

cultural vision
Salzkammergut 2030

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With support from the federal government, the state and the European Union

cultural vision
Salzkammergut 2030

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History of origin

Introduction

HTBLA Hallstatt © Gerhard Mair

The implementation of a cultural vision represents a novelty for the Salzkammergut region. While there have been isolated strategic plans and guiding principles, there has been no comprehensive, coordinated regional strategy that brings together cultural promotion measures across municipal boundaries.

LEADER is an EU funding program and is an abbreviation for: Liason entre Actions de Developpement de l'Economie Rurale and means "Links between actions for the development of the rural economy".

LEADER is a joint initiative of the European Union, co-financed by the EU, the federal government, and the federal states. LEADER promotes innovative strategies that support and promote rural development.

It supports regional actors and organizations in implementing the Local Development Strategy (LDS) through the "bottom-up" principle. LEADER primarily aims to support projects that originate from the local population and thus meet their needs and requirements.

In order to be considered a LEADER project, a project must meet certain (individual or multiple) criteria.

Source: <https://www.regis.or.at/leader/>

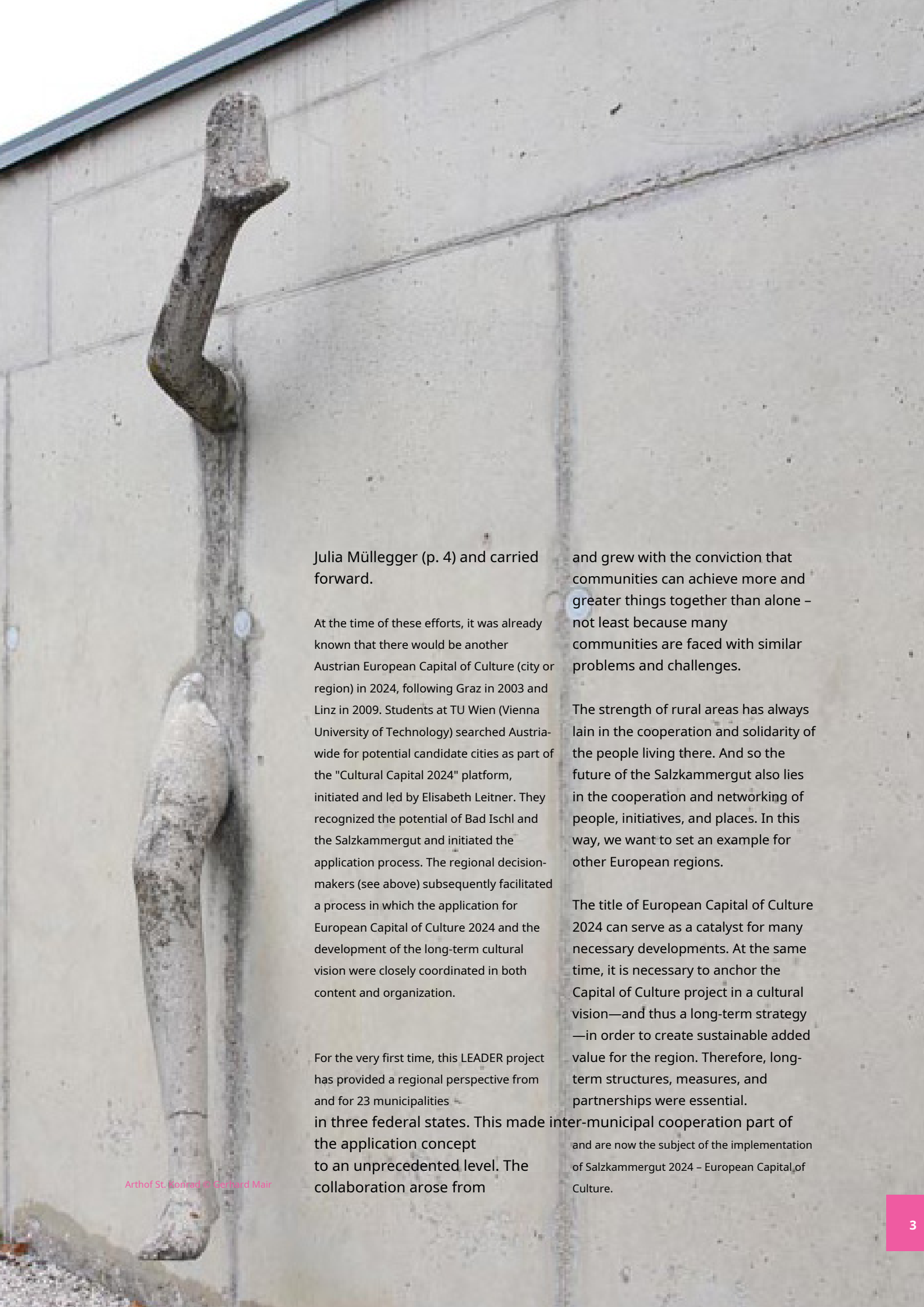
At the beginning of this initiative, some communities already had cultural guidelines. However, some of them were already outdated and had

The contents were in a consistent bottom-up Process in 2018 and developed in 2019.

This gap in current concepts that look beyond one's own (parish) church tower and focus on culture in the broadest sense

take, should fill the present cultural vision.

Instead of numerous individual development plans for each individual municipality, the initiating forces – the three LEADER regions of the Inner Salzkammergut (REGIS), the Traunstein region and (Ennstal-)Ausseerland as well as the municipality of Bad Ischl – have decided to launch a joint regional cultural development strategy. This has resulted in the long-standing efforts for a regional cultural model (see Cultural work develops regions of



Julia Müllegger (p. 4) and carried forward.

At the time of these efforts, it was already known that there would be another Austrian European Capital of Culture (city or region) in 2024, following Graz in 2003 and Linz in 2009. Students at TU Wien (Vienna University of Technology) searched Austria-wide for potential candidate cities as part of the "Cultural Capital 2024" platform, initiated and led by Elisabeth Leitner. They recognized the potential of Bad Ischl and the Salzkammergut and initiated the application process. The regional decision-makers (see above) subsequently facilitated a process in which the application for European Capital of Culture 2024 and the development of the long-term cultural vision were closely coordinated in both content and organization.

For the very first time, this LEADER project has provided a regional perspective from and for 23 municipalities

in three federal states. This made inter-municipal cooperation part of the application concept to an unprecedented level. The collaboration arose from

and grew with the conviction that communities can achieve more and greater things together than alone – not least because many communities are faced with similar problems and challenges.

The strength of rural areas has always lain in the cooperation and solidarity of the people living there. And so the future of the Salzkammergut also lies in the cooperation and networking of people, initiatives, and places. In this way, we want to set an example for other European regions.

The title of European Capital of Culture 2024 can serve as a catalyst for many necessary developments. At the same time, it is necessary to anchor the Capital of Culture project in a cultural vision—and thus a long-term strategy—in order to create sustainable added value for the region. Therefore, long-term structures, measures, and partnerships were essential.

and are now the subject of the implementation of Salzkammergut 2024 – European Capital of Culture.

JULIA MÜLLEGGER

Cultural work develops regions



Julia Müllegger She is a trained theater scholar and was a board member of KUPF OÖ from 2012 to 2017, a member of the REGIS project selection committee from 2014 to 2018, and a substitute member of the State Cultural Advisory Board for Initiative Cultural Work. As an active cultural worker in the Kino Ebensee cultural association and a board member of Freies Radio Salzkammergut, her interests lie particularly in cultural and media policy and regional development. Photo: © erlas

The Salzkammergut Cultural Development Plan (KEP) was originally conceived by Klaus Wallinger in 2014, based on the Upper Austrian State Cultural Mission Statement process and the Linz Cultural Development Plan (KEP) at the end of the 2010s, and was intended to be a structured, content-based and organizational discussion process in the region. The goal was to provide new input to the identity- and meaning-creating function of art and culture, to open up concrete fields of action, and also to underline the basic demands: public access to

Initiates development processes that arise through participation. The forces of these processes radiate into society and lead to sustainable change. Cultural work initiatives have demonstrably positive effects on decentralized areas, especially those that are particularly affected by urban sprawl, migration, individualization, aging, impoverishment, or even tourism. Cultural work can counter such developments!

regional development projects, public regional development is a procedural standards and financial security for project sponsors.

In the Salzkammergut region, the goal of local, civic engagement in the arts and culture sector was and remains to establish an understanding of culture that, instead of capital-oriented market advantages, ensures a "space of opportunity" in the sense of regional cultural diversity. Cultural work can and should operate beyond the logic of exploitation and local beautification. While economic appreciation or profitability is not per se excluded, it is by no means decisive. Rather, it is about social added value, which is brought into focus primarily through the work of cultural initiatives and creative artists, thus enriching rural development – and has done so for many years. Culture must be recognized as a specific form of meaning-making and self-expression for citizens. Cultural work

Opportunities for highly effective cultural initiatives to bring participation and sustainability to their respective regions and claim new status within the municipalities. The advocacy group Cultural Platform Upper Austria (KUPF) worked intensively in 2012/2013 to open up structural and regional development funds for initiative-based cultural work, thus helping the Salzkammergut Cultural Development Program (KEP Salzkammergut) take root. The intention of these efforts was not only to sustainably expand existing cultural funding, but also to enrich regional processes through the involvement of freelance cultural workers. KUPF pursued the goal of using LEADER as a positive system disruption at the municipal level and making it more accessible to cultural initiatives. This primarily includes involvement at all LEADER levels and positioning cultural work as an interface for local stakeholders. LEADER

was seen as a central networking point because long-term goals for a region need to be developed across municipalities in the form of local action groups and together with the population. In principle, this represents a good basis for bringing culture (and its work) into play. This is especially true because "culture" is a separate LEADER funding area in Upper Austria, and this can be used to support larger projects and investments in the regions.

The 2014 call for proposals for EU programmes brought with it a change in language, in the sense of a reorientation of the concept of culture. This is aimed at market orientation and an instrumental understanding of culture. At the same time, the practice of the European cultural sector is undergoing a transformation: non-profit Cultural work and creative economy was on the list of names, on which self-employment is also intertwined in the The working world of many protagonists.

The field of cultural work and creativity

On the other hand, it is increasingly seen as a civil The application process for the Cultural Society Laboratory for the Future capacity of our societies – for example, for communally used resources, for interdisciplinary projects, for the networking of decentralized and urban places, or simply for a good and sustainable local life. Thus, many actors themselves exhibit a cultural practice that opposes economization – this includes a sensitization for social participation and sustainability beyond

of immediate profit. The vision of a KEP Salzkammergut as a fertile space for discourse represented a response to these profound cuts.

Together with committed local people and targeted information for LEADER managers on independent, contemporary art and cultural work, an attempt was made to make LEADER more accessible to cultural and civil society initiatives and to integrate the fields of art and culture into the regions' LEADER strategies. The result of these efforts was, among other things, a "Culture Workshop" organized by REGIS (LEADER Region Inneres Salzkammergut) in spring 2014 with numerous participants from the contemporary art and cultural sector, the outcome of which was a groundbreaking project and measure on the list of names, on which self-Cultural Development Plan Salzkammergut is located.

The European Capital of Culture 2024 as a driving force and the expected positive economic and tourism effects ultimately enabled the implementation of a regional cultural development plan in the decision-making bodies in 2017. In keeping with its original intention, the Salzkammergut 2030 cultural vision represents a starting point for active, idealistic, and meaningful thinkers, with the desirable prospect of a broad range of cultural opportunities under fair conditions.

¹cf. Müllegger, Julia; Pils, Klemens; Schachinger, Richard: Cultural work develops regions. In: KUPFzeitung 150/2014, pp. 10f.

OBITUARY KLAUS WALLINGER

Farewell to an important cultural activist



Klaus Wallinger was known far beyond the borders of the Salzkammergut region as a prolific cultural worker. He co-founded the KINO Ebensee and shaped it for decades, and served as chairman of KUPF OÖ. A passionate musician, he was one of the founders of the legendary Holzstock Festival and, throughout his life, advocated for a libertarian society based on empathy and solidarity, one that offers space for cultural development.

Photo: © Private

Klaus Wallinger passed away on December 29, 2020, at the age of 61. With his passing, the region loses a passionate cultural worker and activist.

For decades, Klaus Wallinger, a committed Social Democrat, has championed progressive cultural policy in his hometown of Ebensee and far beyond. He has often torn down walls in people's minds with admirable persistence.

Together with his brother Konrad and many colleagues, he has transformed the Ebensee cinema into a center of contemporary culture and a legendary event venue since the 1980s. His performances with the band GesmbH and the Holzstock festivals, which he organized with the Kino Ebensee cultural association in the 1990s, remain unforgettable.

years. Until recently, his commitment was to the local and regional independent scene.

Klaus Wallinger was known far beyond the Salzkammergut region for his critical spirit and his tireless advocacy for an open society in which all forms of cultural work are valued. He was also the one who initiated the idea of a regional cultural development plan for the Salzkammergut and actively supported the application to become European Capital of Culture in 2024 from the very beginning. He saw this as an opportunity to free the region from outdated clichés and rediscover itself in a Europe of solidarity that can offer prospects for future generations. It's a shame he won't be able to experience this anymore.

ROSA WIMMER & BGM. ALEXANDER SCHEUTZ

Culture is many things



Rosa Wimmer is the managing director of the association Regional Development Inner Salzkammergut REGIS and as LEADER Manager of the LAG Cultural Heritage Salzkammergut she is co-initiator of the LEADER project for the application as European Capital of Culture 2024 and the development of a cultural development plan until 2030

Photo: © Private



Alexander Scheutz is mayor of the municipality of Hallstatt and chairman of the LEADER association REGIS. Photo: © Private

The need for cross-regional cooperation – including in the areas of art, culture, and the creative industries – has recently become increasingly clear. Until now, there has never been a cultural development plan that covers such a large area as the three LEADER regions (Inner Salzkammergut, Traunstein Region, and Ausseerland) – from Bad Aussee via Bad Ischl across Lake Wolfgang to Gmunden.

