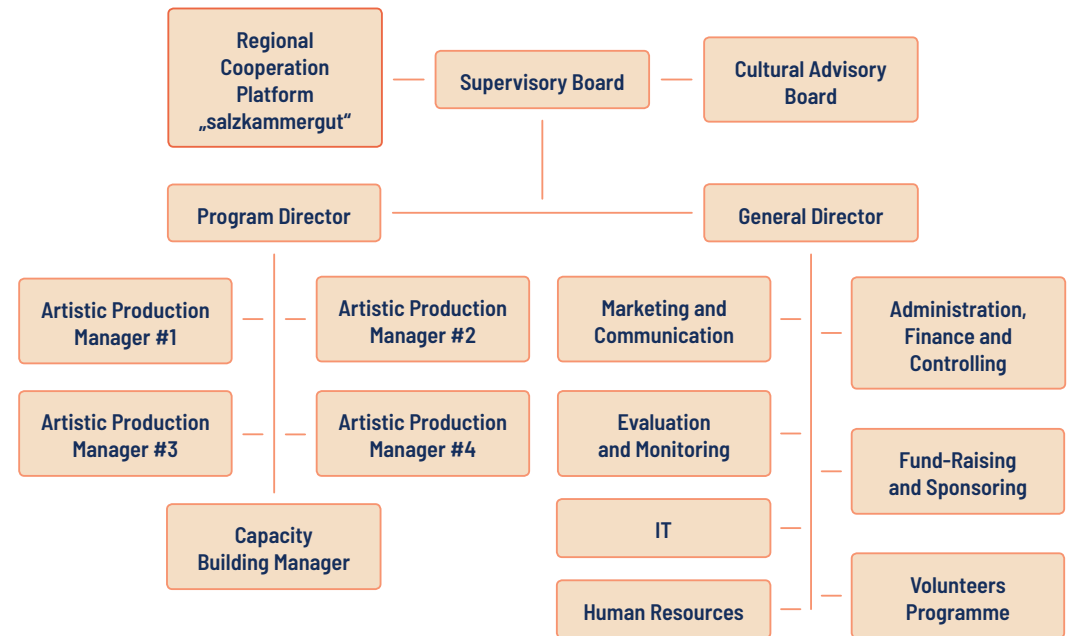
- ✦ **Supervisory Board:** This is the body in which the city and region authorities (state level, national government, sponsors) will be represented. We have to guarantee independence of deci-

sion-making for the benefit of transparency and clarity. The Supervisory Board will choose a Chairman/Chairwoman.

- ✦ **Cultural Advisory Board (Board of Trustees):** Personalities from the arts and culture that together as Board of Trustees and Advisory Board own an advisory role to the executive body of the organisation (especially: artistic production management, program development and program planning.)

- ✦ **General Director and Program Director:** The separation of the positions “Management, Marketing and Finances” and “Program Direction” has already proven itself in the past ECoCs. The General Director acts as CEO and has responsibility for the budget, while the Program Director can act conceptually free and independent and has to meet the predetermined budgetary figures set by the General Director. The Program Director has a team of four Artistic Production Managers, for each of the defined program strands (**Power of Tradition, Strength of Counterculture, Impact of (Hyper-)Tourism and Flow to Retreat**). The General Director furthermore controls the classic areas like Marketing and Communication, Fund-raising, Evaluation, Volunteer Program, IT and Administration.

- ✦ **Capacity Building Manager:** A central communication office, that in the sense



of programming and the artistic vision for 2024 communicates to the outside and with the relevant stakeholders (municipalities, economy, tourism, regional development, cultural sites and citizens’ initiatives) in the region.

- ✦ **Regional Cooperation Platform „Salzkammergut“:** Here the networking and cooperation activities with the whole region takes place. This shall secure that also smaller ideas and projects are heard and supported. The Regional Cooperation Platform meets four times a year, between those dates the Capacity Building Manager acts as a contact person. The purpose of the platform

serves first and foremost the communication between the representatives and bodies of the „Kulturhauptstadt 2024 GmbH“ (ECoC 2024 Ltd) and the different stakeholders of the region and municipalities, whereby the geographical definition of the Salzkammergut is deliberately understood very broadly. Aim is to inform eventual “cultural strangers” or critical individuals and institutions about the program and the focuses of the ECoC title year 2024 and to remove barriers at an early stage. Besides personal contacts, there will also be up-to-date digital and web-based possibilities for communication and discourse.

