

**OUT  
BURST  
OF  
COURAGE!**

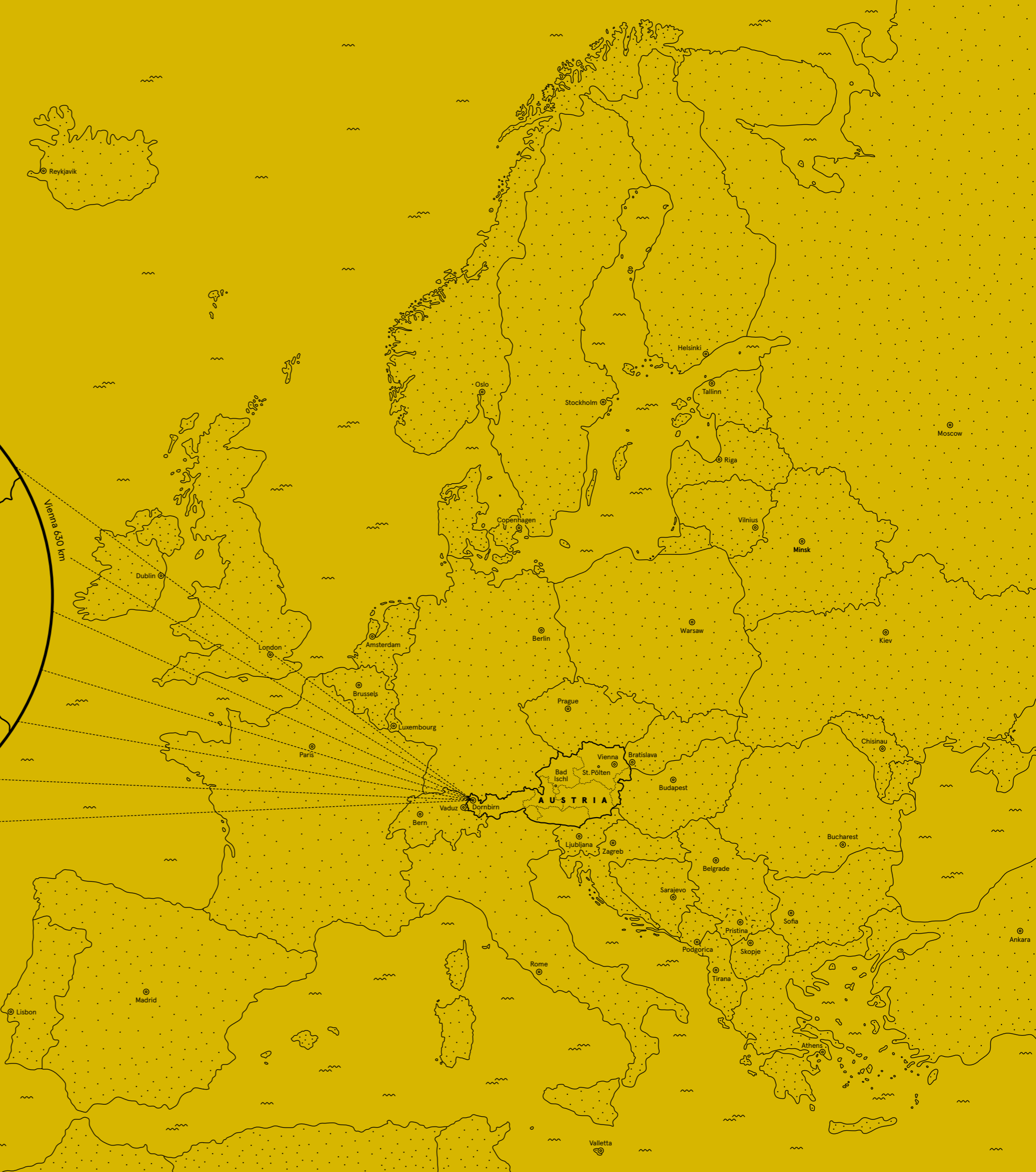
**Dornbirn  
plus**

**Feldkirch  
Hohenems  
Bregenzerwald**

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**2024**

**European Capital  
of Culture  
Candidate City**



## Content

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<b>Introduction – General considerations</b>	<b>2</b>
<hr/>	
<b>1 Contribution to the long-term strategy</b>	<b>4</b>
<hr/>	
<b>2 Cultural and artistic content</b>	<b>16</b>
<hr/>	
<b>3 European dimension</b>	<b>57</b>
<hr/>	
<b>4 Outreach</b>	<b>62</b>
<hr/>	
<b>5 Management</b>	<b>68</b>
<hr/>	
<b>6 Capacity to deliver</b>	<b>91</b>
<hr/>	
<b>7 Additional information</b>	<b>94</b>

## 1 Outburst of Courage – We are many

Outburst of Courage! We see it happen every day. It is still the central theme and concept of our bid to become European Capital of Culture. We are not just a few rebels. We are many. Ever since we introduced our concept to the broader public, we have received feedback in hundreds of projects, ideas, actions that all have one thing in common: more courage!

And we are receiving a lot of encouragement and support in focus groups and participatory events with the public, including people from all walks of life: young and old, people from here and elsewhere, artists and creatives, people from business and industry or politics, experts and amateurs, people close to art and those who have little to do with it. We are all united in the desire to head into the future with courage. To consciously preserve what is good, to actively change what no longer serves us, to shape Europe with awareness and to make our world a little bit better. We have a wide range of topics to deal with in our world today: digitalisation, climate change, socio-political discourse and how we live together. We have met and spoken to people of various religions, ethnicities, genders, ages and backgrounds and they all share the desire for an Outburst of Courage. As one lovely pensioner put it: “The younger ones will enjoy the European Capital of Culture but the older ones really need it.” (Christine G., 63, Bregenz)

The will for an Outburst of Courage is there and can be felt in many ways. The participating cities immediately agreed that we need a common cultural strategy to ensure the longevity of our Outburst of Courage. We are giving new spark to the long-standing idea of a Museum of Industry with our project Museum of Progress. The fact that our artists and cultural workers need more support and security will be met with sustainable measures. Our need for more international cultural offerings is one of the focal points of the creatives working on our programmes. Reaching communities with different cultural backgrounds is helping us find new paths and strategies instead of repeating conventional, yet inefficient ones. Our wish to speak to European audiences drives our project partners to reach higher. The fact that the four border region holds many untapped resources has inspired lots of suggestions for cross-border projects. Creating focus groups and participatory events has got people all over the region thinking. Speaking to such a great number of citizens has made many people realise that the European Capital of Culture is about them, too. And the fact that ECOC leads to more intersections between urban and rural spaces has given the participating cities an impulse to create strategic networks when it comes to spatial planning projects.

Luckily, there are sceptics and opponents, too. They do not believe in the idea of ECOC, they fear a silly art circus with too much show and too little substance. They are afraid of mass tourism and of purchased outside cultural concepts with no aim other

than drawing even larger crowds. They fear artists from who-knows-where and advisors with no feeling for the region.

This spurs us on even more. In the last months it spurred us on to think harder, to look closer, to dig deeper, to plan more meticulously. Like treasure hunters, we searched the land for the most interesting people and most exciting projects. We crossed borders (political, territorial and mental) and we found what we were looking for. We lifted things to a higher level and thought and planned and acted within a European network – and to continue doing this is our goal.

Outburst of Courage is more than a slogan. We pushed through and won many supporters. In our all-women team (fairly uncommon in Europe, very unusual in Vorarlberg), we have started dialogues with more than 1,000 people. And we are proud of our achievement. It was hard work and we had a lot of doubters. We will keep our courage and we will make this ECOC something special, strengthening the title as well! No one should feel the need to say: “ECOC? We don’t need that!”

**“The younger ones will enjoy the European Capital of Culture but the older ones really need it.”**

The programme lines **Polis–Mind**, **Reality–Disruption** and **No Frontiers** will stay. Proven and tested – we have received much positive feedback. DenkRaum Bodensee, an EU project led by universities from all four countries in the Lake Constance region, has scientifically confirmed the approach we have been following. The federal state’s cultural institutions support the contents of our programme lines and are ready to continue working with us. The tourism sector appreciates our concise storytelling. Artists and creatives are happy about the new approach and clear guidelines for future project proposals. The public likes the clear communication of culture and what the title European Capital of Culture means for the region. In various focus groups, in public participation formats, workshops and lectures we have found support and encouragement for our central themes: the lack of courage, the blind obedience towards politics and power, the role of women and over-conforming younger generations, the cultural heritage of the traditional forest houses (Wälderhäuser), the gradual merging of cities in the Rhine Valley, and many more. Pensioners who applauded and said: “When I heard about ECOC I thought I would not understand what this is about. But the themes you address are truly ours. It concerns us all and it interests us all. These are topics that concern and touch me and my family.” (Alois H., 75, Dornbirn)

We look and we listen closely as we meet people who gave up their car, quit their job and started a company for sustainable products. We are invited to private initiatives which – without being an offi-



cial association – work on renovating historical buildings and use these spaces for exhibitions on local cultural history. We see thousands of people promoting the humane treatment and support of refugees. We learn about public projects practicing inclusion and cross-generational coexistence in gardening and cooking events. What we see here is the infamous self-will the people of Vorarlberg are said to have: We are going to do things the way we want – end of discussion. It is already here, the Outburst of Courage.

This encourages us, it shows us that we are many. Many who together are on the way to face the great challenges of Europe, of our world. The old “schaffa, schaffa, hüsle baua” mentality (work, work and build a house as the ultimate goal in life) is giving way to a new form of enlightenment 4.0.

We want to support existing initiatives and serve as a catalyst that goes even further in the region and beyond. Next to a smaller number of large-scale projects, there will be a great number of medium and small projects, which we will help to grow into sustainable, long-lasting initiatives. These initiatives are the base of a new culture of courage. #togetherontheway

**2 A brand-new cultural strategy for Dornbirn, Feldkirch, Hohenems and Bregenzerwald**

The typical mentality of “schaffa schaffa” in Vorarlberg may be difficult to understand at times, but it also drives us towards our aims. As recommended in the jury report, we have developed an extended cultural strategy for the city of Dornbirn together with Feldkirch, Hohenems and Bregenzerwald up to the year 2030. The Cultural Strategy Dornbirn 2030 was adopted unanimously by all parties in the city council in September of this year.

A generally valid part of the cultural strategy under the title “Together into the Future” describes the fields of action that apply to all candidate cities and the Bregenzerwald and was signed by all mayors. This means: Dornbirn has an extended cultural concept up to 2030, based on the findings of the ECOC bidding process. Essential parts (art & culture, mobility, spatial planning, architecture, communication and digital transformation, living together) have been coordinated with the cities of Feldkirch, Hohenems and the Bregenzerwald and form the basis for their future cultural strategies.

Essential for us: Many findings and approaches from the ECOC bidding process have been incorporated, making the cultural strategy and coordination in the region a kind of legacy of Dornbirn plus, even if we are not awarded the title #omg. Even more importantly, the power of a European Capital of Culture cannot be generated by a cultural strategy alone. The will to change is present at political level, and the energy and collective knowledge of a European Capital of Culture ensures its implementation. A cultural strategy has the will, not the power. We need ECOC to create the power and the cultural strategy to create sustainable development of what we achieve with ECOC. There is a number of strategies on federal state and city levels that we have integrated in our approach.

In autumn 2016, the federal state of Vorarlberg presented a cultural strategy for all cities and municipalities in the state. It serves as a guideline for all cities and municipalities that do not have their own cultural strategy. The city of Dornbirn is the only city in Vorarlberg that has had its own cultural strategy for many years. We also adopted concepts such as the brand development process Vorarlberg and the cultural strategy Vorarlberg as the planning basis. We mean what we say: In the following we have listed examples from the Cultural Strategy Dornbirn 2030, the cultural strategy Vorarlberg and the digital strategy vorarl<bytes> put in context with our programme:

**Cultural Strategy Dornbirn 2030**

**Coordination office for major events.** Successful formats should have an impact across communities. This requires coordination (openings, etc.), standardisation and above all simplification of funding mechanisms, application forms and ticket platforms. A joint service centre supports cultural practitioners in this process.

**Sustainability.** The cultural institutions are committed to sustainability and strive for certification of their activities according to the guidelines of the “Green Museum” and “Green Event”.

**Strengthening public transport.** Expansion of transport connections to the Bregenzerwald. The municipalities would like to see an in-depth examination of alternatives to bus transport. Work is currently underway with Austrian, German and Swiss railway companies to improve connections to Munich and Zurich and for the Lake Constance region, as well as to increasingly shift freight traffic to rail and to develop innovative logistics concepts.

**Creating more attractive spaces** in municipalities and city districts. Pedestrian zones, meeting zones, consumer-free zones, the expansion of green spaces, playgrounds and open spaces, walking and hiking paths, the restoration or rebuilding of fountains and seating areas, urban gardening and art in public spaces – all of these are suitable means.

**Digitalisation.** A common XR data environment (Extended Reality) will be created for all cultural institutions, which will provide additional information and at the same time serve as a digital archive for the arts, humanities and cultural sciences.

**Digital studios.** They are to provide artists with these new tools. Digital tool kits are to be made available to teachers at various school levels in order to prepare kids to become active and responsible agents in the digital world.

**Social spaces.** The goal of all municipalities is to use specific programmes and actions to develop places and events that create social spaces across generations and cultural backgrounds. We need to build bridges between the different social groups.

**Dornbirn plus 2024 Programme**

This coordination office will be set up for the European Capital of Culture and all cultural measures of the cities and municipalities will be brought together. The **Service Centre** for Cultural Creators is the long-term continuation of the Dornbirn plus company’s office and staff.

The ECOC year also aims for a “**Green Event**” certification and will assist all institutions in meeting the requirements during the preparation phase.

ECOC will be a first step to improving bus connections to the Bregenzerwald. The ECOC will facilitate negotiations with the railway operators for international connections (due to increased number of visitors during the ECOC year). The **Museum of Progress** is planning the visualisation of innovative logistics concepts in the **Holodeck** and to carry out pilot projects in the communities.

There are many projects in the ECOC programme that are directly devoted to this topic. From **Emsway** to the **Nature-Art-Park**, from **Deep Site** to **Sound without Borders**, from **Disrupt my Space** to **Architour Vorarlberg**, to name a few, many long-term ECOC projects deal with the design of public spaces.

Here we can tie in directly with the projects **Deep Site** and museum networking in the course of the **Museum of Progress** and **Architour Vorarlberg**, adopting content and utilising equipment. Likewise, we will benefit from their coordination with the European initiatives DARIAH-EU, Europeana and CLARIN-ERIC.

The **Digital Studios** will be continued after ECOC (i.e. by The University of Applied Sciences Dornbirn) and digital education programmes at schools will be expanded. The know-how gained in the course of ECOC thus be applied in the long-term.

In a range of pilot programmes, such as **All Together Now**, **Under the Lantern**, **Take to the Streets**, **Culture Clash** or **Living Fabrics**, we experiment with formats that encourage coexistence between different social groups. Successful projects are adopted and continued by the cities and municipalities.

**Coordination and networking** as a central objective. This includes considering joint programming or at least coordinating cultural calendars in regions and the development of a marketing strategy (ticketing) for non-commercially bookable cultural offers.

For the ECOC year a separate **digital platform** will be set up, which will allow cultural activities to be coordinated during the planning phase. This platform will be developed as an interface programming added to the **V-Cloud** (events-vorarlberg.at). After 2024, it will continue to be operated permanently and will also display non-commercial events.

**Facilitating experiments.** Experimental fields are to be developed, developments are to be accompanied and interesting fresh impulses are to be strengthened – all so they can become fruitful in society. To illustrate the importance of spaces for play and experiment where young people can develop their cultural models.

Our **STARTprojects** prove that there is a great potential for artistic innovation and international cross-sectional thinking among the young creatives of Vorarlberg. The European Capital of Culture programme will help realise a large number of these projects and will give artists the chance to experiment, reach an international audience and cooperate and work with international artists on a long-term basis.

**Museum of Industry.** It is considered sensible to first examine the framework that would allow a Museum of Industry to function among already existing institutions which also address Vorarlberg's history of industrialisation.

A major exhibition on Vorarlberg industrial history (**Museum of Progress**) will be held in 2024 in Dornbirn's former guild hall in conjunction with other museums in the state, as planned in the orientation concept for a Vorarlberg industrial museum. The central exhibition will be created in a **Holodeck** in cooperation with the Fraunhofer Institute and the European DARIAH network and will be the basis for a **Museum of Industry** as well as an international showcase for digital exhibition formats.

**New media.** Another field of action is the ongoing progress of digitalisation, through which cultural production is simultaneously transformed, as are the methods of cultural education programmes.

Our programme line **Reality Disruption** includes a wide range of digital art and its communication like **Deep-Site** and **Digital Studios**.

**Exchange.** It is important not to consider Vorarlberg's culture as an isolated phenomenon, but rather in connection with other federal states in Austria, neighbouring countries in the Lake Constance region, across the European Union and beyond.

All our partners strive for cultural dialogue and exchange. This can give local artists the chance to enter international cooperations and perform and present their work in international settings. Digital art works allow them to internationally present their work online. Our programme line **No-Frontiers** focusses specifically on international cooperation.

**Large-scale events.** In general, the implementation of larger event formats that serve broader communication and the development of Vorarlberg culture is supported. In line with the maxim of cooperation formulated therein, it is imperative that a large-scale project is also considered in terms of spatial planning, economic or socio-political aspects.

Of course, the ECOC team is aware of the importance of large-scale events to attract an international audience. In the **Polis Mind** programme line, projects focussing on these cross-sectional themes include the use of vacancies (**Spaces for Art**), the renovation of forest houses (**Save the Wälderhaus**) and the revitalisation of squares through architecture and its contextualised use (**Architour-Vorarlberg**).

**Coworking.** Means cooperation and coworking spaces offer an open, inspiring environment in which interested people (mostly freelancers, creatives, start-ups) can find each other to realise their own or joint projects.

In addition, the ECOC programme offers **Co-Creation-Learning-Spaces** for digital visualisations. This opens up opportunities for cooperation between digital artists and start-ups in the field of XR productions. The **Reality-Disruption** programme line will also offer commissions for the implementation of projects.

**Cooperation.** Support among the local players and concerted efforts. This also includes strengthening digital awareness at all levels. The Digital Agenda is therefore based on the broadest possible participation, input and consensus of all key players, companies and employees, institutions and citizens from the region. This paves the way for society as a whole in Vorarlberg to embrace digital change openly and positively and to successfully participate in the new opportunities and chances it offers.

Artistic projects with digital technology will help visitors to learn digitality as a new cultural practice. It all starts with the **Opening Ceremony** when the organs play together across Europe, then continues with the digital Mars project by **Spencer-Tunick** and with **Shared-Space**, in which users virtually connect with others all over Europe, as well as the Holodeck in the **Museum of Progress**. The interplay between the digital and real world can be explored in public space within the project **Deep-Site**. To realise these projects, there will be a variety of cooperations between creatives, companies and institutions in Vorarlberg. These projects will be accompanied by a comprehensive educational programme for all age groups.

**Go-international.** Vorarlberg is to become an innovative breeding ground for digital progress. By tying together currently running and future measures, methods and funding the leading role in quality and technology of Vorarlberg's businesses can be supported.

Global technology companies are rolling out their XR consumer devices worldwide. Content development will be a major market. By pushing this area for the ECOC programme, a **local scene that can keep pace** with the developing global market will develop here.

What is needed to pave the way for **technological progress** and its economic application is a dynamic, domestic environment for innovation and start-ups and its connection to cross-regional knowledge centres and initiatives. The aim is therefore to jointly establish the individual networks, players and initiatives in the federal state as well as virtual platforms and physical meeting points that activate and stimulate all aspects of digitalisation.

The projects will be developed with international partners and are intended to facilitate the transfer of know-how to the local scene. Participating in European networks such as DARIAH-EU, CLARIN-ERIC and EUROPEANA ENSURES international networking and continuous exchange. By creating and continuously working on the **European-Digital Art-Blog**, we are the gateway to all international partners and can provide direct access to international trends to the local start-up scene.

**Trial and error.** The speed of innovation has an ever-increasing impact, which leads to the fact that "trial and error" is often used instead of a planned, structured and thus more long-term approach.

Many projects work with technologies that are still in the alpha phase. By supporting **pilot projects**, it becomes possible to develop creative projects for future technologies within a protected framework. It is important to not punish the courage to fail. #outburstofcourage

Additionally, the process towards defining the **Vorarlberg-brand** initiated by the federal state opens up many fields of action that are at the core of the European Capital of Culture programme. The communicative power that a European Capital of Culture year generates on the other hand can have great impact on this brand creation process. It's a #winwinsituation.

For the selection phase we have been focussing even more on urban development and the dynamic relationship between urban and rural spaces. Our findings have also been incorporated in the Cultural Strategy Dornbirn 2030. All the social, cultural, economic and environmental impacts laid out in bid book are still valid in this selection phase.

However, we have set ourselves ambitious goals and added further impacts to this application, which are in sync with the cultural strategies of Dornbirn 2030, the region and the federal state of Vorarlberg. Together we are able to reach these goals, even more so with the help of the new cultural strategies. Offering digital media training for artists and creatives, providing exhibition and working spaces, establishing a European art scene and network, building awareness for cultural sponsoring and giving a voice to artists and creatives are only a few of the goals laid out in the pre-selection phase that were also incorporated in the cities' strategies.

The city of Feldkirch has just agreed on building an underground tunnel system at its main point of traffic. Relieving congestion in this high-traffic area by moving traffic underground, hence raising the quality of life, is a wish come true for many in the region. The

city of Dornbirn has long made efforts to keep its centre car-free, with car-free and low-traffic areas running from the central square across the city's cultural mile to the public library. Thanks to the ECOC bidding process there will finally be cultural guiding systems available in the cities for cyclists, pedestrians, and public transport users. Those who arrive at the railway station with no idea where to go or what to do will be guided by digital and analogue signals to find their way to city centres and cultural institutions. And these efforts are not going to end anytime soon. On the contrary: the projects have even gained momentum thanks to ECOC #yay! Especially the city of Hohenems has undergone an astonishing transformation. The city's centre is developing more and more into a pedestrian and strolling promenade and ECOC is going to help connect the city to the nearby recreational areas at the Old Rhine with foot and bike paths. The cities are putting great effort into becoming more attractive, meeting their citizens' demands as well as the standards of future urban development. Now how can ECOC contribute to that?

There is actually a lot it can contribute: a critical view, great new ideas, an illustration of social trends and support for innovative projects. To give you an example: small and medium-sized towns in Austria have all followed a similar pattern in their building and social development. Once organically grown, they were ambitiously developed in the 70s to match traffic, tourism and industrial needs, often at the expense of their original beauty. Today, city and municipal governments try to bring back this beauty. For example, by creating low-traffic pedestrian areas, tunnel systems, beautifully designed bus and railway stations and terminals for bikes, scooters and taxis. But what is it that is still missing and will continue to be missing if we leave all decisions to politicians and urban planners? Non-commercial zones, quiet resting areas, areas to refill and recharge, places to meet for young and old, information and guiding systems. We call upon all municipalities and communities to create new ideas and concepts of shared public space, following the many great examples of other ECOCs, such as Ruhepool and Kinderpool Linz.09, Information Centres Ruhr.2010, Kapana in Plovdiv 2019, Pafos 2017 Main Square and many more.

Using the ECOC momentum, we are planning to further develop Vorarlberg's public transport network. An app will help connect all means of public transport. Let's say someone wants to go from Bregenz to Schwarzenberg in the Bregenzerwald via Dornbirn: They can use the app to rent a bike to go to Bregenz railway sta-

**We call upon all municipalities and communities to create new ideas and concepts of shared public space, following the many great examples of other ECOCs.**

tion, book a train ticket to Dornbirn and a bus ticket to Schwarzenberg. They can even rent a mountain bike for their stay in Schwarzenberg if they wish – all with just one app. The app helps you plan your complete trip including all routes and bookings #howcoolisthat? This will increase public transport use, connect rural and urban areas and make moving back and forth between the two worlds easier than ever. We have to acknowledge the fact that urban Vorarlberg clearly defines itself as opposed to rural Vorarlberg and vice versa. The decision to either live in the Rhine Valley (urban area) or in the Bregenzerwald region (rural area) is almost considered a lifestyle choice. It defines the sort of life you want to live. Living in rural areas also means accepting long commutes, rural structures, customs and social norms. Although issues like the extinction of local inns and shops have been tackled on political and social levels, these attempts have not yet shown the desired results. In our programme line **Polis-Mind** we address these issues as a representative example for all Europe.

There already was an important process called Vision Rheintal from 2004 to 2017 that didn't show the results the region was hoping for. But everyone deserves a second chance. For us it's the chance of becoming European Capital of Culture. Our joint cultural strategy has marked the starting point of this journey. Winning the ECOC title would give us a head start towards a cooperative and culturally flourishing joint Vision Rheintal and Bregenzerwald. A unique combination of tightly knit yet mutually enriching urban and rural spaces, where the Smart City cooperates with the Smart Village, where the two cooperate on both ecological and technological levels, where people consider this cooperation as an enrichment and are happy to live here, whether they are from here or from elsewhere.



Evaluating our European Capital of Culture is not a task we consider something “that’s just needs to be done”; it is an important matter to us, and something that brings us joy.

This is due, on one hand, to our performance-oriented mentality, which likes to back everything up with numbers and facts #evaluationnerds. Even more so, we deeply believe that a comprehensive and creative monitoring concept will deliver added value to our work. It can serve as a long-term learning experience for artists and creatives here and across Europe, making the value of culture and its positive impact on society tangible in the business and education sector.

For the development of our concept we got experienced partners to join us. DenkRaum Bodensee is a cooperation network of seven universities and research centres from four countries that are active in both research and practice. Their investigation of the regional research demand has made it possible for us to cooperatively formulate specific questions and indicators.

Our monitoring concept not only serves as documentation. Our findings also go into innovative forms of communication and interaction with people. As shown in the organisation chart, there will be a Monitoring Team answering directly to the CEO and working as an interface and communicator.

The evaluation concept is based on the impact chain model. The desired activities (project) are defined on the basis of the problems and objectives derived from them, and their output (number and diversity of visitors) is measured. From this we deduce the effects, which are split into the two categories of outcomes that can be derived causally and long-term indirect impacts. We distinguish between the programme-specific outcomes and impacts at individual and collective level – which are the focus of our concept – and the implicit regional effects which result from the implementation of our programme.

In addition to classical data and information collection, we are trying new, innovative ways of allocating the various indicators. In this context, particularly digital options are to be used. For example, we are planning to implement an app that has previously been tested in Vorarlberg (this is explained in more detail in the marketing chapter), which all participants, whether visitors, residents or artists, can use. This app allows a wide variety of services, spontaneous qualitative surveys, as well as evaluations and feedback. Streams of movement can be traced as well, and other aspects of crowd management can be digitally recorded and reproduced in real time. We are also planning dialogue workshops and other interactive formats that give us access to qualitative information. A wide range of innovative methods awaits us here, and we will be exploring them all in depth.

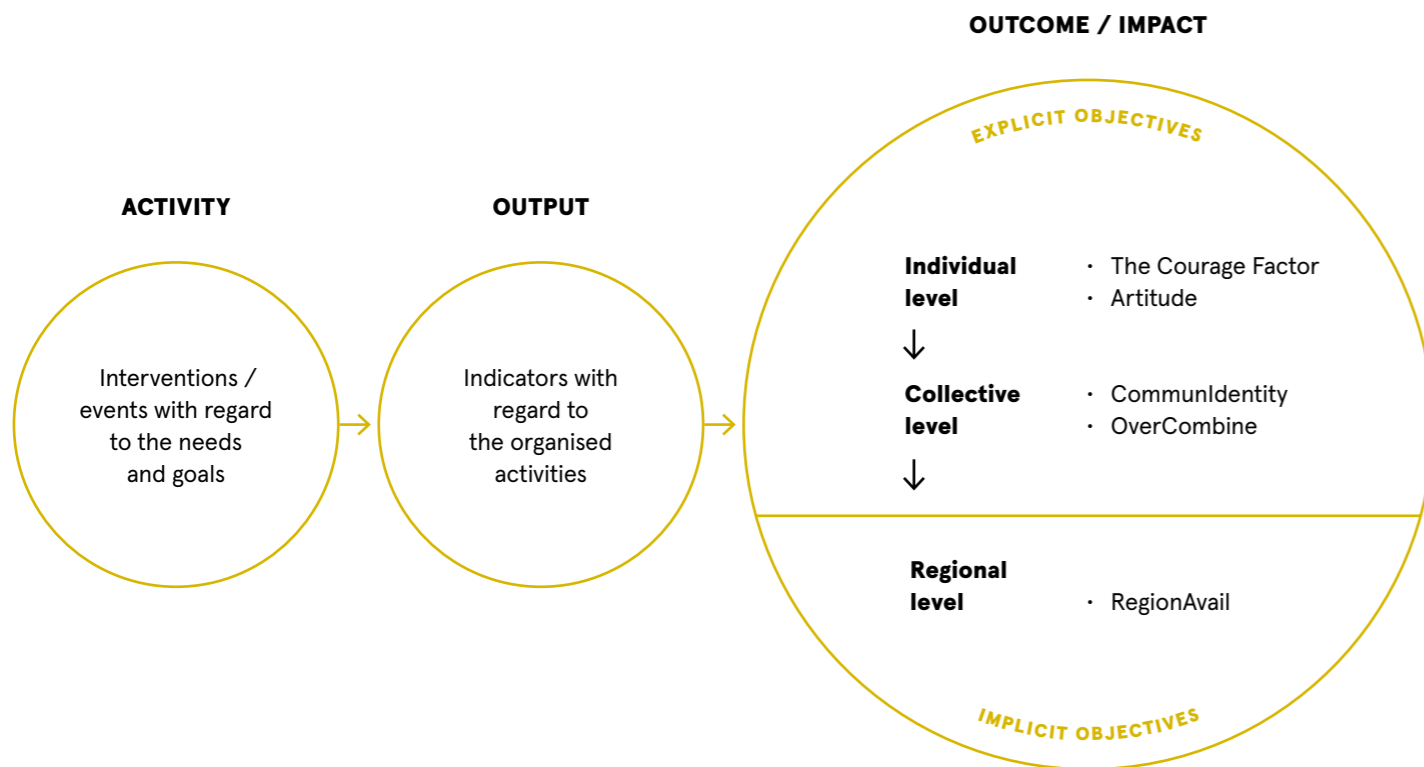
#### RegionAvail

In this section we illustrate the output of the process, which can be measured in all European Capitals of Culture, albeit to varying degrees. This helps us learn from other ECOs, and others in turn can learn from us. The indicators are important and help us to get a good overview, to find answers to specific questions and to make quick and effective decisions in daily business. They also serve as an important means of communication with various stakeholders. For partners, sponsors, tourism organisations, etc., the key indicators are an important measure of success.

Indicators:

More people visit the region because of its cultural image	Visitors and overnight stays, surveys on reason for visit (also in cultural institutions)
Cultural media presence increases by 100 %	Media screening
Artists and creatives are active in international networks	Projects supported by EU grants, participant numbers in international projects, gatherings and further training programmes
More young people and women work in the art and cultural sector	Number of jobs in arts organisations, number of volunteer positions in the cultural sector, average age and gender ratios among employees

We are happy to deliver clear facts and figures, but we also want to evaluate the soft impacts. We want what is not so easy to calculate or express in numbers. We strive to challenge local mentalities, to encourage thought and action in the people of the Rhine Valley and the Bregenzerwald. With support from our **Courage Council** we want to motivate them to experiment and explore, to have courage. The lasting effects of our concept and projects are of vital interest to us.





### The Courage Factor

Get that chip from your shoulder, muster up some courage, face your fears and then try something new. Sounds like a great New Year's resolution and an even better one for the ECOC year. **Outburst of Courage** is our tagline and with the help of our Courage Council (see organisation) we will ensure that it is reflected in all areas of our programme. The aim of many projects is to encourage experimentation and allow failure. With pointed questions and projects such as **Circle** we encourage people to see beyond the tip of their nose and instead to develop their Courage Factor – perhaps it will catch on and spread to others in Austria and all across Europe.