We saw this regional cooperation as a great opportunity, because art, culture and the creative industries, in their various forms, act as unifying elements.

A new combination of modern and traditional elements is intended to initiate positive development in the region.

In the Inner Salzkammergut with Bad Ischl at its centre, we represent a diverse

A concept of culture that encompasses a very broad spectrum, as outlined in Chapter 4. We see particular development potential in the interaction between cultural work and tourism, but also in the areas of crafts, youth, and music. Cultural diversity and the desire for broad cooperation were the main reasons for the application to become European Capital of Culture 2024.

The cultural development of the Salzkammergut will surely reach a peak in the 2024 European Capital of Culture year. In line with this, the Cultural Development Plan offers sound guidelines so that the shared path can be successfully and sustainably continued until 2030 and beyond. All of these steps strengthen the development of rural areas, something we are particularly committed to in LEADER regional development.

AGNES PAUZENBERGER & Mayor Gunter Schimpl

Culture without borders



Agnes Pauzenberger is managing director of the LEADER region Traunsteinregion. Photo: © Traunstein region

Agnes Pauzenberger

Networking and cooperation play an important role in the LEADER measures of the EU's rural development program. It is not without reason that this is seen as a significant opportunity for the future of rural areas. The lived "togetherness" is gaining increasing importance. The current cultural development plan extends across three LEADER regions and demonstrates the high potential of the rich cultural life in the Salzkammergut. Culture plays a role in all areas of life. Significant impulses for a

Sustainable regional development can therefore be driven by culture and consciously supported. The Salzkammergut 2030 cultural vision reflects these development areas. It's difficult to prioritize them—they influence and condition each other. Tourism, agriculture/environment, and employment/economy are essential. But what would these areas be without art, crafts, music, gastronomy, etc.? These are, among other things, the areas that give the Salzkammergut its identity and appeal.



Gunter Schimpl is mayor of the municipality of Vorchdorf and chairman of the Traunstein Region LEADER Association. Photo: © vorchdorfmedia

Mayor Gunter Schimpl

Culture is the fire of rural areas. Inspired by the vastness of the space, its natural boundaries, and its original character, human creativity finds its spark. Culture tears down fences and simultaneously awakens curiosity about one's own individuality and its regional and local specifics. Culture is intangible, ever-changing, and the engine for the gears from which our society draws strength and is driven by it. Culture is the large and small cogs, each individual and different, interlocking and only functioning together. Rural culture distinguishes it from urbanity and simultaneously forms the bridge between a place of retreat and a modern

urban heartbeat. LEADER, the European program to strengthen rural areas, makes a significant contribution to cultural cohesion and forward-looking impulses within a region. Culture is wherever people come together, discover themselves, foster shared strengths, and express the moment of togetherness. Individual culture is the fire of one's own self that ignites others. Culture needs critical mass to unfold its energy. With the Salzkammergut European Capital of Culture 2024 project, the Salzkammergut is drawing on its full potential. The diverse regional specifics are brought together on the European stage to create a cohesion of cultural identity.

BGM. STEFAN KRAPF

Cultural development as a process



Stefan Krapf is mayor of the municipality of Gmunden. Previously, he was chairman of the sports committee and a secondary school teacher of German and French. Photo: © Municipality of Gmunden

Hosting the European Capital of Culture 2024 represents a once-in-a-century opportunity for the entire Salzkammergut region in a wide variety of areas. A highly positive, fruitful, and rewarding development was already evident during the application process. The federal states of Upper Austria and Styria, as well as all participating municipalities in this unique region, have never been so close to one another in their long shared history. While divisions often preceded unity, constructive cooperation, a cross-municipal focus on a single goal, and the collective use of resources and potential are now a key driver.

The Capital of Culture designation has set in motion a process from which the Salzkammergut will benefit significantly, not only in 2024, but for many decades to come. The rich culture, the living customs, the diversity of the landscape, the friendliness of the people who live here, the wealth of traditions, the interesting history in all its facets, but also the diversity of the towns and communities will arouse international interest.

The Salzkammergut's outstanding reputation as a region that inspires the senses is recognized far beyond its borders.

People of all generations, as well as such supporting and essential pillars as culture, economy, tourism, mobility and regional development, will benefit enormously from this sustainable process and will take new, previously unknown, unexplored paths driven by innovation.

I am delighted and honored that the city of Gmunden can be a piece of this mosaic and thus contribute to the further development of the Salzkammergut. A close emotional connection and great enthusiasm for this major project can already be felt among the people. The people of Gmunden have literally taken it to their hearts.

True to the motto "On to new shores," we will enliven the 2024 Capital of Culture at Lake Traunsee with passion, esprit, empathy, commitment, and respect.

HANNES HEIDE

Culture rethinks



Hannes Heide is a Member of the European Parliament and, as former mayor of the municipality of Bad Ischl, co-initiator of the LEADER project to develop a cultural development plan and the application for the title of European Capital of Culture 2024. Photo: © Oskar Neubauer

Why did I, along with many fellow campaigners, campaign for the 2024 Capital of Culture bid and not give up, even when the project was on the verge of being abandoned several times?

It was and remains the conviction of many people in the Salzkammergut that culture could reimagine our region and that this could lead to its redevelopment. The application process itself represents a great opportunity for regional development—regardless of its success.

The European Capital of Culture call for applications in Austria has made it possible to create a cultural development plan, accelerated the process, created awareness that such a plan makes sense, highlighted the need for cooperation between all sectors that shape the Salzkammergut socially, economically and politically, and given the people who live here the opportunity to get involved.

A cultural development plan defines a strategy. A strategy that was part of a successful bid to become European Capital of Culture in 2024. For the first time, an inner-Alpine region has been awarded the title, addressing challenges in rural areas, seeking to demonstrate paths for a sustainable tourism industry, and promoting ecological

accepts logical challenges.

Addressing these goals and their implementation is now of paramount importance, as the consequences of the coronavirus crisis have hit the tourism and cultural sectors hardest, particularly affecting the Salzkammergut region. Tourism and culture are shaping the region strongly.

The existence of a regional development plan and the ability of culture to act as a catalyst for the realization of our region's vision are a stroke of luck in this situation. Likewise, the opportunity to counteract the consequences of the pandemic with the title of European Capital of Culture is a stroke of luck.

Capital of Culture doesn't mean launching a barrage of events in 2024. Capital of Culture 2024 means much more: working on a long-term development plan and implementing a strategy over a ten-year period. We invested in cultural and regional infrastructure, but above all in our minds, knowledge, and awareness of the value and values of the Salzkammergut.

The first big steps have been taken. I feel a lot—joy, emotion, empathy, euphoria, motivation, and a willingness to act. Further steps must and will follow when it comes to concrete implementation!

Mayor Ines Schiller

Culture unites



Ines Schiller has served as Mayor of Bad Ischl since January 2020. Prior to that, the full-time elementary school teacher served for many years as City Councilor for Social Affairs. Photo: © fotohofer.at

Even before the successful Upper Austrian State Exhibition in 2008, Bad Ischl began to reflect on the importance of culture and formulated a cultural mission statement outlining the direction the town should take. A few years later, for the 2015 State Garden Show, the town of Bad Ischl developed a mission statement through a citizen participation process.

Numerous ideas and projects from these processes, which gave many committed Bad Ischl residents the opportunity to contribute, were successfully implemented. This has contributed to the high quality of life that Bad Ischl enjoys today.

The work on urban development goals, the state exhibition, in which 14 municipalities participated, as well as the 2015 State Garden Show, have also demonstrated the indispensability of looking beyond municipal boundaries. This has created an awareness of the need to work together, recognize strengths, and develop a joint strategy.

The Salzkammergut region recognized the possibility of applying to become European Capital of Culture in 2024 as an opportunity to initiate a dynamic process to recognize the commonalities of the region, but also to raise awareness of its unique and incomparable local characteristics. The number of municipalities willing and willing to participate increased, and the process of developing a regional cultural development plan gained momentum.

The collaboration across three LEADER regions is a signal. Municipalities from the Traunstein region, the Styrian Salzkammergut, and the inner Salzkammergut region were willing to develop common goals and strategies in unprecedented teamwork.

Especially now, when the region, which is characterized by culture and the tourism industry, is particularly affected by the effects of the corona pandemic, both the common goals in the cultural development process and the opportunities offered by the title of European Capital of Culture offer ways to respond in the best possible way to the crisis and to develop the region sustainably for the benefit of those who live here.

The people of the region, who lived the values of solidarity centuries ago, are, alongside an incomparable cultural landscape, a defining feature of the Salzkammergut. Together with them – across municipal and state borders – we want to shape our region in the spirit of a united Europe.

The Cultural Development Plan is our foundation and commitment for working toward our goals and our vision of the future for the people of the Salzkammergut.

The Cultural Development Plan is our foundation and commitment for working toward our goals and our vision of the future for the people of the Salzkammergut.

BRIGITTE SCHIERHUBER & Mayor Franz Steinegger

Culture as a living tradition



Brigitte Schierhuber is managing director of the Ausseerland-Salzkammergut regional association and a member of the LEADER management team for Ennstal-Ausseerland. Photo: © Private

Brigitte Schierhuber

The Ausseerland region has a long and complex (cultural) history that is closely linked to the salt industry. Since at least the Middle Ages, salt has been an essential and defining cornerstone of the Ausseerland's cultural development.

Building on this, a cultural mission statement process was initiated at the end of November 2017 under the leadership of Mayor Franz Steinegger. This LEADER project, in cooperation with the two other LEADER regions of Inner Salzkammergut and the Traunstein region, addressed a wide range of cultural topics, such as language culture/dialect, customs/folk culture, music, health/safety, sports, architectural culture, agriculture/environment, events, tourism, work, integration/social issues, traditional costume, contemporary history, youth/education, and art, for the four municipalities in the Styrian Salzkammergut (Bad Aussee, Bad Mitterndorf, Altaussee, and Grundlsee).

The term "Salzkammergut" is now in

Tourism is a widely recognized brand that stands for, among other things, natural and cultural diversity. The Ausseerland, as part of the Salzkammergut, represents a completely independent brand within its geographical and cultural position. These distinctive features must be viewed as a basis for development in order to preserve the authenticity of the region and its people.

Culture in the Ausseerland region is a living tradition for the local population and for guests, who can become part of a unique community at countless events and experience customs and culture up close. These range from Lech parties to the Narcissus Festival, Ausseer Carnival, and the Altaussee beer tent.

Because culture connects – through diversity and aesthetics, and that is precisely what makes the Salzkammergut unique – world culture across 2,500 km².



Franz Steinegger is mayor from
Grundlsee, organic farmer, cultural worker, and graphic designer.
Photo: © Theresa Rothwangl

Mayor Franz Steinegger

Rural areas are becoming increasingly important for art, culture, and the creative industries. Each term must be understood separately and considered specifically for rural areas.

Art, especially in the Salzkammergut, has been a constant companion since the summer holidays. It has influenced consciously or unconsciously

the entire Salzkammergut, its population and the perspective on us.

Both world wars destroyed this golden age and everything that had been built up until then. Only slowly, very tentatively, and often on a small scale, did a new relationship develop between artists, landscape, and population.

Artists have the gift of using their art to pose, demonstrate, or translate the world's most difficult questions to society in the simplest way possible. Art penetrates directly into our emotional world. Accordingly, I consider art important and vital. It is what makes us human – as Nikolaus Harnoncourt so often aptly put it.

For me, culture in rural areas means practically everything that a society achieves culturally in a living space.

In the Salzkammergut, we have many forms and expressions of diverse cultural activities. These should be strengthened and supported in order to maintain and further expand the diversity of our culture.

For me, the creative industry has the greatest development potential in the salt
the entire Salzkammergut, its population and the perspective on us.

What a creative economy needs: Good internet, good infrastructure, good contacts, an inspiring landscape, interested young people, and, with the title of Capital of Culture, the necessary attention. The creative economy can complement the major economic sectors of tourism and industry. Establishing a creative economy would be a forward-looking and sustainable idea and development – especially for the Salzkammergut.

– especially in times like these.

Given the tremendous opportunities and needs, a cultural development plan for the entire Salzkammergut region represents the first important step in the right direction. It is clear that this development will take years and decades. Whether and how this will succeed will depend on each and every one of us.

ROBERT OBERFRANK

The future happens here!



Robert Oberfrank is head of the district offices of the Austrian Economic Chamber (WKOÖ) and, as head of the Gmunden district office, has been a consistent supporter of the Capital of Culture bid since 2018. Photo: © WKO Gmunden

The Cultural Development Plan has finally succeeded in bringing together three Salzkammergut Leader regions with strong historical and cultural ties. The fact that this process laid the foundation for the 2024 European Capital of Culture award has united the regions even more and brought them closer together. Parochialism has been put aside, and the focus has shifted to the bigger picture—the Salzkammergut.

Especially in times of significant change, I see great opportunities for our region. New ways of living, working, and doing business are emerging that can be linked to old traditions. Culture and business have always been closely intertwined in the Salzkammergut and have left their mark on the region for many generations. The landscape has inspired not only writers, composers, and painters, but also craftspeople who have expressed their creativity in timber construction, architecture, carpentry, metalworking, and much more. Numerous national and international craft awards are a testament to the innovative strength of our companies. Family-run

Managed businesses shape our town and city centers, and young successors are leading them confidently into the future.

Our guiding principle must be to remain authentic, to protect our resources (nature and landscape), and at the same time to pursue the diverse economic opportunities. Tourism, in conjunction with the creative industries, has the potential to bring sustainable jobs to the Salzkammergut. New opportunities will open up, whether for information and communication technology specialists, consultants, planning offices, a wide variety of service providers, or cultural workers. Meeting spaces are important for these people to exchange ideas. In the Salzkammergut, the inn plays a central role in this. However, the inn culture, which has existed here for many hundreds of years, is being threatened by unnecessary official regulations. The preservation of these cultural assets must be a special concern for us.

