

skgt 24

Bad Ischl-Salzkammergut 2024 European Capital of Culture · Candidate City

Mit Unterstützung von Bund, Land und Europäischer Union

 Bundesministerium
Nachhaltigkeit und
Tourismus


LE 14-20
Entwicklung für den Ländlichen Raum


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Bad Ischl-SKGT24

European Capital of Culture · Candidate City

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QUESTION 1 The concept SALT.WATER and its Involvement since pre-selection

Introduction

The Emperor is still dead. And Europe has lost its balance. In writing the story of SALT.WATER we changed our own balance too.

We seemed to have stirred something deeply interesting here in the Salzkammergut.¹ We poked a wake-up stick into a hornets' nest. But instead of an angry swarm, the loud buzz being heard across the region reflects an excitement and a willingness to embrace the New Salt. Our region is starting to discover more commonalities than contrasts. The closer we involved our local population, the more we saw interconnection. We saw Europe.

Like Europe, we need to find a balance between challenges and familiarities. The balance between counterculture and tradition, the balance of many cultures. As tourists we egoistically want to capture nature, at the same time endangering and potentially destroying it. That's why SALT.WATER is now more relevant than ever.

It finds a balance between key elements of modern life. Tradition versus modernization. Hyper-tourism versus relaxation and a balanced lifestyle with a respect for nature. SALT - represented in our program lines Power of Tradition

and Impact of (Hyper)Tourism - is both our healer and the grit we need to challenge us. WATER - reflected in Strength of Counterculture and Flow to Retreat - is the connector and unlocker. Combining SALT.WATER gives us culture, our New Salt. It is the best of both Salt and Water, a fertile and solid base on which to build a new **Cultural Geography** in our region, the INCLAVE. This process did not start with last year's ECoC Application. Cultural workers have been mining a New Salt for years, slowly building up cultural conversations for a critical mass to NOW be possible. People, Places and Program solidify this Cultural Geography - connecting cultures, creating common goals, togetherness and inclusion. New Salt, with new views, opens our hearts to be captivated by culture and share it with others.

Yet Europe is becoming more and more a series of enclaves. On the face of it, a place of safety, but an enclave is about preserving traditions for the sake of protecting traditions, leaving them static and dead in the end. About getting as much money out of tourism as possible, no matter the consequences to nature or residents. We recognize this because of our own

history. We know enclavian behavior and how each enclave brews in its own stew. This stew is a world very narrow and small, resulting in malnourished culture and an inability to change.

Here in the Alps, one of Europe's most famous and charismatic regions, SALT.WATER is forming something special, as it has done throughout its history. SALT.WATER is now opening us up to new ideas. It can also open up the closed enclaves of Europe, sharing our model of cultural connectedness. The Inclave. A vision of a connected region, connected cities, connected Europe.

As a result, our Sat-Nav lady from Phase 1 is having second thoughts about turning around. Because change is starting to happen. The question is - what CAN we and what WILL we change about our future? It is precisely this change that is driven by the opportunity to become European Capital of Culture.

A new way of thinking IS emerging. A sense of US is noticeable, that WE as Europeans can make a difference, can change the enclave to Inclave, can welcome people from all cultures to sit down at one table together. ■



¹ from this point on abbreviated with SKGT

Contribution to the long-term strategy

01 Contribution to the long-term strategy

- 02 Cultural and artistic content
- 03 European dimension
- 04 Outreach
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QUESTION 2 Cultural strategy: Changes in priorities including those for ECoC 2024

QUESTION 3 Intended long-term impacts of becoming ECoC 2024

We see our long-term strategy and the impacts of becoming European Capital of Culture as fundamentally connected. We therefore combined our answers to these 2 questions.

Shortly after being short-listed, our Strategy 2030 was finalized. This was achieved, within the framework of a EU LEADER¹ project, and with the collaboration of 23 municipalities, many cultural institutions, associations and members of civil society. Together, we published, presented and distributed the first ever regional cultural strategy for the SKGT (Kultur macht den Unterschied - Kulturvision 2030). It was presented on July 12, 2019 and subsequently agreed on by all 3 LEADER regions, the tourism board and regional cultural politicians.



The inclusive approach, ultimately uniting 23 municipalities spanning 3 different federal states in 3 EU LEADER regions, gives us a solid and shared platform. With culture as the successful connector, a unified cross-party and cross-society can move our region forward. The endorsement of this inclusive, future oriented cultural strategy is fundamental for convincing political, cultural and business leaders - and ourselves - that we can deliver a

strong, sustainable European Capital of Culture here in the Alps. The strategy itself sets out 5 key priorities:

1. Establish a broad concept of culture and strengthen forms of culture not yet well established in the SKGT. Not just brass music, mega events with fireworks or Lederhosen. We need to find a place for all sorts of art and cultures!

2. Release the potential of culture for everyone. We need a change of mindset! Politicians and business people need to see culture as an investment. This also applies to those who think "culture is not for me". It is not easy, but our passion will help us find a way and we are more than determined!

3. Make culture accessible and attractive! Taking a look at our



¹ LEADER aims to engage local stakeholders to initiate actions for the development of their rural areas. The Application process is also funded by LEADER.

cultural institutions and events, we know that there is a big potential to be better, more fun, more challenging, more engaging.

4. Find different solutions to the same old problems. It was Einstein's definition of insanity to do the same thing over and over again, expecting to achieve different results. ECoC makes us see things from a different angle. Finding creative ways to address what we thought were unsolvable problems. Such as hyper-tourism or the shortsightedness of decision-making processes affecting our natural environment.

5. Revitalizing old spaces. We are a region rich in imperial and industrial heritage, which also found its way into our building culture. Lots of beautiful buildings are left unused and sit empty. These spaces will provide the hardware for our Cultural Geography.

Thinking outside the box enables us to find alternative ways **together**. This makes a bigger impact on people's mindset than top-down regulations do. This is where ECoC 2024 comes in. Reflecting deeply on the jury's feedback we received from Phase 1, we tried to think imaginatively about the context of "urban development" in a primarily rural region. We recognize how

PLACES is about

- Spaces where culture is happening right now and will happen in the future
- Developing our stock of venues and making them the bedrock of a culturally vibrant region, which we passionately want to become
- Making better use of our natural environment as cultural space – in sustainable rather than exploitative ways
- Freshening up our museums and galleries with a cultural makeover
- Develop the Open Culture Center in Bad Ischl (see page 12)
- Focussing on improving what already exists

Our big idea: Waking sleeping beauties and revitalizing them. This is central to our vision.

essential it is to see our ECoC program as helping us meet the special challenges we face. Arguably, as recently seen in Spain, the challenges of rural regions are the most acute of all. The twin spectres of rural exodus and hyper-tourism threaten to turn some regions into either ghost towns or theme parks. We want our region to be, and stay alive – our concept is to create a new **Cultural Geography** for rural regions, such as ours; a Cultural Geography characterized by a different set of assets, opportunities and challenges other than what metropolitan areas have.

Regions like ours, across Europe, need to find solutions built around the special Cultural Geographies they have. Clean air, pure water, cultural heritage and community spirit are our assets. Dwindling populations, dying traditions, hyper and low-wage tourism and a reluctance to embrace change are just some of our enemies.

Building this new Cultural Geography is strategically important for us and can also become important for Europe (more in Q12). The essence of this Cultural Geography is the INCLAVE. We understand now, even more so than before, that success can only come from building and delivering that vision of the INCLAVE. An inclusive model

PEOPLE is about

- Those who organize, produce, participate in or consume culture
- Those who do not participate or visit yet
- Widening and diversifying our audiences
- Encouraging people to be more ambitious in their tastes, more critical, but also more open and daring in terms of programs they attend and take part in
- Building capacity for those who work, or want to work, in our cultural and creative sectors
- Developing capacity for politicians, which is also a key strategic feature

We give more details about our plans for capacity building at the end of this chapter.

Our big idea: Our focus on People allows us to form the **SKGT Salty Family** which populates our INCLAVE.

that delivers long-term rebalancing of culture and nature, economic and environmental concerns, tradition and modernization, and harmony among people from many nations; a vision with the potential to really make a difference to our region. Just as SALT and WATER made, and still make a difference here.

This led us to rework our key priorities for ECoC 2024. Instead of People, Places and Connections, our priorities are now **Places, People and Program**. Connection is intrinsic to Places and People. But a catalyst is needed to make that connection – that catalyst is our **2024 Cultural Program**.

The combination of the 3 Ps – the power of 3 – becomes the foundation on which to build the new SKGT INCLAVE!

It is the mixture of SALT.WATER that provides the solution we need. And let's face it, we are all looking for solutions to the challenges of how to build a more connected society, one which allows everyone to reach their full potential and lead a fulfilling life.

In the longer term ...

We had many discussions about the long-term impacts of ECoC – with people across our SKGT society and also within the team. These discussions were highly positive, but also voiced

PROGRAM is about

- Providing cultural events of quality – in the broad sense of the term culture – for all people, both in usual and unusual spaces!
- Fostering forms of culture which are not yet well established in the SKGT
- Encouraging the recognition of a broad definition of culture within the SKGT society, which is strongly needed!

The Program is our vehicle to bring **People and Places** together creating the INCLAVE!

Our big idea: A program to comfort the disturbed and disturb the comfortable.

some negativity and real concerns about the future. This feedback filtered into our concept and artistic program, one that reflects deeply and critically on the challenges we and regions like ours are facing.

Being a region struggling with the effects of tourism and heavy traffic, we are well aware that becoming European Capital of Culture will, at least for the title year, put more strain on our environment, and its people. The SKGT was, and still is, a region of retreat, especially for city dwellers. More and more buy secondary homes here, resulting in increased real estate prices. This makes it harder, especially for young people, to find affordable housing.

Discussions with people in the region also showed that climate change and the resulting impacts on our natural environment is one of the predominant challenges for the SKGT. We believe that the production of the European Capital of Culture must not only be conceptualized in this context, but Strategy 2030 as well.

Tourism will continue to increase whether we are European Capital of Culture or not and the environment will continue its spiral towards extinction. To address these challenges we deve-

loped an innovative tourism strategy (see Q12) which is integrated into both our European Dimension and reflected in artistic projects which challenge some of the most threatening features of modern "Kodak" tourism.

In order to respond to the current, but also expected traffic issues, we initiated a stakeholder group of experts, both from the region and Upper Austria's Government, with the mandate to propose ways of developing a more sustainable and green mobility system for the region. This includes the development of a concept for the enhancement of public transport in the build-up to the title year (and lasting beyond), but also innovative ideas that activate people to use it instead of their cars.

Our strong emphasis on the environment also sets a stronger focus on the built environment, both in Strategy 2030 and in our ECoC program. We teamed up with architect Vladimir Vukovic, who is consulting us on issues related to the built environment and Baukultur (building culture).

We recognize that in order to address the region's challenges and to truly transform our disconnected cultural and geographical enclaves into one contemporary, courageous INCLAVE,

Creative thinking and visualization is a big part of our mindset in a team built around a core of people from the independent cultural scene. We found out, each one of us works with mind maps to visualize the interdependence of ideas. We also think mind mapping is perfect for something like European Capital of Culture as it is a tool which helps to merge strategic and creative thinking. That mix of strategic and creative thinking is also the essence of our concept. So for this final Application, we decided to use mind maps to illustrate our texts.

Tony Buzan, the inventor of mind mapping, died this year. He lived a balanced, yet full and energetic life by having art, physical activity and the contemplation of nature and space as the elements he built his lifestyle around. So it seems a fitting we use his methodology to illustrate how we can develop – creatively and strategically – towards the SKGT INCLAVE. Our vision for the kind of balanced lifestyle – full of energy and joy, together with a lifelong curiosity – which we intend to be the main legacy of our program.

we need to cooperatively think about regional development and cultural strategy.



In this strategic process, we see ECoC as the match to start our fire. But we definitely don't want to create fireworks which only spark in 2024 - we want to keep the fire burning! We are aware that the risk of losing the energy and capability for maintaining and developing the INCLAVE for longer than just during the title year is real. We know that even a great ECoC year does not automatically mean the solidification of a long-term strategy.

That is why the creation of the new Cultural Geography is our key legacy. A legacy where a sustainable tourism strategy is reflected within both rural and urban development. Our strategic focus for 2024 is to create interconnected cultural places and spaces, into and through which people, locals and visitors, ebb and flow. The investment in Places, People and Program enables us to move from disconnected and exclusive enclaves to the INCLAVE

where everybody is valued and welcomed.

So that is our long-term Vision. Places, People, Program become connectors, WATER. And through SALT, the new culture and healer, a very special INCLAVE is created. An Inclave shared by a Salty Family who care for and look after each other, including the region they live in. Not easy - but we are going to give it a go!

PLACES PEOPLE PROGRAM: Building our capacity

In order to live up to our vision, to deliver the quality of program we are committed to and to finally create the legacy we aim at, we need a serious investment in our people and places. So capacity building is a huge priority for us. It is built on 4 key pillars - 1) the **SKGT Culture Schools**, 2) **Inside Out**, our museum revitalization program, 3) the **Open Culture Center (OCC)** and 4) **we locally**. This set embraces a series of complementary initiatives to support the development of artists, cultural and creative professionals and practitioners, amateur artists and people who simply want to get closer to culture. Furthermore, parts of our program have capacity building functions, such as **LIFE FACTORY** and **Theater of Dreams** (see Q6).

1 SKGT CULTURE SCHOOLS

Our SKGT Culture Schools are formed under the broad umbrella of 3 educational institutions or programs across the SKGT, with major contributions from leading European experts in their particular fields. Also, what we think is a relatively new approach, we enable participants to secure qualifications which can lead to more formal high-level studies, ensuring long-term development and life-long learning become key values of our Salty Family.

Cultural Management School:

Our Cultural Management school offers both full training in cultural management, but also individual modules. This differentiated structure allows us to address various target groups. People working full or part time and wanting continuing education, as well as young people who intend to study full time. We identified a number of partner organizations here in Austria with whom we propose to develop a cultural management school. One of them is FH Kufstein, a **University of Applied Sciences**, in the not so far away Tyrol region. FH Kufstein has developed one of Europe's most interesting programs for examining the relationship between culture, sports and event management, and especially their relation to driving positive change at city and community level. Many students - both from Austria and neighbouring Germany as well as a strong percentage of international students from across Europe and further afield - study for both Bachelor and Masters courses.

FH Kufstein is also our "accreditation partner", an awarding body who works with us to develop a qualification framework for the modules people follow. In turn, this allows our participants to move onto some of the full or part time MA courses offered by FH Kufstein. We can also offer placements or projects to existing MA students to ensure that we benefit from the energy and creative thinking of this talented student group.

Another partner of our planned Cultural Management School is **KUPF (Kulturplattform OÖ)**, which, founded in 1986, is the umbrella organization for more than 150 independent cultural initiatives in Upper Austria. Part of their offer are courses on cultural management specifically designed for the needs and demands of the independent cultural scene. KUPF shares its expertise within the Cultural Management School and hosts several modules on cultural policy, funding and association law. This in turn meets one of KUPF's main ambitions to reach out to cultural workers in rural Upper Austria.

The Cultural Management School is also supported by the **Verein Zukunft Bildung Salzkammergut** (Future Education Salzkammergut), an association which initiated a past LEADER project focusing on the educational system of the SKGT. This project resulted not only in a solid basis of research, but a wide and dense educational network. The association Verein Zukunft Bildung consists of young people who initially left the SKGT to study, and were partly also active in higher education policy, before they returned to the SKGT to further develop the region as a location for (higher) education. Seeing their work as a forerunner of an actual school of higher education, the Verein Zukunft Bildung Salzkammergut is a strong consulting partner in the development of the school's concept, especially when it comes to questions regarding links to existing educational infrastructures in the region and our wider Cultural Geography.

One of the key audiences for individual modules are local politicians who will have the opportunity to learn more about best practice models of cultural governance. We know from the shared experience of others that one of the biggest risks is the political management of the "logistical spaghetti" which can characterize a complex project like ECoC. We find that many

politicians responsible for cultural affairs represent only tiny parts of the spectrum, mainly mainstream forms and traditional culture. We also see that the lack of understanding, on the part of politicians, is a major risk to the successful delivery of ECoC programs. Our innovative course for politicians on the **Politics of Culture** provides a dynamic action learning model, delivered by experienced lecturers with practical experience in delivering successful ECoC programs, their political challenges and practical solutions.

Location: Bad Ischl. There are different locational opportunities for this school, which will be further explored if we receive the title.

Target Group: Existing and future employees at all levels in the institutional as well as independent cultural enterprises and associations; courses are also open to interested artists, cultural workers and politicians.

School of Art and Craft

This is not just a school. It's a place which offers artists' residencies, local art and craft workshops and a gallery. It is an inclusive and diversified place for artistic experimentation and exchange. The learning concept is tri-fold. Short term workshops during the summer, longer concentration workshops during the year and professional 2 year residencies. The School has no standing faculty - the instructor pool is regional, national and international. Courses and workshops are open to everyone, from vocational and avocational craft practitioners to interested visitors in the fields of textiles, ceramics, woodworking, printmaking, drawing/painting, photography, metal/blacksmithing and other art and craft practices.

In addition to the educational component, the School is a cooperative working space with shared tools and equipment. The coop studio space is accessible to everyone who has competency in their craft but lacks the equipment. This specific need was repeatedly voiced by many regional artists and artisans, a need which is often the tipping point for their exodus from the region.

The School of Art and Craft is also a place for European exchange. In cooperation with the Matera 2019 Open Design School we pool our development and organizational experiences. Their know-how, gathered during their ECoC year, as well as the build-up years, offers real-life references. A cooperation between our 2 open schools creates the basis for an exchange of artists and craftspeople, inspirations and knowledge transfer.

An exciting and unusual component of the School of Art and Craft is the experimental division of School of WOW. Short for Works of Wonder, the school is a participatory performance program focusing on outdoor and community arts. Partners such as Walk the Plank (UK) along with artists from the SKGT, co-curate training programs which respond to the location and projects within the context of the SKGT. The local artists and community members who take part in the schools use their training at a range of major outdoor events building up to and during 2024. The School of WOW ensures that outdoor events aren't just a big bang but incorporate artistic elements as standard practice.

Location: Bad Ischl or Ebensee (possibly a satellite concept of school center and workshop / studio spaces). There are

different locational opportunities for this school, which will be further explored if we receive the title.

Target Group: Everyone who wants to engage with practical art and craft experiences, whether for a few days or years.

SKUL

This is an exciting project initiated by a group of education stakeholders from the Federal Region of Styria to develop the "Salzkammergut Kulturschule" - in short: SKUL.

An investigation of the education sector in the SKGT, which we undertook last year, showed that schools in the region are hardly engaging in any cultural projects at the moment. This is often due to the already overloaded scholastic schedule, but also to insecurities in approaching such projects, as school representatives have reported. However, if we want to be successful in creating a diverse, open and critical Salty Family which appreciates what we have in the region but is open towards Europe, then we especially need to empower people at an early age to actively and creatively engage in culture. Moreover, it makes good sense as long term prospects for young people. Employers are starting to recognize the need for a greater ability to work with visual concepts in the modern world. So it's official: art education is back.

SKUL follows the long-term aim to implement cultural education in already existing school structures, starting with the school cluster of the Erzherzog Johann school in Bad Aussee. Through the realization of SKUL, the existing school system opens up and creates space for a new and more flexible understanding of learning. By inviting national as well as international cultural workers, this program will engage students in international knowledge exchange. At the same time, practice-oriented and hands-on courses will be organized in collaboration with regional Vereine¹, music schools and other cultural institutions.

Within SKUL, different school types located at the Ausseerland (the Styrian part of the SKGT) will be connected through common culture classes. It is the aim of the project to develop this cultural education program for all age groups, starting in primary school up to graduation. In a first pilot phase, the Erzherzog Johann school cluster will start to implement the program with students aged 14-19. After collecting a bit of experience, the program will be expanded to all age groups.

Location: Erzherzog Johann School, Bad Aussee

Target Group: Pilot 1: students aged 14-19 /
Pilot 2: students aged 6-19

These 3 schools are fundamental to our vision of establishing the SKGT as a leading example of cultural and creative education in a rural region. Our ambition is to further develop this by adding an IT school. Digitalization is one the biggest chances for rural regions like ours and the demand for training in this field is at an all-time high. We believe that if specialists are trained in the region, IT companies and start-ups will locate here as well. This again creates strong synergies with the cultural sector.

2 INSIDE OUT - THE MUSEUM REFRESH

The SKGT has 37 museums to offer. They range from a literature museum to a museum on contemporary history. We even have a museum for toilets! The museums vary in size and number of staff. Yet, we find what a lot of them have in common are rather outdated approaches to museology. Part of this is due to lack of resources. Some museums depend solely on volunteers. But more often, museum staff and volunteers lack knowledge and experiences in contemporary, exciting museology. This in turn leads to the situation that most museum visits are "saved" for days when the weather is bad.

Inside Out is a capacity building program that offers courses on museum-specific topics such as didactics, curation, PR and marketing and object presentation. It aims at modernizing SKGT museums as well as making them more attractive to visitors. Inside Out is based on a program of best practice workshops which involves all the region's museums. Every workshop is organized in a different SKGT museum, that way participants get to know not only each other but also their institutions. They are encouraged to form a vital network, to freshen up their ideas and learn from each other and work together more effectively.

Inside Out is a program for exchanging experiences and mutual learning also within Europe. From our exchange with the Kaunas 2022 team, we know they are developing a capacity building program to strengthen the cultural institutions of the city including the museums. We decided to join forces and exchange knowledge and share experiences with their Wake it Shake it program. Furthermore, a number of top quality international directors and museologists have agreed to work with us on the following topics:

> **storytelling**, especially difficult stories such as the Nazi-Past and Imperialism: Graham Boxer (UK), formerly Director of Imperial War Museum North and now working for the National Waterways Museum.

> **museum didactics and pedagogical museum offers**:

Leontine Meijer-van Mensch (NL), Director of GRASSI Museums für Völkerkunde zu Leipzig, Museums für Völkerkunde Dresden and Völkerkundemuseums Herrnhut. She is an active board member of several (international) museum organizations, e.g. member of the Executive Board of the International Council of Museums (ICOM).

> **artistic object presentation**: Norbert Hinterberger (AT/DE/BR), artist and professor at the Fakultät Gestaltung der Bauhaus-Universität Weimar in the field of visual art.

> **source criticism and the history of museum objects**:

Monika Löscher (AT), Museum of Art History in Vienna. Further workshops on Marketing + PR in cooperation with the SKGT Cultural Management School.

Inside Out supports SKGT museums, giving them the know-how to transform their museums into places you want to visit, no matter the weather.

Location: within the SKGT Culture Schools infrastructure and in participating museums

Target Group: Museum staff

3 OPEN CULTURE CENTER (OCC)

In an area untouched by the tourist bustle of the Esplanade and just a few steps from Bad Ischl city center is the Cafe Casino - the chosen location for the **Open Culture Center**. The neighborhood has no welcoming public spaces, instead vacancies are the prevalent visual impression. Our Open Culture Center is expected to create a positive effect on the area. The Cafe Casino itself has a long history as a hub of vibrant cultural life. Since the 1970s the Cafe Casino was a place where people from all different groups of society came together, drank beer, discussed life, the universe and everything else. During that time, the Italian painter Carlo Battisti had his studio on the second floor; the studio has remained untouched for the last 40 years. The building, comprising approximately 650 sqm, has remained unused since 2013, waiting for an initial impulse to be revived and create an energizing effect for the entire neighborhood.

The Open Culture Center begins with the revitalization of the Cafe Casino, including its historic tunnel for events, a Culture Coffee Shop on the ground floor and a gallery/studio and office space on the upper levels. As an effect of this, it is expected that the further needs of the OCC, such as a library, rehearsal spaces or further art spaces, can be met through the development of the surrounding buildings, which are currently vacant or only temporarily used. Instead of renovating or building a big new Culture Center, the OCC is a place, created and developed step-by-step, gradually growing into the existing, structures in the area. Thereby, the OCC as a decentralized concept, remains flexible and able to react to changing needs.

For people who already produce art or culture, but also for those who do not (yet), the OCC is a new anchor in the city of Bad Ischl. It is a low-threshold place of experimentation, participation and self-empowerment. It is a laboratory, while at the same time a cultural practice. As a meeting space, giving orientation when needed, the OCC makes arriving in Bad Ischl easier for people relocating here. Naturally, the OCC and the SKGT Culture Schools complement and mutually inspire each other in their progress.

Location: Cafe Casino & district of "Gries", Bad Ischl

Target Group: the Salty Family

4 WELOCALLY

is a platform that helps us re-shape the new SKGT. This capacity building project, co-initiated by a SKGT born and Vienna-based young spatial planner, is the extension of the very successful Viennese platform imGrätzl.at. With the know-how of the development process in Vienna, we locally is the pioneer platform of this kind in an Austrian rural area. we locally revitalizes unused spaces and brings locals together. It enables the digital connection of citizens of all participating towns and foremost economic and social actors of the region, such as one-person companies, small businesses, associations, artists and those involved in culture and community. The online platform provides: visibility for local providers and artists; connection for people who are either offering or looking for spaces to work or create; support and exchange for people newly self-employed, whether in creative industries, cultural work or other areas.

Location: SKGT-wide

Target Group: self-employed, associations, artists and other makers

QUESTION 04 Monitoring and evaluating plans

Our monitoring and evaluation system contains **3 basic goals**:

- 1) reflection on our 3 strategic fields: Places, People, Program (PPP)
- 2) the use of ECoC guidelines
- 3) the creation of environmental indicators

1) Impact for and with PPP: Our primary focus is to measure our success against our 3 main strategic targets PPP. Our evaluation model evaluates both ECoC and the impacts of Strategy 2030. Cultural Geography, as presented in Q2+3, forms the base for our evaluation model. The effects on places, cities, region and population are mapped in a coherent, learning system that is comprehensible and applicable to all protagonists.

2) Using the ECoC guidelines: We are aware that the evaluation of ECoCs since 1985 has played an important role in the development of this European initiative. Our impact analysis and monitoring benefit from the experience of past and present ECoCs. It also provides us with the means to connect our system with European and EU partners, becoming part of the ECoC community.

The evaluation concept we presented in the pre-selection phase we developed further. Now, in the second phase we take the **"Guidelines for the cities' own evaluations of the results of each ECoC"** into account. We supplemented and structured our system on the basis of the advice presented in the guidelines, especially taking into account the information contained in Table 2 - "Overview of ECoC objectives and criteria with corresponding indicators and possible sources of data collection, which also cover aspects that are decisive for the European Green Capital Award.

Every European Green Capital (EGC) has to adhere to the following:

- a) Reward cities that have a consistent record of achieving high environmental standards
- b) Encourage cities to commit to ongoing and ambitious goals for further environmental improvement and sustainable development
- c) Provide a role model to inspire other cities and promote best practices and experiences in all other European cities

We can learn and benefit from the 12 environmental indicators which are

the basis for the selection of a city as European Green Capital (EGC):

Climate Change Mitigation | Adaptation | Sustainable Urban Mobility | Land Use | Nature and Biodiversity | Air Quality | Noise | Waste | Water | Green Growth and Eco-Innovation | Energy Performance | Governance

These indicators can be reflected to complement those of the ECoC evaluation. An **Evaluation Working Group** (see P. 15) monitors our evaluation and creates the link between the ECoC and EGC evaluations. The group's main task is to describe the short and long-term objectives of the Bad Ischl-SKGT24 ECoC, including the objectives of environmental sustainability. During the course of our ECoC preparation and realization we propose approaches on how to achieve these objectives, especially the new indicators of sustainability, environment and climate. It is important for us to avoid the situation where the program is developed to achieve easy wins instead of addressing more challenging issues. In our evaluation system we include information about this context, positive and negative factors which influence results. The current system, developed with experts of former ECoCs, reflects the current status. Starting in 2020, together with the Evaluation Working Group (EWG), we implement this concept and the basic principles explained at the beginning of this chapter.

The following table shows the system for our evaluation plan. It contains the aims which define our success and planned measurements including indicators and sources of data collection. Together with the Evaluation Working Group (EWG) we add/change indicators and find practicable sources of data collection, as the Guidelines for ECoCs suggested. The 2 general objectives (GO) and the 4 specific objectives (SO) of the ECoC Guidelines are included in our 3 strategic fields Places, People, Program, as shown on the next page.



Places

GO 2: To foster the contribution of culture to the long-term development of cities and regions
 SO 4: To raise the international profile of cities and regions through culture

| Using and developing the places where culture is happening right now and will be in the future. | |
|---|--|
| aims | Revitalize abandoned buildings Improve, renovate cultural and community infrastructure (accessibility) Establish an Open Culture Center in Bad Ischl Strengthen public space as a venue for culture Establish a main regional cultural office and support it with mobile SKGT offices Create spaces for creative industries Create cultural spaces in every municipality to ensure decentralized cultural infrastructure Establish a network for sharing and renting spaces for creative and cultural purposes in cooperation with welocally Redefine the concept of location, organizing culture, also in unusual spaces outside of cultural institutions |
| what we measure | Number of (re-)opened and revitalized spaces (including taverns, shops, factories etc.) Number of events in spaces outside cultural institutions (including public space, nature, spaces like railway stations etc.) Number of places which are consumer free Growth and quality of welocally platform Number/percentage of creative industries in the region |

People

GO 1: To increase citizens' sense of belonging to a common cultural space - Europe
 SO 2: To widen access and participation in culture

| Participation of people who organize, produce or consume art and culture, including those who don't do so yet. | |
|--|--|
| aims | Establish a capacity building program Engage people, who tend to not be visible in society, and cultural events (differently abled people, elderly, minorities) Anchor a contemporary, processual understanding of traditions Break up gender enclaves in traditions Create low-threshold access to culture and encourage increased participation in culture Professionalize cultural work Create a regular networking panel of stakeholders Implement a culture program for seniors (Silver Salzkammergut) Young people assuming active positions in cultural production Inter-connect seniors with youth; inter-connect the genders Connect visitors and citizens; make tourists co-producers of cultural events Age of visitors and number of people, under the age of 20 and over the age of 65 participating in ECoC projects Audience growth for museums and exhibition Number of people who graduate from the Cultural Management School Number of people participating in courses at the School of Art & Craft Diversity of events at the Open Cultural Center (OCC) Number of creative industries Number of paid jobs in the cultural sector Number of Vereine (associations) involved in the program Reasons why people are and aren't actively involved in culture Perception of culture New approaches to traditions Diversity of ECoC workforce, including volunteer program Quality of interdisciplinary networks Number of day-tourists and overnight-stays |
| what we measure | |

Program

GO 1: To safeguard and promote the diversity of cultures in Europe, and to highlight the common features they share
 SO 1: To enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation
 SO 3: To strengthen the capacity of the cultural sector and its links with other sectors

| Providing qualitative cultural events. Promoting the diversity of cultures in Europe. | |
|---|--|
| aims | Increase awareness and appreciation of the diversity of European cultures and citizens' perceptions of being European Strengthen European connections and promote international artistic and cultural exchanges Critical reflection of our past as common ground in cultural work Enhanced cooperation within and beyond the region (of municipalities, associations, cultural institutions and residents) Strengthen emancipatory forms of culture Modernize museum offers University sessions with SKGT summer schools (expositions) Schools (co-)organize cultural events Artists from A.I.R programs connected with schools Develop a sustainable cultural tourism model in partnership with stakeholders |
| what we measure | Investment in cultural infrastructure and facilities Number and quality of cultural events offered for free Number of cultural events organized & produced in cooperation between cultural sector and Vereine Number and quality of projects organized & produced by several municipalities School hours spent with artists, cultural institutions, or preparing/post-processing cultural events Customer experience in museums |

In order to evaluate the indicators above we use a combination of quantitative and qualitative methods. Regarding quantitative methods we collect statistical data and use opinion polls. Qualitative methods include interviews, focus groups and media analysis.

The following analyses are crucial:

- Online activities - comments and information shared by audiences
- Media reviews about our European topics and ECoC program
- Media coverage (number and types of people reached, geographical coverage)
- Internal evaluation data from cultural organizations/institutions
- Surveys reflecting views of tourists and visitors
- Opinions of national and international cultural experts

Additionally, the Bad Ischl-SKGT24 app asks pop-up questions that users can answer voluntarily. One of the main questions we want to ask throughout 2024 is: "What does Europeanness mean to you?"

Who will carry out the evaluation?

Collection of data is carried out by the cultural institutions themselves, by trained volunteers and scientists. After being designated ECoC 2024, the independent Evaluation Working Group (EWG), assumes responsibility for the monitoring and implementation of our evaluation system. The roles and responsibilities between SKGT24 and the EWG are clearly defined with consideration, especially in relation to collecting data, communication and other issues. The following institutions / members are asked to be part of the EWG:

- LIQUA (already confirmed) is an interdisciplinary, independent, non-academic institute which combines economic, social, cultural and humanistic theories and methods. Founded in 2001 in Linz, Upper Austria, the institute has since then published numerous studies, carried out evaluations, conducted work-

shops, lectures and given advice to public authorities as well as NGOs and companies.

- Institute of Applied Statistics, University of Linz
- Experts from the evaluation of Green Capitals
- Experts of former ECoCs

Monitoring and evaluation processes are presented regularly to the SKGT24 Board of Directors. Designated SKGT24 staff is responsible for regular liaison with the EWG and ensuring that the necessary program development information is made available.

Status quo, timeframe and milestones

For baseline data we used Phase 2 to get an overview of existing data. We found out that tourism is a sector which regularly monitors data. KUPF does a yearly gathering of baseline data for the independent cultural scene. Number and type of events are found within every municipality. Numbers on taverns, businesses and other companies are provided by the WKO (Chamber of Commerce). Data on population and age distribution can be found in LEADER strategy papers. Most cultural institutions track the number of annual visitors. However, the region still lacks overall data on audience development. Due to this lack, we begin the detailed evaluation now, so we can track the path of becoming an INCLAVE.

Early in 2020 we establish an easy-to-handle questionnaire for all cultural institutions. This makes it possible for them to monitor their audiences based on the principles and strategic fields explained above. In 2025 the EWG launches a first overview of the results of the ECoC year evaluation with concrete figures and data. On a yearly basis, from 2026 until 2028, the evaluation **focuses on different aspects**, defined for longitudinal research. This yearly publication ensures a thorough assessment. Starting in 2029, **5 year long evaluations** properly observe longer-term impacts.

2020: Start of the Evaluation Working Group (EWG); first surveys: citizens

2021: Exchange between ECoC's Evaluation Team, European Green Capital Evaluation experts and tourism experts

2022: Second survey: tourism sector, cultural sector, artists, citizens

2023: Research and report about investment in cultural infrastructure

2024: Third survey: complete range of surveys for collection of all important data esp. from the visitors

2025: First overall report with important figures about the ECoC year

2026: Report with specific themes and results (annually until 2028)

2029: Second overall report "5 years after" with the long-term impacts

Dissemination of results

The results of the surveys and the evaluation are published online at least once a year. They are discussed publicly with our stakeholder group; the debate is hosted and broadcast by Freies Radio Salzkammergut. All reports are published online: easy-to-process materials for wider communication purposes, and professional materials for ECoC dissemination purposes. This gives us concrete and tangible feedback about needed adjustments in our evaluation system.

In 2025, a report combining the monitoring results from pre-ECoC and the title year is printed and distributed in every municipality and main cultural institutions. The outcomes of the evaluation are presented at a public event where emerging conclusions can be discussed. Our core aim is to give all of our supporters and the cultural scene an increased awareness of European values, of the specific European cultural diversity and of the importance of nature and environment. Everybody who supports, visits or participates in our program should feel our ambition: from enclave to Inclave!

02

Cultural and artistic content

01 Contribution to the long-term strategy

02 Cultural and artistic content

03 European dimension

04 Outreach

05 Management

06 Capacity to deliver

QUESTION 05 Artistic vision and strategy for the Bad Ischl-SKGT24 cultural program

Our Vision is to create the INCLAVE

On our **SALT.WATER** journey we found many new fellow travellers from the region, from Austria, Europe and abroad, who helped us make our artistic vision crystal clear. Since preselection, no big changes were made in the artistic vision or the cultural program. However, our artistic projects have significantly been strengthened, whilst at the same time we planned a major capacity building program to ensure that our ability is not compromised by any lack of experience or ambition. Our vision for the program is to disturb the comfortable and comfort the disturbed.

The INCLAVE is an open cultural space, connecting cultural initiatives, people and places. A place of both friction and cooperation, ultimately driven by a strong sense of respect. To get there, our artistic program needs, in equal measure, to be challenging and en-

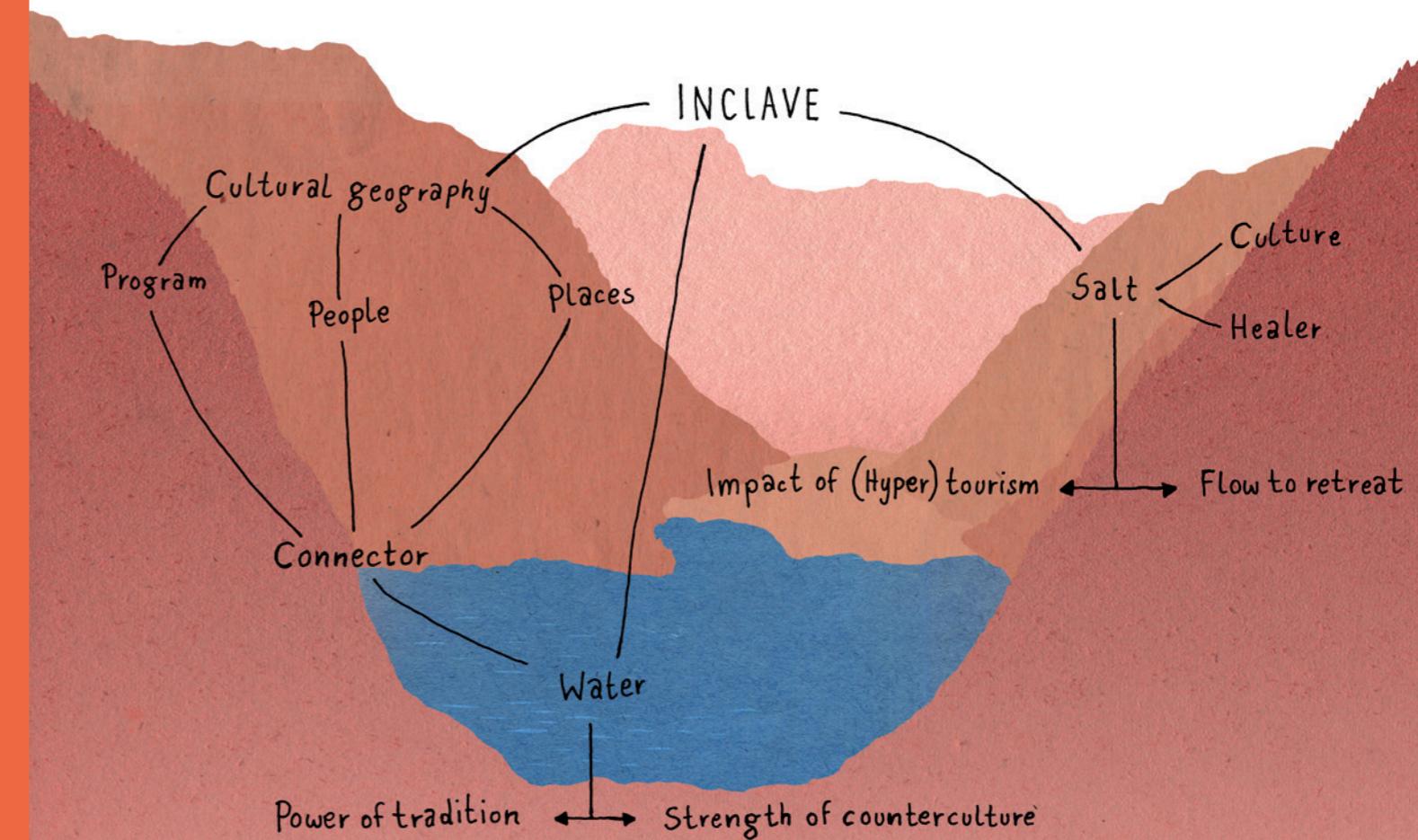
couraging. With the power of the cultural healer SALT, brought to life by WATER - the people and places that form the program, the enclave will morph into an inclusive INCLAVE. Open to everybody who wants to join us on this SALT.WATER journey.