## QUESTION 33

What are the main strengths and weaknesses of your project? How are you planning to overcome weaknesses identified?

In many respects, our strengths and weaknesses are addressed in Q1. The **Salt.Water** program, our artistic vision and, in particular, the four program strands tackle our inherent or perceived weaknesses and build on our strengths.

### Strengths

- × **The diversity of history and culture:** The Salzkammergut is a region which offers a unique and diverse history: from the Hallstatt period, to the imperial "Kammergut", from the famous "Sommerfrische" and spa facilities to pioneering economic and technical achievements, from the workers' cooperative movements and resistance groups to the the stronghold of National Socialists.
- × Over centuries, Bad Ischl and the Salzkammergut have been shaped by **Salt.Water**. Now is the time to strengthen and establish culture as the third element, our **New Salt!**

× **Alpine:** Bad Ischl-Salzkammergut is the first ever inner-alpine bid for the ECoC title, with a small town of under 15.000 inhabitants as Banner City and many small municipalities supporting the application. We address the role of small towns in rural European areas and clearly see our courageous position as a strength.

× **Cross-border, cooperative:** a further strength is the high motivation of the citizens (bottom-up, community-led local development). The ECoC title is intended to be a catalyst to connect the region across the borders of three federal states, to look beyond their church towers and cooperate more intensively. Like in many other rural regions, the Salzkammergut is facing big challenges like increasing rural exodus, brain drain, an ageing population, lack of jobs and a shortage in educational offers. ECoC is a vehicle to exchange experiences and knowledge with other European regions and together work on strategies for the future. We see our strength in the fact that we can credibly convey how regional development and cultural work enhances each other, even far away from big European cities.

× **Accessibility, touristic capacities and hospitality:** the Salzkammergut can also be seen as a suburban space for Munich and Vienna. In a roughly 2,5 hour car ride one reaches Bad Ischl. As an experienced, historic tourist region, the Salzkammergut provides sufficient bed capacity. The region does, however, want to increase its capacity in the high-quality category, namely the four star and four star superior. We are experienced in hosting international guests. The era of the "Sommerfrische", with its many international visitors, proves that. The close proximity to Salzburg, an international cultural city approx. 60 kilometers away, along with its famous "Salzburger Festspiele", could provide some interesting synergies.

× **Stubbornness as a particular strength:** endurance, stubbornness and the spirit of resistance paired with a big portion of creativity are well anchored in the region. We aim for approaches and strategies to develop a long-lasting culture to unfold potential(s), away from urban centres. With the title ECoC 2024, we create a fertile ground and will not relent.







## Weaknesses

- ✦ **The enclave:** despite our ambitious aims (application initiative ECoC 2024 and **Strategy 2030**) there is the danger that we might fail in building a substantial spirit of cooperation across the whole Salzkammergut political spectrum. The low status of arts and culture, including the low appreciation towards cultural work could hinder us from setting a modern, open-minded example for other rural regions.
- ✦ **No regional culture of innovation:** innovative thinking, interdisciplinary solutions, to think outside the box and the willingness for contemporary art and culture are still underdeveloped. Despite having many strong supporters on our side, not everyone is convinced of our application. Some critics still want to cultivate the backward-oriented image of the Salzkammergut and celebrate the past as homeland devotees.
- ✦ **Structural weakness (budget, financing):** we are well aware that with an operating expenditure of € 21

Million we are located at the lower end of the ECoC financial scale. For that reason we have already presented the enhancement budget of € 30 Million in the pre-selection bidbook, the realisation of which we have defined as a Phase 2 target.

- ✦ **Three federal states:** this circumstance promotes the political dependence. Furthermore, we can find different frameworks due to different state laws and regulations, as for example in urban and regional planning including building regulations.

To respond to some of these challenges, we are confident in our ability to create an effective and experienced governance structure to deliver the ECoC year and the preparation from 2020 onwards. We will establish two important units within our organizational structure (see Q32) in order to build broad confidence around the diverse stakeholders of the region and promote closer cooperation across the different fields of society and economy (= capacity building management and regional cooperation platform Salzkammergut, see organizational structure, page 51).