The Salzkammergut is changing. Let's embrace the challenges ahead with curiosity, openness, and courage.



The content of "Culture Vision 2030 - Culture Makes the Difference" was developed in 2018-2019 by Stefan Heinisch, Petra Kodym, Eva Mair, Lisa Neuhuber, and Heidi Zednik, parallel to the bid for European Capital of Culture 2024. Gottfried Hattinger joined the bid team in 2019, and Christina Jaritsch joined in 2020 after winning the title. All contribute expertise from various fields, including art, culture, urban and regional development, and tourism. Photo: © Anette Friedel

SALZKAMMERGUT 2024 TEAM UNTIL 2020

Cultural development plan as a driving force

Cultural development requires a concept, a strategic approach, and the enthusiasm and energy of all stakeholders to have a lasting impact. The application to become European Capital of Culture 2024 provided the impetus for implementing the long-called-for development of a sustainable, Salzammergut-wide cultural strategy. The development of "Cultural Vision 2030 - Culture Makes the Difference" and the regional application to become European Capital of Culture 2024 took place in a closely coordinated process. This ensures that our plans for 2024 are embedded in a long-term strategy, while at the same time, the Capital of Culture program promotes the implementation of the cultural development strategy.

While holding the cultural development plan in our hands as a printed document provides a certain degree of satisfaction, we see the process initiated by the project as the most important result of our work. The diverse people who meet

the future we are called upon to philosophize about, the challenges we cannot and do not want to avoid. The cultural vision is ultimately, on the one hand, the documentation of this process, and on the other, a recording and highlighting of future-relevant topics in the Salzammergut. We deliberately chose a structure for the cultural development plan that ensures the greatest possible transparency regarding the process. At the same time, it was important to us to make the voices of those who initiated, supported, and enriched this process heard. What we do not want is a self-contained catalogue of measures that – like so many other strategy papers

- gathers dust in a drawer. Rather, the cultural vision is intended to invite readers to browse through it, think further, and take action. We have therefore endeavored to make the cultural vision as accessible and open as possible, because ultimately, every vision is only as valuable as the people who bring it to life.

where we stand

Lake Hallstätter © Gerhard Mair

Salzkammergut 2020

The Salzkammergut region is facing a directional decision. As residents of a region, we must decide where it should develop in the next ten years and beyond. This means focusing on the challenges—even if they involve uncomfortable questions—identifying and leveraging strengths, recognizing potential, and daring to take bold steps.

The SWOT profile: the region designed historically grown, diverse Established events of the so-called is diverse and essentially includes the following subject areas region

1SWOT stands for Strengths, Weaknesses, Opportunities and Threats

The Salzkammergut region enjoys historical and cultural significance both in Austria and far beyond its borders. As early as the 19th century, the region was considered a retreat for world-famous artists, inspiring them to live and work here during their summer holidays. This image continues to attract artists today. However, the romanticized image of the summer resort should not obscure the fact that artistic and cultural creation takes place at a high level in the region.

"High culture", such as the Salzkammergut Festival Weeks in Gmunden, as well as those of the "free cultural scene", such as the Sprudel, Sprudel & Musik in Grundlsee or events of the Kino Ebensee cultural association are of supra-regional importance.

The cultural diversity of the Salzkammergut is great and it is precisely this diversity that gives rise to areas of tension that characterise the Salzkammergut.

tourism "Salzkammergut" is a very successful tourism brand.

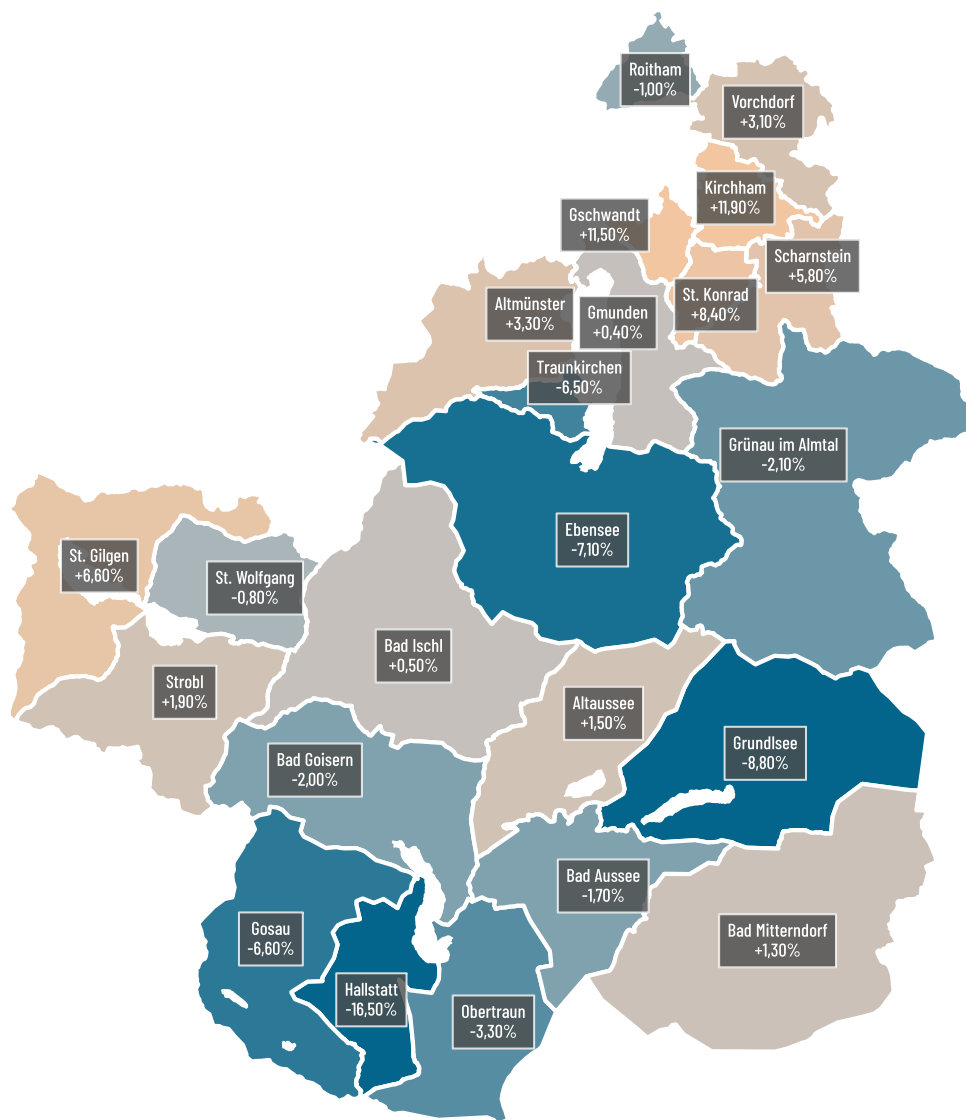


Figure 02: The graph shows the population development of the Salzkammergut between 2003 and 2015.

This is particularly felt by younger and older people, who cannot comfortably get into their cars and drive off. More and more people are also consciously trying to do without cars – a step that currently still requires a great deal of flexibility and planning. Irregular train schedules, sometimes a complete lack of connections in the evening, poorly coordinated bus routes across state borders, and a lack of attractive and combined ticket solutions often ultimately make traveling by car the only alternative. For young people in the region, restricted mobility primarily means dependency, limited scope for action, and reduced opportunities to take advantage of leisure activities in other communities.

increase, especially if they take place in the evening.

Now that environmental protection and the reduction of the ecological footprint have become the most important tasks of humanity, the urgency of taking steps towards sustainable public mobility forms throughout the region becomes apparent.

Working world The world of work is changing. Industry is affected by restructuring, which often results in job losses. The hospitality industry is not spared either: more and more pub doors are already displaying "Closed" signs. With the closure of pubs, not only jobs are lost, but also important social



Old Brewery Gmunden © Rocky Cody

Lost meeting spaces in which community is created.

Skilled jobs in the fields of digitalization and culture are rare. The continuous growth of the service sector and the shrinking of the primary sector (agriculture and forestry) mean that an increasing number of people are finding jobs in urban centers. Women* are disproportionately employed in the service sector, which promises job security in urban centers and, for this reason, are also more likely to migrate for professional reasons.

Another challenge is the lack of highly skilled jobs in the region. This makes it difficult for people with higher qualifications to gain a foothold in the region and forces them to commute or even move away.

Spaces for cultureThe Salzkammergut region is rich in cultural sites. The legacy of the Habsburg monarchy and the era of summer resorts meets former, now often vacant, industrial buildings. In between lie impressive natural wonders and public spaces that invite (temporary) use. The potential of spaces that have not previously been recognized as classic cultural venues, such as (vacant) train stations or parking lots, remains largely untapped. This diversity and quality of places where culture can take place is what distinguishes the region.

MacabreThe Salzkammergut is different. We like to think of ourselves as the 10th federal state and see ourselves as resilient mavericks, equipped with a healthy dose of stubbornness and perseverance. And this reputation precedes us even beyond our regional borders. This perseverance can be beneficial for the coming transformation of our region, especially if we use it positively and combine it with a generous dose of openness, creativity, and courage.

EnclavesThe topography of the Salzkammergut does not always make it easy to maintain contact with neighboring communities. If you would like to



2 cf. <https://www.unesco.at/kultur/vielfalt-kultureller-ausdrucksformen/die-unesco-konvention>

If a lake visitor visits neighboring Grönauer, for example, she faces a one-and-a-half-hour journey through about 10 municipalities. Mountains and lakes often make distances in the region seem vast—not least in people's minds.

Borders within the region are particularly noticeable in those areas where three federal states have different legal frameworks, such as building regulations or the attempt to reconcile different public transport ticket systems. This circumstance promotes

the political dependence on the respective federal state. It would be desirable to transform these dependencies into connections between the regions of the federal states.

Missing platforms We lack connections not only spatially. There is a lack of platforms that connect creative artists or cultural institutions. This leads to a lack of opportunities, especially for young creatives, to exchange ideas, learn from each other, and establish themselves. This hampers the professionalization of local artists and cultural workers. Potential, such as networking beyond the region or exchanges with artists and cultural workers who use the Salzkammergut as a retreat (secondary residences in the Salzkammergut), has also been largely unused.

Budget for arts and culture.

Promoting diverse cultural activities of a supra-regional dimension has been a state responsibility, at least since the ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Without funding, the development of effective, independent, and above all, sustainable structures in the cultural sector is not feasible. In reality, cultural work in the Salzkammergut continues to largely take place under precarious working conditions or on a voluntary basis, and often under only temporary conditions (time-limited funding projects). This significantly hampers the development of a strong, diverse, and sustainable cultural sector.



Hippohalle Gmunden © Anette Friedel

The thematic overview of strengths, weaknesses, opportunities, and threats shows that we live in a time that brings with it many changes and presents us with complex challenges. At the same time, the challenges addressed are not local phenomena. They are often issues of European dimension. This makes it all the more important to jointly develop a vision for the region and outline paths for a Salzkammergut of the future that responds to the challenges with contemporary and critical cultural work and does not close itself off to change. The transformation of rural areas is a process that cannot be stopped. But we can engage with it, actively shape life in rural areas, and thereby open up new opportunities.

Culture can be a motor and driver of regional development. It offers innovative

It develops solutions, thinks interdisciplinary, and creates a fresh perspective on seemingly stagnant issues. Its potential lies in connecting people from very different fields and backgrounds. This diversity creates synergies that we can (and must) use productively for our future. This requires a broad understanding of culture that encompasses all social areas that shape our lives: from tradition, film, theater, music, sports, cuisine, tourism, and art to the environment, architecture, crafts, work, and much more.

The Cultural Vision 2030 provides the framework for a broad definition of culture and is thus closely linked to the socially, ecologically, and economically sustainable development of the region. This is intended to make the cultural vision tangible in all areas of life.

Discover regional perspectives

process



Folk dance © Daniel Leitner

Step 1 **Inventory**

The process began in February 2018 with an initial inventory. For this purpose, all existing (cultural) strategy plans, economic, tourism, and population data, as well as the local development strategies developed via LEADER, were collected and analyzed. We also examined cultural policy measures implemented over the past 10 years. Following this, an open process was implemented to fill existing gaps and capture current perspectives.

We focused on these two formats. In 2018, we met at so-called hubs, networked, and explored new paths for the future of the Salzkammergut. We deliberately chose this format to facilitate open-ended and informal, temporary discussions or even just listening. The hubs created a relaxed, accessible atmosphere in which opinions, perspectives, and ideas on the respective topic were discussed and different viewpoints exchanged. Around 20 hubs each focused on a topic from the broad spectrum of our cultural concept: Youth Culture | Art & Culture | Language Culture | Building and Living Culture | Imperial Culture | Salt Culture | Learning Culture | Food & Agricultural Culture

Step 2 **Hubs and future workshops**

In addition to continuous participation opportunities, such as the online questionnaire, which could be answered anonymously on the website, as well as our Open Office every Tuesday afternoon, the focus in the first



1cf. <https://www.mehrblick.at/> (12/2020)

| Mobility culture | Tourism culture | Event culture | Customs culture | Summer resort culture | Industrial and digital culture | Crafts & design culture | Summer resort.Art.Culture. The hubs took place at various, thematically appropriate locations throughout the Salzkammergut region. We met at the Bad Ischl youth center, on a tram between Vorchdorf and Gmunden, on the Hallstatt salt mine, in the Kaiserpark, at the Almtaler Fairteiler, at the Kirchenwirt restaurant in Gosau, and many more. The perspectives, suggestions, and approaches of the participants from all hubs were collected and incorporated into the cultural development plan.

As a second participation format, a

Future workshop (moderated and designed by the ideas studio Mehrblick¹⁾ provided the framework for a focused and interdisciplinary exploration of the region. Around 20 stakeholders from various cultural, social, and economic sectors gathered at the Deutschvilla Strobl to work together on the Salzkammergut 2030 cultural vision. A creativity-enhancing atmosphere and encouraging moderation encouraged participants to develop imaginative and unusual solutions to current and future issues. How do we want to live in the Salzkammergut in 2030? How should the Salzkammergut respond to current challenges – both local and global?