We will collect individual ratings by participants, results and moments and visualise them in a digital work of art. This idea is inspired by artist Martin Baraga's **Cyanometer**, which measures the blueness of the sky along with other atmospheric data. Together with him and the MoTA, the Museum for Transitory Art Ljubljana, we will create a sculpture present in both public and digital space. The sculpture will link the Courage Factor to others such as the happiness factor and environmental factors. It will also display developments and tendencies. The two existing sculptures in Ljubljana and Wroclaw will be updated. Additionally, we want to install sculptures in further European cities in order to generate an overall European Courage Factor complementing the local ones. We will develop and present a number of art works that make it possible to see, hear and touch our courage.

Indicators:

People behave more courageously	Surveys (definitions, internal and external perception), focus groups, data analysis of the Courage Sculptures
People show more interest in contemporary art and courageous projects	Number of participants, evaluation, visitor rating and feedback on app
Noticeable changes in the "schaffa schaffa" mentality: focus shifts from individual to the common good	Amount of money spent on non-profit and public projects, participation in sharing projects
	People recognise the importance of art and culture in society and support it

### Artitude

We will foster the commitment of art and culture to be the base and driving force of social interaction and community. The public is encouraged to sharpen its awareness of where and when art and culture touch their daily lives, which usually go unnoticed. We also want to find out how the everyday realities of artists and culture workers in the region change with and through ECOC. Digital training centres and programmes teach skills that go beyond theoretical expertise and, for example, encourage the submission for EU funds. How artists and cultural operators apply these skills to their practice is measured here. We also evaluate artists' working conditions and the challenges they entail. This includes re-working the field of sponsorship and grants and promoting new ideas on how to give artists more social security.

Indicators:

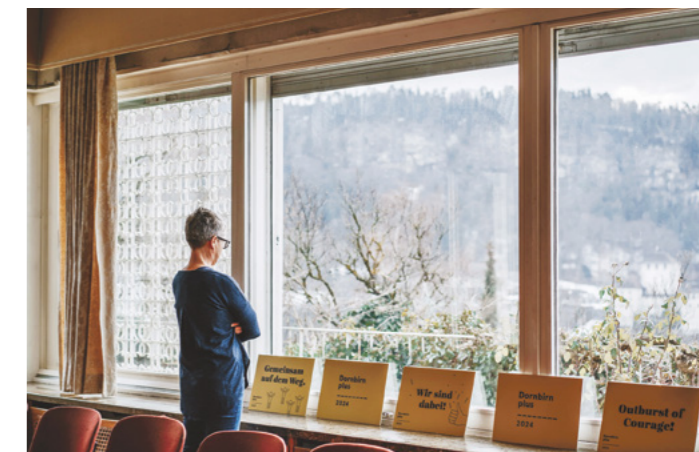
20% more artists in the region; working and living conditions that guarantee reliable income and living standards; improved access to and conditions of social security for artists	Survey on average size and rent for artist studios and workshops; survey data on social security for artists
Professionalising cultural work	Number of participants in Capacity Building workshops
Cooperations between the private business sector and cultural institutions increase by 50%; the business sector contributes know-how, materials and production sites	Number of sponsorships and overall sponsored amounts, survey on in-kind contributions by businesses
	Internal and external perception in art and culture (long-term focus group), art and cultural projects in public space, number of volunteers in art and cultural projects

### CommunIdentity

How connected do people feel to society and to Europe? We want to actively counter polarising and divisive tendencies and instead invite creative and curious people from all over Europe to actively engage. What influence does ECOC have on marginalised groups, how do participation and community take place? We want to find out what marks a successful intercultural community in the city, the region and all of Europe. ECOC should have a tangible and lasting effect on people's lives, not only in Austria, but also in the neighbouring countries Germany, Liechtenstein and Switzerland. Aside from talking to visitors from all over the world, we have the chance to start a conversation with locals from all four nations – people who do not experience ECOC as guests, but experience and shape it in their daily lives.

Indicators:

A heightened sense of community and togetherness in the region	Continuation of community projects, survey number of club and association members, cooperations with clubs
A more diverse audience at cultural events and projects	Demographic and sociographic analysis of participants
Strong awareness of and identification with the idea of Europe for all	Public surveys, participants of projects like Europe Class
Appreciation of diversity and dismantling prejudices	Intercultural cooperations between clubs and associations, participation in community projects



### OverCombine

One of the unique characteristics of our region is that it shares borders with Switzerland, Germany and Liechtenstein. Even though people here are confronted with them every day, and sometimes find creative solutions for arising problems, the physical borders often extend into boundaries of the mind. Those little voices in our heads that tell us to stay in our comfort zones. Our idea to tackling these voices is to push the mute button and instead embrace the potential of the region for cross-border cooperation and to prove that borders and boundaries are fluid and not static.

Indicators:

Building and supporting international networks	Cooperations with international partners
The region is known for its digital art and cultural projects	Participants of Capacity Building programmes and projects (Digital Studios), number of digital projects, participant demographics
Regional artists and creatives are increasingly active in international contexts and work with international partners	Import and export of art and cultural productions, cooperations with international partners
Playful approach and reflection of personal boundaries	Projects that deal with the theme of borders and boundaries

Our success is expressed in the indicators, which in turn are the results of our objectives. The impact chain described before can be traced throughout this application and includes our concept, the projects and the outreach process. Our greatest wish is to no longer have to answer the question "Why European Capital of Culture?" because people will know the answer. Because they can feel the results first-hand, because they courageously, openly and actively participate in shaping our society and our Europe.

## Our greatest wish is to no longer have to answer the question “Why European Capital of Culture?” because people will know the answer.

We would like to illustrate our definition of success in the following future scenarios:

- Ercan is a cabbie from the Bregenzerwald. His wife and daughter took part in the **Living Fabrics** project, where they made some new friends. They also convinced him to go see the exhibition at the Women’s Museum in Hittisau. He was so proud and happy to see how the generation of immigrants that his mother belongs to was finally honoured. He now recommends a visit at the museum to all his passengers.
- Nadine graduated from the Academy of Fine Arts in Vienna and returned to her hometown of Hohenems #outburstofcourage. After months of searching for a studio she could afford, she met new artists through Dornbirn plus 2024 and together they found a fitting studio and also received funding. Thanks to the Capacity Building measures implemented during the ECOC, she found partners in local businesses for her follow-up project. **Digital Studios** helped her get in touch with an artist from Kaunas and a dance company in Lyon with whom she is working on future cooperations.
- After graduating from high school, completing his Matura, Jodok spent three months travelling through Europe with an InterRail ticket, visiting old friends from his **Europe Class**. He wants to spend nine months of his vocational training as a carpenter in Southern Estonia. He is a bit nervous about the language in everyday life, but his training will be in English.
- Antonia broke new records in 2024. She had never been to so many events. As a user in a wheelchair this is not an easy feat. On the Dornbirn plus online platform she found culture guides through the programme **Helping Hands** who gave her advice and sometimes even accompanied her. With a digital avatar in the **Holodeck**, she took part in an intergenerational dance project with like-minded people from six European countries. She recently founded a wheelie dance project together with netzwerktaanz.

### Team and tour plan

Following the European Commission’s recommendations and evaluation structures of past ECOCs, our monitoring force includes:

### Project team

Our own Monitoring and Evaluation Team (see organisation chart) will develop the monitoring programme, conduct research and act as a contact and coordination point for partners and other organisations such as tourism associations etc. It is also responsible for communicating the results within the team, but above all to the population, artists and creatives, institutions and future European Capitals of Culture.

### Universities

Depending on the specifications, we have the opportunity to work – and therefore strengthen cross-border ties – with the department for cultural management and gender studies at the University of Music and Performing Arts Vienna and the Denk-Raum Bodensee, a network comprising the Zeppelin University Friedrichshafen (DE), The University of St. Gallen (CH) and the University of Liechtenstein (FL). There is a broad spectrum in which students can be involved. We would like to give them the opportunity to develop evaluation concepts and tools together with us. Through specially created groups, seminars or project and final theses, sub-areas are to be surveyed, evaluated and interpreted.

### Market research institute

In order to ensure a broad-based survey, a market research institute will support us in collecting the desired data via various channels and preparing the results.

As our timeline, we plan to conduct an extensive survey every two years from 2020 onwards, applying the same indicators, allowing us to collect data that can be compared to the 2020 baseline

### 2020 – Newcomer Evaluation

In 2020, we will first implement our evaluation system with an extensive baseline survey. In several areas we can draw on existing studies and findings. For example, we are a cooperation partner in the study “Cultural Mapping – New ways of strengthening the cultural identity of the Lake Constance region” conducted by the International Lake Constance University, for which we have already contributed indicators and which will be completed in 2020. Some individual studies on the working world of artists and cultural workers in Austria already exist, although parameters such as gender and a transdisciplinary orientation are sometimes neglected.

### 2022 – Rising Star Evaluation

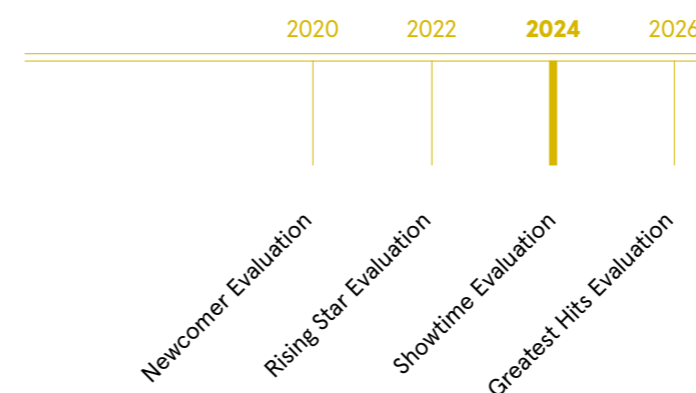
Two years before the European Capital of Culture year, projects will have been carried out and the Dornbirn plus company will be well established – a good time to take stock. We want to reflect on our own work methods, HR management, economic developments, focus on participation, #50%women, and the European dimension of our daily work. Evaluating our own work allows us to be courageous and try out new approaches knowing that we can quickly identify and work on risks and errors.

### 2024 – Showtime Evaluation

According to ECOC experts, there will be little time and opportunity for changes during the title year. So we will focus on comprehensive measure recording and control, which will be evaluated in early 2025.

### 2026 – Greatest Hits Evaluation

Our evaluation will continue until two years after the ECOC year, concluding with an extensive report in 2026. The final monitoring report compares the findings to those of the Rising Star Evaluation, highlights the long-term successes and provides recommendations for future action. The results will also serve as a basis for readjustments to the existing cultural strategy.



### Dissemination

We will not only collect data in digital formats, we will also distribute our findings digitally. In the form of Open Data software, everyone will be able to gain insight into the data. The big difference to conventional formats is that we provide more than just results, we provide information and knowledge as well. We facilitate considering possible new variables, linking them together and deriving results and potential courses of action that we may not have noticed otherwise.

As described in our impacts and strategy, we wish to support artists and cultural operators in their independent work and resilience. Next to the areas of funding systems and organisation, we will incorporate evaluation methods into our Capacity Building programme and provide participants with tools they can use in their work.

We can learn about implementation from former ECOCs and will also share our experiences with the future European Capitals of Culture. We want to publish our actions and results in comprehensive, practice-oriented online and offline formats and reflect on them in joint workshops and events. Our publications are intended as reference works. They are meant to be useful for artists and creatives, on the one hand by providing interesting information and instructions for action, and on the other hand by helping in the creation of evaluation and monitoring concepts.

Finally, we see the general public as the most important ambassadors of our idea and enthusiasm.

The evaluation results aim to create acceptance and trust. We thus consciously strive to present easy to understand and appealing evaluation results. We do not follow a purely scientific approach, but rather apply a multidisciplinary attitude. We are inspired to ensure an informative, exciting, entertaining and not just page-filling presentation of the results. With attractively designed infographics, interactive maps or, for example, the highlighting of exciting results, we would like to make playful access possible. #staytuned

### 5 Vision and Strategy – Complex harmony and disruptive power

Our artistic vision is a complex harmony of different projects that all deal with progress in real and virtual spaces across Europe, and intend to positively and permanently influence this progress with the contribution of art as a disruptive power.

Since pre-selection phase we have further developed and deepened our artistic vision and strategy for Dornbirn plus 2024. We have also broadened our view by actively getting feedback from many on our vision and strategy. And we have used this feedback to add the finishing touches.

This vision can only be strategically implemented if all the local and international cogs perfectly work together in one well-oiled machine. To guarantee this, the artistic team will develop an online guiding tool called the Courage Programme, which will be used by all participants. This whole strategy evolves around the people working on it: Artists and creatives eager to learn and improve; citizens enthusiastically and courageously helping to create and change the living space around them.

We will provide a self-administered budget complete with all organisational responsibilities and full artistic freedom to the independent scene of Vorarlberg (independent theatres, literature organisations, musicians etc.), comprising about 40 member organisations and initiatives. It's the first time this is done in Europe, but who knows – it might soon be best practice.

We further developed our formats through various focus groups, citizen participation, workshops and talks. Everyone agrees: We need to launch a variety of inspiring projects so that we can tap into the disruptive power of art. This power can bring about the cultural change we seek in both real and digital spaces. We believe in the intelligence of all these artists and creatives and want to use the ECOC to support people with our hearts, souls and minds during this time of global change and paradigm shift. And we have the strength, courage and the means to do so.

Art is changing the world. It always has. And it has brought forward works that made these changes possible. Art lets us experience ideas with all our senses. As a society, we are at the risk of no longer stimulating our senses with culture, but with commercial goods, hence numbing our senses forever. Art can save our senses. It draws its strength from a great cultural heritage, a perpetual history, and from progress.

### **Together we can use the power of collective, intelligent action.**

Progress has been deeply rooted in the Rhine Valley and the surrounding regions ever since industrialisation. Similar to an antique Polis, urban centres and rural communities are strongly connected and cooperate across municipal borders. Our ECOC extends this strategy of joint planning and producing to such areas as art, culture, mobility, land-use planning, communication, digital transformation, communal life, and youth culture. The result is a joint Cultural Strategy 2030 of Dornbirn, Hohenems, Feldkirch and the Bregenzerwald, agreed on during the selection phase. This joint strategy assures long-term support for this application and will provide further funding for the arts and the population, if we win the title. The cultural strategy has been developed as a cross-cutting issue with the relevant city departments, as a development objective with the cultural institutions, artists and creatives, and as a participating model discussed in open dialogues with the citizens.

### **Art is changing the world. It always has. Art lets us experience ideas with all our senses.**

The programme lines **Polis-Mind**, **Reality-Disruption** and **No Frontiers** continue to be the programmatic and conceptual framework of all projects. However, the programme lines might also be intertwined within certain projects and touch on multiple fields and topics. In addition to the projects and formats presented in the pre-selection application, new formats such as **Spot On...!**, **The Museum of Progress** and **Creative Retreats** were developed in work and focus groups held across Vorarlberg. All formats will include our own productions as well as works commissioned from others by the team of curators and the Artistic Director.

There will be a special focus on local and international bids, similar to a Creative European Call, where a scoring matrix will be used by the international jury to identify the winners. Our goal is to choose innovative European projects for each of the programme lines and formats and implement them in cooperation with local artists and creatives.

The programme lines are inherent in each project and merge like strands of DNA to create one big piece of art. We want to offer the complete art spectrum to our visitors at any moment of the ECOC year. This is also made possible e.g. through the **Spot On...!** format, which will focus on the participating communities in the four border region during the 48 weeks of ECOC (from opening to end). To all the visionaries, best-practice pioneers, creative utopians and artists we want to provide the best possible communication channels and platforms to disseminate their projects to a broad audience. The complete ECOC programme can also be experienced digitally.

The narrative conclusion of our artistic vision is our wish for a better living and working environment in the ECOC region, in Austria and many partner cities across Europe. For this liminal ECOC year, we will combine all forces to simulate this environment in real and virtual pilot projects through art and in cooperation with

science and present stakeholders. We want to present these projects with a big bang in 2024 and as parallel and further step, to implement them as part of our Cultural Strategy Dornbirn 2030.

This is our vision and strategic approach. We are aware of the immense scope of this endeavour. But we are many. Together with the local population, our four-country producers, international partners and European institutions we will make this vision a reality.

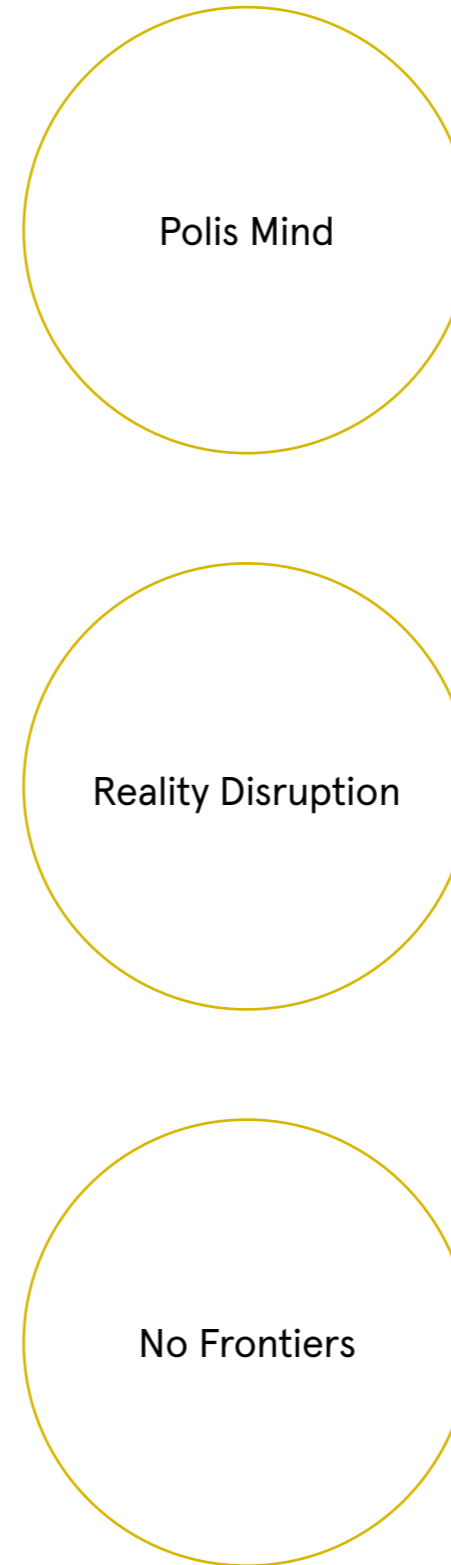
We will have waste-free communities (**Circle**), free debates about our future, wood craft all across the country (**Save the Wälderhaus**) merging with digital spaces (**Deep Site**), joint concerts by artists across Europe (**Sound without Borders**). We will celebrate togetherness with street festivals (**All Together Now**), we will fly to Mars (**Spencer Tunik**), we will eat locally produced, organic Turkish food (**Menu of the Day**), we will pass the border on the Rhine river with story tellers (**Europe in a Nutshell**), we will spend nights in energy-positive buildings, we will live in times of shared economy, we will embrace art, we will get the big picture, we will reveal the levers of power and we will share with all. Together we can use the power of collective, intelligent action. Let's try it now: Dornbirn, Feldkirch, Hohenems and Bregenzerwald together with #allofeurope.

**#outburstsforrage**

The structure of our programme has remained the same with three main programme lines and four highlight projects that bring each of the participating partners (Dornbirn, Feldkirch, Hohenems, the Bregenzerwald) to the spotlight. One main event will take place each season to punctuate the ECOC year.

Additionally to the highlight projects for each of the four main places we have developed one activity each that leaves a legacy or creates a long-term impact. Our programme line **Polis Mind** aims at restructuring the urban environments of Dornbirn, Feldkirch, Hohenems and the Bregenzerwald on a social and cultural level through arts and culture. **Reality Disruption**, on the other hand, confronts the digital world with digital art, while the **No Frontiers** programme line is to transcend borders in this four border region both literally and mentally.

The content of our programme lines has evolved. Many other cities in our region and neighbouring countries have joined our bid this year and are developing their own projects. We created a space of focussed attention for these ideas in our Spot On...! programme. At the European level, many partners also see points of contact with our Outburst of Courage and are tuning into the rhythm of the new times with their courage, know-how, best-practice examples and art projects. And we hear the young people of the Friday for Future movement when they shout: “For this Planet there is no future.” We want to do our part in giving them this future and are thus also involved in the networks Science for Future and Artists for Future.



#### HIGHLIGHT PROJECTS

The ECOC highlight projects will punctuate the year and make the entire region vibrate with the ECOC spirit. Their content will reflect the three programme lines **Polis Mind**, **Reality Disruption** and **No Frontiers**. What they all share is our courage to experiment with new dramaturgies and technologies, our quest to give visitors the chance to experience the spirit of European unity and our pledge to actively live this spirit in both the implementation and organisation of our European Capital of Culture.

Where possible, we will embed the main events in existing local formats. It's all about sustainability: Utilising what we know and boosting strengths that are present. Thanks to Dornbirn plus 2024, formats that already exist will have the opportunity to draw more international attention and audiences will be even more motivated to return. The Dornbirn plus company's investments in Capacity Building will help create international networks for local players and improve skills needed for European cooperations and the organisation of large-scale events. The aim is to give everyone a sense of empowerment that lasts beyond the ECOC year.

#letsbuildcapacity

**It's all about  
sustainability: Utilising  
what we know and  
boosting strengths that  
are present.**



## Dornbirn

### OPUS MAGNUM EUROPAEUM No Frontiers

*It is the beginning of the European Capital of Culture 2024. We are on Dornbirn's Main Square and open all our senses. The sound of organs takes us to another world, dancers and acrobats fly past us, a dance of shadow and light illuminates our hearts and as we stand so closely together, the art warms us up from inside.*

The opening ceremony **OPUS MAGNUM EUROPAEUM** will allow us to transcend borders with music, creating a shared sound of Europe. Our plan: the world-famous organs crafted by the Rieger company from Dornbirn will play all across Europe: in Vienna's St. Stephen's Cathedral, in Cracow, Paris, Zagreb, Gothenburg, Essen, Kassel, Linz, Bratislava and more. During the opening ceremony in January 2024 in the standard-bearing city of Dornbirn, 20 Rieger organs in a range of more than 1,000 kilometres across Europe will simultaneously play a concert, broadcast live to Dornbirn's Main Square. Special software developed by start-up Sofasession will connect the organs all over Europe and bring them together as one big European sound. Dornbirn's city centre will become an interconnected concert hall. We can already see and feel and hear it in our minds today! Built in Vorarlberg, famous in Europe, the organs will bring their sound home to inaugurate the European Capital of Culture.

Alexander Moosbrugger, a composer originally from the Bregenzerwald who now lives in Berlin, is the music director of this project. He is currently composing an opera for a Rieger organ, which

will celebrate its world premiere next year at the Bregenz Festival. His intensive involvement with the musical instrument organ has opened up completely new compositional approaches. An organ pipe can do so much more than play a single note: depending on the air pressure, it can play a variety of notes, it can breathe, whisper, somersault, resonate in various pitches, or even turn into a percussion instrument. Together with Alexander Moosbrugger, a group of composers #50%women will be invited to join the composition project. Using the specifically programmed Sofasession software, the conductor will coordinate not only the organ players, but also the air pressure technicians at the organs and the respective sound engineers at the mixing consoles. The opening ceremony will be broadcast in Eurovision. We want to deliver the full scope of sounds with the images so we can crosspresent the music as the composers intended it, in real time on cinema screens all over Europe. David Pountney, director of the Bregenz Festival for many years, together with Alexander Moosbrugger, will develop a narrative for the scenic production in the city centre of Dornbirn and with it, a matching stage design and choreography. This design will also form the basis for the immersive art worlds presented in the **Holodeck**. The **OPUS MAGNUM EUROPAEUM** will resound every evening of the year in the Holodeck located in Dornbirn's guild hall. Up to 100 people at a time can experience an extended re-enactment of the world premiere with their avatars. Under the direction of VR artist Barbara Lippe, the narratives will be translated into completely new visual worlds. Setting out from the organs and actual events on the Main Square, which are recorded in 3D using light field capturing, the Holodeck gradually opens up new horizons of space and experience.

The project is as beautiful and complex as Europe, demonstrating its magnitude and power in the highly coordinated interplay of all involved. Both in art and technology we are transcending boundaries, entering new territories and mastering the challenges that may come. Just like Europe.

At the end of the show, we will hear the organ version of the Anthem of Europe – the main theme of Ludwig van Beethoven's Ode to Joy from the final movement of the 9th Symphony and then we will continue to celebrate all across town. In all restaurants, bars, clubs, the Kulturhaus, the old guild hall and other institutions, we will celebrate with music, food and drink from all over Europe. The opening is embedded in a special winter edition of the Origano Festival, a local annual festival featuring music and culture from across the globe. Usually held in summer, the Origano is celebrated in Dornbirn's city centre and involves independent clubs like the Conrad Sohm, the independent culture centre Spielboden and many other local institutions.  
#letscelebrate #together

**Music Director:** Alexander Moosbrugger (AT)

**Director/dramaturgy:** David Pountney (UK)

**Scenography:** Nives Widauer (CH)

**Holodeck:** Barbara Lippe (AT)

**Production:** Rieger Organs (AT), Sofasession (AT)

**Partners:** Rieger Orgelbau GmbH (AT), HolodeckVR (Fraunhofer Institute) (DE), Kepler University Linz, VR VIS, University of Applied Sciences Vorarlberg – Digital Campus, Vorarlberg Centre for the Hearing Impaired, Rieger organs in: Essen (DE), Klaipėda (LT), Łódź (PL), Paris (FR), Bratislava (SK), Ålesund (NO) and others, Ars Electronica Centre Linz, XRBase (NL, DE, AT), Origano Festival, cities of Dornbirn, Feldkirch, Hohenems and the Regio Bregenzerwald

## The project is as beautiful and complex as Europe, demonstrating its magnitude and power in the highly coordinated interplay of all involved.

### MUSEUM OF PROGRESS Polis Mind

We have decided not to wait for the final call on the Museum of Industry and instead will create the **Museum of Progress** as its predecessor. The city of Dornbirn has offered to give us the old guild hall for the ECOC year, where we will present an exhibition that could become the basis for a future Museum of Industry. The best-case scenario would be an exhibition that is also the opening for the museum. ECOC cannot solve every issue that has been debated in Vorarlberg for years, but we can surely move things forward.

The old guild hall was originally used as a trade fair hall, where services and products offered by Vorarlberg's industries were presented to a broader public. An ideal site for a Museum of Industry, which is also in close proximity to other institutions such as the Public Library, the City Archive, inatura, Kunstraum, the Vorarlberg Architecture Institute, Flatz Museum and Kulturhaus. This is the last missing piece needed to complete the city centre's role as a site of art and culture, embedded in a network of pedestrian zones and with a joint ticketing strategy.

In the basement and first floor, a classic museum exhibition will portray Vorarlberg's industrial history. In the grand hall, visitors will be able to time travel thanks to an interactive Holodeck, visiting the past as well as the future of business and mobility.

We are not aiming for a solely retrospective museum, but rather for an active, up-to-date institution that brings together research, business and art. An active experimental lab for themes of the future connected to the narratives of the past. The Museum of Progress is based on the orientation concept for Vorarlberg's Museum of Industry that was conceived by head of the City Archive Werner Matt on behalf of the Federal State Government. One of the central tasks is to establish a network of professional partners such as the vorarlberg museum, Vorarlberg Business Archive (located in Feldkirch since 1983), the Textile Pattern Archive (City Museum Dornbirn, since 1993), Textile Printing Museum Mittelweiherberg (municipality of Hard, since 1997), Electricity Museum (Frastanz, since 1997/1998), and the Embroidery Museum (municipality Lustenau, currently restructuring). It also includes numerous small local and volunteer groups, institutions and individuals.

The **Museum of Progress** will be produced in a larger context and will serve as an opportunity to digitise the rich cultural heritage of Vorarlberg and to form a uniform basis for digital exhibitions, AR guides and archiving for all museums. This will be developed in cooperation with the European initiatives of the virtual library Europeana, DARIAH-EU (Digital Research Infrastructure for the Arts and Humanities) and CLARIN-ERIC (European Research Infrastructure for Language Resources and Technology). We would like to highlight our cooperation with the working group "Digitalisation of Urban Cultural Heritage" in DARIAH-EU. The aim of this working group is to create a uniform and internationally exchangeable data structure for visualisations of cultural heritage, which will then be available in Europeana for the general public and in CLARIN-ERIC for scientific research.

Along with the more traditional exhibition elements, we will use the **Holodeck** to bring future scenarios to life: What will the future of mobility be like with self-driving cars, flying taxis, hyperloops and an underground goods tunnel system with last-mile technology? These are all actual projects currently tested all over the world. The study "Vorarlbergs urbaner Weg" published by the Federation of Austrian Industries addresses this shift and calls for a stringent future concept. We want to set up a large-scale simulation that includes pilot projects in Vorarlberg and together with researchers and visionaries, we want to create a vision of a sustainable future in harmony with people, nature and technology.

**Partners:** Ars Electronica Center, Cyprus Institute, HolodeckVR, Dornbirn City Archive, Vorarlberg Business Archive, Textile Pattern Archive, Textile Printing Archive Mittelweiherberg, Electricity Museum, Embroidery Museum, Federation of Austrian Industries



Hohenems

## EUROPE IN A NUTSHELL

### No Frontiers

*We climb into a small row boat with a narrator/performer and listen to the personal story of a person experiencing a border as we ourselves cross the border between Austria and Switzerland.*

This scene is at the heart of **Europe in a Nutshell**. The narrator begins to tell his or her story in their mother tongue – Polish, Arabic, Mandarin or Yiddish – and later continues in German or English, so that the audience can follow. Each boat in the Old Rhine represents one of the 47 European nations as well as some of Europe’s ethnic minorities.

The city of Hohenems is located at the border to Switzerland, separated and at the same time connected by the natural border of the Old Rhine. Hohenems is the only city apart from Vienna that has a Jewish Museum; it is a city where Judaism and Christianity resided side by side for a long time. Almost every house in Hohenems tells a European story: Jews who once lived in Hohenems can be traced all over Europe and the world. The Jewish Museum organises a reunion for the descendants of Jewish families from Hohenems every ten years. The next meeting will take place outside its usual turn during our 2024 ECOC. With **Europe in a Nutshell** we dedicate ourselves to European history and the crossing of borders in this small town and its flowing border.

The project is preceded by a research project under the direction of the Jewish Museum Hohenems. Border stories are collected all over Europe. They are found in archives, gathered through oral history sources and conversations with people. People can also upload their border stories to an online portal. Dramatists from all over Europe will process these stories into 10-minute performances. With different artistic teams consisting of director, stage designers and costume designers, these mini theatre plays are rehearsed with professional actors and result in a kaleidoscopic station play told in different theatrical languages by companies from all over Europe. A true theatre festival.

Some of the boats have a history of their own as they have brought people to safety across the Mediterranean Sea. These and other boats used in the plays are restored and renovated in a state-wide project involving youth groups, asylum seekers, volunteers and job-seekers.

**Europe in a Nutshell** will be presented as part of the Emsiana Festival, which in recent years has grown from a small neighbourhood festival into one of the most important cultural impulses in Hohenems. The next step in consolidating this role is the founding of an association and the establishment of permanent organisational structures. As an inspiring festival in Hohenems, Emsiana has the chance to internationally connect and grow further through the European Capital of Culture.

**Europe in a Nutshell** will be directly linked to the city by an art path, thus creating a stronger connection between the city of Hohenems and the recreational area of the Rhine river. Along the Ems, the pedestrian and bike path from Schillerallee to the Rhine will become a hotspot for our project **Disrupt my Space** with its presentation of art in public space.

#welearnfromthebest #emskerkunst #ruhr2010

The path from the Rhine river not only leads into Hohenems’ city centre. The neighbouring town of Diepoldsau in the Swiss canton of St. Gallen is also taking part in **Europe in a Nutshell** and will host a town festival similar to the Emsiana. The highly frequented motorway and the motorway exit – used by Austrian and Swiss commuters alike – usually separates the two municipalities. On this occasion, however, the exit will be closed to traffic for the duration of the three-day festival. The Rhine bridge named after Paul Grüninger, who saved many Jews during the Second World War, will connect the neighbours and festivals.