Bernhard Holub

## QUESTION 34

Please provide an outline of the city's intended marketing and communication strategy for the ECoC year.

Our marketing and communication strategy is based on the bid's DNA - **Salt. Water**, the lifeblood of the region. For us it is the ideal inspiration and focal point for the various fields of communication. From 2020 onwards, culture and the main action points of **Strategy 2030** will thrive throughout the region. Therefore, we have defined a cool, stand-alone marketing and communication brand, along with a name for the entire ECoC 2024 policy, **The New Salt**.

What does that mean? With **The New Salt** we address digital and analog media, the social, local and mobile, but especially the huge diversity of people's stories in the Salzkammergut of today: „Dåsige“<sup>5</sup>, repatriates and returners, the "homeland abstinent", "multi-locals", secondary residents and the newcomers and immigrants. We regard the many new cultures present in the Salzkammergut today as the "Salt in the Soup". We will tell those stories with personal closeness and warmth.

To us **mobile** does not mean being present on the smartphone screens of our

target groups at the right time. Rather, we mean the physical presence close to the recipients. In village squares, in schools, retirement homes, in front of pubs and at local markets. Exactly there, where people live and come together. Where they talk about the daily events and news, but also about politics and Europe. That's where we want to be present.

For this purpose we plan a **mobile office** that will function not only as a rolling info-kiosk, but also as a sort of public space in itself which moves through the Salzkammergut. This serves as an additional office and info-point to our main offices in Bad Ischl, Bad Aussee and Gmunden. For this mobile ECoC Citizen's Bureau a design has already been developed by an architecture student from the Salzkammergut. We want to get the mobile bureau rolling in the region as soon as possible, to make use of its full nomadic power as a major local marketing and communication tool. Its main purposes are: delivering pre-information, guidance, promotion, press-work, information and public relations. Our aim is to excite people and get them interested. We want to particularly involve locals throughout the Salzkammergut as early as possible. We aim to give people in the region a sense of ownership of the ECoC, far in advance to 2024. Through such an accessible nomadic office,

everyone has the feeling they can get involved and possibly overcoming anxieties.

### About our audiences

- × locals and especially those not yet connected with the cultural offer of our region
- × the **SaltySeven**: Lederhosen-Sepp/Dirndl-Traudi, Stressed-Sarah, Weekend-Waltraud, Pub-goer-Peter, Smart-Johannes, Sporty-Claudia and Leave Me Alone-Lukas, who all take part in the program in different ways (see Q19)
- × regional and national audiences (travelers, day trippers, people spending their leisure-time in Bad Ischl and the Salzkammergut) and of course anyone interested in culture
- × Project related target groups, such as the local hotel and hospitality staff (see Q15),
- × European audiences, European and international travelers outside of tick box, mass tourism
- × Young Europeans (in general and particularly for projects such as **Conversations about the Emperor** and **Bless my Homeland Forever?**)

### About our communications goals

- × communicate the ECoC 2024 program
- × communicate the process of designing and managing ECoC 2024, starting in 2020
- × participate with local and national tourism communication and marketing authorities, because of our limited budget. Here, our goal is to provide appealing content for the tourism brands and their communication channels and campaigns as a win-win-situation. Cooperation partners we already spoke with
- × Tourism destinations of the Salzkammergut
  - × Almtal and Traunsee region ([www.traunsee-almтал.salzkammergut.at](http://www.traunsee-almтал.salzkammergut.at))
  - × Ausseerland ([www.ausseerland.salzkammergut.at](http://www.ausseerland.salzkammergut.at))
  - × Bad Ischl ([www.badischl.salzkammergut.at](http://www.badischl.salzkammergut.at))
  - × Dachstein ([www.dachstein.salzkammergut.at](http://www.dachstein.salzkammergut.at))
  - × Salzkammergut Tourismus Marketing GmbH, based in Bad Ischl and representing the entire region ([www.salzkammergut.at](http://www.salzkammergut.at))
  - × three regional tourism & marketing bureaus on federal state level: Upper Austria Tourism Board ([www.oberoesterreich-tourismus.at](http://www.oberoesterreich-tourismus.at)), Salzburg State Tourism Board

5. slang for those who are "local"

([www.salzburgerland.com](http://www.salzburgerland.com)) and Styria Tourism Board ([www.tourismus.steiermark.at](http://www.tourismus.steiermark.at))