Our vision uses our concept of SALT.WATER to inspire a balanced program combining community building, capacity building and artistic excellence. Our idea is that we are on a journey together through the region in which WATER unlocks SALT to form a cultural solution. We, means people of all ages, genders, abilities and backgrounds, all cooperatively mining for the New Salt, Culture. This in turn opens up all geographical and psychological enclaves.

The Cultural Geography, our model for urban development in a rural area, built by the people, places and program, help to modernize the culture scene and elevate it to a connected and contemporary level.

We work cooperatively together in all cultural fields across federal states and small enclaves, to break down all borders and arrive in the INCLAVE with a contemporary infrastructure. Blurring the distinction between visitors and locals, so that intercultural connections put an end to tourism as we know it, replacing it with something which provides the kind of genuine experience that stays with us long after the photos have been deleted due to a full memory card.

We aim to develop a culture movement which respects traditions and creates exciting new ones. With our concept of a cooperative culture movement, Strategy 2030 and our idea of a Cultural Geography, but foremost with our program, which is the base for everything, we hope to become an INCLAVE role model for other European regions and cities.

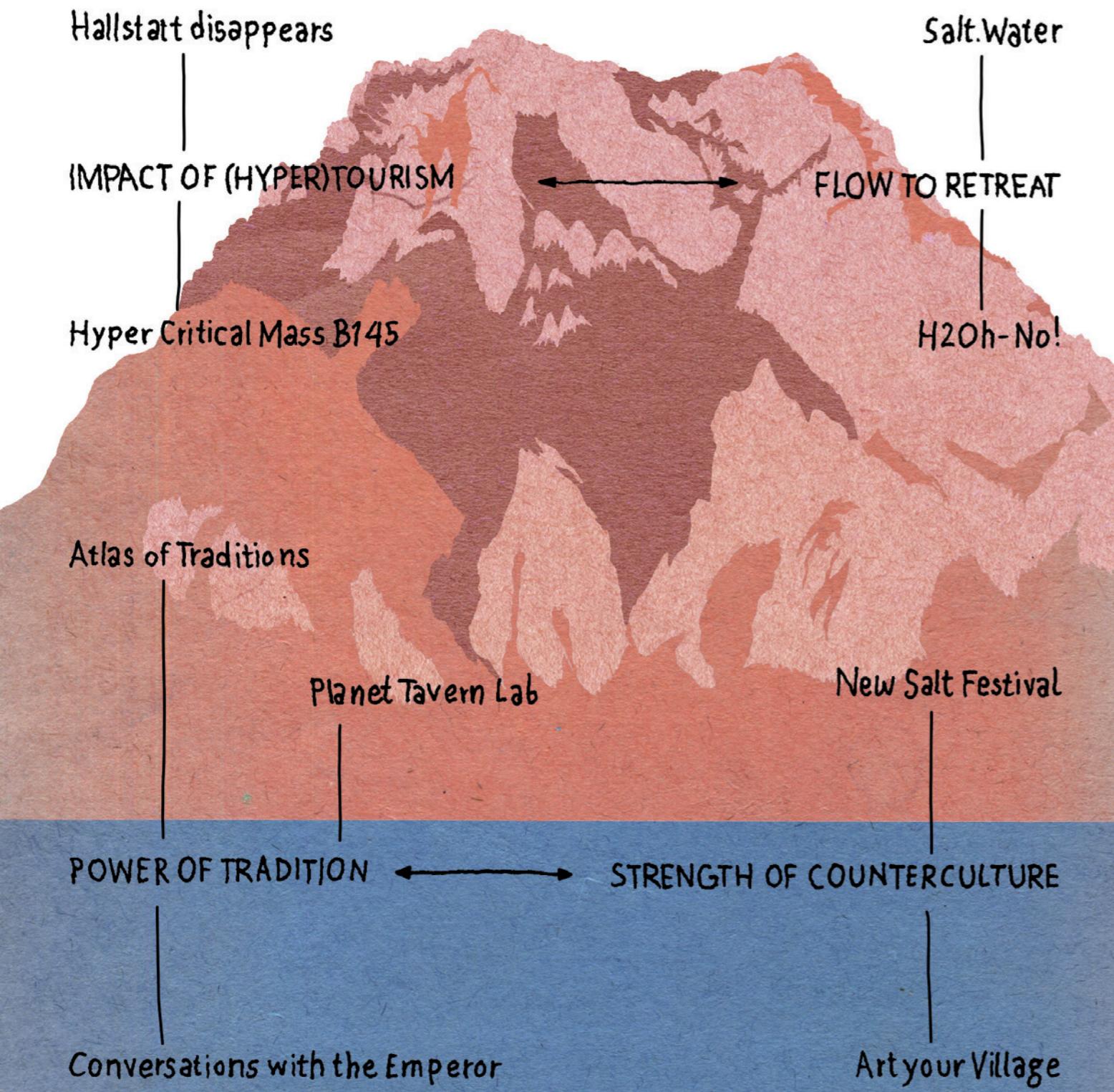


Our 4 program lines - POWER OF TRADITION, STRENGTH OF COUNTERCULTURE, IMPACT OF(HYPER)TOURISM and FLOW TO RETREAT - explained more fully in Q6, have remained from the first round. We genuinely believe that they enable us to address some of the most critical challenges that today's Europe faces. Not just in rural

regions like ours, but in bigger cities too. This cannot be denied or neglected, but is addressed by our program.

The program brings both joy and darkness, as we take a critical eye to tradition and history. Emerging with strengthened understanding and togetherness. ■

BALANCE IS KEY TO THE 4 PROGRAM LINES, just as balance is needed in Europe. Balance counters one-dimensional thinking, one of the many problems we address in our concept. Like rural exodus, environmental issues, failed integration of minorities, tradition as a bestseller in tourism marketing, nationalism or a stressed out society. In our program we find the balance between the Power of Tradition and Strength of Counterculture, as well as balance between the Impact of (Hyper)Tourism and Flow to Retreat.



QUESTION 06 Structure of the cultural program and its main events

On our journey we recognized how deeply the 4 program lines are connected to and rooted in our concept of SALT and WATER. We want to take the opportunity to show how:

SALT (healer) . WATER (unlocker and connector)
= =
CULTURE (healer) . Places, People, PROGRAM(unlocker and connector)

In former times WATER was used to unlock SALT from the mountains in this region. Now "Culture is the New Salt", the healer, and our program, along with people and places is WATER, the connector that unlocks the power of culture.

Everything in this region, as all life on earth, is connected to and contains SALT and WATER; so do our 4 program lines:

POWER OF TRADITION

The 7000 year old SALT.WATER culture of Hallstatt and the following periods with the work of salt miners, lumberjacks, factory workers and rafters formed many of the old and newer cultural traditions of our region, as well as the customs of other similar regions in Europe. Together with European artists, institutions and locals, those traditions are explored in a refreshing contemporary way.

STRENGTH OF COUNTERCULTURE

With SALT.WATER and the imperial past of our region, counterculture arose. Salt workers and lumberjacks created a collaborative workers movement with social insurance and other benefits to improve their poor situation. Many cultural traditions grew out of the workers' counterculture. With a European focus we explore multiple notions of counterculture and subculture both in the past and nowadays.

IMPACT OF (HYPER)TOURISM

The scenic beauty of the SALT.WATER region SKGT has been and is increasingly a magnet for tourists from all over the world. Tourism started with SALT.WATER and the people who came to the SKGT for physical healing. But tourism all over Europe and the world has changed a lot since then and the SKGT, in some areas, is confronted with over-tourism. Our program finds manifold approaches to these challenges and tries to provide solutions.

FLOW TO RETREAT

SALT.WATER is literally the spring of summer recreation. Today, as in the past, people come to the spas to be healed by the brine. Artists came here as an entourage of the wealthy and created music, literature and visual art. Now, due to the many conflicts in the world, people have to flee to the retreat of the SKGT. Nature also needs a retreat in times of climate change effects. Artists and scientists invite to step back and reflect.

In the process we realized that the balance and connections in the 4 program lines are even stronger than they initially seemed. Many traditions came out of the counterculture that was initiated by the workers' movement. Also the problem of over-tourism and its impact in some places of the SKGT connects strongly to the Sommerfrische (summer recreation) of the 19th century, when the wealthy city dwellers came to live in the SKGT over the summer. The program line Flow to Retreat includes many different aspects we want to bring more attention to, such as migration, brain drain, mental and physical health and nature issues.

The range and diversity of the cultural activities in our SALT.WATER program is wide:

| | | |
|----------------------------|--------------|----------------------------|
| biodiversity | analog | literature |
| discussions | film | talks |
| cooperative | digital | city and regional planning |
| participatory formats | digital art | sports |
| interdisciplinary projects | readings | theater |
| tradition | street art | exhibitions |
| counterculture | architecture | music |
| | | performance |
| | | composition |
| | | pop |
| | | visual arts |
| | | readings |
| | | symposiums |
| | | food culture |
| | | classical |
| | | inclusive events |
| | | art in nature |
| | | science convention |

POWER OF TRADITION

CONVERSATIONS WITH THE EMPEROR (Flagship)
DRAWING A THREAD
THEATER OF DREAMS
EUROPEAN MUSIC CLUB
EUROPE, IN DARKNESS?
ATLAS OF TRADITIONS (Flagship)
PASCHEN
CONNECTING CERAMICS
BUILDING A FUTURE
HELLO DANCE FANS!
PLANET TAVERN LAB (Flagship)

STRENGTH OF COUNTERCULTURE

NEW SALT FESTIVAL (Flagship)
ROUTES OF RESISTANCE
ART YOUR VILLAGE (Flagship)
WHAT HAPPENED TO ...?
REAL REELS
STORIES FROM THE EDGES
OF DARKNESS
FUTURE IS NOW!
LIFE FACTORY
PERSPECTIVES
UNCONVENTION

IMPACT OF (HYPER)TOURISM

HALLSTATT DISAPPEARS (Flagship)
SURF THE SKGT COUCH
REMOTE SKGT
ART NOMADIC
SKGT, DAILY
HYPER CRITICAL MASS B145 (Flagship)
NO VIEW POINT
A.I.R. TO BREATHE
SALZKAMMERGUT FOR SALE

FLOW TO RETREAT

SALT.WATER (Flagship)
BRINED TO THE POINT OF HAPPINESS
FROM JERICHO TO SALZKAMMERGUT
SALT/LAKE/CITY
BEHIND THE SCENES
ANALOG
EUROPEAN YOUTH GAMES
FLOW DOWN
BRINE!
LAKE
MIGRATION DISTILLATION
H2OH- NO! (Flagship)

The Program is the waterpower that breaks up the enclaves and creates the INCLAVE, giving us the chance to build up a contemporary, balanced and connected cultural infrastructure. Museums and abandoned factories of

former SALT.WATER times provide the places for the STRENGTH OF COUNTERCULTURE, the POWER OF TRADITION, as well as space for the FLOW TO RETREAT. People are able to use the spatial, personal and cultural infrastructure to think about the IMPACT OF (HYPER)TOURISM and to overcome dysfunctional quantity tourism models. This all converges to a better built capacity and involvement

Meanwhile our mission statement
"CULTURE IS THE NEW SALT"
is established and used across the region. It stands for the efforts to come to our vision - the INCLAVE.



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of a growing audience. A sustainable inclusive INCLAVE of culture with facilities for education, production, presentation, interaction, exchange, cooperation and research is the outcome.

With the great Passion of many locals and partners, from Europe and abroad, the program converges to become a European river.

THE OPENING PHASE

PRE-OPENINGS

In the week prior to the official main opening in Bad Ischl, a series of small aperitif-openings take place in every municipality across the SKGT. Each municipality has the opportunity to create their own opening celebration.

SALT.WATER.MEGA.MARCH – OPENING CEREMONY

In January Bad Ischl hosts the main opening event. Marching bands from all over Europe, Upper Austria, Styria, the rest of Austria and beyond start their march in different areas of Bad Ischl. They meet in the city's center to create a huge funky marching concert explosion.

ItchyO (US), a legendary electronic guerilla marching band, joins the Mega.March. Everyone participating in the March is dressed in artistically designed outfits by invited artists, lighting up and becoming a glowing parade, a multimedia SALT.WATER musical procession.

Tim Steiner (UK) and Ondamarela (PT) are working with the different marching groups and brass bands. With a great sense for a group's needs, a surprising and rousing multimedia piece for a huge marching band orchestra is created by Steiner and directed and organized by Ondamarela. An exciting mix of traditional SKGT brass marching bands and traditional marching groups from all over Austria and Europe are asked to freak out a little bit. Together with the electronic-countercultural style of ItchyO they frame a multimedia program, resulting in an astounding experience.

After a unified concert in the Kurpark all the bands march together to the Kongresshaus – a literal musical hand-off takes place. Now IN/ORchestra takes over and start an inclusive, diverse and colorful concert. IN/ORchestra is built up in 2023 and supported by renowned drummer and multi-percussionist Martin Grubinger (AT).

Local artists and cultural institutions are commissioned to create a framing multimedia program with visuals, dance and performance.

Mayoral speeches of Bad Ischl and the SKGT municipalities follow, along with other dignitaries' opening remarks. And the party continues with dancing, eating and drinking and just celebrating the SALT.WATER moment.

IN/ORchestra - Inclusive Music Project

In cooperation with music-schools, inclusive institutions and all people interested, a concert program is developed in small groups, sessions and workshops. Martin Grubinger is advising and supporting the project and sharing his experience. Low threshold access to integrate different people with manifold experiences and abilities is the project's aim. The groups of future musicians are intensively supported by music teachers and coaches. In frequent, corporate rehearsals, all involved come together. This supports exchange and interaction of the institutions and musicians. Highlight and closing-event of the communal and cooperative creation process is the big orchestra concert.

Curators: Sichtwechsel/ Alfred Rauch, Anja Baum (both AT), Tim Steiner (UK)

Adviser: Martin Grubinger (AT)

Producer: Program Lines Executive Producers, School of WOW
Artists: ItchyO (US), Tim Steiner (UK), Ondamarela (PT)

National and International Marching Bands

Partners: Sichtwechsel / Alfred Rauch (AT), Anja Baum (AT)

Estimated Budget (pre-opening / Opening):
€ 300.000,-

CLOSING CEREMONY

In December 2024 we invert the Opening Ceremony. Bands of all genres gather in the center of Bad Ischl for a huge, celebratory and proud closing concert. Similar to the Opening, the Closing is artistically framed. But, how it is framed – well, that is the surprise at the end of our ECoC year. As symbols of SALT.WATER ambassadors the bands walk away in all the many directions of their homes, going separate ways but still remaining joined as one INCLAVE.



Power of Tradition

By working with local, national and international scientists and artists we explore the various fields of traditions and learn from the past. POWER OF TRADITION ranges from ancient traditions to newer customs and traditions in different fields of culture - music, art, craft, design, dance, ancient customs, politics, theater, the art of discussion, literature and food. As previously stated, almost all of the local traditions are directly connected to the SALT.WATER heritage of the SKGT.

POWER OF TRADITION helps with learning about local and global identity. Collectively exploring local, but also European traditions and cooperating with local and European partners will balance the seemingly different points of view on ways traditions emerge. We discuss and compare political traditions, like imperialism, monarchism or nationalism. To overcome the rosy cliché perspectives of the Habsburg era, which are especially evident in Bad Ischl, we hold Conversations with the Emperor. Multifaceted scientific and artistic preoccupation

with traditions in crafts and in architecture are a crucial part of the program, because they also form our social interaction and the whole society. Local and European artistic traditions in theater, music, dance and literature are explored in fun and engaging, inclusive and contemporary ways. Culinary traditions bring people from different backgrounds, ages, abilities and nations together in our program. By giving interested people an opportunity to show their culture and traditions in cooking and eating, we get to know each other in relaxed surroundings. The traditions, with their occasional archaic beauty, which were created by past salt miners, lumberjacks and rafters contribute to the cycle rites of the year.

POWER OF TRADITION is the counterbalance to its partner program STRENGTH OF COUNTERCULTURE and vice versa. The balance of brightness and darkness within each program line is key to a good flow into the future.

01 POWER OF TRADITION

CONVERSATIONS WITH THE EMPEROR (Flagship) • **DRAWING A THREAD** • **THEATER OF DREAMS** • **EUROPEAN MUSIC CLUB** • **EUROPE, IN DARKNESS!?** • **ATLAS OF TRADITIONS** (Flagship) • **PASCHEN** • **CERAMICS BETWEEN TIME AND SPACE** • **BUILDING A FUTURE** • **HELLO DANCE FANS!** • **PLANET TAVERN LAB** (Flagship)

■ CONVERSATIONS WITH THE EMPEROR (Flagship)

This project challenges the omnipresent romanticised sell-out of the imperial Sisi/Franzl myth.

When you are in Bad Ischl, you cannot escape its imperial past. Even cleaning companies use the emperor for marketing reasons. And each year, for a whole week in August, Bad Ischl celebrates Franz Joseph's birthday which is a magnet for thousands of watchers and even some die-hard monarchists wishing for the good old times.

Each month throughout 2024, we host a Conversation with the Emperor staged in Bad Ischl in former Habsburg buildings. International experts help us shed light on our imperial past and European connections from different angles.

We start the project with a public debate on reasons why the Habsburgs even came to the SKGT. Historian Michael Kurz offers his expertise on this topic. Another Conversation deals with the manifold European connec-

tions the imperial family held, making Bad Ischl not only a site of high ranking diplomacy but also the place where the declaration of WWI was signed. For this Conversation, we invite specialists from cities and regions with which we share a Habsburgian past. We are in contact with Novi Sad, Banja Luka, Veszprem and Bad Ischl's twin cities Gödöllő, Opatija and Sarajevo.

Another Conversation is about the Sisi-cult which was inspired by Romy Schneider movies. With Karin Moser (AT), a University of Vienna historian, we also take a closer look at other films that helped to shape the Emperor's image since the 1930s.

Sons of Sissy by Simon Mayer (AT) is a performance of rituals, dances and traditional alpine music freed from conservatism and conventions.

Hannes Leidinger (AT), director of the Ludwig Boltzmann Institute for Research on consequences of wars in Vienna, deals with WWI, which was started by the signing of the declaration of war in the Kaiservilla in Bad Ischl.

Pieter Judson (NL/IT), from the European University Institute in

Florence, shares his expertise on the life of ordinary people during the Habsburgian Empire while Graham Boxer, from the Imperial War Museum (UK) gives insight on ways of commemorating imperial histories.

We hope to welcome Glaswegian indie-rock band Franz Ferdinand to play a concert for us, allowing for a completely different Habsburgian connection.

Other Conversations present the original, "famous" Sommerfrische, its royalty and entourage of artists, but also its effects on local citizens. In contrast, the seldom talked about Sommerfrische following WWII still returns the children of those Sommerfrischler, now adults, to our region. One Conversation tells their personal stories.

Balkan Routes, a project by Hans Fuchs (AT) is also integrated into Conversations with the Emperor. Timișoara Thrust was an organized relocation during the Habsburg monarchy. In the 1750s a total of 3,130 people were deported from the SKGT to Timișoara. Now, in the present time,

teenagers from both regions explore and document traces of the forced migration. The results of this journey are presented within one Conversation, alongside Annemarie Steidl's (University of Vienna, AT) expertise on migration and work during the Austro-Hungarian Empire.

Partners:
Graham Boxer (UK), Hans Fuchs (AT), Pieter Judson (IT), Michael Kurz (AT), Hannes Leidinger (AT), Simon Mayer (AT), Verena Metzenrath (AT), Johannes Mittendorfer (AT), Karin Moser (AT), Annemarie Steidl (AT), Veszprem 2023 (HU), Novi Sad 2021 (RS), Gödöllö (HU), Opatija (HR), Sarajevo (BA)
Estimated Budget: € 200.000.-

When: 2024
Duration: 12 Conversations in total, one per month
Where: Bad Ischl

DRAWING A THREAD

This is an A.I.R. exchange project with Narva 2024.

During the selection phase Frauenforum Salzkammergut, a local women's initiative, contacted Narva 2024. Both regions' pasts are rich in textiles. While having already drawn a thread digitally, they will spin an even thicker thread in 2024. Frauenforum Salzkammergut will open a center for textile arts, thus revitalizing a former Ebensee weaving factory by 2023. The center will be a lively, international place for contemporary textile arts and culture, with courses and exhibitions. In 2024 an A.I.R. program with textile artists/workers from Narva offers workshops for locals and visitors on different textile techniques/traditions. In exchange, textile artists/workers from Austria visit the textile museum of Kreenholm within Narva 2024 Women's Voices program.

Producer: Frauenforum Salzkammergut (AT)

Partners: Narva 2024 (EE)

Estimated Budget: € 60.000.-

When: 2024
Duration: 10 weeks
Where: Alte Weberei, Ebensee

THEATER OF DREAMS

This project fosters and strengthens performing arts in the SKGT.

It revives existing theater spaces, such as the historic Lehartheater, establishes new destinations, and takes mobile theater wagons, for street theater and workshops, into the region. Consisting of several branches, Theater of Dreams creates a new vital and exciting theater culture. All theatrical venues will give easy access for local artists and groups either for free or with better conditions to enhance the revitalization.

Writers Welcome begins in 2020. Writers connect with lectors from the Thomas Sessler Verlag (AT) to work on their theatrical writing. In partnership with Salzburger Landestheater, Vault Festival and Pint Sized (both UK), workshops are held in schools, with local residents invited to join. Writers Welcome is the counterbalance to the norm of currently performed classics, creating new material written in the SKGT.

Chillop is a mobile production, designed to travel throughout Austria and Europe. The artists Susanne Wolf (DE) and Ruben Zahra (MT), in cooperation with Kinderfestspiele Salzburg and the Philharmonie Luxembourg, develop a children's opera based on SALT.WATER. The choice of instrumentation and stage design reflect this as well. The opera combines digital animation, contemporary music composition and dance.

EUROPArette is a project we've developed with our fellow bidding col-



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leagues from Dornbirn+. It uses the stage form operetta, which is very popular in Austria. Operettas are typically light versions of an opera - light both in terms of music and subject matter. EUROPArette, puts a twist to the lightheartedness, taking it to the next level and telling the contemporary European story. Artists from SKGT and Dornbirn+ develop the project together, from libretto, to composition, to stage design and cast. Both regions complement each other perfectly and bring their strengths to this unique project.

White Horse Inn 2.0 is a contemporary reinterpretation of the famous 19th century operetta. Sichtwechsel (AT), an umbrella organization promoting artists of various abilities, catapults the operetta into the 21st century. A second, targetedly inclusive production, is an adaption of **King Lear** by Theater Ecce (AT) using music, dance, theater and acrobatics. The performance takes place in a circus tent and travels across the SKGT, as well as to other ECoC cities.

In Cooperation with the ETC (AT), National Youth Theater (UK), Theater Ecce Salzburg, Leharfestival Bad Ischl and Landestheater Salzburg a youth theater company, based in the Lehartheater, is established.

The **Theater of Dreams Summer Festival** is a highlight in 2024. Through a mixture of SKGT and European productions, an international and inclusive exchange forum is established. European and local youth have the opportunity to create their own production together but also be part of the professional Children's Opera ensemble.

During the Festival, each week is dedicated to one of the project parts named above. For 2024, the focus is twofold - cooperation with artists from former and future ECoCs as well as regional artists. The program reflects the talent and the varied tastes of people in the region - including film, music, comedy, literature, dance and theater for children as well as adolescents. A workshop program connects both regional and international people of all ages, inviting them to become active participants instead of viewers. With the support of theater

professionals, they can try their hands at all aspects of theater production, like acting, making up stories for plays, creating costumes and stage design.

Curator: Sonja Zobel (AT)

Partners: Thomas Sessler Verlag (AT), Salzburger Landestheater (AT), Vault Festival (UK), Pint Sized (UK), Susanne Wolf (DE), Ruben Zahra (MT), Philharmonie Luxembourg (LU), Kinderfestspiele Salzburg (AT), Alfred Rauch & Anja Baum / Sichtwechsel (AT), Theater Ecce (AT), ETC (AT), National Youth Theater (UK), Leharfestival Bad Ischl (AT)

Estimated Budget: € 600.000.-

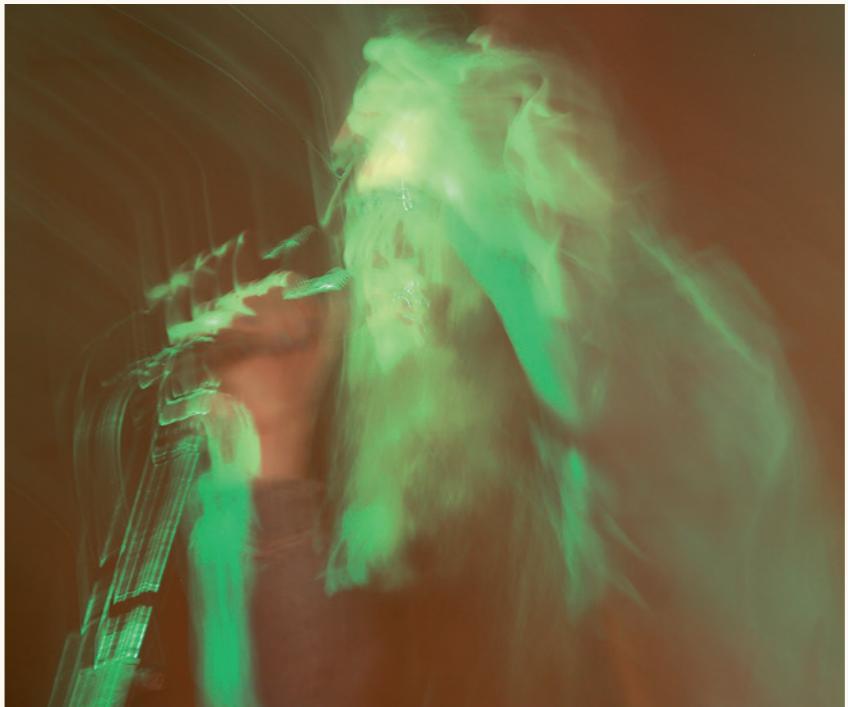
When: 2020-2024

Where: SKGT-wide

EUROPEAN MUSIC CLUB: Migration, Music, Multilingualism

United in diversity - this is the motto of the European Music Club.

European music has multiple roots and can sound very different. Yet, there are many connecting elements in almost all contemporary interpretations. Just like languages or regional recipes, every local music shares a common, evolved European heritage. Migration is usually the basis for this exchange and the resulting diversity. Making this diversity audible - that's



© Freies Radio Salzkammergut

what the European Music Club is all about. And about exchange, migration and multilingualism.

The project consists of 2 connected parts, both produced by Freies Radio Salzkammergut:

(1) the concert series European Music Club takes place in intimate settings and is broadcast live. The other, (2) a radio show, airs live before or after concerts, in all the different languages of the musicians and the people from our region who speak their languages. These multilingual locals interview the musicians, helping with translations and explanations, which supports the musicians in sharing their stories.

Consequently, in addition to the music, a further bridge between people and the multilingual reality of the region, and Europe, is built and becomes audible.

Proposed artists (examples):

Christian Zehnder (CH), La Pegatina (ES), Amsterdam Klezmer Band (NL), Fatima Spar and the Freedom Fries, Kroke (PL), Les Primitifs du Futur (FR), 5'Nizza (UA), Baba Zula (TR), Yasmine Hamdan (LB), Manu Delago (AT), Kofelschgroa (DE), Omar Soleymann (SY).

(Artistic) Idea/Curator/Producer:
Jörg Stöger, Riki Müllegger, Mario Friedwagner (all AT)

Partners: Glatt & Verkehrs
Musikfestival, Ottensheim Open Air (both AT)

Estimated Budget: € 140.000.-

When: March - October, monthly

Duration: Evening events + radio session before or the day after

Where: Museum of Bad Ischl, swim-island in Hallstatt, tunnel of the former concentration camp in Ebensee, courtyard of the Neuwaldenstein castle in Bad Goisern, empty tavern on the mountain Pötschen, Seebahnhof (train station by the lake) in Gmunden, bathing island in Traunkirchen.

EUROPE, IN DARKNESS!?

This project is a four-day literature festival curated by Austrian writer Lydia Haider. It addresses European issues of nationalism, both past and present.

Is Nationalism a defensive and negative reaction to a perceived demoralization of "western culture"? Or can a more positive form of national pride emerge based on tolerance, liberty and a sense of shared values? How can we celebrate and uphold our historic culture and identity with each other in ways that finds space for new cultures to emerge, but at the same time allows new citizens to refresh and to broaden those values?

European writers are invited to share their views on these questions in public readings organized in Grundlsee in October 2024. Part of Europe in Darkness! will be an open call organized by the Viennese association Literatur Famulus. People from all over Europe can submit short texts on the question "What can the SKGT learn from Europe and what can Europe learn from the SKGT?". A European jury selects 24 pieces, based on submissions; 12 nominations are given to young participants under the age of 20.

As part of the festival we cooperate with Bodo's project My European Story, Hildesheim's Europe from Beyond - A Writer's Journey and Magdeburg's Forces of Attraction project. They are about personal views of people of



different ages on Europe; also SKGT residents and visitors are invited to share their views. Children and Youth in Dialogue, an initiative by Volkshilfe (AT), organizes workshops with children from the age of 8 on migration, globalization and identities. The results are integrated in the festival. As part of the festival's artistic framework Berlin (BE) shows a retrospective of their work of the last 20 years combined with a new installation on notions of nationalism, identities and Europe.

Curator: Lydia Haider (AT)
Partners: Literatur Famulus (AT), Berlin (BE), Bodø2024 (NO), Hildesheim2025 (DE), Magdeburg2025 (DE), Children and Youth in Dialogue/ Volkshilfe (AT)
Estimated Budget: € 60.000.-

When: 2024
Duration: 4 days
Where: Grundlsee

■ ATLAS OF TRADITIONS (Flagship)

Atlas of Traditions is a database, a manuscript and a platform for traditional events and projects, combining tradition and contemporary art forms.

The SKGT is a region full of traditions, old crafts and rites, which accompany the annual cycle. With Atlas of Traditions we take a closer look - research, chronicle and celebrate our wealth of rituals. Most scientific publications on SKGT traditions follow a rather romanticized approach. As part of Atlas of Traditions, students from the Vienna University's Institute of European Ethnology conduct field research. This results in a scientifically solid, yet easy and fun to read collection of rites and customs found in the SKGT - a book publication both targeted at locals, Europeans and beyond. Additionally 2 visual artists, Natalie Weiss (AT) and Ana Mendes (UK/SE) are commissioned to create contemporary artistic **Manuscripts of Traditions**. Natalie Weiss, printmaker and book artist, involves schools by taking her mobile printing studio to them. These youth

workshops become one part of her Manuscript, in conjunction with solo components. Ana Mendes' interpretation of Atlas of Traditions results in her version of a Manuscript. All resulting works are shown in the Stadtmuseum Bad Ischl during the ECOC year and are later circulated to regional town museums.

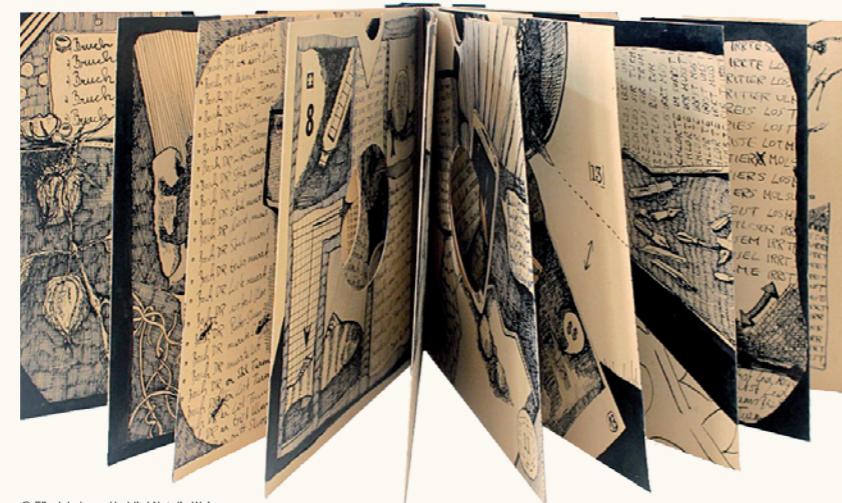
XiBIT creates a virtual **Atlas of Tradition Database**, which will be continuously extended. This serves as a visually appealing and entertaining online wiki which collects all of the SKGT traditions and background info the scientific research group has elaborated.

Marion Friedmann's (AT/UK) **Mapping Material Culture, Craft & Design** links to Atlas of Tradition and provides a well-researched cultural base for our SKGT School of Art & Craft. Starting in 2022 she researches, documents, exhibits old techniques that are still preserved in the SKGT. Based on her findings, Friedmann connects emerging European product/industrial/furniture designers with local craftspeople in various residencies/workshops to create new cutting-edge collaborative work. The complete process is documented in video, interviews and photography. An exhibition presents the full spectrum of design-objects/product-prototypes created during the artisan-designer collaborations.

(Artistic) Idea/Curator:
Artistic Directory
Producers: Marion Friedmann (AT), Wolfgang Müllegger (AT), Marie Gruber (AT)
Partners: XiBIT (AT), Brigitta Schmidt-Lauber (Institutsvorständin of Institut für Europäische Ethnologie Universität Wien, AT), Natalie Weiss (AT) and Ana Mendes (UK/SE)

Estimated Budget: € 800.000.-

When: 2021-2024
Duration: all year
Where: SKGT-wide



© Für Jakob van Hoddin/ Natalie Weiss

find apprentices. **Hands on SKGT!** cooperates with schools and regional businesses. It gives people the opportunity to do short internships, get to know the work environments and potentially start apprenticeships.

Water Is the New Soil takes Atlas of Tradition on water. In the SKGT region, the Plätte a simple wooden boat with a helm, has a long tradition. After many years as a working tool and means of transportation, the Plätte is now a tourist marketing tool, and a prestigious object for those who can afford one. For 3 years, starting in 2021, Wolfgang Müllegger (AT), sculptor and boat builder, organizes international, interdisciplinary boatbuilding symposiums at lake Altaussee, bringing together knowledge and expertise from all over Europe. 3 different types of boats - 1 historical, 1 for river cruising and 1 for general use - are designed cooperatively. In 2024 these boats are built and accessible to the public.

(Artistic) Idea/Curator:
Artistic Directory

Producers: Marion Friedmann (AT), Wolfgang Müllegger (AT), Marie Gruber (AT)
Partners: XiBIT (AT), Brigitta Schmidt-Lauber (Institutsvorständin of Institut für Europäische Ethnologie Universität Wien, AT), Natalie Weiss (AT) and Ana Mendes (UK/SE)

Estimated Budget: € 800.000.-

When: 2021-2024
Duration: all year
Where: SKGT-wide

■ PASCHEN

Paschen 3.0 is an experiment in music and bringing genders together through art.

Two counter poles of music meet each other: (1) the traditional Paschen, which is a special kind of interlocking clapping, common in the „Inneres SKGT“ and a male only performed tradition, and (2) new music created by female composers.

Three female composers Martina Claussen, Katharina Roth and Michaela Schausberger (all AT), in cooperation with a traditional, local ensemble, take the musical tradition of Paschen and place it in a contemporary context. Their local ensemble - Ebenseer Tirolerhäusl Schützenmusi, with Pascher.

Paschen, in the SKGT, is practiced in groups of men. In the „hardcore scene“, no women are allowed to participate in this tradition, as it is the case with many other SKGT traditions. Similarly, almost all famous composers are men. If you look at the statistics of the Members of AKM (Austrian collecting society) in 2018, you find that out of 100% copyrights only 16% are held by female while 84% are held by male artists. So we work with female composers to prove that composing music has nothing to do with gender.

In 2024, on a quarterly basis, a set of Paschen 3.0 shows take place, each in a different community and area of the SKGT. The shows are interesting to both old and young audiences, for traditionalists as well as for lovers of new music.

Planet Paschen is a big international concert in the SKGT mountains.

Paschen or rhythmic hand clapping is an archaic form of music. That is why we find Paschen traditions all over the world. As with singing, you do not need an instrument, power or technical equipment. All you need is the human body and at least one hand to clap on your thigh. The Cakepung of Eastern Bali, many African clapping and dance traditions, Spanish folk music and Flamenco, clapping traditions in Eastern Indonesia (e.g. Flores, Timor), North- and South America, Mongolia, Southeastern Asia, Micronesia

(Marshall-Islands) or Papua are some examples of this elementary form of expression.



© Rocky Cody

Curator Michaela Schausberger organizes a big concert, involving international forms of rhythmic clapping traditions. Groups from different countries and continents come together for this concert and share their specific clapping traditions. Planet Paschen concert is held in July, high up on the impressive Dachstein mountain massif.