#changingperspectives

**Artists:** Doris Uhlich, Philippe Riera (Superamas FR), Hans-Peter Kellner (DK)

**Partners:** Jewish Museum Hohenems, Municipality of Hohenems, Municipality of Diepoldsau, Canton and city of St. Gallen (CH), Emsiana



## HOUSE OF LITERATURE VORARLBERG

### No Frontiers

In recent years, Hohenems has succeeded in developing the entire city centre into a popular space of encounter. Bakeries, libraries, small shops, craft businesses, enthusiastic, creative initiatives and café owners have settled here, turning the city centre into a lively social meeting place for its citizens. Fourteen local museums and various venues such as the Palast, the Löwensaal, the Salomon-Sulzer Hall in the former synagogue, and more are located here as well. Another important space for development is the Villa Rosenthal, built in 1890 just outside Hohenems and shrouded in incredible stories and myths. Finally, it was bought by a consortium and is currently under renovation to become the **House of Literature Vorarlberg** with a focus on digitalisation. The square in front of the villa will also be remodelled and become part of the Hohenems cultural meeting zone. This process should be completed by 2024 and the final result will be a literary quarter stretching from the Renaissance Palace to the House of Literature.

We want to celebrate the opening of the **House of Literature Vorarlberg** in the ECOC year with an international literary series, locally and internationally positioning it as an experimental house of literature that is open to new forms of storytelling in immersive settings. The House of Literature does not primarily seek to present literature in its traditional form. It rather aims to bring to life the literary processes of writing and reading, shedding light on the creation of literature with all its outtakes. The House’s attitude is consistently guided by the idea of cooperation with various partners. Three thematic strands are at the centre of this: A writer-in-residence project, an attractive and exciting programme for young people that brings them closer to literature in analogue and virtual space and the exploration of the graphic novel genre.

**Partners:** literatur:vorarlberg network, various literary institutions of Vorarlberg, school classes from Vorarlberg, Amsterdam, Dublin, Turin and from the Republic of Moldova, writers as well as literary translators of these and various European cities and countries, University of Applied Science Vorarlberg, University College of Teacher Education Vorarlberg, St. Gallen University of Teacher Education



## The Bregenzerwald

### WOODFIRE FESTIVAL No Frontiers

*Together we stand on a hill surrounded by meadows and forests. The sun slowly sets behind an archaic wood sculpture. Fire slowly snakes around it; the music rises and begins to race through our bodies in thumping rhythms. Ecstatically we dance in this ritual of fire and music, greet the moon and stars, cleanse our souls, liberate our minds.*

Artists, craftspeople and architects will create a huge wood sculpture, which will serve as the backdrop for music events in the Bregenzerwald all summer long. Installed between Bezau and Schwarzenberg. It will become a site for events such as the music festival Bezau Beatz, the great craft fair in Bezau, the Schubertade and many more. During the FAQ Bregenzerwald festival, the sculpture will be ignited and burnt as a ritual marking the liminal quality of the passing year and leading us into a good future. Thanks to modern fire simulation, the exact course of the fire can be minutely calculated. This is where the musicians come into play: The burning process will be accompanied by a specifically composed loop, which serves as the base for improvisations. Matching the dramaturgy of the fire, live musicians will improvise loops until the fire enters a new phase, for example when the flames engulf and collapse the main element of the sculpture. Microphones tuned to the fire will record and reflect the soundscape of crackling and hissing fire, which is overlaid with the musicians' loops. Fire, wood, sculpture, music, ritual – this is Woodfire

Festival. Nevada's Burning Man gave us a spark of inspiration. It's time for a sizzling hot party in Bregenzerwald!

#justtoletyouknow: This project sparked a lot of controversy during its conception. Here is a taste: "In light of the climate crisis and local particulate pollution, what is the point of lighting an enormous fire? What signal does it send to speak of sustainability and planning future sustainable measures while also burning art in a highly visible event?"

In spite of critical voices, we all agreed that this is a fantastic art project. And that we are courageous. And after all, we have a local ritual of burning "Funken" fires; this tradition goes as far back as the pre-Christian times and is meant to expel the spirits of winter. And there is a lot we can do. We can use fully dried, untreated wood to reduce particulates, we can forego petrol as a burning agent, plan CO<sub>2</sub> compensation measures and, most of all – no fire-works. We want to act with the highest degree of sustainability possible in planning, construction and fire. Our idea is actually to develop a sustainability blueprint to pass on to all future Funken masters in the region.

**Music Director:** Alfred Vogel (AT)

**Musicians:** brass bands, choirs, international guest musicians

**Production:** friendship.is (AT)

**Partners:** European wood sculptors and artists, "Funken" clubs from Vorarlberg, FAQ Bregenzerwald festival, Handwerk + Form (crafts competition), Werkraum Bregenzerwald (crafts association), carnival guilds, Burning Man, Nevada (US)

### NATURE-ART-PARK

#### Reality Disruption

*Barefoot we walk through a mossy patch of forest while a wind harp plays a soft melody that mingles with the birds' songs, creating a symphony of nature. We walk through fields as we pass an installation of Buddhas, finally reaching a clay village that seems like from another world. Art and nature enchant our senses.*

The Funken sculpture will be part of the Bregenzerwald Nature-Art-Park. Here, sculptures by contemporary artists from the Bregenzerwald will find a home that will last long beyond the ECOC year. We visit the creation sites of baroque master builders, the site of the former municipal hall of the "Farmers' Republic Bregenzerwald", the place where social reformer Franz Michael Felder was active and places that inspired baroque painter Angelika Kauffmann. We hike through the region of Alpine transhumance, which the UNESCO declared intangible cultural heritage in 2011. We see sculptures along the cheese-producing route of the Käsestraße and on the way to Krumbacher Moor, a pilot project aimed at CO<sub>2</sub> storage.

The various sculptures are created by local craftspeople and international artists using materials that come directly from the Bregenzerwald. Stone from local quarries or the Bregenzer Ach river, wood, leaves and cellulose from local forests. Loam and clay from the earth beneath their feet.

Bregenzerwald artist Tone Fink, for example, will contribute his series of Buddhas. He will install 80 of them, marking the age he will have reached by 2024. We want to hand the artistic direction of the Nature-Art-Park to a curator who has the sensitivity to create a harmonious symbiosis of nature, art and local history.

**Artists:** Tone Fink, Herbert Meusburger, Caroline Ramersdorfer, and many more

**Partners:** Werkraum Bregenzerwald, Martin Rauch – Lehm Ton Erde, Nature Art Biennial – South Korea and many more



**Ecstatically we dance  
in this ritual of fire and  
music, greet the moon and  
stars, cleanse our souls,  
liberate our minds.**





## Feldkirch

### LIGHT SPIRIT Polis Mind

*The sound of Europe's organs opened our senses, crossing bridges and borders opened our minds, dancing to fire cleansed our souls and finally, light will transform our spirit. Light Spirit is the great farewell event of our year as European Capital of Culture.*

Together with the **artist group Neon Golden** we are planning a participatory light-art work, where visitors all hold their mobiles to the sky to create a city of light that can be seen from the sky. Linked through a special app, the city will turn into a screen reflecting into space and back. The symbols, signs and words created suggest a return to values of enlightenment and humanism in a sustainably cooperating Europe.

St. John's church, where contemporary art works will be presented, will become a site of transformational experiences thanks to Croatian healing artist Marina Masic. Visitors lie in the church's nave with closed eyes as a mixture of sound and light activates profound, even hallucinogenic experiences through brain wave activations. Each person experiences and sees something different as individual and collective experiences complement each other.

Together with Tartu and the third European Capital of Culture 2024 we will pass on the light to the new European Capitals of Culture in Germany and Slovenia in a hand-over ceremony marking the unity of Europe's cities.

What has been a tradition in sports for decades is long awaited in culture: a symbol for passing the ECOC spirit from one city to the next. The light we wish to pass on is a composition with a range of possible modulations based on the current stellar constellation in the sky above each city. All future European Capitals of Culture can choose their own composers #50%women to continue composing and modulating the piece. We can hear the universe. As early as pre-Socratic times the same "harmonious" numerical proportions were used to portray planets and their orbits as well as musical compositions and harmonies. The notion of a "Harmony of the World" is an order that depends on time and space and can be calculated. It serves as the note base for a composition that interprets the harmony of the world from the respective ECOC's perspective on the stars. Basing the continuation of the musical piece on the stars reflects back to our own sense of existence.

With the start of our journey to become European Capital of Culture 2024 and the 800-year anniversary of Feldkirch in 2018, a group of artists and art entrepreneurs founded the biennial festival **City of Light Feldkirch**. In 2024, it will take place for the fourth time and will literally shine a light on the topic of humanism.

**Partners:** LUCI Association (Lighting Urban Community International), ilo (international light festival organisation), Fête des Lumières (FR), Signal (CZ), Neon Golden

## The symbols, signs and words created suggest a return to values of enlightenment and humanism in a sustainably cooperating Europe.

### YEAR OF HUMANISM Reality Disruption

In 2018, the city of Feldkirch decided to permanently brand itself as the city of Humanism. Feldkirch will officially declare 2024 the Year of Humanism and hopes to inspire the European Union to declare 2024 the European **Year of Humanism**.

In 2018, Feldkirch's 800th anniversary celebration became a blueprint for the thematic cooperation between the city's various cultural organisations and institutions. The centre of activities in 2024 will be the renovated Palais Liechtenstein, which will have established itself as a future lab, known as the House of Humanism. An exhibition held there will showcase the significance of humanism and humanist action in today's digital age. In a variety of dialogue and polylog formats, philosophers, scientists and artists will explore the topic of humanism from a variety of perspectives together with the general public. In addition, the city's festivals such as Montforter Zwischentöne or Potentiale will develop their own series on the subject.

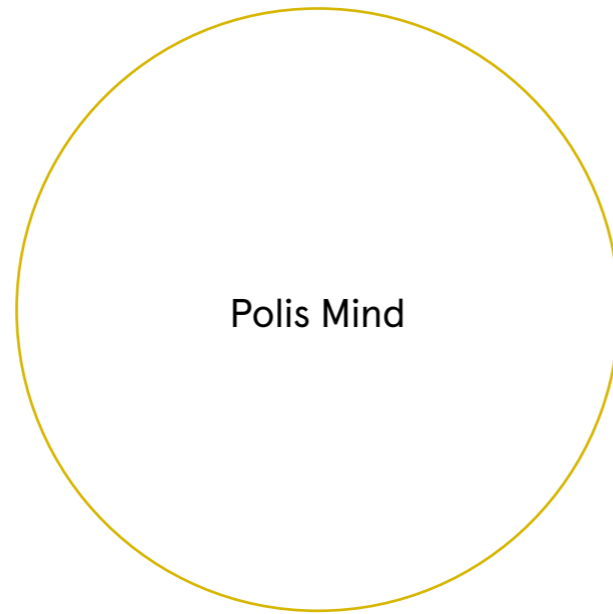
A further highlight will be the presentation of the final theses of the first Humanism master's degree course, which, as an ECOC project, is conceived to create long-term impact. The four-semester course concludes in the summer semester of the ECOC year and includes a curriculum spanning the history and values of humanism, the arts of the trivium grammar – rhetoric – logic, as well as communication and digital cultural techniques. Applied humanism projects in a globally digitally connected world will serve as the base of research. Students, who were found in an international call, will present the results of their master theses in an interactive exhibition during 2024. In the long term, the master's degree course in humanism will be taught on site in Feldkirch and will also include teaching modules for schools.

To conclude Dornbirn plus 2024, a major international Humanism Conference will be held at the Montforthaus. Contributions on the topic of "Applied Humanism in a Digital World" will be published as position papers by the end of the ECOC year.

In 2024, the long-term positioning of Feldkirch as a city of Humanism, as it was started in 2018, will be extended to a European level.

**Partners:** City of Feldkirch, city of Vienna – Digital Humanism with its international partners





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## PROGRAMME LINES

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We have further developed most projects from our pre-selection application: some were completely revamped, others dropped, a few are still waiting to be worked on, and numerous new projects were added.

The **STARTprojects** we initiated as part of the bidding process showed us how much artistic and social talent is present among local creatives. In addition to this call, which financially supported each project with 2,024 €, a whole array of project ideas was proposed directly by institutions, independent groups and individual artists. In various organised focus groups and participation events, lectures, discussions, workshops and spontaneous brainstorming sessions, we took our ideas from our first round application to the next level, found European partners and included them here in our second round bid book.

We are proud to present projects dear to our heart, but will also give an overview of project ideas that are still in development. If we are awarded the title, we will continue our tried and tested strategy of combining our own project development, open door presentations and specific calls.

Austrian pop star Peter Alexander sang a song in the sixties with a famous line that roughly translates as “We will dance, laugh, sing and bring you joy”. The song is called Optimists’ Boogie and thus reflected the voice of the Wirtschaftswunder (economy miracle) generation, from Vorarlberg that was able to make the ideal dream of “schaffa, schaffa, hüsle bauh” come true. The result was a construction boom that pasted the Rhine Valley together to form a continuous urban space.

Every year things got better, cars became bigger, holiday destinations became more exotic, and the heaps of plastic toys in children’s rooms grew and grew as did the amounts of softening agents they exuded.

All that is left today is the “schaffa, schaffa” mentality itself: barely anyone can afford to build a “hüsle” from their own work any more. To describe the Rhine Valley today, we would like to quote the writer Michael Köhlmeier, who once wrote: “What is the Rhine Valley? A city? Villages? Countryside? All I can think of is this comparison: pour a full dinner menu – soup, appetizer, main dish, salad, drinks and dessert – into a mixer and keep pushing the button ...”

In fact, similar to an antique polis, urban spaces in the Rhine Valley are closely tied to their rural surroundings. This becomes quite obvious once you see the daily stream of commuters and the effects that this has not only had on work, but also on leisure activities and the establishment of social spaces and community clusters. We can detect many social bubbles with different groups of migrants, ages and social backgrounds, which are slowly, but surely drifting away from a heterogenous, open society.

We know today that many things went wrong in the past. What the people of Vorarlberg have preserved is their optimism. It would not be the first time for this society to get up, dust off, get together and overcome seemingly insoluble challenges. We can feel how this power and this courage is once again taking shape when it comes to creating a vital and attractive cultural environment, to carefully revitalising places and developing social projects that burst those bubbles. We know: Only those who are part of the community will take care of the community.

**We can detect many social bubbles with different groups of migrants, ages and social backgrounds, which are slowly, but surely drifting away from a heterogenous, open society.**

## SOUND WITHOUT BORDERS

The STARTproject **Sound without Borders**, which brought street music to Hohenems, has shown how artistic strategies can turn public space into a shared social space, break down barriers between people and help us to simply live community. Next to our **STARTprojects** our programme offers several other projects that bring back live music to public spaces and traditional inns. Unlike places like Ireland, where the tradition of making music in pubs was never interrupted, Vorarlberg experienced a clear cut with its musical traditions. Today, many artists and event organisers are returning to the tradition with contemporary formats – attracting an ever-growing audience. There is already a broad demand for an Outburst of Courage in this regard and it will have a positive effect on many people. Starting in 2021, we will continue to experiment with new formats together with artists and event organisers. At the same time, we want to bring together local musicians from different communities and cultural backgrounds. Examples like brass music conductor Murat Üstün, who has Turkish roots, show that this is already reality – and we want more of it. Focus groups initiated during the creation of our bid book will bring together the most important players to help us further develop our programme. The aim is to bring pop cultural practices to a broad audience and to establish sites of social encounter for various groups that go beyond isolated social bubbles.

**Partners:** Live! Association for the Promotion of Live Music, Towns and communities in the Lake Constance area, Lake Constance Conference, cultural and music clubs, choirs and orchestras, conductors, pubs and restaurants in the towns and communities

## SAVE THE WÄLDERHAUS

*What is our purpose? To answer this question in regard to society we must first recognise who we are. To find out who we are, looking at our past seems like a good idea. It can help us figure out patterns in our society.*

A look at the Bregenzerwald's past and present reveals that specialising on timber construction and wood craft has brought both wealth and social cohesion. A more detailed look directs us to the traditional art of timber construction, manifest in the typical farmhouse known as Wälderhaus. However, this important part of our cultural heritage has not yet been extensively documented and is in danger of being lost.

The dramatic depletion of historic buildings in the region (more than 300 vacant farmhouses) deeply worries the people of the Bregenzerwald. Together with architects, historians and the **Bregenzerwald Archive**, we are developing and suggesting alternative measures that can save the old buildings:

Parallel to a first consultation with experts, a detailed investigation of the existing building takes place. The resulting documentation is then passed on to the Bregenzerwald Archive for data collection, public use and research. The results will also become part of a publication on the historic architectural landscape of the Bregenzerwald as well as an exhibition, both planned for 2024.

Together with the **village chronicler**, each object is searched for historic deeds and other interesting documents. The chronicler is a trusted member of the village community – and best of all, every village has one.

Until the post-war period, the majority of people in the Bregenzerwald were farmers. The requirements for farming use are reflected in the buildings constructed up to then, which as single farm complexes have a residential wing, stable and barn under one roof. For today's owners, they are a great burden due to changed needs and maintenance costs. In a nutshell: too big, too expensive. So, owners come to the (mis)conclusion that demolition of the old and construction of a new house makes more sense and is more affordable. They are usually wrong, however, as renovation is always cheaper than the construction of a usually smaller new building. Outburst of Courage: #heritagerocks

We are lucky: In the region we have representatives of different professions (**architects, building researchers, dendrochronologists**) who have been dealing with this topic for decades. In the future, they will form the core of a team of experts who can be consulted free of charge by interested homeowners as part of our project. This includes the analysis of a building's potential and an initial, unbiased evaluation of its state of preservation, inner structure and age as well as possible future uses. A homepage set up and maintained by **Regio Bregenzerwald** will act as a coordination tool and help contact the mentioned experts.

We will not reach every owner of an old house this way, or convince everyone to embrace the potential of their historic property, but at least we can initiate a process of reflection and help document our cultural heritage. The aim of the project is to at least slow down the loss of old architecture in the region, and at best to secure its lasting preservation and use.

In reality: To visualise the project and communicate it in practice, we will exemplarily provide financial support for one specific renovation project centred on affordable living space. We will present broadly effective approaches to the most frequently asked questions of homeowners on topics such as building cubature, technical construction problems, sound and heat insulation and ecologically sustainable use of materials (recycling culture), etc. We will show how new living can be done in old houses.

**Experts:** Hermann Kaufmann, Thomas Mennel, Klaus Pfeifer, Helmut Dietrich (AT)

**Bregenzerwald Archive:** Katrin Netter

**Coordination:** Regio Bregenzerwald



## BAROQUE MASTER BUILDERS

For centuries, life in the Bregenzerwald was marked by people from all age groups – mostly boys and men – seasonally migrating elsewhere to work. Next to so-called Schwabenkinder, children who laboured on Swabian farms during summer months, the best-known group of migrating workers were members of the building trade called Bregenzerwald's/Vorarlberg's baroque master builders. At the peak of the baroque era, these craftspeople planned and built a large number of clerical and secular buildings in the larger Lake Constance region and became world famous for their art. In the region, work migrants were called "Fremdler", which roughly translates as "strangers".

These so-called "Fremdler" were around 1,500 architects, master builders, plasterers and other craftspeople who designed and constructed buildings in the border region of South Germany, France and Switzerland, which to this day represent the power and wealth of the Catholic Church between the late 17th and mid 18th century.

A new museum in the Auer Kuratiehaus and the Bezau Museum of Local History will be dedicated to this topic in the future. It is important and necessary to promote **research into the building trade and labour migration** in order to present new insights in both museums. In addition to scientific research, the buildings of the baroque master builders will be documented three-dimensionally using light field photogrammetry, allowing **museum visitors to experience them in VR** later on.

In addition to the art historical significance of Vorarlberg's baroque master builders, research will focus on the social and economic dimensions of labour migration and **its impact on women #genderstudies**. Ultimately, the question of how the past connects to the present – the Bregenzerwald craftspeople see themselves in a line of tradition with the baroque master builders – will be a central one. The phenomenon of the baroque master builders is actually a trans-regional one that encompasses the entire Lake Constance region (Germany, Switzerland, Austria). In addition to the museum presentation, a new series of publications is planned for 2024.

**Partners:** Bezau Museum (AT), Regio Bregenzerwald (AT)

## ALL TOGETHER NOW

Cooperations between cultural associations and music schools

*We are on the dancefloor and feel the bass vibrating in our bodies. A brass band is playing a hot beat while an Austro-Turkish rap crew spits some lines on the frustrations of isolation in Vorarlberg and Moroccan dancers shake things up on the dancefloor. Together we laugh and rage and party. #alltogethernow*

The abundance of local associations and clubs keeps traditional folklore culture alive. Choirs, brass bands and folklore groups are an essential part of cultural identity. Next to these, there are also associations with a social cause, diaspora organisations for a wide range of nationalities, music schools, LGBTQ groups, youth clubs and contemporary performance, dance and theatre groups. We encourage cooperations between these groups: ready to create new formats from the existing cultural DNA and ready to create a better understanding of different ways of life and backgrounds. The ECOC Community Coordinator will be responsible for these projects. Our aim here is to cross borders and boundaries in our minds, to bring together different cultures, ethnicities, regions, abilities. We have Jérôme Bel and his Disabled Theatre in mind. For the first time, international choreographers, conductors, artists will work together with local clubs and choirs, with associations for people with disabilities and organisations for marginalised people.

**Partners:** Choirs, brass bands, diaspora organisations, music schools

## Our aim here is to cross borders and boundaries in our minds, to bring together different cultures, ethnicities, regions, abilities.

### LIVING FABRICS

... and more

The great success of **Living Fabrics** with visual artist Nesa Gschwend (CH) and our local textile tradition have inspired us to develop further projects at the interface of art – textile – participation for our ECOC year. One person who we would love to realise a project with is Italian artist Daniela Papadia with her work *Filo dell'Alleanza*. She has worked with women from prisons and has brought Israeli and Palestinian women together to sew the human genome onto a tablecloth. Then they cook dinner together, set the table with the tablecloth and share a meal.

We will invite political representatives to our dinner, giving women from marginalised groups the chance to personally discuss and present their concerns at the dinner table.

After the **Living Fabrics** event, Nesa Gschwend continues to work on the many pieces of fabric sewn by the participants, bringing them together in an artistic language of textile objects. With her work, she has had great success in reaching women from migrant communities, who often have difficulties actively participating in public society. The project was presented at the Women's Museum Hittisau in July 2019.

Between 2022 to 2024 we want to continue and initiate further participatory projects of this kind with the other ECOCs 2024 as well as with the Slovenian and German ECOC 2025. The artworks and, most of all, the participatory element, will be presented in a travelling exhibition shown in Dornbirn and other participating cities.

**Partners:** Nesa Gschwend (CH), Daniela Papadia (IT), Women's Museum Hittisau, Kulturhaus Dornbirn, European Capitals of Culture 2024 – 2025

### SPACES FOR ART

(evolved from **Pimp this Walling**)

This project to explore new ways to permanently and temporarily use vacant buildings has further evolved during the development of this bid book. We have been able to define specific buildings that can be used for Dornbirn plus 2024 and are to become a permanent fixture in the region's cultural life beyond the ECOC. Next to the traditional Wälderhäuser and their use as sites for **Creative Retreats** we want to develop the old guild hall into the **Museum of Progress**. The former post and telegraph office, located in Dornbirn's city centre, will serve as our **Digital Studios**. Sagmeister & Walsh will turn the building into an immersive art work. In order to provide enough space for various ECOC artist groups and performance companies in Dornbirn, we will open an artist-and company-in-residence campus with living and work spaces at the Fischbach-Areal, a former textile factory. Together with the NEST agency, which previously revitalised Villa Müller in Feldkirch, we will adapt the present infrastructure to current forms of use with minimal adaptations instead of embarking on excessive renovation projects. We will also develop scenarios of use for post-ECOC times, working out how these spaces could be maintained and continued.

**Partners:** NEST – Agency for Vacancy Management, Sagmeister & Walsh



### CULTURE CLASH

We have had many discussions with integration officials and migrant community representatives to develop programmes that can promote integration. Some of our projects such as **All Together Now**, **Living Fabrics**, or **Europe in a Nutshell** are based on intercultural communication. A number of projects have already been implemented by official institutions – mostly cooperations between federal state or municipal offices and primarily Muslim associations – like the founding of a Muslim cemetery. Every little step counts. Unfortunately, a catch-all strategy for integration and open communities is not in sight. Particularly the integration of the large local Turkish community has been marked more by failure than success.

So we decided to get in touch ourselves, visiting shisha bars, Turkish community clubs and events organised by the Muslim community. Our aim was to start conversations and to find out what we could do better.

The answers were diverse, starting at the way we were greeted. We encountered all types of reactions, from great joy to have Austrians visit a community event to being thrown out right away because as Austrians we had “no business going there”. Whether positive, or negative, we always had long conversations. We realised that there is indeed a clash of cultures. Somehow the Austrian and Turkish citizens of Vorarlberg have not warmed up to each other, even after three generations of living together. We also realised that we were the ignorant ones. While they knew everything about our culture, rituals and dialect, we were more or less clueless about Turkish culture. A culture that garners lots of pride and is quite a bit older than ours, too.

Ok, so it was high time to take action. And so we developed the project **Menu of the Day**. Turkish top chefs from various regions will cook their best Turkish dishes in local restaurants. Next to the chance to enjoy these specialties, there is plenty of opportunity to learn about Turkish culture. After all, the way to a community's heart is through its stomach.

What do we all like is another question we asked. And the somewhat curious answer is Caribbean Nights. We all seem to love the exotic feel of sunshine, beaches and reggae sounds. Our second project will be a **Caribbean Night** party organised with the Turkish community.

Admittedly, we are not re-inventing the wheel with these ideas. But we want to maintain the path of direct communication and we firmly believe that talking to each other without any official institutions as go-betweens will lead to more cooperations and joint projects. And dinner and dancing is a great way to get started.

## ARCHITOUR VORARLBERG

(evolved from Form Follows You)

Many people already visit Vorarlberg to see the internationally renowned Vorarlberg architecture. During the European Capital of Culture year, we expect even more visitors. But often, the most interesting buildings for people to see are not open to the public: schools, private homes or company buildings.

The Vorarlberg Architecture Institute vai offers guided tours of specific architecture in Vorarlberg for small groups. For self-guided tours, there is an app that allows users to put together their own tour. These offers will be expanded for the ECOC and will be made available at fixed times.

Wherever there is light, there is shadow. We have them, too, these hideous, unsightly places. And we will offer special guided tours to take a look at those as well.

**Partner:** Vorarlberg Architecture Institute vai

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### Project Cluster: FREE AND INDEPENDENT

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The range of projects proposed by Vorarlberg's independent scene that we presented in the first round, including **Mapping Sounds, Under the Lantern, Take to the Streets** and **Encyclopaedia of Memories** have now begun, or are about to. In several meetings with the independent scene, which has organised itself as a larger association on the occasion of our bid for European Capital of Culture, we were happy to find a group of highly motivated and competent partners for this bid. For Dornbirn plus 2024 we want to take a courageous step and give the independent scene the curatorial and financial freedom to choose and execute their projects independently. #independent #independentscene

We firmly believe that this freedom and independence will permanently strengthen the scene's courageous creations, promote European networks and create new funding opportunities. We will support the independent scene in their process, will involve them in the implementation of various main events, will involve volunteers and the public with them and be courageous and strong together.

**Partner:** Culture Network Independent Scene (established on the occasion of the Dornbirn plus 2024 bid for ECOC)



## Reality Disruption

Humanity is in the middle of transitioning into a fully digital society, which also means that our cultural life is being re-defined.

We do not want to just passively wait for whatever may come, but rather strive to actively shape the future, we want to know the technology, hack it and write new programmes while keeping the protection of our personal rights in mind. We want to create digital art in our digital world.

We will focus on European networking in order to give our creative artists more visibility and impact all over Europe with cooperation projects, tours and beacon projects. At the same time, we will foster the learning of new cultural practices in digital studios and present various formats in cooperation with international partners. We will contribute to the digitalisation of our cultural heritage while also promoting a liveable and lovable environment by consciously preserving cultural heritage and its value for the contemporary design of public space.

During the ECOC year, we will be able to directly implement many concepts in the field of digitalisation. In the field of mobility, we will use simulations to initiate discourse on a common future concept for the entire region and we will present art in public space to encourage debate on new ways of thinking.

## DISRUPT MY SPACE

We want to employ the disruptive power of art works presented in public space to mark the Outburst of Courage we need in order to change as a society. This includes reading about, thinking about and loving the full scope of art's power, from provocation to reconciliation. Together with institutions all throughout the ECOC region, who will oversee individual installations, we want to present these qualities to the broad public in an extensive art communication programme.

**We will contribute to the digitalisation of our cultural heritage while also promoting a liveable and lovable environment by consciously preserving cultural heritage.**

"Mut tut gut" – which roughly translates as "courage is beneficial" – has been the motto of three-time Documenta participating artist **FLATZ** for years. The action artist was arrested at his first performance in his native home of Vorarlberg, committed to a psychiatric institution at his second performance and after the threat of being forcefully committed for six months if he was arrested again, he finally left Vorarlberg. Thirty years later, his home town of Dornbirn built a museum in his name. Alongside performances and interventions that test personal and social limits, he has planted a series of art gardens throughout the years. Manifold historical, religious and philosophical references lead visitors to the centre of their own being, set in the peace and quiet of the gardens. FLATZ will create a new such garden on the site of the 40,000 m<sup>2</sup> Zanzberg Park, which the city of Dornbirn was able to acquire this year.

**Gottfried Bechtold** always stayed and managed to launch a successful international career from here. His project will be fully European. A black train engine signed by him and titled Signatur Taurus will travel all across Europe as an art work on wheels from 2023.

When thousands pose naked in public space for a photo, then none other than **Spencer Tunick** is at work. This time it will be thousands of people and the lens will be all the way on Mars. We have already kicked off Tunick's Mars project. All over the world people will be scanned nude and their image will be transmitted to Mars for an installation. Until they are installed on Mars, the scanned images will become avatars that circle above Dornbirn like a flock of birds, which will finally take off to Mars together. Beginning in 2020, we will send a scanner across the world, asking people to scan the image of their nude bodies. Spencer Tunick is currently in talks with Netflix for a TV production to document his mission to Mars.

The wax-shooting cannon from **Anish Kapoor**'s installation cycle Shooting into the Corner will be revived. Together with the artist we will search for the best location that allows the cannon to shoot from the Swiss side of the Rhine to the Austrian one, transcending the border as the sculpture continuously grows. Details are currently under discussion with Lisson Gallery, which represents Kapoor.

Whether their sculpture will be made of shit, fabric, or some other material and where it will be located is not anything art collective **Gelitin** is worrying about at the moment. "As soon as the cash flows, we'll drop by and make something", they said. If you know Gelitin, you know that this is really what they said and meant.

Every year dozens of traditional Wälderhäuser are torn down out of the public eye. In the **Save the Wälderhaus** project we try to save some of them through special programs. Sicilian artist **Loredana Longo** will visualise the creeping destruction of cultural heritage. In Blow your Mind, one Wälderhaus scheduled for demolition will first be lovingly furnished by the artist and then blown up. As in her previous explosion pieces, parts of debris are later reassembled into new works within the museum context. A 360° video will document the explosion.

One focal point of these projects will be the Schillerallee in Hohenems, which connects the city centre with a nearby recreational area at the Rhine river. In the installation series **Emsway** visitors will find **Martin Baraga**'s Cyanometer and we will experiment with the kinetic-architectural sculptures by **Stefan Kristoffer** and **Ruth Schnell**'s digital sculptures.