- × Austrian National Tourism Board ([www.austria.info](http://www.austria.info))
- × Austrian Chamber of Commerce ([www.wko.at](http://www.wko.at)) with special support of the districts' office in Gmunden and Bad Ischl ([www.wko.at/service/ooe/bezirksstellen/gmunden.html](http://www.wko.at/service/ooe/bezirksstellen/gmunden.html))
- × Special Offer groups like "Kleine historische Städte in Österreich" ([www.khs.info](http://www.khs.info)) and "ARGE die Österreichische Romantikstraße" with the general management based in Gmunden ([www.romantikstrasse.at](http://www.romantikstrasse.at))
- × Participate with our logo on the product labels of international FMCGs, like the salt of the Salinen plc ([www.salinen.com](http://www.salinen.com)), the local beer brewery "Eggenberg" ([www.schloss-eggenberg.at](http://www.schloss-eggenberg.at)) and the local dairy factory "Gmundner Milch" ([www.gmundner-milch.at](http://www.gmundner-milch.at)) as well as wood-furniture producer "Grüne Erde" ([www.grueneerde.com](http://www.grueneerde.com)) to name a few.
- × Portray local protagonists in connection to the cultural sector or the bidding process: Local artists, cultural workers, craftsmen, organic farmers, entrepreneurs, students and retired workers and employees. This focus is also necessary to help to communicate the outcome of our cultural

development plan to the people.

### Our communication projects

For the purpose of increasing our outreach and attention in the area of Cultural Communication together with some regionally well established media partners (such as the "Freies Radio Salzkammergut"), cultural workers and cultural institutions, we have - for the time being - defined three key measures:

#### Digital: „Salzkammergut 365“ ([thenewsalt.eu](http://thenewsalt.eu))

The origin of „xamoom“ (technical partner for the implementation) can be found in the web-culture-project „Project Ingeborg“ (short: [pingeb.org](http://pingeb.org)). Via Smart Labels (NFC/QR) we transform the Salzkammergut into a virtual, decentralised library, which physically as such obviously doesn't exist. This communication approach bridges the gap between the real world and the Smartphone. „Salzkammergut 365“ is mobile, ultralocal storytelling, which from summer 2019 will give cultural creators center stage and the necessary room for their stories: we want to hear whatever they want to tell about their art and cultural work, the region or their life in the Salzkammergut.

- × In the first phase we will apply „Smart Labels“ and partially „Bluetooth

Beacons“ at around 100 selected spots in Bad Ischl and the Salzkammergut. With this communication technique we regularly present regional artists and cultural workers/institutions. Through this move, we not only want to make the local residents aware of the breadth of cultural production but also want to help cultural protagonists get more attention.

- × Behind this is the idea to develop Bad Ischl (a town without a public library) and the Salzkammergut as a whole into a decentralised and digital alternative to a traditional library. Moreover, since many musicians, authors and creatives are hardly known to Salzkammergut residents, we will launch this cultural mediation project early on in the application process to ECoC 2024.
- × We need the digitalisation of culture. The so-called „Industry 4.0“ doesn't spare culture. Most people do know Hubert von Goisern and René Freund. But who are the aspiring local musicians, painters and authors of the region? We not only increase their recognition with a young and tech-savvy audience, but also support them in the drafting of e-books & co.
- × Accessibility: visually-impaired people use smartphones because they can help with their screen readers. With

the project „Salzkammergut 365“ a lot of content will, for the first time, become available to this target group.

#### Print/Analog: „The New Salt Magazine“ ([thenewsalt.eu/mag](http://thenewsalt.eu/mag))

We believe digital is a duty but print can be the freestyle. That's why we put a lot of heart and soul into a new magazine that we plan to launch in 2019, initially with four editions a year. The editorial focus is on **PEOPLE** (cultural protagonists, artists, crafts, alternative tourism, education, youth, social issues, migration), **PLACES** (cultural sites, public spaces, events, special spots in nature) and **CONNECTIONS**, hence all that, which accounts for cultural work.

For the magazine we chose a handy format (size, paper) so that it can consequently (from 2023) be used as ECoC info magazine. This format permits it to be supplemented with Austrian newspapers, regional municipality papers and to be dispatched via state tourism organisations and other partners (for example for high-circulation advertisements or direct mailings).