Curator / Artistic Director: Michaela Schausberger (AT)

Artistic Idea: Petra Kodym (AT)
Artists: Martina Claussen (AT), Katharina Roth (AT), Michaela Schausberger (AT)
Partner Artists: Tirolerhäusl Schützenmusi (Ebensee), Leader: Peter Ahammer (AT)
Possible Partner Artists: from Africa, Asia, America

Estimated Budget: € 50.000.-

When Paschen 3.0: February, May, September, December

When Planet Paschen: July

Duration Paschen 3.0:
Concert duration, quarterly

Duration Planet Paschen: once, concert with numerous artists

Where Paschen 3.0: Moserei (Scharnstein), Gmunden (Hipp Halle), Bad Ischl (Kurpark Musikpavillon or Casino Keller), Gosau (Kulturzentrum)
Where Planet Paschen: up on Dachstein mountain

■ CERAMICS BETWEEN TIME AND SPACE

links the historical cultural tradition of ceramics with contemporary practices and strengthens existing European and international networks.

Gmunden's ceramic history dates back to the 15th century; in the 21st century it remains integral to Gmunden's artistic profile.

The 31-year old Ceramics Market and 16-year old, newly revived Ceramic Symposium provide the natural foundation for this development. 2024 gives Gmunden a ceramic focus. The regular public special events, regional school projects and the involvement of all local/regional cultural associations enable interdisciplinary, mutual fertilization and inspiration. Urban ceramic installations of all genres bring the art form out of studios and into public Gmunden spaces.

Cooperative projects between the artistic disciplines of ceramics, music and literature involve regional artists and associations.

ARGINET, the European network of ceramic cities, and the European Route of Ceramics, are roadmaps for continued connections - artistically, European and internationally. The SKGT School of Art and Craft offers courses on salt glazes and salt firing.

Ceramic Weeks focuses on public, interdisciplinary discussion forums with Austrian and international experts and open ceramic workshops for youth and adults. With the cooperation of Eucrea (D), a non-profit organization for professional artists with varying abilities, a collaborative, inclusive project is being developed.

The new **International Ceramic Prize** is awarded by selected European experts; a following exhibit with selected works travels across Europe. The jury includes:

Gabi Dewald (DE), Katarina Siltavuori (FI), Edmund de Waal (GB), Claudia Casali (IT), Anton Reijnders (NL), Torbjørn Kvasbø (NO), Rainald Franz (AT), Frank Louis (AT), Piotr Kielan (PL), Enrique Mestre (ES), Václav Šerák (CZ).





© Jörg Wahmkow

Ceramic Cooperation Projects are planned with the following partners:

Denmark: Danmarks Keramikmuseum Grimmerhus, Middelfart

Germany: Keramion, Frechen, Dir. Gudrun Schmidt-Esters, Keramikmuseum Westerwald, Höhr-Grenzhausen, Dir. Monika Gass, Europäisches Industriemuseum für Porzellan und technische Keramik, Selb-Plößberg, Dir. Wilhelm Siemen, Eucrea

Finnland: Galleria Norsu, Helsinki

Italy: Museo Internazionale delle Ceramiche MIC Faenza, Dir. Claudia Casali

Netherlands: CODA Museum, Apeldoorn

Austria: Ars Electronica Center, Museum für angewandte Kunst MAK,

Spanien: Museo Nacional de Ceramica y de las Artes Suntuarias „Gonzalez Martí“, Valencia

Tschechische Republik: Museum der dekorativen Künste, Prag

(Artistic) Idea/ Curator: Eva Fürtbauer (AT), Ursula De Santis-Gerstenberg (AT)

Producer: Eva Fürtbauer

Partners: see above

Estimated Budget: € 100.000.-

When: Ceramic Weeks August 2024 / Symposium September-October 2024 / city installations Spring-Fall 2024
Where: Gmunden

BUILDING A FUTURE

Salzkammergut Architecture Week

The SKGT suffers the same fate as many rural regions in Europe: urban sprawl, increase in commuter traffic and unsustainable use of natural resources. At the same time, the region lacks an identity when it comes to a present-day building culture, which results in a poor quality of contemporary architecture or the professional care of the edificial heritage.

According to the principle of **Simple Smart Buildings** by Friedrich Idam, this project also includes innovative solutions to climate change problems. His approach is to develop simpler, more resilient and (in the long run) cheaper ways of constructing houses, which makes them better accessible for a wide range of the world's population - requirements that cannot be met by short-lived high-tech systems. Simple smart buildings are represented by limestone walls in the cultural landscape, which were built in the 19th century by southern European migrant workers and are now in danger of decay. The results of these research projects are presented within the Salzkammergut Architecture Week 2024.

Starting in 2022, the annual seven-day event includes lectures by national and international experts, public discussions, seminars, workshops and excursions. An exhibition on SKGT's built environment is being developed.

A main partner of Salzkammergut Architecture Week is LandLuft, a non-profit association based in Austria that promotes building culture as Baukultur in rural areas. Starting in 2022, the **LandLuft University**, a temporary open practice and discourse-oriented school, takes place in the SKGT. This unusual University, which communicates how planning and build-

ing in rural areas can enhance the quality of life, overcomes inhibitions with its easy, unbureaucratic access and hands-on approach. The LandLuft University cooperates with several universities and is dedicated to bringing students of architecture, spatial planning, urban studies and other fields together with people engaged in politics, planning, public administration and civil society as well as interested citizens.

The Salzkammergut Architecture Week also initiates several long-term research projects, one of which is **History Relaunched** by local architects Friedrich Idam, Günther Kain and Andreas Zohner, members of ICOMOS and lecturers at the HTBLA Hallstatt. The project focuses on historical knowledge about building culture, experience and knowledge of traditional handwork techniques which are gradually getting lost, but which could provide answers to sustainable architecture, resource and energy efficiency. Exemplary partial restoration works of a representative historic building with international experts, local craftsmen, interested public and students of the HTBLA allow for a closer look.

The Architecture Week discusses urgent questions of architecture and spatial planning in the region of SKGT. It also raises the question of what we can learn from the building culture of the past to meet future challenges? This project aims to increase awareness among decision-makers, stakeholders and the population.

Starting in 2022, the annual seven-day event includes lectures by national and international experts, public discussions, seminars, workshops and excursions. An exhibition on SKGT's built environment is being developed.

(Artistic) Idea/ Curator/ Producer: Vladimir Vukovic, Friedrich Idam, Andreas Zohner, Günther Kain, LandLuft University (all AT)

Confirmed partners: afo - architecture forum of upper austria, ICOMOS Austria, Verein LandLuft (all AT)

Estimated Budget: € 400.000.-

When: annually in April starting in 2022

Duration: 7 days

Where: Bad Aussee (Spa and Congress Center) in 2022, Gmunden (Toscana Congress) in 2023, Bad Ischl (Trinkhalle) in 2024, public restoration works in Hallstatt

HELLO DANCE FANS!

creates encounters across language, physical, social and cultural barriers. It is a community dance project inviting a wide range of dancers and not-yet dancers to a special group experience.

Throughout the 4-week workshops, people are engaged in collaborative dance with the emphasis on shaping this creative process together. The project aims at attracting new audiences with no dance experience and at building bridges among the various communities.

Hello Dance Fans! combines various dance styles from traditional to contemporary forms. After 4 weeks, the workshops do not culminate in a sole performance people can go see, but in another collective dance practice - balls! Two balls, 1 for children and 1 for adults, invite people to join in and dance.

The workshops are free of charge and are conceptualized in partnership with local, national and European dancers/ choreographers, among them:

Nicole Berndt-Caccivio (CH/DE) is the artistic director and choreographer of Vienna-based Age Company, who sees age and experience as a great resource for dancing.

Samer Alkurd (SY/AT) is a dancer, choreographer, director, producer, movement and dance pedagogue, whose ambition is sharing his experience in Contemporary with Oriental Dance and Eastern arts.

Iris Haas (AT) is the director of the Moving Dance Company Bad Ischl teaching Contemporary, Hip Hop Jazz and Commercial Dance.

Attila Zanin (AT) is the artistic director of the inclusive Austrian company "I am ok", who teaches Hip Hop and

Urban Styles focusing on differently abled young people.

(Artistic) Idea/ Curator: Marie Gruber, Iris Haas (et al.) (both AT)

Producers: Nicole Berndt-Caccivio (CH/DE), Samer Alkurd (SY/AT), Iris Haas (AT), Attila Zanin (AT) (et al.)

Partners: Moving Dance Company Bad Ischl, Age Company, Ich bin o.k. (all AT)

Estimated Budget: € 100.000.-

When: in February 2024

Duration: 4 weeks

Where: school gyms and dance studios in Gmunden and Bad Ischl

PLANET TAVERN LAB

(Flagship)

This is a cross-cultural and European rethinking and resurrection of Tavern culture.

Closing taverns and dying pubs are a serious problem not only in the SKGT but in many rural regions across Europe. The loss of taverns means not just the loss of jobs but also of spaces to meet.

Starting in spring 2022, 4 selected Tavern teams initiate the revitalization of SKGT pub culture by realizing concepts for 4 taverns, located throughout the SKGT. These initial Tavern Labs will open to the public in early 2023 and serve as pilot Tavern Labs. They provide real-life Tavern-running experience so that come 2024, we will be well prepared. Planet Tavern Lab includes 2 cooperative projects with 2024 ECoC candidate cities Bodø and Tartu (Lake Peipus Arts Route), as well as a Salt-Sugar

Tavern Lab with ECoC applying city Magdeburg 2025. As part of Tartu's Kodavere Heritage Centre Culinary Residency, top European chefs are invited, SKGT among them. Other Tavern Labs include: **Art Lab** (SKGT regional artists & invited guest artists), **SKGT Culture Lab** (people from other cultures living in the SKGT), **Youngsters Lab** (students from 3 SKGT tourism schools in cooperation with Mozarteum), **Salty Family Lab** (run by people of all abilities and ages) and **Regio Lab** (regional restaurants and culinary traditions).

Tavern Lab project lengths are determined by each team, in cooperation with a guiding team of experienced pub/restaurant professionals.

Additional Tavern Labs will be added via an open call in 2022. All Tavern Labs use empty buildings and think pub culture outside the box. They play around with notions of traditional Austrian taverns, tackle topics of present day national and international food culture, introduce varying cultures to each other, have an inclusive staff. The goal is to have a core of Tavern Labs continue independently and for profit 2025 on.

(Artistic) Idea/ Curator: Artistic Directory
Producer: Program Line Executive
Producers

Partners: Salzburger Tourism Schools Bad Hofgastein/Doris Höhenwarter (AT), Mozarteum Salzburg (AT), Bodø 2024 (NO), Tartu 2024 (EE), Magdeburg 2025 (DE), Lebenshilfe OÖ (AT)

Estimated Budget: € 1.500.000.-

When: 2022 - 2024

Where: SKGT-wide



© Rocky Cody



Strength of Counterculture

STRENGTH OF COUNTERCULTURE has grown in the number of projects, but more importantly, in significance for our overall concept, as all of the 4 program lines have. The tradition of counterculture, coming out of the **POWER OF TRADITION** of the salt- and factory workers movement and over time morphing into a more contemporary subculture movement, is unusual for a rural region like the SKGT. The cultural solution, the healing brine, shows this unusuality to a broader audience, gets more people involved and strengthens the countercultural scene.

Projects in this program line provide room for asking unpleasant questions that make us move forward, e.g. to a contemporary dealing with restitution. Alternative ways of discussing and working on problems to come to solutions are used here. Unconventional formats, from hiking on the trails of the partisans to delivering contemporary art directly to the locals, pervade the program. Subculture in alternative music,

digital art and street art finds its own waterway to the SKGT through the program line. Talking statues in public spaces tell their personal stories of the dark time of National-Socialism as a counter strike to recent nationalist movement.

STRENGTH OF COUNTERCULTURE is the program line, where local artists and institutions from the independent art and culture scene, off the beaten track of mainstream or traditional culture, find visibility and recognition. Young filmmakers finally find a place to show their movies for the first time. Artists work on projects with local inhabitants for their villages. People get involved in contemporary art forms, perhaps overcoming some of their hesitations.

Counterculture in the SKGT is a productive source of discourse, it's not about just being against everything, it is another tool to break down enclaves.

02 STRENGTH OF COUNTERCULTURE

NEW SALT FESTIVAL (Flagship) • **ROUTES OF RESISTANCE** • **ART YOUR VILLAGE** (Flagship) • **WHAT HAPPENED TO...?** •
REAL REELS • **STORIES FROM THE EDGES OF DARKNESS** • **FUTURE IS NOW!** • **LIFE FACTORY** •
PERSPECTIVES • **UNCONVENTION**

■ NEW SALT FESTIVAL

(Flagship)

Electronic & Alternative Music - Performance - Digital Arts

The New Salt Festival is a celebration of our New Salt: Culture. For 10 days in September, Bad Ischl is the counterculture hub of Austria. The New Salt Festival is a big European electronic and alternative music, performance and digital arts festival. Locally, it is conceived as a counterpart to the "Kaisefest" (Emperor celebration), which takes place every year in August in Bad Ischl and celebrates Franz Joseph and Sisi in a romanticised way. A few weeks later, after the monarchy dust has been removed from the city, the alternative culture scene is given full visibility during the New Salt Festival.

The festival creates a frame for contemporary art forms, but also a fertile ground for exchange with national and international artists, and thereby unfolds the potentials of both SKGT and European counterculture. The 2 weekends focus on music-concerts, club- and performance-events, but visitors



© David Višnjić

also see various openings of exhibitions and (con)temporary art-spaces. During the week, artists, who are part of a residency program, offer workshops in digital arts, music and performance. Special exhibitions and commissioned works are shown in galleries and locations around the city of Bad Ischl. A festival lounge, including DJs, pop-up-concerts and performances in the center of the city, serves as an important meeting point

of music, art and performance enthusiasts from all over Europe.

The mix of formats attracts new audiences and creates opportunities to participate. While the concerts on the weekends raise the visibility and capability of counterculture and attract many (also new) people to join and enjoy. During the week, smaller and more intimate concerts and per-



formances allow for close exchange of musicians, artists and people interested. The workshops during the week add a more educational approach to the festival. Especially for young people, who do not yet have any opportunities to gain practical knowledge or skills in this field, hands-on and experimental music producing, performing and DJing workshops together with European and other international artists are offered.

The music program features local talents (e.g. The Unused Word, Chango or Pangani) besides national and international acts - both well-known artists, but also uprising newcomers (e.g. Four Tet (UK), Soap & Skin (AT), Caterina Barbieri (IT), Blixa Bargeld (DE), Jenny Hval (NO), Dorian Concept (AT)). It invites a wide range of labels and music collectives such as Ventil Records, Disko 404 or Arabstazy Collective. Experimental and avant-garde electronic and alternative music (e.g. Lanark Artefax (UK), Maria Minerva (EE) or Jung An Tagen (AT)) are part of the program just as acts with a substantial, but less eccentric approach, which enables us to reach a wider audience (e.g. HVOB (AT) or DJ Koze (DE)).

The workshops cover a wide range from "Improvised Music & Digital Arts" with the artist Maja Osojnik (SI/AT) to "MakeyourVoiceHeard-Empowerment through Rap" with Esra and Enes Özmen a.k.a. EsRAP (AT), "Electronic Music Production with Modular Synthesizers" with Patrick Pulsinger (AT) to "DIY Instrument Building" with the musical instrument inventor Yuri Landman (NL) in cooperation with the HTBLA Hallstatt department of instrument construction.

The final line-up and artistic program, including the full workshop program of the New Salt Festival, is selected by the interdisciplinary curatorial team: Ursula Winterauer and Maximilian Zeller for electronic and alternative music, Eva Fischer for digital arts and Daniel Aschwanden for performance.

The **Ars Electronica Festival** is the main cooperation partner in the field of Digital Arts. After their own annual festival, which takes place in the beginning of September, its team hosts and curates one of the main

locations of the New Salt Festival. The New Salt Festival also becomes part of a wider European network by joining **Yourope**, the most important association of European festivals. This provides the basis for European collaborations, for learning from other's expertise, but also helps to raise the visibility of the festival. For the music and workshop program we further cooperate with the **Elevate Festival**, an important Austrian festival located in Graz, which combines contemporary music, art and political discourse. The festival team hosts certain music stages and contributes to the interdisciplinary format of the New Salt Festival with its international network.

Curators: Ursula Winterauer (AT), Maximilian Zeller (AT), Eva Fischer (AT), Daniel Aschwanden (CH/AT)

Partners: Ars Electronica Festival (AT), Yourope (EU), Elevate Festival (AT)

Estimated Budget: € 750.000,-

When: 12. - 21. September 2024

Duration: 10 days

Where: Bad Ischl (various locations including Lehartheater, Trinkhalle, historical telegraph office, Cafe Casino/OCC, Old Salt Brewery)

resistance movement. Towards the end of WWII, the inaccessible mountains between Dachstein and Totes Gebirge served as the last refuge for deserters and politically persecuted. Under the leadership of the legendary Josef „Sepp“ Plieseis, a partisan-type resistance group of about 600 people was formed, which was widely known in the region. Its aim was to fight against the National Socialists. Their cover name was „Willy-Fred“.

From May until September 2024 guided hiking tours are offered, retracing resistance routes in the mountains. Professional guides, among them Christian Topf (AT), a sociologist, who did intensive research on the SKGT resistance movement, take you on these Routes of Resistance. In addition to experiencing nature, the project opens historical dimensions of the surrounding landscape to hikers and encourages them to examine political aspects of the SKGT.

What could the members of Willy-Fred do against the National Socialists? How did they escape Nazi search operations? Where and how did they survive in the mountains? Grab your hiking boots and find out!

Curator: Christian Topf (AT)

Partners: Juliane Leitner (artist /mountain guide, AT), OÖ. Bergfährerverband

Estimated Budget: € 30.000,-

When: May - September 2024

Where: SKGT-wide

■ ROUTES OF RESISTANCE

is a cultural hiking project, exploring the routes of anti-Nazi partisans.

The SKGT, with its rugged mountain ranges, was one of the regional strongholds of the National Socialism's



© Zeitgeschichte Museum Ebensee

■ ART YOUR VILLAGE (Flagship)

This project is about artistically crystallizing local identities of all ECOC participating SKGT towns.

A corresponding number of artists or artist groups are invited to explore these places; to be told the history and stories of those places by locals and to develop projects in close cooperation with the local community during the year. Art your Village is a product of our capacity building. The projects can be shown in public spaces or in various buildings such as galleries, taverns or private areas. Of course concrete projects for such process-based work cannot be presented here.

The examples below show artists predestined for Art Your Village. The 8 locations serve as examples for the ECOC participating SKGT towns. Past projects, as well as core artistic methods, informed our selection process. Artists are commissioned by SKGT24, along with their chosen village, to respond to this project.

Location 1: Dirk Schlichting (DE)

During Festival of Regions Dirk Schlichting made a very positive impact on us with his „Stiegenmuseum“ in Ebensee. His project was a temporary intervention, where a staircase leads from an underpass to a traffic island. Only a single exhibit was shown in this museum - the staircase - which was illuminated; the landing was covered with leaf gold.

Location 2: Iris Andraschek & Hubert Lobnig (AT)

The two artists, who work both solo and collectively, have for a long time examined the coexistence of different social groups. Recurring themes in their work are - alternative lifestyles, different communities and their rituals, and rural areas with their social, organizational patterns.

The artists' starting points are typically defined by the identity of any given chosen place, its social hotspots and history.

Location 3: Kampolerta (AT)

Kampolerta, a collective of landscape architects, is also a network for unusual use of public spaces. „Taking



© Rocky Cody

responsibility for the public space is also the primary concern of the collective. The garden has become a social project and, in its nature, belongs to a complex that Theodor W. Adorno has called the cultural industry. What remains beyond the subversive is - under the slogan „The city is our garden“ - the breaking up of the garden space from accessible to participatory, from its enclosure to opening.¹

Location 4: Resanita (AT)

The Resanita duo Anita Fuchs and Resa Pernthaller, use nomadic and collective processes to create temporary interventions in urban spaces, interspersed with various forms of Nature Art.

Years of communication with international institutions inspires their research based, conceptual work. Installations of perception spaces are informed by autobiographical stories and low-key criticisms of civilization.

With lightness and a bit of (self) irony, Resanita handles elementary themes, playing with production, shapes and multiple layers of meaning.

Location 5: Philipp Furtenbach (AT)

has lived a nomadic lifestyle since April 2016, living in more than 14 locations and during travels staying overnight in more than 200. With self-observation and constant adaptation, the artist tests new forms of behavior. This objectification literally results in the development of a series of objects, often confronting spatial situations and human needs.

Location 6: Antoine Turillon (FR) & Hannes Zebedin (SI)

The artists start with individual artistic interventions, mostly in public spaces, thereby establishing a discussion with the population. The potentially lasting effects of their projects lie in the positive tension between art installation, performance and dialogue - often with a playful handling of spaces and their associated expectations. The social



roles of these spaces and works of art are analyzed, explored in performance and thus newly occupied.

Location 7: Book & Hedén (NO)

At the interface between architecture, landscape and social elements you find the artists Ingrid Book and Carina Hedén. Their projects support and address the power of self-organization, along with productive regional resource assessment. Working in dialogue determines their artistic projects. Central to their approach are curiosity, empathy and patience, along with an interest in ecology and alternative forms of life. The chosen region mirrors global conditions and becomes the center of their research. Their artistic forms of expression are photography, video, text or installation, depending on the respective situation.

Location 8: Seraphina Lenz (DE)

Here we quote the artist directly - "The production of urban spaces is the core of my artistic work. It includes planning as well as an approach to the city inhabitants and their surroundings. The city is the stage and venue of social issues. I often find materials for sculptures in the city: clothing, tarpaulin, furniture remnants on the roadside. The resulting objects and installations are composed in a collage-like manner and are reminiscent of the fragility of urban cohabitation."²

Curator: Gottfried Hattinger (AT)

Producer: Executive Producers Program Line

Confirmed Artists: Hubert Lobnig + Iris Andraschek (AT), Kampolertas/ Lena Mally (AT), Philipp Furtenbach (AT), Antoine Turillon (FR)

Potential Artists: Dirk Schlichting (DE), Hannes Zebedin (SI), Resanita (AT), Book & Hedén (NO), Seraphina Lenz (DE)

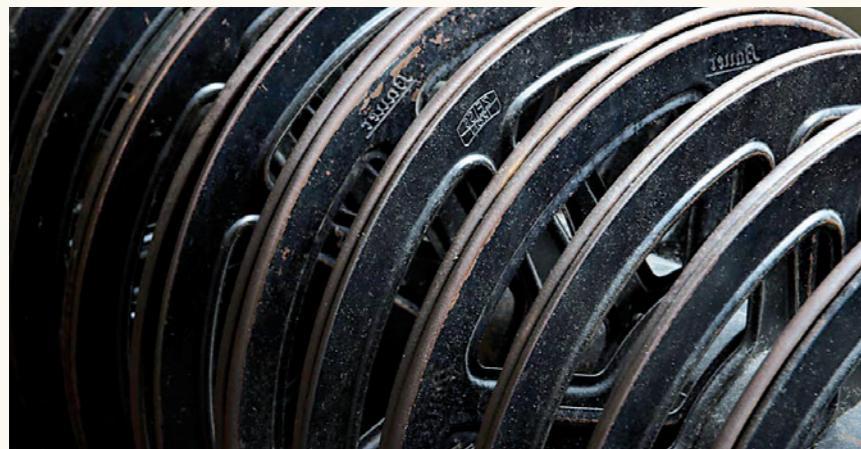
Estimated Budget: € 690.000,-

■ WHAT HAPPENED TO ...?

This project researches the history of objects in SKGT museums and establishes provenance research in rural regions.

Based on historical research, we know that thousands of objects were stolen, so-called arianized, from mostly Jewish citizens during the era of National Socialism and that a significant number of these objects are located in our regional museums. In most cases, their origins and paths into the museums are not on display. What happened to ...? is a project with 3 main goals: (1) to explore and raise awareness of the objects' histories, (2) to modify how these objects are displayed and (3) to strengthen provenance research and restitution according to the Washington Principles in Austria's rural regions. Until now, research activities, as well as restitution measures, have been focused on urban areas, like Vienna; hardly any systematic research activities occur in rural parts of Austria. The law for Art Restitution only affects federal museums and collections, not local or privately run institutions.

The project's 3 phases serve as a model for other European regions. During the first phase, which takes 3 to 6 months and starts in 2022, 2 historians confer with SKGT museums about potential stolen objects or objects of critical origin within their collections. The second phase focuses on researching the provenances of these objects and creates easy to handle-databases for museums which lack the technology/tools to inventory their objects. Parallel to this phase, and linked with



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the SKGT Culture Schools, capacity building workshops on research, archive management and ways to deal with objects of critical origin are organized for museum staff. Birgit Kirchmayer (AT) from the Johannes Kepler University Linz, experts from the German Lost Art Foundation and the Austrian Commission for Provenance Research, pioneers in provenance research, are invited to share their knowledge and experiences in these workshops.

In the third phase, which happens in 2024, museums implement the research results in their exhibitions and restitute objects, if possible and wanted by the heirs - thus creating a lasting legacy.

Show me what you got! is part of the project which is open to the public and aims at raising awareness for provenance research among the general public. The main target groups are owners of objects which were potentially arianized.

In 2024 experts from the Art History Museum Vienna and Commission for Provenance Research offer free consultations. Anyone who owns an object and wants to know more about its origin can come and learn more about their object's history.

Artistic Idea: Monika Löscher (AT)

Partners: Austrian Commission for Provenance Research, Art History Museum Vienna, German Lost Art Foundation, Birgit Kirchmayer (AT)

Estimated Budget: € 150.000.-

Duration: 2022-2024

Where: SKGT-wide

■ REAL REELS

is a European student filmmakers festival.

The main goal is to offer young, film-interested people the opportunity to present their own films and to screen films that are scarcely found in the Austrian cinematic landscape. Currently there are hardly any possibilities for film students to show their work. Real Reels is their place to be!

The festival addresses a young cinematic audience that is currently underrepresented. Even at the organizational level, the festival involves young people interested in culture, thus expanding possibilities for them to professionally work in the field of culture.

The festival starts on a smaller scale in 2021, gathering the necessary experience up to the title year. In the initial implementation phase - as well as afterwards - coworkers from the cultural association Kulturverein Kino Ebensee are key players.

Close cooperation with regional, national and international partners are of central importance for the festival planning and organization. We have already established cooperation agreements with Filmakademie Wien (AT), the Black Nights Film Festival (EE) and Ida-Viru Film Fund (EE). The cooperation/exchange with Black Nights Film Festival and Ida-Viru Film Fund isn't just to support the realization of the Ebensee film festival, but also to contribute to a close connection between the 2 ECoC 2024 countries.

The festival itself will last for 5 days and will be divided into 3 blocks each day, with one block consisting of several short films, another consisting of 2 to 3 short films and short documentary films, and a final block presenting a feature film/documentary.

Producer: Kulturverein Kino Ebensee (AT)

Partners: Filmakademie Wien (AT), Ida-Viru Film Fund (EE), Estonian Black Nights Film Festival (EE)

Estimated Budget: € 70.000.-

When: 2024

Duration: 5 days in March

Where: Kulturverein Kino Ebensee



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■ STORIES FROM THE EDGES OF DARKNESS

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

Despite the fact that large parts of the Austrian society were equally integrated in and supportive of the National Socialist regime as the German society, the claim that Nazism was a sole German phenomenon and Austria its victim, is widespread, "relieving" Austria of any accountability. Not until the late 1980's did the Austrian government officially take responsibility. Results of a study conducted in Austria in 2019 report alarming figures: 68% of asked persons still believe the victim myth of Austria and more than 50% do not know that 6 million¹ Jews were murdered by the Nazi regime. Popular notions put the National Socialists' atrocities behind the walls of concentration camps, far away from where the general public could see them. Stories from the Edges of Darkness raises awareness that Nazism was deeply rooted in society. Crimes committed because of its ideology happened everywhere, also in the SKGT.

Through 24 characters, artistically designed as 3D busts and installed all over the region, stories of perpetrators, victims, by-standers and resistance

fighters are told. The locations of the busts are related to the content. In cooperation with Ebensee's Memorial Museum and the Archive of Mauthausen Memorial the stories are carefully researched and edited. Wolfgang Schmutz (AT), curator and consultant for United States Holocaust Museum, University of Redlands, Memorial Flossenbürg, Max-Mannheimer-Studienzentrum Dachau a.o., curates the project and gives advise on pedagogical offers, which will accompany the exhibition of the busts. Particular attention is paid to stories that implicate a European dimension and stories which are hardly present in perception. All of the stories are also available online. At each site, alongside the character busts, visitors are able to access more background information via XiBIT, an infoguide platform. This platform acts as an online exhibition and digital audio guide.

Curator: Wolfgang Schmutz (AT)

Producers: Program Line Executive Producers

Partners: Ebensee Memorial Museum, Archive of Mauthausen Memorial, XiBIT (all AT)

Estimated Budget: € 170.000.-

When: 2024

Duration: all year

Where: SKGT-wide

■ FUTURE IS NOW!

is a dialogical street art project with a broad participatory aspect taking place at the interface between education, arts and politics.

It is an interdisciplinary project, supporting the engagement and participation of citizens in international discourses as well as the exchange with international artists. Future is Now! formulates questions, but also seeks answers. It raises the awareness that people have a voice and that art and culture can help to raise it. The project leaves signs in public space, signs of people's empowerment.

In Future is Now! artists and citizens work on a common project, finding ways for collective expression. In groups of approx. 12 people, participants discuss the future of their villages or the entire region. They define given challenges, but also come up with critical or radical ways of how to respond to it. Ways quite in the sense of a utopia, a vision of the future without any borders.

At an advanced stage of this bottom-up discussion process, the international street art artists arrive in the SKGT. During an 8 week residency, they are introduced to the process by the participating people. The artists use these narratives, emotions and ideas to develop pictorial worlds that link with the reflected themes of the local citizens. Finally, in 5 public spaces in the region, graffiti and street art formats are displayed, highlighting international challenges such as gentrification, hyper-tourism, climate change, traffic growth or rural exodus - always detached from the laws of reason, floating centers of a community action.

A catalogue documents the process, a audio guide app is planned, in which the artists talk about their works.

Curator: Mario Friedwagner (AT)

Producers: Program Line Executive Producers

Confirmed Artists: Mafia Tabak (AT), Alice Pasquini (IT), Hera and Akut (DE), Marcos Milewski (PT)

Estimated Budget: € 145.000.-

When: April - September 2024

Duration: 6 months of participation process, 8 weeks of artists in residence

Where: Public spaces in Bad Aussee, Hallstatt, Gosau, Bad Ischl and Ebensee

¹<http://www.claimscon.org/wp-content/uploads/2019/05/Austria-Topline-Results-English-5.2.19.pdf>



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LIFE FACTORY

is a participative life residency project in an abandoned factory.

In the SKGT, numerous residential areas have been created without sustainable planning. Today, these areas exist as pure sleeping places, without infrastructure, such as sidewalks, local providers, work places, doctors, schools or kindergartens. Nevertheless, the mistakes of the past are being repeated, which in the long run will create economic, social and ecological problems. Rethinking the current building and housing policy seems an urgent issue in the entire region. The increase in density of existing settlements and the revitalization of vacancies are important solutions for a sustainable regional development.

Life Factory produces the usual: everyday life. An empty building on the former Solvay factory site (at publication date not confirmed) in Ebensee is provisionally converted during 2024 to stage a new life in its rooms. The content of this provisional revitalization includes: multi-family housing, community facilities (work/hobbies), local providers, childcare and others. The factory demonstrates what a space and resource saving model of communal living/working could look like and how old, decommissioned buildings could breathe new life. The project includes the social component of community life and work: mutual help with caring for children, the

elderly and the sick, as well as cooking and housekeeping.

Voluntary participants are hired for the project (families or individuals). The planning phase of the project takes place between 2020-2021. The adaptation work and preparation of rooms are from 2021 and 2022. The "staging of life" in the Life Factory begins 2023 and is extensively documented by video, image, sound recordings and texts. The entire documentation will be presented in an exhibition in 2024, where the rooms in question can be visited.



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The project is expected to set an example for the future creation of similar institutions, while raising citizens' awareness for alternative forms of living in rural areas. It is hoped this project will arouse the interest of the decision-makers in the actual revitalization of the whole factory area of Solvay and other brownfields of the SKGT. The revitalized district of the former Bata footwear factory in the Czech town of Zlin serves as a positive example for these initiatives.

Artistic Idea: Vladimir Vukovic (AT)

Producers: Program Line Executive Producers

Partners: Local building constructions, local craftsmen (builders, carpenters, gardeners).

Estimated Budget: € 300.000.-

When: 2020-2024

Where: Ebensee

PERSPECTIVES

is a traveling open air pop-up film festival on architecture and urbanism, that activates public spaces in the SKGT.

In various places across the region, Perspectives organizes a series of site specific film nights related to the most pressing topics within the region: from mobility to vacancy, land sealing, rural-urban and transnational migration, tourism and others. The festival, free of charge, engages audiences to discuss their cities, rural areas, and

neighborhoods with national and international filmmakers, planners and other thinkers present at the screenings.

During the summer months of 2024, Perspectives takes place on 7 nights in 7 different locations. The program includes movies such as *Double Happiness* (AT 2014, D.: Ella Raidel) on the reproduction of Hallstatt in the rapidly urbanizing Shenzhen, shown in Hallstatt; *Global Shopping Village* (AT 2014, D.: Ulli Gladik) discusses the impact of the real estate industry on our city centres and agricultural environment, presented in Gmunden; *Andermatt - Global Village* (CH 2015, D.: Leonidas Bieri) on turning a Swiss mountain village into a luxury resort, shown in Altaussee; or *Ciao Aracà* (IT 2019, D.: Daniel Chisholm), on a group of octogenarians maintaining the community and agriculture in a tiny village in Italy in spite of economic pressure and the land flight of younger generations, to be screened in Gosau.

The screening program that reflects on and contextualizes present developments in the SKGT in a European context, is developed by Marlene Rutzendorfer, a Bad Ischl born and Vienna based architect and founder of the architecture film festival Architektur.Film.Sommer at MuseumsQuartier Vienna.

Artistic Idea/Curator: Marlene Rutzendorfer (AT)

Producers: Program Line Executive Producers

Artists: Ella Raidel (AT), Ulli Gladik (AT), Leonidas Bieri (CH), Daniel Chisholm (UK/DE)

Partners: wonderland (platform for European architecture, founded in 2002 by a group of young Austrian architects, with 100 member offices throughout Europe) & movies in wonderland.

The festival also joins forces with the CycleCinemaClub to minimize its ecological footprint.

Estimated Budget: € 50.000.-

When: Juni-August 2024

Duration: 7 weeks

Where: Public spaces in Hallstatt, Gmunden, Altaussee, Gosau and other municipalities

THE UNCONVENTION

is an international counterculture conference.

Unconvention is not your usual convention. It is a gathering of European people and beyond, united by one common interest: the opposites of elitist culture. But it is more than just a gathering - Unconvention includes guerrilla art actions, workshops and music. It explores notions of emancipatory counterculture, subculture and alternative culture. It asks for the conditions, historical and future circumstances which are needed to establish and foster these forms of culture. During Unconvention, ideas and recommendations are collected - its collected manifesto serves as a guidebook for emancipatory culture.

The Unconvention, lasting 4 days and encompassing multiple discussion forums, is open to the public, with spontaneous participation encouraged.

Up for discussion: assumptions/definitions of emancipatory and anti-elitist culture, conditions of solidarity, self empowerment and engagement. How can we strengthen the resilience and power of niche forms of cultures?

Using what happened in the SKGT region, as an example, where the working class was fertile soil for emancipatory counterculture, the explorations continue with the historical genesis of various European countercultures and subcultures, countercultural artforms and lifestyles, Punk and HipHop, and more.

The Panel "Have we lost our Mines?" confronts the fact that our working worlds are changing rapidly and we are therefore (potentially) confronted with a loss of a vivid counterculture movement. The academy of Women's Voices of Narva 2024, historian Steinar Aas

and economist Ove D Jakobsen, both from Nord University in Bodø, join us in discussions and bring European perspectives. Elefsina 2021 is asked to join the panel with their EU working class project.

Between panel discussions, niche culture performances take place on /off stage.

Curator:
Woferlstall Bad Mitterndorf (AT)
Producers: Program Line Executive Producers

Confirmed Partners: Steinar Aas (NO), Ove D Jakobsen (NO), Narva 2024 (EE)

Potential Partner: Elefsina 2021 (GR)
Estimated Budget: € 60.000.-

When: 2024
Duration: 4 days
Where: Bad Mitterndorf



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Impact of (Hyper)Tourism

On our SALT.WATER journey, we saw that tourism development varies across the region. Some areas suffer from over-tourism, others are on their way towards it and some areas would like to have more visitors. In all cases, for the sake of citizens and nature, awareness needs to be raised NOW.

Projects like Hallstatt Disappears have significantly developed towards a participative, artistic, scientific and discursive format. The program not only shows the current state, culturally and artistically, but also provides projects that offer future solutions.

The balance between comforting and disturbing is also found in this program line, with some fun projects that nevertheless address challenges, like Surf the SKGT Couch.

We found various approaches to travel and tourism, for example, the artist in residence program or nomadic art produc-

tion; the artistic critical mass points out the tourism impact of traffic in a region with only one main access road to its inner areas.

IMPACT OF (HYPER)TOURISM tries to break up the one-dimensional perception and presentation of the original Sommerfrische (summer recreation) and its related brine-cure history, by not only showing the wealthy and aristocratic side, but also, finally, showing the life of the average citizens, the majority. A major exhibition and research project spotlights the connection between money, power and art - back then and now. In the SKGT, this topic is connected to tourism, as most of the renowned artists came here just in the summer season.

In this program line, European and international artists and scientists come to the SKGT to give us their perspectives on the region so we can learn from each other. That is part of the cooperative, inclusive INCLAVE.

03 IMPACT OF (HYPER)TOURISM

HALLSTATT DISAPPEARS (Flagship) • SURF THE SKGT COUCH • REMOTE SKGT • ART NOMADIC • SKGT, DAILY • HYPER CRITICAL MASS B145 (Flagship) • NO VIEW POINT • A.I.R. TO BREATHE • SALZKAMMERMUGUT FOR SALE

■ HALLSTATT DISAPPEARS (Flagship)

This is a digital multimedia project in partnership with Ars Electronica, Linz (AT). The project's aim is to challenge tourism Disneyfication.

Hallstatt, a small village of 750 inhabitants, is struggling with over 1.000.000 day tourists yearly, with numbers increasing, mainly from Asian countries. In 2012, an accurate, though mirrored, copy of the town was built in the southern Chinese province of Guangdong. Because of this popular copy, substantially more tourists from Asia visit the "original" Hallstatt, while becoming increasingly more ignorant about the fact that Hallstatt is an actual town with real inhabitants. A popular Korean TV soap opera, partly located in Hallstatt, brought even more day-trippers.