A series of smaller projects will also be realised, including one by Joyce expert and artist **Meinhard Rauchensteiner**. The sound installation Penelope Babylon, composed for Feldkirch's James-Joyce passage, refers to the historical fact that Joyce was forced to leave the Austro-Hungarian Empire in 1915 and emigrated to Switzerland through Feldkirch. In his luggage, he had the first hundred pages of his great novel Ulysses. For the installation, the last five minutes of the novel, the famous Molly monologue – she embodies Penelope in Joyce's adaptation – is read by women from Vorarlberg of various backgrounds in their mother tongues. As a remix of their voices, as a polyphonic choir, as a solo that resonates the sound and melody of each language, the universal claim of the work merges with the confident attitude of women from the early 20th century. In addition, select sentences from Ulysses referring to Austria (there are quite a few) will be written on the walls of the passage in different languages. Both elements – sound and writing – will feature languages spoken by women in and around Feldkirch, including German, Turkish, English, French, Italian and Serbian. The installation is designed for 15–25 languages and will be produced together with the independent scene in Vorarlberg.

**Partners:** Gelitin (AT), Ruth Schnell (AT), Spencer Tunick (US), Anish Kapoor (IN), Gottfried Bechtold (AT), Loredana Longo (IT), FLATZ, Martin Baraga (SI), Stefan Kristoffer and many others

## DEEP SITE

In 2024, Dornbirn will become a major pilot region for MR technology, which are data glasses that allow viewers to see a digitally enhanced reality. Once you put them on, you can see things that are not there. The major manufacturers are already presenting their first models. We have all heard of the Google lenses, Holo-lense or the biggest start-up ever, Magic Leap. Apple has filed its patents and Samsung is even working on MR lenses. At international conferences, the "iPhone moment" is being heralded, expected as soon as the glasses are small and affordable enough and light field technology stops giving users headaches. Global players are working on AI-controlled avatars that will accompany and guide us through the world. Whether we like it or not, this future is coming. But this time we want to be prepared. We want to explore what we really need, we want to include the arts in the process and we want to develop our own basic programmes that are not driven by the seduction algorithms of the advertising industry – and respect our digital and analogue privacy.

In educational programmes with schools, libraries and adult education institutions, we want to convey a meaningful use of this new cultural technique. Above all, we want to know how we can apply this technology to art and culture. In addition to digital works of art, these glasses can also provide information about our cultural heritage and the events we have planned. Several thousand pairs of glasses will be made available to visitors, who can simply borrow them over a longer period of time. Simple introductory courses will explain how to use them. At several locations throughout the ECOC region there will be fixed MR glasses that can be used as easily as a coin telescope and display digital content superimposed on reality. Here is an example of two projects we are developing with Austrian artists:

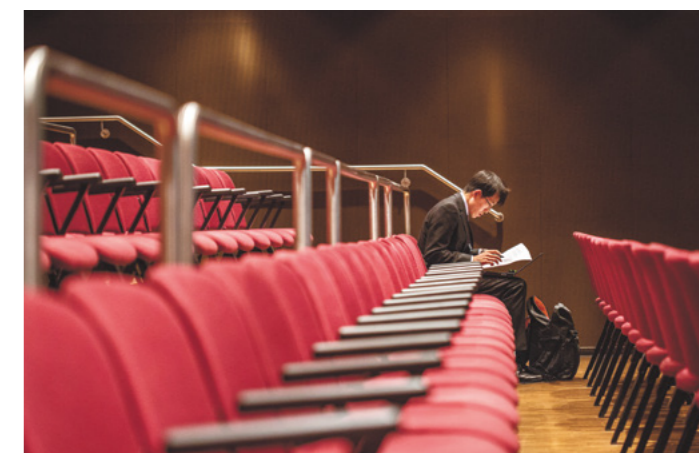
With **VALIE EXPORT** we are planning Dice in Space, a continuation of her Dome installation Anagrammatical Composition with Dice. Humankind has always interpreted stellar constellations as signs of fate. But is it not all a simple game of chance like rolling the dice? In addition to the version visible through MR glasses, it will be available on smartphones with AR technology. VALIE EXPORT will program spinning dice into stellar constellations all around the globe, making their dance between the stars visible from every corner of the world.

Wurm World. We all know these filter apps that give you bunny ears or a princess crown. Using the same technology, **Erwin Wurm** will create Wurm World. All our surroundings start taking new shape thanks to the special Wurm algorithm. Not only on our phones, but also through the MR glasses, cars turn into fat cars, dogs become round creatures, houses inflate and start philosophising and groups of people coagulate into fat lumps of flesh.

We want to explore this new field of art with many international artists and experts from various institutions and festivals.

**Artists:** VALIE EXPORT, Erwin Wurm and many more

**Partners:** Quarantasettezeroquattro (47/04) (IT), Fundacja Photon (PL), Actifilm (BG), Innovation NextDoor (HU), Museum of Contemporary Art MSU (HR), Cinema City (RS), Cre.Zi plus (IT)



## After the ECOC year, the projects are to continue in the partner organisations and the MR glasses are to begin their journey through Europe from 2025 onwards, inviting people all over Europe to make meaningful use of these new technologies.

### DIGITAL STUDIOS

The interest in our digital studios is greater than we first expected. After conversations with artists working in various genres like theatre, dance and performance, literature, visual art and music we consider **Digital Studios** an essential new institution. In the field of digitalisation, this institution will not only be the incubator for interdisciplinary art, but also build bridges to science and business. As its main site, we found Dornbirn's old post and telegraph office. Negotiations with the Austrian Post AG on a long-term lease are underway. There will also be outposts supporting XR projects with technology and know-how in revitalised **Wälderhäuser**, the House of Literature in Hohenems and the Humanism master's programme in Feldkirch.

In addition to local artists, we will invite artists from our partner organisations from our **Deep Site** project to Digital Studios and launch an artists-in-residence call. On site, we will teach the artists the skills of digital storytelling in an MR world and experiment with new art formats together. Each artist and each institution will add its own questions and perspectives to the project. After the ECOC year, the projects are to continue in the partner organisations and the MR glasses are to begin their journey through Europe from 2025 onwards, inviting people all over Europe to make meaningful use of these new technologies.

**Partners:** Independent scene Vorarlberg, European partners from Deep Site, artists from AiR call

### DIGITAL ART BLOG

In the digital art blog XRart.community that we run with XRbase Amsterdam and Berlin, we want to create a European network of artists and institutions that work with immersive art. The blog also keeps interested audiences updated on exhibitions, festivals and online shows.

The XR artist online community curated by **Sara-Lisa Vogl** offers artists a platform to present their work and helps connect artist teams for XR (extended reality) projects. Narrative XR projects require a similar level of work and logistics to film productions. They also have directors, set designers, graphic designers, animators, motion capture specialists, composers and sound designers. Special platforms allow these individual artists to remotely work together on a project.

The network also hosts various workshops and hackathons. Artists can find community support for their proposals and pitches. Sara Lisa Vogl has produced several formats of this kind in Germany and the Netherlands and has lectured at numerous festivals and conferences around the world. She is also co-founder of **Women in VR**, an international network of women working on immersive projects. #50%women

**Partners:** XRbase Amsterdam – Berlin, VRdays Amsterdam, XRart.space Vienna

### IN THE FLOW OF TIME

Together with many other artists, **Gregor K.**, an artist from Vorarlberg, will create temporary sculptures in the Rhine river's most beautiful public spots. Thanks to him, numerous local artists have already had the pleasure of taking part in a European Capital of Culture. Gregor K. rented exhibition spaces financed by himself to present artists from Vorarlberg at the ECOCs of Graz and Linz.

**Partner:** Association Kunstpunkt – Bregenz



### ANALOGUE LIFE

How can you live a fully analogue life? Some of us older people still remember how to write love letters decorated with heart-shaped stickers; what it was like to carry round little address books in our back pockets and phone our friends from these clunky old public phones; how it felt to explore a city with a huge fold-up map in our hands, to bring film rolls to the photo shop and to ask about free rooms at the tourist information office. We remember actually entering the bank to withdraw cash from our savings accounts, finding out complicated bus and train connections from this thick timetable book and simply knowing which parks and cafés your friends were hanging out at.

Our ECOC centres will offer the chance to check in your smartphone and receive a short introduction to surviving in an analogue world, including a survival kit with maps, programme folders, cameras with film and important phone numbers. To counter any symptoms of phone withdrawal, neo-analogists can borrow Viennese designer **Klemens Schillinger's** Substitute Phone. The substitute feels like the real thing but is filled with stone marbles instead of electronic wiring. These marbles can be re-arranged and rolled around – the perfect substitute for scrolling and swiping.

## DER KRANKE HASE (THE SICK BUNNY) AND HIS EUROPEAN FRIENDS

Once upon a time there was a sick bunny from Linz. For many years, the humans' little friend lived in the mountain train grotto where it was cared for by dwarves. This unofficial mascot of Linz began serving the arts during their year as European Capital of Culture 2009. He became the spokesbunny for all things unusual – “How much craziness can provincialism take?” was the question artists from across Europe answered artistically. In 2024 the Der Kranke Hase will return, this time to Dornbirn plus, where its question is **“How much courage can this region handle? How much courage is there in art?”**. Der Kranke Hase is a continuation of a project by the independent art scene from ECOC Linz.09. #ECOCconnects

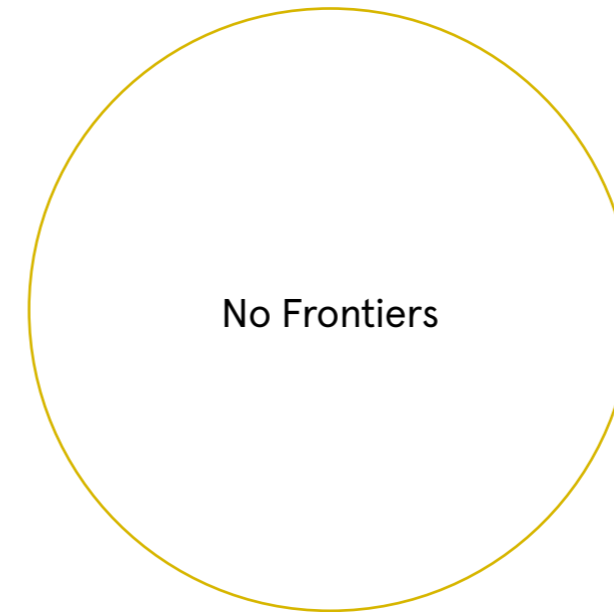
As in 2009, the project sparks discussion on current issues in art and society. Additionally, it creates new ties between the independent art scenes in both regions in communication, exchange and content. Maybe the sick bunny will get some help from his friend Penguin Marco from Trieste. Once upon a time he lived in the city for 30 years thinking he was human. Acting like a person, he waddled through town visiting friends. There is also Ciccio the friendly lion from Palermo's city park, who plays with young and old all day. A furry courageous idea, we say.

**Partners:** KunstRaum Goethestraße Linz, Independent Scene Vorarlberg

## WRITE OUT

Our relationship with media has changed fundamentally through digital and social media. Unable to cope with the flood of reports, comments and images, we not only filter ourselves but also leave decisions of this kind to various platforms. The flood of information leads to a change in language and reading skills – we communicate with short symbols and content ourselves with headlines. The project Write Out wants to work consciously with these changed perceptions. We will create cultural educational offers for pupils and teachers that deal with topics such as fake news and impart reflective media competence.

**Partners:** Dornbirn Public Library, Schools in Dornbirn, Feldkirch, Hohenems and Bregenzerwald



The Rhine Valley is located at the borders of Germany, Switzerland and Liechtenstein. We will not only cross them in boats, but also with our Spot On...! project. Borders are not only physical, they also exist in our minds. We often prefer to stay in safe waters instead of breaking through to the other side. Our concept of Outburst of Courage represents the crossing of borders and boundaries. In participatory projects, discourse formats, conferences and the exchange of best-practice models we present and try out different ideas of a shared future.

## SPOT ON...!

**Cooperation packages for cities and municipalities  
1+1+1 = Europe**

Spot On...! is our connection project for Vorarlberg's municipalities, institutions, federal state institutes and partner cities in Switzerland, Germany and Liechtenstein. Every week, one of these partnerships will be in the spotlight. We will bundle artistic initiatives and offer an abundant programme to audiences all over the Lake Constance region. Every partner municipality, whether large or small, will become its own Capital of Culture in 2024. Similar to Matera 2019's programme of Capitale per un Giorno, we will offer specific public transport to the week's Spot On...! towns. With Spot On...! we extend our hand to all cities and municipalities, institutions and artists, inviting them to become an active part of our artistic programme.

How to join: For 2024, every municipality can take part in a **Speed Dating** event organised by Dornbirn plus, where it can find the perfect partner municipality in Vorarlberg, another one in the Lake Constance region (within 50 km). The resulting team of three municipalities then develops a joint programme for one week in 2024. The pairings are univocally decided, and the week will be assigned in a **Spin the Wheel** event.

For example: Bizau (AT) and Götzis (AT) + St. Margrethen (CH) team up and develop a joint cultural programme for their **Spot-On...! week** during the ECOC 2024. Regional, in cooperation with cultural, sports or municipal associations and clubs, held in either one or all three towns. It is all up to the teams to create their own Spot On...! week.

96 municipalities in Vorarlberg teamed up with another one in the Lake Constance region = 48 weeks of Spot On...! (excl. holiday weeks such as Christmas and New Year's). This means we are inviting every single person and place, enriching the cultural wealth of our federal state, teaming up cities and municipalities in Vorarlberg and the greater Lake Constance region. #beyondborders

New project ideas and modern ways of dealing with current issues will take place and new long-lasting cooperations and networks will grow (i.e. with international cultural institutions and artists). #sustainability



## ONCE FORBIDDEN NOW ALLOWED

A lot of things have been forbidden in Vorarlberg throughout the years. Many cultural event organisers have come face to face with censorship. Doing the Twist was prohibited in public and only allowed in private clubs. Famous German sexpert Oswald Kolle's sexual education films were prohibited, you had to go to Lindau to see them. Pride parades were prohibited up until the nineties and marriage equality even more so. Seventies pop star Udo Jürgens' song "Es wird Nacht Senorita" (night is falling, senorita) was blocked from air time on public radio stations, because the lyrics "Take me to your little bed" could have upset some of Vorarlberg's radio listeners. And Serge Gainsbourg and Jane Birkin's sensually panting "Je t'aime ... moi non plus" was not even up for discussion. What was forbidden was to be done at home or somewhere else out of the public eye. Even to this day, Vorarlberg is the only federal state where prostitution is illegal, which drives men into neighbouring Switzerland. Many prohibitions are unspoken rules; here lots of things are considered "nicht g'hörig", or improper. And being proper is paramount here in the Ländle. The term "g'hörig" is derived from the German word for servility. The notion behind it is that acting as required by those in power means doing everything right. Those who disobey, speak up, or are somehow different are forced to go elsewhere.

A network of regional artists and creatives led by author and film director **Barbara Herold** will explore the history of the forbidden and prohibited in Vorarlberg. In a next step, what was once forbidden is overcome together with the audience in social re-enactments.

## CREATIVE RETREATS

In 2007, a group of graphic artists, snowboarders, film makers and artist friends retreated to a basic mountain chalet to escape the influence of their high-paced daily lives and embrace a common creative process. Under art director **Tobias Ludescher**, 17 Creative Retreats have taken place at various remote places with participants from all over Europe.

Living and working together in an unconstrained environment, the free exchange of ideas and practices without any sense of prejudice or mistrust and the clearer focus on artistic exploration has inspired hundreds of artists and creatives. Creative Retreats is one of the formats we would like to see implemented in one of the abandoned Bregenzerwald farm houses we plan to renovate. We also want to go on Creative Retreats with our curators, project managers and artists to refine our ECOC projects (see Q7). To this end, we will retreat to remote locations in Europe with various creative groups (i.e. one focussing on migration communities). We can count on the established network of iso campers in Italy, France, Romania, Germany, Sweden, Spain, Portugal, Scotland, England and Russia and develop new cooperation projects with our European partners.



## SHARED SPACE

When our **Holodeck\*** in the Museum of Progress connects to a second, mobile holodeck, they create a **Shared Space**. People in different locations enter a common virtual space where they can communicate and create using avatars. All interactions possible in real space can take place in Shared Space, even if the people involved are thousands of kilometres apart. In performances, plays, concerts and many other formats, artists can present their co-creations to an audience. And the audience of avatars can have a chat during breaks. This is a vast field of experimentation and today we can only vaguely estimate the artistic output it will create. With our friends in **Tartu 2024** we came up with a bunch of artistic ideas on how to connect our ECOC programmes. With our friends centring around bubbly Ștefan Teișanu from the **Cluj Cultural Centre** in Romania (and former head of the ECOC bid Cluj Napoca 2021), we developed the idea of an **Intergalactic Holodeck**, where we can put our heads together and solve all the world's problems #letshopeso and with musician **Anna-F.**, we came up with the idea of a global concert hall.

Next to a permanently installed Holodeck in Dornbirn we will send a second mobile Holodeck on tour across Europe. It does not take that much to install one anywhere. It has ten sensors, VR glasses and a computer. Its installation takes around five hours and the whole thing easily fits into an estate car. This allows us to bring our European Capital of Culture programme to all of Europe and to bring all of Europe to Dornbirn plus.

\*Paramount pictures has approved our use of the term from Star-trek Next Generation as it is used in the solution presented by HolodeckVR GmbH, a spin-off of Fraunhofer Institute.

## THE EUROPE CLASS

Europe is a topic that is widely discussed in society and the media, yet it is an increasingly abstract concept, particularly for young people. In a long-term study, the journey of Grade 4b at the **Gymnasium Schillerstraße grammar school** in Feldkirch (age 13 – 14) is being documented up until their final exams in 2024. Each year starts and ends with the Europe forum. Inputs by inspiring people from the fields of arts and culture, politics, history and philosophy open an intensive discourse on the concept of Europe among the students. Also, we plan to extend this fascinating project to include many more classes. In our ECOC year, a documentary will present the eight years of this project and the young people's experiences with Europe.

This is a project we not only seek to expand vertically by offering various schools the chance to become engaged with the topic of Europe, but also horizontally by creating educational tools from our programme lines to strengthen skills on topics like sustainability, architectural culture, digitalisation and humanism.

## Recycling systems need to function locally. The local generation of sustainable energy should be sufficient for companies and private individuals.

### CIRCLE

Circle is the evolved form of the **No Plastic** project presented in our programme at pre-selection stage. The aim is to transform the region into a waste-free and CO<sub>2</sub> neutral pilot region.

We also want to make our European Capital of Culture a green event that fulfils the requirements of the quality seal and subject all our activities to a sustainability check. After initial exploratory talks, we can sense how complex this project is. For a more detailed concept, we still need to gather professional expertise. Artistically, we will be supported by filmmaker **Werner Boote**, who has made a major contribution to raising awareness on sustainability issues with films such as Plastic Planet and The Green Lie. He is also co-founder of the Austrian branch of **Artists for Future** and will bring us together with many international activists from the environmental sector. Boote will also accompany our experiment on film.

Our focus is on the reuse and compostability of packaging. Recycling systems need to function locally. The local generation of sustainable energy should be sufficient for companies and private individuals. For this purpose, we want to create a sustainability project team including representatives from environmental protection associations, businesses and industry. Pilot projects are already underway throughout Europe, ranging from plastic-free supermarkets to cradle-to-cradle cycles in entire regions. We have also found many local examples of companies in production, trade and tourism that are committed to sustainable cycles.

**Partners:** NGOs, Vorarlberg's retail market, Werner Boote, Chalmers University of Technology – Department of Industrial and Materials Science

### FIRST EUROPEANS – LAST EUROPEANS: A BIENNIAL OF EUROPEAN IDEAS

In 2020, 75 years after the end of the Second World War, the Jewish Museum Hohenems will take a critical look at the present of the European project, its advocates and opponents. The programme will be the prelude to a series of events culminating in the year of Dornbirn plus 2024.

Jews were among the first European citizens of the world to promote transnational networks and cultural transfer and subsequently to assert the validity of human rights. And today they are among the most prominent defenders of the European idea. At the same time, the notion of the “Christian-Jewish occident” is abused as a slogan for marginalisation and exclusion.

In the shape of an exhibition developing performatively and in the first “Very Central European University” in Hohenems and Vorarlberg, the museum explores whether the first Europeans of the past may also be the last. This discourse is to be continued in a biennial of European ideas and will be critically reviewed within the framework of the ECOC year.

**Partner:** Jewish Museum Hohenems

### Project Cluster: BORDER(LINE) EXPERIENCES

The call for projects for **STARTprojects** held at the beginning of our bidding process, funded with a mini budget of 2,024 € each, was answered with many exciting project ideas on the topic **No Frontiers**. We introduced them all in our first round programme and are proud to report that all of them have been realised or are about to be. #werokit

During our preparation phase we will re-examine all projects from this cluster and decide with their respective initiators whether and how they may be continued and developed further.

The proposals we received were made by student groups, professional cultural institutions, independent artists and courageous citizens who had something to say. Borders are a common and daily experience here in the four border region. And all over Europe and the rest of the world, too. To overcome borders and live, think and act as a social community that transcends borders poses a challenge for many. Unfortunately, our society has experienced several setbacks in recent years. In Vorarlberg and all over Europe, minorities and migrant communities continue to live in parallel societies, we are unable to connect with each other and integration seems far away. For our European Capital of Culture, we will start a call for proposals dealing with this subject for citizens, artists and cultural initiatives from our region and all over Europe. We want to invite everyone to share their ideas on the subject of living together. #togetherontheway

### Project Cluster: EUROPE SAYS HELLO Capacity Building Programme

Our project ideas on Capacity Building and European networking, which we presented in our previous bid book, have led to a first success: In participatory discussions and citizen participation formats for the establishment of the Cultural Strategy Dornbirn 2030, we successfully created a future coordination office for all joint cultural projects in Dornbirn, Hohenems, Feldkirch and the Brengenzerswald. #yes

A joint service centre that supports cultural practitioners in applying for grants, promoting the projects, creating a joint ticket platform and coordinating events across the region will be implemented in broad partnership. Becoming involved in the projects of Urban Innovation Actions led us to invite cities with their pilot projects and evaluate their implementation with local experts. The city of Dornbirn is definitely on its way to submitting an EU application in the field of “Culture and cultural heritage”, which is independent of our ECOC bid. **Capacity Building for Artists and Cultural Institutions** remains one of our most important projects, which strives to lastingly strengthen and internationally connect the local cultural scene. With our project **Cultural Offers for Seasonal Workers** we want to invite our temporary citizens to take part in local social life #helloeurope. This project will be expanded to involve other population groups as well.

### Here is an overview of the projects we have planned for various groups:

#### Schoolchildren and Students

In addition to the topics of Europe, digitalisation, cultural heritage and architectural culture, we will be offering our own scholarships for doctoral theses and in-depth research in the area of light field technology in cooperation with the Kepler University Linz. We will inform students about opportunities for Erasmus Plus Mobility, integrate volunteers and interns into our organisational structure and teach them project management skills.

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### Civil Society

Our project for the simple organisation of neighbourhood festivals (**Take to the Streets**) is the first step towards getting civil society involved. There, cultural stakeholders will introduce people to the topics of our ECOC programme and encourage them to participate in calls for Europe for Citizens. We will also involve citizens in City Science projects, especially in the field of sustainability and cultural heritage.

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### Artists and Cultural Organisations

In addition to involving artists and cultural organisations in our projects, which also includes training them in our management system, we will offer our own audience development courses with international experts. Our office will support them in applying for EU funding and provide know-how on EU cooperation and obtaining third-party funding. Peer learning in successful EU projects will teach further skills. We also expect the knowledge gained through the Green-Museum and Green-Event certification process, which all institutions involved in the ECOC will undergo, to have educational value for the population. With our projects to train employees on how to best work with people with disabilities, we want to provide easier access for this group.

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### Trade, Farming and Tourism

As part of our **Circle** project, we want to implement various pilot projects focussing on sustainability and then share our knowledge on new cycles. The scope ranges from plastic-free supermarkets, organic farming and tourism to green textiles, cradle-to-cradle and many more. Most of them will be organised and run in cooperation with environmental organisations and we will also create a specific educational programme around them. For seasonal workers in the tourist sector, we will provide offers tailored to their working hours, including educational programmes, guided tours through exhibitions, participatory projects and more.

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### KISSING WITH TARTU

We all love to kiss. It starts as soon as we are born. The reason is quite simply because our lips are among our bodies' most sensitive parts, with millions of nerve endings. Lip on lip remains social proof that people are connected in love. And we love Tartu. And so we will overcome the distance of our faraway love and install a public Kissing Translation System in Dornbirn as an add-on to Tartu's Kissing Tartu project. Time to pucker up!

**Partner:** ECOC Tartu 2024 (EE)

### EUROPARETTA

Dornbirn plus Feldkirch Hohenems Bregenzerwald dance and sing together with Bad Ischl in honour of Europe.

The **EUROPARETTA** is a joint project between ECOC bidding cities Dornbirn plus Feldkirch Hohenems Bregenzerwald as well as Bad Ischl and the Salzkammergut. Our teams have got to know each other during the bidding phase and decided to create this project with a mixed team, no matter who wins the title.

The **EUROPARETTA** is a wordplay on a form of musical theatre that is particularly dear to Austrian culture. The story is often a comedy with exaggerated figures and thus serves as the perfect stage to tell a European story in contemporary form. Of course, here and there an Austrian cliché will be referenced, or rather highlighted. EUROPARETTA is a work commissioned by the two bidding cities of Dornbirn plus and Bad Ischl, with individual commissions for libretto, composition and stage design.

The artists working on EUROPARETTA will come from both bidding regions. Together is better: both bidding cities complement each other perfectly and contribute their strengths to this exceptional project.

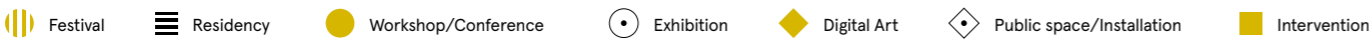
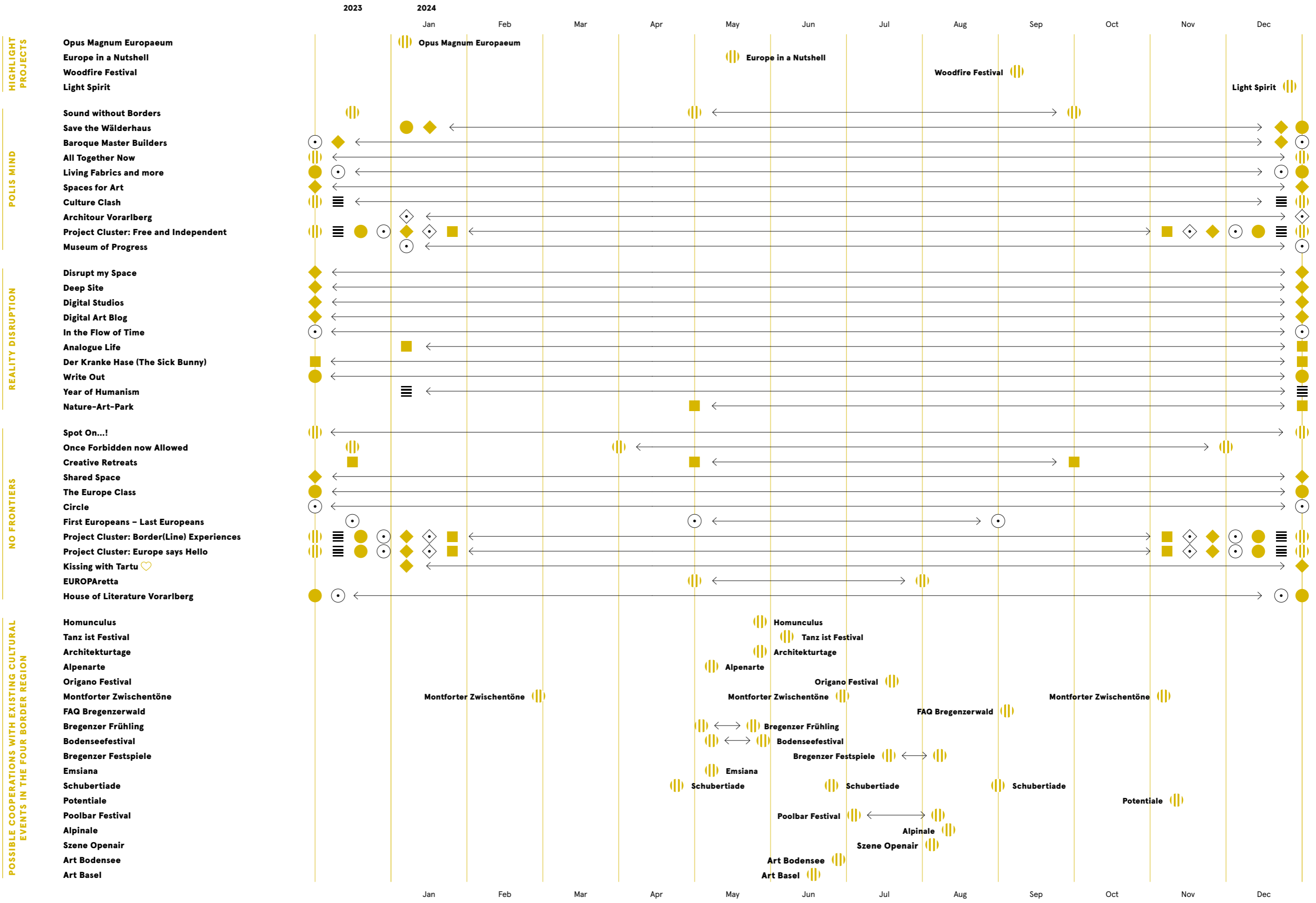
**Partner:** Salzkammergut 2024

### Let's work together: ECOC 2024 in Austria

What puts us into the same boat with our colleagues in Bad Ischl and St. Pölten is not only the challenges that go hand in hand with a bid for European Capital of Culture but a clear and unequivocal commitment to Europe. In view of what we have in common, an agreement has been struck up to jointly develop European projects in the fields of art and culture, regardless of which Austrian city carries off the title.

