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SESSION REPORT

538

Salzburg Global Forum For Young Cultural Innovators



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Salzburg Global Forum for Young Cultural Innovators

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Session 538

Salzburg, October 18 to 23, 2014

Salzburg Global Forum For Young Cultural Innovators

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Introducing the Salzburg Global Forum for Young Cultural Innovators

Young innovators in the culture and arts sector are providing some of the most imaginative new impulses for social improvement and sustainable economic development around the world today. They change the way we see and interact with each other. Young artists, creative entrepreneurs and cultural leaders demonstrate the creative vision, talent, and energy that our societies so desperately need to meet the challenges of the 21st century.

Inspired by this imaginative and vibrant field of progress, Salzburg Global Seminar has launched a ten-year program for Young Cultural Innovators (YCI) from around the world, with a view to strengthening the cultural sector worldwide and to expanding the possibilities for innovation and social change through the power and creativity of the arts. The Salzburg Global Forum for Young Cultural Innovators highlights and seeks to leverage the great potential of young cultural leaders as change agents – particularly those utilizing entrepreneurial techniques – to make the arts more dynamic, accessible, and impactful across the cultural sector as well as within business, government, and civil society. Salzburg Global is committed to making the YCI Forum an ongoing, vibrant focal point for international exchange, emerging leadership, and innovation in the cultural sector. The Forum will serve as a laboratory of new ideas by bringing together these outstanding young creative minds, engaging them with each other, and providing a safe space in which their ideas can come to life.

The YCI Forum is structured around the creation of “culture hubs” in multiple cities around the world, including Athens, Baltimore, Buenos Aires, Phnom Penh, Rotterdam, Salzburg, and Tokyo. Each



“Salzburg Global is committed to making the YCI Forum an ongoing, vibrant focal point for international exchange, emerging leadership, and innovation in the cultural sector.”

Susanna Seidl-Fox, Program Director



Andre Akutsa, Session Facilitator



Nicolas Alvarado

“Cultural innovators with this kind of skillset are an absolute force to be reckoned with and they will help politicians in their countries and mainstream businesses, just as much as they help civil society and community groups.”

Clare Shine, VP & Chief Program Officer



The YCIs gather on the terrace of Schloss Leopoldskron, home of Salzburg Global Seminar

year, young cultural innovators from each of the culture hubs are selected to join the program in Salzburg through a competitive application and nomination process. Over the course of the ten years, a critical mass of cultural innovators will be created in each of the hubs, with the YCIs continuing to work together and collaborate with each other after the session in Salzburg. The Forum’s goal is to create dynamic platforms for engagement that will act as a resource for other young cultural innovators at the local level. Salzburg Global will also encourage collaboration among the various culture hubs to continue the cross-cultural exchange and learning growing out of each Salzburg session.

Meet the Young Cultural Innovators

Salzburg Global Seminar’s Session 538 brought together 45 young cultural innovators aged between 25-35 years from across the world.

There were theatre producers, music promoters, artists, games designers, architects, planners, dancers, museum professionals, and cultural entrepreneurs. They came from Baltimore, Tokyo, and everywhere in between – places where it isn’t easy to be working with culture. There was a huge array of different ages and perspectives, but for all the cultural innovators it starts with art.

They love painting, film, music, dancing and fashion – what artist-designer-educator Michelangelo Pistoletto calls “the most sensitive and complete ways of talking.” They love art for its power to educate, inspire, cross invisible borders and make cities places worth living in. You don’t have to look far in the group to find people who lapsed at university to start makeshift arts centers and clubs, who dance in carnivals in their spare time and write poetry.

Many of them have their work cut out. They’re working in places where it’s hard to find time, money and allies – places like Tirana, Phnom Penh and Athens. But cultural innovators have it tough



Salzburg Global Seminar Young Cultural Innovators 2014



“I have to admit that no information I had heard or read in the web could have been enough to explain what those few days in Salzburg would be for me.

The program of the session was planned having in mind the diversity of the fellows and the fact that we were broken down in smaller groups on a daily basis made all discussions flow effortlessly and productively.

I do not feel this was a one-off experience; there is a lot of work to be done in a local context to be able to spread the word and ethics on behalf of Salzburg Global Seminar and we will hopefully be collaborating on a variety of projects in the near future.”