To challenge this Disneyfication, the real Hallstatt disappear for an evening, replaced by the imitated Chinese Hallstatt. A 7 minute digital sound and light orchestration tells the story of the transformation of the 2.820 years old World Heritage Hallstatt into a new and artificial Chinese Hallstatt. A feeling for real-life transformation is created

by artistic intervention of transforming pictures, light and sound. The audience experiences the transformation from real to artificial and is able to understand the impact such a transformation has. Approximately, 15 projectors illuminate Hallstatt buildings, using their facades as canvases. The audience watches and listens from boats on lake Hallstatt. The boat fleet of Hallstättersee Schifffahrt can carry around 400 guests each round. The 7 minute digital spectacle is shown repeatedly from 7 to 10 pm. Next to the boat dock there is a focal stage with displays and background information for the on-shore audiences. Professional, artistic documentation is recorded for all people not able to attend.

The aim is to provoke discourse about the issue of artificial being favoured over real, all in order to achieve optimal results - but at what cost?

Artistic Idea: Petra Kodym (AT)
Partners/Producers/Digital and Multimedia Art: Ars Electronica, Michael Mondria (Senior Manager of Ars Electronica Solutions) and team (AT)
Producers: Executive Producers Program Line

Estimated Budget: € 165.000.-

When: End of March, date dependent on time of sunset

Where: Artistic part: Lake Hallstatt and Village of Hallstatt

Symposium: Kultur- und Kongresshaus Hallstatt

Hallstatt Disappears not only questions the impacts of over-tourism but also provokes a deep reflection on tourism marketing and destination management. What kind of tourism does a village and its inhabitants wish for?

And so SYMPOSIUM HALLSTATT DISAPPEARS is established.

Hallstatt Disappears is more than a 1 evening digital performance. For 3 days, European philosophers, artists, scientists, city/regional developers and specialists in sustainable tourism management, as well as affected inhabitants, are invited to publicly discuss questions of overtourism, reduced quality of life for inhabitants or the impact on nature. The German performance group LIGNA creates 2 participative performances for Symposium Day 2 and 3.



Symposium Day 1:

"Overtourism - Solutions and Strategies"

Public discussions and panels
The experts Arthur Schindelegger (Technical University Vienna, tourism and nature in the alpine region, AT), Franz Kolland (Professor for Sociology at the University Vienna. „Hallstatt: Mass and Power of Tourism“, AT), Andreas Reiter (futurologist, AT), Peter Zellmann (futurologist and researcher in fields of tourism and leisure, AT), Hannes Offenbacher (creative industries, AT), Prof. Stephan Rammler (futurology and mobility researcher, DE), artists like Robert Schabus (filmmaker, AT), Edelbert Köb (former Prof. at Akademie der bildenden Künste, former Director of MUMOK, AT) and philosophers present, exchange and share their knowledge and insights. The focus is on solutions for over-touristed sites and strategies for villages and cities to avoid overtourism.

On the evening of Symposium Day 1 **HALLSTATT DISAPPEARS** - the multi-media happening - takes place.

Symposium Day 2:

"Citizens Network of European UNESCO World Heritage Sites"

Citizens of affected sites and cities come together to discuss how to overcome the problems of over-tourism in their villages and cities. World Heritage Sites are often visited by overwhelming numbers of tourists. Europe is, due to its high density of cultural sites, the most affected continent. 472 of the 1092 UNESCO world heritage sites are located in Europe. These "culture

brands" magically attract masses of visitors - see Hallstatt, Venice, Dubrovnik, Salzburg, Cesky Krumlov and Amsterdam. And their inhabitants suffer.

Hallstatt resident Fritz Idam, architect, teacher, and initiator of this Symposium Day 2, is actively building contacts. A network program initiated by the affected citizens can help to rebuild quality tourism.

Performance group **LIGNA** (DE), commissioned to develop a performance for this event, presents a piece similar to **Dispersed Tourists**. "Tourism is a journey to a dreamworld controlled by capitalism. Tourism is repressing everything destroying its own dreams. Tourists do not want to wake up from their beautiful dreamworld. They go to places, expecting certain pictures ... They want a journey without disturbance, a shine without disturbance ... They want the whole world to become a commodity ... the **DISPERSED TOURISTS** are pushing themselves into this dream. They are part of another world. They are strangers to all places, by dispersing in them ... An uncanny dream. An unknown move. A senseless association. A beautiful star. Who knows how to interpret this dream? You cannot suppress its strangeness." (quote LIGNA)

On the evening of Symposium Day 1 **HALLSTATT DISAPPEARS** - the multi-media happening - takes place.

Symposium Day 3:

"Everybody, talk!"

Open panel discussion (including the public, inhabitants, experts and speakers of previous days).

Visitors, locals and experts come together and talk about their wishes, needs, problems and solutions. The moderated discussion is open to everyone.

The closing event is hosted by performance group **LIGNA** (DE). A commissioned performance piece, based on **Klasse Kinder!** is developed by the artists. "Play the air-piano, be part of a dance gang among unsuspecting tourists and passers-by? The dance performance ... invites Hallstatt children to be part of an extraordinary piece ... to conquer public space dancing and experimenting with how to move in a group that is randomly mixed together without a leader" (quote LIGNA)

Facts and Figures:

Hallstatt: 754 inhabitants, 1 Mio visitors/year = 1.326 visitors/inhabitant (disastrous!)

Salzburg: 154.000 inhabitants, 1.7 Mio visitors/year = 12 visitors/inhabitant (critical)

Vienna: 1.89 Mio inhabitants, 7.5 Mio visitors/year = 4 visitors/inhabitant (ok)

Nevertheless the income from tourism is only around 6% of the gdp in Austria.

Ideas: Petra Kodym, Fritz Idam (all AT) Tourism and Regional Development

Curators: Eva Mair, Stefan Heinisch, Fritz Idam (all AT)

Artistic Curator: Gottfried Hattinger (AT) Producers: Executive Producers Program Line

Partners: Arthur Schindelegger, Franz Kolland, Fritz Idam, Andreas Reiter, Peter Zellmann, Hannes Offenbacher, Edelbert Köb, Robert Schabus (all AT), Stephan Rammler (DE), Citizens of UNESCO World Heritage Sites, Locals

Artists: LIGNA (DE)

Estimated Budget: € 400.000,-

When: End of March

Where: Artistic part: Village of Hallstatt Symposium: Kultur- und Kongresshaus Hallstatt

SURF THE SKGT COUCH

This project breaks up your very own personal enclave! By moving temporarily into a strangers home or letting a stranger live at your place you are challenged in your daily routine. For 2024 we establish an all-year residence exchange program for SKGT people and visitors. This has the potential to exist beyond the ECOC year. Surf the SKGT Couch is a non-profit project; it is about exchange, dialogue and expanding the sense of home. Via a special website, designed by *welocally*, everybody can offer her or his couch and/or look for a couch, maybe in a community he or she would have always wanted to live in, or on a mountain top or a romantic place with a stunning view at a lake. People of different ages and backgrounds are encouraged to take part - Surf the SKGT Couch fosters intergenerational and intercultural exchange. Participants are asked to share their experiences through posts on the website thus creating a huge, colorful mosaic of stories.

(Artistic) Idea/ Curator:

Lisa Neuhuber (AT)

Producers: Program Line Executive Producers

Partners: *welocally* (AT)

Estimated Budget: € 25.000,-

When: 2024

Duration: 2024

Where: SKGT-wide

REMOTE SKGT

A group of 50 people, equipped with headphones, sets out for the city. They are guided by an artificial voice, familiar from navigation systems. The encounter with artificial intelligence leads the group to a self-experiment: Who do we follow when we are guided by a computer program? How can we make decisions together? 50 people observe each other, make individual decisions and yet are always part of the group. As artificial intelligence observes human behavior from a distance, the voice becomes more familiar with every step. On the way, artificial-head recordings and cinematic compositions set the urban landscape to music. The journey through the city feels more and more like a collective movie. Remote SKGT asks questions about artificial intelligence, big data and our own predictability. The project moves from city to city as a mobile research lab. Each site-specific version builds on the dramaturgy of the sub-city and thus continues to write the piece. In 2024 Bad Ischl, Bad Aussee and Gmunden become part of it.

Curator: Gottfried Hattinger (AT)

Artists: Rimini Protokoll (DE)

Producers: Program Line Executive Producers

Estimated Budget: € 80.000,-

When: 2024

Duration: 2 weeks per city

Where: Bad Ischl, Bad Aussee, Gmunden

ART NOMADIC

(1) **Nomadic A.I.R.** is a nomadic A.I.R. program

Small movable studios are installed in unusual locations throughout the SKGT, such as campgrounds. Existing buildings, such as hunting/lumberjack cabins are part of the studio location inventory, all based on temporary usage. Almtal and ÖBB trains serve as pop-up, short-term studios. Industrial locations, factories and their offices become larger open spaces for interactive studios.

By creating studios outside a typical art situation, people connect with art in places where art is not expected. Art Nomadic is all around you - a walk through the woods leads to meeting a poet, spending the night in a campground introduces you to a painter, riding the train you meet a singer, stepping out of your office inspires you to pick up a colored pencil and draw.

European and international artists are chosen per Open Call and by invitation, among them Daniel Beerstecher (AT). Particular focus is based on inclusive selection.

In 2024 our ECOC cooperations are Tartu's Containers of Art and Bodø's European Cabins of Culture, which will create an interactive virtual live link between SKGT, Estonia and Norway.

(2) **Park Lots of Art** is a guerilla art project in public space

This project takes art into SKGT parking lots. In a beautiful alpine region, plagued with massive traffic, one of the most valuable pieces of real-estate is a parking space. This applies to small urban settings and alpine lakes, where summer is the most challenging season, but winter is not lacking for parking issues.

Artists buy a parking ticket and "park" themselves and their art, whatever form of art that may be, for however long they choose. In parking lots without ticket regulations, artists choose their spaces the same way. By claiming a space for art, versus an automobile, the project quietly calls for attentiveness.

The Kunstwerkstatt Lebenshilfe Gmunden, a group studio for adults of varying abilities, is an active artists' pool for the duration of this project.

(Artistic) Idea/ Curator: Heidi Zednik (US/AT), Ferdinand Reisenbichler (AT)

Producers: Program Line Executive Producers

Partners: Lebenshilfe OÖ/ Kunstwerkstatt Gmunden (AT), Daniel Beerstecher (AT), Tartu 2024, Bodø 2024

Estimated Budget: € 450.000,-

When: 2022-2024

Duration: 6 days to 6 weeks

Where: SKGT-wide

SKGT, DAILY

This major photo exhibition is created by SKGT residents at the Bad Ischl Photo Museum.

SKGT, daily, curated by Yvonne Oswald (AT), depicts everyday life in stark contrast to the beautiful and picturesque imagery of tourism advertising. Visitors get the chance to see the SKGT region from another perspective, providing very different insights.

Starting in spring 2023, SKGT residents are invited to take pictures or send historical photographs on the following aspects:

- (1) their connection to SALT.WATER
- (2) the impact of tourism on their lives
- (3) their places of retreat in the region
- (4) aspects they love and dislike about the SKGT

These pictures become the core of an exhibition depicting SKGT from the perspective of its residents. The exhibition SKGT, daily is installed from March-August 2024. The exhibition not only connects the Photo Museum of Bad Ischl with its residents, who rarely visit it, but also and very importantly, connects visitors with residents. Visitors are urged to contribute their personal views of a "day in the SKGT" via a social media feed. These impressions are also shown in the museum, resulting in 2 potentially contrasting views - the local view and the visitor's perspective. Continuous contributions to SKGT, daily are possible and encouraged.

Photo in Progress, September 2024 onward, takes the project to the streets. Selected photographs are shown on billboards, which exist all around the region. SKGT, daily is linked to the SKGT Culture Schools and SKUL (for schools). European photographers of different styles, approaches and techniques offer workshops. At the end of 2024 the results of the project are published in a catalogue.

(Artistic) Idea: Lisa Neuhuber (AT)

Curator: Yvonne Oswald (AT)

Producers: Program Line Executive Producers

Partners: Photomuseum Bad Ischl

Estimated Budget: € 75.000,-

When: 2023-2024

Duration: 7 months

Where: Bad Ischl

HYPER CRITICAL MASS B145 (Flagship)

This participatory community project takes protecting our climate (literally) to the streets!

It is inspired by Critical Mass, which started in San Francisco in 1992. Since then, cyclists claim streets all over the world to raise awareness for problems

of heavy traffic and environmental pollution. The SKGT is affected by heavy traffic, especially during the summer; the region is drowning in cars. Due to the topography, only one main road spans the SKGT. The negative effects of noise pollution, air pollution and stress for the inhabitants and nature are the topics of this event.

Hyper Critical Mass B145 is our version of Critical Mass. It's the celebration of a car free road! One weekend in June 2024, B145, the main artery road connecting the region from north to south is closed for all motor vehicles. Everyone with a bicycle is welcomed to join! Visitors without bikes can borrow one.

Every 5 kilometres "rest-spots" invite people to stop and take a break. After resting, people can visit the repair workshop stations where you can learn how to fix or upgrade your bike. In cooperation with bike shops you can try new bikes, tall bikes, penny-farthings and all kinds of other funky bikes. Concerts, among them the Reparaturchor Gmunden by chorus Iacus felix-gmunden, street artists and theater performances both for kids and adults provide further fun framework program. German artist Gregor Eisenmann turns a B145 tunnel into an artistic experience with sound and



© Gregor Eisenmann

light installations that you can ride through.

The stakeholder group we initialized for developing our mobility system discusses sustainable ways of transportation. CycleCinemaClub joins us for a special film screening, where a committed and bike-enthusiast audience is required as the generator is powered by energy created by pedaling! Films on environmental issues, the relationship between human beings and nature are shown throughout the project. Tartu 2024 joins us with parts of their Postmarket Street Festival, which is focused on reclaiming areas from heavy car traffic.

Producers: Program Line Executive Producers

Partners: CycleCinemaClub (AT), Salzkammergut Trophy (AT), chorus Iacus felix - gmunden (AT), Gregor Eisenmann (DE), Tartu 2024

Estimated Budget: € 90.000,-

When: 2024

Duration: 1 weekend in June

Where: SKGT-wide

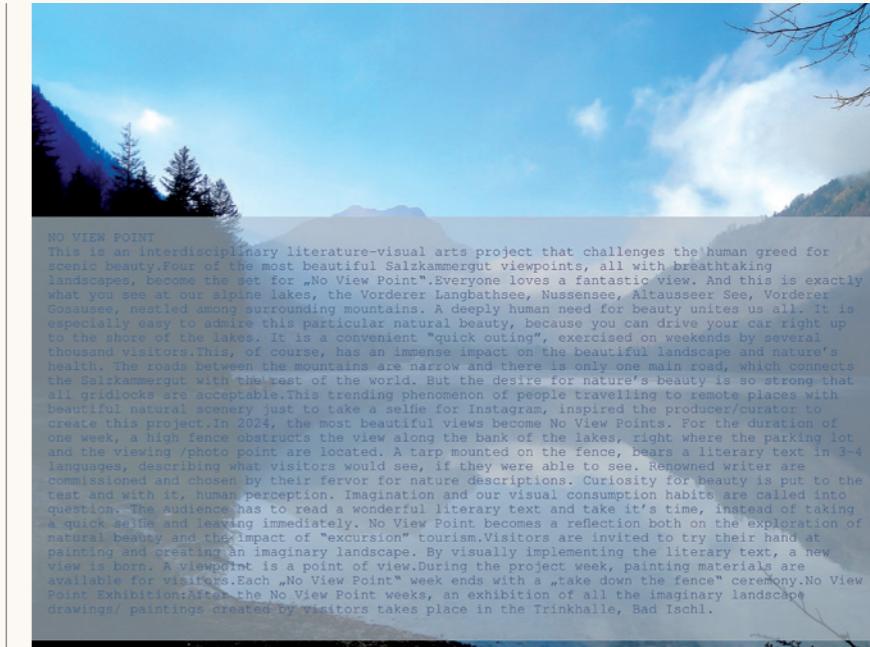
NO VIEW POINT

This is an interdisciplinary literature-visual arts project that challenges the human greed for scenic beauty.

Four of the most beautiful SKGT viewpoints, all with breath-taking landscapes, become the set for No View Point.

Everyone loves a fantastic view. And this is exactly what you see at our alpine lakes - the Vorderer Langbathsee, Nussensee, Altausseer See, Vorderer Gosausee - nestled among surrounding mountains. A deeply human need for beauty unites us all. It is especially easy to admire this particular natural beauty, because you can drive your car right up to the shore of the lakes. It is a convenient "quick outing", exercised on weekends by several 1000 visitors.

This, of course, has an immense impact on the beautiful landscape and nature's health. The roads between the mountains are narrow and there is only



© Petra Kodym

one main road, which connects the SKGT with the rest of the world. But the desire for nature's beauty is so strong that all gridlocks are acceptable.

This trending phenomenon of people travelling to remote places with beautiful natural scenery just to take a selfie for Instagram, inspired the producer/curator to create this project.

In 2024, the most beautiful views become No View Points. For the duration of 1 week, a high fence obstructs the view along the bank of the lakes, right where the parking lot and the viewing/ photo point are located.

A tarp mounted on the fence, bears a literary text in 3-4 languages, describing what visitors would see, if they were able to see. Renowned writers are commissioned and chosen by their fervor for nature descriptions. Curiosity for beauty is put to the test and with it, human perception. Imagination and our visual consumption habits are called into question. The audience has to read a wonderful literary text and take it's time, instead of taking a quick selfie and leaving immediately. No View Point becomes a reflection both on the exploration of natural beauty and the impact of excursion tourism.

Everyone loves a fantastic view. And this is exactly what you see at our alpine lakes - the Vorderer Langbathsee, Nussensee, Altausseer See, Vorderer Gosausee - nestled among surrounding mountains. A deeply human need for beauty unites us all. It is especially easy to admire this particular natural beauty, because you can drive your car right up to the shore of the lakes. It is a convenient "quick outing", exercised on weekends by several 1000 visitors.

This, of course, has an immense impact on the beautiful landscape and nature's health. The roads between the mountains are narrow and there is only

A.I.R. TO BREATHE

This is an artist in residence program which challenges the notion of the "4 hours in SKGT" tourism through art.

Instead of passing through and ticking off the SKGT box, we invite artists, specializing in art in/nature, to stay with us for 2 months. Artists from the main Asian tourist groups visiting the SKGT - China, Japan and Korea - are invited. In contrast to day-trippers, an artistic quality stay, with an output and cultural exchange is established from 2024 onwards. Adapted vacancies - as part of our **long term strategy** - in communities along the shore of lake Hallstatt (Bad Goisern, Hallstatt, Obertraun), where most Asian visitors go, are used as guest studios/apartments. There are 15 residencies - 3 artists stay simultaneously for 2 months in 3 different studios. By thinking about the regions' landscape and nature, and by creating a piece of art in nature, or a piece to be placed outdoors, Eastern Asia artists and spectators, are able to perceive the SKGT differently. Art in nature is established and made visible throughout the Hallstatt area, enabling a different kind of cultural exchange. The guest artists work with material found during the specific season, like snow and ice in winter, which becomes part of their pieces.

Due to the transient and fleeting nature of the artwork, each residency includes photo documentation, artist talks and excursions to the artworks.

With this project, we strengthen the position of visual arts in the region and enhance another, more rigorous form of cultural exchange, an additional option for the 4-hour day-tripper.

For A.I.R. to Breathe we work with Lewis Biggs (UK), Curator, Writer. Director of Liverpool Biennial 2000-2011, Director of Tate Liverpool 1990-2000, School of Fine Arts, Shanghai University and Chair.

We are cooperating with Mikiko Sato Gallery, Hamburg (DE) and Alexandra Grimmer (AT/CN), curator in Austria and China. EU Japanfest spreads our call to Japanese artists and institutions.



© Rikuo Ueda, Wind Zeichnung / Mikiko Sato

Invited artists include Rikuo Ueda (JP) and Choi Ye Leen (KR) who present interdisciplinary compositions and visual elements in SKGT's nature.

Cooperation with HALLSTATT A.I.R.

Manuela Seethaler, Hallstatt born cultural manager and scientist, starts a biennial artist in residence program, Hallstatt A.I.R. in 2020. Her residency project supplements artistic local supply by inviting national and European artists to create art in this decentralized area of the SKGT. The residency is open to all art forms, from photography to performance, film, theater, music or visual arts. From 2024 on, we want to cooperate with her initiative and form a sustainable ongoing international artist residency, possibly with Manuela Seethaler (AT)

as a general manager. HALLSTATT A.I.R. is building up a number of guest apartments and studio spaces in Hallstatt; these spaces provide accommodation and work space also for guest artists of A.I.R. to Breathe.

A.I.R. TO BREATHE Exhibition

This extensive 2025 exhibition is curated by Alexandra Grimmer (CN/AT). The exhibition displays photo documentation of the works in nature, combined and in dialog with selected

SALZKAMMERMUT FOR SALE

This is a major exhibition project, which brings back masterpieces of art originally created in the SKGT.

The critical focus of the exhibition is on imperialism and capitalism and their influence on the creation of art. It showcases masterpieces created in SKGT by artists who followed the money, just as artists still (have to) do.

SKGT for Sale not only raises awareness about the impact the SKGT had on artists, but also addresses the resulting critical issues. Summer re-creation in the SKGT, the so called "Sommerfrische", was very popular, especially in the early 19th century. The Habsburgs and other aristocrats, including their entourage, spent their summers here to escape the hot cities. A large number of gifted thinkers and artists followed or were invited by their rich mentors. During the Sommerfrische of their benefactors, there were portrait jobs and other commissioned work to do and money to earn.

Some of the artists were, as nowadays, wealthy people themselves. In the calmness of the retreat, they found inspiration to create some of their most important pieces of art, but they were also here for business. Gustav Klimt, Egon Schiele, Rudolf von Alt, Hans Makart and many other famous artists were repeatedly drawn to our region or set up a summer residence here. Some of these artists were highly dependent on their royal patrons, like Hans Makart, who painted portraits of the beautiful and wealthy.

In 2024 we return some of their art works to the SKGT. Patricia Spiegelfeld (AT), a well connected art historian, author and curator at the Leopold Museum Vienna and an expert for the "Myths of the Sommerfrische" (a book she co-authored) curates the project.

Salzkammergut for Sale Lectures

Parallel to the exhibition, a lecture series is offered with invited art historians, philosophers and artists. The lectures reveal background stories, such as the circumstances of the artists' creative processes past and present, or the influence of the Habsburgs on the artist's work. The discussion is also about the contem-

porary art world, influences on artists, why art follows money, imperialism and art, capitalism and art and alternative strategies for a successful artist career.

For a framing music program we are cooperating with the Lehár Festival Bad Ischl and Musikschulen Bad Ischl and Gmunden to perform concerts of Brahms and Schubert, among many others, who were inspired by the imperial family and the SKGT.

Salzkammergut for Sale guided exhibition tours and workshops are primarily offered by people of varying needs.

Curator: Patricia Spiegelfeld (AT)

Partners: K-Hof Museen Gmunden

Where: Kammerhofmuseum Gmunden

When: February-May 2024

Duration: 4 months

Estimated Budget: € 250.000.-



© Gerhard Mair



Flow to Retreat

FLOW TO RETREAT can be joyous - like the ancient Romans, people are talking and discussing in spas until they are Brined to the Point of Happiness.

But it can also be challenging - a Palestine artist, who fled to the retreat of this region, takes you on an artistic journey from SALT.WATER Jericho to SALT.WATER SKGT.

FLOW TO RETREAT takes curtain calls for the many migrant workers from Behind the Scenes.

Society, especially young people, craving an analog leisure world as a reaction to their over digitized, overcharged and overwhelming everyday life made us think about an artistic offer for the affected. Music and sports in this program line do not make you want to flow, but to go on a fine exploratory retreat to discover different styles of music in places of natural beauty or meet an international crowd of cultural and

sporty young people. In the WATER of the LAKE project you swim and dive down to view a magical, inclusive performance.

Building SALT.WATER connections with artists and institutions across Europe encourages all involved to think about their origins and future.

Nature is granted a retreat with the creativity of artists and students. Waste that flows down the river is collected and cooperatively transformed into art.

Maybe the H_2 will scream "Oh No!" a little more quietly, if the projects are effective. Scientists, experts, artists and thinkers are invited to the summer recreation region to present solutions but also to ask the pressing questions and hold a mirror to us. The preoccupation with the impacts of climate change, again, are disturbing and comforting in this program line, because a right SALT.WATER balance is needed not to drown in despair, but to find productive solutions.

04 FLOW TO RETREAT

SALT.WATER (Flagship) • BRINED TO THE POINT OF HAPPINESS • FROM JERICHO TO SALZKAMMERGUT • SALT/LAKE/CITY • BEHIND THE SCENES • ANALOG • EUROPEAN YOUTH GAMES • FLOW DOWN • BRINE! • LAKE • MIGRATION DISTILLATION • $H_2OH-NO!$ (Flagship)

SALT.WATER (Flagship)

The exhibitions of objects, photography and installations metaphorically explores SALT and WATER as the „salt of life“, as well as addressing various topics related to the elements. The flagship project include historical documents, existing works and commissioned works by artists or groups. Exhibitions are shown in large halls, several smaller locations and public spaces. The musical commission is performed in a salt mine or a gravel pit, depending on the time of year. Since most SALT.WATER pieces are new commissions, past works are referenced for stylistic examples.

SALT

Motoi Yamamoto's (JP) installations of intricate designs use only one material - salt. Over 2 weeks, Yamamoto transforms Gmunden's former cotton storage hall, the Hipp Halle, into a "Floating Garden". Drawing varying lines of fine salt - from dense to sparse - he creates patterns covering nearly 80% of the floor's surface. The hours necessary for each installation are an integral part of the process. No line is erased or redrawn, emphasizing the ritualistic aspect. Yamamoto talks of

memory, time and commemoration in his performances. Visitors experience the installation from elevated platforms, emphasizing the complexities of "Floating Gardens". At the end of every exhibition, the artist invites visitors to take some salt back to where it came from: the sea. The remaining salt is returned to the Saline.

To emphasize the salt immensity of the entire region, **AO&s** (AT) 2012 salt installation is continued with new work. The original Altaussee installation is present in the 2024 exhibition in form of documentation.

The artist **Christine Biehler** (DE) has used elements such as water, foam, sugar, etc. in past works; for SKGT24 she designs a salt installation.

Norbert W. Hinterberger (AT) is known for working with unusual materials, such as bread (as in the project „aurora“), plants or sugar (as in project where „morality“, written in sugar, was successively eaten by ants). In 2024 Hinterberger uses the material salt.

Anya Gallaccio (UK) creates minimalist, site-specific installations, often with organic matter, which gives her installations an "unpredictable"

component, mirroring the natural processes of transformation and decay.

Urban Mäder's (CH) compositional, performative and theatrical project is about the history of SALT mining. The musicians, choirs and actors are from the SKGT.

WATER

The water part of the flagship project SALT.WATER has its main emphasis on outdoor interventions on and in water, as well as on works in public space.

On/In WATER:

Austrian artist **Leo Schatzl**, a water enthusiast, is commissioned to create a work on water. His work MAL inspired us to invite him. MAL is a dark, chunky, ball-like structure that floats on the surface of a stagnant stretch of water. It forms an unmistakable MAL in the landscape, within the surrounding space, the object appears as a foreign body.

Artist **Christine Biehler** (DE) is developing a piece for flowing water. Her work "drowning" made us curious about seeing a special work for the SKGT. A small island planted with reeds





© Motoi Yamato, To the White Forest / Makoto Morisawa

and flowers floats down the river. Once an hour it disappears, drowns. After a while, the refreshed now wet plants on the island surface again. In this staged miracle, the island takes its own retreat and literally descends.

Julian Charrière (CH/DE) is asked to create an artistic intervention with the element water, no matter in which aggregate state it is. The artist already worked with water/ice, e.g. in "The Blue Fossil Entropic Stories". He went to Iceland to climb an iceberg and try to melt the frozen water beneath his feet with a gas torch for 8 hours. Like an absurd, quixotic hero, Julian Charrière confronts the elements in a seemingly hopeless battle.

WATER in public space:

Haubitz + Zoche / Stefanie Zoche's (DE) recent focus has become climate change and the use of resources. She is commissioned to create an indoor work, a video installation or a work in public space. With "2027" Haubitz + Zoche developed a cinematic concept for 7 screens. Rows of houses in a fictitious city are flooded. The facades of skyscrapers and bizarre buildings are reflected in the water, the streets are deserted - an indefinable void.

Artist **Julius Popp** (DE) is asked to show his installation "Bit.Fall" in the SKGT. In the piece the words drip off the internet, shown as an 8 meter wide, spectacular water-curtain: falling water drops create continuously changing "liquid" words generated and

selected by a computer-based algorithm fed by content most frequently used in news portals. Bit.Fall is a fragile spectacle of vanishing words, in which the permanent flow of water equates to an analogy of the stream of information that patterns down on us daily.

Lucy+Jorge Orta (AR/FR) show work from their ongoing series „ORTA-WATER“. It focuses on water scarcity and the complex issues surrounding the corporate control of access to clean water. The sculptures and installations that Lucy + Jorge Orta create are both playful and provocative, incorporating fully functioning low-cost purification machinery, bottling stations and transportation devices.

The aim is to broaden our understanding of water sustainability.

Curator: Gottfried Hattinger

Producers: Program Line Executive Producers

Artists/ Partners: AO & (Philipp Furtenbach et al., AT), Norbert W. Hinterberger (AT/DE), Anya Gallaccio (UK), Motoi Yamamoto (JP), Urban Mäder (CH), Julian Charrière (CH/DE), Christine Biehler (DE), Leo Schatzl (AT), Stefanie Zoche (Haubitz + Zoche, DE), Julius Popp (DE), Lucy+Jorge Orta (AR/FR)

Estimated Budget: € 345.000,-

Duration: 2024

Where: SKGT-wide

■ BRINED TO THE POINT OF HAPPINESS

is about balance, happiness and the art of conversation.

It is a discussion project in unusual places. With this interdisciplinary project we turn into ancient Romans, coming together in spas to discuss, exchange and relax. Brine, the perfect balance of Salt and Water, is also a life balance that brings happiness.

Everyone, whether local or visitor, is invited to join the discussion simply for the sake of good conversations - about our stressed out society, work-life balance and how we can each find ways to cope with the accelerated speed of our current times.

Healing brine waters made the SKGT famous in the 19th century, as the names of several regional towns attest - Bad Ischl, Bad Goisern, Bad Aussee, Bad Mitterndorf and Bad Wimsbach-Neydharting. We get Brined to the Point of Happiness at these traditional spas, but we also hold conversations in public indoor swimming pools in Ebensee and Gosau. At each location and for each event - invited Brine speakers trigger specific topics for discussion. Nowadays, spa culture is a booming industry, with the potential danger of becoming over-marketed like so many other aspects of the SKGT. With a project like this we start an examination of the roots and meaning of the spas and public indoor swimming pools.

With Germany's **ECoC 2025 Candidate City Hildesheim** (Hi2025) and their partner spa town Bad Salzdetfurth we team up on this project. A delegate from Hildesheim hosts a Happiness conversation in the SKGT. Vice versa, a Brined to the Point of Happiness session, with a SKGT speaker, takes place at a Bad Salzdetfurth spa.

For a unique art experience in a public indoor pool we asked artist **Pipilotti Rist** (CH) to create a major work for a large pool. A Brined to the Point of Happiness location could become the setting for a glowing work by Rist, welcoming the brining group to relax in color. Different and unusual thoughts might come to the minds of visitors while bathing in artistically illuminated, colored water.

Carinthian architect **Roland Gruber**, who inspired this project, guides a discussion on how architecture and urban/ rural planning can lead to a better quality of life in this Pipilotti Rist pool.

Simone Seymer and Christa Hassfurther, from the **cultural association Sudhaus** in Hallein (Salzburg), participate in spa conversations in Bad Aussee and Bad Mitterndorf. With other spa guests they discuss how culture and art can contribute to revitalizing a historic SALT site and bring some happiness and a better quality of life to a town.

Evelyn and Ike Ikrath, Doris Höhenwarter and Olaf Krohne, initiators of Bad Gastein's **sommer.frische.kunst** are invited to talk about a formerly dying place that was revitalized with the power of culture and contemporary art. It is exactly this - culture - that transformed Bad Gastein into a vibrant, contemporary alpine village. Regional development through art and culture can make a village a happier place to live, work and visit.

During the winter of 2024, special tourist offers encourage visitors to extend their weekend stays to include Mondays, since 8 consecutive Mondays are Brined conversation days. If successful, this offer will be repeated in November 2024, towards the end of our ECoC year. This approach supports our new tourism model to encourage visitors to stay for a Monday or further into the week, since Mondays are conversation days.

Artistic Idea/Curator: Roland Gruber, Stefan Heinisch

Producers: Program Line Executive Producers

Artists/Partners: Roland Gruber, Evelyn & Ike Ikrath, Doris Höhenwarter, Andrea von Goetz, Simone Seymer, Christa Hassfurther (all AT), Hildesheim 2025

Possible Partners/ Artists: Pipilotti Rist (CH)

Budget: € 155.000,-

Duration: 3 periods with a duration of 8 weeks each (January-February, April-May and October-November 2024)

Where: Spas in Bad Ischl, Bad Goisern, Bad Aussee, Bad Mitterndorf und Bad Wimsbach-Neydharting; public indoor swimming pools in Ebensee and Gosau

■ FROM JERICHO TO SALZKAMMERGUT

Bashir Quonqar: This project started with my personal story as a Palestinian, who had to leave one life in Bethlehem and start a new life in Bad Goisern (AT), my wife's hometown. Living in the SKGT gave me a new perspective and energy that I hadn't felt before; I wanted to know more about the place I was living in. I heard stories from people - everything I heard made the place more magical and inspiring, yet at the same time I started noticing the similarities between where I'm living today and where I came from. This is exactly what I want to focus on!

This project explores and re-discovers the different layers that we, Jericho and SKGT, share and finds a point where these 2 places meet. Mythology, religion, traditions, legends and everything else that has to do with these regions are explored and presented. The project starts in 2022 with a meeting between the participating Austrian and Palestinian artists. Part of this meeting is a workshop format - for discussing and positioning the project, its main focal points and guidelines, as well as the documentary film I am producing.

In 2024 exhibitions present what the artists created as a result of their research.

Working methods: Visual Arts, Filmmaking, Performance, Literature, Discussion.

(Artistic) Idea/ Curator: Bashir Qonqar (PS/AT)

Producers: Program Line Executive Producers

Artists/ Partners: Maximilian Rosenberger (AT), Benji Boyadjian (PS/FI), Johny Andonia (PS), Randa Madah (PS/SY), Shada Safadi (PS/SY), Fatimah abu Romi (PS/IL) and Bashar Alhorub (PS). Additional Austrian and

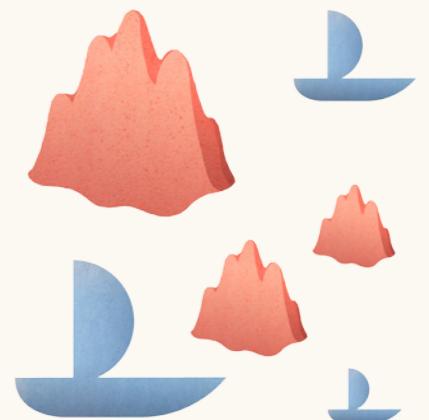
Palestinian artists will join the project. Estimated Budget: € 120.000,-

When: August- September 2024 (exhibition)

Duration: 2022-2024

Where: Alte Brauerei, Gmunden

■ SALT | LAKE | CITY



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

Artists from other European Salt, Lake and/or City regions, such as Tuzla (BA), Leeuwarden (NL), Aveiro (PT), Hildesheim/Bad Salzdetfurth (DE), Bodø (NO), are invited cooperation partners. Artists are encouraged to respond to the concept of SALT.WATER, especially in terms of the impact of former or present SALT industries and WATER resources in their home regions and cities.

In a retreat situation, artists critically address European and international topics of natural and human resources, individual, economical and social healing through culture, the New Salt. They explore methods of unlocking the power of culture through WATER. The artists in residence are invited to create utopias of how a cultural INCLAVE could be.

Empty, unused places and historical buildings throughout the SKGT are adapted as guest studios, which are part of our **long term strategy**. The locations may be remote - an old Almhütte (alpine cabin) on a mountain, an abandoned factory building or a lumberjack's hut on a lakeshore - these captivating surroundings and the atmosphere of the studio location, intensifies and stimulates the SALT.WATER feeling.

The 2 month residencies end with a public presentation of work created during the residencies. The presentation in the remote studios can be an



exhibition, an installation, a reading, a performance or an interdisciplinary presentation. Excursions to the A.I.R. studios are regularly organized. Visitors go to these remote places, experiencing the SKGT in a different way. A.I.R. SALT | LAKE | CITY attracts visitors interested in culture and those curious about the region.

Producers: Program Line Executive Producers
Confirmed Partners: Hildesheim/ Bad Salzdetfurth (DE), Bodø (NO)
Possible Partners: Aveiro (PT), Leeuwarden (NL), Tuzla (BA)
Estimated Budget: € 460.000,-

When: 2024
Duration: 4 residencies per site, 2 months each
Where: SKGT-wide

■ BEHIND THE SCENES

is a film project making the invisible multinational workers in the SKGT visible.

The project is initiated by Ruzica Milicevic, the manager of the Regional Competence Center for Integration and Diversity (REKI), and produced by the Upper Austrian artist and film director Alenka Maly, who in 2018 produced the award-winning film "European Grandma Project".

Every year 150.000 Zaunerstollen (a world-famous sweet from Bad Ischl) are produced and exported all over the world. Behind almost each pastry is a woman of migration(al) background, whose story hardly anyone knows.



© Daniel Leitner

The SKGT is an internationally well known tourism and recreation region - with many workers in the background keeping the engine running. They work in gastronomy, the tourism industry, as construction workers or as geriatric nurses for the aging population of the region. Without them, many businesses would be unable to operate.

Since the 1970s, people from different countries (Ex-Yugoslavia, Turkey and recently Syria and Afghanistan) have moved to the SKGT to live and work here. These people work behind the scenes of the very successful Brand SKGT, but are hardly visible in public everyday life.