Culture Kaleidoscope in Bad Aussee © Office Salzkammergut 2024

Step 3 In 2019, we launched our Bot- sive. The diversity of clubs

Club meetings & mobile office tom-up working method and is enormous. We wanted to encourage people

We have pursued two approaches:

1. to connect with associations as existing (cultural) structures and networks that already involve many people;
2. to be present in public spaces in the region.

The Salzkammergut is a region where involvement in clubs is intensive.

better, who are already intensively involved in creating a diverse and very active cultural life. This led to the club meeting at the beginning of July 2019 at the Bad Goisern State Music School, where we welcomed a large number of clubs who wanted to work with us for the cultural development of the region. The meeting, which was attended by clubs from all over the Salzkammergut, provided the framework for establishing new contacts and intensifying existing ones.

Contacts and networks. For us, this created **club meetinga** foundation. By involving regional associations, we hope to reach a broad spectrum of people in the future, who will thus become part of the cultural development process.

As a further step, we set out in the summer and autumn of 2019 with our mobile office, a vintage Citroen from 1958 (provided by the local coffee roasting family Hrovat) and the furniture provided by the HTBLA Hallstatt.

The project
Capital of Culture,
but also the idea of
cultural development need
broad participation,
Participation and courage
to contradiction.

Way. Among other things, at weekly markets or at events, we have **Mobile Office Tour** created a low-threshold space for spontaneous exchange and discussions about how to become part of the initiative.

At the same time, we intended to engage in public discussion with several formats of collective exploration and collection. To this end, we collaborated with Freies Radio Salzkammergut. Together, as part of the Mobile Office Tour, the discussion

row" **Cultural Kaleidoscope**, which was broadcast live on the radio. The discussions/programs, which took place throughout the summer of 2019, focused on the following topics:

- » *Art and culture as a driver for urban and regional development* with Petra Kodym (artist, SKGT24 team), Julia Müllegger (cultural worker, former Managing Director Summerakademie Traunkirchen) and Vladimir Vukovic (architect, lecturer at the TU Vienna & FH Carinthia) moderated by Mario Friedwagner, broadcast from Bad Ischl
- » *Counterculture in the countryside - resistance as potential* with Ferdinand Götz (artist, curator of Deutschvilla Strobl), Jacqueline Korber (artist, freelance photographer, animal rights activist) and Lisa Neuhuber (cultural worker, SKGT24 team) moderated by Mario Friedwagner, broadcast from Ebensee
- » *Returnees from the creative industries, art and culture* with Daniel Bernhardt (Managing Director of Grimmbabies Filmproduktion), Aline Dreyer (Dance, Acting, Transcultural Communication) and Sophie Rastl (Musician, Graphic Designer, Event and Cultural Management) moderated by Mario Friedwagner, broadcast from Bad Aussee
- » *Hallstatt in the tension between mass tourism and educational location* with Patricia Eder (educator and

² <https://freiesradio.at/>



Ebensee Cinema © Gerhard Mair

How do we want to live in the Salzkammergut in 2030? How should the Salzkammergut respond to the challenges - local as well as global in nature?

Board member of the Hallstatt Cultural Association), Dieter Eder (architect and educator at the HTBLA Hallstatt) and Stefan Heinisch (project coordinator

SKGT24) moderated by Mario Friedwagner, broadcast from Hallstatt

» *After the award for Bad Ischl - Salzkammergut to become European Capital of Culture 2024 - What happens next?* with Heidi Zednik (artist, Team SKGT24), Katharina "Meduza" Schmiedleitner (artist, student, Deutschvilla Strobl) and Günter Weigelt (Board of Sparkasse Salzkammergut) moderated by Mario Friedwagner, broadcast from the studio of Freies Radio Salzkammergut in Bad Ischl

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Mario Friedwagner

Mario Friedwagner is a cultural worker, education manager, and managing director of Freies Radio Salzkammergut. Photo: © Eva Mair



The Culture Kaleidoscope.

A vital democracy thrives on diversity of opinion. Therefore, the goal of the Kultur.Kaleidoskop was to give voice to people and opinions who had previously been less heard in the process surrounding the Capital of Culture bid, but who, due to their roots in civil society, deserved to be heard – regional artists, experienced cultural workers, people returning from cities, and especially women (two out of every three guests were always female). Geographical roots were also important to me. We were on air for 70 minutes at each of the weekly markets in Aussee, Hallstatt, Ischl, and Ebensee, clearly audible at the respective market area, and also highly visible thanks to the bid initiative's vintage bus. For many visitors, this was certainly an unusual intervention, not least because discussions about regional issues rarely take place in public these days.

We focused on a different topic at each location, thus reflecting the content and social breadth of the application process. I also used the free radio as a bridge between the core application team (which has few resources) and the had) and the other actors construction projects and transport solutions from the creative and cultural scene (the little information). That worked quite well, and people had quite controversial discussions. I think that there is this space where

Discussion and discourse can take place and should continue to take place. The Capital of Culture project, as well as the idea of cultural development, requires broad participation, a voice, and the courage to disagree. We must develop ways to engage in more dialogue with one another in order to reduce unnecessary and outdated resentments. The concept of the Kultur.Kaleidoscope could be a template, a suitable format, for this.

Future formats for participation For all cultural development with the goal of a European dimension, we must not forget the local social space. Europe is not just Brussels, Paris, or Berlin. Cultural development is not just fancy and hip. Rather, it is a collaborative process that must endure and accommodate resistance, and sometimes means breaking new ground. Personally, I hope that we succeed not only in developing formats, but rather in developing a common alliance that prioritizes cooperation over competition and overcomes political parochialism. Therefore, I would like to be part of a cross-party and cross-municipal alliance that supports decision-makers in tourism projects, to be handled more transparently and democratically. The Salzkammergut, with all its problems, would certainly benefit from such a new culture of cooperation.

What is culture?

Cultural Vision 2030

Hallstatt © Gerhard Mair

What are we talking about when we use the term 'culture'?

For many, images of art, painting, music, literature, or theater certainly arise in their minds. But culture is much more than that. Culture doesn't just take place in museums, not just when, for example, the Glöcklers go out with their caps on January 5th each year to maintain their tradition, or at the numerous other cultural events in the region. Culture doesn't just happen when we consciously look. Rather, it is closely connected to all areas of life, often subtly shaping our everyday lives. We find culture on our lunch plate, in

our means of transportation, our language—in other words, in all areas of our lives. This holistic approach is referred to as the "broad concept of culture."

In developing our Cultural Development Plan, we have also opted for a broad definition of culture. Culture encompasses everything created by humans and permeates almost all areas of our everyday lives.

For us, it is essential to establish an understanding of the broad concept of culture in the coming years and

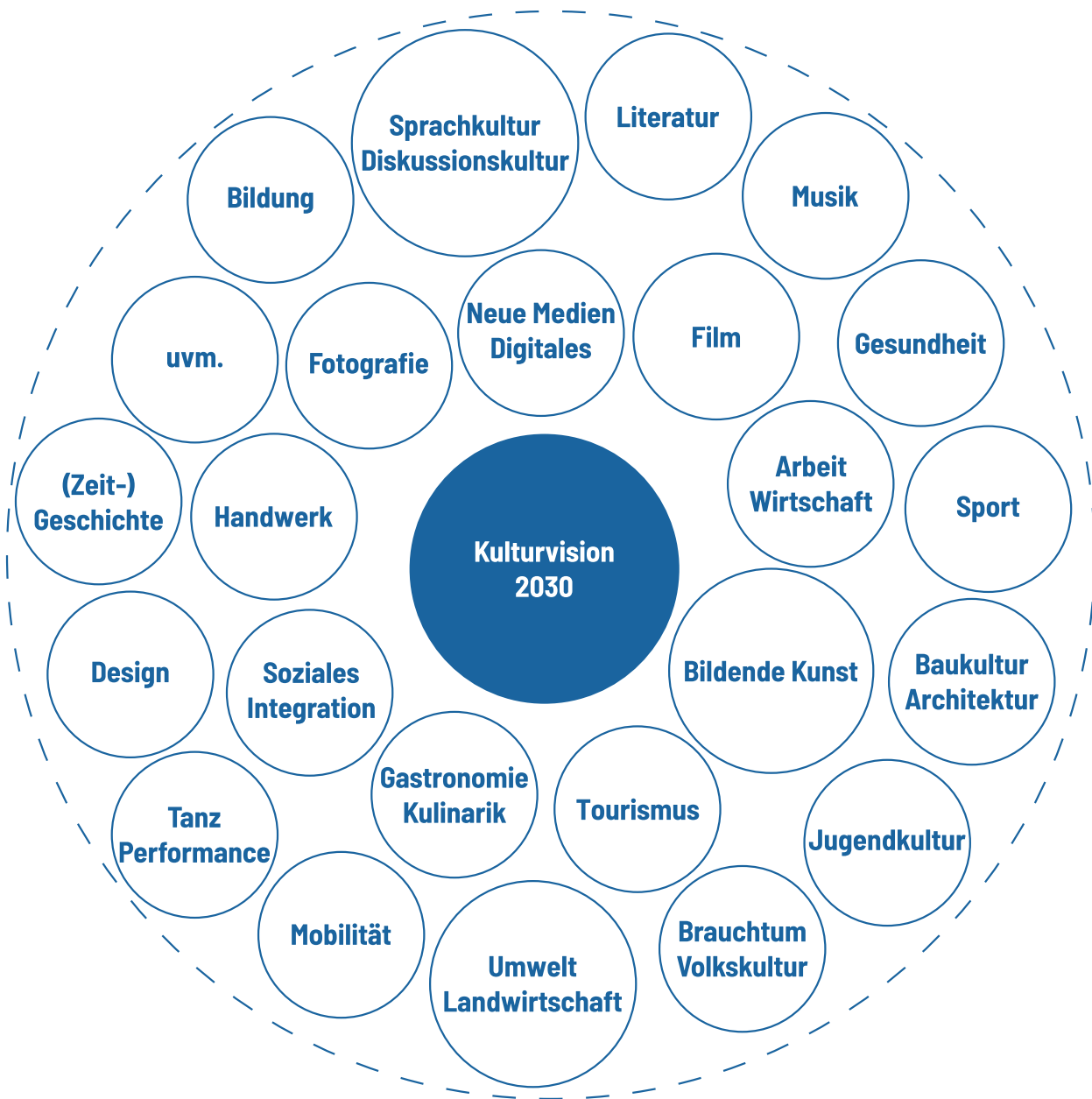


Figure 03:Cultural Vision 2030: What is culture?

To strengthen cultural forms that are not yet firmly established in the Salzkammergut. At the same time, it is also about unleashing the potential of culture for everyone. Albert Einstein once defined insanity as doing the same thing over and over again and expecting different results. Culture allows us to see things from a different perspective and to be creative.

Finding ways to tackle what we previously considered unsolvable. This doesn't just involve projects that have a small impact, but also the bigger picture. For example, how we want to shape the Salzkammergut into a region worth living in. Culture must not be seen as a threat or a decorative accessory. It is essential for all of us!

Where we want to go

mission vision



Sparkling water, sparkling water and music in Grundsee © Bernhard Heub

During the Capital of Culture application process, Klaus Wallinger created a vision of the future Salzkammergut region. Parts of the following text were inspired by this vision.

Our enclaves have become too small for us. Between Bad Aussee and Vorchdorf, one of the most sought-after cultural enclaves has developed. We have created a European model region that showcases our cultural diversity.

From counterculture and subculture to pop culture and tradition to high culture, the enclave has refuted the myth prevalent in this region that contemporary art and culture are incompatible with tradition, that high culture and subculture are opposites, and that the various cultural forms are competing disciplines.

The Inclave is based on two ideas: inclusion and balance. It demonstrates what a shared cultural life can look like and creates a balance between culture and nature, economic and ecological concerns, tradition and modernity, and understanding between people from different backgrounds.

The result is a vibrant, open, and contemporary cultural region with a rural-alpine character. Through adequately supported cultural activities, we are able to tackle future challenges with courage and creativity.



In the years leading up to the Capital of Culture 2024, artists and cultural workers will establish themselves from their studios, community workshops, platforms and lone fighter garages. In the real world, the paths are supported by media players.

They have become the unmistakable ambassadors of this model region. Local politicians have recognized the potential of this development, promoted it, and integrated it into their daily business – resulting in a significantly increased democratic enthusiasm and enjoyment of politics.

Delegations from our European partner regions, as well as from other parts of Europe, visit us in the Salzkammergut and are constantly coming to us.

We have managed to establish a modern infrastructure. Broadband enables the ideas that are being developed in our

rural region are disseminated to the world, making the region a magnet for people from the creative industries.

Public transport runs in all directions. Gosau is now just a stone's throw from Gmunden. This relieves congestion on the main traffic routes and allows for electric vehicles. Boating on the inland lakes is part of the region's overall transport concept.

Meanwhile, we continue to work on raising awareness that every person must be able to live in a world where creativity and empathy are shared values, returning us to the communal spirit that prevailed when work was the hallmark that united our region. Now, culture is our new bond—our new salt.

mission

*We establish
Art, culture and
Creative industries as
Connection between
Places and people
of the Salzkammergut.*

Mission: A memorable description of the purpose (the reason the organization exists). The answer to the question: How do we make the vision a reality?

Vision

*The Salzkammergut
has become one of the
most sought-after cultural
Inclaves of Europe
developed. Culture is the
new salt of the region*

Vision: An attractive image of an achievable reality (achieved as a result of the organization's work).

Last year, we asked numerous people from the region about their personal vision for the Salzkammergut in 2034 (10 years after the title year of European Capital of Culture). The answers can be found on page 71.