Gabriella Triantfyllis

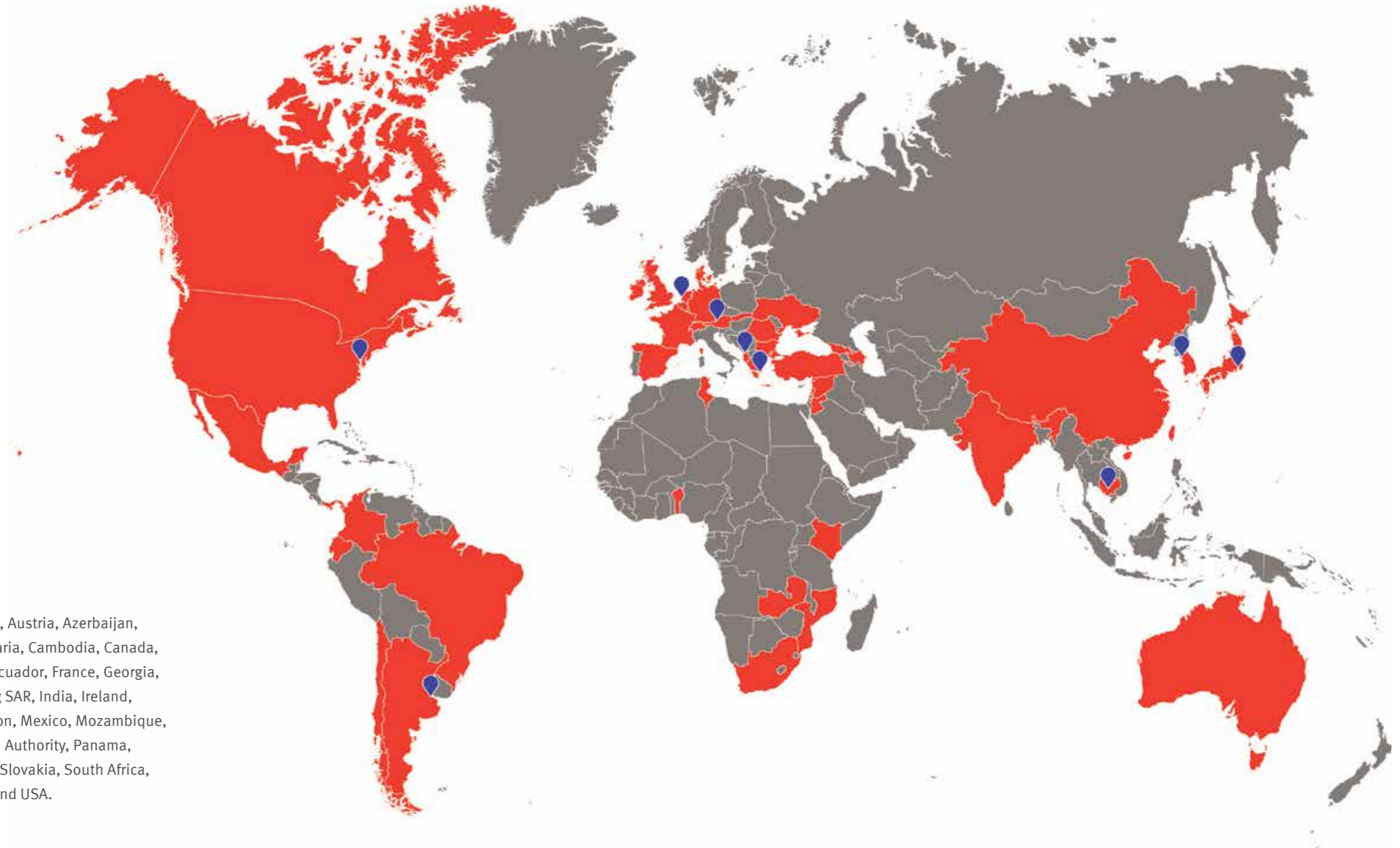
World Map of Salzburg Global Young Cultural Innovators Forum

The Salzburg Global Forum for Young Cultural Innovators is developing “Culture Hubs” in the following cities:

◆ Athens, Greece;
Baltimore, MD, USA;
Buenos Aires, Argentina;
Phnom Penh, Cambodia;
Rotterdam, The Netherlands;
Salzburg, Austria;
Seoul, Republic of Korea;
Tirana, Albania; and Tokyo, Japan.

■ Countries represented by participants of the *Salzburg Global Young Cultural Innovators Forum (2014), Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success (2013)* and *Salzburg Global Forum for Young Cultural Leaders (2012)*:

Albania, Argentina, Australia, Austria, Azerbaijan, Belgium, Benin, Brazil, Bulgaria, Cambodia, Canada, Chile, Colombia, Denmark, Ecuador, France, Georgia, Germany, Greece, Hong Kong SAR, India, Ireland, Japan, Jordan, Kenya, Lebanon, Mexico, Mozambique, The Netherlands, Palestinian Authority, Panama, Republic of Korea, Romania, Slovakia, South Africa, Syria, Tunisia, Ukraine, UK, and USA.