(Artistic) Idea/ Curator: Ruzica Milicevic (AT), Alenka Maly (AT)

Producer: Alenka Maly (AT)

Partners: Regional Competence Center for Integration and Diversity (REKI), Zauner Café and Cake Shop and other regional businesses

Estimated Budget: 80.000 €

When: 2020-2024

Duration: Production 2020-2023, Screenings 2024

Where: SKGT-wide

■ ANALOG

Exhibition and Performances

Analog is the counter to our digitized, electrified world. With performances and exhibitions, the project searches for profound artistic strategies and grounded counter-models to slow down tempos, granting viewers a haptic cosmos versus a virtual one. This cosmos manifests itself in artistic works of quality and craftsmanship, or in intimate performances with public participation.

For Analog's performance component 4 artists are invited:

The New Zealand performance artists **Kate McIntosh** creates productions which mix components of theater, visual arts, dance and stand-up comedy. Using a playful approach, identities change - is it fiction or magic? For our selection, we used McIntosh's interactive performance/exhibition "In Many Hands" - described as "a unique experiential space in which the audience is gradually touching unknown things, reconsidering familiar objects and registering everything from smell to touch to sound."

work of people with migration background, are invited to share stories. The elderly who need care, construction companies whose existence depends on them and restaurants which - contrary to the trend - are still successful due to their support.

The focus of the film is to show these people not only as workers, but above all, as fellow human beings living in this region, who tell their stories in conversations prepared by Ruzica Milicevic and held in their preferred languages.

(Artistic) Idea/ Curator: Ruzica Milicevic (AT), Alenka Maly (AT)

Producer: Alenka Maly (AT)

Partners: Regional Competence Center for Integration and Diversity (REKI), Zauner Café and Cake Shop and other regional businesses

Estimated Budget: 80.000 €

When: 2020-2024

Duration: Production 2020-2023, Screenings 2024

Where: SKGT-wide

For artist **Lotte van der Berg** (NL), we looked to her participative performance „Building Conversation“. To quote the artist: "The way we speak influences the future we create. Building Conversation is developed by a collective of artists ... Inspired by conversation techniques from all over the world they execute and perform different conversations together with participants in cities all over Europe." In this project, everyone is invited to participate - to talk - making the audience the performance, which always ends with a common meal.

Jacob Dahlgren's projects (SE): "No conflict no irony"; and "I, The World, Things, Life" are the base for including the Swedish artist in Analog. His work explores the tension between pure formal abstraction and peoples' shared cultures.

TinTin Patrone is a German-Filipino multi media artist, film and music producer. She combines music, installation, performance and sculpture - all in examination of the borderlines of artistic genres, culminating in a hybrid work of everything. Her performances involve people from the region. A good example of this is „Krachkistenorchester Analog“ (Noise Box Orchestra Analog).

Analog's exhibition component is an ongoing work in progress. At publication date Lithuanian artist **Katrina Neiburga** (LT) is confirmed. One focus of her work is a preservation of living memory, poetically and truthfully, even if it hurts. A good example is „Hair Stories“. With a keen interest in sociology, she questions our prejudices about the nature of things. Her artistic range is from installations, exhibitions and stage design.

Curator: Gottfried Hattinger

Producers: Program Line Executive Producers

Proposed artists: Kate McIntosh (NZ), Lotte van der Berg (NL), Jacob Dahlgren (SE), TinTin Patrone (PH/DE), Katrina Neiburga (LT)

Estimated Budget: € 170 000.-

When: November

Duration: Performances 4 days, Exhibition 1 month

Where: Vorchdorf



© Rocky Cody

■ EUROPEAN YOUTH GAMES

is a sports project inspiring young people throughout Europe.

Sport is one of the strongest connectors between people. Sporting spirit means fairness, friendship and respect - values, which are in danger in today's Europe and thus need to be called into full consciousness, especially among the people who will shape the Europe of tomorrow.

This project by former track and field athlete Holger Schwesig celebrates sport as an important part of culture. The European Youth Games create an exciting and creative plenary for young people from all over Europe to connect and exchange through sports. Using sport as a core element of youth culture and an important part of Austrian culture, it sets the basis for raising curiosity about Europe and helps to break down cultural barriers and finally xenophobia. The project invites young differently-abled people between the age of 14 and 18 to take part in various inclusive contests: mountain bike, track and field athletics, swimming, soccer and others. While this framework allows for non-verbal communication, which enables everyone to participate equally, it also encourages young people to communicate in different languages.

Idea/Producer: Holger Schwesig (AT)
Partners: Austrian Sports Resort (BSFZ Obertraun); many SKGT partner cities, among them: Úsov (Czech partner city of Bad Aussee), Röttingen (German twin city of Bad Mitterndorf), Plaisir (French partner city of Bad Aussee), Lempdes (French partner municipality of Hallstatt), Gödöllő (Hungarian partner city of Bad Ischl) and others.

Estimated Budget: € 300.000.-

When: 2024

Duration: 2 weeks in summer

Where: Bad Aussee, Altaussee, Obertraun, Bad Goisern

across Europe, the project strengthens the concept of the European municipality partnerships, that many municipalities in the SKGT hold. Together with the numerous sports clubs of the region, they participate in contests, located at different sports facilities across the inner SKGT and the Ausseerland such as the Austrian Sports Resort, a national sports and recreation center in Obertraun (track and field competition), the football fields in Altaussee and Bad Aussee, the mountain bike track between Altaussee (Hagan Lodge) and Bad Goisern and the Parkbad Bad Goisern (swimming).

With this project, Holger Schwesig plans to establish sport as a platform for intercultural exchange in the SKGT and for the development of relationships among young people from different European countries.

■ FLOW DOWN

is a sound laboratory and cultural space on water.

Intended as a literal FLOW TO RETREAT over water, it is a space for listening and simply being. From performance stage to meeting space, the 2 stages invite you to linger - to listen to water, birds, wind, conversations, stories and music.

The musical spectrum, curated by Christian Kapun, ranges from contemporary classical compositions, including commissioned site specific works, to authentic folk music. Contemporary classical music in particular seldom reaches the general public ear. Audiences hear free improvisation meeting strict form; old music combined with new sounds. Readings - poetry, stories and plays - augment the 2024 program, all based on open call and/or per invitation. Particular attention is paid to offering the location to young musicians and composers, and those not yet well known, to present their works.

Stages are designed in cooperation with architects Lugmayr & Schwarzgruber and artists Regine Pots (AT/ZA) and Donna E. Price (US).

Curator: Christian Kapun (AT)

Partners: Architects Lugmayr & Schwarzgruber

Producers: Program Line Executive Producers

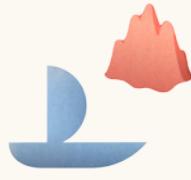
Artists Regine Pots (AT/ZA) and Donna E. Price (US)

Estimated Budget: € 110.000.-

When: 2023-2024 & beyond

Duration: 2024 bi-weekly concerts at each location, May-September

Where: river Alm (Kotmühle Bahnhof), river Traun (Bad Goisern), river Traun (Alte Brauerei), 2 locations chosen based on feasibility studies



© Walk the Plank

■ BRINE!

is a collaborative multi-media performance and musical event on Lake Traunsee.

BRINE! involves community members, boating associations, musicians and musical associations, children and youth from the regional music schools. People, along with the flotilla, perform the centuries old journey of SALT.WATER, from Hallstatt to Ebensee to Gmunden.

After the performance, BRINE/SALT leaves the cove, accompanied by the flotilla, to finish its journey across the lake towards Gmunden. In Gmunden, at the Rathausplatz, BRINE/SALT is transferred to shore.

(Artistic) Idea/ Curator:

Artistic Directory

Producers: Tim Steiner (UK), Ondamarela (PT), Walk the Plank (UK), School of WOW

Partners: School of WOW, Traunsee boating associations, Stummer Boote, ferry boat companies Loidl/Eder, Peer, musical associations, musicians, regional music schools

Estimated Budget: € 500.000.-

When: August 3, 2024 (rain date August 4)

Duration: afternoon until late evening

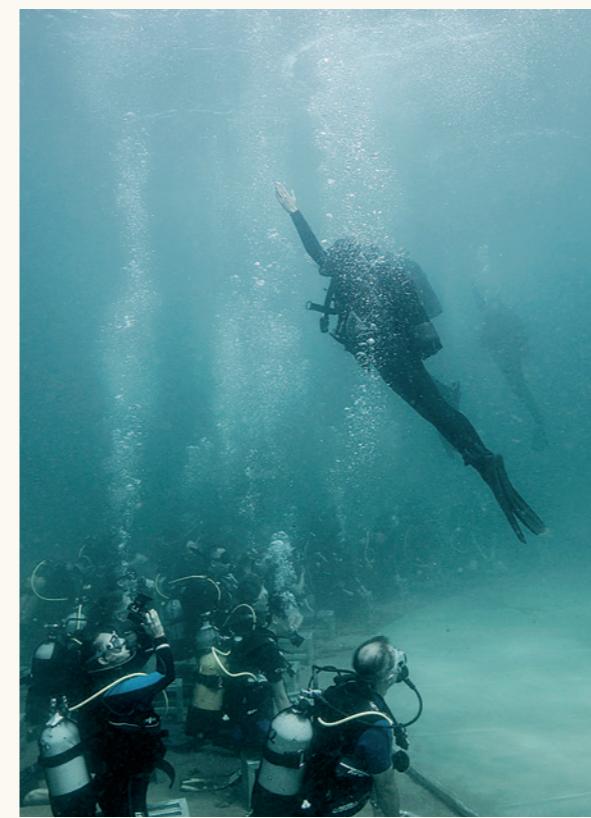
Where: the cove of Traunkirchen, Traunsee (main performance location) Ebensee - Traunkirchen - Gmunden (flotilla route)

The flotilla's first stop is the natural cove of Traunkirchen, where the per-

■ LAKE

(Like A Kingdom of Emotion)

is an inclusive underwater performance project initiated by the French choreographer Sophie Bulbulyan in cooperation with the Company DK-BEL.



© Carolin Negrin

The project embraces the power of water in an artistic, educational, social and human dimension. Water is one of the most important resources in the world, which all people, countries and cultures share. Moreover, water is an element that has the power to connect different people and to express values of equality and solidarity. Because it creates a different environment for movement, challenging the limits people are given on land.

LAKE is a contemporary dance and performance project presenting 15 differently-abled professional and amateur performers from 3 collaborating countries: France, Greece and the SKGT/Austria. Sophie Bulbulyan, who co-realized the world's first underwater performance project in 2015 as part of a Creative Europe project in Greece (Drops of Breath), arranges a new ensemble, including local differently-abled people, to develop a new production for Bad Ischl-SKGT24.

In summer 2024, LAKE is shown for 2 weeks in and on lake Altaussee. The contemporary dance performance consists of 2 connected parts: 1 performance on a platform on the water, 1 underwater.

LAKE offers the audience different ways to enjoy or almost become part of this performance: People, certified in diving, can purchase underwater tickets, which allow them to watch the performance at 5 meters underwater - just a breath away from the underwater dancers. At the same time, on the lake surface, the snorkelling audience has a panoramic view of the performance by watching with a mask and fins. And for all those who prefer to stay dry, the performance can be enjoyed sitting comfortably or laying in the grass on shore, watching the live screening of the performance on a big video wall.

(Artistic) Idea/ Curator:
Sophie Bulbulyan (FR)

Producer: Sophie Bulbulyan (FR)

Partners: DK-BEL (FR), regional diving schools (AT)

Estimated Budget: € 360.000.-

When: July/August 2024

Duration: 2 weeks

Where: Altausseer See

■ MIGRATION DISTILLATION

Migration Distillation is a twofold project:

MIGRATION, the pilot program for river clean-up, involves schools in the clean-up and repurposing of trash into art.

DISTILLATION, is the artistic exhibition/documentation of Regine Pots and Donna E. Price's exploration of the river Traun.

Both components aim to raise a collective consciousness of what the river Traun collects, transports and deposits on its riverbanks. With the population boom in the SKGT, among them 1000s of tourists, the seemingly

endless cycle of buying, using and disposing of trash and recyclables has left a human impact on our landscape and rivers.

The school component Migration initiates a pilot program for a regular river Traun clean-up linked with an artistic aspect of using collected "trash" as artistic materials. Starting in 2024, 2 river clean-up sessions will be launched, one in early summer, the second in late summer, coinciding with the Austrian school year schedule. Following each clean-up period, art and sculpture projects take place in regional schools. Professional artists are matched with schools to realize the projects.

The collected debris is sorted and what isn't useful for art concepts is properly recycled. The project raises awareness of waste but at the same time encourages school children to think creatively with found materials. A selection of students' works is exhibited in October/November 2024 and February/March 2025. The exhibition travels to various locations in the SKGT.

Regine Pots and Donna E. Price's exhibition/documentation titled Distillation is based on a 2 year cycle of the artists collecting and documenting debris along the Traun - from late spring through the end of summer 2023 and 2024. The resulting exhibition includes photography, video, sculpture and objects.

Artistic Idea/Curators/Producers:
Regine Pots (AT/ZA),
Donna E. Price (US)

Estimated Budget: € 95.000.-

When: November 2024

Duration: 2023-2024

Where: Bad Goisern, Bad Ischl, Ebensee, Gmunden

H₂OH - NO! (Flagship)

H₂Oh - No! is an interdisciplinary project platform for environmental issues and for explorations of the relationship between culture and nature.

Since all life is dependent on WATER - H₂O - and there is no plant, animal or other life without it - we chose the title to reference impacts from climate change (oh no!). Since youth are taking responsibility for where adult stakeholders and society are failing, young citizens raise their voices in H₂Oh - No!

What do we do to nature, what does nature do with us? We are confronted with apocalyptic visions of climate change, overexploitation, species extinction and cataclysm. The artistic strand of the H₂Oh - No! project asks artists to approach this topic with a global view, and with regard to the SKGT, to develop multiple strategies and concerted actions in form of strong statements and exhibitions. Interaction and exchange between locals of all ages, scientists and artists and interdisciplinary works of European and international scientists and artists, as well as results of scientific research are part of the H₂Oh - No! program.

H₂OH - NO! includes:

- H₂OH - NO! CONFERENCE
- H₂OH - YES! BIODIVERSITY
- WATER SOUND FLOWS
- ACTA LIQUIDA

H₂OH - NO! CONFERENCE

is an interdisciplinary scientific and artistic conference about all aspects of water. The conference takes place at the spring source of the river Traun and at the base of the melting Dachstein glacier.

Martin Neuhuber, a young water engineer, researcher and enthusiast from Bad Goisern, is author of this scientific and artistic water project.

"Water and humankind have always formed a perfect symbiosis. Nowadays acceleration sometimes makes us blind to this vital actuality. How we treat water is not just a challenge, but a big chance! Looking at our high tech society, we see how far we got away from nature. We can live like that, but the water itself will never remove from



© Rocky Cody

nature. As long as we keep forcing water to act against its nature, it will not be a friendly element. It always strives to act naturally. And that is the answer for the future: water systems have to be (semi)natural."

There is much to discuss in the H₂Oh - No! Conference:

What does seminatural mean? Can we learn from the past? How do we keep good quality in the water bulwarks? Political aspects concerning protection and state responsibility for drinking water reserves. How can we transport clean water over long distance pipelines and does it make sense? Do intelligent weather systems protect us from heavy rain phenomena? From overheating rivers and possible natural cooling? From the underestimated water resonance capacity? How can we extract medicine residue from our drinking water?

Tartu 2024 AoS Urban Nature Festival partnership with H₂Oh - No! Conference

We partner with Tartu's Arts of Survival Urban Nature Festival, which is a 1 week long family festival dedicated to nature in the urban environment. Together we explore the relationship between culture and nature. There are lecturers and speakers from the SKGT who talk about essential topics connected to nature and culture in Arts of Survival Urban Nature Festival and vice versa. This is an excellent chance to see Tartu performers and artists in the SKGT.

We need the help of water to conquer the challenges it brings to us. Do we see water as a friendly element nowadays? How can we rebuild the friendly symbiosis?

Students co-design and co-produce the H₂Oh - No! Conference. Since the young generation is more and more expertizing in and dedicating themselves to environmental issues, starting in 2023, specific school projects are launched so students can be part of the conference preparations.

Narva 2024 Accelerator for Sustainable Development Goals partnership with H₂Oh - No! Conference. We partner with the Accelerator experts, who have not just been successful in green innovations and circular economy, but also in accessibility equality and inclusion. Experts, activists and artists from each region exchange experiences and solution proposals.

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H₂Oh - No! Film Screenings

APEC blue, along with other films and documentaries by **Katrin Hornek** (AT) are shown during the H₂Oh - No! Conference. Depending on the weather, they either are screened open air at the Seewiese Altaußensee or indoors.

Katrin Hornek's work playfully explores the strange paradoxes and convergences of life in the Anthropocene era, the new geological epoch in which the effects of capitalism, colonialism and exploitation are embedded in the materiality of the earth. As an artistic strategy, Hornek follows stories and traces of the material world by tracing strands of different discourses or transformations of their environment. APEC blue: The buzzword »APEC blue« is being used in Chinese networks to comment critically on the state-created blue sky, which was produced by the Chinese government during the APEC China summit (Asia-Pacific Economic Cooperation) in 2014. In the video, a blue smoke grenade takes on the task of covering the smog cloud. Casting Haze: In this long-term project, Katrin Hornek, in exchange with scientists, wants to extract CO₂ from air or water and mineralize it into a sculpture, thus editing and accelerating the CO₂ cycle. The resulting sculpture is to be awarded in 2020 as a „decarbonization trophy“ to researchers who contribute sustainably to the transformation of the world's climate.

Greetings from the Dachstein - the conference about the effects of climate change, initiated by Hans Fuchs (AT) is part of the big H₂Oh - No! Conference program.

In 10 to 20 years the Dachstein Glacier will be gone, even if climate objectives are achieved. With this in mind, in the literal last days of the glacier, an interdisciplinary Symposium remembers the influence of Dachstein Glacier explorer and artist Dr. Friedrich Simony (1813-1896). Contemporary scientists, explorers and artists show their perspective on climate change and the consequences. Framed by an artistic program with music, literature or visual art, another urgent European issue is addressed at the base of the Dachstein Glacier in Gosau.

H₂Oh - No! Exhibition

asks artists to approach environmental issues with a global view, as well as a SKGT view, resulting in multiple strategies shown in a powerful exhibition.

Three of many participating artists already have been asked to participate:

Uku Sepsivart (EE), The Amateur Naturalist: Researching the SKGT Forests.

„As I live in a city I sometimes crave to live within a naturally wild environment. ... When I have stayed in the countryside for longer periods, I have found that natural processes can feel quite hostile and that my instincts for survival awaken. I have tried to keep making artworks in a way that does not oppose nature so that the artwork will be completed by creating conditions for nature to take its course ...“ (U. Sepsivart). For the H₂Oh - No! Exhibition, Uku Sepsivart researches the forests of the SKGT; his documentation of this exploration is presented.

Böhler & Orendt (DE): In the spirit of the work "Give us, dear" the artist duo develop an installation for H₂Oh - No!. With the installation "Give us, dear" Matthias Böhler and Christian Orendt created a metaphor for the predatory exploitation of man in nature. The central artistic reference of the artist duo is the tragicomical political and ecological impacts of the desperate efforts of the animal, which calls itself homo sapiens, to rearrange the world according to its limited imaginations and excessive needs. (translated to English from the © German text found on vfmk.org Verlag für Moderne Kunst)

Kirsten Johannsen (DE) uses video, sound, computer-based techniques and photography in her artworks. The results are site-specific installations, sculptures and interactive environments that actively involve the viewer in the artistic concept. The content is concentrated on space as the carrier of an individual localization ..., as well as on the representation of historical and contemporary natural spaces. The Nomadic Nature Kit, for example, is an artwork made for future astronauts while going on long-term flights into outer space. While symbolizing the ideal home and paradise, the plant-based artwork acts as a visual replace-

ment for planet Earth ... (© website kirstenjohannsen.de). In the H₂Oh - No! Exhibition she shows new work.

H₂OH - YES! BIODIVERSITY

is an interactive educational, sensorial and artistic project about biodiversity.

The motto of this project is also the core motto of the Alpengarten and focuses on the beautiful, nearly ideal world of the SKGT: retreat of the species - retreat to the species, retreat of variety - retreat to variety.

Anna and Thomas Steiner from Bad Aussee are graduate engineers (BOKU Vienna) and created biodiversity in their publicly accessible Alpengarten. Biodiversity is a big topic across Europe. From 2024 on an exhibition, information, education and sensitization program is established by the Verein Naturerlebniszentrum in this Alpengarten with an enormous diversity including rare butterflies, wild bees and rare plants. The program creates awareness and proposes solutions for the outcome of a biodiverse network. Students, the new specialists and



© Rocky Cody



© Klaus Filip

nature offers. Anne Duk Hee Jordan opens doors to an artistic universe in which she humorously creates romantic machines that reflect, expand, or transform biological processes and chemical reactions between living organisms and dead material.

Tea Mäkipää (FI/DE) shows a commissioned work for H₂Oh - Yes! Biodiversity at the Alpengarten Bad Aussee. We were inspired by her "Biotope-to-go" or "10 commandments for the 21st century". The Finnish-born artist confronts the prospect of impending ecological disaster. Tea Mäkipää critically deals with aspects of our globalized western society. Her aim is to provoke discussions and to address the sense of responsibility of the viewer on the level of everyday life decisions. H₂Oh - Yes! Biodiversity shares this aim. "Biotope-to-go" was a car, Mäkipää morphed into a biotope on wheels by planting different crops on roof, hood, heck and the inside of the car, where also some animals were living. "This work visualizes in both a clear and impressive way the extent to which people try to dominate and control without respect for the rights of animals and plants to maintain their proper place in the urban environment." (© Tea Mäkipää website)

WATER SOUND FLOWS

The SKGT was shaped by water. While water is still omnipresent in its liquid form, water's former salty sediments became the foundation of SKGT's settlements, its specific heritage and its name.

Also in the domain of sound, we find 2 phases: the propagating stream covering distances between a source and a perceiver, and sediments in the form of recordings - audio inscribed into durable materials.

With this project, we endeavor to link the themes of transport and communication to the waterscapes of SKGT. Thomas Grill and his team interconnect the entirety of the SKGT region by using representations of the sounds of water in diverse forms and employing various artistic strategies and technologies.

It is a board of long-forgotten herbs, edible fragrance flowers and ancient tubers. Visitors are invited to take a pleasureful adventure journey of perception and consume the fruits that

tional and performative activities, various modes of acoustic propagation, ample and unorthodox use of loudspeakers, as well as diverse sound carriers which travel via public and individual transport. The representation of sound is continuously transformed while travelling, acquiring colors, tastes and smells, picking up impurities and leaving residuals - the same as water flowing through a landscape.

A multitude of recording and listening stations - public as well as intimate - allow the audiences to participate and eavesdrop into the water-sound flows.

Visitors share listening experiences - from states of water to sound pieces to installations.

Sonic transformations are heard from water, aqueous rock, salt, direction and reflection. The composition themes are from aggregate states of water, landscape, people and culture. Through electro-chemical and mechanical means, the project explores sedimentations - providing us with energetic/auditory access to histories and archaeologies, as well as tracing invisible/hidden streams in the SKGT. A cargo bike team transports sounds along old salt trading routes. Streaming water sounds are carried over long distances via laser beams.

Artists, visitors and inhabitants are trading water sounds among each other. Sound-sharing opportunities are via pop-up listening stations, surprise concerts and performative interventions.

The team consists of field recordists, composers, performers, technologists and trans-disciplinary artists. Our experimental take on sonic art allows us to holistically integrate the environmental, musical and technological components of the project. An additional flexible ensemble of performers intervene acoustically at various locations. Sound-transport objects created by ceramicist Martin Kunze (AT).

The project is continually influenced by the curator's ongoing research of "Rotting sounds - Embracing the temporal deterioration of digital audio", supported by the Austrian Science Fund (FWF).

The 2024 project spans two 2-3 week long blocks of time. The 2 blocks are in April/May and July-September.

ACTA LIQUIDA

is both an artistic discourse between 2 artists and a discussion forum about environmental changes and its effects on the local fish culture.

The installation *acta liquida* is the artistic documentation of Traunsee water, native fish, climate change, memory and fishing. Heidi Zednik's filter papers, gathered over decades from the Altmünster fish hatchery, are a 1:1 print of Traunsee water from November through March. During the hatching period, lake water is filtered for the holding tanks, leaving an imprint of change - in weather, currents, sediments and minerals. Drawings and sound accompany the documentation process.

Siegfried Holzbauer's multi x-posed polaroids and associative texts record multiple processes and memories connected with the Traunsee and its fish. He documents the many facets of *lacus felix*'s fish - in the lake, in kitchens, in religious context, art, local stories, in the memory of the fishermen and the consumer's childhood.

Together, the artists take you on a journey through the multiple worlds of lake Traunsee's fish.

Parallel to the exhibition, regional fishermen and women discuss the current state of SKGT fish - issues of extinction due to environmental and human impacts, and possible solutions to save the fish and our lakes. Experts join the panel to explore solutions and needed changes. A feast, covering all the many fish dishes of our region, welcome visitors and locals to gather and celebrate our regional foods. A historical presentation of antique fishing objects, methods, photographs and drawings tells the story of SKGT fishing and its changes over time.

The Altmünster fish hatchery offers guided tours during the later fish hatching period, between February and early March. Schools are offered expanded guided tours for the exhibition, the fish hatchery and the historical presentation. In closing,

students tell their own fish stories and memories.

H₂Oh - No! Conference

incl. Greetings from the Dachstein Idea / Curators: Martin Neuhuber (AT), Hans Fuchs (AT)

Artistic Curator: Gottfried Hattinger (AT)

Producers: Martin Neuhuber (AT), Hans Fuchs (AT) + Program Line Executive Producers

Partners: Tartu 2024, Narva 2024, Matthias Pointinger (AT)

Possible partners: Slovenian Stakeholders, Felix M. Hediger (DE), Hans Jörg Schenner (AT), Prof. Gerald Pollack (US)

Artist: Katrin Hornek (AT)

Estimated Budget: € 200.000,-

When: May (snowmelt)

Duration: 1 week (H₂Oh - No! Conference) / 5 days (Greetings from the Dachstein)

Where: Seewiese Altaussee/ Gosau (at the base of the Dachstein Glacier)

H₂Oh - No! Exhibition

Curator: Gottfried Hattinger

Producers: Program Line Executive Producers

Partners/ Artists: Uku Sepsivart (EE), Matthias Böhler & Christian Orendt (DE), Kirsten Johannsen (DE)

Estimated Budget: € 115.000,-

When: May

Duration: 1 month

Where: Altaussee

H₂Oh - Yes! Biodiversity

Curators: Verein Naturerlebniszentrum Alpengarten Bad Aussee, Thomas and Anna Steiner (AT)

Artistic Curator: Gottfried Hattinger (AT)

When: April-May 2024

Duration: 6 weeks

Where: (1) K-Hof Museum 2024

(2) Altmünster fish hatchery

Artists: Anne Duk Hee Jordan (DE), Tea Mäkipää (FI/ DE)

Producers: Thomas and Anna Steiner (AT) + Program Line Executive Producers

Estimated Budget: € 36.000,-

When: from May 2024 on

Duration: from 2024 on

Where: Alpengarten Bad Aussee

Water Sound Flows

(Artistic) Idea/ Curator: Thomas Grill

Producers: Program Line Executive Producers

Artists/ Partners: Félix Blume (FR), Till Bovermann (DE), Angélica Castelló (MX/AT), Klaus Filip (AT), Katharina Hauke (DE), Martin Howse (UK/DE), Katharina Klement (AT), Wolfgang Musil (AT), Burkhard Stangl (AT), Martin Kunze (AT)

students of electroacoustic, experimental and improvised music - University of Music and Performing Arts (Vienna), Anton Bruckner University (Linz)

Estimated Budget: € 60.000,-

When: 2 blocks: April/ May + July/ September 2024

Duration: 2-3 weeks

Where: Performances will not be in concert halls or permanent spaces

acta liquida

(Artistic) Idea/ Curators: Heidi Zednik (US/AT), Siegfried Holzbauer (AT)

Producers: Heidi Zednik (US/AT), Siegfried Holzbauer (AT)

Partners: Monika & Gerlinde Trawöger, Verein Rettet den Traunsee, SKGT fisherwomen and fishermen (all AT)

Estimated Budget: € 65.000,-

When: April-May 2024

Duration: 6 weeks

Where: (1) K-Hof Museum 2024

(2) Altmünster fish hatchery



Timetable

| PROGRAM LINE | PROJECT | Kids/ Youth | Town/ Region | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | 2024 | | | | | | | | | | | |
|--------------------------------|---|-------------|---|---------|----------|-------|-------|------|------|------|--------|-----------|---------|----------|----------|--|--|--|--|--|--|
| | | | | January | February | March | April | May | June | July | August | September | October | November | December | | | | | | |
| Pre-Opening & Opening Ceremony | | X | Bad Ischl + SKGT-wide | | | | | | | | | | | | | | | | | | |
| POWER OF TRADITION | Conversations with the Emperor (Flagship) | X | Bad Ischl | | | | | | | | | | | | | | | | | | |
| | Drawing a Thread | | Ebensee | | | | | | | | | | | | | | | | | | |
| | Theater of Dreams | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | European Music Club | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Europe, in Darkness!? | X | Grundlsee | | | | | | | | | | | | | | | | | | |
| | Atlas of Traditions (Flagship) | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Paschen | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Ceramics between Time and Space | X | Gmunden | | | | | | | | | | | | | | | | | | |
| | Building a Future | X | Bad Aussee, Gmunden, Bad Ischl | | | | | | | | | | | | | | | | | | |
| | Hello Dance Fans | X | Bad Ischl, Gmunden | | | | | | | | | | | | | | | | | | |
| STRENGTH OF COUNTERCULTURE | Planet Tavern Lab (Flagship) | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | New Salt Festival (Flagship) | X | Bad Ischl | | | | | | | | | | | | | | | | | | |
| | Routes of Resistance | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Art Your Village (Flagship) | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | What happened to ...? | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Real Reels | X | Ebensee | | | | | | | | | | | | | | | | | | |
| | Stories from the Edges of Darkness | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Future is Now! | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Life Factory | | Ebensee | | | | | | | | | | | | | | | | | | |
| | Perspectives | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| IMPACT OF (HYPER)TOURISM | Unconvention | | Bad Mitterndorf | | | | | | | | | | | | | | | | | | |
| | Hallstatt Disappears (Flagship) | | Hallstatt | | | | | | | | | | | | | | | | | | |
| | Surf the SKGT Couch | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Remote SKGT | | Bad Ischl, Bad Aussee, Gmunden | | | | | | | | | | | | | | | | | | |
| | Art Nomadic | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Skgt, daily | X | Bad Ischl | | | | | | | | | | | | | | | | | | |
| | Hyper Critical Mass B145 (Flagship) | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | No View Point | | Ebensee, Bad Ischl, Gosau, Altaussee | | | | | | | | | | | | | | | | | | |
| | A.I.R. to Breathe | | Hallstatt, Bad Goisern, Obertraun | | | | | | | | | | | | | | | | | | |
| | Salzkammergut for Sale | | Gmunden | | | | | | | | | | | | | | | | | | |
| FLOW TO RETREAT | SALT.WATER (Flagship) | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Brined to the Point of Happiness | | Bad Ischl, Bad Aussee, Bad Goisern, Bad Mitterndorf, Gosau, Ebensee | | | | | | | | | | | | | | | | | | |
| | From Jericho to Salzkammergut | | Gmunden | | | | | | | | | | | | | | | | | | |
| | SALT LAKE CITY | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Behind the Scenes | | SKGT-wide | | | | | | | | | | | | | | | | | | |
| | Analog | | Vorchdorf | | | | | | | | | | | | | | | | | | |
| | European Youth Games | X | Bad Aussee, Altaussee, Obertraun, Bad Goisern | | | | | | | | | | | | | | | | | | |
| | Flow Down | | Almtal, Bad Goisern, Gmunden | | | | | | | | | | | | | | | | | | |
| | BRINE! | X | Traunsee | | | | | | | | | | | | | | | | | | |
| | LAKE | | Altausseer See | | | | | | | | | | | | | | | | | | |
| | Migration Distillation | X | Bad Ischl, Bad Goisern, Ebensee, Gmunden | | | | | | | | | | | | | | | | | | |
| | H.Oh - No! (Flagship) | X | SKGT-wide | | | | | | | | | | | | | | | | | | |
| Closing Ceremony | | | Bad Ischl + SKGT-wide | | | | | | | | | | | | | | | | | | |

QUESTION 07 Choosing further events for Bad Ischl-SKGT24

Previously on SALT.WATER:

The projects which are described in Q6 occupy around 60% of the program budget for 2024. In the first and second phases of the Bad Ischl-SKGT24 bid, the artistic program team selected and developed projects that were proposed by artists and cultural organizations largely, but not exclusively, based in our region.

Other projects were created by the team itself, principally projects and topics that emerged naturally during a process dealing intensively with our region and with Europe. These projects were expanded and complemented by including many different artists, scientists, organizations or associations.

Our aim as WATER (team) was to connect people and places around key themes and especially the components' program lines. We established an ongoing participation system on the website salzkammergut-2024.at, where anyone with an idea could fill out the project template and submit it. These submissions were then developed through challenge and dialogue between creators and our team. Additional-

ally, in Phase 2 of the Application, we worked with a senior curatorial "partner in crime", Gottfried Hattinger. Gottfried is a curator and book designer and previously from 1987 - 1991 artistic director of Ars Electronica Festival. During 2011 - 2017 he was artistic director of FDR (Festival of the Regions). Gottfried is highly experienced in conceiving and designing festivals, exhibitions and events.

Coming up on SALT.WATER:

Building on this experience, if we should win the ECoC title, we plan to continue the process which we think has worked well in terms of balancing an openness to ideas emerging from local artists and conceiving and creating projects which address specific needs or themes. This would allow ideas to be submitted throughout the build up years, but also enable our Directory Board to commission specific pieces of work in response to new imperatives or perceived gaps in the developing program.

Therefore we want to establish a European Artistic Directory Board (EADB). With this artistic directing group as a new tradition of our INCLAVIAL Euro-

pean cooperative cultural workers movement, we could build a new type of shared model for artistic programming. This makes us stand out from the usual traditionalist powerful, single and mostly male artistic directors concept. In arts and culture we have the opportunity of thinking differently, doing something unconventional; and there already is a trend towards collectives in artistic directory.

This might sound idealistic, but it can be one part of being a European role model for other rural regions. Thinking of it as a micro-part of Europe, as a peace project in times of populism and endangered democracy - a diverse European Artistic Directory Board working in the spirit of the bidding team, with respect, care and mutual appreciation - this can be an answer to the cultural challenges in Europe.

The 7 members of the board are experienced in different art and culture forms - Visual Art, Film, Dance, Architecture, Literature, Digital Arts and Science, Theater and/or Interdisciplinary Art, for example. You find details of the personnel Management Structure in Q30. ■

QUESTION 08 Combining local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions

In cooperation with experts, scientists, artists, makers and curators, we have tried to find thrilling ways to combine what, on the face of it, are very different forms of cultural expressions. In reality the differences are not as huge. Traditions are a vital heritage here in the SKGT, emerging and yet adapting to stay relevant.

If we add just a pinch of SALT, we find new exciting ways of cherishing our old rituals and customs. Archaic art forms, like rhythmic clapping, yodelling or playing the jaw's harp are internationally used in new and experimental art. We are encouraged to see artists and collectives working together as our program has developed, building mutual respect between traditional and contemporary artists.

Our program expresses our joy in bringing tradition and future together through culture.

The SKGT will really come alive with a music project like **Paschen 3.0**. 3 female composers compose a contemporary piece of music for male "Pascher" groups, interspersed with electronic music elements and distortion. The male "Pascher" will do the rhythmic handclapping piece, instructed by the female conductor Schausberger. **Planet Paschen** will compare and unite worldwide rhythmic clapping traditions and produce new art forms.

Simon Mayer, choreographer and dancer, will show with **Sons of Sissy** his cheeky critical contemporary

interpretation of austrian folk music and dance. Also his ongoing project and performance group Volxfest will do a participatory piece of tradition, cosmopolitan and regional, experimental and native. Combining newer urban forms like HipHop with traditional rites, brings astounding parallels to light.

Planet Tavern Lab has grown and now combines not only the traditional SKGT tavern culture with more contemporary culinary formats, but also has a focus on exchanging European and international food and tavern cultures. For example, there will be an experimental SALT+Sugar Tavern Lab of our partners from Magdeburg, as well as an Art Lab, where local and international artists show their culinary creations.

The dance project **Hello Dance Fans** combines traditional and contemporary dance styles. Dancing instructors, folk dancers and choreographers for contemporary dance offer workshops. We will have motto-balls, where all people can show their dance skills, or just meet to shake a leg.

Theater of Dreams, the project platform for theater, music and performance, will combine old and new forms of theater. **White Horse Inn 2.0** is an inclusive fresh new interpretation of the operetta, a work in progress for people with and without impairment, questioning the present validity of the content.

The film project **Behind the Scenes** shows that the traditional Zaunertollen, a sweet souvenir from Bad Ischl, is produced by Turkish women.

These women, as many migrant fellow citizens, stay invisible. Behind the scenes takes curtain calls for the many migrant workers.

The European Music Club brings many music projects combining different European music traditions and mixing them with contemporary elements.

Traditional marching bands play a big role in the cooperation work with Tim Steiner (UK) for the **Opening Ceremony**, where they will be encouraged to freak out a little and dare an experiment in tradition and modern music.

In **Atlas of Traditions**, there is space for combinations of UNESCO intangible cultural heritages, like Salzkammergut Vogelfang, Ebenseer Glöcklerlauf,

Ebenseer Fetzenzug, Liachtbratmonstag and new cultural expressions. A digital **Atlas of Traditions database** provides the first visually appealing and entertaining online wiki about all of the SKGT traditions.

Local cultural heritage, such as carnival traditions, seasonal rites, pagan/catholic rites play a role, in the Atlas of Traditions event platform. Traditional art forms like wood carving, Seitlpfeifen (woodpipe) manufacturing and blowing, yodelling, Gstanzl singing, Paschen, the music of the Blasmusik Kapellen (brass marching bands), handicraft like Goldhauben production or the art of tying the headscarf will find their way into the program in a refreshing, sometimes quirky new way. ■

QUESTION 09 / QUESTION 10 The involvement of local artists and cultural organizations at the heart of the program

The City of Bad Ischl and its stakeholders establishing this Application, hired artists and cultural workers to implement the bid for ECoC, to create a concept and develop the program. Our bid grew right out of the independent culture scene.