#allofeurope

<b>BUDGET</b>		
<b>Dornbirn Main Projects</b>	Opus Magnum Europaeum Museum of Progress	1,027,000 € 2,150,000 €
<b>Hohenems Main Projects</b>	Europe in a Nutshell House of Literature	1,000,000 € 400,000 €
<b>Bregenzerwald Main Projects</b>	Woodfire Festival Nature-Art-Park	380,000 € 450,000 €
<b>Feldkirch Main Projects</b>	Light Spirit Year of Humanism	1,400,000 € 1,000,000 €
<b>Polis Mind</b>	planned projects open calls	2,500,000 € 2,000,000 €
<b>Reality Disruption</b>	planned projects open calls	2,500,000 € 2,000,000 €
<b>No Frontiers</b>	planned projects open calls	2,500,000 € 2,000,000 €
<b>Extra Budget</b>	Cultural Institutions – Cooperations  Independent Scene – self-administered  Capacity Building	2,000,000 €  1,000,000 €  1,200,000 €
<b>Total</b>		25,507,000 €



Cities			
NO <b>Bodø 2024</b> House of Literature Vorarlberg	AT <b>Boote, Werner</b> Circle	AT <b>Mennel, Thomas</b> Save the Wälderhaus	AT <b>Vogel, Alfred</b> Woodfire Festival
CH <b>Canton and city of St. Gallen</b> Europe in a Nutshell	AT <b>Dietrich, Helmut</b> Save the Wälderhaus	AT <b>Meusburger, Herbert</b> Nature-Art-Park	CH <b>Widauer, Nives</b> Opus Magnum Europaeum
CH <b>Diepoldsau</b> Europe in a Nutshell	DE <b>Flatz, Wolfgang</b> Disrupt my Space	AT <b>Moosbrugger, Alexander</b> Opus Magnum Europaeum	AT <b>Wurm, Erwin</b> Deep Site
AT <b>Dornbirn</b> Opus Magnum Europaeum	AT <b>Fink, Tone</b> Nature-Art-Park	AT <b>Paragioudakis-Fink, Andreas</b> Project Cluster: Border(Line) Experiences	
DE/SI <b>ECOCs 2025</b> Living Fabrics and more	AT <b>Gaisbauer, Ursula</b> Project Cluster: Border(Line) Experiences	IT <b>Papadia, Daniela</b> Living Fabrics and more	AT/DE/FL/CH <b>Austrian National Tourism Office; Partners in CH, FL, DE</b> Project Cluster: Europe Says Hallo
AT <b>Feldkirch</b> Light Spirit	AT <b>Gelitin</b> Disrupt my Space	AT <b>Pfeifer, Klaus</b> Save the Wälderhaus	LinZ, AT <b>Ars Electronica Centre Linz</b> Opus Magnum Europaeum
IE <b>Galway 2020 (ECOC)</b> House of Literature Vorarlberg	CH <b>Gschwend, Nesa</b> Living Fabrics and more	GB <b>Pountney, David</b> Opus Magnum Europaeum	Bezau, AT <b>Bezau Beatz</b> Woodfire Festival
AT <b>Hohenems</b> Europe in a Nutshell	AT <b>Gutwenger, Nora</b> Project Cluster: Border(Line) Experiences	AT <b>Ramersdorfer, Caroline</b> Nature-Art-Park	Bezau, AT <b>Bezau Museum</b> Baroque Master Builders
SI <b>Ljubljana (Candidate city)</b> House of Literature Vorarlberg	AT <b>Harms, Marcus</b> Project Cluster: Border(Line) Experiences	AT <b>Rauch, Martin (Lehm Ton Erde)</b> Nature-Art-Park	Egg, AT <b>Bregenzerwald Archive</b> Save the Wälderhaus
Bad Ischl, AT <b>Salzkammergut 2024 (Candidate city)</b> EUROParetta	AT <b>Herold, Barbara</b> Once Forbidden now Allowed	AT <b>Rauchensteiner, Meinhard</b> Disrupt my Space	AT <b>Bodensee-Vorarlberg Tourism Board</b> Project Cluster: Europe Says Hello
AT <b>St. Pölten 2024 (Candidate city)</b>	AT <b>Hirschauer, Nadine</b> Project Cluster: Border(Line) Experiences	AT/FR <b>Riera, Philippe</b> Europe in a Nutshell	Nevada, US <b>Burning Man</b> Woodfire Festival
EE <b>Tartu 2024 (ECOC)</b> Kissing with Tartu	IN <b>Kapoor, Anish</b> Disrupt my Space	AT <b>Schnell, Ruth</b> Disrupt my Space	Cluj Napoca, RO <b>CENTRUL CULTURAL CLUJEAN</b> Shared Space
AT/DE/FL/CH <b>Towns and communities in the Lake Constance area</b> Sound without Borders	AT <b>Kaufmann, Hermann</b> Save the Wälderhaus	AT <b>Streibl, Andrea</b> Project Cluster: Border(Line) Experiences	Gothenburg, SE <b>Chalmers University of Technology – Department of Industrial and Materials Science</b> Circle
AT <b>Vienna</b> Year of Humanism	DK <b>Kellner, Hans-Peter</b> Europe in a Nutshell	US <b>Tunick, Spencer</b> Disrupt my Space	Novi Sad, RS <b>Cinema City</b> Deep Site
Artists & Curators			
AT <b>Agostinelli, Ines</b> Project Cluster: Free and Independent	AT <b>Kristoffer, Stefan</b> Disrupt my Space	AT <b>Üstün, Murat</b> Sound without Borders	Dornbirn, AT <b>Conrad Sohm</b> Opus Magnum Europaeum
SI <b>Baraga, Martin Bricelj</b> Disrupt my Space	IT <b>Longo, Loredana</b> Disrupt my Space	AT <b>Uhlich, Doris</b> Europe in a Nutshell	Nicosia, CY <b>Cyprus Institute</b> Museum of Progress
AT <b>Bechtold, Gottfried</b> Disrupt my Space	AT <b>Ludescher, Tobias</b> Creative Retreats	AT <b>VALIE EXPORT</b> Deep Site	Dornbirn, AT <b>Dornbirn City Archive</b> Museum of Progress
	AT <b>Marte, Sabine</b> Project Cluster: Border(Line) Experiences	AT <b>von Alten, Alice</b> Project Cluster: Border(Line) Experiences	Dornbirn, AT <b>Dornbirn Public Library</b> Write Out

Frastanz, AT <b>Electricity Museum</b> Museum of Progress			
Lustenau, AT <b>Embroidery Museum</b> Museum of Progress			
Lyon, FR <b>Fête des Lumières</b> Light Spirit			
Dornbirn, AT <b>FLATZ Museum</b> Disrupt my Space			
Munich, DE <b>Fraunhofer Institute</b> Shared Space			
Vienna, AT <b>friendship.is</b> Woodfire Festival			
Kraków, PL <b>Fundacja Photon</b> Deep Site			
Feldkirch, AT <b>Gymnasium Schillerstraße</b> The Europe Class			
Nuremberg, DE <b>HolodeckVR</b> Shared Space			
Budapest, HU <b>Innovation NextDoor</b> Deep Site			
Hohenems, AT <b>Jewish Museum Hohenems</b> Europe in a Nutshell			
LinZ, AT <b>Kepler University Linz</b> Opus Magnum Europaeum			
Dornbirn, AT <b>Kulturhaus Dornbirn</b> Living Fabrics and more			
Feldkirch, AT <b>Montforthaus Feldkirch</b> Year of Humanism			
Ljubljana, SI <b>MoTA, the Museum for Transitory Art Ljubljana</b> Cyanometer			
Zagreb, HR <b>Museum of Contemporary Art MSU</b> Deep Site			
Vienna, AT <b>Neon Golden</b> Light Spirit			
Vienna, AT <b>NEST – Agency for Vacancy Management</b> Spaces for Art			
Dornbirn, AT <b>Origano Festival</b> Opus Magnum Europaeum			

## Institutions & Operators

Sofia, BG <b>Actifilm</b> Deep Site			
AT/DE/FL/CH <b>Austrian National Tourism Office; Partners in CH, FL, DE</b> Project Cluster: Europe Says Hallo			
LinZ, AT <b>Ars Electronica Centre Linz</b> Opus Magnum Europaeum			
Bezau, AT <b>Bezau Beatz</b> Woodfire Festival			
Nuremberg, DE <b>HolodeckVR</b> Shared Space			
Budapest, HU <b>Innovation NextDoor</b> Deep Site			
Hohenems, AT <b>Jewish Museum Hohenems</b> Europe in a Nutshell			
LinZ, AT <b>Kepler University Linz</b> Opus Magnum Europaeum			
Dornbirn, AT <b>Kulturhaus Dornbirn</b> Living Fabrics and more			
Feldkirch, AT <b>Montforthaus Feldkirch</b> Year of Humanism			
Ljubljana, SI <b>MoTA, the Museum for Transitory Art Ljubljana</b> Cyanometer			
Zagreb, HR <b>Museum of Contemporary Art MSU</b> Deep Site			
Vienna, AT <b>Neon Golden</b> Light Spirit			
Vienna, AT <b>NEST – Agency for Vacancy Management</b> Spaces for Art			
Dornbirn, AT <b>Origano Festival</b> Opus Magnum Europaeum			

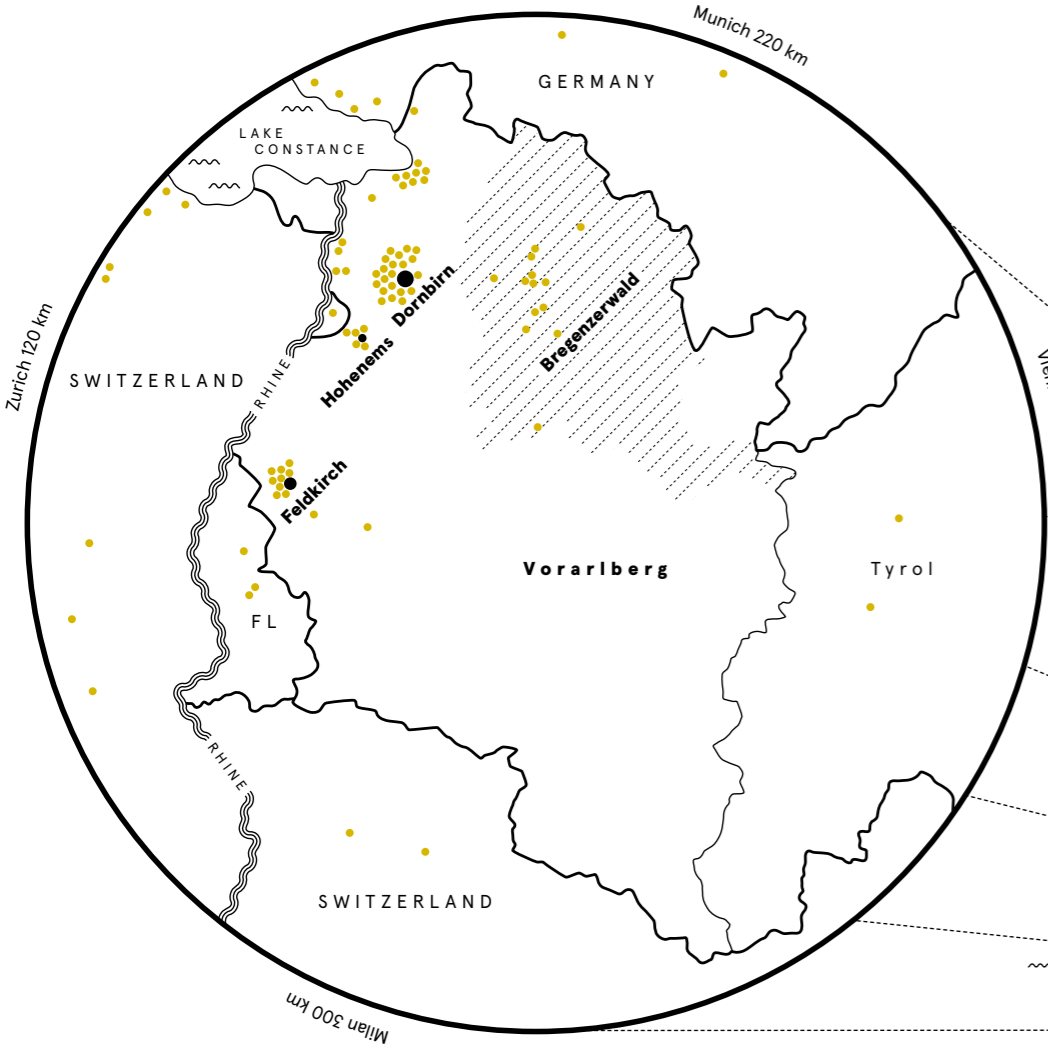
Ålesund, NO/Bratislava, SK Essen, DE/Klaipėda, LT Łódź, PL/Paris, FR/Schwarzach, AT <b>Rieger Orgelbau GmbH</b> Opus Magnum Europaeum			
New York, US <b>Sagmeister &amp; Walsh</b> Spaces for Art			
EU <b>Schools in Vorarlberg, Amsterdam, Dublin, Turin, Republic of Moldova</b> Write Out			
CZ <b>Signal</b> Light Spirit			
Vienna, AT <b>Sofassession</b> Opus Magnum Europaeum			
Dornbirn, AT <b>Spieboden Dornbirn</b> Opus Magnum Europaeum			
St. Gallen, CH <b>St. Gallen University of Teacher Education</b> House of Literature Vorarlberg			
Dornbirn, AT <b>Textile Pattern Archive</b> Museum of Progress			
Hard, AT <b>Textile Printing Archive Mittelweiherburg</b> Museum of Progress			
Feldkirch, AT <b>Theater am Saumarkt</b> Project Cluster: Border(Line) Experiences			
AT <b>University College of Teacher Education Vorarlberg</b> House of Literature Vorarlberg			
Dornbirn, AT <b>University of Applied Sciences Vorarlberg</b> Opus Magnum Europaeum			
Feldkirch, AT <b>Vorarlberg Business Archive</b> Museum of Progress			
AT <b>Vorarlberg’s retail market</b> Circle			
Vienna, AT <b>VR Vis</b> Opus Magnum Europaeum			
Andelsbuch, AT <b>Werkraum Bregenzerwald</b> Woodfire Festival			

Hittisau, AT <b>Women’s Museum Hittisau</b> Living Fabrics and more			
Vienna, AT <b>XRart.space Vienna</b> Digital Art Blog			
NL/DE <b>XRBase</b> Digital Art Blog			
Bregenz, AT <b>Association Kunstpunkt</b> In the Flow of Time			
AT <b>Carnival guilds Vorarlberg</b> Woodfire Festival			
AT <b>Choirs and orchestras from Vorarlberg</b> Sound without Borders			
Palermo, IT <b>Cre.Zi plus</b> Deep Site			
EU <b>Cultural and music clubs, choirs and orchestras, conductors, brass bands</b> Sound without Borders			
Hohenems, AT <b>Live! Association for the Promotion of Live Music</b> Sound without Borders			
Lyon, FR <b>LUCI Association (Lighting Urban Community International)</b> Light Spirit			
Gorizia, IT <b>Quarantasettezeroquattro (47/04)</b> Deep Site			

Eindhoven, NL <b>ilo (international light festival organisation)</b> Light Spirit			
Feldkirch, AT <b>Independent scene Vorarlberg</b> Project Cluster: Free and Independent			
Constance, DE <b>International Lake Constance Conference</b> Sound without Borders			
Feldkirch, AT <b>literatur:vorarlberg network</b> House of Literature Vorarlberg			
LinZ, AT <b>KunstRaum Goethestraße</b> Der Kranke Hase and his European Friends			
Hohenems, AT <b>Live! Association for the Promotion of Live Music</b> Sound without Borders			
Lyon, FR <b>LUCI Association (Lighting Urban Community International)</b> Light Spirit			
Gorizia, IT <b>Quarantasettezeroquattro (47/04)</b> Deep Site			

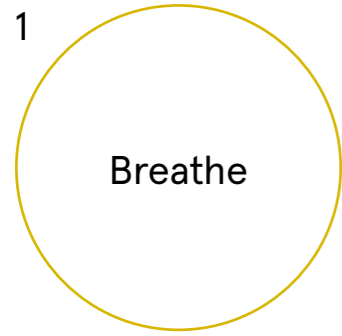
AT/DE/FL/CH <b>QUARTA – 4 Länder Jugendphilharmonie</b> Sound without Borders			
Bregenzwald, AT Project Cluster: Free and Independent			
Bregenz, AT <b>VEREIN AMAZONE</b> Project Cluster: Border(Line) Experiences			
Dornbirn, AT <b>Vorarlberg Architecture Institute vai</b> Architour Vorarlberg			
Amsterdam, NL <b>VR Days</b> Digital Art Blog			
AT <b>WALKTANZTHEATER</b> Project Cluster: Border(Line) Experiences			
Lustenau, AT <b>W*ORT</b> Project Cluster: Border(Line) Experiences			

Tallinn, EE <b>Estonian Author Association</b> House of Literature Vorarlberg			
Bregenzwald, AT <b>FAQ Bregenzerwald festival</b> Woodfire Festival			
Lustenau, AT <b>Federation of Austrian Industries</b> Museum of Progress			
AT <b>Funken unions from Vorarlberg</b> Woodfire Festival			
KR <b>Geumgang Nature Art Biennale 2019</b> Nature-Art-Park			
Andelsbuch, AT <b>Handwerk + Form (crafts competition)</b> Woodfire Festival			

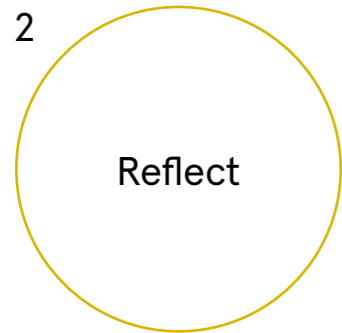


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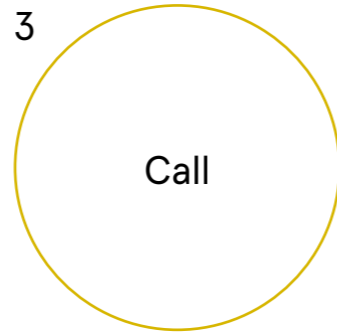
KR →  
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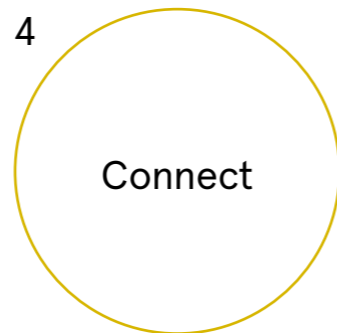
First and foremost, we want to give our existing projects and programme lines some time and air to breathe. As a first step, we will choose curators for the programme lines by launching a European call for applications. We are looking for creative minds who can see their own artistic and philosophical ideas in our programme lines. They should bring the ability to really feel the local culture and find a connection between local artists and international art trends.



Together with these curators we will further develop and reflect the projects of this application in a series of **Creative Retreats**. The leading thought is “up to date and contemporary”: We want to extend our scope of ideas and reflect on each and every project with our curators, from the original idea to its current (technical, scientific, social) state. The projects will certainly develop further, and probably change to a certain degree. However, these developments and changes will always mean improvement. At the **Creative Retreats**, we will prepare the call for applications, addressing artists and creatives from the region and from across Europe, and we will lay out the conditions for cooperation.



We will launch European calls for project ideas. The curators, the **Cultural Council** and the **Courage Council** will help choose the projects under supervision of the Artistic Director. We will directly speak to local institutions about potential projects, commissions and artistic co-operations. Curators will also have the chance to invite specific projects that will then be discussed within this panel. And of course, we will be happy to speak to independent individuals who approach us with their own project ideas. The curators will be the ones to decide whether these independent projects will be presented to the panel. Independent groups will receive a budget they can self-administer. They enjoy artistic freedom within our three programme lines – following the motto **Outburst of Courage**.



All projects are then moulded together to create a coherent and harmonious dramaturgy for the year. ECOC visitors will have the chance to experience projects of artistic value from all programme lines across the year. Citizens and local businesses will get positive new impulses for their own thoughts and actions from the art and culture that surrounds them. After 2024, artists and cultural institutions will feel empowered to confidently step on the European stage and be rewarded for their courage. This is the goal of our programme. #letsdoit



While developing the projects the search for connections of cultural heritage and new art forms wasn't at the forefront of our minds. But when we took a closer look at our projects, we realised that most of them carry this idea in them.

For our opening, traditional organs all over Europe will play together as they are connected through newest technologies. Contemporary composers will be commissioned to write #newmusic for the event. The **Museum of Progress** will tell the story of our cultural heritage in virtual reality.

In **Europe in a Nutshell** oral histories serve as a source for experimental contemporary theatre. In **Emsway** a nearly forgotten old path connecting the city with the Rhine is revived with contemporary art, refreshing and reframing people's memories. During the **Woodfire Festival** the regional tradition of bonfire – known as Funken – is taken further and expanded by contemporary artists' sculptural interpretations. In **Nature-Art-Park**, new sculptures are created with traditional craft techniques. In the **Year of Humanism**, we interpret the values of Humanism and the Age of Enlightenment from today's digital perspective. In **Light**



**Spirit**, visitors can re-discover Feldkirch's old city centre bathed in light installations. **Sound without Borders** expands traditional pub and street music into new formats. In **Save the Wälderhaus**, we map and renovate culturally valuable Wälderhäuser with local architects giving the old spaces new purpose. In **Baroque Master Builders** we document the architectural works of building masters and fuse this knowledge with the current creative industry. **Under the Lantern** connects diverse cultural, religious and musical elements into a contemporary dialogue.

In **Take to the Streets** contemporary artists transform public squares and streets and lead them back to their traditional social function. **Encyclopaedia of Memories** creates social sculptures from collective memories. In **All Together Now** traditional cultural clubs make music with contemporary ensembles. In **Living Fabrics** old textiles turn into new art objects. In **Spaces for Art** vacant industrial buildings are re-purposed as culture centres. In **Architour** sightseeing tours combine traditional sites and contemporary architecture. **Disrupt my Space** creates a dialogue between art in public space and traditionally grown urban structures. **Deep Site** expands urban space with digital visuals and information. In **Analogue Life** we lead visitors back into a time before the digital revolution. The new **House of Literature Vorarlberg** will add digital storytelling to creative writing. In **Creative Retreats**, new ideas are developed in traditional alpine lodges. In **Circle** we remember old cultural techniques in production and distribution. The Biennale **First Europeans – Last Europeans** explores how past and future are tied together. **Once Forbidden now Allowed** is a series of social re-enactments that consciously disobey what was once forbidden. The **EUROPAretta** re-invents the specifically Austrian format of operettas.

Why almost all our artists incorporate local cultural heritage into their contemporary works, is a question we cannot fully answer. We do believe the European Year of Cultural Heritage 2018 was one source of inspiration.



**We like to compare working for an ECOC with further training – you change, you learn, you grow your network, you are better trained, you have more contacts and with all that a better standing within the culture sector all across Europe.**

Step by step – the journey is the goal. Since the jury’s report we have realised further **STARTprojects** (Living Fabrics, Fragments of Space, Cross-Border Family Stories), hosted Capacity Building workshops on funding for artists together with the Federal Chancellery for Art and Culture (Let’s fund out), celebrated Europe Day with a curated cross-border train excursion (Come join us on our excursion celebrating Europe!), met with focus groups, hosted citizen participation events, gave lectures and held workshops.

For this application we further developed our think tanks and dialogue workshops with the general public and with artists and creatives from the region that we had started in 2017. We sought feedback and held focus groups. In Dornbirn, Feldkirch, Hohenems and the Bregenzerwald we worked together with the respective cultural offices to present and discuss our projects with the general public, artists and creatives, tourism experts, architects, designers, businesses and more. We adopted suggestions, improved some projects and dropped others. In participation events we asked young people and seniors and everyone between. Together we expanded the Cultural Strategy Dornbirn 2030. We held lectures, discussed and reflected our programme lines and ideas all over Vorarlberg and the greater Lake Constance region and asked more than 1,000 people what they thought. Together we developed a programme, discussed with partners across Europe and established broad networks. We created the **Spot On...** project, which extends our invitation to all cities, municipalities and cultural institutions in Vorarlberg and the Lake Constance region to become part of the ECOC programme.



During the development of this application, we developed the projects further with artists and cultural organisations in order to more clearly define them in terms of art, organisation and budget. For example, we specified the artistic interventions of the local artists **Wolfgang FLATZ, Tone Fink, Herbert Meusburger, Gregor K.** and **Gottfried Bechtold**. With the musicians **Alexander Moosbrugger** and **Alfred Vogel**, we more closely defined the major projects for Dornbirn and the Bregenzerwald and found partners. Together with **architects, building physicists, historians** and **the Bregenzerwald Archive**, we developed and refined the Save the Wälderhaus project. In Hohenems, we defined Emsway with **property developers and local architects** and with the **Jewish Museum** we discussed Europe in a Nutshell with the first artist teams. With the **literatur.vorarlberg network** and **Frauke Kühn**, we are developing literature projects for the newly built House of Literature. With **NEST – Agency for Vacancy Management** we analysed vacancies and their potential soft development into cultural spaces. With the association **Lichtstadt Feldkirch** we already created two specific projects for the end of the European Capital of Culture year. With the dance network **netzwerk:tanz** in Dornbirn we conceived the project Mapping Sounds, with the **Gymnasium Schillerstraße** the Europe Class in Feldkirch, with **Tobias Ludescher** the Creative Retreats and the Museum of Progress with the **Dornbirn City Archive**.

In Feldkirch the culture office hosted an open house inviting **all cultural institutions, artists and creatives** to visit us, discuss with us and give us their input on projects. The result is Once Forbidden now Allowed. We have close ties to the independent scene, i.e. the **Culture Network Independent Scene**. The result was to give the network a self-administered budget complete with all organisational responsibilities along with including them in the Courage and Cultural Council.

So far, so good. But what will remain after the year? We see the organisation and implementation of the ECOC year as a kind of **art academy**. A cultural business of this size and relevance creates an **influx of knowledge and know-how**. All the people who have worked for an ECOC can confirm: Working for this cultural institution (as an artist, partner, staff) boosts your skills. We like to compare working for an ECOC with further training – you change, you learn, you grow your network, you are better trained, you have more contacts and with all that a **better standing within the culture sector all across Europe**.

It is also appealing for future European Capitals of Culture to have **staff gain experience** and prepare in ongoing ones. As previous ECOCs have done before us, we will give our staff and project partners the opportunity to send team members to current ECOCs for a certain period of time. There they can experience, observe, network and – following the idea of a shared European culture – teach and learn.

The aim is to have better trained culture workers as a result of the European Capital of Culture. The **awareness for art and culture** will grow, as will **professionalism**. People will have higher aspirations personally, professionally and artistically. The more people work in professional cultural businesses and the better their networks, the **higher the standing of art and culture** will become in our society and all over the world! #letsforgetit

3 European dimension

11 Calling Europe for an Outburst of Courage

Global trends in contemporary art can make it difficult to see local characteristics. And yet there is a local DNA shining through when we try implementing cultural and artistic strategies into the respective cultural context.

This is the key theme we explore in the urban digital project Deep Site, together with **artists from Italy, Poland, Serbia, Croatia** and more. The aim is to create digital art works for public space, which can also unfold their power in **other European cities**. In Shared Space we take things one step further. **Artists and audiences from various European cities** are “beamed” into a space they can collectively experience. The range of artistic works presented here leads to new forms of cooperation.

We are also developing and spreading the Cyanometer #socoool. Currently installed in **Ljubljana** and **Wroclaw**, we will expand to a dialogue on **values in European society**. How? By adding new parameters like courage, happiness and joy to the environmental data that the Cyanometers currently measure. How will we measure these factors? How will we display them? How can we compare the quality of **our lives in Dornbirn, Oulu, Plovdiv** or **Palermo**? We will ask all of Europe and find an artistic answer. The aim is an open dialogue, which people can also join on the XRart.community platform. It allows digital **artists from across Europe to collaborate on projects**, while the Holodeck gives us the chance to experience our own and all of **Europe’s cultural heritage**. We will create worlds of experience with our partners from **Cyprus Institute, Fraunhofer Institute** and the working groups of the Digital Research Infrastructure for the Arts and Humanities (DARIAH), which is part of the European Research Infrastructure Consortium. Our primary approach is to **apply digital innovation to promote intercultural dialogue** and encourage greater understanding between European citizens and younger generations in particular.



With Europe in a Nutshell we tell stories from all over Europe, bringing the **cultural diversity** of our immediate and more distant neighbours to a place where **Europe is still most visible**: to our EU outside border with Switzerland. This border has always held a great relevance, as it was a site where the life and death of refugees was decided on during the Nazi era. In recent years, movements of refugees across borders have pushed political positions in Europe further and further apart. Almost everywhere we can find right-wing populist movements next to people who champion a diverse society and humanist values. We want to provoke intercultural dialogue through projects that bring the **disruptive power of art closer to citizens and visitors**. So that no one just feels provoked, but is instead inspired and stimulated by new emotional and rational approaches. #outburstofcourage

**Creating one sound all across Europe** is the idea of our opening ceremony, where organs built in Dornbirn and at home all over Europe will play Opus Magnum Europaeum in union and will be presented on Dornbirn's Main Square. We come full circle as we close with the Year of Humanism, giving **the most central idea of European society** international attention. This is exactly what is missing in our shared Europe: there is no serious discussion on the fundamental features of a humanist Europe.

In addition to the theme of Cultural Heritage, which attracted a great deal of attention in Europe in 2018, and which we continue with various innovative approaches (e.g. Save the Wälderhaus), we also address topics currently discussed in the EU such as the **revitalisation of rural communities** and **crowdsourcing smart solutions for societal challenges** with our projects in the Polis Mind programme line. We can also learn a lot from Europe. Particularly in dealing with migration, we have been watching cities like **Athens, Antwerp, Bologna, Coventry, Fuenlabrada, Utre-**

**cht and Vienna**, which are all experimenting with innovative approaches to integrating migrants and refugees in the course of **Urban Innovative Actions**. We want to invite them and evaluate how their approaches could be successfully applied to our region.

However, we no longer believe – and integration experts confirm – that there are **no cure-all solutions or universally applicable instructions for integration**. We believe that we must develop tailor-made strategies in small social units like communities, schools, associations, etc., which will gradually lead to success. Austria – or, more precisely, the Austrian half of the Austro-Hungarian Empire – first recognised Islam as an equal religious community in 1912, and the law in its main features is still in force today. But there is little to brag about. Approval on paper does not make it any easier to really come together in everyday life or to **develop common values**. Since 2012, there has been an Islamic cemetery in Altach in Vorarlberg – which, unfortunately, is hardly used. After many migrants of Islamic faith have spent almost their entire lives here, most still prefer to be buried in their home country. This is emotionally understandable, yet it also tells a tale of failure. Of the **long-established citizens and the immigrants** and the distance between them. The time for catch-all solutions has long passed. There are many **good approaches and best practices** in Vorarlberg, Austria and Europe that we want to adopt and adapt. But here, too, we are counting on an Outburst of Courage and fresh approaches. With our **Culture Clash** project, we directly approach the communities and try to implement the wishes they have expressed, such as bringing their culture closer to us as well.

A lot of potential for exciting projects lies in our location at two EU external borders and in a **four border region**. With the project **Spot-On...** we invite communities in the entire Lake Constance region to develop activities together. The transnational exchange already takes place in trade and work, but only to a small extent in culture and human encounter.

Another common European issue is the **role of women in our societies** and particularly women on the job market, an issue that is still handled pretty conservatively in the Vorarlberg. In our organisation and in the programme (in cooperation with the Women's Museum in Hittisau) we want to establish #50%women – not an easy task, but we are determined and ready to courageously face any existing resistance.

In our experience artistic interventions and cultural education are the best means to help people understand **Europe as a shared cultural space** with room for all kinds of artistic and cultural expressions. With our concept we want to **encourage all of Europe to an Outburst of Courage**, and to emphasise our commitment to Europe as space for cultural diversity. We will playfully use arts and culture to bring the citizens of Dornbirn plus closer to the heartbeat of Europe. And European citizens closer to the heartbeat of Dornbirn plus.

#### Pimp the Brand

Cultural institutions such as the Bregenz Festival, the Burgtheater Vienna, the Ars Electronica Center in Linz, the MET in New York City, or the Tate Modern in London – all report excellent capacity and visitor numbers and cater to broad international audiences. We think this is not only due to their phenomenal productions, stagings and exhibitions. The Bregenz Festival is a hallmark of trust. Tickets are sold out even before the critics have covered the event. You go to the Tate Modern in London as a matter of course, sometimes without even knowing which exhibition is currently running. The same goes for the Burgtheater in Vienna. If you want to experience Vienna, seeing a play at the famous "Burg" is a must. We want to create the same effect with ECOC. The title ECOC guarantees a must-see-experience!

#### Branding

We want to elevate the meaning of the European Capital of Culture title all across Europe. The ECOC brand should shine even brighter and represent a hallmark of quality. To be a title bearer means that the city, region and programme are worth the trip, at any time of the year. For Dornbirn plus this means: A year full of art and culture in a region that is well-developed for tourism and is finally adding more cultural content to its gorgeous scenery. Dornbirn plus wants to make a significant contribution to sharpening the ECOC brand, thus strengthening the public's trust in it. "If it says European Capital of Culture, expect tons of cultural adventure!" We have placed great importance on our communications work since early on in the bidding phase. Artistic content and advertising are not contradictory. Art only becomes real through seeing, feeling, experiencing and participating. We want to share with as many people as possible what makes up our daily existence: the enjoyment of art and culture. That's why we clearly and courageously say yes to communications, PR and marketing. What was started in the bidding process will be continued successfully after winning the title. Highly professional communications through the familiar channels of the meta-brand ECOC, the European brand Dornbirn plus and the special interest programme will appeal to national and international audiences alike.