“Though we represented greatly different cultures and perspectives on the role of the cultural sector, our discussions unearthed a consistent desire to honor the intrinsic value of arts and culture, while accepting the realities of the market and celebrating the social dimension of culture.”

David Holland

wherever they work. That’s because art is not a straightforward commodity – it can’t be packed up and sold like sandwiches, refined in a focus group or mass-produced on a production line. Normal rules don’t apply. These cultural innovators are less interested in maximizing profits and more in maximizing meaning. American critic and writer, Lewis Hyde likens art making to a form of “gift” giving ill-suited to market transactions. This gift is in the difficult play the theatre producer puts on, when it might be easier to do something more popular; it’s in artists’ natural unwillingness to work on the same thing over and over again, but to push things forward, and it’s in the hours that everyone in the arts puts in for no obvious return. If there is profit to be made it’s invisibly reinvested, in an invisible outcome before anyone has had time to notice. The best presents are often the ones we don’t ask for – but they can’t easily be accounted for on a balance sheet.

But if art is to survive, one way or another, it has to make some kind of pact with the market and with the audiences, patrons, customers and funders who make it work. The group who gathered for Session 538 are cultural innovators because in the face of technological and social shifts and squeezing budgets, they are finding new ways to do this – ways that keep art alive and as the gift it is. They’re at the heart of running arts centers, cultural spaces and promoting writers. They’re one step removed running co-working spaces, networks and festivals that provide the connections that enable art to work. Or they’re in city hall or in a foundation working the policy channels funding streams. But wherever they’re working, and however developed their country is, they’re chipping away trying to make space for art in all its forms, with its endless possibilities.

As well as providing ideas, entrepreneurial skills, and networks required to support their organizations, causes and communities, this session is part of a major commitment by Salzburg Global to seed self-sustaining communities of YCIs in “culture hubs” around the world. Supported by local Fellows within the Salzburg Global Network, activities in these hubs will aim not only to foster a more vibrant and dynamic cultural sector, but also to enable cultural innovation to drive positive social and economic development agendas in the communities and institutions involved in the program.



Alejandra Angarita Chahin

Opening Talk *Getting Out of the Safe Zone and Making Mistakes*

Uffe Elbæk

*Member of the Danish Parliament; Founder, KaosPilots
– International School of New Business Design & Social
Innovation, Denmark*

Uffe Elbæk, former Danish Minister of Culture, gave the inaugural YCI Forum’s opening address. One of the only non-aligned MPs in Denmark, Elbæk recently set up a new political party called “The Alternative” which aspires to do politics in a new way, offering a “green, international and entrepreneurial” vision of the future. His talk covered several amusing and revealing moments from his life: the time he was in love with his pregnant girlfriend, living on social security payments; the story of how he led an invasion of artists into the Soviet Union all the way to Red Square, an experience which provoked him to set up the KaosPilots, a world-famous school for social entrepreneurs; and the time he messed-up a very important meeting with the CEO of Bank of America. His message was a clear one: there are no clear paths for Young Cultural Innovators – if they want to break new barriers they will need to relentlessly “get out of the safe zone.” He asked the YCIs to listen to the “weak signals” and to not be afraid to make mistakes, providing they learn from them.



Uffe Elbæk (right) with Amina Dickerson



Shino Tsuchiya



Ted Maxwell



Toshimasa Kawai

“It’s OK to make mistakes under four circumstances: you have to identify the failure, take responsibility for the part that was yours, learn from it and do it differently next time.”

Uffe Elbæk



“Can you imagine – a great relationship grew out of the seminar, which comes down to a daily conversation with a like-minded person who lives thousands of kilometers away?”

Romy Sigl

Plenary Sessions and Discussions

Each day of the YCI Forum began with a plenary session of inspirational talks that situated the YCIs’ work in a wider context.

The first looked at the art of building communities, the second at making social change with culture, the third at economic growth, and the fourth looked at new ways of creating access to knowledge. After each of these plenary sessions, there were small group sessions for the YCIs to discuss what they had heard in a facilitated-group setting. A final plenary session was held to discuss the “culture hub” model proposed by Salzburg Global Seminar as a means to continue the work of the YCI Forum going forward over the next 10 years.

Building Communities

Charlie Tims *Independent Researcher, UK*

Jonathan Robinson *Founder, Impact Hub, UK*

Mitsuhiro Yoshimoto *Chair, Cultural Program Committee for Tokyo 2020 Olympic and Paralympic Games; Director, Center for the Arts and Culture, NLI Research Institute; Lecturer, Tokyo University of the Arts, Japan*

The first session looked at the towns, cities and regions in which young cultural innovators work and opportunities for bringing people together in new ways.