This enabled us to - as seamlessly as possible when creatives are involved - connect with the local cultural institutions and artists whose community we are part of. But also museums, associations, scientists and locals teaching at universities in Vienna and other Austrian cities were and are very open and engaged in working together on building our program to bring the cultural INCLAVE to life.

In both Application phases, an open invitation to propose projects via the website salzkammergut-2024.at invited artists, cultural workers and other creatives to become part of this initiative. Many incoming projects not included in this document are archived and some will be selected and curated by the European Artistic Directory Board, if our bid is successful.

For us, cultural institutions, according to our broad concept of culture also include sports, leisure, culinary, traditions, building culture, environmental, agricultural, tourism, historical, archaeological associations etc.

We believe that the involvement of local organizations and artists in the cultural program will be the key, when it comes to making a long-term impact. Therefore we intensified the involvement of local artists and cultural organizations.

We've noticed a significantly increased interest in the bid since we were shortlisted. Many artists and cultural workers from across the region and beyond reached out to us and we, in turn used our networks even more to get in touch with as many artists as possible. During the past (intense!) 9 months we met with dozens of people, had long email correspondences, multiple Skype sessions and meetings to help develop project ideas further.

We connected with experts on topics of biodiversity, water, architecture

and history. Many experts, cultural workers and artists came to our Tuesday Open Office to present their ideas and to discuss projects.

We set up an event to which all clubs and organizations in the region were invited, a big gathering of associations (Vereinstreffen). This kick-started many people getting involved in SKGT24 who had previously not known much about the project. These people devote their time to organizations which provide diverse cultural activities in the region. In addition to the classical cultural organizations, sports clubs, leisure clubs and even a barbecue association were activated and took part in further developing the cultural program with projects and other ideas for participation and inclusion. New topics to be included in the program (such as Biodiversity in **H2Oh - No!**, new cooperation ideas (e.g. for **Hello Dance Fans!** with the local dance companies) and new project ideas (like **Real Reels** - European Student Filmmaker Festival) emerged.



Out of all these encounters grew a multitude of project cooperations. Here is a list of some examples of cultural institutions, associations and individuals, we work with cooperatively on the program:

PROGRAM LINE POWER OF TRADITION:

| | |
|---|---|
| Fritz Idam Andreas Zohner Günther Kain | are architects and teachers at HTBLA Hallstatt. They advised us on architecture, architectural history and regional planning and inspired the project Building a Future - Salzkammergut Architecture Week , which also frames their projects History Relaunched and Simple Smart Buildings . |
| Christina Jaritsch | is a young political scientist and returnee to Ebensee from the Frauenforum Salzkammergut (Women's Association) who approached us with the project Drawing a Thread . |
| Sonja Zobel | is a young actress and theater enthusiast from Bad Goisern who joined the team in the preselection phase. She is part of our presentation team, creator and developer of Theater of Dreams . |
| Michael Kurz Hannes Leidinger | are historians from Bad Ischl and Gmunden. Both are experts on Habsburgian history and part of Conversations with the Emperor . |
| Hans Fuchs | is director of the Ausseer Festsommer. He developed Balkan Routes as part of Conversations with the Emperor . |
| Michaela Schausberger | is a composer, singer, musician and performer from Gmunden and the artistic director, curator and composer of Paschen . |
| Iris Haas | from the Moving Dance Company in Bad Ischl, joined our journey starting with the Vereinstreffen. She is now co-curator of Hello Dance Fans . |
| Marion Friedmann | is a local gallerist who lives part time in London. Her project Mapping Material Culture, Craft and Design informs both Atlas of Traditions and SKGT School of Art and Craft . |
| Ingrid Spitzbart | is the former K-Hof Museum director and provided a wealth of information for the Atlas of Traditions . |
| Wolfgang Müllegger Marie Gruber | Wolfgang Müllegger is part of Atlas of Traditions with his project Water is the New Soil . Marie Gruber, part of our presentation team, also joins Atlas of Traditions with her Hands on SKGT! |

PROGRAM LINE STRENGTH OF COUNTERCULTURE:

| | |
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| Vladimir Vukovic | is an architect and University lecturer, who advised us and contributed to the bidbook in the field of the built environment and long-term strategy, he also created the Life Factory for the program. |
| Max Ulrich | is the young chairman of the association Kino Ebensee, future film scientist and creator of the film festival Real Reels in the program. |
| Mario Friedwagner Jörg Stöger Riki Müllegger | are team members of the Freies Radio Salzkammergut. They created European Music Club . Mario Friedwagner developed Future is Now! |
| Wolfgang Quatember Nina Höllinger Sandra Daxinger | The Zeitgeschichte Memorial Museum Ebensee team, Wolfgang Quatember and Nina Höllinger support us with advice and collaboration on Stories from the Edges of Darkness . Sandra Daxinger, creator of XiBIT Infoguide , provides the data platform and technical expertise for making the stories audible. |
| Christian Topf Juliane Leitner | Christian Topf's book "Auf den Spuren der Partisanen" (Following the Traces of the Partisans) inspired the project Routes of Resistance , which the sociologist from Gmunden will help us develop further. Artist and mountain guide Juliane Leitner, is one of the guides for Routes of Resistance . |
| Ruzica Milicevic | is head of the Regional Competence Center for Integration and Diversity, came to Bad Ischl in the 1990s as a refugee from the Balkan wars. In the last 2 years, she became one of our closest collaborators. While generally working on different community topics with her, out of our long and lively discussions, her idea of the film project Behind the Scenes was born. |
| Ferdinand Reisenbichler | is an artist, chair of the art association Kunstforum Salzkammergut and manager of the inclusive art studio of the Lebenshilfe Gmunden. He and the Lebenshilfe artists are part of Park Lots of Art , Art Nomadic and Planet Tavern Lab . |
| Ursula Winterauer Maximilian Zeller | are both from Bad Ischl and in the music business. She is a musician and the founder/CEO of the avantgarde-electronic label Ventil Records. He is an artist-manager, booking agent, DJ and festival booker. Together, they are in charge of the music program for the New Salt Festival . |

PROGRAM LINE IMPACT OF (HYPER-)TOURISM:

| | |
|-----------------------------|---|
| Fritz Idam | is not only a teacher at the HTBLA, but also as a Hallstatt citizen strongly concerned about current tourism developments. He created one part of the Hallstatt Disappears Symposium - Creating a Citizens-Network of European World Heritage Sites. |
| Petra Kodym | is an artist, cultural worker, music school teacher and part of the bidbook team. She developed No View Point and Hallstatt Disappears . |
| Patricia Spiegelfeld | is an art historian, a curator (e.g. at Leopold Museum, Vienna) and author of Sommerfrische for Sale . |
| Lisa Neuhuber | is part of the bidbook team, cultural anthropologist, board member of the Frauenforum Salzkammergut (Women's Association), volunteer cultural worker at Kulturverein Kino Ebensee and active in the field of Culture of Remembrance. She developed Surf the SKGT Couch . |

PROGRAM LINE FLOW TO RETREAT:

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| Heidi Zednik Siegfried Holzbauer Monika and Gerlinde Trawöger | Traunsee fisherwomen and fish population savers Monika and Gerlinde Trawöger, of Altmünster, advise us on environmental water issues, fish and fishing history. They work closely with artists Heidi Zednik and Siegfried Holzbauer on acta liquida . Heidi is also co-worker at the Lebenshilfe inclusive studio, cultural worker and bidbook team member. |
| Martin Kunze | is a ceramicist, designing and building the sound vessels for Water Sound Flows . |
| Holger Schwesig | is a sports enthusiast, former track and field athlete and longterm trainer of an Olympic competitor. He developed The European Youth Games . |
| Donna E. Price Regine Pots Christian Kapun | Artists Donna E. Price (USA/Altmünster) and Regine Pots (South Africa/Gmunden) created Migration Distillation and Flow Down . Christian Kapun, the Bad Goisern clarinetist, who performs throughout Europe, is curating the musical program of Flow Down . Donna participates also in Art Tavern Lab . |
| Martin Neuhuber | is a water specialist, scientist and explorer from Bad Goisern. He is creator/curator of the big interdisciplinary conference of H₂Oh - No! about water issues, which includes artists, nature specialists and scientists. |
| Thomas Steiner | attended our Vereinstreffen. He is now working with us in the field of biodiversity in the context of H₂Oh - No! |
| Hans Fuchs | created Greetings from the Dachstein as part of H₂Oh - No! |
| Bashir Qonqar | is an artist, who was born in Palestine and now lives in the SKGT, and created From Jericho to Salzkammergut . He is also part of our Phase 2 presentation team. |

SOME EXAMPLES OF FURTHER COOPERATIONS INCLUDE:

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| Mario Friedwagner Evelyn Ritt Erika Preisel Jörg Stöger Riki Müllegger Katharina Schmiedleitner | Freies Radio Salzkammergut (FRS/ Independent Radio Station in Bad Ischl) is one of our closest cooperation partners. With the team we have had an ongoing attendant media cooperation from the start, and will continue up to 2024 and beyond. This includes radio features, open discussions in public spaces and panel discussions. |
| Konrad Wallinger Julia and Riki Müllegger Max Ulrich Lisa Neuhuber Paul Grabner and more | For film, music, cultural work, independent culture and counterculture we have a very close cooperation with Kulturverein Kino Ebensee team members Konrad Wallinger, Julia and Riki Müllegger, Max Ulrich, Paul Grabner and Lisa Neuhuber among others. Klaus Wallinger, a cultural worker legend in the region and one of the founders of Kino Ebensee, was one of the initiators of the Application for the ECoC title 2024. |
| Elza Grimm | aka Daniel Bernhardt, is general manager/ owner of Grimmbabies Filmproduction in Bad Aussee. He created the Culture is the New Salt video teaser and supports us with visuals for the jury visit. |
| Johannes Lugmayr Matthias Schwarzergruber | Lugmayr + Schwarzergruber Architekten ZT OG , the firm of these 2 young architects from Gmunden, worked with us in the bidding process on the topics of reuse and using void (vacancy) in architecture. |
| Lena Schartmüller | together with her companions of Im Grätzl/ Raumteiler created welocally for our concept. We will continue cooperating with them on shared economy, shared infrastructure, reuse and vacancy topics. |

FUN FACT

The vital energy of SALT.WATER has helped us to find and form our extended team. The artist who illustrated the bidbook, Stanislaus Medan, was found in the deep woods of the SKGT, where he sat and wrote on a typewriter. Salty Heidi got to know him and introduced him to us. Architect Vladimir Vukovic shares his passion, building culture, with us. Bashir Qonqar, who came from the SALT.WATER region around Jericho to live in the SALT.WATER region SKGT, joined our journey. The bidbook team seeing itself as a part of the Salty Family, also changed their nicknames to Zalty, Nalty, Kalty and Halty. Malty, our bidbook companion and office manager, came to the SALT.WATER region to work intensely with us.

03

European dimension

- 01 Contribution to the long-term strategy
- 02 Cultural and artistic content
- 03 European dimension**
- 04 Outreach
- 05 Management
- 06 Capacity to deliver

QUESTION 11a / 11b Key European themes and intercultural dialogue

When describing our cultural program we talked about our Passion. Our Passion for our region and its wonderful yet sometimes infuriating features which make places like SKGT so special.

Turning to Europe we want to now talk about Compassion - a huge feature of the philosophy which underpins our vision of the INCLAVE. Compassion is one of our most human qualities. Something that sets us apart. And yet something which seems to be missing in Europe today.

Hostility towards strangers or people whose views or culture does not coincide with our own undermines humanity. That is why for us, **Compassion is an essential feature of intercultural dialogue**. A dialogue of understanding and sympathy for those outside of our own small group.

We described in our preliminary Application, how 100 years ago, especially in our part of Europe, the map was redrawn at the end of World War 1, resulting in the emergence of new nation states. We are now looking once again to redraw the Cultural Geography of our own region, but also to help redraw some of Europe's cultural geography so that our values - **inclusivity, compassion, respect** - can somehow overcome the selfishness that seems to be swallowing us up, right across Europe.

Perhaps it is fear of the future that is making everyone so defensive at the moment. The default position seems that everyone wants to make their own enclave. This can feel like a haven for some, a safe space for "people like us", but also a place which is built around separateness. One that is closed to new ideas, different cultures and values. Traditions become defences against any notion of change, ultimately destroying themselves rather than using an understanding of the past to drive a new soul - open ended and inclusive. Like we do in our INCLAVE vision.

What we find - especially about our own experience and how it translates to current European issues - is that here, in the home of the Emperor's white gold, grew a model for the kind of social solidarity which many people seem to be searching for today. Out of an enforced loyalty to a cultural elite grew a new identity built by the salt miners around their workplace and the region they and their families lived in. That unity of the suppressed was our region's biggest strength, and the

strength of many European regions built around collective work. We need to reinvent that sense of unity by building up the INCLAVE together.

The counterbalance of **POWER OF TRADITION** with **STRENGTH OF COUNTERCULTURE** in our program allows culture to open dialogues which challenge our humanity and promote empathy. We have **Conversations with the Emperor** to see the other side of imperial power, its impacts on the lives of the majority - the common people, workers and servants. But we are also celebrating the positive effects of the Habsburg past. With **Theater of Dreams** old theater spaces are filled with new, contemporary life.

Europe, in Darkness!?, the literary exploration of the growing current European nationalist movement, as well as past nationalist regimes, is balanced with **Atlas of Traditions**, where we celebrate the many traditions which largely came out of the workers' counterculture. In **Routes of Resistance** we discover the strategies of the SKGT anti-Nazi partisans to learn from the past for our present Europe. **Art Your Village** brings contemporary art and European topics directly into neighbourhoods. Citizens participate in cultural production and get involved in what, for some, is a strange and unfamiliar field. Our question of "**What happened to ...?**" is a question about stolen art. Our answers initiate contemporary guidelines of European restitution. European education, arts and politics is the focus of the participatory project **Future is Now**.

Our other program lines - **IMPACT OF (HYPER) TOURISM** and **FLOW TO RETREAT** - turn the spotlight on 2 of Europe's hottest current topics. Not a week passes by without another article on a famous tourist spot which is in need of urgent action. People now buy a time slot and wait for 2 hours to see the Mona Lisa, and when you do finally see her, your view is obscured by selfie sticks. Venice is introducing entry fees. Nearby Salzburg is up in arms about bus tours and here in the SKGT region not only Hallstatt suffers from a growing imbalance of inhabitants and visitors.

We cannot turn our most beautiful places into hollowed out, tick box towns where locals start to turn on the tourists. And those tourists don't exactly look full of joy and wonder when

they spend their holidays stuck in a queue or a traffic jam.

Nor do they gain great insights into spectacular renaissance art, modernist architecture or commune with nature's wonder through a sea of selfie sticks. In Q12, we introduce some simple ideas to form a new kind of tourism strategy. One whose urgency is highlighted by a number of projects. **Hallstatt Disappears** offers a major European tourism conference and **No View Point** makes you see correlations clearly because for once you do not see the expected tourist attraction. Instead, your point of view gets a twist. **Hyper Critical Mass B145** tries to bring a balance for nature and tourism.

We also believe that **FLOW TO RETREAT**, with its emphasis on finding a balance in life, finds its connection at a European level. We need to be compassionate with ourselves. Then we might find it easier to be less harsh on others who do not agree with us, or look a bit different. **Brined to the Point of Happiness** is a celebration of debate culture, it invites us to philosophize about what a good life might look like for everyone. **H2Oh - No!** urges us to be more compassionate about our environment. **European Youth Games**, is after all, about coming together, being passionate about sports, celebrating successes and bearing defeats together. **Behind the Scenes** gives the stage to the many invisible migrant citizens of the SKGT, just as there are many across Europe who stay invisible and voiceless.

In reflecting on how to frame our vision of dialogue and big trends in Europe, we turned for inspiration to our beloved Kino Ebensee. A place which for us embodies everything a cultural venue can be. Traditional yet countercultural. A place both to see the latest trends and to catch up with old friends. This summer's season brought a rather quirky film about a young Pakistani man in 1980s Britain who was inspired by the words in Bruce Springsteen's songs, introduced to him by a Sikh friend. As an aspiring young writer he wanted to break away from cloying family ties and small town racism.

Springsteen sang of the Promised Land. He believed in it, though striving to reach it was (and is) really tough. We believe in it too. Passionately. Like we believe in Europe.



QUESTION 11c / 11d *Highlighting Bad Ischl and the SKGT region in Europe, and featuring European and transnational partners.*

• Power of Tradition

Conversations with the Emperor

Scientific cooperation: Graham Boxer (UK), Pieter Judson (NL/IT)
Project cooperation: Veszprem 2023 (HU), Novi Sad 2021(RS), Gödöllő (HU), Opatija (HR), Sarajevo (BA)

Drawing a Thread

A.I.R. exchange with Narva 2024 (EE)

Theater of Dreams

Project cooperation: Vault Festival (UK), Pint Sized (UK), Ruben Zahra (MT), Philharmonie Luxemburg (LU), National Youth Theater (UK)

European Music Club

Proposed artists: Christian Zehnder (CH), La pegatina (ES), Amsterdam Klezmer Band (NL), Kroke (PL), Le primitifs du futur (FR), 5'Nizza (UA), Babazula (TR), Yasmine Hamdan (LB), Kofelgschroa (DE), Omar Soleyman (SY)

Europe in Darkness!?

Artists: Berlin (BE)
Project cooperation: Bodø 2024 (NO), Hildesheim 2025 (DE), Magdeburg 2025 (DE)

Atlas of Traditions

Artist: Anna Mendes (UK/SE)

Ceramics between Time and Space

Jury for new ceramics prize: Gabi Dewald (DE), Katarina Siltavuori (FI), Edmund de Waal (GB), Claudia Casali (IT), Anton Reijnders (NL), Torbjørn Kvasbø (NO), Rainald Franz, Frank Louis, Piotr Kielan (PL), Enrique Mestre (ES), Václav Šerák (CZ)
Further cooperations are envisioned with: Danmarks Keramikmuseum Grimberhus (DK), Keramion (DE) Keramikmuseum Westerwald (DE), Europäisches Industriemuseum für Porzellan und technische Keramik (DE), Eucrea (DE), Galleria Norsu (FI), Museo Internazionale delle Ceramiche MIC (IT), CODA Museum (NL), Museo Nacional de Ceramica y de las Artes Suntuarias „Gonzalez Martí“ (ES), Museum of Decorative Arts (CZ)

Hello Dance Fans!

Artistic and project cooperation: Nicole Berndt-Caccivio (CH/DE), Samer Alkurdi (SY/AT)

Planet Tavern Lab

Project cooperation: Bodø 2024 (NO), Tartu 2024 (EE), Magdeburg 2025 (DE)

• Strength of Counterculture

New Salt Festival

Co-Curator: Daniel Aschwanden (AT/CH)
Envisioned for music program: Four Tet (UK), Caterina Barbieri (IT), Blixa Bargeld (DE), Jenny Hval (NO), Lanark Artefax (UK), Maria Minerva (EE)

Project cooperation: Yourope (CH)
Workshops: Maja Osojnik (SI/AT), Yuri Landman (NL)

Art Your Village

Confirmed Artists: Antoine Turillon (FR)
Potential Artists: Dirk Schlichting (DE), Hannes Zebedin (SI), Book & Hedén (NO), Seraphina Lenz (DE)

What happened to...?

Scientific cooperation: German Lost Art Foundation (DE)

Real Reels

Project cooperation: Ida-Viru Film Fund (EE), Estonian Black Nights Film Festival (EE)

Future is Now!
Artists: Alice Pasquini (IT), Hera and Akut (DE), Marcos Milewski (PT),

Perspectives

Artists: Leonidas Bieri (CH), Daniel Chisholm (UK/DE)

Unconvention

Guest speakers: Steinar Aas (NO), Ove D. Jakobsen (NO)
Project cooperation: Narva 2024 (EE), Envisioned Partner: Elefsina 2021(GR)

• Impact of (Hyper)Tourism

Hallstatt Disappears

Guest speaker: Prof. Stephan Rammel (DE)
Artists: LIGNA (DE)
Envisioned partners: Citizens of UNESCO World Heritage Sites

Remote SKGT

Artists: Rimini Protokoll (DE)

Art Nomadic

Project cooperation: Tartu 2024, Bodø 2024

Hyper Critical Mass B145

Artist: Gregor Eisenmann (DE)
Project cooperation: Tartu 2024

No View Point

Curatorial cooperation: Prof. Dr. Heike Gfrereis (DE)

A.I.R. To Breathe

Advisory cooperation: Lewis Biggs (UK)
Curatorial cooperation: Alexandra Grimmer (CN/AT)
Partners: Mikiko Sato Gallery (DE/JP), Japanfest (JP)
Confirmed Artists: Rikuo Ueda (JP), Choi Ye Leen (KR)

• Flow to Retreat

SALT.WATER

Artists: Norbert W. Hinterberger (AT/DE), Anya Gallaccio (UK), Motoi Yamamoto (JP), Urban Mäder (CH), Julian Charrière (CH/DE), Christine Biehler (DE), Stefanie Zoche (Haubitz + Zoche, DE), Julius Popp (DE), Lucy+Jorge Orta (AR/FR)

Brined to the Point of Happiness

Project cooperation: Hildesheim 2025
Envisioned Artist: Pipilotti Rist (CH)

From Jericho to Salzammergut

Artists: Benji Boyadjian (PS/FI), Johny Andonia (PS), Randa Madah (PS/SY), Shada Safadi (PS/SY), Fatimah abu Romi (PS/IL) and Bashar Alhorub (PS).

Salt | Lake | City

Project cooperation with Hildesheim 2025 / Bad Salzdetfurth (DE), Bodø 2024 (NO)
Envisioned Partners: Aveiro (PT), Leeuwarden (NL), Tuzla (BA)

Analog

Artists: Kate McIntosh (NZ), Lotte van der Berg (NL), Jacob Dahlgren (SE), Tin Tin Patronne (PH/DE), Katrina Neiburga (LT)

European Youth Games

Partners: many SKGT partner cities, among them: Úsov (Czech partner city of Bad Aussee), Röttingen (German twin city of Bad Mitterndorf), Plaisir (French partner city of Bad Aussee), Lempdes (French partner municipality of Hallstatt), Gödöllő (Hungarian partner city of Bad Ischl) and others.

Flow Down

Partners: Regine Pots (AT/ZA) and Donna E. Price (US).

Brine!

Partners: Walk the Plank (UK), Tim Steiner (UK), Ondamarela (PT)

LAKE (Like a Kingdom of Emotion)

Artist: Sophie Bulbulyan (FR)
Partners: DK-BEL (FR)

Migration Distillation

Artists: Regine Pots (AT/ZA), Donna E. Price (US)

H₂Oh-No!

Partners, speakers: Tartu 2024, Narva 2024
Envisioned speakers: Slovenian Stakeholders, Prof. Gerald Pollack (US)
Partners/ Artists: Uku Sepsivart (EE)
Matthias Böhler (DE) Christian Orendt (DE), Kirsten Johannsen (DE), Anne Duk Hee Jordan (KRD), Tea Mäkipää (FIN/ DE), Félix Blume (FR), Till Bovermann (DE), Angélica Castelló (MEX/AT), Katharina Hauke (DE), Martin Howse (UK/DE), Heidi Zednik (US/AT)



QUESTION 12 Strategy to attract the interest of a broad European and international public

Being one of the top tourist regions in Austria, the SKGT is not having any troubles with attracting people. Currently approximately 1,7 million tourists visit us every year. The overcrowded tourist mecca Hallstatt will limit tour buses starting in 2020.

After having "successfully" delivered extensive advertisement in eastern asian countries, which resulted in over-tourism, regional tourism boards aim for a new market. In the upcoming years Bollywood movies will actually be produced in the SKGT to create an appetite for visitors from India to the region. First cooperations with travel agencies have already been established. So again, it's mass tourism over sustainable tourism. With our program line IMPACT OF (HYPER)TOURISM we show that we are well aware of this complex of problems.

And here is where ECoC can make a difference - by reshifting the tourist flow. Instead of just popping in for a short 4 hour tick-box stay, which provides no added value for the region and is negative for inhabitants, nature and mobility, Bad Ischl-SKGT24 visitors stay longer in the region, culture tourists use public transport and are interested in the topics we offer with our program.

The **Hotel to Home** concept creates a connection between visitors and hosts and brings Compassion for each other and Passion for the region. **Hotel to Home** is a naturally integrating aspect of the INCLAVE vision, which makes the SKGT an open space for everyone.

The Dachstein glacier is now termed lost. Our small alpine lakes are drying up, fish lack oxygen with warming waters. Tourism will continue to increase whether we are European Capital of Culture or not, but we are able to change direction and turn to an equally sustainable and profitable tourism concept.

So again, it is about finding a balance here - between day tourists consuming the landscape in drive-through mode and tourists who stay longer. Balance between locations which are seen by tourists as "must-see places" and thus overcrowded, and other beautiful, exciting but rarely frequented spots.

By adopting Strategy 2030, tourism stakeholders understand their future lies in nurturing the beauty of the SKGT instead of selling it off. The over-marketed Sommerfrische, which first came with the Emperor and formerly included privatized culture, can - with the focus of SALT.WATER - be a Sommerfrische of New Salt, Culture. A place and time of rejuvenation for all - the residents, visitors and nature as well.

With our ECoC program we can restore the balance, encouraging visitors to stay longer, engage with our region, its rich history and exciting presence. Our strategy consists of 4 pillars:

(1) Our concept addresses a wide variety of **topics of European relevance** people can relate to: The 4 program lines are broaching the issues of the present Europe: The POWER OF TRADITION, the STRENGTH OF COUNTERCULTURE, the IMPACT OF (HYPER)TOURISM and the FLOW TO RETREAT

(2) Our program balances popular, fun events with edgy, serious ones - this **balance of challenging and comforting events** offers something interesting for a broad audience.

In the comforting atmosphere of the SKGT spas you will get **Brined to the Point of Happiness** or you just **Flow Down** to enjoy music and nature. You can have fun shaking a leg at **Hello Dance Fans** or have a good sporty time at the **European Youth Games**.

But you can also have some serious **Conversations with the Emperor**, look if you can still see **Europe, in Darkness!** or find out **What happened to...?** stolen art pieces. You can take a look **Behind the Scenes** to see that the migrant community is maintaining the tourism industry. The scream "**H2Oh - No!**" makes you listen up and think about water resources.

(3) We **distribute flagship projects** around the region to invite people to also visit places outside the highly frequented hot-spots. **Atlas of Traditions, Planet Tavern Lab, Art Your Village, Hyper Critical Mass B145 and SALT.WATER** are SKGT-wide projects and events. So the majority of flagship projects is distributed around the whole region. **Conversations with the Emperor** and **New Salt Festival** are located in our lead city Bad Ischl. **Hallstatt Disappears** naturally in Hallstatt and **H2Oh - No!** hosts events in Gosau, Altaussee and Bad Aussee.

(4) We make sure to have some **big hitters in each program line**, who certainly attract a broad international public. The **Theater of Dreams** brings European productions to the SKGT and combines them with local ones - a feast for every theater lover! **Hallstatt Disappears** is a major event of unique character. The **New Salt Festival** brings young Europeans and people with a taste for excellent electronic music to our INCLAVE. The major exhibition **SALT.WATER** invites international high-level contemporary artists to the SKGT. With **Salzkammergut for Sale** we bring back artworks from famous 19th century artists. **Planet Tavern Lab** is a SKGT-wide celebration of food culture - something everybody loves.

Hyper Critical Mass B145 brings all climate activists, bicycle fans, pedestrians and families to the streets of the SKGT and **Brine!** is a multimedia event on water, fascinating for all ages.

Our INCLAVE really does offer something for every interest! ■



QUESTION 13 Links with other European Capitals of Culture ... and some candidates

Artistic Projects:

Conversations with the Emperor

The SKGT already holds tight connections to other former Habsburgian cities and regions, like Bad Ischl's twin cities Opatija, Gödöllő and Sarajevo. All of them are very keen to contribute to Conversations with the Emperor. We also reached out to Novi Sad 2021, Veszprem 2023, Banja Luka 2024 and Timisoara 2021. While we already have cooperation commitments from Novi Sad and Veszprem, we also hope to welcome the other ECoCs on board.

Drawing a Thread

During a Skype meeting with Ivan and Helen from Narva 2024, we discovered that we share a past rich in textile factories. Simultaneously, the Frauenforum SKGT approached us with their idea for Drawing a Thread. We connected them to Narva 2024 and together we developed the A.I.R. part of the project.

Europe, in Darkness!?

The topic of nationalism is also addressed in projects from Bodø 2024, Hildesheim 2025, Magdeburg 2025. We found exciting ways to connect parts of their projects in Europe, in Darkness!?

Planet Tavern Lab

This project includes Bodø 2024 and Tartu 2024, as well as Magdeburg 2025. With all 3 ECoC candidates we share a passion for food and tavern culture.

Real Reels

For this project we established close cooperation with our fellow Estonian ECoC candidates Narva 2024 and Tartu 2024.

Art Nomadic

In exchanging project ideas we discovered that Bodø 2024's European Cabins of Culture and Tartu 2024's Containers of Art follow a similar approach to taking arts to unusual spaces. We therefore agreed to include their projects in Art Nomadic, creating an interactive virtual live link in an Art Nomadic studio between SKGT, Norway and Estonia.

Unconvention

Henrik from Bodø 2024 told us about a mine close to their city. Being a region where mining was and still is an important part, we immediately connected

on this topic. We decided to include 2 experts from Bodø in Unconvention to bring in their perspectives on the elaboration of countercultures and its relation to a working class. We also hope to get Elefsina 2021 to join in, since they put a strong emphasis on the working culture in their artistic program.

SALT | LAKE | CITY

For this A.I.R. program we developed links with Salt, Lake and/or City regions Hildesheim 2025 and Bodø 2024. Other potential partners are Aveiro 2027, Leeuwarden 2018 and Tuzla, a salt industry town.

Theater of Dreams

Sonja, the project curator, contacted Jürgen Weishäupl, who is working with Dornbirn+. They decided to cooperatively work on a contemporary European operetta.

Hyper Critical Mass B145

Postmarket Street Festival from Tartu 2024 is - just like our Critical Mass project - about rethinking the use of public space, which is why we are joining forces.

H2OH - NO!

Tartu 2024 and Narva 2024 join us in our flagship project, since they are also focusing on environmental issues. Both will send participants to our conference, artists and activists will also contribute.

Brined to the Point of Happiness

We share a common history of spa culture with Hildesheim 2025, who also include Bad Salzdetfurth, a spa town, in their bid. In 2024 we welcome guests from there to get Brined to the Point of Happiness. In turn, we host a similar event in Bad Salzdetfurth.

With our European partners we found a common Compassion for culture and a Passion for contributing to Europe to be a more peaceful and inclusive union. We have many issues and challenges in common with our European partners who live in different parts of our continent. Sharing and exchanging experiences with them is productive and enriching for all and hopefully for an INCLAVIAL Europe. ■

Outreach

- 01 Contribution to the long-term strategy
- 02 Cultural and artistic content
- 03 European dimension
- 04 Outreach**
- 05 Management
- 06 Capacity to deliver

QUESTION 14 Involving our local population and civil society

The bottom-up initiative we have created has now been widened and intensified. Last year, 18 focus groups were organized all over the region, which laid the ground for several project ideas. Those ideas were extended and further developed to support our Places, People and Program priorities. As more people heard about the initiative, more people wanted to be part of it; more ideas came from our conversations and workshops.

Our office door was open every Tuesday. People dropped by to ask questions about the ECoC Application, to discuss their project ideas but also to get feedback on their hopes and ambitions for SKGT24. The major part of exchanging with lots of people from civil society happened, however, in the many conversations we held along our everyday paths. When walking the dog, going out for a beer, joining events or just waiting in line at the supermarket check-out. People seemed to really connect with us which was very encouraging.

We reflected on how to invest our limited human and time resources to involve more people, more deeply. We decided to combine 2 methods: First, linking with existing (cultural) structures that already involve lots of people and second, being more present in public spaces throughout the region.

As stated in Q9, we believe the intense involvement of regional Vereine helps to integrate not only a wide range of

people, but also diverse groups in our process and later in the implementation of the title year. That's why we decided to get to know the people better who devote their time to organizing a diverse and very active cultural life. This led to the Vereinstreffen in early July 2019, where we received strong commitment to accomplish the title year together. We also established links with Vereine who organize yearly events with literally 1000 volunteers.

And yet, the enclavian situation still prevails in other parts of the SKGT. Not everyone has heard about the Application initiative. But many who did - either lack of time, limited mobility or other reasons - made it impossible to join our events or contact us. That's why we switched to a two-way street approach. Throughout the summer and fall of 2019 we hit the road with our mobile office, a Citroen oldtimer built in 1958, generously provided by a local coffee roaster family. At weekly markets, seasonal events and schools, among other places, we created space for low threshold, spontaneous exchanges and discussions on how to become part of the initiative.

As part of this tour, we joined forces with Freies Radio Salzkammergut. Together, we organized a weekly discussion series, called **Culture Kaleidoscope**, with changing guests and topics and streamed live on the radio. We discussed the potentials of counterculture, of Hallstatt as tourism

QUESTION 15 Audience Development and socially inclusive programming

OUR VISION for the cultural family – our Salty Family – is fundamental to the development of our audience and to ensure that all parts of our society are able to play a full part in both our program and the creation of our new Cultural Geography.

Our INCLAVE is a place where everyone feels included. But that needs work and careful planning. So we have tried to demonstrate a clear connection between our strategic priorities, the need to develop our capacity and quality and even our strategy to attract and involve visitors as well as the local people whose ideas and passion we described in Q14. So now it's time for family planning.

Our aim for the Salty Family is an extended family of different ages and interests. Joined together through a shared passion for the SKGT region and its diverse fascinating, fun and frequently challenging culture. An extended family which embraces not only the people who run the family farms and guest houses, but also our more distant cousins and new family friends who come to visit us. A warm, connected and diverse family, embracing and celebrating new members and looking after family members who need a bit of support

or encouragement. Occasionally even a little advice!

However, we are aware that our Salty Family has various members with different needs. To meet those different needs and demonstrate that culture is much closer to people's lives than many would guess, we established some key principles for audience development:

- Balance: Find a balance between the joyous part of an open-air performance, a community action or an exhibition with their individual back-



ground ideas. Especially abstract content needs context, in order to be understood by its audience.

- Active involvement: A large part of the program is co-created by diverse institutions, schools and Vereine.
- Two-way street: Those family members who do not see themselves as culture enthusiasts, we meet outside the museum and concert halls. In situations and with content they would not expect. Getting on a bike or becoming co-creators of an exhibition with daily mobile phone photos - yes, this is cultural work.
- Flexibility: Why not have an open air concert on a Saturday morning instead of a Friday evening? The Silver Salzkammergut task force, and our partners presented below, bring in their ideas and increase our reach.

Below we describe how we apply those principles to some of the specific groups we want to make part of our Salty Family.

Through using **public and everyday-life spaces**

Public space, as a neutral space, does not only reduce physical, but also psychological barriers. Our motto is "If people don't go to the museum, make the museum come to them", of course this applies to theater, concerts and performances just as well. This is why many projects in our program are located in public space.

Additionally, in our program, we "hack" everyday life situations and rethink the concept of locations. We believe taverns, train stations and parking lots have just as much potential for arts and culture as a museum does. We start with the familiar - place culture on daily routes people take, incorporate culture in everyday life situations and then surprise! Through this process of daily art experiences, people feel less intimidated to participate in an artistic experience next time.

have just as much potential for arts and culture as a museum does. We start with the familiar – place culture through establishing **Silver Salzkammergut**

on daily routes people take, incorporate culture in everyday life situations and then surprise! Through this process of daily art experiences, people feel less intimidated to participate in an artistic experience

With rural exodus and a permanently decreasing birth rate, the SKGT is home to an overaged population. Whereas in the federal state of Upper Austria 17,2% are above 65 years, in Bad Ischl it is 21,6%. Silver Salzkammergut offers a series of cultural projects to people 65+.

After having published the essence of our first bidbook, members of this audience expressed their interest to voluntarily become part of a **Silver Salzkammergut task force**. Together with this group, the idea of **Silver**

Through **collaborations** and
partnerships

Since the beginning, we have built up collaborations and partnerships that help us reach different people. As engagement activities are often challenged by limited resources, such as time or personnel, these active partnerships, sharing know-how and networks, are crucial for involving a wide range of citizens.

The closest and most natural partnership exists between our initiative and the **art studio** of the **Lebenshilfe Gmunden**, a group studio for adults with different levels of abilities. There is constant exchange, as our team member Heidi Zednik also works there. Group meetings were held there and the artists from the studio brought in project ideas.

Furthermore, **Eucrea**, the umbrella organization representing the interests of differently abled artists in the German-speaking area, cooperates with SKGT24 in order to realize a largely barrier-free program.

For the last 2 years, a close partnership has been established with the **Regional Competence Center for Integration and Diversity (REKI)**. The coordinator of the branch office in Bad Ischl, Ruzica Milicevic, has not only initiated a project for the program herself, she also connects us with

Through a **diverse volunteer program**

cultural life including minorities. As companion of our team she makes use of her position to bring her network together with our initiative.

Through establishing **Silver Salzkammergut**

With rural exodus and a permanently decreasing birth rate, the SKGT is home to an overaged population. Whereas in the federal state of Upper Austria 17,2% are above 65 years, in Bad Ischl it is 21,6%. Silver Salzkammergut offers a series of cultural projects to people 65+.

After having published the essence of our first bidbook, members of this audience expressed their interest to voluntarily become part of a **Silver Salzkammergut**. To this

In developing our volunteer program, we focus especially on specific groups. (1) Oftentimes, unemployment leads to less participation in social life, especially when people have been unemployed for a long time. The SKGT24 volunteer program actively invites people who are registered as unemployed (thus fully insured) and looking for a job, to take part in the implementation of the title year. (2) Over the course of dozens of years, associations and clubs have built up massive structures of voluntary engagement, without which (cultural) life in rural areas would not exist. It is those diverse structures we connect with. (3) We invite our corporate sponsors to support the ECoC not only financially, but also via their employees'

work time and abilities. This in turn introduces new people to cultural events. (4) Youth. Through our close collaboration with schools, we expect students to become an essential part of the volunteer program (more about youth in Q16).

Through involving **Salty Dogs**

Dogs build bridges and assist in overcoming barriers. In terms of culture, this is a highly valuable asset. Heidi Zednik's dog Eira is a therapy dog, part of the bidbook team, and co-worker at the art studio of the Lebenshilfe for differently abled adults. In cooperation with the therapy dog school Humanis et canis and Hundesportschule Attnang-Puchheim, a training program for teams (person+dog) will be developed in 2020. In 2024, a pool of teams is part of the SKGT24 ECoC program.