#### Personal: „ECoC Ambassadors“

We plan a multi-annual communication campaign that is, like our cultural development plan, devised bottom-up, making its way into the living rooms of the residents. We want to bring



the topic of culture (with a very broad cultural concept) and important European questions close to the people. To accomplish this we need ECoC ambassadors - as communication multipliers where they debate our artistic vision for the ECoC 2024 application, the var-

ious program strands, the artistic and cultural projects - all in easily accessible small circles, unbiased and open.

How does that work? The ECoC ambassadors bring together people from their circle of acquaintances and friends

at one table, to talk with them about the need for the application and the potential positive changes that could result from being ECoC 2024. This can take place at home, in pubs or in club rooms. The outcome of the discussions will contribute to the advancement of

**Strategy 2030** as well as to the programming for Bad Ischl-Salzkammergut ECoC 2024. In that way we grant additional weight to each individual voice in the region. We want to involve as many people as possible in our cultural development process.





## QUESTION 35

How does the city plan to highlight that the ECoC is an action of the European Union?

The regional collaboration in the Salzkammergut is an action of the European Union, for it originally arose from the preparation of a cultural development plan (**Strategy 2030**) within the LEADER program. During the ECoC title-year, the visibility of the European Union will be highlighted through the following mix of formats:

### Visual identity

Key elements, such as the relevant logos of the EU are integrated into all analog and digital communication formats.

### Radio promotion

A radio-jingle announces the ECoC year and individual program points through national and local radio stations.

### Personal representation

Events like the opening ceremony, but also events and talks during the title-year offer occasions to invite representatives of the European Union to the Salzkammergut. We plan a hand-over ceremony with the ECoC Cities 2023 and at the end of the year 2024, the title shall be passed on to the ECoC Cities 2025 in another festive act.

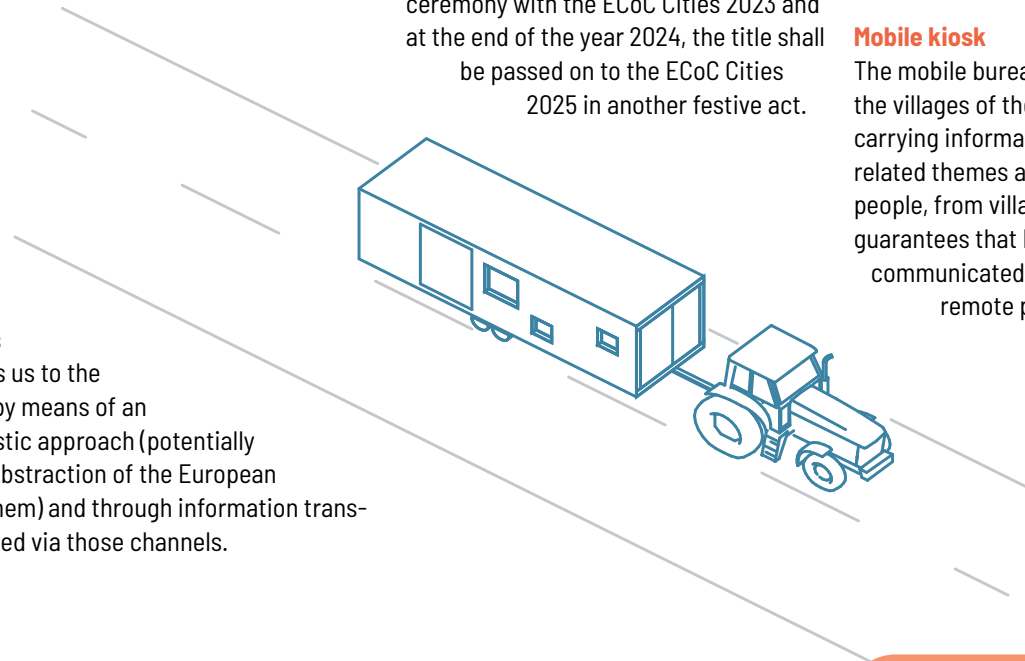
### Europe Day

The 9th of May will be dedicated fully to the European Union. In schools, societies, exhibitions and all other projects, the emphasis is on Europe, European matters and European content.