The first presentation was from **Charlie Tims**, an independent researcher based in London. He discussed the “Rise of the Convener” – a new kind of civic organizer who uses new technologies to create co-working spaces, workshops and laboratories, which support the creation of new ideas, business and enterprises. Most conveners offer diverse communities access to workspace of some kind, useful people and knowhow. Tims suggested that we currently live in a “golden age of bringing people together” and that online culture is now translating into bricks and mortar places in cities. He was keen to



Hyunwoo Moon



Dimitrios Bogdanos



Mitsuhiro Yoshimoto



Charlie Tims and Gabriella Triantafyllis during a group warm-up exercise

stress that there is nothing innately “good” about this – people can be brought together in all kinds of ways for all kinds of purposes – it’s up to the YCIs to convene fairer, better cultural organizations that provide platforms for people’s ideas and conversations.

Later **Jonathan Robinson**, a writer and entrepreneur who embodies much of what it means to be a convener, told the story of The Impact Hub – a co-working space for social innovators which has spread to 60 different cities around the world. He described how the idea began as a conversation on a bridge in Mostar with young woman who had lost most of her family to the war in Bosnia, but wanted to stay in the city to open a community center that would bring different groups of people together. The talk returned regularly to the requirements of building a movement around an unfashionable idea – having the courage and strength of mind to go out on a limb and the courage of the first people to join.

At a more systemic level **Mitsuhiro Yoshimoto**, an architect by training and an expert in cultural lead development and regeneration who is currently the Chair of Tokyo’s Cultural Olympiad, presented his work using art and the creative industries to revitalize towns and cities across Japan. He described his work in Beppu City, a large town with a diminishing and aging population of 100,000 residents. Throughout

“The best way to make a movement is to be the first person to join in.”

Jonathan Robinson





“Somehow it gave me courage to go on and believe in what I do is the right thing. It’s still scary but I can always find help by my Salzburg friends, in Rotterdam and further away online, I don’t doubt that.”

Ashley Nijland



Maria Gomez



Ben Stone

this presentation Yoshimoto emphasized the importance of working with people and the spirit of places rather than imposing one-size-fits-all solutions on them. In this spirit he described initiatives in Beppu to convert vacant houses and shops into arts spaces, support for an artist cooperative and creating a new theatre from a renovated strip house.

These presentations provoked several discussions among the YCIs with their facilitators. One was about the nature of diversity; if one thing YCIs do is bring diverse groups of people together then on what basis should they judge people as different – class, race, age, gender or some other criteria? It was remarked that whilst policy makers say they value diversity in cities, the development policies they pursue often end up destroying it. Thus this can make life hard for YCIs who can up being caught between the interests of developers and the needs of local communities. This led to another discussion about what YCIs can achieve in cities that are already quite divided. When many of the cities in which YCIs work are characterized by such disparities of income and opportunity, is it really reasonable to expect art and culture to be able to bring people together again?



YCI Forum facilitators Shelagh Wright and Peter Jenkinson

Making Social Change

Jon Alexander *Founder and Director, New Citizenship Project, UK*

Lyne Sniege Keyrouz *Director of Cultural Affairs and Programs, Middle East Institute, USA*

Anwar Akhtar *Founder, The Samosa, UK*

The second plenary session looked at tactics cultural innovators use for tackling tricky social problems, often in areas where conventional approaches by government and business have failed. There were three presentations each offering very different approaches.

Jon Alexander gave the first presentation. Alexander is an ex-advertising executive who runs The New Citizenship Project, a communications agency which tries to help big organizations to communicate with people as citizens, rather than consumers. Alexander argued that since the mid-1980s “the consumer” has become the sole lens through which we view ourselves and this limits us. He spoke particularly about the pernicious effect of marketing on children and talked about gangs who wait outside the school gates to



“I truly believe that Salzburg Global Seminar is a unique place that will help us succeed in what we are doing for our cities.”

Tjeerd Hendriks



Jon Alexander and Anwar Akhtar





Lyne Sneige Keyrouz addresses the YCIs in Parker Hall

“Beirut Design Week bought together communities in the cities which no political discourse could bring together.”

Lyne Sneige Keyrouz

groom vulnerable recruits with new pairs of trainers. He pointed out that the 2011 riots in London “were the first where people tried on the clothes before they left the shop.” He is working with a range of organizations to shift the values of the advertising industry and its clients toward a citizen-centric approach.