**A year full of art and culture in a region that is well-developed for tourism and is finally adding more cultural content to its gorgeous scenery.**

#### Testimonials

We also follow the lead of the best when it comes to testimonials. Fritz Pleitgen was for Ruhr.2010 what Alexander van der Bellen represents for Austria – even more so since the infamous political scandal "Ibiza-Gate". He is a public figure with composure and consistency and broad support all across Europe. These are the kind of people who will be on our Supervisory Board, our Culture Council (e.g. Frauke Kühn) and our Courage Council (e.g. Jan Böhmermann). Some have been our supporters (e.g. Hanno Loewy) for a while; they will continue to speak, work and help pave the way for us and our ECOC.

#### Compelling programme and content

Ultimately, marketing packs and sells content. This content is the USP of Dornbirn plus. The artistic programme and artists' names carry weight and will attract visitors all across Europe.

Vorarlberg as a tourist destination is established and well worth the trip for people from all over the world. The Schubertiade in Schwarzenberg and Hohenems, the Bregenz Festival, vorarlberg museum and the Jewish Museum Hohenems, the Art Bodensee Dornbirn and the FAQ Festival Bregenzerwald attract tens of thousands of international visitors every year. These are our regular customers today. We will count on them as multipliers and diversifiers, so that many new visitors will join them. We want to encourage people to explore new artistic paths. A Schubertiade concert might go well with a dance evening at a Bregenzerwald inn (Sound without Borders), or a concert from the Under the Lantern project. After an opera at the Bregenz Festival a boat trip on the Rhine for Europe in a Nutshell is a wonderful idea, and before you visit the Jewish Museum in Hohenems, you can find out about Vorarlberg's literature scene at the new Public Library in Dornbirn. And on the way you will happen upon immersive art works in public space, easily find your way thanks to the new cul-

Further international and national **target groups** we would like to address as ECOC visitors:

**Typical culture lovers** “We’re going to see as much as we can. This is serious business.” How about Opus Magnum Europaeum, Disrupt my Space, Mapping Sounds combined with a visit to Bregenz Festival, Kunsthaus Bregenz, Landestheater Vorarlberg, Remise Bludenz?

**ECOC-superfans** “How many ECOCs can you fit into one life time?” Check out Europe in a Nutshell, Deep Site, Holodeck, Digital Studios!

**LOHAs** “We’ve always wanted to visit the Bregenzerwald for a digital detox.” Why don’t you try In the Flow of Time, Save the Wälderhaus, Circle, Nature-Art-Park?

**Outdoorsy types** “Hiking with a bit of art on the side sounds great.” You should explore Baroque Master Builders, Woodfire Festival, Architour Vorarlberg, Once Forbidden now Allowed ...!

**Winter aficionados** “We’re happy to drop by on our way to our ski resort in Lech.” How about Light Spirit, Digital Studios, Holodeck?

**Families** “Nature, relaxation, lots to do for the kids, traditional atmosphere, culture – you can’t get this whole package in Berlin!” Check out Holodeck, Take to the Streets, All Together Now, Nature-Art-Park, Museum of Progress, Der Kranke Hase, combined with Public Library and inatura Science Park

**Athletic daredevils** “The sky’s the limit – we’re going to see it ALL!” You’ve got to see Spot On...!, Emsway, Architour Vorarlberg, Nature-Art-Park

**Pampering junkies** “It’s just a stone’s throw from Biohotel Schwanen to Kunsthaus Bregenz.” You should explore Architour Vorarlberg, Menu of the Day, Shared Space

**Artsy hipsters** “EVERYbody else is already there. Just check your Instagram feed!” Find perfect photo ops and cool stuff at Creative Retreats, Holodeck, Digital Studios!

**Tech geeks** “Beam me to Dornbirn, Scotty!” How about Holodeck, Disrupt my Space and Digital Studios?

**The remaining 7,640,000** – all Austrians minus 360,000 Vorarlberg natives “I’ve always wanted to visit Vorarlberg!” Museum of Progress, In the Flow of Time, Spot on...!

tural guiding system in all cities and let the ECOC app plan and book your trip with public transport. After an exciting culture day, it is time to relax at the Lake Constance shore, enjoying the view to Switzerland and Germany. Interconnecting the new and the well-tried (and addressing existing audiences) is one of the aims of ECOC and also a way of creating added value.

How people travel has begun to change and will continue to do so. Our carbon footprint is becoming more and more important, flying is losing appeal while public transport is gaining it. Vorarlberg is easy to reach by train and bus, as well as by car and bike. We address people who are aware of their behaviour and are not only dropping by for a quick culture weekend, but are rather consciously planning on spending their holidays in Vorarlberg.



### #specialjoy: We are excited to coordinate our programmes with Tartu and Bodø European Capitals of Culture 2024 and to realise joint projects.

At this point we have agreed to implement our project **Shared Space** in both other ECOCs thus creating a shared virtual space where real-life art projects can be developed. In addition, Spencer Tunick’s nude scan will also travel to our ECOC partner cities. #naked #isthenewblack

With our partner in Tartu we will work on the theme of digitalisation and realise projects on cultural heritage. For our new digital **House of Literature** in Hohenems we have already established contacts with partners in Estonia – an event app was already used for Gymnaestrada 2019 and will be developed further for ECOC. #digitalestonia

We have had the opportunity to visit our Danish colleagues in Aarhus 2017, our Dutch colleagues in Leeuwarden 2018 and just recently we went on a field trip to have a hands-on experience of how our Bulgarian colleagues in Plovdiv 2019 manage. All of them have openly shared their experiences and best, but also – and perhaps even more important – worst practices.

We learned a lot during those visits. We understood that active public participation, outreach programmes and an attractive pro-

gramme make people enthusiastic about engaging in community activities and are key factors in overcoming scepticism. And that it takes almost four years of preparation to see results only at the very last minute and long-term. We are lucky to have someone who has worked for Linz.09 as well as Essen/Ruhr.2010 in our team as well as someone who was involved in the Palermo 2019 bid. It allows us to tap into the partner networks of those cities and offers some opportunities for recruitment if we are awarded the title.

What has been a tradition in sports for decades is long awaited in culture: a **symbol for passing the ECOC** spirit from one city to the next. Inspired by the Olympic Torch, which has been passed from one Olympic city to the next since Antwerp 1920, we want to de-velop a symbol together with Tartu 2024 and Bodø 2024. The end of the ECOC year will be marked by a hand-over ceremony, inviting the following cities to present a preview of their artistic programme. Our idea, which we will discuss and develop further with the other ECOC cities is a music composition that the following cities record and compose further. We will coordinate a workshop between current and upcoming members at the next network meetings that will be held 2020 in Timișoara, Eleusis and Novi Sad and assign a (preferably female) composer or collective with its creation. #50%women

In order to coordinate our programmes with the other ECOC cities in detail and to develop cooperations, we will invite all creative teams to **Creative Retreats**. We are sure that it will spark a firework of creativity between all European Capitals of Culture!

We are also preparing cooperations with former ECOC cities. From Linz (2009) **Der Kranke Hase** will come to visit, the **Emscherkunst** from Ruhr (2010) inspired our project **Disrupt my Space** and Rieger organs from Graz (2003) and Essen (2010) will take part in our **Opus Magnum Europaeum**. We also want to take part in existing networks such as UNeECC (The University Network of the European Capitals of Culture) or the Culture Next Network of Candidate Cities initiated by Cluj in order to strengthen partnerships and create joint projects with previous, future or candidate ECOCs. We believe we can learn a lot from these cities. Those who join the adventure of ECOC all have a story to tell. #ecoc #rocks

## 14 All Together Now – Involving the citizens

For round two we personally spoke to exactly 1,463 people ... Well, no, of course we can't really give you an exact number. All we know is that it was way more than 1,000. And we couldn't have made our call for an Outburst of Courage without all their ideas, opinions and stories. #wearenotrebels

We are many. We have implemented additional **STARTprojects** for this application. Some of them brought together (migrant and non-migrant) women (**Living Fabrics**), others helped children and teenagers find out about and reflect on their own cross-border family relations in artistic projects (**Cross-Border Family Stories**). We developed a new format to celebrate Europe Day with our audience, a curated cross-border rail ride (**Come join us on our excursion celebrating Europe!**). We further developed our dialogue workshops and discussed feedback and input with our citizens in workshops and talks.

### We couldn't do all that without the knowledge of our locals.

We talked to people of all generations in various citizen participation formats to further develop our Cultural Strategy Dornbirn 2030 together. We discussed and reflected on our programme lines and topics with people across Vorarlberg and the Lake Constance region to create our programme. We took into account all the feedback, criticism and ideas we received from students, integration groups, pensioners (including our own grandparents), clubs and associations, audiences at talks and people visiting our information stands. Not every conversation resulted in an actual project. However, all the suggested topics have been considered in this proposal. We will further discuss them with artists and pro-

ject partners in our **Creative Retreats** to find ways how to turn these ideas into real projects over the upcoming years.

We are many. And we are still growing. We are getting bigger and bigger, gaining more people as we move forward. People who like our ideas and support our proposal. People like this group of pensioners we met at a talk, who considered themselves as culturally illiterate and seemed to be rather sceptical about us at first. At the end of our conversation, they were enthusiastic about our ideas: "The things you mentioned are exactly what we need in Vorarlberg! Everyone will get it and everyone can contribute. Now go get that title!" #ouroldiesrock

At tradeshows and markets such as the Europamarkt we spoke to people about courage. At a meeting of student class representatives we didn't only discuss politics, but also talked about Europe, which resulted in a fun competition about who had the greatest language variety and a quiz about whimsical facts, such as: In what country did a penguin receive knighthood? It is an open process that allows everyone to express their opinions and give feedback, and we really appreciate that. (And here's the answer: Nils Olav III, a king penguin living in the Edinburgh Zoo, was knighted by the Norwegian King). It's all about participation and #fun!

Despite our high demands on learning processes and long-term impact, Dornbirn plus still needs to be enjoyable. We joined forces with our partners poolbar Festival and FAQ Bregenzerwald this year. We invited their audiences to join us for a playful Outburst of Courage as part of our Courage to Act campaign. With calls for action such as "Get out of your comfort zone", "Stand up for something!" and "Show your love!" printed on signs we called upon citizens to join our movement. During the preparation phase and the year 2025 we will continue to focus on putting a smile on peoples' faces and making them think: "I can be part of this!"

#### Volunteers

Dornbirn alone is home to about 300 clubs and associations. Just add our partner cities Feldkirch, Hohenems and Bregenzerwald and this number can be easily tripled. Almost half of Vorarlberg's population volunteers in clubs. Although slightly declining, the percentage of young people is higher than one would expect. These young volunteers will be the cornerstone of our volunteers programme.

With Gymnaestrada taking place in July 2019, Dornbirn proved its ability to organise a truly unique event with the help of thou-

sands of volunteers. As a sports event celebrating diversity, Gymnaestrada will serve as a model for our own projects. We are in close contact with the event's organisers, who were kind enough to share their strategy, their experiences (allocation of volunteers, staff trainings, team building measures, etc.) and their specially developed software with us. #welearnfromthebest

#### #mostimportant

Our programme lines **Polis-Mind, Reality-Disruption** and **No Frontiers** as well as many of our projects strongly depend on active participation. With **Spot-On...** we invite citizens from all cities and municipalities, all clubs, associations and institutions in the Lake Constance region to be part of our ECOC programme. **Opus-Magnum-Europaeum** needs choirs, musicians and technicians from across the Lake Constance region. For **Europe-in-a-Nutshell** we collect hundreds of stories from the region and the whole world. Then there are youth centres, refugees, volunteers and job seekers from across Vorarlberg who renovate the boats (nutshells). For **Light Spirit** thousands of people will participate in the Neon Golden performance. Craft guilds, apprentices, students, tourists, volunteers and wood workers from across Europe will build wooden sculptures for our **Woodfire Festival** in the Bregenzerwald. In our **Architours**, we will make sure to show visitors more than just the beautiful parts of Vorarlberg. For the first time, locals and visitors will get to see the not so pretty sides of Vorarlberg and find out what they can do to help solve certain issues. For the project **Living Fabrics** we will cooperate with partners such as the Women's Museum in Hittisau and the population of Vorarlberg to explore Vorarlberg's traditional textile industry, the concept of working from home and traditional Vorarlberg costumes. For the **Museum of Progress** we will ask former industrial workers, families and migrants about their stories, and for **Take to the Streets** we ask everyone to go out there and celebrate.

We couldn't do all that without the knowledge of our locals. They tell us their best stories and together we share them with all of Europe. The catalyst ECOC gives us the strength and the population gives us the courage to just do it. #togetherontheway

#### Come join us on our excursion celebrating Europe:





Over the last eight months, we have had lots of discussions with experts and key figures on how marginalisation is expressed, and which groups are primarily affected. We have been in touch with associations for people with disabilities, various clubs, youth information centres, counselling centres, integration officers, educational institutions and pensioners.

At the same time, we have walked through Dornbirn plus Feldkirch Hohenems Bregenzerwald with a different view. Again and again we heard stories that showed us our familiar surroundings in a completely new light. Suddenly we noticed the barriers around us that frail people and people with disabilities face on a daily basis.

Seniors told us that the problem starts with no longer being fully mobile and that they feel unsafe on public transport. We understood that the Turkish lady next door may have a hard time finding out about interesting events. With the youth information centre we talked about who is – and even more importantly, who is not – interested in cultural and extracurricular offers. We learned that young people’s lack of interest and the forming of peer groups is not primarily based on migration background, but rather depends on their parents’ and their own level of education.

We also went to Turkish restaurants, kebab shops and shisha bars to get in touch with staff, guests and owners. Sometimes we were not very welcome. The most popular suggestion and wish of the men (we did not get to meet a lot of women) were more along the lines of a Caribbean party as a cultural event. Maybe we’ll throw a series of crazy courage parties... just to get connected. #lambada

The experiences of our partners in the region also show how difficult it is to establish long-lasting contacts to non-Austrian communities. Even within the communities there are various attitudes, sometimes irreconcilable differences. Feldkirch is setting a good example: The Palais Liechtenstein is becoming a meeting centre that explicitly focusses on the interests of the local population, people with a migration background, well-educated people and those with little or no education. An advisory board made up of people from the Arabic-speaking world, Turkey and Africa will be set up there. We would like to pick up this idea and host a **Creative Retreats** for the development of projects with representatives of various migrant groups.

We now understand: There are no clearly defined groups of disadvantaged people. There are very individual stories next to collective needs, but it is impossible to firmly attach them to a single group. There is not a singular kind of disability – someone who cannot see faces different challenges than someone who cannot hear. Not all young people are disadvantaged just because they are young, and not all migrants are automatically underprivileged.

For Dornbirn plus we want to concentrate on what we learned and what studies and statistics taught us by referring to four categories of disadvantaged people:

- Children and young people from less educated families
- Elderly seniors (with health and mobility issues etc.)
- People with disabilities
- Disconnected migrants

We do not believe developing exclusive projects for these groups could make anyone feel more accepted or connected. Much rather, our strategy is to add inclusive elements and opportunities to build sustainable relationships for disadvantaged individuals and groups in almost all the projects.

We are planning spin-offs of **Culture Clash** that include Caribbean Nights as requested, or **Shared Space** Holodeck activities where people with disabilities can experience places and activities in new ways. The **Digital Studios** might connect artists to celebrities from Turkey and Arab countries, Nigeria and Russia to produce content that their respective communities in Vorarlberg would enjoy. The **House of Literature Vorarlberg** could present

a project about Turkish soap operas. **Sound without Borders** could bring unexpected genres of live music into kebab shops and shisha bars, so that audiences can mix and mingle. The programme **Helping Hands** will give the elderly the chance to have more assistance and company when visiting programmes, the app **Culture Tandem** makes it easy for everyone to find company when they don’t want to go to an event all by themselves, and projects like **Der Kranke Hase** will encourage children and young people from less educated families to visit further events and have fun.

The aim is to create good experiences and enjoyment, positive encounters and open-mindedness, so that potential audiences who need special attention will feel more included during and well beyond the ECOC.

A lot of progress has been made in recent years when it comes to accessibility, barrier free mobility and price cuts for disadvantaged groups. Several institutions on a national, regional and local level and various social volunteer organisations support the integration and support of people in need, helping them to take part in cultural life in Vorarlberg. We are committed to working closely with these institutions to make further improvements in this field.

There are numerous best-practice projects in this region that we look to. Dornbirn was the first city in Austria to adopt a municipal integration model. A special unit was set up to help all departments of the municipal administration in planning at least one diversity measure in their respective annual plans. The Hohenems participation project Living Together, co-financed by the European Integration Fund, has set important milestones and measures in recent years that support cooperation in a city that is rapidly growing, especially due to immigration. The most visibly and tangibly fruitful effect has been the momentum developing among volunteers. **Outburst of Courage** is something we can learn from those who just go ahead and do the work and who are courageous enough to ignore the negative commentary around them.

**We want to make sure we are not the ones forcing this change on people, but support them in developing their own sense of community.**

So far, we have talked about broad participation and community involvement in Q14, and in Q15 about diversifying our audience, including those who might need special attention and extra help to access the ECOC programme – mentally and physically.

We have now reached a point where all of the above comes together in an audience development strategy, which includes the following aspects:

- Communication – EMPOWER
- Audience engagement – ENCOURAGE
- Cultural education for children – EDUCATE
- Evaluation – ENDORSE

Audience Development covers a wide field which extends from how we make contact with the different groups we want to reach (described in our communication chapter), to how we create opportunities for children and young people to experience culture by being (co)creators. We see cultural education as part of audience development since this can make a large impact on the life of young people and influences their role as creators and audience in their adult lives. And last not least, the activities we propose can have an actual impact and the experience of the audience will hopefully have a lasting effect: Prompting the audience to come back for another cultural experience, showing them that culture is not only condemning them to be inactive spectators who are there only to watch.

Our strategy consists of four phases and we want to make sure we reach our audience at every step of the cycle, from making first contact to evaluating the results.



## EMPOWER

As a first step, we enable people to join our ECOC programme by informing them #itsallabout #communication. We consider it our responsibility to choose the right communication channels in order to reach everyone. And if the right channels don't exist, we create them. So, before we talk about getting different target groups involved in our projects, we need to get an idea of how these different groups access information.

We were talking to pensioners and representatives of associations for people with disabilities and found out that many people need special aids, helping hands, who accompany and support them on their way to and during their visit in cultural institutions. Everyone should be able to attend cultural events and everyone should feel safe and welcome. With our **Helping Hands** project we will provide these cultural assistants. In cooperation with the association Personal Assistance in Vorarlberg, who have already done a great job supporting people with disabilities to live independent lives, we will provide trainings for staff and volunteers.

But it's not only about obvious things like mobility. Looking at our programme line **Reality-Disruption**, it's also about dealing with digital media and their relation to contemporary art. While we developed the ideas for our digital projects together we were fascinated, a bit intimidated and of course, we had many many questions #digitalfordummies. To make projects like **Disrupt-my Space** and **Deep-Site** accessible to all, we need professional educators explaining the technology, the applications and the content behind it. These educators can be artists from our **Digital-Studios**. In addition, we will also get technicians and programmers involved to provide digital as well as analogue information. #alexa #whatisthat

A great band is coming to town, but you don't know whom to go with? Attending a concert alone is no fun, so you'd rather stay at home watching a Netflix series? We ourselves have been in this situation and so have many people we talked to. Inspired by sports platforms that help users find like-minded people to join them for particular sports activities such as hiking, we will develop the **Culture-Tandem** app, helping people connect with others for cultural events. To prevent confusion in a tangle of forum threads and make connecting with the right people as easy as possible, users can mark the events they will attend and then arrange meetings with others to go there together. From series bingeing alone at home to exciting nights out. #byebye #netflix

## ENCOURAGE

Having taken the first steps with EMPOWER we actively approached and reached people. They have been given the means to connect with like-minded people via our **Culture-Tandem** app, and the educators and **Helping Hands** are in place. With ENCOURAGE we're getting down to the nitty-gritty: Getting people to attend our events and participate in our projects.

Our programme reaches out to those parts of the population that until now have not, or have only hardly taken part in cultural life. We want to invite a heterogeneous audience to understand culture as a natural part of their social life. At the same time, we specifically want to strengthen our society's capacity to be open to diversity and to all those who do not conform to our norms.

With our project **Take-to-the-Streets** we want to go to places that have lost their sense of community. We want to bring togetherness back to socially disadvantaged areas, and reconnect people of all different social, ethnical, educational backgrounds and generations. We want to make sure we are not the ones forcing this change on people, but support them in developing their own sense of community.

Our **Encyclopaedia-of-Memories** has been created as a diverse archive of stories that brings subjective memories alive. These personal perspectives and views help develop a greater awareness for our heterogeneous society. It can give a voice to marginalised groups such as people with different ethnic backgrounds and people with disabilities, who are often misheard or ignored by society.

As previously discussed, there is a great culture of volunteering in clubs and associations in Vorarlberg #bettertogether. We want to approach volunteers as well as marginalised groups who have created their own clubs and associations. Organisations such as a Russian Language and Culture Club, a Pensioners' Sports Club or an Advocacy Group of the Visually Impaired often struggle to be heard. The vision of **All-Together-Now** is to connect these very diverse clubs and associations on various levels, opening up new perspectives and breathing new life into outdated club regulations. #breakfree

## EDUCATE

And speaking of outdated: The notorious **Der-Kranke-Hase** (the sick rabbit) we met at Linz.09 is coming to Vorarlberg with all its craziness. This project includes an education programme which we develop in cooperation with the inventors team KunstRaum Goethestraße Linz.

Cooperating with schools and sponsoring cultural mediation projects and programmes are important tools to develop our audience. Teachers and school management have to deal with constantly changing structures and regulations, they have to cramp more and more content into already full curricula, very often to the expense of cultural education. Even worse, cultural education is being rationalised from curricula altogether. And although many cities do provide the necessary cultural structures and offers such as a culture service for schools, only a few schools actually make use of them due to a lack of time (and/or willingness). With our **Europe-Class**, a project we started in 2016, we have focused on cultural education at schools for several years now. We are planning to expand this project for the preparation years, so that many other classes can take part as well. Every school year opens and ends with a forum on Europe. Inspired by catalyst figures from culture, politics, history and philosophy, every year the students make and explore tangible connections to a Europe that informs and shapes our everyday lives with its cultural diversity.

With the project **Write-Out** we give attention to our changed relationship with media. Unable to cope with the flood of reports, comments and images, we not only filter information ourselves but also leave decisions of this kind to various platforms. The flood of information also leads to a change in language and reading skills. We will therefore create cultural educational offers for pupils and teachers that deal with topics such as fake news and impart reflective media competence.

With our **xchange** project we want to make sure our vocational schools are getting their fair share of Europe too. And it's a big share. We have been supporting more and more young apprentices to travel across Europe and experience other countries' cultures. We are aware of the need and responsibility of raising awareness among students at schools and are willing to spend the time needed and provide the human resources, experts and content it takes to strengthen our existing structures and create new ones. #letscreatefuture

Our cooperation with the independent scene showed that artists need cultural educators, who provide kids with basic cultural knowledge before they start working on projects together. We consider it a task for the European Capital of Culture to find ways together with the independent scene as well as Austria's Ministries of Education and Culture to contribute to creating and supporting this basic cultural education.

Together with our project partner, the **House-of-Literature Vorarlberg**, we have also put a special focus on providing attractive offers for children and teenagers. The **Public-Library** in Dornbirn is another close ally in this endeavour #languageunites. The reception of literature in digital space and making literary processes accessible are great topics for cooperation projects of schools and classes in our region.

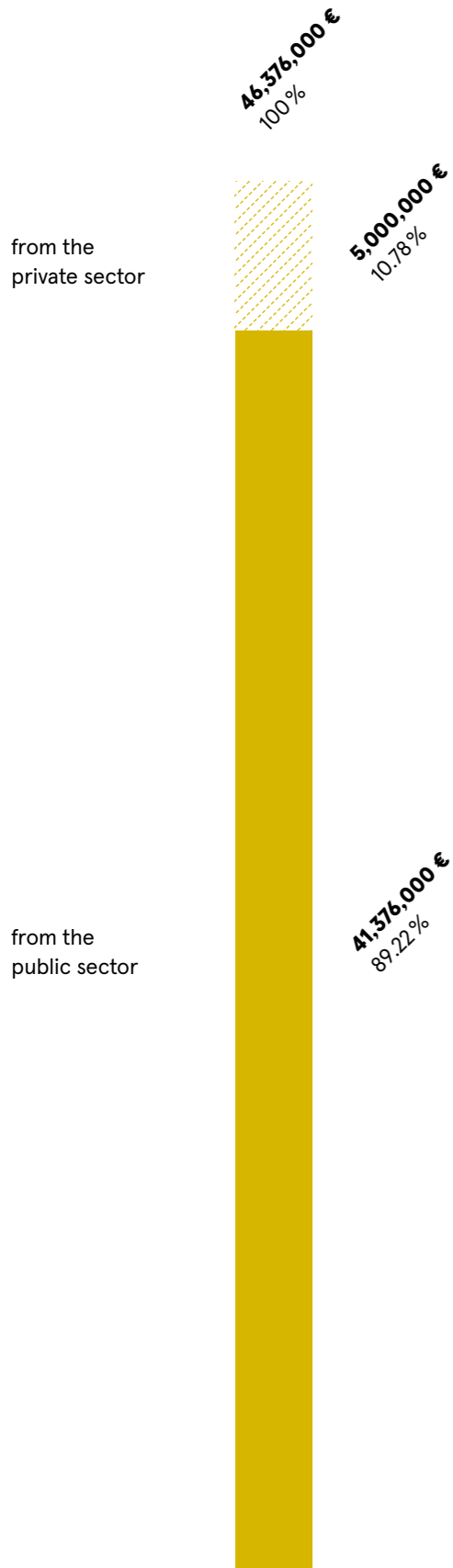
**We see cultural education as part of audience development since this can make a large impact on the life of young people and influences their role as creators and audience in their adult lives.**

## ENDORSE

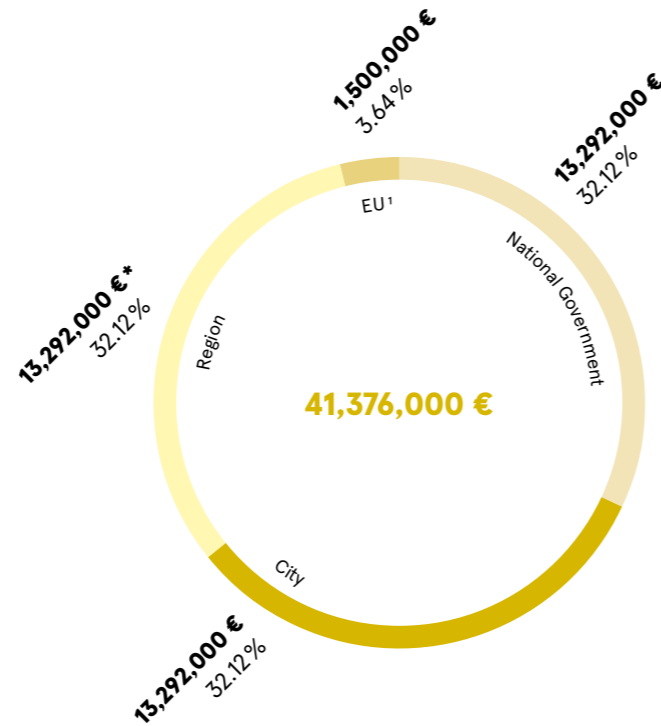
Empower. Encourage. Educate. Endorse. The last phase of our audience development cycle is an evaluation of the methods we used and projects we created. A strong will alone isn't enough if a project just isn't strong enough. If we find out that **integration and participation** efforts don't **show-the-results** everyone was expecting, we have to find out why. #digdeeper

When it comes to integrating efforts for migrants, failures and missed goals tend to be swept under the carpet in order to not offend those who tried so hard and give reason for more racist propaganda. We get it. Still, we want to be courageous and speak openly about everything. As we describe in our plans for evaluation, we will use visitor analyses, feedback and focus groups to analyse who attended our projects and when, how they were informed #touchpoint and above all: who didn't show up. We will try to also reach these non-visitors and use all the results for the next time we come full circle and start with the Empower-phase. It will be even more insightful to find out what impact the individual artistic experiences had on the audience and how it might have influenced their cultural behaviour ever since. #wecantwaittofindout

**17** Operating budget Dornbirn 2024  
Income to cover operating expenditure



**18** Income from the public sector



<sup>1</sup> not including the Melina Mercouri Prize

\* If we win the title, the federal state of Vorarlberg is willing to honour its commitment to tripartite funding. For an overall period of 6 years (2020–2025), this would mean an overall amount of 16.61 € for each citizen of Vorarlberg (400,000) to the ECOC budget each year. That means that each of the three financing parties will pay 5.54 € per citizen each year. #wecandothis

**19** Financial commitments to cover operating expenditure

In autumn 2018, the municipal councils of Dornbirn, Feldkirch, Hohenems and the Regio Bregenzerwald all voted in favour of the planned budget. The regional government of Vorarlberg committed to a financial contribution in case we are awarded the title. The national government has committed to paying one third of the budget as is standard practice in Austria.

**20** Fundraising from European Union programmes for operating expenditure

We will create a department within our organisation designed to support artists and creatives who want to apply for EU funding, and we have already started the process of building capacity for funding. Our research on European cultural cooperation networks has shown that not a single Creative Europe project has ever been submitted by artists from Vorarlberg.

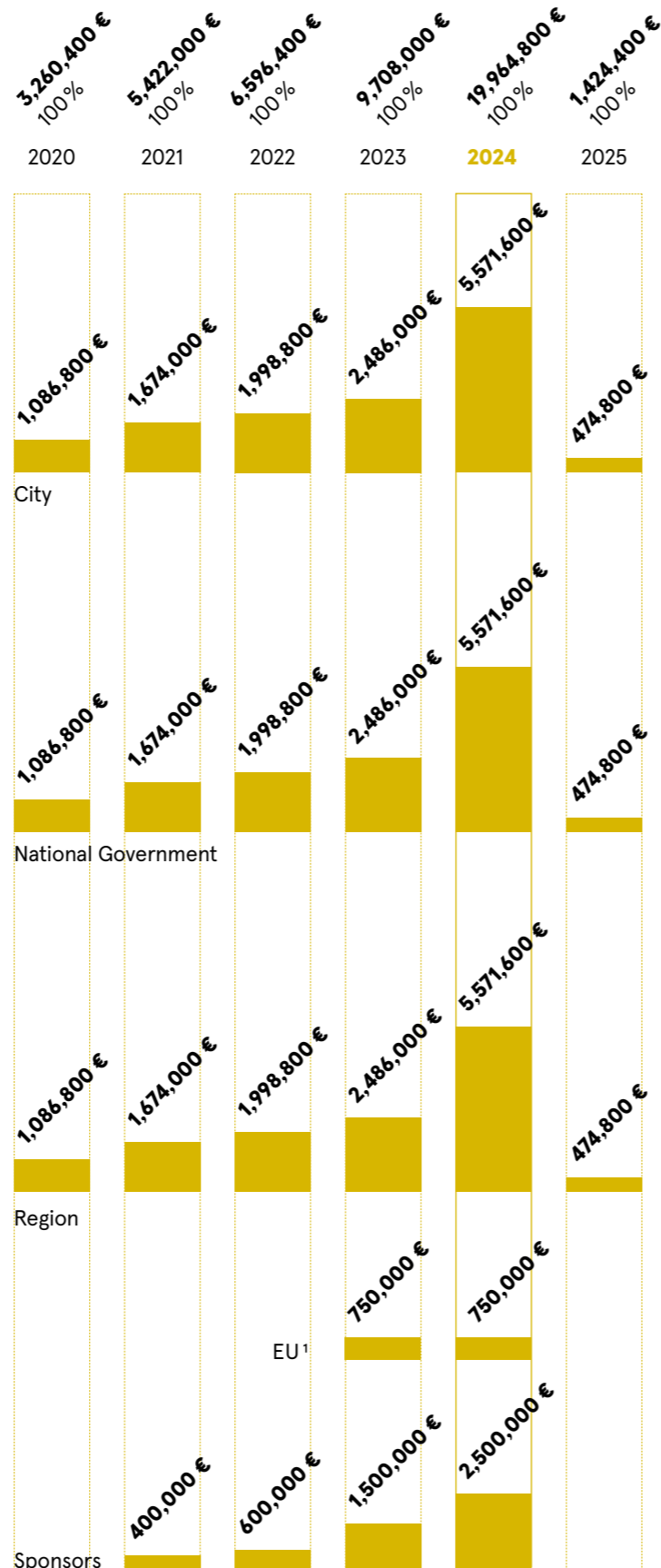
As a first step, we decided to organise a workshop together with the Creative Europe Desk Austria. As a next step, we started to connect our artists and creatives with potential European partners. We have considerable expertise in EU funding within our team, as one of our team members has been an expert for the assessment of Creative Europe project proposals for many years and now specialises in consulting cities and institutions on how to submit proposals for EU calls.