### Mobile kiosk

The mobile bureau will travel between the villages of the Salzkammergut - carrying information about the ECoC, related themes and aspects, to the people, from village to village. This guarantees that ECoC as an EU action is communicated far into even the most remote places.

This links us to the EU by means of an artistic approach (potentially an abstraction of the European anthem) and through information transmitted via those channels.



## QUESTION 36

Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

In Bad Ischl, the City Council made the decision for the ECoC application and budget. On a regional level, the LEADER management has resolved the budget for Phase 2 (February to December 2019). For further details, see Q25.

3

imperial 'Salzprinzen' ('Salt Princes') were born after their mother received healing treatments in Bad Ischl. One of them was Emperor Franz Joseph.



## QUESTION 37

Please confirm and provide evidence that your city has or will have adequate and viable infrastructure to host the title.

- Explain briefly how the ECoC will make use of and develop the city's cultural infrastructure.
- What are the city's assets in terms of accessibility?
- What is the city's absorption capacity in terms of tourists' accommodation?

### Cultural infrastructure

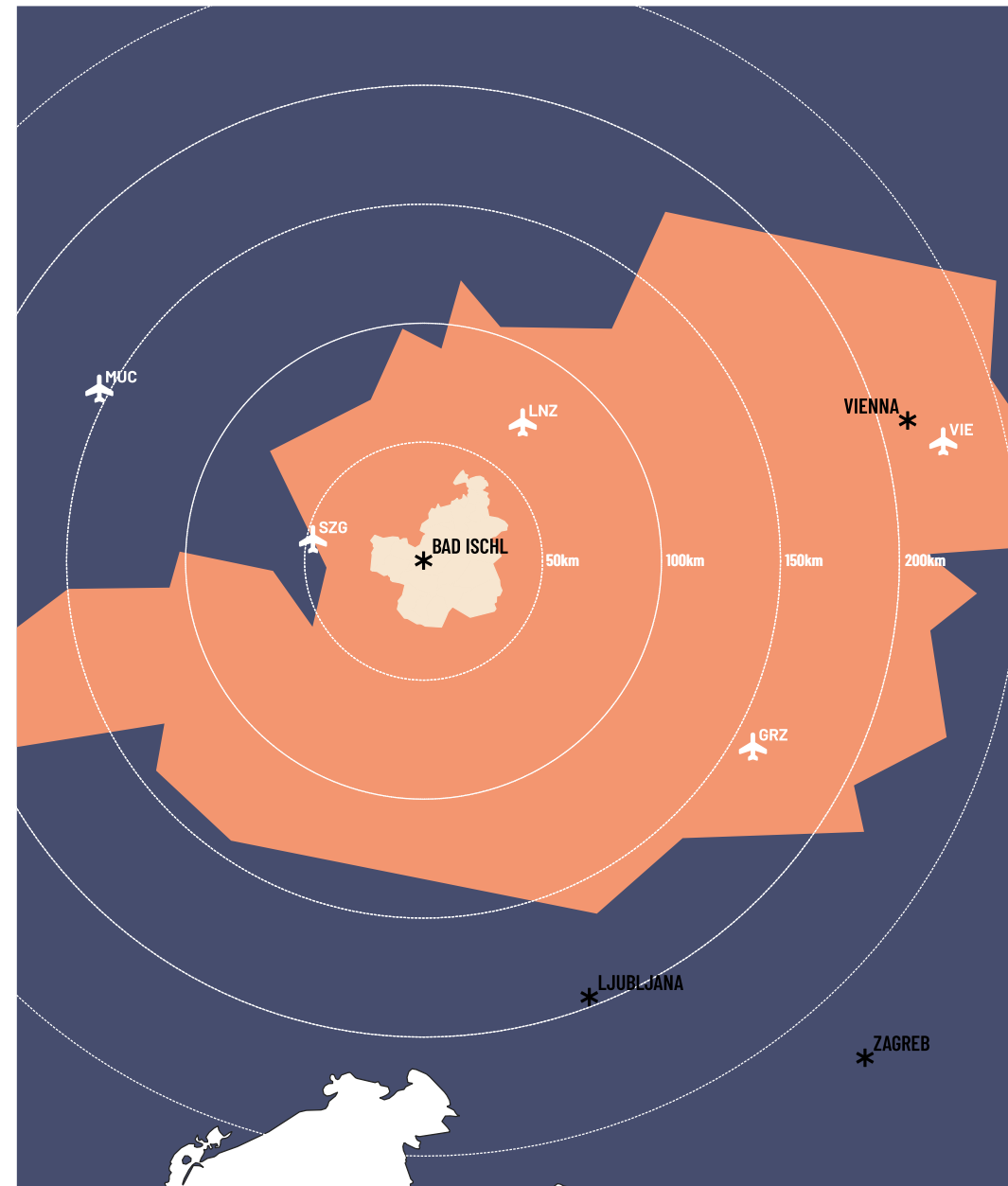
The Salzkammergut is rich in high-quality cultural infrastructure. At the same time, we find buildings left vacant today caused by rural exodus and structural changes. Instead of building new establishments, the ECoC program concentrates on this unused spatial potential by breathing new life into vacant buildings. It will tap into the existing, extensive portfolio of cultural buildings that has been evolving over the last 200 years. This ranges from the built heritage of the monarchy to puristic container constructions, which will be incorporated into the program and for this cause revitalised.