Lyne Sneige Keyrouz, the director of cultural affairs and programs at the Middle East Institute in Washington, DC, talked about the power of art and culture in conflict zones. She explained how artists in Syria are often the only people documenting the war and used the example of Tania El Khoury whose “gardens speak” project provides an oral history of ten Syrian families who have buried members of their families in their houses and back yards. She talked passionately about Beirut Design Week, a five-day international festival of socially responsible design in Beirut. The festival covers 89 locations across the city with talks, exhibitions, workshops and a major party at the end. Sneige explained that the festival’s organizers manage to “bring together communities which no political discourse could.”

Anwar Akhtar gave the final presentation. Akhtar is the founding director of The Samosa, a digital media project focused on Britain and South Asia which seeks to support welfare, human rights, education and citizenship groups in Pakistan. He explained how the 2005 bombings of the London transport network prompted him to set up The Samosa. Three out of the four bombers were British Pakistanis;



Eisuke Tachikawa

Akhtar wanted to make something better out of the connection between Britain and Pakistan. He despairs of the many missed opportunities – particularly the failure of the public sector in the UK to recruit young British Pakistanis, many of whom are trilingual and have a nuanced and grounded understanding of how countries can relate to one another. He showed films from a project he is currently working on with young film-makers from cities in the UK and Pakistan exploring identity, religion and rights and a range of other social issues.

In the discussion that followed Jon Alexander’s presentation featured strongly. Many of the YCIs thought that appealing to people as citizens rather than consumers is part and parcel of what they already do. Some drew parallels between “the participatory turn” (which has seen artists and designers finding ways to authentically involve people in informing and making art) and the desire by brands to appeal to consumers as citizens. Some YCIs wondered how easy it is to challenge the idea of “the consumer” when the supply chains, business models, support systems and “built-in obsolescence” make it hard for people to opt out of buying more stuff. It’s the system rather than an idea that makes us a consumer.

Growth and Development

Edna dos Santos Duisenberg *Founder and Chief, Creative Economy Programme, United Nations Conference on Trade and Development, Switzerland*

Marcos Amadeo *General Director, Economic Development Ministry, Buenos Aires City Government, Argentina*

Phloen Prim *Executive Director, Cambodian Living Arts, Cambodia*

The third plenary session looked at the relationship between creative and cultural activity and growth – mostly of the economic kind.

Edna dos Santos Duisenberg set the scene. She is the founder and chief of the Creative Economy program at the United Nations Conference on Trade and Development and worked on the definitive study measuring and monitoring the trade in the goods and services that make up the Creative Economy. Her presentation began with the



Andi Tepelena

“I gained deeper insight into the issues and challenges of a global creative economy, as well as knowledge of practices and methodologies that could be replicated in the Greek context of cultural and social advancement.

I sharpened my focus and acquired tools for my personal and my partners’ development as cultural entrepreneurs, while I acquired new friends and supporters of my young company’s goals.”

Lida Mantzourani





Sayida Goedhoop

“It was an incredible and fruitful experience being part of the first YCI. Coming from a small country like Cambodia, this opportunity was once in a life time.

What I took out is the friendship I have built with young change makers and cultural ambassadors around the world.”

Dara Huot

volatility and instability in the global economy – the dominance of finance over real economic activities, the indebtedness of public and private sectors, gathering inequality and Europe’s 26 million unemployed 18-24 year olds.

She argued that the Creative Economy – a kaleidoscope of small creative business that currently accounts for 4.5% of GDP in the EU – could provide an answer of sorts. She drew attention to the fact that during the four years after the collapse of Lehman Brothers the volume of creative goods and services exported by countries doubled. She attributed this to the thirst for media created by information and communication technologies, the growth of a lifestyle-conscious middle class, and an appetite for leisure, culture and entertainment. “Today markets rely more on changes in aesthetics of products rather than on changes in technology processes,” she said.

Eight years ago, to the bemusement of many of his friends, **Marcos Amadeo** left his well-paid job at HSBC for the public sector. Since then he has been working as the General Director of the Economic Development Ministry of the Buenos Aires City Government. In his presentation he explained that the Creative Economy as a percentage of GDP in Buenos Aires is growing rapidly and that he is involved in a number of interventions that drive and amplify this. He talked about Buenos Aires Design District and showed slides of its centerpiece: a renovated fish market which includes space for 86 different creative

businesses, six workshops and variety of supporting services. Amadeo explained that he supports a program that matches business with designers as well as investing in festivals, fashion shows, gaming shows and a trade school program.

After the sector and civic perspectives, **Phloen Prim**, the Executive Director of Cambodian Living Arts (CLA) offered an NGO perspective on art and development. He explained that for 15 years he has been finding ways to bring Cambodia’s traditions into a modern setting – a task made harder by the current lack of money from international trusts and foundations. During this time, CLA has developed 500 artists in nine different provinces, provided training to arts leaders, and created regular paid work for a further 120 artists. Recently, CLA have concentrated their efforts more on entrepreneurship and professional development. Prim sees this work as placing arts and culture at the center of a modern dynamic country.