Through empowering **young people to become cultural producers**

To be honest - there are more exciting places for young people to live than the SKGT, as it is right now. This is mainly due to the lack of offers and spaces provided for them. Since many young people attend boarding schools in the region, the number of kids and teens under 19 years is high. However, in everyday life and especially in public space, they are not very visible. We pay extra attention to reaching out to the next generation. **Hello Dance Fans!** offers Urban Dance/HipHop courses for young people, the **New Salt Festival** invites young people to experiment with music production and DJing and the **European Youth Games** invite people under 18 to a European exchange through sports. In order to reach a wide range of young people, we have also established a strong connection with schools for the year 2024 and beyond (see Q16).

Through **tackling access barriers**

The fact that we use existing infrastructures can be challenging in terms of physical accessibility. Historical buildings or natural sites are not all equally accessible. We therefore review each event, project and location to make them more accessible.

Strategically our overall aim is to develop a better public transport system.

Our **Culture Cabs** are able to respond to individual transportation needs.

We furthermore plan a fair cost policy, to lower not only the physical, but also the socio-economic barriers, including family tickets, student and senior discounts and many events free of charge. We plan to become part of the "Hungry for Art and Culture" program from the Social Platform Upper Austria to provide free entry for people of low income. Of course, audio description and sign language interpreters are provided whenever possible, which enables people with impaired hearing or vision to participate in the program.

To live up to our goal of making small and medium sized museums accessible for all, we further established a partnership with the Interreg program **COME-IN!** by the Central European Initiative in Trieste (IT). This program aims at minimizing barriers for people to enter museums. Through this partnership, the SKGT museum operators are not only offered guidelines and handbooks to make their museum program accessible for all, but also pilot actions and training sessions.

Through the **Cultural Buddy Program**

Even when physical and financial barriers are reduced to a minimum, there are still social and psychological barriers, which are the hardest to overcome. These barriers are the main reasons why socially disadvantaged people, people in homeless and refugee homes, people with mental illnesses or different abilities, rarely use cultural offers, even if they are free of charge. In order to help people to overcome their inhibitions, either resulting from a lack of information, limited mobility or fear of getting involved in the unknown, we are initiating a Cultural Buddy Program for the SKGT.

On the occasion of the ECoC title and with the confirmed support of Caritas Vienna which successfully runs this program already, the Caritas of Upper Austria (which is legally responsible for a large part of the region) confirmed to create and develop a Cultural Buddy program for and together with the institutions and people of the SKGT. Once the platform is established, volunteers become Cultural Buddies, who organize visits to museums,

exhibitions or events with groups or individuals who are hesitating to go on their own. Other Cultural Buddies accompany curious people to our many participatory events or join them in our sports projects or play music together.

Through **diverse communication**

The underlying basis for creating opportunities for different groups of people is to use different languages, translation tools as well as technological tools. At this point in history, a young and overstimulated generation emerges, whose grandparents have grown up in a time without the internet. This brings a new need for a wide range of communication forms in order not to lose anyone. While the younger audiences might rather listen to a podcast on their smartphones, watch videos online and take digital knowledge transfer for granted, the elder generations appreciate conventional communication channels.

Through **creating a special welcome for our visitors**

Key members of our family are the people who personally greet visitors. They are our "family ambassadors". People working in tourism or sales, taxi drivers or train conductors. For them, we take the "just" out of the job. They no longer are just a person who serves you in a bar or picks you up from the station. They are true regional ambassadors. But as we also found in places like Linz and Liverpool, by sharing the story of our cultural program and letting them into our "not so" family secrets, we also grow our local audience because they better connect with what's going on. And they tell and bring their own families and friends. And so it grows ... ■

IN CONCLUSION ...

Our overall approach is to deliver a widely intercultural, intergenerational and international ECoC program. We focus more on how to bring people with different needs together, rather than developing certain projects for specific groups, who just share one common feature (be it not being born in the SKGT, age, gender or different abilities). This results in a program with a majority of projects that offer the possibility for diverse groups to become co-creators.

QUESTION 16 Young people and schools: Empowering a young generation

Our connections with young people and participation of schools take place in 2 main ways.

Firstly, our capacity building program focuses, to a large part, on the establishment of new types of culture schools which are significantly missing in the SKGT educational landscape. We described the SKUL for children and teenagers, the Cultural Management School and the School of Art and Craft for all age groups on page 10.

These exciting new cultural education facilities make sure that we can build a long-lasting link between education and culture. We want the graduates of these key places to grow, to become active members of our Salty Family. And no, we will not try to keep them in the region. We want them to experience Europe and the world! And when they voluntarily return, bringing a piece of Europe back with them, we will happily welcome them back to our table.

Our second link with education and schools is with the already existing school system. The immense potential which we have in the region with 83 schools and thousands of students (3.000 of them in Bad Ischl alone), is activated and better used. In Q15, we briefly explained the situation of the SKGT being home for many young people, however, they are given too little space and opportunity to participate. This is why we support the younger generation in gaining full visibility as part of the Salty Family, as well as opportunities to actively participate in the ECoC year. Cooperations with schools provide a framework to reach out to a great diversity of young people, including those whose families are less interested in culture and art.

When selecting projects for the program presented in Q6, we also placed a special emphasis on participation opportunities for younger audiences. Now, almost half of the projects offer specific opportunities for schools or young individuals to participate. Through their engagement, our program is deepened and diversified. In this way we follow the overall aim of bringing the young people of the region together with European creatives. Here are a few specific examples of how we plan to connect with schools:

We give them decision-making power. The younger generation has reshaped the discourse on climate change and environmental topics. Young people are standing up and speaking out, reminding those in responsible positions to act and make lasting decisions! Students co-design and co-produce the **H₂Oh - No! Conference**. Starting in 2023, specific school projects prepare for the conference, which takes place in spring 2024. Also **Building a Future** actively engages students both in the design as well as in its production.

We shake up the school routine together. Art classes, in particular, shift to a strong hands-on approach throughout the title year. Some A.I.R. programs are directly linked with schools like **Migration Distillation**, in which professional artists and students realize art projects together, using material found in cleaning up the riverbanks. Other A.I.R. programs include studio visits, artists' talks and common experiments. **Planet Tavern Lab** gives students from tourism school Bad Ischl space for actual implementation of their ideas of what future taverns should look like - instead of just wishing and dreaming ... ■

We accomplish big events together. Music schools play a major role in our program. In **BRINE!**, the collaborative multi-media performance and musical event on Lake Traunsee, regional music schools develop the musical part in cooperation with Tim Steiner and Ondamarela.

We listen to them. Schools are not only involved in action-packed projects. They are also involved in the preparation of discourse-oriented and serious projects such as **Europe, in Darkness!?**, supported by the external initiative Children and Youth in Dialogue. In workshops students focus on topics such as migration, identity and nationalism. Their results are then integrated into the festival.

We address them as self-empowered and caring Europeans. However, not all projects for young people take place within a school framework. This allows for younger people, who do not attend school anymore, and students, who want to be active outside school, to get involved. **Future is Now!** is such a project. This street art project invites young, critical people to reflect on the region's most pressing and current challenges, as well as a future they would like to live in.

Finally, to ensure cooperation with different schools is deeply embedded across our region between now and 2024, we created the position of an **Education Ambassador**. As part of Capacity Building Management (see Q30), starting in 2020, this Ambassador focuses on the further development of projects already presented in the Application as well as creating new ones with different regional schools. In the title year 2024, the Education Ambassador accompanies and assists schools in the preparation and post-processing of performances and events, as well as helping organize post-event dance, music and writing workshops with artists. ■



Management

Finance · Organizational structure · Contingency planning
Marketing and communication

- 01 Contribution to the long-term strategy
- 02 Cultural and artistic content
- 03 European dimension
- 04 Outreach
- 05 Management**
- 06 Capacity to deliver

QUESTION 17 Income to cover operating expenditure

Operating budget for Bad Ischl-SKGT24

| Total income to cover operating expenditure IN EUROS | From the public sector IN EUROS | From the public sector IN % | From the private sector IN EUROS | From the private sector IN % |
|---|------------------------------------|--------------------------------|-------------------------------------|---------------------------------|
| € 30 Mio. | € 29 Mio. | 96,67% | € 1 Mio. | 3,33% |

After pre-selection, we rapidly agreed with all our partners providing financial contributions to ECoC 2024, to strive for the enhancement budget presented in the first bidbook. Since we are already familiar with the EU-LEADER program, we wanted to expand the idea and necessity of additional

EU co-financing possibilities. Together with an expert's support and the result we describe in Q20, we expanded the amount of EU-funding, with the exception of the Melina Mercouri Prize, to a total of € 3 Mio. for the 6 year period. ■

QUESTION 18 Income from the public sector

| Income from the public sector | IN EUROS |
|---|--------------|
| National Government | € 10.00 Mio. |
| City (Bad Ischl-SKGT) ¹ | € 4.50 Mio. |
| Region (Federal States of Upper Austria and Styria) | € 10.00 Mio. |
| EU (with exception of Melina Mercouri Prize) | € 3.00 Mio. |
| Total | € 27.50 Mio. |

¹plus Melina Mercouri Prize of 1.5 Mio.

QUESTION 19 Financial commitments from public finance authorities to cover operating expenditure

The City Council of Bad Ischl formally confirmed to contribute a budget of € 4.5 Mio. This amount includes financial contributions from the SKGT24 region (municipalities and tourism boards) as a co-financing source for the lead city.

The Federal State of Upper Austria, represented by the Federal Governor, assured their financial contribution (as stated in Q18) in a meeting with representatives of the Bad Ischl-SKGT24 bid on June 11th, 2019 in Linz.

The Federal State of Styria contributes financially for the Ausseerland region, part of the ECoC 2024 region of SKGT. The financial contribution is incorporated into their forthcoming financial plans for 2020-25. The Styrian Councilor for Culture formally pledged his support.

The National Government / Ministry of Culture and Arts (Bundeskanzleramt Sektion II: Kunst und Kultur) contribution (as stated in Q18) is expected to be confirmed by the next government. ■

QUESTION 20 Fundraising strategy for operating expenditure from European Union programs

The initiative for the Application of ECoC 2024, including Strategy 2030, was supported through a LEADER project. Based on consultations with responsible LEADER managers, we are assured that we can carry out a co-financing project budget in the transition of 2 funding periods (2014-2020 and 2021-2027) with a total of approximately € 1,5 Mio. This intention is enhanced due to a fourth LEADER region (REGATTA / Attersee) willing to join us if we are awarded ECoC 2024.

Our understanding of the INCLAVE also means that ECoC 2024 is key to initiating and encouraging institutions, municipalities, cultural operators and all kinds of project partners to engage in European programs. The preparatory phase falls in the transition of 2 funding periods (2014-2020 and 2021-2027). Bad Ischl-SKGT24 is applying for funding from Creative Europe, Erasmus+, Horizon 2020, COSME and Europe for Citizens, which all have last calls in 2020.

Bad Ischl-SKGT24 initiated cooperations and collaborations in European projects and networks to build capacity and to learn and foster innovation:

Our bid is nominated as associated partner in the **COSME TraCEs** project led by Materahub. The consortium develops a thematic product of transformative tourism across ECoCs, which is designed to boost tourism beyond and after the 1-year event. It addresses the exploitation of cultural heritage sites in past ECoCs, represented by Essen/Ruhr 2010, Košice 2013, and San Sebastián 2016, and also supports present and future ECoCs, Matera 2019 and Rijeka 2020 to develop long-term tourism synergic thinking between tourism and Creative and Cultural Industries (CCI).

Bad Ischl-SKGT24 cooperates with the **Erasmus+** Skills Alliance Project: DeUS-European Open Design School for Sustainable Regional Development through project partner Creative Region Linz & Upper Austria. DeuS is a project involving 9 countries promoted by regional VET (Vocational Education and Training) providers, cultural and creative industry representatives,

variously linked to research and technological centers as well as public players. This project involves 4 ECoCs - past, present and future designated cities. It is part of the groundwork of the Open Design School pilot initiative promoted under ECoC Matera 2019, conceived as an open laboratory pivotal to the successful implementation of the ECoC program.

Bad Ischl-SKGT24 takes part in the **Europe for Citizens Town Twinning**, setting up corporations and networks between communities and cultural operators with past, current and future ECoCs.

In the build-up years Bad Ischl-SKGT24 applies for the following programs:

| PROJECT | PROGRAM | PROJECT-VOLUME TOTAL* | FUNDING BAD ISCHL-SKGT24 | SUBMISSION |
|--|---|-----------------------|--------------------------|------------|
| Conversations with the Emperor | Interreg Central EUROPE or Danube Region | € 2.0 Mio. | € 200.000 | 2023 |
| Europe in Darkness!? | Creative Europe Small Cooperation Project | € 200.000 | € 60.000 | 2023 |
| Planet Tavern Lab | Interreg Central Europe | € 2.0 Mio. | € 270.000 | 2023 |
| Routes of Resistance | European Cultural Routes Visibility Network Small scale funding | € 10.000 | € 10.000 | 2022 |
| Real Reels | Creative Europe Media | € 70.000 | € 70.000 | 2024 |
| European Music Club | Erasmus+ Youth | € 300.000 | € 80.000 | 2020 |
| Art Nomadic | Creative Europe Small Cooperation Program | € 200.000 | € 90.000 | 2024 |
| Hallstatt Disappears | H2020 Transformation Strand/or Successor Horizon Europe | € 4.0 Mio. | € 350.000 | 2020 |
| SKGT Culture Schools | Erasmus+ KA2/KA3 | € 400.000 | € 100.000 | 2020 |
| SALT LAKE CITY | Creative Europe Small Cooperation Program | € 200.000 | € 95.000 | 2022 |
| Building a Future - Salzkammergut Architecture Week | Erasmus+ KA2 | € 300.000 | € 90.000 | 2020 |
| New Salt Festival | Creative Europe Small Cooperation Program | € 200.000 | € 90.000 | 2023 |
| TOTAL FUNDING Bad Ischl-SKGT24 (previewed potential of funding) | | € 1,505 Mio. | | |

* total budget including all contributions of European networking partners necessary for the respective funding program

QUESTION 21 Timetable for income to cover operating expenditure

| | 2020 Year - 4 | 2021 Year - 3 | 2022 Year - 2 | 2023 Year - 1 | 2024 ECOC year | 2025 Year +1 | Total |
|---|---------------|---------------|---------------|---------------|----------------|--------------|---------------------|
| EU (with exception of Melina Mercouri Prize) | 0 € | 300.000 € | 600.000 € | 750.000 € | 1.250.000 € | 100.000 € | 3.000.000 € |
| National Government | 0 € | 1.000.000 € | 2.000.000 € | 3.000.000 € | 4.000.000 € | | 10.000.000 € |
| City (SKGT24 Region) including Melina Mercouri Prize ¹ | 750.000 € | 750.000 € | 750.000 € | 750.000 € | 2.800.000 € | 200.000 € | 6.000.000 € |
| Region (Upper Austria, Styria) | 0 € | 1.000.000 € | 2.000.000 € | 3.000.000 € | 4.000.000 € | | 10.000.000 € |
| Sponsors | 100.000 € | 100.000 € | 100.000 € | 300.000 € | 300.000 € | | 900.000 € |
| Other cultural foundations, private sector ... | 0 € | 0 € | 0 € | 0 € | 100.000 € | | 100.000 € |
| Yearly income | 850.000 € | 3.150.000 € | 5.450.000 € | 7.800.000 € | 12.450.000 € | 300.000 € | 30.000.000 € |

¹ Melina Mercouri Prize to be received in the title year

QUESTION 22 Fundraising strategy for private sponsorship

We are still convinced of the fundraising strategy presented in our pre-selection bidbook, which is based on 3 strategic fields:

1. Classic sponsoring with national/international companies
2. Specific project sponsoring
3. Patronage

The bidding team continued in spring 2019 with the above mentioned concept, meeting with regional companies, both small and large, including export-oriented industrial companies. Managers and CEOs encouraged us to continue with our ambitious bid, because on the one hand, they like the idea of Culture being the New Salt, while on the other, they are aware that culture is an important location factor for companies.

What happened in 2019?

1. **Cooperation with the regional Chamber of Commerce (WKO).** The managing director Robert Oberfrank is part of our steering group and has supported the ECoC 2024 bid from early 2018 on. In close cooperation with him, and the WKO, we informed business people, company owners and WKO members about our bid. We agreed on co-creating a fundraising strategy with manifold possibilities and benefits for large, medium and small sized companies.

- 2. **Partnership building meetings** with our preferred presenting sponsor, **Salinen AG** and its subsidiary **Salzwelten GmbH**, which is responsible for visitor management in and around the original salt mines of Hallstatt, Altaussee, Hallein and Salzburg have reached a very positive position. Kurt Reiter, CEO of Salzwelten GmbH, supports the idea behind our slogan Culture is the New Salt and is very openminded for what may come next. The Supervisory Board of the Salinen AG will discuss our sponsorship proposal in light of a successful outcome of this competition.

Instead of just pursuing letters of intent from major companies, we go one step further. We include them, and their employees (e.g. as volunteers), as partners to establish and strengthen culture as a location factor for the local economy and industry to co-create the INCLAVE. We are convinced we can learn much about innovation culture from international companies like MIBA, Carvatech or Fronius. These companies are situated in the north-eastern part of the SKGT, but also have worldwide production sites. Collectively they provide a regional link to global and urban economy.

In addition, we adhere to the following measures:

- Product branding with ECoC 2024 logo: Salinen table salt, Gmundner Milch, a regional dairy and Eggenberger Bier, a private brewery, place the Bad Ischl-SKGT24 logo and website details on their product labels¹. Additionally we request their direct support of selected projects with a donation of the product sales profits bearing our logo.

• For our crowdfunding activities, SKGT residents who moved away are very important. We see this group of multi-locally living people as key ambassadors for the SKGT, including providing networks for crowdfunding purposes. Initial conversations with Michaela Binder, a representative from the Innovation Service Network GmbH, which specializes in crowdfunding activities, provides the first step towards a cooperation in 2020/21.

- Development of fundraising formats and a direct approach to international service clubs such as Rotary International, LIONS, Kiwanis and regional entrepreneurial personalities and patrons living in the SKGT.

- In 2021 we initiate a privately financed cultural fund, which first and foremost, supports projects arising from the civil society and the independent culture scene.

¹ at publication not confirmed

QUESTION 23 Breakdown of the operating expenditure

| Program expenditure | | Promotion & marketing ¹ | | Wages, overheads and administration | | Total of the operating expenditure | |
|-------------------------|----------------|------------------------------------|----------------|-------------------------------------|----------------|------------------------------------|-----------------|
| IN EUROS € 21.0 Mio. | IN % 70,00% | IN EUROS € 4.0 Mio | IN % 13,33% | IN EUROS € 5.0 Mio. | IN % 16,67% | IN EUROS € 30.0 Mio. | IN % 100,00% |

¹plus marketing and communication contribution (national and international activities) by the Salzkammergut Tourismus Marketing GmbH with an estimated overall media value of approx. € 750.000,- (see Q38/39)

QUESTION 24 Planned timetable for spending operating expenditure

| Timetable for spending | Program expenditure IN EUROS | Program expenditure IN % | Promotion and marketing IN EUROS | Promotion and marketing IN % | Wages, overheads and administration IN EUROS | Wages, overheads and administration IN % |
|------------------------|------------------------------|--------------------------|----------------------------------|------------------------------|--|--|
| 2020 | 300.000 | 1,43% | 150.000 | 3,75% | 500.000 | 10,00% |
| 2021 | 600.000 | 2,86% | 300.000 | 7,50% | 800.000 | 16,00% |
| 2022 | 1.800.000 | 8,57% | 750.000 | 18,75% | 900.000 | 18,00% |
| 2023 | 4.350.000 | 20,71% | 1.250.000 | 31,25% | 1.100.000 | 22,00% |
| 2024 | 13.650.000 | 65,00% | 1.500.000 | 37,50% | 1.500.000 | 30,00% |
| 2025 | 300.000 | 1,43% | 50.000 | 1,25% | 200.000 | 4,00% |
| Sum | 21.000.000 | 100,00% | 4.000.000 | 100,00% | 5.000.000 | 100,00% |

**QUESTION 25** Income from the public sector to cover capital expenditure in connection with Bad Ischl-SKGT24**QUESTION 26** Financial commitments from public finance authorities to cover capital expenditure

Budget for capital expenditure

Our capital investment strategy is focused on revitalizing existing spaces and places so the Cultural Geography benefits from a significant refresh of places which have contributed to the history and personality of the SKGT and can do so again. We are a region rich in imperial and industrial heritage. However, many beautiful buildings are unused and sit empty. These spaces and places can provide the hardware for a modern rural cultural infra-

structure. Their refurbishment lets local people see new life being injected across the region, growing interest and audience.

The Open Cultural Center (OCC) - see description Q29 - is the main infrastructure investments planned in connection with our bid. The OCC building is an existing, 400 year-old structure, that will be totally transformed for ECoC 2024, creating a

lasting home for our extended Salty Family.

Additional capital expenditure for infrastructure is financed through other municipal planning frameworks including strategies for co-financing with regional, state and EU authorities and funds. Q43 includes details of the range of projects included. ■

QUESTION 27 Fundraising strategy for capital expenditure from European Union programs**QUESTION 28** Timetable for income to cover capital expenditure

Our strategy for EU funding for capital projects has been built on extensive research to identify the most relevant EU programs suitable for a co-financing of infrastructure refurbishments planned for our Bad Ischl-SKGT24 ECoC. Our analysis suggests that IWB/EFRE is the most suitable program for our specific needs.

IWB/EFRE: In this EU program, individual measures apply specifically to Upper Austria. They include activities improving location and settlement structures in urban areas of Upper Austria. Art and culture projects apply to sustainable urban development in Vienna and Upper Austria. In the Styrian part of our region this funding can be accessed to support local development strategies.

Eligible activities we can apply for include:

- Integrated strategies for urban regions of Upper Austria incorporating art and culture (Priority Axis 4 / Measures 18 and 19)

- Projects to reduce carbon emissions and improve energy efficiency, among others, in organizations and/or companies in the arts and culture (priority axis 3 / measures 11 and 12).
- We can also apply to improve the attractiveness of footpaths through artistic design or cultural activities here in Upper Austria (priority axis 4 / measure 19)

Funding across regions also offers opportunities to access funds to support the culture-based innovation of companies:

- CO₂ reduction and energy efficiency in cultural infrastructures;
- attractiveness of public space;
- strategies for city regions;
- cultural use of unused buildings and sites.

We note that Linz09 successfully used this funding stream for the Schaurausch / Tiefenrausch project.

We are aware that the preparatory phase falls within the transition of 2 funding periods (2014-2020 and 2021-2027). The financial department of the City of Bad Ischl and other municipalities of Bad Ischl-SKGT24 are well prepared and the financing plan (2021-2023) reflects the need to access EU funds from these programs. ■

QUESTION 29 Spending on new cultural infrastructure in the framework of Bad Ischl-SKGT24

- Open Cultural Center (OCC) in Bad Ischl, Cafe Casino
- Total Capital Investment approximately € 1 Mio.
- Project period: 2021-23, Opening 2024
- Partnership to be established between the owner (Bernhard Schmalnauer) and the City government of Bad Ischl
- Co-funding with IWB/EFRE planned for the next period (2021-27) - see Q27/28

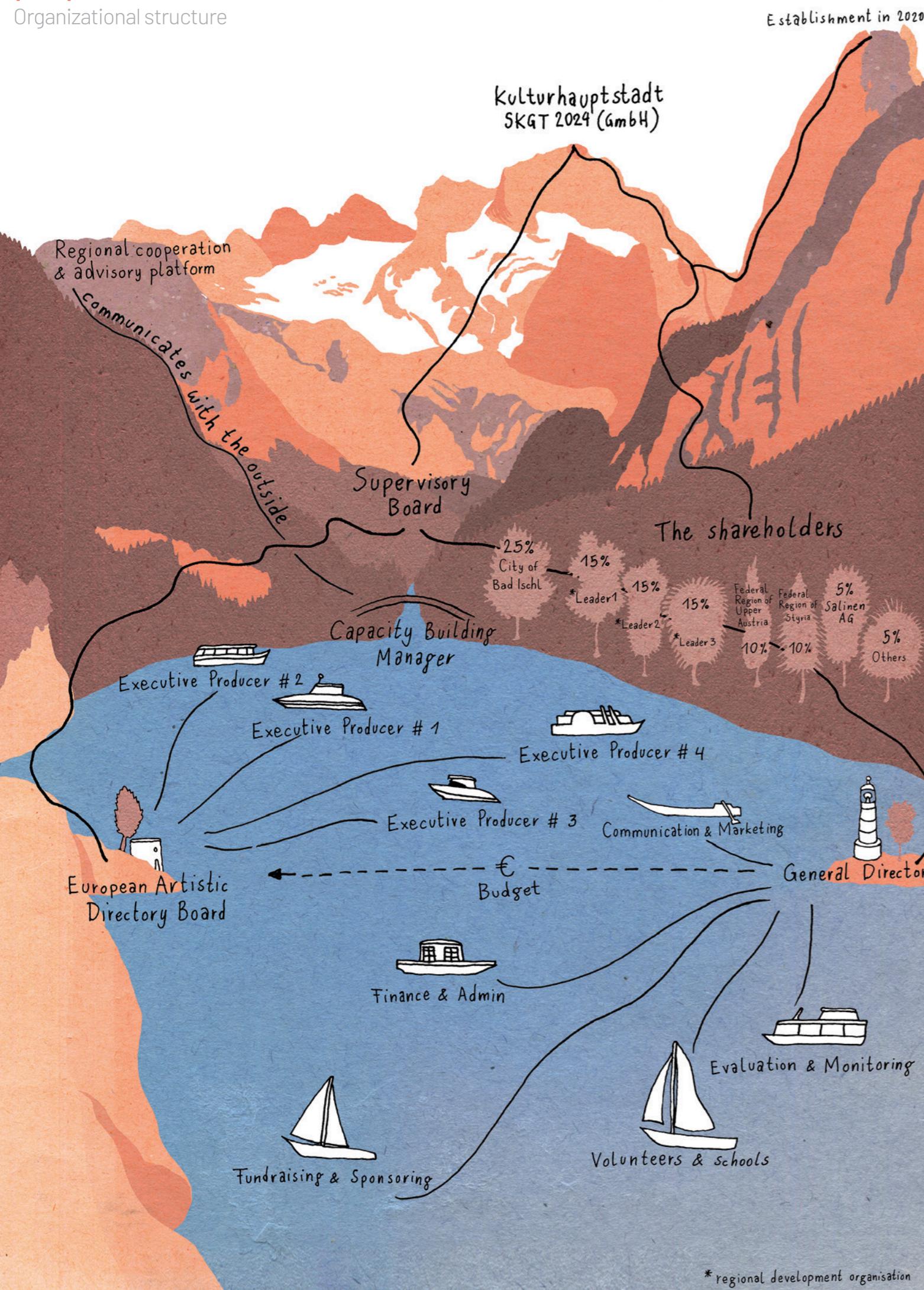
The house is known as the Cafe Casino and was purchased by the Schmalnauer family in 1971. The 2-story building's Grieblkeller is a 500 year old natural cellar with a total area of 380 sqm. The cellar was owned by the Bad Ischl brewery until 1908.

Cafe Casino was a notoriously fun, lively, late night establishment. The life of the Cafe Casino was an essential social component for Bad Ischl and the surrounding area. Today, the building is mainly vacant. Bernhard Schmalnauer, the owner, repeatedly tried to bring new ideas to revive the building and opened it for cultural events several times. Currently the only use this building sees are the tours the owner offers twice a month.

The bidding process for ECoC 2024 boosted the project idea of a comprehensive renovation of the building. The Open Cultural Center is the only new

infrastructure in relation to our bid and yet so vital for Bad Ischl-SKGT24, its legacy and above all, its diverse cultural scene (as mentioned in Q2+3).

Our other infrastructure projects, such as the SKGT Culture Schools, minor adaptations within the museum program Inside Out, as well as small infrastructure projects linked with some of our artistic projects, focus on the sole revitalization of existing structures and fall outside the realm of comprehensive renovations. These are described in more detail in Q43. ■



QUESTION 30 Governance and delivery structure

If Bad Ischl-SKGT24 is awarded the ECoC 2024 title, an independent organizational structure (GmbH = Ltd.) will be established by the government of the City of Bad Ischl in January 2020. The "Bad Ischl-Salzkammergut Kulturhauptstadt 2024 GmbH" (short: SKGT24 GmbH).

The bidding process, funded by 3 LEADER regions ends in December 2019.

Regarding the newly founded SKGT24 GmbH, 2 aspects are important to us:

1. The independence of artistic decision making and production. The organization is designed to secure this.
2. The continuity of key staff from bidding to delivery structure. This ensures that experiences gathered during the selection process transfer to SKGT24 GmbH.

The organizational structure is based on the following principles:

- **Mission statement:** We turn the enclave Bad Ischl-SKGT24 into a vibrant, open cultural region - the INCLAVE
- **Vision for 2025+:** The SKGT has become one of the most sought-after cultural INCLAVES in Europe. Culture is the New Salt of the region.

The guiding values of the SKGT24 GmbH

Shaped in solidarity, bound to equality, creative, inclusive, compassionate.

Governance Structure

The City of Bad Ischl, under the leadership of Mayor Hannes Heide, establishes - together with shareholders who previously partially committed to the planned ownership structure of SKGT24 GmbH - the company's contract. Even though Bad Ischl is the lead city for ECoC 2024, we intend to depute a strong role to the region, by making the regional development organizations, that are also responsible for the EU-LEADER program of the SKGT, shareholders. Our federal state governments of Upper Austria and Styria hold shares. And we would be happy if the federal state of Salzburg joins us as well.

Additionally, we invite our desired sponsorship partner, the Salinen AG, to become a shareholder, because with the concept of SALT.WATER, ECoC is part of their business.

- 25% City of Bad Ischl
- 15% Regional Development Organization REGIS (Leader 1)
- 15% Regional Development Organization Traunsteinregion (Leader 2)
- 15% Regional Development Organization Ausseerland (Leader 3)
- 10% Federal State of Upper Austria
- 10% Federal State of Styria
- 5% Salinen AG (requested)
- 5% others (This will be decided after the final ECoC decision in November 2019. Possible shareholders are tourism boards, cultural foundations, Chamber of Commerce and Labor).

With this regional balanced ownership structure, Bad Ischl does not hold a majority of shares, instead the SKGT does.

Supervisory Board

Shareholders are represented in this body. Each shareholder receives 1 Supervisory Board member position. From 25% shares upward, a second board member is dedicated. The chair of the Supervisory Board is the Mayor of the lead city Bad Ischl. Including the Chair, Bad Ischl holds 2 board members; all remaining shareholders, 1 board member. We invite the Federal Chancellery (Bundeskanzleramt) or the respective Ministry of Arts and Culture to participate on the board as well. The board consists of at least 10 members and meets 4 times a year at the minimum.

Regional Cooperation and Advisory Platform

Within the SKGT24 GmbH we also establish a body in which all networking, communication and cooperation throughout the region takes place. With this platform, we guarantee the support of smaller projects and initiatives. Consecutive information for a wide range of regional stakeholders, including those distant from culture, critical individuals, members of local and regional councils is necessary to sustain and grow trust between

the managing staff and the public. This body has no formal decision-making power.

Members (approximately 15 to 20): Mayors of the region, artists and cultural workers, members of the creative industries and tourism board, the Frauenforum Salzkammergut, the Freies Radio Salzkammergut, Regional Competence Center for Integration and Diversity (REKI) and representatives of schools and cultural initiatives.

Franz Steinegger (Mayor of Grundlsee, organic farmer and event manager) is the proposed platform chair. He was one of the first protagonists from Ausseerland to join the bidding team, along with Bad Ischl's Mayor **Hannes Heide**. Additional proposals for this position are welcome once the SKGT24 GmbH is legally established.

European Artistic Directory Board (EADB)

With the Artistic Directory Board, a new tradition of the INCLAVIAN European cooperative cultural workers' movement is initiated. This makes us stand out from the usual artistic directors concept. In arts and culture, we have opportunities to think differently and choose unconventional methods. There already is a trend towards collectives as an artistic directory.

This might sound idealistic, but it can be one part of being a European role model for other rural regions. If seen as a micro Europe peace project, in times of populism and endangered democracy such as now, this diverse European artistic directory, working in the spirit of the bidding team - with respect, care and mutual appreciation - can be one answer to cultural challenges in Europe.

This Executive Board consists of 7 members and is the top governing body of the artistic and cultural production. The board acts conceptually free and independent, but has to meet the budgetary figures set by the General Director.



To guarantee continuity from bidding to delivery, part of the pre-selection team continues in the directory: **Heidi Zednik** and **Petra Kodym**, part of the artistic team: **Gottfried Hattinger**, who joined the team in spring 2019. Four additional, not yet selected, board members with artistic, cultural excellence and international experience fill the remaining positions. The Bad Ischl-SKGT24 bidding team holds a minority position in that body and is looking forward to be joined by international curators and experts from diverse artistic disciplines.

General Director

The General Director acts as the CEO, a top executive decision maker with budget responsibility. Artistic directory and production are not part of the CEO's decision making domain, except

regarding budget. The separation of the business areas of Management, Marketing and Finance, and Program Direction and Artistic production has proven itself in past ECoCs. The divisions of Finance and Administration, Fundraising and Sponsoring, Communication and Marketing, Evaluation and Monitoring and Volunteers and Schools are subordinate and report to the General Director.

Capacity Building Management

This executive body has a bridge-building function (see illustration on p. 82). It is a central communication office, that in the sense of programming and designing ECoC, communicates with the relevant sectors and stakeholders. Since this is not only a crucial function from the very beginning, it means a lot of work that

needs to be done if we are awarded the ECoC title. We plan to establish a 2 person team, dividing responsibilities between them - this serves Bad Ischl and the SKGT (see below). Both Capacity Building Managers attend all meetings of the Regional Cooperation & Advisory Platform and report to the General Director as well as to the European Artistic Directory Board.

- Regional Ambassador:

Municipalities, regional development organizations, creative industries, tourism, public transport and other economic sectors

- Educational Ambassador:

Educational sector (schools, adult education), cultural sites, museums and citizens' initiatives

QUESTION 31 Organization of the Bad Ischl-SKGT24 Foundation at management level

The SKGT24 GmbH organizational structure comprises 4 levels:

1. The supervisory level > Supervisory Board
2. The executive management level > European Artistic Directory Board and General Director
3. The department level and level of artistic production
4. The project and event level

The supervisory level (Supervisory Board)

- Monitor the company's overall progress and results (financial planning, artistic program development)

- Approve strategies, goals, the annual budget and the staff structure

- Advise the General Director and the European Artistic Directory Board

Members of the Supervisory Board are nominated by the shareholders and report to them.

The management level (General Director and European Artistic Directory Board)

- Lead the implementation of strategy on the executive and management levels, as well as the artistic program development and production

- Manage budgets, communication and marketing, define annual goals
- Hire staff

The European Artistic Directory Board has the final decision on the artistic program, the General Director sets the budget limits for the artistic programming and production, but has no further influence on it. The General Director acts as a CEO in terms of Administration, Marketing and Finance and other non-artistic departments or staff.

Both bodies are nominated by the Supervisory Board and report to them.

The department level and level of artistic production

Executive Producers for each program line, 5 departments:

Finance & Administration, Fundraising & Sponsoring, Communication & Marketing, Evaluation & Monitoring and Volunteers & Schools.

- Lead the implementation of action plans, program lines and the tactical conversion of annual activities and measures set by the management level

- Manage the following: program lines, projects and formats, project/event managers and external staff, supporters and volunteers

• Staff at this level is appointed by either (1) the European Artistic Directory Board (Executive Producers of program lines) or (2) General Director (remaining departments, non artistic staff). Staff reports to each respectively.

- **Eva Mair** and **Lisa Neuhuber**, 2 members of the bidding team, assume positions as Executive Producers for the program line Strength of Counterculture.

The project and event level

Lead the implementation and the operative management of specific projects or events, either in the 4 program lines or the respective departments.

The staff at this level is nominated by the Executive Producers of the 4 program lines, the members of the European Artistic Directory Board or the General Director and report to the department level or level of executive artistic production.

QUESTION 32 Recruiting staff with skills and experience

If we are awarded the ECoC 2024 title, the recruitment process of staff starts step by step in early 2020 (first quarter). We drafted a staff distribution plan for the period of 2020-2025, which is based on our ECoC program, the management requirements and all tasks to be accomplished from 2020 onward.

Success factors

- **Continuity from bidding to delivery and programming ECoC 2024.**

The city government of Bad Ischl, the Mayor and the representatives of the 3 LEADER regions, our steering group, are capable of ensuring that the transfer of bidding experience, staff and networks function properly and smoothly until the new ECoC 2024 managing structure is legally set up. Six team members are transferred from the bidding team to continue the work.

- **Cooperation with local authorities, municipalities and tourism boards.**

Secondment of staff (part-time employees) and in-kind contributions in the field of national and international marketing and promotion activities (already granted by the Salzkammergut Tourismus Marketing GmbH).

- **Cooperation and knowledge exchange with other ECoCs.**

During pre-selection we already established contacts with a number of well experienced past, engaged present and enthusiastic future ECoCs as well as with fellow candidates. In the past year we developed a solid network (as described in Q13). Two additional specific cooperations which grew in the past few months are the educational capacity building project SKGT School of Art and Craft for which we partner

| | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 |
|--------------------------------------|------|------|------|------|------|------|
| Total number of staff | 10 | 14 | 15 | 30 | 40 | 3 |
| Full-time employees | 6 | 9 | 10 | 20 | 25 | 3 |
| Part-time and/or self-employed staff | 4 | 5 | 5 | 10 | 15 | 0 |

up with the Open Design School Matera 2019. With Kaunas 2022 we exchange expertise for our museum program Inside Out.

- **Diversity within the ECoC staff**

Within all positions, people of different genders, abilities, age, sexual orientations, ethnic backgrounds and religions are represented. They guarantee the deliverance of a diverse ECoC program.

First stage > key staff (first and second quarter of 2020)

The establishment of the SKGT24 GmbH, initiated by the city government of Bad Ischl, takes place during the transition period between November/December 2019 and March 2020. The ECoC 2024 legal body starts its operative activities by April 1, 2020.