Part of the ECoC program is staged in the historic cultural venues in the city center of Bad Ischl. The **Lehár Theatre**, opened in 1827 and at this point mainly

used as a cinema, has become a little somnolent. **Theatre of Dreams** will awaken it from its enchanted slumber. Today, the **Trinkhalle** (Drinking Hall), built in 1829 as a saline bath, functions as a space for cultural and social events. Both locations offer space for various events, one of them will be **The NewSalt Festival**. The **Congress House** was originally built for the entertainment of Elisabeth and Franz-Joseph, the Emperor couple. With an overall area of 1500 m<sup>2</sup> it is the largest historical cultural site in the center of Bad Ischl. Across these three historical sites the program is set to stage the monthly **Conversations about the Emperor**.

However, not all ECoC venues in the Salzkammergut are that old (and sometimes a bit dusty): the **Moserei** in Scharnstein is a two year old location for gastronomy and culture. Outdated sea freight containers were used to construct a building complex that literally screams for versatile and experimental usages. This venue will host **Paschen 3.0**.

Central significance in the ECoC program is devoted to the **vacancies** in the Salzkammergut. Within the flagship project **The Tavern Lab**, experimental concepts for vacant taverns will be developed. Also the residency programs **A.I.R. Eastern Asia: Land Art** and **A.I.R. Enclave\_Inclave** make use of aban-



doned spaces in the region.

The **Salzwelten** are located in Altaussee. The tunnels of this salt mine cut deep into the mountain and visitors can stroll for miles through pure rock salt. That is the stage for the research and exhibition project **What happened to the Salty Masterpieces?**. The project returns to the very location where the art treasures were once hidden by the Nazis.

In the Bad Ischl **spas**, the culture of debate as practised in antique Roman baths will be revived. **Brined to the Point of Happiness** will take contemplation of topics concerning our society to the soothing atmosphere of the spa.

### Accessibility

Having been a tourist destination for more than 150 years, Bad Ischl and the Salzkammergut region are well equipped in terms of accessibility by individual as well as public transport.

International transport is handled primarily by air traffic. Five airports are within reach: Salzburg (SZG) and Linz-Hörsching (LNZ) are both less than 40 minutes away from the Salzkammergut. Vienna (VIE), Munich (MUC) and Graz (GRZ) are just over two hours away. From both international airports (VIE and MUC), the Salzkammergut is easily accessible by public transport.



One hour train ride north of Bad Ischl, the railway node Attnang-Puchheim is located on the route between Vienna and Salzburg. It connects Bad Ischl and the region to national and international rail traffic. Simultaneously, this route connects the Salzkammergut to its inner parts. While the car is still the

dominating form of transportation in the countryside, the Salzkammergut does offer opportunities to travel by train, tram or bus. Public transport has made an upswing in the region in the recent past and efforts are made to enable other alternative forms of travelling.

Two main roads connect the region to the in- and outside. The B158 connects Bad Ischl to the west with Salzburg. Yet, the B145, the important artery is the lifeline of the region. It constitutes a north-south link crossing almost the entire inner Salzkammergut.

ÖNB

### Accommodation

During the six months counting as the summer period, Bad Ischl has a capacity of 2,411 beds and in winter 1,898 beds.