By linking culture to growth, this session, more than any other, raised the question of what art and culture are for and to what extent the state should or should not be involved in investing in it. All the problems associated with public support for were highlighted in the discussion afterwards. First came the problem of “unconditional privileging” when funders and government treat art and artists as though they have an inherent value irrespective of what they do, or whether what they do is good. The case of the Dutch politician



Dorothea Tanopoulou

“We are in the middle of an innovation tsunami which brings good things and the bad things. Things are invented before we even know how to use them.”

Marcos Amadeo



Phloen Prim (right) with Cambodian YCIs Sokny Onn and Dara Huot



Edna dos Santos-Duisenberg and Marcos Amadeo





“I already see my daily practices being transformed.

Salzburg piqued my curiosity. I have a whole new set of questions to consider, which I think is incredibly valuable as I seek to solve some of the world’s most pressing issues.”

Scott Burkholder



Sadayuki Higuchi



Dominika Belanska

Gert Wilders was mentioned who, in 2011, in an attack on The Netherlands’ generous support for the arts, derided art as “a left-wing hobby”.

Secondly, the reverse of this problem – government only treating art and artists as valuable because of what they can achieve (i.e. “instrumentalizing” them) – was also discussed. Several people objected to the idea of art being made as a response to a brief, and said that art should be made for its own sake; it was argued that government should support it and that institutions decide what art is really good.

Third, the problem of “the market” was raised. A fear was expressed that if art is left purely to market forces it will not touch people who really need it and like other forms of education and research, will be generally less imaginative and ground-breaking.

There was a further heated exchange about the role of art and development and whether art should really have a role in development. Some saw art as a luxury not relevant to people who are in desperate need, others saw it as a vital activity that could “help people to talk to each other, when they have nothing.”

Sharing Knowledge

Simon Rein *Program Manager, Google Cultural Institute, UK*

Brian Rothschild *Founder, John Lennon Educational Tour Bus, USA*

The fourth plenary session looked at the possibilities offered by new technologies for cultural innovators to disseminate knowledge in new ways.

The session centered on a presentation from **Simon Rein**, Program Manager at the Google Cultural Institute, a not-for-profit arm of the tech behemoth, whose aim is to “make the world’s cultural heritage accessible to all.” The presentation showed how the Institute’s Art Project has recently invested in photographing collections of artworks in 500 galleries and museums across the world. The artworks can be



Brian Rothschild



Simon Rein (center) with Anwar Akhtar and Mitsuhiro Yoshimoto

viewed on the project’s web portal which enables viewers to see the art works in almost microscopic detail. Rein showed how it is possible to zoom in on a single brush stroke of oil paint until it looks like great mountains of color.

Rein explained that the Google Cultural Institute has had 19 million unique visitors and each visitor spends an average of 8.45 minutes on the site. Rein showed how the galleries and museums who have partnered with Google have been able to use it as a storytelling tool. He showed how some have been able to create online swipe-through exhibitions offering a mixture of talks, presentations and artefacts alongside each picture, giving a new experience of material around an artwork and providing access to collections from all corners of the world.

The plenary also featured a presentation about the John Lennon Educational Tour Bus from its founder **Brian Rothschild**. The bus, which was in residence at Schloss Leopoldskron during the session, is equipped with high-end recording equipment and travels around Europe helping young people to make and record music, film and other media. Rothschild showed the YCIs how the bus has recently expanded from just providing recording facilities to providing the means for young people to record their own music videos. The questions at the end of the session were primarily directed at Simon Rein. There were several inquiries about who owns the content

“It was intense, and to-the-point. I liked the small group talks, because we could really open up our minds to find each others’ personal warmth as well as their professional aspects.”

Cheonnoonsong-e Song





“A network has to have a purpose as our other responsibilities take over at home. But if you have a mission and you believe in it, you will work for it.”

Yiannis Nikolopoulos



Merry Lim



Beatrice Pembroke

and whether Google is trying to create its own ideas about what is good and valuable art. Rein was keen to emphasize that copyright stays with the institution and that the artwork is just licensed to the platform. Several participants wondered how the Cultural Institute could work in conjunction with other Google tools, such as Street View, and whether in the future it might include access to archaeological monuments or public works of art.

Thinking About Hubs

Towards the end of the week-long program, there was a plenary session on thinking about hubs, to inspire and encourage cooperation among the YCIs in the nascent “culture hubs” around which the YCI Forum will evolve over the next decade, including potential hubs in Athens, Greece; Baltimore, USA; Buenos Aires, Argentina; Phnom Penh, Cambodia; Rotterdam, The Netherlands; Salzburg, Austria; Seoul, South Korea; Tirana, Albania; and Tokyo, Japan.