Places, people, program

Strategy 2030

Labyrinth by Motoi Yamamoto © em yamaguchi

The path to enclave involves strengthening and enriching the cultural landscape of the Salzkammergut. This focuses on three strategic priorities: places, people, and programs. The latter serves as a catalyst for connecting places and people.

The 2030 Strategy defines measures that will help us achieve our goals and realize our vision in the long term. These measures can be understood as tools that can be applied in different locations and across different thematic areas and can have an impact.

PLACES is about

- ✕ Places where culture currently takes place and will take place in the future;
- ✕ the development of our events venues and making them the cornerstone of our vibrant cultural scene;
- ✕ nature and how we can use it sustainably and environmentally friendly as a cultural space;
- ✕ our museums and galleries, and how we “refresh” them;
- ✕ the development of Open Culture Center (OCC) in Bad Ischl (see Focus | Capacity Building);
- ✕ a leap into the present of the already existing cultural infrastructure;
- ✕ a region with a sustainable cultural tourism model.



Sparkling water, sparkling water, and music in Grundlsee © Michael Dworschak

The big goal of the focusPlaces

We want to create a regionally and internationally recognized cultural infrastructure throughout the Salzkammergut region.

In addition, buildings and venues are awakening from their slumber. This means that unused buildings and spaces are being utilized and thus revitalized. Furthermore, the concept of cultural venues is being expanded.

Not only “classic” cultural spaces (galleries, museums, factories, etc.) are to be used, but also unconventional ones such as abandoned train stations, butcher shops, and much more.

Measures

- ✕ Improvement and renovation of the cultural infrastructure of the municipalities (particularly in terms of accessibility)
- ✕ Creation of cultural spaces in every community for a decentralized cultural infrastructure
- ✕ Use and revitalization of empty standing or unused rooms and buildings
- ✕ Establishment of spaces for branches of the creative industries
- ✕ Rethinking the concept of “venue” by organizing culture in previously unusual locations
- ✕ Establishing a network with welocally (see Focus | Capacity Building, page 41) for sharing and renting spaces for creative and cultural (re)use
- ✕ Opening of the Open Culture Center (OCC) Bad Ischl
- ✕ Establishment of a regional cultural office and a platform that will have an impact beyond 2024
- ✕ Promotion of public space as a venue
- ✕ Installation of open communal spaces without pressure to consume

PEOPLE is about

- x those who organize, produce, consume or participate in culture;
- x those who do not yet participate in culture;
- x expanding and diversifying the audience;
- x encouraging people to be more ambitious, critical, open and courageous in their own cultural tastes;
- x Capacity building for people who already work or want to work in the cultural and creative sectors;
- x the development of capacity building courses for politicians as a central strategic element.



The big goal of the focusPeople

Through consistent, networked and sustainable cultural work in the region, the **Salty Gang** that enlivens the INKLAVE Salzkammergut.

Measures

- x Strengthening and professionalization of cultural sector, not least in terms of future career opportunities
 - x Actively inviting people to cultural events who are less visible in society (older people, people with physical or mental disabilities, minorities, etc.)
 - x Enabling low-threshold access to culture and promoting greater participation by removing financial, physical and other barriers
 - x Professionalization of cultural work
 - x Organization of regular Stakeholder meetings
 - x Creation of a cultural offering especially for seniors (Silver Salzkammergut)
 - x Support for young people who are active in cultural production
 - x Promoting cross-generational and cross-gender cooperation
 - x Mediation between visitor- and residents - tourists become co-producers of cultural events
 - x Introduction of a program for Building and developing capacity
 - x Strengthening the relationship between People from different cultures
 - x Building and strengthening partner partnerships with national and European organizations/ institutions/initiatives/actors

PROGRAM is about

- x high-quality cultural events for all people in both familiar and unusual locations;
- x the promotion of cultural forms that are not yet sufficiently anchored in the Salzkammergut;
- x the anchoring of a broad concept of culture in the Salzkammergut population, which is definitely necessary;

program is our vehicle to **People** and **Places** to bring together and create the INCLAVE together.



The big goal of the focusprogram

A program that gives comfort to the disturbed and shakes up the comfortable.

Measures

- ✕ Strengthening European connections
promotion of international art
and cultural exchange
- ✕ Critical reflection of our past
as a common foundation for
cultural work
- ✕ Increased cooperation within
within and outside the region (from
municipalities, clubs, cultural
institutions, associations and
residents)
- ✕ Strengthening emancipatory cultural
forms
- ✕ anchoring a contemporary,
procedural Understanding of
tradition
- ✕ Breaking down gender enclaves in
traditions
- ✕ Making cultural institutions more attractive
- ✕ Modernization of museums and
museum educational offerings
- ✕ Creation of the Salzkammergut
Summer Schools in cooperation with
university teaching programs (branch
offices)
- ✕ Networking with schools that
(co-)organize cultural events
- ✕ Promoting the exchange of artists
(working permanently or
temporarily in the
Salzkammergut) with students
- ✕ Development of a sustainable cultural
tourism model in cooperation with
various stakeholders

FOCUS Capacity building

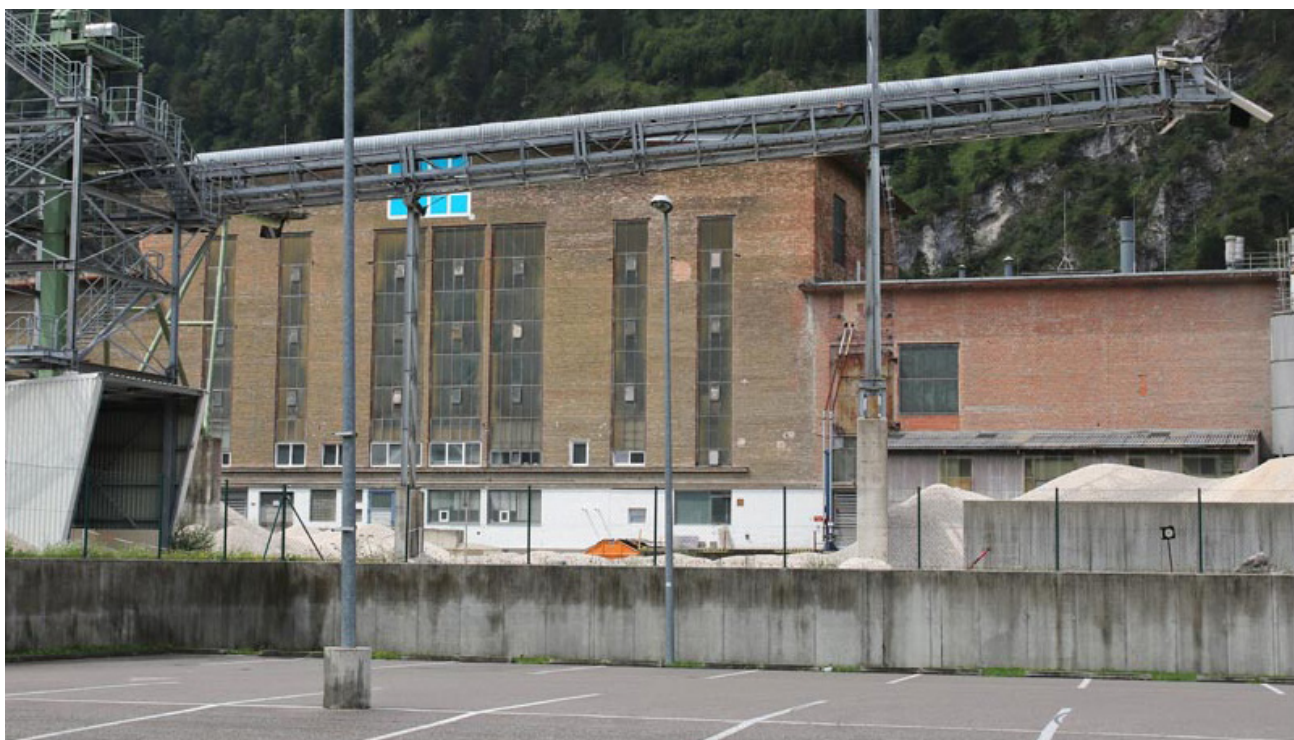
Long-term, regional cultural development is closely linked to the realization of the European Capital of Culture 2024. To ensure the long-term development of the process and to ensure a sustainable legacy from the Capital of Culture, capacity-building concepts were developed as part of the application. These include a series of complementary initiatives to support the development of artists, cultural workers,

People from the creative industries, hobby artists and people who want to get closer to different forms of culture.

Projects and programmes developed as part of the bid to become European Capital of Culture in 2024 and intended to contribute to the long-term development of capacities and skills include:

Papermaking Museum Steyermühl © Rocky CODY





Former Solvay site in Ebensee © Gerhard Mair

1. The SKGT Schools for Culture

In the spirit of lifelong learning, the Salzkammergut will offer high-quality (further) education in the future. For this purpose, the SKGT Schools for Culture will be developed step by step in the region starting in 2021. These schools offer courses in various fields (including cultural management, courses for cultural policymakers, art

& Crafts) offer low-threshold opportunities to acquire know-how and gain new experiences. While these are largely extracurricular or continuing education opportunities, pilot cultural projects are also to be implemented in compulsory schools.

2. Inside Out - the program to revitalize the SKGT museums

"Inside Out" is a program that offers courses on museum-specific topics such as didactics, exhibition curation, PR and marketing, and object presentation. The goal is to modernize the museums of the Salzkammergut region and make them more attractive to visitors.

Inside Out is based on a program of best-practice workshops in which all museums in the region can participate. The workshops take place in the various museums in the region. This allows participants to not only learn from each other,

but also their institutions. They are encouraged to form a vibrant network, refresh their ideas, learn from each other, and collaborate more effectively.

Inside Out also invites you to an international exchange of experiences and mutual learning within Europe. In addition to the exchange with other cultural capitals

High-profile international directors and museologists from European cities that are also committed to revitalizing cultural institutions have agreed to participate in the workshop program. Inside Out aims to help existing museums in the region take a step into the future and thus make museum content even more accessible to interested parties.

3. The Open Culture Center (OCC)

With the Open Culture Center (no typo), a long-awaited project in Bad Ischl is set to become a reality. The OCC is many things: an event venue, a cultural café, a studio and exhibition space, a rehearsal room, and even a library. Above all, however, the OCC is one thing. - an open contact point. It serves those people who already produce art or culture, but also for those

For those who don't (yet) do so, the OCC is a new anchor in the town of Bad Ischl. It is a low-threshold place for experimentation, participation, and self-empowerment. It is both a laboratory and a space for cultural practice. The OCC is a meeting place that offers orientation when needed and facilitates the transition to Bad Ischl's cultural life for newcomers.

4. welocally

With welocally, the Salzkammergut region receives a platform that helps to better connect the region. The basic idea behind it is to share – spaces, tools, and ideas. This makes use of vacant buildings and spaces and brings people together. This project, co-initiated by a young spatial planner born in the Salzkammergut and now living in Vienna, is an extension of the highly successful Viennese platform imGrätzl.at. welocally uses the know-how of urban development processes, transferring it to the

rural areas and is thus doing pioneering work. It is a platform that revitalizes unused spaces and brings locals and non-locals together. It enables the digital networking of citizens from all participating locations and the most important economic and social actors in the region, such as sole proprietorships, small businesses, associations, artists, and cultural and social stakeholders. The online platform offers: Visibility for local providers and artists-

nen; the networking of people who either offer or are looking for (work) spaces; support and exchange for

New self-employed people, be it in the creative industries, cultural work or other areas.

FOCUS Involvement and participation of society

Our enclave is intended to be a place where everyone feels included. This requires work and careful planning. Our vision is to create a Salty Gang, a kind of extended family with diverse age groups and interests—united by a shared passion for the Salzkammergut region and its fascinating, entertaining, and often challenging culture. A warm, interconnected, diverse group that welcomes and celebrates new members and also reaches out to those who need support, encouragement, or the occasional little advice.

everyday spaces,

- » the development of cooperation and partnerships within the region and beyond,
- » Programmes such as the Silber Salzkammergut, which takes place within the framework of SKGT24 and encourages seniors to participate and contribute to various cultural formats,
- » Formats that turn young people in particular into cultural producers,

We recognize that our Salty Gang has diverse members with different needs. To meet these diverse needs and demonstrate that culture is much closer to people's lives than many assume, we need differentiated approaches, such as:

- » the active engagement with the removal of physical, economic, social and psychological barriers that hinder participation in art and culture,
- » the implementation of the Culture Buddy Programme, which brings people who do not want or cannot attend cultural events alone together with other people who can support them,
- » the development of formats that respond to individual needs, e.g., for people with dementia, or the Salty Dogs format (details in the application book)

- » an offer of a diverse and high-quality program for all age groups, which creates a balance between entertainment value and content-discursive value,
- » Formats that bring culture to people, especially in public and



Folk dance in the stables (Kaiservilla Bad Isch) © Daniel Leitner

Subject areas

Ebensee Cinema © Gerhard Mair

The process of the past two years has brought certain topics clearly to the forefront. These are topics that have emerged as particular concerns at the end of numerous discussions, workshops, and conversations in the region. The topics in this chapter are essential for the future of the Salzkammergut.

The previous chapter, "Places, People, Program," presented the strategic approaches by which the cultural landscape of the Salzkammergut is to be enriched and sustainably strengthened. The thematic areas in this chapter are those in which the strategy will be implemented and intended to have an impact.

The interaction of 'Places, People, Program' (as the "tool") and the thematic fields outlined below (as content-related fields of application) provides an orientation for how cultural development in the Salzkammergut can be actively (co-)shaped in the future.

COUNTERCULTURE AS A DRIVING ENGINE

The Salzkammergut is different, one often hears. Counterculture grew as a reaction to the (imperial) rule in our

region. Salt workers and woodworkers organized themselves into workers' movements. This led to a

Social security and other social benefits were established and their own poverty situation was improved. Over time, this counterculture also developed a certain self-confidence, a kind of fundamental criticism of authority and imposed constraints that remains evident to this day. At the same time, it gave rise to a vibrant, contemporary subculture.