The first SKGT24 staff members are the General Director, the first 3 of a total of 7 members of the European Artistic Directory Board, the Financial Manager (department of Finance & Administration), the Communication & Marketing Manager, 2 Executive Producers and the first of a total of 2 Capacity Building Managers. See timetable below. →

| Operational executive staff | Q1/2020 | Q2/2020 | Q3/2020 | Q4/2020 | 2021+ |
|---|---------|---------|---------|---------|-------|
| General Director | | X | | | |
| Financial Manager | | X | | | |
| 3 of a total of 7 board members of European Artistic Directory Board | X | | | | |
| * additional board members (4) of European Artistic Directory Board (completed in Q1/2021) | | | | | X |
| Communication & Marketing Manager | | X | | | |
| Capacity Building Manager (a total of 2) | X | | | | X |
| Executive Producers (program lines), project managers and other department officers & staff | X | | | | X |

* Open call for candidates during 2020.

| Supervisory and Advisory Boards | Q1/2020 | Q2/2020 | Q3/2020 | Q4/2020 | 2021+ |
|---|---------|---------|---------|---------|-------|
| Constitution of Supervisory Board, resolution on rules of procedure for the board | X | | | | |
| Regional cooperation & advisory platform, election of chair, resolution on rules of procedure for the board | | X | | | |

Next stages (2021-2024)

The hiring process continues from 2021 onward. In that period, volunteers, interns and employees of municipalities and regional development organizations are recruited for part-time jobs at the SKGT24 GmbH. Integrating volunteers and their input is one specific task of the capacity building management.

Staffing policies and procedures

The idea for candidacy as ECoC grew out of a small but all the more engaged team. Passion for and from the SKGT region is what drives this endeavour, yet if we receive the title, a bigger professional team will be needed. Key to team selection is to strengthen and foster this SKGT identification and vigour. With this in mind, we strongly believe that the people are the most important aspect of our organization.

The SKGT region is characterized by the engagement of highly passionate, culturally interested individuals who aim to connect and shape their social surroundings through inventing and organizing cultural activities. Together with additional national and international talents, we strongly believe that the future team of SKGT24 is able to represent these regional aspects, including forming connections on a European level. Our aim is to blend the cultural solution of SALT.WATER through the procurement of these unique personalities.

Our staffing strategy includes attracting and maintaining talents from the regional, national and international market. Experts from former ECoCs are also part of these professionals. We target talents with strong cultural interests and experiences in working at the international level.

Especially the leading positions hold the requirement of a wide-reaching network, either in the artistic, scientific or commercial fields of operation. We have already begun to recruit people with these skill sets, people who are com-

mitted to our cause of rejuvenating the cultural spirit of the SKGT.

The corresponding recruitment methods consist of open calls for applications and specific head-hunting actions. Reliable members already supporting our bidding process are integrated in the previously mentioned organizational structure. This ensures the continuation of the democratic, courageous and curious spirit of the bidding months, by transferring this into the key organizational culture.

For the selection process, the roles and responsibilities within the different departments are clearly defined, creating individual job profiles. With these, we reach out to regional experts and international networkers in the ECoC field, asking for interested talents and recommendations. At the same time, volunteers, interns and employees of municipalities and regional development organizations are recruited for part-time jobs at the SKGT24 GmbH. Job advertisements are published in the national and international job market.

Candidates are initially reviewed based on fulfilment of established requirements and their portfolios. Then, on a case by case basis, 2 or more experts in their field, together with the responsible executives, select the most suitable personalities. The final selection is made either by the Supervisory Board for positions in top management, or by a selection committee within the specific department unit. For job interviews we include questions focusing on real situations, testing skills in dealing with uncertainty, social conflicts and problem-solving.

In addition to talent acquisition, we focus on exchanging skills and knowledge within our team by organizing regular interdisciplinary meetings and workshops, encouraging career development at all levels and fostering the organizational mission. ■

QUESTION 33 Cooperation between city, region and the Bad Ischl-SKGT24 Foundation

The bid was initiated by 3 LEADER regions (and their respective legal bodies representing a broad field of stakeholders) that constitute an area of 23 municipalities across 3 federal regions of Austria. During the process of developing Strategy 2030 (the cultural vision of the whole region, not only of the city of Bad Ischl) and the creation of the bidbooks for pre- and final selection, all local and regional authorities were involved.

The supervisory level of our bidding project, the so-called steering group, already includes representatives of the various areas of the SKGT and therefore balances our ECoC 2024 bid

between the city of Bad Ischl and the region. This is a strong foundation to build on.

The planned organizational structure (SKGT24 GmbH), both on supervisory and management levels, fosters cooperation. The regional cooperation and advisory platform build a strong relation between the ECoC 2024 staff, the city government of Bad Ischl and the regions' local authorities. The Capacity Building Managers and the mobile office(s) expand the cooperation and contribute to a large extent in motivating the local public to participate actively in the process of designing the ECoC program. ■

Should we be granted the title, we have no doubts Bad Ischl will be a strong lead city. Still, it is imperative to acknowledge that this bid, along with its high expectations, would not have been possible without the backing of the entire SKGT region and its people. From the bottom up - committed individuals and artists to council members, mayors and regional authorities to, yes, the challenging skeptics - the solidarity in personal support and financial commitments are the SALT.WATER of this bidding process. ■

QUESTION 34 Appointment of the General and the Artistic Director

Our region, just as our bidbook concept, is characterized by a variety of engaged individuals, who strive to navigate the SKGT in a new, sustainable direction. The German word "eigensinnig" - a complex mixture of resiliency, independence and self will - represents the mindset of our home region perfectly. As a result of this attitude, we decided to establish a European Artistic Directory Board (EADB), instead of 1 Artistic Director who reports to the Supervisory Board. The EADB consists of 7 members and works with the budget regulations of the General Director. One member is elected for the position of Coordinator. Should the Board be unable to come to a mutual agreement, the Coordinator, together with the General Director, take responsibility for a decision.

The establishment of a European Artistic Directory Board causes an allocation of tasks within a larger group of individuals. As we described in Q30, 2 of our team members from the bidding process (Petra Kodym & Heidi Zednik) are part of this Board, making sure that the values and mission of the bidbook are taken into action throughout the title year. In addition, Gottfried Hattinger is confirmed as a third expert, who will support our EADB. He has significant experience in the planning procedures of large-scale international events and the design and management of cooperation projects.

The EADB is responsible for the artistic and cultural delivery of the SKGT24 program. It functions as a connection between the Executive Producers of the program lines and connects the different programmatic visions into the overall core story of SALT.WATER. In detail, it organizes cooperation with cultural institutions, artists and the independent sector. The Board as a whole acts as a representative of the organization's artistic vision. ■

Complementary to the EADB, the General Director secures a sound organizational context and takes responsibility for allocating the needed resources for the projects. As a sparring

partner for the EADB, it is of utmost importance for this person to have experience as a managing director in large-scale multidisciplinary cultural organizations, preferably in an international context. At the same time, he or she will have to speak the governmental and regional languages in order to keep a prosperous relationship with the Supervisory Board. The recruitment process for this position starts in early 2020. It includes the procedures as mentioned in the staffing section with a focus on international work experience.

With the implementation of 2 collectively managed units, namely the EADB and the Regional Cooperation and Advisory Platform, we are aware of the additional need of structuring this complex system and mediating between different fields of expertise. As a result, the position of the Capacity Building Manager shall not only account for the external communication but also as an internal "bridge-builder". As a key figure for the sound operation of the overall organizational structure, we are striving to staff one of these planned 2 positions with the responsible coordinator of the bidding process, Stefan Heinisch. ■



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QUESTION 35 / QUESTION 36 Risk assessment and mitigating measures

| Program / Projects | |
|---|---|
| Difficulty establishing cooperation with international artistic scene Level of effect: High Probability: Low | Establishing partnerships based on realistic resources and current conditions at an early stage. Utilizing the ECoC network to locate willing and flexible partners. Establishing contacts with various European and international institutions and their networks already during the bidding process. |
| Exclusion of people with limited social, cultural, physical etc. resources Level of effect: High Probability: Low | Including and empowering the elderly, people with low income or different abilities, through various, also experimental formats and partnerships to enhance accessibility and avoid uniform solutions (also see Q15). Inclusion is the underlying idea of our vision of the INCLAVE, which comes alive through a diverse Salty Family. |
| Capital infrastructure completed after the beginning of the ECoC year Level of effect: Medium Probability: Low | Small number of renovations and low dependence of ECoC projects on new or renovated infrastructure. Many projects in public spaces or nature. |
| Capacity Building | |
| Lack of proper cultural expertise needed for all new duties Level of effect: High Probability: Medium | A major capacity building program, as described in Q2/3, makes extensive use of experienced former practitioners from a variety of ECoCs, but also different universities, some of them with cultural management study programs. Choosing staff according to predefined criteria to meet the requirements of the positions (see Q32 and Q34). |
| Lack of practical management skills amongst present cultural operators Level of effect: High Probability: Medium | The Commission is planning to introduce a capacity building support model and we will be enthusiastic participants. |
| Resignation from key positions of the implementation team Level of effect: High Probability: Low | Securing the current team based on early decisions during the recruitment procedure of the Bad Ischl-SKGT24 body. Recruiting new team members according to the criteria of skill, will and fit. It is very important to integrate new members with the current team and working environment. Fostering a good team spirit by exchanging skills and knowledge within the team and organizing interdisciplinary team building workshops on a regular basis. |
| Participation and Publicity | |
| Lack of engagement of local population/young people Level of effect: High Probability: Low | High number of participatory projects. Involving many regional institutions and Vereine as co-producers in the ECoC program, but also as volunteers. Involving young people in almost half of the projects in our program. Securing engagement of students by cooperating with schools (see Q16). Local marketing, especially the New Salt Podcast and location-based digital storytelling (see Q38/39). |
| Loss of support by volunteering Level of effect: Medium Probability: Low | Creating an ECoC brand trendy enough to make people want to be part of it. Using the long tradition of citizens' engagement in Vereine (confirmed partnerships with associations that have a solid network of up to 1000s of volunteers, such as the SKGT Trophy). Building a new civic engagement model to mobilize young people. |
| Negative publicity Level of effect: Medium Probability: Medium | Actively and transparently communicating processes, team-stories, objectives and program with media and audiences along a strong campaign plan. |
| Politics / Region / Governance | |
| Loss of administrative and political support Level of effect: High Probability: Low | Securing a broad political support from all political parties. The ECoC team and directors operate highly independent from any particular political bodies. |
| Low level of regional engagement / loss of support by other municipalities Level of effect: High Probability: Medium | Integrated LEADER associations, along with representatives from municipalities and tourist agencies, as shareholders of the Bad Ischl-SKGT24 body. Securing a broad political support from all mayors and councils of the surrounding area. Involving of spokesmen in the preparation of the program and in the governance system. Ensuring involvement through the Regional Cooperation Platform. |
| Finance | |
| Failing to provide the planned budget Level of effect: High Probability: Low | Keeping up stakeholder buy-in to get (additional) financial/in-kind support if needed. Preparing a contingency plan to deal with the impact of reductions in funding with a range from 10 to 20%. Setting priorities: Keeping projects essential for long-term impacts and leaving a legacy. |
| Budget cuts or financial liquidity problems Level of effect: High Probability: Low | Strengthening the relationship between the cultural sector, on the one hand, and the regional government and business sector on the other hand, to create new funding mechanisms and collaboration models. Offering specific courses on funding within the capacity building program and thus professionalizing cultural workers and artists in this area. Sensitizing politicians to the importance of public funding for art and culture. Holding regular contact with LEADER and the office for EU funding and EU-networks of creative industries. |
| Reduced capacity to attract funds for culture after the title year Level of effect: High Probability: Low | |

QUESTION 37 Our slogan

Culture is the New Salt

QUESTION 38 / QUESTION 39 Marketing and communication strategy and media partnerships

Mobile first! was, for a couple of years, the dogma of the marketing and communication industry. Meaning, the optimization of the customer's journey towards a responsive web design, in particular for smartphone browsers. We would like to re-think the meaning of this statement and with Mobile first! put the focus on our mobile office and its full nomadic power.

During the build-up, pre-ECoC years, we want to reach and inform local people - to discuss the process of designing and managing our ECoC 2024 year. In addition to digital communication and newsletters, personal conversations are vital to removing cultural barriers at this stage. These conversations are with people interested in our ECoC process or citizens wanting critical discussions about the need for this title. The mobile office starts touring again in early 2020.

In addition to connecting with people in person, one on one, we communicate via digital channels. Part of our online marketing includes a SKGT24 app and our storytelling project The New Salt Podcast. This podcast is available for download via QR-code stickers across the region.

Why do we like the idea of podcasting?

Imagine, you are on an incredibly noisy bus - no problem, you listen to a podcast and dive into a different world to relax. Contemporary podcasts are

standard within the audio world - merging dusty radio with today's internet.

Our location-based podcasts episodes have no fixed concept, set length or script. It might take 2 hours for a historian to explain the invention of the SKGT Sommerfrische. Or just 20 minutes to portray a member of a local rock band.

Here we go back to Mobile first!, referring to its original meaning. With the New Salt Podcast, art and culture are brought to peoples' mobile phones. The core technology and concept is that URLs define locations and objects, in addition all content is accessible to people with visual impairment. Apps for iPhones, Androids and the mobile web are essential for the online distribution of cultural content.

The New Salt Podcast introduces SKGT artists to listeners and brings art into the public space of the region.

Throughout the region, the distribution of visible stickers and Bluetooth transmitters (iBeacons) provide digital content about artists, cultural initiatives and ECoC projects. These stickers are located in bank branches, at bus stops and train stations, on buses, trains and trams, in cafes, bars, shops, tourist attractions, youth centers, schools, waiting rooms and retirement homes. Wherever people have some extra time and have their mobile phones with them.

The technology used as part of the New Salt Podcast, is developed in collaboration with the Carinthian pingeb.org team (Georg Holzer and Bruno Hautzenberger).

To summarize, our main goals are the communication of designing and managing ECoC, the ECoC program itself and its connection to tourism. With Salzkammergut Tourismus Marketing GmbH we worked out a common cooperation strategy, which covers the following aspects and fields:

- Resolution and support of Strategy 2030. On June 27, 2019, the Salzkammergut Tourismus Marketing GmbH supervisory board unanimously decided in favour of Strategy 2030.

- Definition and Resolution of a marketing-focused package of contributions to communication services with an estimated overall media value of approximately € 750.000,-:

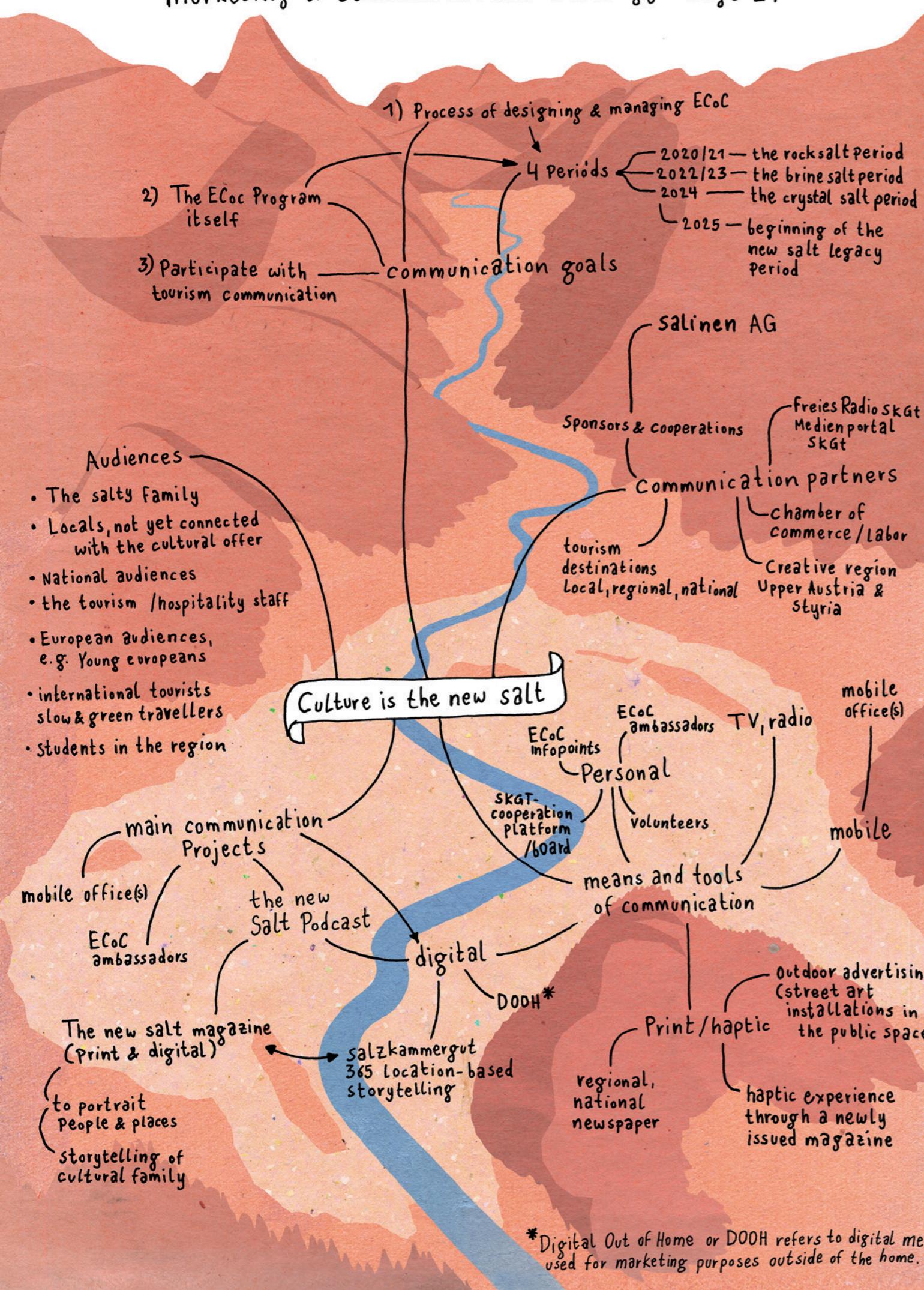
- Online Advertising, Content Marketing and the full power of the company's Social Media Channels (Owned, Earned & Paid Media)

- Print (brochures, folders): Placement of the ECoC-brand and integration of key visuals and key statements "Culture is the New Salt"

- Public relations & media: ECoC as a main topic for any national and international press and media communication (starting 2021)



marketing & communication strategy Skgt 24



- Promotion of events: The tourism region and authorities present and promote the SKGT and its tourism products with a focus on gastronomy, culinary specials, crafts, music and (power of) tradition in big German cities (Cologne 2019-21). Bad Ischl-SKGT24 is a preferred partner for this event.

- Integration of Bad Ischl-SKGT24 in all national and international multi-media marketing campaigns reaching large audiences through co-branding and the region's first ever cultural product placement (ECoC program).

- preferred partnership for the mid-and long-term product development strategy of the so called Sommerfrische re.loaded. Bad Ischl-SKGT24 is partner for the content creation, media campaigns and the co-creation and launch of new cultural tourism offers (slow & green tourism instead of tick-box mass tourism), that fit with our Strategy 2030.

All of these measures definitely help with the mobilization of large audiences. Already a yearly number of 1,7 Mio. arrivals are counted in the region, making it one of the most attractive tourism destinations of Austria. This figure only covers overnight stays and does not include the large number of day-trippers. These achievements (as part of Q37) show a potential conflict capability with our program strand Impact of (Hyper)tourism and our concept itself, which tries to rebalance the impact of tourism. We're well aware of the criticism of a possible ECoC, which is expressed by some local SKGT audiences and concerns the additional visitors and increased traffic being generated in the title year. We are addressing those concerns and working on solutions as part

of the early ECoC planning stage. To date, we've invited several stakeholders and mobility experts to be a part of a regional pre-ECoC mobility board, in order to discuss options, approaches and viewpoints. We will intensify those meetings as one of our first tasks early on in 2020.

Our target audiences:

- The Salty Family (see Q15)
- Locals, not yet connected with the cultural offer
- National audiences
- European audiences, especially young Europeans
- International and national tourists, especially slow and green travelers
- Students in the region
- The tourism and hospitality staff in the region (we want them to be part of the ECoC ambassador family)

Our communication & marketing partners:

- Local tourism destinations and tourism marketing organizations (Salzkammergut Tourismus Marketing GmbH)
- Regional tourism authorities of Upper Austria, Styria and Salzburg
- Austrian National Tourist Board (Österreich Werbung)
- Creative Region Upper Austria & Styria
- Chamber of Commerce
- Chamber of Labor
- Sponsors and cooperation partners (e.g Salinen AG, Salzwelten GmbH)
- Existing cultural events & festivals (e.g. The Salzkammergut Festwochen Gmunden, Lehár Festival Bad Ischl, Narzissenfest Ausseerland,...)
- **Our "own" media:** The Freies Radio Salzkammergut (on-air since March 1999) and the brand new Medienportal Salzkammergut, established October 2019. This new

digital operation, financially subsidized by European Union's LEADER program, operates as a supplement to Freies Radio Salzkammergut, providing digital access for all citizens. Our cooperation starts November 2019.

Other marketing and communications projects:

The printed version of the New Salt Magazine is the analog storytelling supplement to the Podcast portraying People, Places and ECoC design & program. The New Salt Magazine is an important haptic aspect within our communication strategy and a quarterly supplement in the largest national and regional quality newspapers.

In larger cities like Salzburg, Linz, Graz and Vienna we punctually employ digital out of home (DOOH) promotion. Regionally we use Street Art advertising, strengthening the artistic and visual approach within public space. It creatively communicates our ECoC values (Culture is the New Salt!) through urban and rural calligraphy and is often fun and entertaining but also ironic and critical. With its ambiguous motives, it generates smiles but also makes one think. We were inspired by the Sardinian Murales of Orgos¹ and will collaborate with the Calle Libre festival organization in Vienna.

¹Sardinia, with its strong contrasts, flavors and bright colors, is home to the Italian Murales in the capital Orgosolo. In the city of Barbagia there are approx. 150 Murales, which attract thousands of Italian and foreign tourists each year.

QUESTION 40 Inviting our citizens to become communicators to the outside world

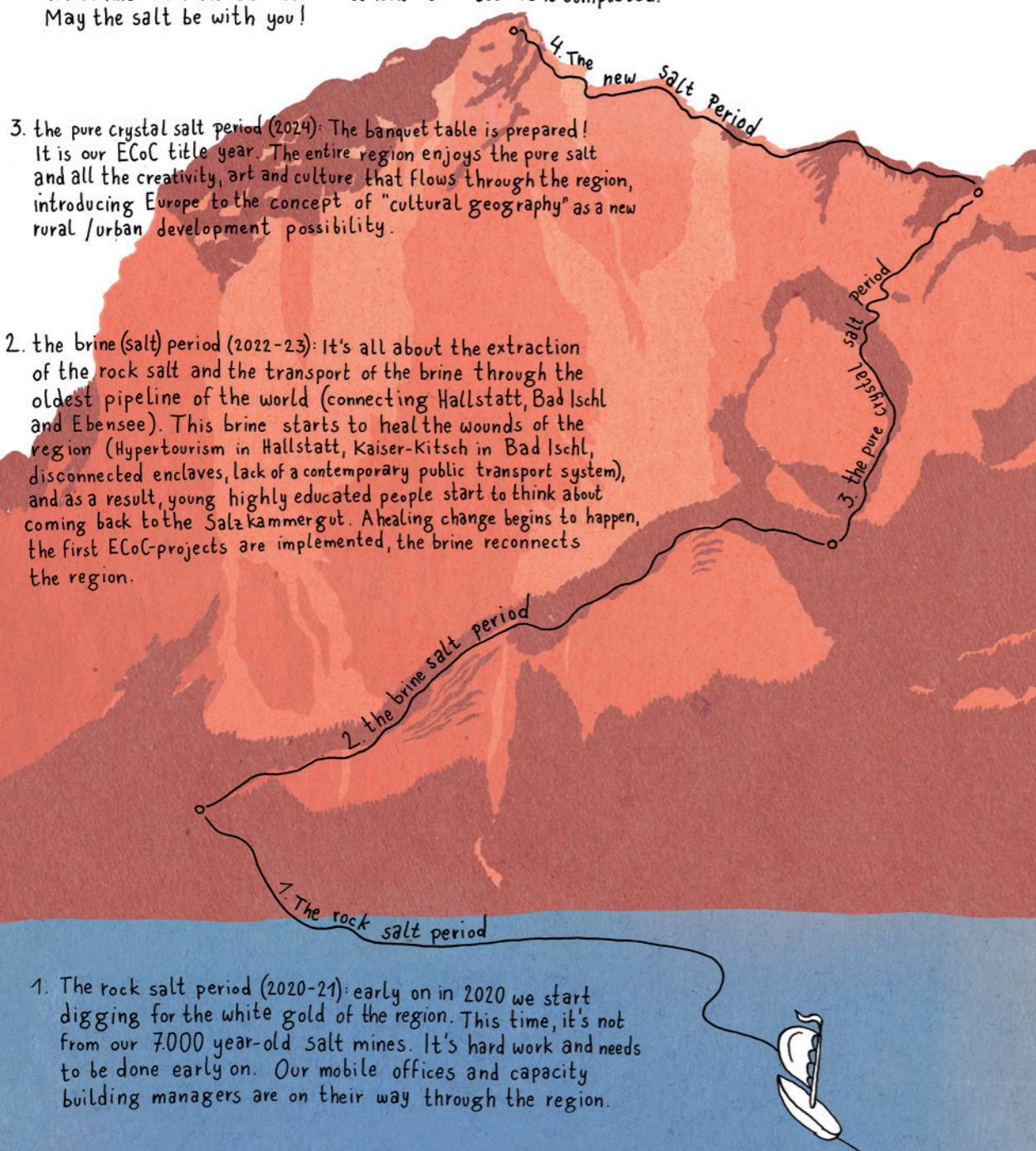
In addition to being generally involved in the program, a lot of people of all ages voiced their commitment to participate as volunteers in SKGT24. Our plan for inviting citizens as communicators is based on the following target groups and activities:

Vereine

There are more than 700 Vereine in the SKGT and a lot of them are already involved in the bidding process. They participate in open calls and are part of our Salty Family. Their support is clearly visible by the numbers.

Our four periods of ECoC communication

4. the new salt period (2025 and beyond): The beginning of the legacy, the inauguration of the Inclave, the connected, contemporary Salzkammergut. Further development and implementation of strategy 2030 and other key projects and initiatives. Transformation from Salt.Water to New Salt = Culture is completed. May the salt be with you!



2. the brine (salt) period (2022-23): It's all about the extraction of the rock salt and the transport of the brine through the oldest pipeline of the world (connecting Hallstatt, Bad Ischl and Ebensee). This brine starts to heal the wounds of the region (Hypertourism in Hallstatt, Kaiser-Kitsch in Bad Ischl, disconnected enclaves, lack of a contemporary public transport system), and as a result, young highly educated people start to think about coming back to the Salzkammergut. A healing change begins to happen, the first ECoC-projects are implemented, the brine reconnects the region.

1. The rock salt period (2020-21): early on in 2020 we start digging for the white gold of the region. This time, it's not from our 7,000 year-old salt mines. It's hard work and needs to be done early on. Our mobile offices and capacity building managers are on their way through the region.

ber of people who came to the Verein meeting we held in July 2019. In addition to the potential of them participating in our SKGT24 volunteer program, the associations are strong at communication with their members, and those in turn with their own networks. This spreads our passion for

Culture being the New Salt on an even larger scale, including the informal communication channels of the region - at their club houses and sitting around their regular tables in taverns.

The Potential of SKGT Citizens Living Elsewhere

This group of multi-locally living people is highly important for us; they should ideally become Ambassadors for the SKGT. This network of SKGT citizens, part of a SKGT diaspora, love the region but work or live outside the region. Nearly all of them want to stay informed about happenings in their hometowns, many even want to get involved. With a special attention to these citizens, the club „Friends of Bad Ischl-SKGT24“ is established and dedicated to keeping them informed and involved in the process of designing and managing ECoC. The Volunteer

Program Managers target this group for volunteering, even if it's just during their personal Sommerfrische in 2024.

The Salty ECoC Ambassadors

This is a method of bringing the New Salt straight into the living rooms of our residents. We want to enable an intimate ongoing discussion with people - a discussion of culture, our cultural vision (Strategy 2030) and related European challenges. ECoC Ambassadors, acting as communication multipliers, are needed to independently debate our artistic vision for the ECoC 2024 Application - its various program lines, artistic and cultural projects - all in easily accessible small, but open circles. It's not about convincing all citizens; it's more about having an open discussion about the role of culture in society, economy and the life and future of the SKGT people.

Involvement of Sponsoring Partners

Emphasis should be put on our desired presenting sponsor, the Salinen AG and its workforce. Not surprisingly, the historical company literally has a strong connection with our artistic vision and the ECoC bid - the Salinen's DNA, salt, is still the region's white gold. A special program invites workers and employees of the Salinen AG to participate and volunteer for our ECoC program, including meet & greet events with artists providing a look behind the scenes.

Surf the SKGT Couch

For 2024 we want to establish an all-year residence exchange program for the people of the SKGT and visitors. Surf the SKGT Couch is a non-profit project; it is about exchange, dialogue and expanding the sense of home (see Q6-4 Impact of (Hyper) Tourism).

QUESTION 41 Highlighting the European Capital of Culture as an action of the European Union

As stated previously in bidbook 1, all of our published materials carry all of the appropriate EU branding. But even more importantly, we need to win the hearts and minds of many people here too.

Based on many conversations we had with local people, artists, business people and political representatives, it became clear to us that the core concepts of Europe are not necessarily accepted as a given fact in Austria, which also applies to the SKGT. On the contrary, the central values of the European Union - human dignity, freedom, democracy, equality, the rule of law and respect for human rights including minority rights - are in need of great attention in these times of rising nationalism.

If we go back to June 12th 1994 - on that day a referendum was held in Austria to vote on the country's accession to the European Union. 66.6% voters were in favour of Austria's planned accession to the EU. The National Council adopted the Accession Treaty on November 11, 1994. Austria later joined the EU on January 1, 1995.

In 2024, Austria will have its 30 year anniversary on the people's vote to join the European Union. We integrate this event into our program and communication activities.

- Europe Day, May 9
- EU Referendum Day, June 12
- Adoption of the EU Accession Treaty Day on November 11

All these dates are dedicated to the European Union. In schools, societies, exhibitions and all other projects, the emphasis is on Europe, European matters and European content. Together with Freies Radio Salzkammergut, a special series is dedicated to topics of European identity. The series airs on the 3 special days in 2024 and includes studio discussions, accompanied by outdoor radio broadcasting similar to the 2019 Kultur.Kaleidoskop format.

The New Salt Podcast (see Q38/39 Marketing and Communication) puts a special focus on local people who have experience with EU programs such as Socrates and Erasmus.

On January 1, 2025 we celebrate the handing-over of the ECoC title to Ger-

many and Slovenia (in case we are awarded the title to begin with), but most importantly we celebrate Austria's 30 year anniversary of joining the EU.

During the ECoC title-year, the visibility of the European Union is additionally highlighted through the following mix of formats:

- Personal representation: Events like the Opening Ceremony SALT.WATER. MEGA.MARCH, but also many other events during the title year, such as Hallstatt Disappears, Conversations with the Emperor or H₂Oh-No! offer occasions to invite representatives of the European Union to the SKGT. All of the mentioned events offer opportunities to discuss, learn and exchange current topics of significant European relevance.

- Mobile kiosk: The mobile office travels around the SKGT, carrying information about ECoC, its related themes and aspects directly to the people. It is an ongoing opportunity to discuss current European issues within the context of SKGT24.

Capacity to deliver

- 01 Contribution to the long-term strategy
- 02 Cultural and artistic content
- 03 European dimension
- 04 Outreach
- 05 Management
- 06 Capacity to deliver**

QUESTION 42 Political support and commitment

Please supply evidence of the continuous political support and commitment from the relevant authorities.

City of Bad Ischl. The City Council fully approved the final Application to become ECoC 2024 and voted for the Application's budget framework and financing plan.

A total of 23 municipalities (including Bad Ischl) were asked to approve Strategy 2030, the Application and contribute with a financial share to participate in the ECoC project.

SKGT municipalities, excluding City of Bad Ischl

denoted municipalities with a positive council decision at publication date.

| | | |
|---|---|--|
| <input type="checkbox"/> Altmünster | <input checked="" type="checkbox"/> Altaussee | <input checked="" type="checkbox"/> Bad Aussee |
| <input checked="" type="checkbox"/> Bad Goisern | <input checked="" type="checkbox"/> Bad Mitterndorf | <input checked="" type="checkbox"/> Ebensee am Traunsee |
| <input checked="" type="checkbox"/> Gosau | <input checked="" type="checkbox"/> Gmunden | <input checked="" type="checkbox"/> Grundlsee |
| <input type="checkbox"/> Grünau im Almtal | <input type="checkbox"/> Gschwandt | <input checked="" type="checkbox"/> Hallstatt |
| <input type="checkbox"/> Kirchham | <input checked="" type="checkbox"/> Obertraun | <input checked="" type="checkbox"/> Roitham am Traunfall |
| <input checked="" type="checkbox"/> Scharnstein | <input checked="" type="checkbox"/> St. Konrad | <input type="checkbox"/> St. Wolfgang |
| <input type="checkbox"/> St. Gilgen | <input type="checkbox"/> Strobl | <input type="checkbox"/> Traunkirchen |
| <input checked="" type="checkbox"/> Vorchdorf | | |

The Federal State of Upper Austria, represented by the Federal Governor, assured their political support in a meeting with representatives of the Bad Ischl-SKGT24 bid on June 11th, 2019 in Linz. We continue to clarify further details and create a cooperation contract if we are awarded the title.

The Federal State of Styria, represented by the Styrian Councilor for Culture formally pledged his support.

The Federal State of Salzburg, represented by the Salzburg Councilor for Culture offered their support. Salzburg's cul-

tural development plan includes connecting beyond borders and supporting rural areas. Salzburg artists are included in our program.

The Ministry of Culture and Arts (Bundeskanzleramt Sektion II: Kunst und Kultur) on September 1st 2019 was requested to contribute with state funding. Further meetings to finalize support and clarify details for the cooperation are advised for late 2019 in case we are awarded the title. ■



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QUESTION 43 State of play of our infrastructure projects and how they are linked to the program of Bad Ischl-SKGT24

| | Project Description | Location | Estimated budget | Implementation period |
|--|--|---|------------------|--|
| Infrastructure developed directly for ECoC 2024 | Open Cultural Center (OCC), Cafe Casino | Bad Ischl | € 1,00 Mio. | 2021-23 |
| Refurbishment of existing Cultural Infrastructure | Refurbishment of Lehartheater (linked to projects like Theater of Dreams, European Music Club, New Salt Festival) | Bad Ischl | € 7,50 Mio. | 2022-23 |
| | Roofing of Seeschloss Orth (linked to projects like Ceramics between Time & Space, Atlas of Traditions, SALT.WATER) | Gmunden | € 2,30 Mio. | 2022 |
| | Refurbishment of Stadttheater (linked to Theater of Dreams) | Gmunden | € 0,30 Mio. | 2020 |
| Related developments in the period from 2020 to 2024 | New school campus (including several schools and music school) | Bad Ischl | € 14,00 Mio. | 2022-23 (first construction phase, music school) |
| | Refurbishment Lauffen 15 (Saline Archive & research institute) in cooperation with the Upper Austrian provincial archive | Bad Ischl | € 3,80 Mio. | 2021-23 |
| | Surface design of Franz Josef Strasse | Bad Ischl | € 1,20 Mio. | 2022-23 |
| | Surface design of Schulgasse | Bad Ischl | € 0,60 Mio. | 2022 |
| | Restoration of listed Taubersteg | Bad Ischl | € 0,33 Mio. | 2022 |
| | Visitor platform Siriuskogel | Bad Ischl | € 0,15 Mio. | 2023 |
| | Restoration of Leharstöckl, establishment of archive for Lehar estate | Bad Ischl | - | <i>to be completed in autumn 2019</i> |
| | Refurbishment of music school Villa Clusemann | Gmunden | € 1,50 Mio. | 2021-22 |
| | Redesign of Rathausplatz (city center public square) | Gmunden | € 2,80 Mio. | 2020-21 |
| | Redesign of Esplanade (public lake front area) | Gmunden | € 4,00 Mio. | 2023-25 |
| | Park & Ride facility | Gmunden | € 0,10 Mio. | 2020 |
| | Multi-storey car park with 200 parking spaces | Gmunden | € 2,00 Mio. | 2021 |
| | Selected examples from other municipalities in the SKGT: | Bad Goisern Hallstatt Traunsee-Almtal Grundlsee-Ausseerland | € 14,00 Mio. | 2021-23 |
| | <ul style="list-style-type: none"> • Modification of local history museum (Bad Goisern) • Development of culture pavilion and forecourt of museum (Hallstatt) • Industrial Culture as a new project and development of cultural platform for all cultural workers (Traunsee-Almtal) • Klangwerkstatt (sound workshop) music school and construction of a local cultural hub (Grundlsee, Ausseerland) | | | |
| TOTAL BUDGET | | | € 55,58 Mio. | |

We also anticipate that some limited capital spending will need to be secured for the realization of some artistic projects, such as the following:

- Theater of Dreams: Manufacture of a mobile theater trolley
- A.I.R. to Breathe and SALT | LAKE | CITY: Adoption of various vacant buildings into studios for artists
- Life Factory: Adoption of an abandoned factory
- History Relaunched (Salzkammergut Architecture Week): Restoration works of historic buildings
- Drawing a Thread: Adaptation of facilities within the Alte Weberei to establish a center for textile arts as well as the capacity building project:
- welocally

Estimated total capital requirement: **€ 1,00 Mio.**

We anticipate a significant proportion of the funding can be covered by EU funds, as described in Q27/28, combined with the support of local and regional authorities. Additionally, these projects are termed as eligible by the current LEADER managers; a LEADER cooperation project is therefore likely if we are awarded the title.

Additionally, as a result of the decision to build the new school campus in Bad Ischl, some attractive sites become available for the **Culture Schools**, as previously mentioned in our Application (Q2/3). We have the declaration of intent and commitment from Bad Ischl and the regional politicians, yet a detailed implementation scenario, including financial planning by the federal government and the federal states, is only possible after the title has been awarded.

All of the infrastructure projects linked to our ECoC Application are just minor interventions in existing building structures and subsequently in the environment. Rural exodus and changes in the working world result in massive spaces left unused. Already at an early stage, we decided to not include major construction projects in our Application. But more so, we feel a responsibility to make better use of the enormous potential slumbering in the many vacant buildings, as well as recognizing buildings embodying more ambitious purposes.

Throughout our bid we emphasize the importance of a critical reflection on the impacts we humans make on nature and the environment. Now we need to do justice to the claims we make. ■



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We thank

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Mario Friedwagner (Freies Radio Salzkammergut)
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Jutta Schubert (eurea)
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And we apologize to all the people we forgot to mention on this page

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