The participants brainstormed about ways to collaborate and work together to support each other and give back to their communities. Most of the groups made resolutions to stay in touch and talked about the power of their shared networks.

More specifically, the group from Athens resolved to undertake a cultural mapping project in their city and to work together on a feasibility study that could lead to a new cultural policy for Greece; the group from Buenos Aires and talked about working on a festival and the development of a cultural database; the Rotterdam hub also considered the collaborative organization of a festival, the building out of the network to YCIs at the local level, and even about a potential new business venture; the Phnom Pehn group resolved to meet on a regular basis and network; while the group from Baltimore took their diaries out, decided to have coffee at 11am on November 7 and take things from there. The “non-aligned” individual Fellows resolved that they would defy geography and connect with all the hubs via technology and social media.

Skills Sessions

Skills workshops took place on each afternoon on the program. Each was led by an expert facilitator and aimed to foster different skills and aptitudes as well as offering the YCIs time for personal reflection.

Entrepreneurial Thinking

Sam Conniff *Co-Founder, Livity, UK*

The workshop on entrepreneurial thinking was led by **Sam Conniff**, the co-founder of an innovative London-based marketing agency Livity, which aspires to harness the power of brands for young people who lack opportunities. Conniff is skeptical about profit for the sake of profit and thinks that businesses should be responsible to society rather than their shareholders. The session aimed to give the cultural innovators an insight into how Conniff works and specifically how they can align a social purpose with running a profitable business. Rather than providing a set of management skills and knowledge



Sam Conniff (center) with YCIs Scott Burkholder and Brooke Hall



Moira Rubio Brennan



Bruno Ismaili



Zuzana Kotikova

“We identify young people as the talent they are, not for the problems that they cause.”

Sam Conniff



“The sessions and skills workshops have fueled in me a new rigor and attention to my work that encourages me to continuously assess values and social impact of my work, has expanded the framework for thinking about collaboration, and has given me space to think bigger picture about my work.

Since the Forum, I have been able to better prioritize my ambitions, make decisions more efficiently, and have taken important steps to strengthening my personal and professional growth. Knowing that not everyone will have the opportunity to attend Salzburg, I feel that I have the responsibility to carry on this knowledge. ”

Priya Bhayana

bricks, Conniff’s insight came in the form of rules of thumb, life advice and hunches from his 20 years running of a variety of businesses and projects.

He presented a theory of effective teams centered on diversity, listening, communication, and moving together. He talked about the importance of recruiting the right people and devising the kind of revealing questions which make that more likely. He prefers interview questions which force interviewees to talk about their values (such as asking interviewees to choose between integrity and loyalty), and he challenged the group to develop questions of their own.

Conniff explained how he has come to believe that being effective is about managing energy rather than time. He limits the number of emails he deals with each day, blocks out moments to get away from the office and remember his lucid holiday thoughts, and he never has a to-do list of more than three things in one day. He suggested that placing a cap on the amount of things he tries to achieve every day encourages his staff to take responsibility for their own work. He also organizes Livy’s working year around the “natural patterns of energy” – spring is a time for winning new business, winter is a period for rest and reflection.

His approach to management is based on fostering four qualities in everyone he works with – health, purpose, energy, and development. Conniff calls this a “Chief Energy Officer.” He encouraged all the YCIs to think about whether they are supporting themselves in this regard. For his own part he encourages his staff to sit boards, to have mentors and be mentored, and to place clear lines between being at home and being at work. He is also brutally honest about his own bad habits and explains that they can only be ironed out through constant self-regulation and monitoring.

While all entrepreneurs need optimism and hope, Conniff also stressed the importance of being brutally realistic about the financial position of a business. Bragging about turnover might make entrepreneurs feel big, but cash flow is all that really matters. He has some rules of thumb he suggested the YCIs should stick to, such as aiming to turn over £100,000 a year for each person paid, trying to keep staff costs at no more than 50% of gross profit, and aiming to invest 6% of profits into social projects.

Pitch, Story, Narrative

Didi Hopkins

Founder & Director, Skirting the Boards; Visiting Faculty, Cranfield School of Management, International Center for Program Management; Senior Trainer, National Theatre, UK

Bedtime stories, news stories and tall stories – storytelling of one form or another is how we make sense of the world. It is also how we make sense of ourselves. **Didi Hopkins** is an expert facilitator who uses techniques from the theatre to develop teams and leaders in some of the world’s biggest companies and organizations. Her Salzburg workshop used techniques from theatre to help the YCIs reflect on what motivates them and why, and to develop the presence to tell stories about themselves. This was not about “making a killer pitch” – but more about developing an inner-confidence and self-assuredness that would make it easier to do it when the time comes: aligning yourself, before your words.