- a development that is special for a rural region.

Counterculture is not exclusively about being "against" something. Rather, counterculture in the Salzkammergut has proven to be a source of critical and productive discourse. Counterculture offers spaces to question social norms. It poses questions that help us open our (intellectual) enclaves. Specifically, a culture of qualified criticism can emerge from the countercultural perspective. This criticism allows us to examine and question the often romanticized image of the Salzkammergut more closely. Rural tourist areas exhibit other power structures.

than, for example, cities. Therefore, it makes sense to address the criticism of this directly from rural areas.

The transition from the salt industry to the tourism and leisure industry brings with it social upheaval. What this means for the culture of the Salzkammergut must be observed sensitively and critically. The original challenge to imperial authority, for example, is transformed into a critique of the economy and tourism.

We want to build on the early cooperatives and jointly harness the current potential of counterculture to foster an open, exciting, and diverse Salzkammergut region. This specifically involves promoting subcultures and forms of culture that have so far received little space. We strive for approaches and strategies to sustainably develop contemporary and alternative culture, so that they can unfold their potential outside of urban centers.

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Jacqueline Korber

Counterculture as a driving force

I consider "counterculture" to be the idea of criticism, the questioning of the legitimacy of established values, and sometimes even the rejection or denunciation of them. The various and actively practiced forms of resistance belong to a counterculture for me – small or large, quiet or loud, individual or collective. I see myself as part of the greater whole. I am interested in how others

People live their lives, day in and day out, what creates operational blindness and what the salt in their soup is.

I would definitely describe the vegan movement as a counterculture. I think what's happened in this regard in recent years is fantastic. Empathy is a word that young people, in particular, are already using.

Jacqueline Korber is a photographer and artist. The Bad Mitterndorf native's life and work revolve around the values of lived solidarity and resistance. Her art is a lovingly questioning, yet critically realistic, perspective on the often mundane. In doing so, she gives animals, often overlooked, a full place in art and culture. Photo: © Katharina Orlowska



Ebensee Cinema © Gerhard Mair

just as speciesism will later be anchored in their vocabulary.

Often, it's contradictory norms that concern me. The term "animal lover," for example. Which animals do we mean by that? I now understand why we don't want to enter into this close bond with "industrial, farm, and farm animals"; it's ultimately bitter, unfair, and sad, as well as usually short-lived.

"Back to basics" sounds like music to my ears. That means gardening, circular economy, permaculture. I want

Know where and how my food is grown; what it needs to thrive. At the local political level, projects like community gardens need even more support. Currently, this requires a lot of patience and perseverance from individuals.

Furthermore, public spaces for counterculture are needed. Funding and commitment are needed to enable projects by free and lateral thinkers to be realized. Meeting points and places to get acquainted should be created. There are plenty of beautiful and suitable spaces in the Salzkammergut that are just begging for them.

CULTURAL TOURISM*



UNESCO World Heritage View of Hallstatt © Gerhard Mair

*before COVID

The Salzkammergut was and remains, due to its scenic beauty, an increasingly popular destination for tourists from all over the world. Tourism began here with salt and water and the people who came to experience healing. Since then, tourism has changed dramatically worldwide, and in some parts of the Salzkammergut, it is affected by an extent of tourism that has fundamentally changed the daily lives of the local population. The consequences are congested roads, (over)stressing of nature, and the desire for more regulation of visitor flows. At the same time, a significant portion of the population is economically dependent on tourism.

dependent and can live a good life thanks to the income.

The tourism debate in the Salzkammergut often revolves around arguments based on numbers: "Too many tourists," is the loud cry, "there were already more," others try to downplay, and "there are still plenty of free beds" is heard from those who see room for improvement. A discussion that often fades into the background is the way people travel, how guests live there, and how the interaction between residents and guests works.

Culture can open up a multifaceted debate here and reveal various aspects of the topic. Cultural tourism can encourage tourists to engage more intensively with the Salzkammergut, its inhabitants, and their stories. The landscape will then no longer be consumed unquestioningly, but rather experienced consciously. Contact and exchange between local residents and visitors will arise, fostering mutual understanding.

The options for visitors and locals in the region must be diversified. In good weather, the local hiking trails are overcrowded. Parking lots are overflowing with cars, and the lakes are besieged – whereas the town centers in some communities seem deserted. This imbalance must be balanced with a diverse cultural offering.

oton

Barbara Hrovat

Cultural tourism

Barbara Hrovat-Forstinger was born in Salzburg and grew up in the Salzkammergut region (Bad Goisern, Bad Ischl, and Gmunden). She studied business administration and art history in Innsbruck and Paris, and from 1985 to 1987, she led the development of the cultural and artistic town of Gmünd in Carinthia. Sixteen years ago, she founded the concept store "Hrovat's" in Bad Ischl, followed in 2015 by a wood-fired coffee roastery in Bad Goisern am Pötschen. Today, she serves, among other things, as a member of the supervisory board of the Bad Ischl Tourist Board. (www.hrovatsroestet.at). Photo: © Private



In my opinion, the Inner Salzkammergut region is dependent on tourism. The largest non-tourist businesses in the region can be counted on one hand and employ barely more than 400 people.

The region boasts a very long tradition of tourism. The Salzkammergut was a pioneering region of tourism development in the 19th century. The relevance of these developments continues today. Construction and trade generate up to 30% of their annual revenue from tourism-related investments, and trade generates up to 50%. In my estimation, the cultural sector generates even more. Without tourism, there would be fewer high-quality cultural events, and various event spaces would not be used.

The current unease about tourism and the phenomenon of "overtourism" is not a problem specific to the Salzkammergut. Throughout Europe, there are places where the sheer number of people is destroying town centers, clogging the streets, and depriving locals of their community. If places or regions specialize in guests who travel around Europe in seven days, they are left empty-handed. If this type of "fast tourism" and health service works, it will fail. (As of 2019)

My thoughts on harmonizing tourism with the environment in which it takes place are based on

reiter examples from across Europe. For example, a supra-regional transport concept would need to be developed and implemented. This would require a focus on public transport, car sharing, and green mobility. Zermatt in Switzerland is focusing on regulated travel in congested areas, while the Netherlands is promoting green mobility in individual locations.

Furthermore, the expansion of digitalization must be accelerated to counteract exodus. In Bad Ischl and other towns in the Inner Salzkammergut region that still have somewhat functioning town centers, small-scale structures must be strengthened. This can be achieved through education without turning everyone into Potemkin villages. For me, education means promoting and recognizing individuality, and engaging in cultural activities not only locally but also at a European level.

My personal focus will be on the renovation and revitalization of the Lehar Theater as a multifunctional cultural venue – another important step for the cultural life of Bad Ischl. And my focus will always be: quality, quality, quality! Lively places whose cultural, commercial, educational, offer tourists and locals alike a livable, stable environment in which everyone enjoys staying.

(CONTEMPORARY) HISTORY

The Salzkammergut is a region with a rich, complex and also contradictory Past.

Hallstatt culture, Salt industry, workers movement, Habsburg rule, Reformation and Counter-Reformation, summer holidays, World War I, National Socialism, the post-war period – these are just a few of the significant milestones that have shaped our region.

The National Socialist past, in particular, has left deep traces that continue to shape the present. Almost everyone has a connection to the past within their family, whether from the perspective of the perpetrators, victims, or the civilian population. While victims' associations, memorial sites, and parts of the political and civilian populations have increasingly called for this discussion over the years, it is often painful in practice, which is why it is often avoided.

And yet it is of enormous importance to know and reflect on what happened in our region and beyond during the Second World War.

Above all, the central question is how this could have happened. Reflecting on what these events mean for us today and how we practice our culture of remembrance is essential. The calls to "finally let the matter rest" once again illustrate how we deal with difficult periods in our history and how urgently a living culture of remembrance is needed. There must be a clear commitment to anchoring and promoting this culture in the region. The communities of the Salzkammergut are as diverse as their approaches to the topic. A common strategy can point the way to a contemporary culture of remembrance.

oton *Nina Höllinger*

(Contemporary) history

The Salzkammergut is a region steeped in history and National Socialism has left numerous traces: the Ebensee concentration camp, the expulsion of the Jewish population and the associated "Aryanization", the "Alpenland" children's home for children who were to be "Germanized", the art objects stored in the salt mines in Altaussee and Lauffen as well as the resistance movements against the Nazi regime,

To name just a few examples. The "negative memory" of forced labor and expulsion must also be addressed and further processed in the region and the respective towns. This has happened quite differently in the individual towns of the Salzkammergut so far. While Ebensee has developed into a central place of remembrance culture through the Contemporary History Museum and the Concentration Camp Memorial,

Nina Höllinger is a historian and has worked at the Contemporary History Museum and the Ebensee Concentration Camp Memorial since 2009. She researches topics such as "Aryanization" and restitution, supervises visitor groups and the memorial's archives with Wolfgang Quatember, and organizes annual liberation ceremonies in May. Photo: © ZME



This is still the case in some other places. A scientifically accurate and serious examination of history is needed, but not an approach aimed at achieving effects. What is needed is not trivial reflection or remembrance, but a critical examination of our past, which also reveals analogies between historical and contemporary developments. A culture of remembrance must not be tantamount to an event; the primary goal must be to change the collective memory of the local people.

In the first years after the end of the war, there was a legitimizing commemoration of the resistance, as well as commemorative events organized primarily by the victims of National Socialism. However, this brief commemoration was quickly replaced, even in the Salzkammergut, by the commemoration of the fallen and the myth of victimhood. It was only a good 50 years later that people began to come to terms with what had happened and to address the question of shared responsibility. This process of coming to terms with the past, which has already begun, will probably not be completed in the foreseeable future.

ARCHITECTURAL CULTURE

If we want to shape the sustainable development of the Salzkammergut, we need to critically examine how we will build and live today and in the future.

When we speak of building culture, we are referring to the totality of decisions that impact the built environment. The topic therefore concerns not only individual buildings, but also how we design our town centers or transport, how and where we build residential buildings, how we design public spaces, and the importance of the non-built environment, i.e., nature or agricultural land.

Building culture is closely linked to the tradition and history of a region. Materials and forms are strongly dependent on natural resources, climatic conditions,

conditions and social norms. At the same time, this tradition should be understood as dynamic. It is open to further development and does not seek to copy historical buildings into another century, but rather to make the best possible use of existing substance.

The trend to build houses "cheaply" under the guise of economic profitability is proving short-sighted. In the long run, the life cycle costs of a house are completely ignored: the construction, use, and demolition of a building are not included in a conventional profitability calculation for new construction.

While environmental debates are entering almost all areas of our everyday lives, the discussion about the ecological compatibility of our building culture is only taking place selectively and on a small scale.



Hallstatt © Daniel Leitner

Solar cells, low-energy houses, etc. are "correctives" within a system that is at odds with sustainable development.

Every day in Austria the size of about 20 football fields is sealed. The desire for a single-family home in the countryside or generous parking facilities at the newly built supermarket at the roundabout is generally granted, despite increasingly loud criticism from experts and the public.

These developments demonstrate that we need not only responsibility on the part of decision-makers, but also an opening of the discussion on building culture (which has so far taken place primarily among architects and spatial planners). Building culture concerns not only experts, but all people who help shape the environment. The responsibility for how we build is a societal issue that must be discussed more intensively in the future. Decisions we make today

Decisions are the legacy of future generations. With every rezoned area and every single-family home built, we must ask ourselves: What role will this decision play in ten, twenty, or fifty years?

The question also arises as to how our society deals with existing heritage that has outlived its original purpose: How can former industrial sites be adapted to our current space needs? What potential lies dormant in vacant pubs and commercial spaces?

The Salzkammergut region, in particular, is rich in a diverse heritage of imperial and industrial buildings due to its history. Instead of simply taking the route of new construction, the sustainability of building culture must be measured by how such buildings can be integrated and repurposed as existing "hardware" into rural development.

1Austrian Federal Environment Agency, 2019

Friedrich Idam He completed a vocational training as a woodcarver, then studied architecture with a focus on monument preservation at the Vienna University of Technology. In addition to working freelance in the field of monument preservation, the doctoral-level construction researcher teaches restoration techniques at the HTBLA Hallstatt and serves as a permanent member of the Monument Advisory Board at the Federal Monuments Office in Vienna. Photo© Josef Fallnhauser



oton

*Friedrich Adam, Andreas Zohner and
Günther Kain*

Building culture

Andreas Zohner works as a freelance architect and teaches furniture making and interior design at the HTBLA Hallstatt.

Photo: © Private



2with (craftsmanship) advantage

Günther Kain He works freelance as a building physicist and timber engineer, teaches construction and restoration technology at the HTBLA Hallstatt, and conducts research at the Salzburg University of Applied Sciences. Photo: © Private



People and landscape - the careful use of resources

The building culture of the Salzkammergut is closely linked to the salt industry, which was monopolized for centuries. In addition to the representative saltworks buildings, the traditional architecture is characterized by the economical use of locally available building materials and their "patronage"². Traditional building materials, such as wood and stone, and constructions that have proven themselves regionally over time, age gracefully and remain beautiful.

The regional architectural culture changed over the centuries due to external influences. From the 16th century onwards, the state-run saltworks construction and, in the 19th century, summer resort architecture served as models. Industrialization and supra-regional standardization

The development of construction from the second half of the 20th century onwards also brought new building materials which led to the decline of an originally highly developed building culture.

Building culture does not mean the unreflective reception of a supposedly regional formal language, but the analysis of the building cultural heritage and its transformation into a recent requirement matrix. In addition to the continued use of the preserved building fabric to conserve resources and to enable residents to identify with their environment, a careful further development of the

Region-specific design criteria are necessary to meet today's housing needs. Furthermore, it is important to promote the preservation of existing local structures and protect the region from being sold off for profit-driven interests.

Building in the crisis

In times of crisis, the economical use of material resources is essential. Climate change requires the development of simple, resilient, and above all, economical construction techniques, building types, and building operating systems. Personal contribution and cooperation within the neighborhood collective have proven successful in the Salzkammergut for centuries. The communal construction of the building and the settlement results not only in a sustainable social networks.