	Bed Capacity
Bad Ischl	2154
Salzkammergut (without Bad Ischl)	30226
Total	32380

In the rest of the Salzkammergut, excluding Bad Ischl, there are available another 33,213 beds in summer and 27,239 beds in winter. The total amount of beds in the Salzkammergut therefore accounts to an average of 32,380.

Bad Ischl and the Salzkammergut offer a wide variety of accommodations. The most luxury ones are four star superior hotels - we find nine across the whole Salzkammergut, two of them in

Bad Ischl. The offer in four star hotels is clearly more substantial: there are 45 hotels across the Salzkammergut, three of which are located in Bad Ischl. For visitors desiring more luxury, Salzburg offers a wide range of five star hotels. The largest segment in accommodations are the traditional holiday homes or holiday apartments (not AirBnB!). With a range of apartments at farms, mountain chalets or in town houses, the offer is quite

diverse. The Salzkammergut tourism board webpage currently lists 997 such accommodations, 63 of which are in Bad Ischl. For low budget travellers the region provides 18 youth hostels and 24 camping grounds. The latter are often located at lake shores. And last but not least, the no-budget visitors to the ECoC 2024 potentially can find around 150 open doors of welcoming couch-surfing hosts in and around Bad Ischl.

	4* Superior Hotel	4* Hotel	Holiday House/Holiday Apartments	Youth Hotel	Camping Grounds
Bad Ischl	2	3	63	1	
Salzkammergut (without Bad Ischl)	7	42	934	17	24
Total	9	45	997	18	24

## QUESTION 38

*In terms of cultural, urban and tourism infrastructure what are the projects that your city plans to carry out in connection with the ECoC action between now and the year of the title?*

For planned infrastructures in connection with the ECoC action, please see Q31 table on page 49.



## E for Elisabeth

is the principal shape of the Kaiservilla, where the Emperor and his wife Elisabeth spent most of their summers.





Motoi Yamamoto



pre-selection bidbook © 2018

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Nachhaltigkeit und Tourismus  
Land Steiermark  
Land Oberösterreich

#### **Links**

[www.salzkammergut-2024.at](http://www.salzkammergut-2024.at)  
[www.facebook.com/salzkammergut2024](https://www.facebook.com/salzkammergut2024)

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#### **Photography Credits**

page 5: **Daniel Leitner**, *Bad Ischl*  
page 11: **Jacqueline Korber**, *Ich bin nicht so schön wie du. Ich bin so schön wie ich.*  
[www.wirliebe.at](http://www.wirliebe.at)  
page 12: **Philipp Strasser**, *enclave*  
page 15: **Philipp Strasser**, *Salt.Water*  
page 17: **ÖNB**, *Kaiser Franz Josef I.bei der Huldigung der österr. Jägerschaft vor dem Kaiserstandbild*  
page 19: **STMG / Wolfgang Stadler**, *Glöckler*  
page 20: **Photo by Yeo Khee on Unsplash**, *Hallstatt*  
page 23: **Bernhard Holub**, *Tobias Husemann und Dundu am Sprudel, Sprudel und Musik*  
page 24: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 27: **Motoi Yamamoto**, *Making Mends Labyrinth*  
page 28: **Bernhard Holub**, *Sprudel, Sprudel und Musik*  
page 29: **Lisa Neuhuber**, *Rent-a-Dirndl in Hallstatt*  
page 32: **Hilde Mittermayer**, *Sprudel, Sprudel und Musik*  
page 35: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 38: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 41: **Daniel Leitner**, *Wochenmarkt*  
page 42: **Wikimedia Commons**  
page 43: **Wikimedia Commons**  
page 43: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 44: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 45: **Norbert Artner**, *Festival der Regionen Ebensee 2015*  
page 50: **Makoto Morisawa**, *Forest of Skyscraper of Motoi Yamamoto*  
page 52/53: **Bernhard Holub**, *Sprudel, Sprudel und Musik*  
page 56: **Florian Radner**, *mobib*  
page 57: **Florian Radner**, *mobib axos*  
page 58: **Philipp Strasser**, *road and rail map*  
page 59: **ÖNB / Vodnyansky**, *Salzkammergut-Lokalbahn*  
page 61: **Motoi Yamamoto**, *Floating Garden*