Since the city of Dornbirn has just passed the 50,000-inhabitant mark and we represent about 280,000 citizens as a region, we are eligible applicants for Urban Innovative Actions (UIA) and are now preparing a proposal for the topic of culture and cultural heritage. We believe some of our approaches in this application are very innovative and have good chances to receive funding.

Besides the financial support for our projects, we feel the biggest advantage of applying for EU funds is the chance for our cultural operators to become part of a European network for cultural collaboration. Most projects gain clarity and focus through a change of perspective and artists get the chance to work in different contexts and for different audiences.

In addition to such programmes as UIA and Creative Europe there are also various other ways of turning our projects into European

## 21 Timetable for income to cover operating expenditure



<sup>1</sup> not including the Melina Mercouri Prize

### Most projects gain clarity and focus through a change of perspective and artists get the chance to work in different contexts and for different audiences.

projects. One example is the vanishing of traditional farm houses, which has become a problem not only in Vorarlberg, but in the whole Alpine region. We will address this issue as part of a proposal for Interreg Alpine Space. The local cultural network in the Lake Constance region realised in our project **Spot-On...** will be extended to an Interreg Alpine Rhine Valley-Lake Constance-High Rhine.

We will submit our project of digitising our cultural heritage (**Save the Wälderhaus**) together with our partners from the DARIAH-EU network as an application for the Horizon 2020 programme, as there is still some basic research to do. Within the Europe for Citizens programme we see the chance and need to discuss and develop the areas of sustainability and humanism with partners from all over Europe – beyond our twin cities. Last but not least, our school projects aimed at adding new topics such as Europe, sustainability, building culture and digital skills to the core curriculum would be eligible for Erasmus Plus.

Whether or not we will submit these proposals ourselves will not have to be decided until 2022, two years after the founding of our LLC. Since we are partnering with local organisers for most of our projects, however, this decision might not even have to be made. Our main focus is to support local institutions and guarantee them long-term perspectives thanks to a European partner network. This is supported by the municipalities' decision within the Cultural Strategy Dornbirn 2030 to create a coordination office for major events. In a best-case scenario, the coordination office is a long-term legacy of Dornbirn plus and is created with members of our ECOC team.

## 22 Fundraising from private sponsors

#luckyus: The federal state of Vorarlberg has committed to supporting us financially if we win the title. For our sponsoring this means: the ratio of the estimated sponsoring money to the total budget is significantly reduced. We are still estimating five million euros in sponsorship money and are hoping for more. Vorarlberg's economy is booming, but there is not enough awareness for the relevance of art and culture as an economic factor and creator of soft location factors.

Many companies are desperately looking for employees: Last year 800 apprenticeship spots remained vacant in the federal state, while Vorarlberg is competing for skilled workers on the European market. Cultural sponsoring is not merely a philanthropic gesture, it is an economic factor, a soft location factor and an important argument in attracting employees – which benefits companies. Dornbirn plus European Capital of Culture 2024 significantly boosts the image of the region, making the federal state more attractive for employees and actively contributing to the new Vorarlberg brand.

### Vorarlberg's economy is booming, but there is not enough awareness for the relevance of art and culture as an economic factor and creator of soft location factors.

The fact that Vorarlberg is economically very potent is summarised below in Facts & Figures. We also know that supporting culture is essential for a region, for its companies as well as for its society. It is one of the most important soft factors of today and tomorrow. And now we're letting business leaders know about it. Capacity Building on the top level, so to speak.

#welearnfromthebest: What BMW (Opera for All), Montblanc (Cultural Foundation), VOEST Alpine (Linz.09) and RWE (Foundation) are successfully doing serves as our model. We will give European sponsors the opportunity to tell their sponsoring success stories in Vorarlberg. We will invite key figures from the business world to meetings with the Federation of Austrian Industries, to give lectures at the Chamber of Commerce, university courses, etc. They will be able to authentically and honestly convince business leaders here how vitally important cultural sponsoring is.

Once again, sport will serve as a role model. After all, it is easier to implement the tried and tested. We proudly present our sponsoring categories: They are named after universal sporting events that everyone is familiar with and after artists who have left a lasting impression in Europe and the world.

#### Olympia or the Melina-Mercouri Package

We expect large private and national enterprises to become our main sponsors. This comprises broad-scale and high-quality advertising and marketing opportunities for them and us, nationally and internationally. There will also be exclusive incentives and tailor-made quid pro quo offers. Large-scale sponsor events: This offer is predominantly aimed at internationally operating and high-profile businesses from the region, focussed on our four highlight events in Dornbirn, Feldkirch, Hohenems and the Brengenerwald, probably with the largest number of visitors. The variety of businesses from Vorarlberg suggests that we can rely on some of our local businesses' special interests to sponsor specific events as well as on their in-kind support.

#### World Championship or the Pipilotti-Rist Package

Next to our sponsoring strategy, we will create a digital platform named "Zemm schaffa", which will be supplemented with real life events like market square or speed-dating events between project creators and potential sponsors. Zemm schaffa translates as both "working together" and "making it work together". It's an expression in the dialect of Vorarlberg that best describes our desired approach to and attitude towards sponsoring. The platform allows us to bring together those willing to sponsor and those seeking sponsorship in an uncomplicated and direct manner. Applicants upload their requests and sponsors can search, select and decide to support either anonymously or publicly. Sponsorship is not only financial: helping with services is also possible. Vorarlberg is famous for its craftsmanship, architecture and culi-



nary delights, all of which go hand in hand with a high aesthetical standard. We will tap into these regional strengths and trust that projects such as **Save the Wälderhaus** will successfully come to life with the help of excellent regional products and services. Zemm schaffa will be continued beyond the ECOC year, giving artists and creatives an established platform to introduce their projects to a wide range of potential sponsors. Together with our Capacity Building programme this creates a new means of art and culture sponsoring.

#### European Championship or the Maria Lassnig Package

Experience has shown that the acquisition of project sponsors can be an elaborate process that does not necessarily result in large budgets. Nonetheless, we believe this is the most important form of fundraising since we can reach a high level of inclusion of local businesses with this type of sponsoring. Project sponsoring allows SMEs, foundations and private persons to directly support projects in their region and beyond. We expect from this type of sponsoring that it will create a sustainable model that will benefit cultural operators of this region in the long-term. The projects will be divided into different target areas like traditional customs, architecture, environment etc. and sponsor packages will be tailored to the interests and business fields of our potential partners.

#### Federal League or the Angelika Kauffmann Package

With the people of Vorarlberg's affinity to sports in mind, we will create a Season Ticket. This ticket is predominantly aimed at SMEs and is available for a contribution fee of 2,024 €. This ticket includes exclusive, non-personalised offers such as tours, curator talks and entrance to various events. The advantage of a non-personalised ticket is that it is transferable to staff and business friends. The name Season Ticket is one that Austrians are familiar with from subscriptions, giving SME business owners a clear idea of the offer. The Season Ticket helps lower the threshold to cultural events as it invites people who may not feel a strong affinity to art and culture to discover and explore a multitude of cultural offerings.

#### Facts & Figures

##### #littlestate #bigeffect

After Vienna, Vorarlberg is Austria's second smallest federal state with almost 400,000 inhabitants. Nevertheless, it is home to companies such as Alpla GmbH & Co KG, Doppelmayr Seilbahnen GmbH and Gebrüder Weiss GmbH, which generate revenues in the billions. Vorarlberg is Austria's most industrialised federal state. Industry is responsible for around 30 % of regional net value added.

##### #export #champion

Thanks to our geographical setting in the four border region businesses here are champions when it comes to international activities and exports. The average export rate per citizen in Vorarlberg even tops economic power players like Baden-Wuerttemberg and Bavaria.

##### #innovations #champion

In terms of patent applications, Vorarlberg holds a top 10 position worldwide (projected to 1 million inhabitants, OECD data).

##### #growth #champion

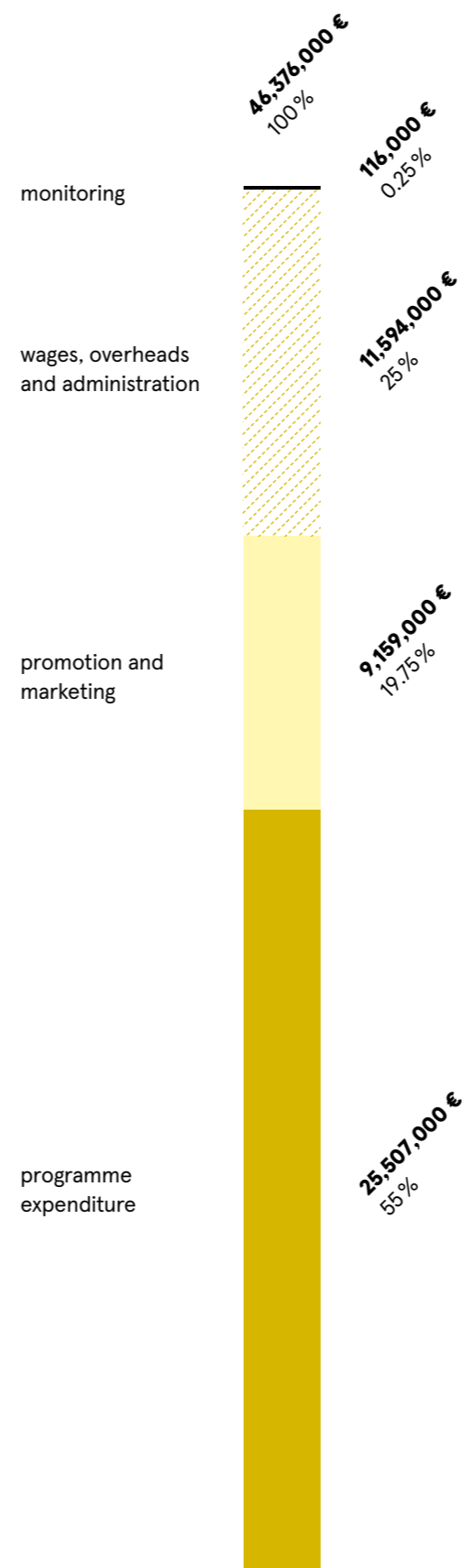
Vorarlberg is the fastest growing federal state. In the last 30 years the population has increased by 25 % (Austria Ø: 16 %). 21 % of the inhabitants are under 20 years of age, which makes it Austria's youngest population (Austria Ø: 19 %). After Vienna, the Vorarlberg Rhine Valley is the most densely populated region in Austria.

##### #tourism #champion

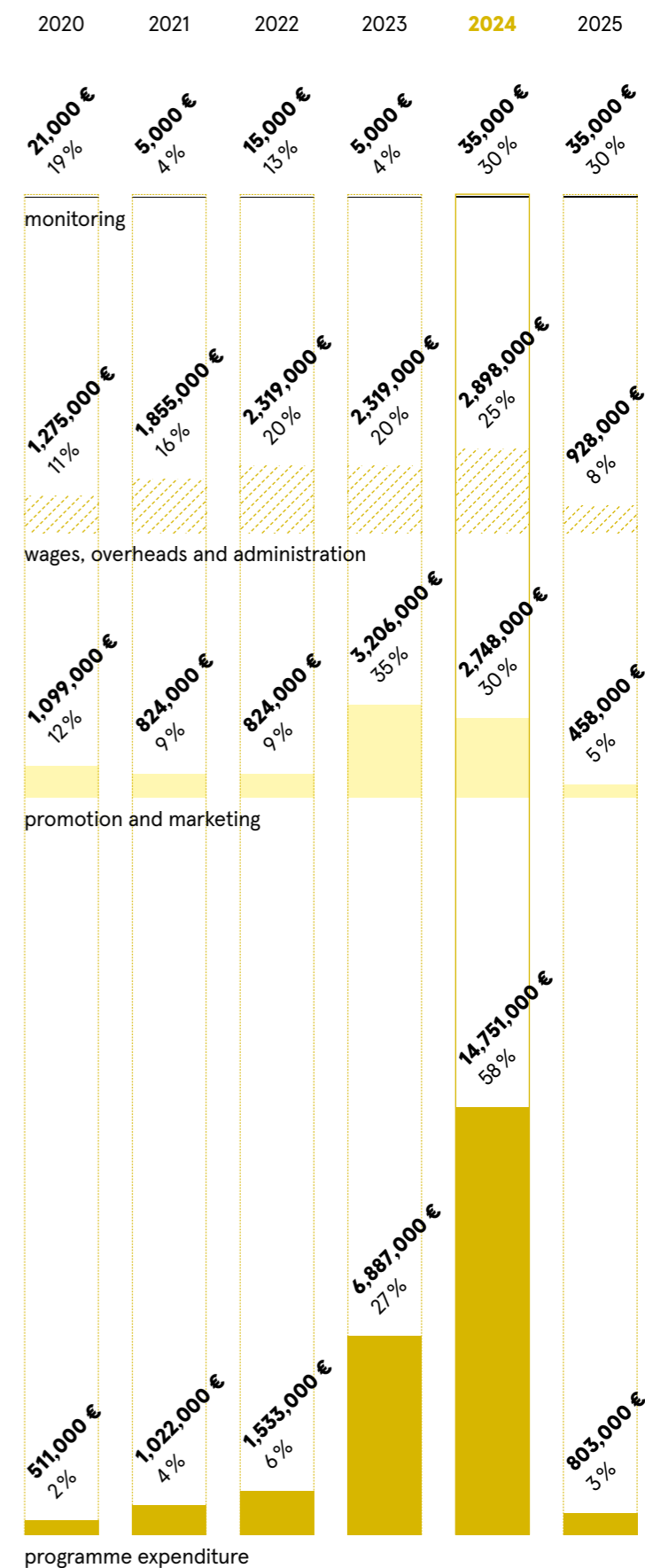
Here, too, Vorarlberg is outperformed only by Tyrol, Salzburg and Vienna. At 46.8 %, bed occupancy is in 4th place across Austria. The gross value added in the services sector is 70.31 %.

With our geographical setting in the four border region we will also actively pursue sponsors in Germany, Switzerland and Liechtenstein. Our rather conservative target is to raise five million euros in private funding. In light of the revenue of local companies, we are confident that we will reach our private funding target.

## 23 Breakdown of the operating expenditure



## 24 Timetable for spending operating expenditure



## 25 Budget for capital expenditure Income from the public sector to cover capital expenditure



■ National Government (0%)  
\* see Q43 for the capital expenditure of Feldkirch and Hohenems

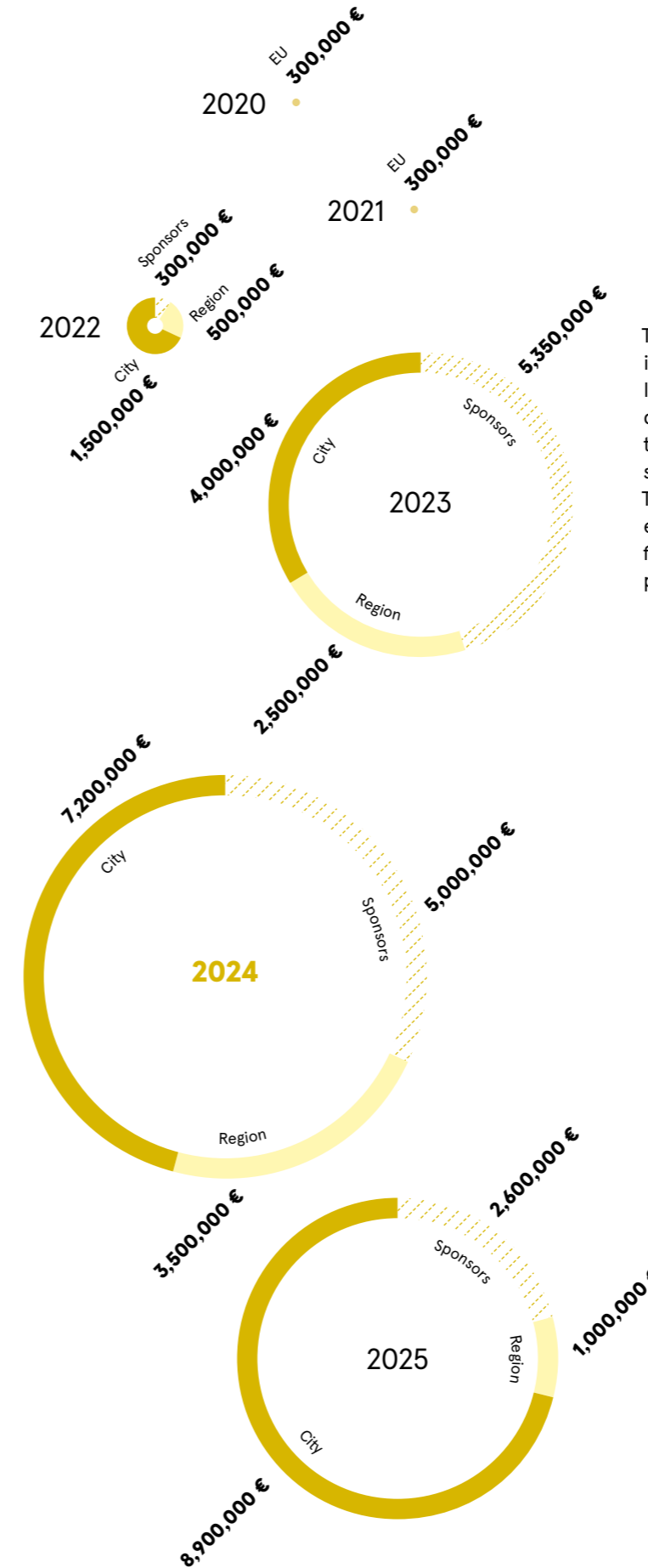
## 26 Financial commitments to cover capital expenditure

For the majority of construction projects in the city of Dornbirn, the financing parties have approved or are in the process approving the budgets, depending on the type of financing scheme. That includes projects such as expanding the University of Applied Sciences, the Postgarage Dornbirn and the City Archive. Individual projects such as the Museum of Industry are now in the planning and coordination stage, which means final details will be decided on in the coming months.

## 27 Fundraising from European Union programmes for capital expenditure

After the demise of Vorarlberg's most important industry – the textile industry – in the 1980s, the municipality of Dornbirn (including Hohenems and Lustenau) received EU funding in 1995 as part of the Objective 2 funding scheme. This valuable support helped set essential impulses for the economic change in Dornbirn and the surrounding region. In particular post-utilisation projects for industrial sites proved fruitful. The city's subsequent economic upswing can be felt to this day. In the light of these fundamental EU funding activities, the region is not applying for further financial support at this point.

## 28 Timetable for income to cover capital expenditure



## 29 Spending for new cultural infrastructure around Dornbirn plus 2024

The federal state of Vorarlberg and its cities have long been thinking of building a Museum of Industry in Dornbirn. ECOC as a catalyst could expedite this long-held wish. The museum is aiming to document the industrial history of the state, present modern technologies and explore the economic future of the industrial sector in Vorarlberg and the greater region of Lake Constance. The city of Dornbirn is planning to provide a budget of 6 million euros for this project. The precise construction volume and financing strategy are being considered but have not been approved by the submission date of this bid book.

If we are designated Austria's European Capital of Culture 2024, the current bid office will move on to become the independent limited liability company (GmbH in Austria) **Dornbirn plus 2024 GmbH**. The bidding team was initially set up in 2015 to conduct a cross-community feasibility study and to prepare the application process. The GmbH will provide a smooth transition from the bidding phase to the implementation phase, guaranteeing continuity and efficiency. It will be founded in the first quarter of 2020. The necessary steps have already been taken and our partners are prepared. We are all ready to go!

Dornbirn plus 2024 GmbH is organised to fulfil all requirements of the project. The statutes will be constituted as to guarantee a company that is independent in its artistic and operative decisions. At the same time, Dornbirn plus 2024 will act in accordance with, and be fully supported by the participating cities, the federal state of Vorarlberg and the Austrian state. This includes the cultural, economic and social sectors.

## A colourful mix of people to join us on our quest to move things forward and create our European Capital of Culture.

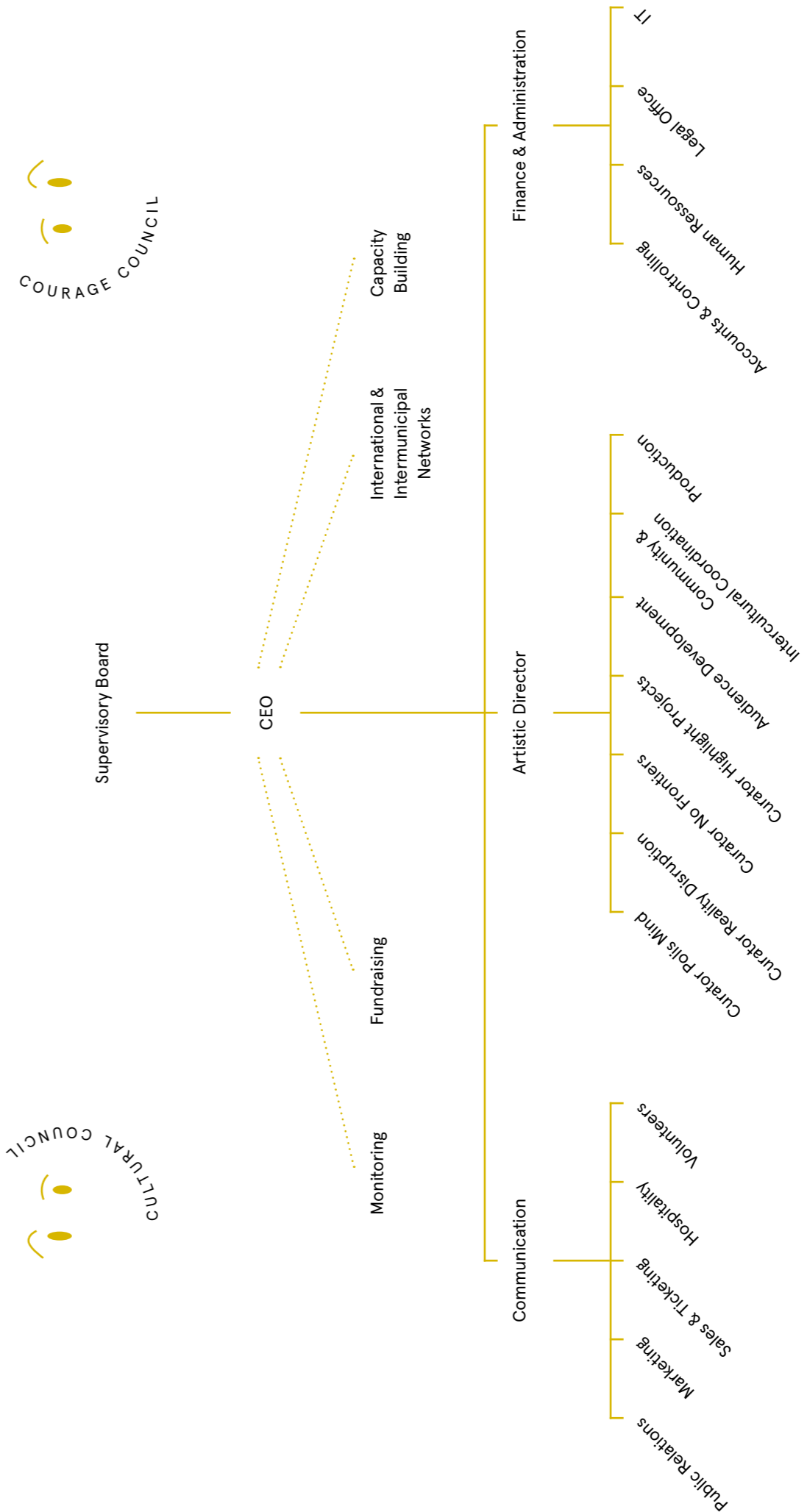
A **Supervisory Board** with approximately ten members will be set up with the Dornbirn plus 2024 GmbH. Members of the GmbH will be the cities of Dornbirn, Feldkirch and Hohenems, the Regio Bregenzerwald umbrella organisation, the federal state of Vorarlberg and the Austrian state. The respective members select who will represent them on the board. Designated representatives can include city mayors and other politicians as well as administrative officials or regular citizens. The Supervisory Board will also include experts who will complement the members' decisions with their expertise and know-how. These experts will be nominated by the members and will come from different sectors such as business, tourism, international affairs (i.e. the CEO of the International Lake Constance Conference), culture and finance. The Supervisory Board will meet twice a year to review expenses and the an-

nual financial statements. The board will also appoint the CEO and Artistic Director for Dornbirn plus 2024.

Two further advisory councils, a **Cultural Council** and a **Courage Council**, will include representatives from all four neighbouring countries in the region (AT, CH, FL, DE) and beyond. The advisory councils will not only share their expertise, they will also ensure that Europe remains a key point of focus. As representatives of the European idea, they will be continuously updated, will become involved in planning projects and act as sounding boards in decision-making processes. However, they are not entitled to make decisions and have an exclusively advisory role. They will meet several times a year. The **Cultural Council** will include local and European artists and creatives, members of the independent art scene, cultural institutions and creative industries such as architecture, digital media and design. Members of the Cultural Council will advise and support the team in content-related issues, will provide their expertise and know-how and will represent the interests of various scenes and sectors.

Outburst of Courage means: We are courageous! This is the central idea guiding us in our ECOC bid; it is the message we want to spread all over our region if we are designated. The **Courage Council** will support us in this endeavour. We will invite people from all types of backgrounds and with all types of life experiences to join us: children, teenagers, senior citizens, women role models, migrants, refugees, education and social work professionals and people who like to push boundaries (why not German satirist and comedian Jan Böhmerman?!). A colourful mix of people to join us on our quest to move things forward and create our European Capital of Culture. #courage

The Dornbirn plus core team is an all-female team at the moment. One of only two currently active in the bidding process for ECOC, according to our research. We are proud of this. And we would like to point out that we will strictly enforce a gender quota of no more than 50% men in the GmbH as well as all councils. We make no exceptions!



The CEO will have the final responsibility and global leadership of Dornbirn plus 2024. We value clear hierarchies, roles and responsibilities, particularly between CEO and Artistic Director. The Artistic Director is obliged to meet the budget allotted to the artistic programme but has the final decision on all content.

The Monitoring, Fundraising, International & Intermunicipal Networks and Capacity Building teams report directly to the CEO. Within the company hierarchy, however, they are equal to all other teams and hold no authority over them. In the chart, they are presented as individual positions who work in an interdisciplinary fashion across various departments and – depending on the task – are in direct contact with stakeholders such as cultural institutions, artists, associations and the public. **International & Intermunicipal Networks** is responsible for cross-border cooperation between cities and municipalities within the federal state, within the four neighbouring nations and throughout all of Europe. This team will also continue the communication and exchange process between the cities' heads of cultural affairs, the cultural coordinator of the Bregenzerwald (a position created during the bidding process) and other existing networks such as the International Lake Constance Conference. Moreover, International & Intermunicipal Networks serves as the contact for international delegations.

**Capacity Building** is an important cornerstone of our concept. In programmes and projects, as well as in terms of funding and evaluation, we share our knowledge with artists and cultural operators and strengthen each individual's responsibility and actions. This team is also our green conscience and will support us in staying aware of and focussing on local and regional resources. From large-scale events to printing paper, our quest is to make sustainability a priority wherever we can ... #greenevent

In our daily work and in our creative process, we do not think in categories, but rather ask which means and projects can help us reach our goals. A **team of curators** will support the Artistic Director: a curator for each of our three big programme lines and a fourth one who will focus on the Spot On...! project and the large-scale projects. The European Capital of Culture projects will be organised by the **Project Management** department in close coordination with the **Production, Audience Development** and **Community & Intercultural Coordination**. **Community & Intercultural Coordination** will accompany and support projects by serving as a communication hub between cultural associations and migration and integration offices. Within project-planning it will focus on participation and educational programmes.

Hospitality at its best: Linz.09 is one of our role models in this regard. The **Hospitality** team will be responsible for all aspects related to visiting the European Capital of Culture. We will make sure that all tourist institutions and their staff will be able to actively inform and assist visitors. This includes ECOC information workshops led by the team for everyone working in the sector. Various strategies will be implemented, for example distributing European Capital of Culture information folders in all hotels and inns throughout Vorarlberg. Cab drivers, bus drivers, city guides, staff in tourist businesses and all others involved in the sector will receive trainings in all things ECOC. Our team will work directly with all tourist offices. This department will also handle hospitality cooperations, branding, networking and knowledge management.



We are lucky to already have people with ECOC experience in our team. Our project manager has successfully worked for two European Capitals of Culture (Linz.09 and Essen/Ruhr.2010) and our artistic advisor has been involved in the application process of several ECOCs.

We have seen how enriching and helpful it is to have them on board: Since they have joined the team we have noticed how politicians, artists and creatives and, most of all, the general public are opening up to the idea of the European Capital of Culture and the positive effect it brings. It has become closer and more real. The trust we feel is helping us as we plan the cultural programme and its realisation.

**We will shake things up and prove to Europe: a new way of (work)life has begun! Work smarter, not harder.**

A weekly meeting of all teams within the organisation to keep processes transparent and ensure knowledge transfer (i.e. who is doing what, who is responsible for what), an Access-To-All-Projects pass for staff (you need to be familiar with the project to produce authentic results) and good infrastructure (with coffee and green tea for all) are things we will do (and already are doing) to ensure a well-working ECOC team. And to guarantee Capacity Building. #learningfromthebest

That women in leading positions and a diverse team produce markedly better results has been scientifically proven many times. Reconciling work and family life is a must – and a promise we will keep! Leading positions are most often assigned by and held by men. Men whose wives make sure they have the time and space to do so. Only few women have this kind of partner to back them up, which means that we need jobs 4.0. It is high time! We will make sure that the jobs we offer meet the needs of women, mums, dads, families, honorary officials, volunteers, and everybody else. We know how ambitious this promise is, but we will shake things up and prove to Europe: a new way of (work)life has begun! Work smarter, not harder.

Dornbirn is located in the four border region. Staff from Germany, Liechtenstein, Switzerland and Austria will become a part of the Dornbirn plus 2024 team. Moreover, the European Capital of Culture will attract artists and creatives from all over Europe. We are already receiving applications: a project manager from France, an expert for EU projects from Italy – we are looking forward to working with an international team!

Back to the roots: Professional culture workers from Vorarlberg, who moved to larger cities to study and then stayed because there were not enough jobs back home, will have exciting new job opportunities in the region thanks to the European Capital of Culture. We deeply value all the talented and engaged people who live here and – thanks to the European Capital of Culture – now have the chance to work for a large-scale international cultural project. #welcomehome

Our Capacity Building programme not only applies to external businesses, but also to Dornbirn plus GmbH. With our support of local cultural workers, we are contributing to the sustainable professionalisation of Vorarlberg's cultural sector.

The cities' heads of cultural affairs and the cultural coordinator of the Bregenzerwald have been part of the team throughout the bidding process. This has helped us establish good relationships, which will continue during the preparation and implementation phase. The spirit, know-how and networks emerging from this cooperative approach are at the core of a successful Dornbirn plus 2024. When we become European Capital of Culture, these departments and partners will be actively involved by the International & Intermunicipal Network team. Additionally, representatives of the councils will serve as spokespeople for and in the cities and municipalities.



In order to maintain a professional and positive working environment and realise successful projects together, we will have regular meetings with local tourist offices, municipal communication teams, urban development departments as well as police and road & traffic departments (i.e. for the cultural guiding system) in all cities and municipalities.