Our answer to these challenges is 'Simple Smart Buildings.' They consist of structures that are as simple as possible and homogeneous in material, enabling the return of building materials to the natural cycle at the end of their long service life. For generations before us, building in this way was a matter of course. Our architectural heritage contains a wealth of empirical knowledge that must be harnessed as a foundation for innovative future strategies.



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would like to enjoy mountain lakes, hiking trails and much more.

Due to the poor public transport system, many people travel by car. Local households sometimes even own several cars to get around. At rush hour, the streets are like a noisy avalanche of cars, polluting the environment with their concentrated emissions.

Solutions to these problems are widely discussed, but ultimately not implemented. Expanding public transport is too expensive, and the production and widespread distribution of regional food is financially unattractive for both consumers and producers, to name just two of the many excuses. We continually postpone decisions for a more climate-neutral life, even though experts warn of impending climate collapse.

So how can the Salzkammergut be encouraged to facilitate a more environmentally friendly lifestyle? It is clear that a cultural shift must take place—not in 10 or 20 years, but now. If we want to protect our environment and return spaces currently claimed by civilization, we must begin this very second. A new culture of everyday life must emerge,

to avoid losing any more valuable years in the fight against global warming. This shift in lifestyle will bring about drastic changes. Our concepts of comfort, mobility, happiness, leisure, etc., will have to undergo radical changes. Only a cultural shift toward serious reflection on "environmentally sustainable" living can prevent the collapse of ecosystems.

oton

Martin Neuhuber

Culture and Environment

Martin Neuhuber is a water engineer and, as such, runs an engineering firm specializing in agricultural engineering, water management, and technical geology. His passion for water began at the age of 15. After training as a mechanical engineer and studying agricultural engineering and water management, he made it his vocation to bring water closer to people. He also researches new technologies in the water sector. Photo: © Sarsteiner Gold



The geology of the Salzkammergut is unique – and uniquely diverse.

The repeated incursions of the sea during the formation of the Alps in the past created a region whose geological diversity is reflected today, particularly in the flora and fauna, but also in the water resources. The result is a diverse wealth of water qualities, some of which are veritable healing springs – as the many place names with "Bad" at the beginning indicate.

The element of water is the link between humans and nature. As such, it not only holds great potential from a technological perspective, but also awakens people's awareness and sensitivity for the environment and nature.

I notice that more and more people are interested in environmental issues, which pleases me. At the same time, my enthusiasm is tempered, because if you observe society, you are not impressed by this new

consciousness often not much to see anymore.

My approach to environmental awareness is that everyone should start with themselves. We ourselves are inextricably embedded in nature and our environment. Environmental pollution begins with the damage to our own bodies. If everyone took better care of themselves as part of the environment and nature, and extended this awareness to their immediate surroundings, nature and our environment would be greatly helped.

Culture makes people think. This leads them to engage not only with art, but also with themselves. And this is precisely where I see a great opportunity. Through this engagement and in this process, people may recognize how they constantly interact with their environment. Any cultural format that makes people aware of their connection with nature can lead to change.

MOBILITY

3 https://de.wikipedia.org/wiki/Öffentlicher_Personenverkehr
local public transport

Humans are mobile beings, and a society's level of mobility is also an indicator of its economic efficiency and progress. Rural and/or alpine areas such as the Salzkammergut region place different demands on an attractive mobility system and public transport than denser urban areas or suburban regions. That's why the car still ranks high among the most desirable modes of transport.

Change only occurs when the public transport network is adapted to the needs of a region's (potential) users. It helps little to criticize the low utilization rates of individual public transport services if the overall attractiveness of the service is lacking. The first step must therefore be to make the public transport system more attractive, starting with an expansion of the timetable in the evenings and on weekends (keyword: leisure traffic) and extending to

to modern, accessible rolling stock and multifunctional stops and stations. While the car is still considered a coveted lifestyle symbol, albeit a declining trend, public transport still has some catching up to do in terms of coolness.

What does all this have to do with culture? Aside from the cultural shift (away from car ownership and toward sharing options and multimodal solutions), pilot projects are needed in which providers and users jointly develop solutions and successful examples. The 2024 Capital of Culture year can serve as such a European pilot project. In a region like the Salzkammergut, which already suffers significantly from excessive traffic along its main artery, the B145, it is necessary to develop convenient and functional alternatives to traveling to and from the city by car.

oton
Gerhard Meingast
mobility

Mobility culture as a new building

block The mobility area in the Salzkammergut, with its many side valleys, cannot be expanded indefinitely. To ensure sufficient mobility for the population in everyday life and offer our visitors a pleasant stay, we must massively increase the trend toward public transport.

The Salzkammergut's public transport network has a very strong backbone thanks to the north-south rail axes and is supported by numerous bus connections. However, the intervals and off-peak times could be improved.

Public mobility will only be widely accepted through simple manual



Hallstatt Markt stop © Gerhard Mair

Gerhard Meingast was born and raised in Gmunden. As an entrepreneur and official, the enthusiastic scout always has a focus on community in the city and the region. Since 2016, he has been working on the development of a micro public transport system around Lake Traunsee and in the Almtal Valley, which currently has 14 routes (www.traunseintaxi.at). Photo: © Tourismusverband Traunsee-Almtal 2019



as well as punctuality and cleanliness.

A network ticket system must also be introduced in rural areas to encourage residents to switch. The magic word is simple, a system that doesn't require long thought, where you don't have to think three times.

but is linked to the new "Salzkammergut Ticket".

The car as a cult object will be a thing of the past in a few years,

will nevertheless have a certain, albeit lesser, legitimacy. Today's youth are already modeling a new kind of mobility culture for us. One trend that's resonating well is how do I get around in the most resource-efficient way possible? Ride your bike to the bus stop, take public transport to your destination in an environmentally friendly way, and request a rental bike or micro-public transport there. This is a new, meaningful cultural building block for the good of our planet.

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Self-driving electric buses and similar transportation options are coming, but we can't wait any longer. A sensible, affordable ticket for all public transportation, a network ticket system like the one already in place in some western German states, and shared-haile taxis are essential to prevent our wonderful habitat from being – literally – undermined.

CREATIVE ECONOMY (IN RURAL AREAS)

Creative industries in the countryside or in the city? This shouldn't really be a (dividing) question of an "either-or" decision. Rather, in an increasingly mobile society, it is precisely the combination of the two that could supposedly

Ebensee Saltworks © Gerhard Mair



A glimpse of newness, courage, and innovation should emerge from the two poles. Therefore, the question should be: What can the city learn from the countryside, or vice versa, the countryside from the city? Nestled between the metropolitan regions of Vienna and Munich, the Salzkammergut region is the perfect laboratory for the future of suburban Europe. In this context, creative industries could play a special role in the transformation of rural areas, as they already operate largely in an interdisciplinary and location-independent manner in pursuing their creative business activities.

In addition to this regional development perspective, the Salzkammergut also offers attractive conditions as a place for the creative industries to operate, develop, and retreat, thanks in part to the region's high quality of leisure and environmental amenities. A new type of summer resort and multi-local living and working concepts such as co-working demonstrate the potential of the Alpine region for creative industry impulses and concepts.

To achieve this, rural areas, in this case the Salzkammergut, must clearly acknowledge that places of creative exchange are of central importance. The image of the solitary graphic designer working alone in the back room of a private home is a thing of the past. Rather, contemporary creative

economists are looking for fruitful exchange, networking and social integration.

Such places of exchange include coworking spaces, creative hubs and

Community studios. Founded with a collective mindset and guided by a tendency toward broad openness, they can become vibrant creative centers that have a lasting positive impact on their surroundings and the region.

oton

Daniel Bernhardt

Creative industries (in rural areas)

Daniel Bernhardt has been producing short films, music videos, and commercials under the label Grimbabies Filmproduktion since 2011. His films have screened at numerous film festivals worldwide and won several awards. Since 2016, he has also been working as a musician under the stage name Elza Grimm. Photo: © Grimbabies Filmproduktion



My generation wants something out of life. It's no longer just about money and career. Many 30-year-olds no longer see family, self-fulfillment, and career as contradictory. This very attitude could present an opportunity for regions outside of urban centers.

I consider myself an "art entrepreneur." Of course, I want to give free rein to my creativity and work in a relaxed atmosphere, but at the end of the day, I have a product that I want to market or sell. I don't see any contradiction in that.

When I returned from Vienna to Ausseerland, I asked myself: What advantages and disadvantages does this have for me, and how can I compensate for them? One disadvantage is the loss of industry contacts. The internet, of course, plays an important role in compensating for this. But even more important is remaining physically mobile.

Because even the best internet connection in the world can't compensate for industry contacts in metropolitan areas. You still have to show up, build networks, and stay on the ball.

Linz, a city home to a young, up-and-coming film and music scene, is particularly suitable for me. I meet with colleagues there about every three months to maintain a lively exchange. Salzburg, Graz, Vienna, and Munich are also within a three-hour drive from Bad Aussee. So, within a day's drive, I have several cities with a total population of more than 3.5 million people.

The creative industries are actually a tailor-made sector for rural areas. Many creatives work as independent freelancers, meaning they can choose their own location and schedule to realize their work. The realization of ideas usually requires only a small workspace and a computer. The creative process itself takes place in the mind. Many young people want to gain a foothold in this sector because it promises the greatest possible independence and freedom. It's a magnet, therefore, for retaining young people in the region or attracting them back. Furthermore, creatives provide exactly what every rural region in Europe desperately needs: innovative potential and solutions to current problems.

DYNAMIC DEALING WITH TRADITION

The Salzkammergut is a region with deeply rooted customs and traditions. The exploration of the origins and development of traditions are intensively lived here, and are firmly anchored in the annual cycle. As a result, many of them have survived to this day and are an integral part of social life. Many customs have their origins in the salt industry and in social life characterized by work.

Traditions can help us understand local, but also global, identities. Living out traditions provides social spaces where people from different backgrounds often come together and act together. At the same time, traditions offer spaces of experience that can be drawn upon—for example, in traditions of craftsmanship and building culture, or culinary traditions. Traditions always require reconsideration in the context of social change.

The line between conservation and preservation is often a fine one, requiring sensitivity, open discourse about ritual practice, and an awareness that traditions also thrive on change. If they are isolated and preserved, they become a hollow backdrop that no longer has much meaning for us. In cultural work, which often seeks spaces of possibility, tradition must not make these spaces of possibility impossible. If tradition does not evolve, that is, if it does not change because some rites "have never been practiced this way," there is a danger of the concept of tradition being undermined.

If traditions are not allowed to develop along with society, they risk degenerating into a stage-like spectacle that is, for example, performed once a year for guests.



Hand.Werk.Haus Bad Goisern © Daniel Leitner

Traditions must be allowed to change with the people who practice them. If something static is imposed on them, they risk disappearing with the older generations.

If one preserves the core of traditional culture and allows a certain translation into the respective time, nothing stands in the way of a lively and vibrant belly culture in the future.

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Barbara Kern

Dynamic approach to tradition

Barbara Kern is a historian and has been researching the Salzkammergut region, its history, traditions, peculiarities, and legacy, since 2006. Since 2009, she has been a member of staff and spokesperson for the Hand.Werk.Haus Salzkammergut association, organizing exhibitions, events, lectures, etc., all related to crafts in a regional context. Photo: © Wolfgang Stadler



Being human is built on tradition, especially the transmission of a symbolic-material culture, which must be understood as a collection of humankind's intellectual and cultural achievements, and which, as such, is passed on from generation to generation (cf. Dirk Hoffmann, Max Planck Institute for Evolutionary Anthropology). Traditions imply concepts such as origin and identity. They distinguish us in a positive sense from other cultural areas and regions; they make our world exciting, diverse, and colorful, as long as they do not serve to exclude.

The Salzkammergut is characterized by a multitude of traditions, which can be seen as a result of its centuries-long special status and the resulting mentality. Currently, however, it can be observed that, on the one hand, awareness of the history and legacy of this cultural landscape is dwindling. On the other hand, individual "features" of this legacy, presented superficially and blatantly, are increasingly being commercialized by tourism and the media. When traditions and handed-down values mutate from an end in themselves to an end for others, they lose their fundamental

Function, namely to create bonds, social contacts or simply a feeling for one's own living environment.

Traditions are no longer "enforced" and prescribed by a society, nor are they staged, initiated, or promoted "from above" in the spirit of national self-discovery, as was the case in nationalizing Europe in the 19th and 20th centuries. However, in the third millennium, traditions only fulfill their purpose in themselves if they are actively carried forward and "rejuvenated," while remaining open to contemporary, culturally and socially appropriate processes of change. Traditions that are exclusively showcased in tourist productions no longer have anything traditional in them, because transmission is based on a dynamic principle of transmission and further development.

This dynamic principle seems to work in many areas in the Salzkammergut, which ultimately forms the basis for the continuation of traditions, because in a democracy, they cannot be enforced. A special feature that promotes the continuation of traditions, which can be found in the Salzkammergut

What can be clearly observed is that even very young people and "newcomers" have always been allowed to be protagonists of traditions, thus fulfilling an essential function of "integration." Nevertheless, traditions will continue to disappear and new ones may emerge.

With its inclusion in the international UNESCO registry of intangible cultural heritage practices for the safeguarding of intangible cultural heritage in 2016, the Hand.Werk.Haus Salzkammergut is recognized as a true expression of its commitment.

This relatively young institution, which only came into being in the third millennium, is receiving, for the first time, an appreciative form of recognition for its idealistic work. As an award and distinction, this inclusion also implies a form of institutionalization of the Hand.Werk. Haus. On the other hand, together with the above-average regional density of intangible cultural heritage features, this reflects the commitment of its population to this region and its traditional cultural characteristics.