Win the title – build the team! If we win the title – #fingerscrossed – we will establish a limited liability company in 2020. All positions listed in the organisation chart will be put out for tender in the Lake Constance region and all throughout Europe. All of them? All of them except two: the CEO and the Artistic Director.

These positions will be filled by the Supervisory Board at the founding of the GmbH. Both are key positions in the organisation of ECOC. Together with the departments, they are responsible for ensuring the quality of our cultural programme and its implementation. They will take care that our Dornbirn plus 2024 stays rooted in the region while also growing wings and becoming international. They will allow us to shine while making sure that all financial and political aspects remain sustainable.

Moreover, these two people will secure a long-lasting and long-term cooperation between Dornbirn plus Feldkirch Hohenems Bregenzerwald and all cities and municipalities in the federal state and wider Lake Constance region. In order to fulfil all these requirements and to guarantee that the artistic and cooperative trajectory of Dornbirn plus Feldkirch Hohenems Bregenzerwald stays on course, we want to fill these positions directly. Possible candidates include the artistic advisor from the bidding phase as Artistic Director and the head of the bidding office as CEO.

The positions will be filled when the GmbH is founded in 2020 and the requirements include:

#### CEO

- Experience in a large-scale, long-term, international cultural project such as an ECOC or similar
- Extensive knowledge and expertise in national and European cultural strategies and policies
- Excellent communication, marketing and fundraising skills
- Excellent track-record in international projects
- A modern approach to management, gender studies and understanding of diversity
- Preference will be given to women with equal qualification

#### Artistic Director

- Experience in leading large-scale international artistic and/or cultural projects
- Knowledge of digital agendas and digital art
- Concept for a strategic approach to the programme detailed in the bid book
- Experience in leading Capacity Building programmes
- Familiarity with the local cultural scene in order to shape and lead networks between local cultural institutions and individuals
- A clear vision that must include a collaborative spirit: listening to people, working with them and supporting them. An understanding of the ECOC as a joint effort between the public, institutions and creatives in Europe!

Finally, both people must have the **courage to form and lead** a professional and courageous team, to **strengthen and anchor** local networks in Europe, to continue and embark on new cooperations, to **fully support** the long-term aims of ECOC, to **allow experiments, trial and error** and to **courageously face any pushback**. Because we all know: it needs a steady hand to navigate the ECOC tanker into the smaller harbours of Europe that host it these days. We are looking for two people who steer the ECOC with **courage, pride and confidence** in art and culture. #ahoy

Potential risks that might arise with Dornbirn plus becoming European Capital of Culture can be divided into 5 categories. Connecting with other ECOC cities to discuss their experiences is an essential step to avoid these risks and plan effective mitigating measures.

	Risk	Probability	Body responsible for risk controlling	Mitigating measures
POLITICAL	Loss of political support, political instability	Low	Cities of Dornbirn, Hohenems, Feldkirch and the Bregenzerwald region; CEO Dornbirn plus	<p><b>Cultural Strategy Dornbirn 2030</b></p> <ul style="list-style-type: none"> <li>Extended to 2030 and approved by the city council of Dornbirn. This means the cultural strategy is secure, even in case of political changes</li> </ul> <p><b>Letters of Intent</b></p> <ul style="list-style-type: none"> <li>A memorandum was signed by all stakeholders to guarantee their support</li> </ul>
FINANCIAL RISKS	Incorrect budget management: overspending, wrongfully planned project budgets, lack of sponsors, no awareness for culture projects as economic drivers	Medium	CEO Dornbirn plus, Supervisory Board of Dornbirn plus GmbH, Monitoring Team	<p><b>Professionals</b></p> <ul style="list-style-type: none"> <li>CEO and financial department including controlling and the cities' financial departments ensure correct budget planning</li> <li>We already consulted external financial experts to help plan our budgets for pre-selection and selection (Salzburg Festival)</li> </ul> <p><b>Knowledge management</b></p> <ul style="list-style-type: none"> <li>Exchange of ideas and workshops with European experts and other ECOCs. We can learn from their experiences</li> </ul> <p><b>Events to build awareness for cultural sponsoring</b></p> <ul style="list-style-type: none"> <li>Best practice for potential sponsors; culture sponsors (e.g. Voest Alpine for Linz.09, DB, RWE Foundation for Ruhr.2010) talk face-to-face about their own experiences and benefits of cultural sponsoring</li> </ul>

	Risk	Probability	Body responsible for risk controlling	Mitigating measures
INFRASTRUCTURE RISKS	Failure to ensure public safety at events: Crowd control, emergency management	High	Cities of Dornbirn, Hohenems, Feldkirch and the Bregenzerwald region; CEO Dornbirn plus	<p><b>Safety concepts are required by law</b></p> <ul style="list-style-type: none"> <li>Briefing of local emergency services including fire, police and medical services (volunteers) and staff training</li> </ul>
BAD PUBLICITY LITTLE MEDIA COVERAGE	People don't identify with the project of becoming European Capital of Culture: Lack of enthusiasm. It is hard to motivate people to welcome new concepts and ideas.	Low	Communication, CEO Dornbirn plus, Personalities	<p><b>We count on our professional team</b></p> <ul style="list-style-type: none"> <li>Professional press and PR efforts from the beginning, active control of topics and content. We are in the driver's seat. We are prepared for all contingencies</li> <li>Extend hospitality to press journalists</li> </ul>
ORGANISATIONAL RISKS	Unexpected changes: Staffing problems, long-term leaves, lack of international professionals	Low	HR Dornbirn plus, CEO Dornbirn plus	<p><b>Strengthen the staff</b></p> <ul style="list-style-type: none"> <li>Encourage the involvement of students and citizens of the four border region (FL, DE, CH, AT), offer internships, encourage women to participate, create good working conditions for women, guarantee compatibility of family and work</li> </ul> <p><b>Open call for ideas</b></p> <ul style="list-style-type: none"> <li>across Europe (international team)</li> </ul> <p><b>Work-life balance programme</b></p> <ul style="list-style-type: none"> <li>Team-building measures: Offering various programmes for team members helping them settle in and get to know the region</li> </ul>

**Our tagline, concept, motto and DNA has been and still is: Outburst of Courage!**

**#outburstofcourage**

#togetherontheway

#womenpower

#cultureforall

#werockit

#courageiscool

#encouragecourage

#daretobecourageous

#capitalofculturebyallforall

#dornbirnplus

#hohenems

#feldkirch

#bregenzwald

#welovewhatwedo

#europeherewecome

#beyondborders

#pushingboundaries

#startprojects

#capitalofculture2024

#europe

#austria

#vorarlberg

We know the business as usual of communications. That may be efficient, but not enough for a true Outburst of Courage. Print and poster campaigns, going to Europe's large trade fairs (ITB Berlin, FAFGA Innsbruck, fvw Cologne, TTW Romandie Switzerland, etc.), social media campaigns on Twitter, Instagram, Facebook as well as online advertisements; TV spots and image films, cross media marketing PR events with personalities, artists, our promoters and diversifiers – the list goes on and on. #wewantmore!

**We will take the leap and together we will shape a better Europe!**

Outburst of Courage is part of our bid's DNA. We are many and our number keeps growing. Positive feedback from the public, from young and old, from people from here or elsewhere, from all sorts of backgrounds and walks of life gives us courage and supports this bid! We desperately need an ECOC – in order to get ourselves and everybody else out of the comfort zone and loudly declare to Europe: We will take the leap and together we will shape a better Europe! Come along everybody! We say:

**It's all about storytelling!**

This brings us to modern forms of communications and PR. We have chosen a playful, simple and easily accessible form of communication. Influencers, bloggers – you know what we are talking about. We will do our homework (print, online, social media, tourism,...). And then we will go above and beyond: In our communications and PR we want to tell stories that draw people's attention to us and the ECOC brand. We've mentioned it before: we learned from the best. Linz.09 had a brilliant communication strategy, strong images, fresh texts and a fun, playful approach to the city and its ECOC aims. We want to follow suit. Addressing and communicating through images and stories, with emotion and flavour. A speck of self-irony is a must. The great agencies we have in our state (see zemm schaffa) will do a wonderful job implementing it all. From communications to designing information centres (contact points for all visitors in all cities, where tickets, information and merchandising is available), to press and PR, projects and merchandising: courage and fun is what we want!

**It's all about digitalisation**

2024 will be the first time it is possible to experience a completely digital European Capital of Culture. Next to the aforementioned media formats all projects will be documented in 360° recording and virtual scan processes, giving audiences a fully immersive experience. #howcoolisthat

People all over the world can become part of the ECOC experience: as audience members, participants, listeners, viewers and voters. We are opening up to the world and making ECOC accessible to all!

For example: Two years ago, Convention Partner Vorarlberg conducted an elaborate survey and tender specification in collaboration with the University of Applied Sciences Dornbirn about the future of mobile communication during events. The study showed that an organiser must include mobile technology before, during and after the event. That was reason enough for Convention Partner Vorarlberg to develop a mobile application framework for local organisers.

However, the largest development was put in place for the World Gymnaestrada 2019 in Dornbirn. With over 18,000 gymnasts from over 65 countries, it is the largest gymnastics event in the world. The programme lasted for one week and included over 700 performances in 19 different locations in the Rhine Valley. With the native app the organisers could offer a mobile communication tool that was able to cover the different communication needs of the participants and visitors. Within one week, there were over 20,000 downloads and over 2.2 million page views. Furthermore, the messaging service through push notification was highly needed, as the opening ceremony had to be postponed resulting in over 160 events being rescheduled. Many of the features such as a social media wall and public transport integration helped the participants to connect to each other and to be informed on alive basis.

Obviously, we want to look forward and further, so we will develop the app together with the engineers in our ECOC partner city Tartu tailored to the needs of ECOC. It will play an important role within the communication of Dornbirn plus. In any case we will use the preparation process for European Capital of Culture 2024 to kickstart collaborations with cultural institutions in Vorarlberg in order to cover their need for a modern communication platform in mobile technology.

**It's all about timing**

**2020 – Intro**

- Hello Europe!
- Dornbirn plus proudly presents: The new kid on the block
- What's up in 2024? #wedidit

**2021–2022 – Activate/Volunteer and public campaigns:**

- Zemm schaffa #letscreatetogether
- Zemm sitza #letshangouttogether
- Zemm ko #letsgettogether
- Zemm berühmt wörra #letsgetfamoustogether

**2023–2024 – Outburst**

- Let's get this party started!
- It's happening! Are you happening, too?
- Spread the word. Even in the deepest, darkest neck of the woods, even in Vorarlberg, yes, in Austria, definitely in Europe
- If it says European Capital of Culture, expect tons of cultural adventure!

**2025 and beyond – Legacy**

- Goodbye Europe, hello Europe!
- Lasting Courage/Whatever comes next: we're staying courageous



**It's all about examples**

A lot of things considered normal in Austria are a luxury in other European countries: a well-functioning health and insurance system, fair wages, streets in good condition, clean drinking water, reliable public transport. Even in winter, when it snows for days on end, the streets are cleared and salted, the rubbish is picked up and matters in both the city and the countryside run smoothly.

**If you are more content,  
you are healthier and  
if you are healthier,  
you are happier and if you  
are happier, you become  
more actively involved and  
more generous and if you  
are more generous,  
you will be welcoming  
towards refugees,  
migrants, minorities and  
everybody else.**

It is time to appreciate all of this! How our cities and public services take care of us every day is something we need to show more gratitude for. Change mentality! People need to be reminded how well off we are, how smoothly things work and how thankful we need to be for it. Following the example of Berlin's municipal waste management office, we will brand dustcarts and snow clearing vehicles with fun phrases: Dustcarts may say something like "I collect rubbish. What do you collect?", and snow clearing vehicles "I clear the snow. What melts your heart?". We want to increase the population's sense of contentment in everyday life. If you are more content, you are healthier and if you are healthier, you are happier and if you are happier, you become more actively involved and more generous and if you are more generous, you will be welcoming towards refugees, migrants, minorities and everybody else.

A cultural guiding system will be set up as part of the ECOC and the Cultural Strategy Dornbirn 2030. To "never get lost in the city again" is our aim. Who knows, maybe culture guiding systems in 2024 will go even further than signage combined with an app. Maybe avatars will be our city and mountain and country guides – a bit spooky, but possible!

**It's all about honesty**

What can we do to reach marginalised groups? How can we get in touch with the Turkish community? How could we motivate Muslim women to take part in our projects? What can we do to include people with disabilities? We have lots of questions but, to be honest, not so many answers. We are not the only ones in Europe in this conundrum. We all want to integrate, motivate, communicate, but obviously, we have not found the right way to do it. "We don't share the same language" is the image used to describe differences in perspectives and the perception of signals, varying interpretations of signs and different meanings of colours, symbols, and so forth. What this means is that the communication we use does not express the message we want to send to our audiences. At least we have understood this. For ECOC we will actively pursue this topic and work closely with specialists, communication designers, signage experts, clients and audiences. How can we promote a project so that people with a Turkish background feel seen and addressed? What could make online advertising targeting Bosnian teens work? Together we will develop a new European advertising and communications language. #letstalk

**It's all about target groups**

- **Typical culture lovers** "We're going to see as much as we can. This is serious business."
- **ECOC superfans** "How many ECOCs can you fit into one life time?"
- **LOHAs** "We've always wanted to visit the Bregenzerwald for a digital detox."
- **Outdoorsy types** "Hiking with a bit of art on the side, sounds great."
- **Winter aficionados** "We're happy to drop by on our way to our ski resort in Lech."
- **Families** "Nature, relaxation, traditional atmosphere, culture – you can't get this whole package in Berlin!"
- **Athletic daredevils** "The sky's the limit – we're going to see it ALL!"
- **Pampering junkies** "It's just a stone's throw from Biohotel Schwanen to Kunsthaus Bregenz."
- **Artsy hipsters** "Absolutely EVERYbody is there. Just check your Insta feed!"
- **Tech geeks** "Beam me to Dornbirn, Scotty!"
- **The remaining 7,640,000** – all Austrians minus 360,000 Vorarlberg natives "I've always wanted to visit Vorarlberg!"

**Ticketing system**

Tickets to all ECOC events will be available in all info centres in Dornbirn, Feldkirch, Hohenems and the Bregenzerwald. Of course, they can also be bought on our app and website. We want to offer two all-inclusive options:

- The Dornbirn plus season ticket (see sponsoring) for all residents of Vorarlberg and all ECOC staff. The season ticket offers price reductions for all ECOC projects, museums, shops and invitations to special events, city tours and more.
- The 2024+ Card allows for up to three days of individual programming in the ECOC year. All benefits of the season ticket + free public transport and rebates on train fares in the four border region. We also want to set up cooperations with restaurants and inns using vouchers. We will warmly welcome day tourists, but also strive for sustainable value creation.

**Zemm schaffa #letscreatetogether**

Working together or making it work together – that's what Zemm schaffa means – to create the brand Dornbirn plus 2024 as European Capital of Culture, filling it with life and growing it over a period of many years could be a key project for this region's creatives to cooperate on an international level.

**Zemm sitza #letshangouttogether**

Making it happen. In a joint action event, we will turn things upside down and will call for all in our European Capital of Culture to move their benches and sun chairs and sun beds to the front of their houses every Saturday in 2024. We will hang out (Zemm sitza) in plain sight, resolutely demonstrating how together we can redefine our future and mentality. Who knows? Maybe Europe's largest "sitting in front of the house gathering" will make it into the Guinness Book of Records?

**Zemm ko #letsgettogether**

We want to provoke an Outburst of Courage with the power of community, the power of getting together (Zemm ko). Flash mobs may sound a bit dated, but they are the perfect tool for our endeavour. Our flash mobs will become ambassadors of our ECOC, popping up all over Vorarlberg in various languages and settings

(poetry slams, music, singing), focussing on European themes. The flash mobs will draw attention to our preparation for the ECOC and encourage people on the street to be courageous. Courageous enough to sing along, talk along, dance along and laugh along!

**Zemm berühmt wörra #letsgetfamoustogether**

We want to present positive, funny and light-hearted ideas here, aiming to reach as many people in Europe as possible and presenting a feel-good image of our ECOC. Our cooperation with the two tourism associations Vorarlberg Tourism and Lake Constance-Vorarlberg Tourism is already well underway. We will pay great attention to international press work. We have a story to tell Europe and all the world. In order to do that, we will invite journalists on press tours, introducing them to fascinating personalities and giving them an impression of our region. Together with Ausenwirtschaft Austria, the internationalisation and innovation agency of the Austrian economy, we want to use fair and conference appearances abroad to spread the word on Dornbirn plus 2024. For example, with contributions to international tourism fairs like Berlin's ITB, Estonia's TourEst, Riga's Balttour, the Art Cologne, as well as economic forums and road shows to present our programme in some key European locations of Austria's target markets. Dornbirn plus 2024 will travel along, be present and say: Zemm berühmt wörra! Let's get famous!

**We have a story to tell  
Europe and all the world.**

**Simply communicating**

Young. Old. With disabilities. From here. From elsewhere. Interested in culture. Wanderer. Top goalscorer, carnival prince or prom queen. We are speaking to all of them. You cannot not communicate. So, we will communicate together and exchange ideas as equals, eye to eye. Reduce to the max – but crystal clear.



**Changing the media landscape!**

**4 countries + 1 language = borderless media coverage**

We aim to establish local cooperations but wish to go beyond the restrictions of the all too slim culture sections of our local newspapers and online media. That would not be enough space for our message of Outburst of Courage. Instead, we wish to create a counterpart to the marginalisation of culture in the media.

**We cooperate!**

Major daily newspapers and magazines from all four countries are our cooperation partners and addressees, communicators and diversifiers. Cooperations with Neue Zürcher Zeitung (Dornbirn-border Switzerland: 12.8 km), Süddeutsche Zeitung, Die Zeit (Dornbirn-border Germany 18.2 km), Liechtensteiner Volksblatt (Dornbirn-border Liechtenstein 27 km), Der Standard (Dornbirn-Vienna 630 km), Die Presse, Der Falter, die Salzburger Nachrichten are a given. Also with National broadcasting stations such as ORF, SRF, Deutschland Radio, Bayerischer Rundfunk and other radio and television channels. Our Communications Team and particularly the person responsible for international PR will begin their work with the wider international press in 2022. It will include press trips to Vorarlberg organised together with Vorarlberg Tourismus, press junkets in Vienna, Munich and Zurich, presence at trade fairs, actions & appearances at cultural events such as the Venice Biennale, Art Basel, etc. #wewillstandout

Everything will stay different (e.g. analogue vs digital) – the media landscape will continue to evolve between now and 2024. We will actively cooperate with partners and networks, we will use all available channels and we will keep all of Europe informed with our professional communications and press work. Hashtags will have changed, just like the names of bloggers, influencers and perhaps even renowned journalists and reporters. What we know for sure: it's all about communication. We will keep everyone in the loop, spread the word across Europe and invite everyone to come to Dornbirn plus Feldkirch Hohenems Bregenzerwald.

**We publish!**

We will publish our own newspaper to communicate everything about our programmes and all things ECOC. It will be distributed as a supplement: locally in Vorarlberger Nachrichten (Russ Media), nationally in Der Standard and internationally in Neue Zürcher Zeitung and Süddeutsche Zeitung. We will invite various guest contributions, editorials and columns on topical themes and issues in Europe's culture scene. A cooperation with the association Verein Kultur and their magazine for culture and society (Zeitschrift für Kultur und Gesellschaft), based in Dornbirn, is one possibility. The Dornbirn plus 2024 newspaper aims to be a counterpart to the conventional media landscape, offering readers new and different angles on culture. We want to be courageous in the way we communicate. An open look behind the scenes and transparency on what we do is essential to us.

**We get coverage!**

We need more culture critics in this country. Through cooperations with daily newspapers, art and culture magazines (art magazine, Journal 21, monopol, Dérive, Acute Art, Business Punk, Brand Eins etc.) and blogs (art, art and signature, arthistoricum.net, Kunst PresseSchau, ArtLog, Wooster Collective, etc.) we will invite writers, bloggers and influencers to Dornbirn plus. They will present a different view on the cultural events taking place, our way of making and presenting art and the ECOC.

In a nutshell: communications, marketing, PR, personal reports, travel logs, Insta stories, live tickers, YouTube clips, Facebook albums and blog posts. Media cooperations, radio clips, spots for TV and broadcasting – our Communications Team knows how to master the art of communication. The most important thing for us: to spread the word to everyone. From the hair stylist in Mellau to the artsy hipster in Lucerne, from the ECOC superfan in Bergisch-Gladbach to the tech geek in Brighton.

The European Capital of Culture spark really lights the population's fire when the ECOC year starts. That's what we learned in Linz.09 and Essen/Ruhr.2010, and the colleagues from Leeuwarden told us, as did those from Plovdiv. Outburst, that's what we named this phase in our marketing strategy. We have a plan how to get there.

The title will be announced on November 12, 2019. Explosion. This is what this moment will feel like if we win the title. Vorarlberg, Austria and hopefully all of Europe will be happy with us in these days #fingerscrossed. We will use the attention right away to inform and motivate. Our social media campaign **Your Outburst of Courage** is one of our strategies. We are already actively encouraging people to hashtag and post their own personal moment of #outburstofcourage. The action instruction campaign **Courage to Act** with signs like "Get out of your comfort zone", "Stand up for something" or "Show your love" were already available this year at our cooperation partners' poolbar Festival and FAQ Bregenzerwald. We will continue this campaign.

**Below the line marketing**

We will stand out! With sweeping media coverage and regional involvement, the ECOC year 2024 will be announced and promoted in actions and campaigns at international hubs (airports in Zurich, Munich, Vienna, "Welcome to Zurich/Munich/Vienna. But the action is all in Dornbirn plus Feldkirch Hohenems Bregenzerwald.") as well as at trade fairs and large events in Austria, the Lake Constance region and further afield (Linzer Klangwolke, Vienna Festival, Vienna Opera Ball, Salzburg Festival, steirischer herbst, Art Basel, Ruhrtriennale, Venice Biennale, Milan Furniture Fair, etc.). An actual patch of the Bregenzerwald at the ITB in Berlin, the Leipzig and Frankfurt Book Fairs, Art Cologne, Art Basel and Frieze Art Fair London? Presented with a pine sorbet treat and a little organ concert on a Rieger organ? #whynot

Then the initial euphoria will die down a bit, new national and federal state governments will take office and other topics will make the headlines in Vorarlberg. We know this from experience. This is no problem for us, we will not drop the ball. We will keep on working, or "schaffa schaffa", as we say here. We will launch an acquisition campaign for volunteers (more than 1,000 volunteers provided their service at the Gymnastrada 2019 and we are in touch with the organisers #letsmotivatethemagain), we will expand the **Europe Class** together with the College of Teacher Education and the federal state of Vorarlberg, we will broaden the **xchange** project and send even more vocational students across Europe. We will ask young and old and migrants to become ECOC reporters, publish our own newspaper, continue to be very active on social media and get influencers on board – all to spread the word on



## 41 Plans to highlight that the European Capital of Culture is an action of the European Union

Dornbirn plus here and there and everywhere. We know: Nothing has greater impact and is more important and authentic than people who are personally excited. No one can communicate and advertise as well as an enthusiast.

In the ramp up years we want to spread the word of ECOC with the project **Erzähl-Bänke (The Storytelling Bench)**. We borrowed the idea from “Lingenau erzählt”, a project where the history of the village is told on its public benches. We want to share the story of our ECOC ideas, our programmes, our visions and our discussions. Typical things we talk about when we spend some time sitting on a bench talking to friends. In the middle of the day, right in front of the house is the best time and place. We remember our thoughts from the pre-selection application on how people here hesitate to sit on the benches in front of their homes, being seen not really doing anything.

### **No one can communicate and advertise as well as an enthusiast.**

Hiking and learning about culture at the same time is something we love to do. Have we mentioned that the people of Vorarlberg greatly enjoy doing sports and that they do lots of it? Let's #goathletic and meet people where they like spending time. A summit phone might join a summit cross on top of the mountain, connected to other summits across Europe. Hello, this is Europe calling! Just like the phone project at New York City's Highline, we will connect Europe across borders and mountain tops. Artistic interventions on bike paths and hiking trails and ski slopes – listening stations, information booths and who knows, maybe even roaring stags animating people to an Outburst of Courage?! #gocrazy

Stickers around the world: not everything needs to be digital, we fancy analogue as well. Our stickers calling for an Outburst of Courage will be handed out at schools and on busy streets, at cultural institutions and museums. We will send them to influencers and courageous people all over Europe and ask them to do something courageous, snap a picture and send it to us. By 2024, we will create an exhibition of all the pictures we received and show how courageous Europe is and is becoming. #welikeit

We will place the European Union's logo on all print and digital products as laid down in the guidelines. We will also make clear in all our communications and activities that ECOC is an EU project. Moreover, we would like to establish a ritual for the handing over of the ECOC title to the next cities – in Germany and Slovenia in our case. We thought this might be some kind of trophy, a symbol to be passed on from ECOC to ECOC in the future. But then again, what could be more symbolic and suitable for the concept ECOC than passing on a piece of art?

Our idea is to commission a composer from Vorarlberg to start a European piece of music – just start, not finish. This fragment of music will then be handed over to the next ECOC, where the composing will be continued. Halfway through the ECOC year, the second ECOC will get it and so on, for many years to come. And then, at the end and after many ECOCs, a new hymn for Europe will have emerged, created by various composers from all over Europe. This is a concept that can be started and continued again and again – be it in a piece of literature (a poem, novel or story), a choreography, a painting and so on. If we are designated, we would like to propose and discuss this with our fellow ECOC family network.

Vorarlberg is a hospitable place. Everyone is invited to our opening ceremony on Dornbirn's market square. Of course we will invite the general population, Austrian politicians as well as central EU figures including the European Commission. And because we are not only hospitable but also communicative, Dornbirn plus will stay in close touch with the Austrian representatives in the EU. We will invite interesting and inspiring EU personalities and representatives to talks, workshops and panels in connection with and beyond our Europe Forums twice a school year for our project Europe Class and work closely with the Creative Europe Desk in Austria.

## 6 Capacity to deliver

### 42 Political support and commitment to Dornbirn plus 2024

### **#weareready and all the political authorities are with us.**

In 2016, the city councils of Dornbirn, Feldkirch and Hohenems all together approved to bid for ECOC 2024. Since then the team of Dornbirn plus 2024 has worked in a participative process with artists, cultural and educational institutions, city officials, with the public and politicians. In October 2018, we presented the results of this process to the public and the political boards. In November 2018, the city councils of Dornbirn, Feldkirch, Hohenems and the 24 mayors of the Regio Bregenzerwald confirmed their support for Dornbirn plus 2024 once more and approved the planned budget for the ECOC. In September 2019, the city council of Dornbirn agreed on the Cultural Strategy Dornbirn 2030. The federal state of Vorarlberg has committed its financial support to the European Capital of Culture 2024 if we win the title. The National Government has agreed to match the amount of money that Dornbirn plus will invest. So, we are ready, and all the political authorities are backing us.

### 43 Infrastructure projects' state of play

There is always work to do! The cities of Dornbirn, Feldkirch, Hohenems and the Bregenzerwald region have good infrastructure, i. e. functioning venues, exhibition spaces, fair grounds that can be used for cultural events. For now, they are mostly used in accordance with their traditional, originally intended purposes. But we are here to change that. We want to use spaces more courageously and shape new ones with our actions. On the next pages is a list of infrastructural projects planned to optimise urban space(s) in the participating cities, to be finalised in time for ECOC, or as its legacy.

## Cultural infrastructure

Dornbirn	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Expansion and modernisation of Dornbirn School of Music</b>	10.5 m	2022 – 2025	#polismind #capacitybuilding #education #kidsfirst
	<b>Museum of Industry*</b>	15 m	2022 – 2026	#realitydisruption #culturalheritage #capacitybuilding #museumofprogress
	<b>Industrial Heritage Trail</b>	0.6 m	2018 – 2022	#realitydisruption #culturalheritage #education #museumofprogress
	<b>Covered Market</b>	14.5 m	2022 – 2024	#polismind #urbandevlopment #sharedspace
	<b>City Signage</b>	0.15 m	2020 – 2022	#polismind #urbandevlopment #finally

Feldkirch	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Renovation of the city's public library, adding digital focus</b>	Current estimate: 10 – 12 m	2019 – 2022	#polismind #realitydisruption #education
	<b>Renovation of Palais Liechtenstein, realisation of Future Lab</b>	directly tied to public library (same space and budget)	2019 – 2022	#polismind #realitydisruption #nofrontiers
	<b>Remodelling of James Joyce passage (connection between city centre and train station)</b>	0.75 m	Opening October 2019	#polismind #sharedspace
	<b>Artistic remodelling of the Jahnplatz passage (Art box) in cooperation with Kunst Palais Liechtenstein and Literatur.Vorarlberg</b>	approx. 0.1 m	Opening November 2019	#polismind #sharedspace #polismind
	<b>Development of a new hotel next to train station with 250 beds, 3 stars; private investor</b>	approx. 10 m	2019 – 2021	#hospitality #joinusfor2024

Hohenems	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Renovation of Villa Rosenthal as House of Literature incl. exhibition space</b>	1.5 m	2021 – 2024	#polismind #realitydisruption
	<b>Public park Rosenthal area</b>	0.4 m	2023 – 2025	#polismind #relax
	<b>City Archive: Addition of new spaces, continued digitalisation</b>	0.5 m	2021 – 2022	#realitydisruption #capacitybuilding

\*In 2017, on behalf of the federal state of Vorarlberg, a new orientation concept for Vorarlberg's Museum of Industry was conceived under direction of the City Archive Dornbirn. A step further in the inclusion of urban public space into the concept of the Museum of Industry is the development of an Industrial Heritage Trail until 2022. It will lead directly through the city, tracing relevant sites and examples of industrial history.

An important further step towards the Museum of Industry is the exhibition Museum of Progress planned for our ECOC 2024. This will serve as a prelude to the future Museum of Industry and – in a best-case scenario – may actually serve as its opening show.

## Urban infrastructure

Dornbirn	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Establishment of a public space of encounter around the new public library, including inatura, schools and kindergartens, extending all the way to the city centre</b>	2 m	2020 – 2021	#polismind #urbandevlopment #enjoyyourcity

Feldkirch	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Development of the area between city centre and train station, including a car-free station forecourt, pedestrian zone, reorganised bus station and the creation of new housing etc.</b>	Current estimate: 10 – 12 m	2020 – 2023	#polismind #urbandevlopment

Hohenems	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Redesign of Schloßplatz and city centre</b>	2 m	2020 – 2024	#polismind #urbandevlopment
	<b>Expansion of public spaces of encounter in city centre</b>	0.1 m	2020 – 2021	#polismind #urbandevlopment

## Touristic infrastructure

Dornbirn	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Expansion of public transport, particularly to the Bregenzerwald</b>	0.2 m	2019 – 2024	#polismind #nofrontiers #dontdrinkanddrive

Feldkirch	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Development of a new 3-star hotel next to train station</b>	approx. 10 m	2019 – 2021	#yourwelcome #hospitality

Hohenems	Project	Budget (in EUR)	Planned start to finish	Relevance
	<b>Expansion of bike path network between Dornbirn and Feldkirch</b>	2.5 m	2019 – 2025	#polismind
	<b>Recreational area; Spirken highland moor: Re-naturalisation and visitor guiding system</b>	0.2 m	2019 – 2024	#relax #hospitality
	<b>Old Rhine: visitor guiding system</b>	0.1 m	2019 – 2020	#hospitality
	<b>Old Rhine: transnational nature management</b>	0.3 m	2021 – 2022	#nofrontiers



**#whatisyouroutburstofcourage?**

Finally, we can hand in what we worked on for the last three years. This process would have not been possible without the support, will and **#outburstofcourage** of people whom we would like to thank: the mayors of the cities Feldkirch and Hohenems and Regio Bregenzerwald Wolfgang Matt, Dieter Egger, Guido Flatz and Annette Sohler, the former mayor of Feldkirch Wilfried Berchtold, as well as all the contributors, co-thinkers and supportive critics from the cultural, educational and economic networks, the participants of the think tanks and dialogue workshops and the public. #yourock

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**Dornbirn  
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**Feldkirch  
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