Hand.Werk.Haus Bad Gastein © Daniel Leitner

EDUCATION AS A SUBJECT CAPACITY BUILDING

There are 83 schools in the Salzkammergut. Bad Ischl alone is home to 13 with approximately 3,000 students. There are a variety of schools of supra-regional importance. Many students travel from far away to attend schools such as the HTBLA Hallstatt, the fashion school in Ebensee, the tourism school in Bad Ischl, and others. Likewise, educational institutions such as the Federal Institute for Adult Education (bifeb) in Strobl, the Salzkammergut Agricultural Training Center in Altmünster, and the

Waldcampus Traunkirchen makes a significant contribution to the diversity and professionalism of the educational region.

The Salzkammergut region offers the best conditions for building on the high standards of education and exploring further potential. This can be achieved through the integration of cultural projects into existing school systems, continuing education opportunities at the tertiary level, or through extracurricular activities.



HTBLA Hallstatt © Gerhard Mair

To connect cultural development and the education sector, we have developed the SKGT Schools for Culture concepts (see page 42). They complement existing structures and address the needs and ideas of the regional population. This allows us to respond to challenges that have been frequently articulated in recent years, such as the lack of practice-oriented educational offerings in cultural management or the lack of

Studio and rehearsal rooms.

The SKGT Schools for Culture offer access to spaces such as shared workshops, continuing education opportunities after graduation, and formats that facilitate exchange with other artists and cultural workers, craftspeople, or interested parties. The goal is to make these opportunities available not only to young people but also to enable lifelong learning for adults.

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Martin Schott

*Education as a subject
capacity building*

Martin Schott was born and raised in Bad Ischl. He studied in Vienna, where he stayed for almost 14 years before returning to his hometown. The passionate ski tourer has professional experience in natural sciences, higher education policy, innovation, and climate protection. Photo: © Matthias Balk



Our world is changing. New technologies, new forms of communication, new ways of working, and constantly new challenges for people and society. No region, no community, indeed no individual can escape these challenges. An important key to dealing with them well and successfully is education.

People decide where they want to build and spend their future based on different criteria. The two most important factors are "job" and "education," which are also directly linked. If the prospects aren't right, young people are increasingly willing to leave their homeland to find a foothold elsewhere. These two factors therefore become important for regions and communities. Only if the prospects are right can a cross-generational society emerge, in which young and old people live together and face future challenges.

challenges successfully.

However, education doesn't just provide job prospects. Critical engagement with the realities and developments in one's own environment is just as much a component of education as the individual's perspective. Thus, school and academic education are only one part of a broader concept of education, which aspires to learning for oneself and to change society for the better.

Thus, projects developed within the framework of the Cultural Development Plan can and will certainly contribute to changing perspectives, creating new perspectives, and thus also creating educational offerings that were previously invisible and unavailable. Methods, tools, and ideas can be tested and formalized to create a sustainable offering for the people of the Salzkammergut.

Next Steps

outlook



UNESCO World Heritage View of Hallstatt © Gerhard Mair

In the coming years, the focus will be on preparing for Bad Ischl-Salzkammergut 2024 as Capital of Culture. Even though 2024 will undoubtedly be a special year for culture, we must always look ahead to the years thereafter. 2024 should not be a flash in the pan, but a catalyst for sustainable development and the creation of structures that will last until 2030 and beyond. To ensure this, the preparatory measures for the Capital of Culture year also include the implementation of long-term projects, including in the areas of capacity building and audience development. The close cooperation between the Capital of Culture and cultural development should open doors for the implementation of possible follow-up projects. At the same time, the aim is always to promote initiative and encourage people to become active in the cultural sector themselves.

A key element in all these projects is the continuous review of the objectives set for 2030. Within the framework of the Capital of Culture 2024, qualitative and quantitative data will be collected and analyzed at regular intervals from 2020 up to and including 2030. This monitoring process – led by an independent, interdisciplinary working group for evaluation – will also

used to collect baseline data to monitor the long-term development of the cultural sector in the Salzkammergut. The results will be published and are intended for public discussion. Only through this ongoing process can we maintain a clear view of our vision and goals, as well as ensure critical reflection on developments.



Lake Hallstatt © Gerhard Mair

Thank you

Thanks



Rock salt © Gerhard Mair

We would like to thank all our companions, fellow campaigners, and all those who have contributed to the process, as well as all those who will come on board in the future. Successful regional development only works with the brains and hands of many. With this in mind, we look forward to exciting years full of drive, a dose of idealism, and strong, diverse networks that will continue to grow and advance the Salzkammergut!

Special thanks go to all those who have provided us with their original soundbites for this cultural vision: Daniel Bernhardt, Mario Friedwagner, Barbara Hrovat, Hannes Heide, Fritz Idam, Günther Kain, Barbara Kern, Jacqueline Korber, Gerhard Meingast, Julia Müllegger, Martin Neuhuber, Robert Oberfrank, Agnes Pauzenberger, Axel Scheutz, Brigitte Schierhuber, Gunter Schimpl, Martin Schott, Franz Steinegger, Rosa Wimmer and Andreas Zohner.



Rock salt © Gerhard Mair

What will the Salzkammergut ideally look like in 2034?

10 years later

Heidi Zednik

I hope that the professionalism of art and culture will be recognized and appreciated here just as much as it is in Vienna. And that people here have a chance to make a living from cultural work. Instead of the small enclaves that many retreat to, there will be one large enclave for the entire Salzkammergut. Then a certain level of professionalism will emerge, which, in the best case scenario, will lead to me no longer needing my other jobs at some point (laughs). Art and culture will then be my profession, and talent will pay the rent.

Petra Kodym

In 2034, cultural professionals are no longer alone. Through the Capital of Culture and the Cultural Development Plan, other people are beginning to exchange ideas and collaborate with them. But not only the disciplines are coming together, but also the people from different places. Today, the distances in the region seem very long, even if they are not. In 2034, these distances in people's minds should be smaller.

Marie Gruber

The Salzkammergut of 2034 might not look much different. The breathtaking nature and beautiful buildings will remain. But the people of the Salzkammergut in 2034 will create and use culture. There are offerings for every age group and diverse interests. And, especially important to me, young people will implement their ideas and projects themselves.

Daniel Bernhardt

I still miss a certain interested cosmopolitanism in the Salzkammergut. We see our problems, then nothing happens for a long time, and then the problems arise somewhere out there in the world. Yet the same problems exist in countless regions worldwide. In the best case scenario, we will be exchanging ideas with these regions in 2034. You can think globalization is bad, but you can't deny it. Cultures are simply merging today.

because it doesn't play along, it falls by the wayside.

Stefan Heinisch

Connected, open, digital, yet still analog and idiosyncratic. A place of the creative economy and education. A place where contemporary manifestations have as much space as Emperor Franz Josef and Sisi. As a result of the Capital of Culture, art and culture will enjoy a higher status, especially in smaller communities. Speaking of communities: By 2034, almost all Salzkammergut communities will employ an innovation officer, embrace an active municipal design mandate (in addition to service-oriented administration), and promote a regional culture of innovation. The Salzkammergut will then be one of the most progressive provinces in Europe: the enclave.

Mario Friedwagner

Bad Ischl/Salzkammergut was the European Capital of Culture, and this was not a project of the usual top dogs, who skimmed the cream that volunteer cultural workers had stirred up with their expertise. With the Capital of Culture, something structurally changed. There is an open cultural center with workshops, there are budgets for paying employees. And there is an audience that participates in a discourse about democracy and politics and not withdraw into private life like now.

Lisa Neuhuber

Lively, diverse, and connected! A regular, multifaceted cultural program is offered throughout the region. There is exchange and collaboration between various clubs and institutions. Culture is no longer a neglected child, but part of the family!

Agnes Pauzenberger

The landscape is at least as beautiful as it is now. The people are courageous and openly reflective towards all who live, work, or visit. Future topics will be

controlled and designed on one's own initiative.

Bashir Qonqar

The Salzkammergut Biennale will take place in 2034!

Donna E. Price

Salzkammergut public transport will be free for residents. The B145 will be truck-free (hopefully much sooner)! There will be a vibrant alternative street music performance festival organization supporting artists of all kinds. There will be local galleries showcasing cutting-edge art exhibitions by local, regional, and international artists. There will be an artist-in-residence colony where up to 10 artists can work. The SEP will be closed, and small businesses will boom again! Development will be tightly controlled, and small farmers will be at the center of land use.

This list could go on forever.

Rosa Wimmer

Culture and art have a higher status in society than they do now, and cultural work is fairly remunerated. There are at least one or two open cultural venues. Cultural work has built important bridges, and approaches and solutions for better coexistence have been found for social challenges such as mobility, an aging population, affordable housing, and so on.

Kathrin Quatember

I wish that the people who live and work here can still do so. That cultural initiatives, independent media, cultural associations, and artists, who are so invaluable to the region, can do their work in a thriving and well-founded environment. My vision is that this diversity can be lived: by cultural workers, residents, and visitors alike. And that the Salzkammergut is perceived externally not (only) as a tourist region, but as

Cultural region in the heart of Europe.

René Freund

Readings and concerts are held regularly in every town – even in unusual locations. No child should leave school without having seen at least one exciting, age-appropriate cultural event every year. All towns are easily accessible by train, and local municipalities provide electric vehicles. The Salzkammergut is known throughout Europe for its innovation, sustainability, and cosmopolitanism (that made me laugh a little).

Ferdinand Reisenbichler

*A Salzkammergut that is cosmopolitan, that says "we" and means "we." A vibrant and integrated cultural scene, fresh, bold, open, and intergenerational. A region that sets trends and puts these trends up for discussion. For every 100 social housing units, there will be a subsidized studio, including a documentation archive, for a deceased regional artist. By 2034, the Salzkammergut will be a model region for the Unconditional Basic Income – art, culture, social engagement, and volunteer work have positively transformed social life. The Salzkammergut is free of shopping malls. City centers are being revitalized, regional trade and cosmopolitan self-confidence are anchored in society and in all educational institutions. Town centers will be
a meeting point, art and culture are the binding agents.*

Lena Schartmüller

By 2034, young people won't just stay in the Salzkammergut, they'll also get involved, connect with existing structures, and create something new. They'll find a region that offers space for innovative ideas, projects, and experimentation. A region where owning a car isn't necessary to get from A to B, and one to which I, as a native of Altmünster now deeply rooted in Vienna, might want to return.

Sonja Zobel

The Salzkammergut region attracts artists of all disciplines from around the world, seeking refuge here. They become creative and produce works that are internationally acclaimed. These are exhibited or performed in a wide variety of museums and venues. Our youth are completely enthusiastic about music, theater, and literature, organizing music festivals, poetry slams, and successfully running inns that were on the brink of closure. The Lehar Theater has a permanent ensemble that performs year-round and attracts keen interest from audiences. The local community, as well as guests, participate in this life, consciously paying attention to our accessible nature and are open to international exchange.

Sophie Rastl

More space for free thinkers, contemporary art and culture, and more paid jobs. That's my ideal. An open building for us cultural workers would also be nice.

Paul Jaeg

*I was the first in Gosau with shoulder-length hair and wide, flared trousers, as the son of a true hunter. My father fully accepted that. There were people like that back then, too. And I'm hoping for people like that, so that the year 2034 will be "fair and funny" – and not disastrous. We don't need any more jeremiads; we need good minds that can inspire others. Where are the
a thousand Gretas that the Salzkammergut so desperately needs?*

Vladimir Vukovic

Ideally, I wish for three things for the future of the Salzkammergut: affordable housing, educational opportunities and support for broad sections of the population, and more sophisticated leisure activities.

Martin Schott

Lively town centers, fun and colorful festivals, controversial discussions, educational opportunities for all generations, car-free mobility, and gentle, sustainable tourism that brings people from all over the world together. Many beautiful words that hopefully translate into reality. can become reality.

Gisa Schosswohl

Open, as a magnet for diversity and cultural life! As a platform on which the region's historically grown significance (tourism, culture, society) enters into dialogue with the issues of today and the challenges of tomorrow. This creative exchange of thoughts and ideas could become the new SALT that secures the region's prosperity and importance in the future.

Lisa Kogler

Less traffic directly in the local area, areas without internet or telephone reception, more regional self-sufficiency and barter markets, community-based businesses, and the promotion of culture and individuality. If the Salzkammergut is wise, it will know how to turn away from globalization trends and, with a certain foresight, regionalize itself again in the name of people and nature. In the distant future, the regional will be what proves to be flexible and adaptable. Large global systems are rigid and therefore more likely to collapse than smaller ones.

Mona Lorenz

I think if SKGT2024 is a success, the title will resonate for a long time! The WE feeling that will emerge could easily last a little longer, in my opinion. I can't say when SKGT2024 will be, it passes so quickly. SKGT2024 will bring many interesting people to the Salzkammergut, and hopefully some of them will stay. In any case, the title will spark a stir... I hope the Salzkammergut will be cosmopolitan and open-minded!

Sonja Reiter-Gaisberger

The landscape has been preserved, and not too many houses and hotels have been built in the most beautiful locations. There is a meeting between politics and art. There is funding for art and culture, and young artists are supported and promoted. Not only are promises made, but artists are taken seriously in their work because they are an important part of society.

They capture the spirit of the times.

Julia Müllegger

By 2034, the people living here had also begun to change their values: wage labor no longer had the primary power to define and dominate the environment, culture, and humanity. Solidarity and mindfulness in dealing with nature are guiding principles for both people and politics. And the possibilities of digitalization and the resulting networks bring people, their art, their knowledge, and their ideas together more easily and in a more environmentally friendly way in the Salzkammergut region.

Aline Dreyer

Open. More tolerance and respect among each other and towards others. Both among artists, both traditional and contemporary/alternative, as well as among members of different cultures and towards other living beings. Also more environmentally conscious.

and more sustainable.

Jacqueline Korber

Ideally, we'll go back to basics – a sense of togetherness that thrives and is lived so that the inner and outer beauty of the Salzkammergut and its people is preserved and can spread throughout the world! Utopian?!
- I love it! :)

cultural vision ***Salzkammergut 2030***

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