The session began with a discussion about why telling stories is important. Most responses were about “sharing” with others. With no story, there is no meaning, and with no meaning nothing can happen. While nobody in the workshop was asked to share personal stories, a certain amount of “physical” sharing was compulsory.



Didi Hopkins



Soon Young Kim

“Besides becoming a member of this outstanding future network, we were given high-end insight by outstanding teachers. Authentic teachers who have walked parts of our path before us.

Teachers who are interested in our challenges, how they can help but also learn from us. ”

Ruediger Wassibauer





“The Salzburg Global experience was such a positive driving force to me. Now I am planning the very first ‘Cultural Hub Meeting, Seoul’ bridging scholars, artists, practitioners, and government officials working in cultural industries in Korea.”

YeiBeech Jang

The next exercise involved the group splitting into pairs and developing a brief play about a magician and his assistant and a magic trick which goes catastrophically wrong. The plays were then performed back to the group.

In the third exercise, Hopkins asked the group to split into pairs and walk arm-in-arm about the room. One person was asked to tell the other person a story about a significant event in their past. The “listener” was then asked to perform the story back to the “teller” in one minute with the dramatic arm gestures, turns of phrase, and changes in pitch and speed required to compensate for the lack of time.

The final session involved an exercise based around choosing photographs from a collection and discussing what was intriguing in them and why. It ended with each participant writing a poem, reflecting on what they will take from the session and reading it to the group.

By asking the YCIs to do so many unusual things, in its own way this session was more demanding than the other workshops. By the end, all the YCIs had something important and personal to share.



Didi Hopkins leads a group warm-up exercise in Parker Hall

Values for Leadership

Amina Dickerson *President, Dickerson Global Advisors, USA*

The YCIs are required to be leaders in different ways. Most are responsible for teams, groups, and sometimes whole organizations. Many are leading the development of an artistic or cultural form, pushing at a cultural boundary, developing a new aesthetic, taste, discipline or movement. Some are responsible for galvanizing a broad constituency of people in a town, city or region behind an idea for a new festival, museum or development plan. Part-managers, part-campaigners, part-artists, entrepreneurs and politicians – YCIs have to develop their own leadership style.

Amina Dickerson is a leadership and development consultant based in the USA. Her workshop aimed to help the YCIs think about their leadership styles in a series of games, exercises and discussions. The session aimed “to provoke thinking about how leadership can influence the critical role art and culture can play in creating social change.” The YCIs were encouraged to think about their achievements and reflect on the kind of leaders they want to be. Dickerson quoted an old African proverb: “If you don’t know where you’re going, all roads lead there.”



Amina Dickerson



Christian Riedlsperger



Natalya Din-Kariuki

“The seminar gave me focus, the belief to keep focusing on my long term goals and the practical skills to fulfill [my] ambition. Above all it gave me trust, trust I can take my organization to the next level and find new partners in that process.”

Thijs Barendse





“The extended global presence of participants and speakers was a great opportunity to enlarge my network and to start communication and possible future collaborations with people from all around the world. The synergy produced during the sessions was as strong as can be considered at an ‘abstract’ platform for new challenges in the field of arts and culture.

The beauty of the place, the excellence of the people, and the power of the ideas I found at Schloss Leopoldskron are things that will shape my further professional actions, in my own community. ”

Alketa Kurrizo

The emphasis of the session was more on the conversation, rather than introducing one model of leadership to which the YCIs should aspire or conform. As well as introducing different leadership styles – Mahatma Ghandi’s, Martin Luther King’s and Hillary Clinton’s – the session introduced different forms of leadership: autocratic, participatory, situational, transactional, co-active, servant leadership, and so on.

Many participants were keen on the idea of “leaderful” organizations – where the goal of being a leader is to give power away to support leaders throughout an organization. In one exercise the YCIs chose from a series of cards and discussed the merits of one form of leadership over another; the competing merits of “hard work and courage,” “integrity and justice,” “responsibility and creativity” were discussed.

Finally, Dickerson encouraged the YCIs to think about finding an “accountability partner” – a mentor, coach and confidant who can help them develop as the leaders they want to be.

Technology to Help You

Fiddian Warman *Co-Founder, Soda, UK*

Most of the YCIs grew up in times when technological change meant switching cassette decks for CD players. Today the rate of change is less pedestrian. Cisco estimate that there are now more than six billion devices connected to the internet around the world. We constantly wade through new apps, devices, systems and services. It is impossible to know exactly what technology is changing, other than having a vague sense that people and things are becoming more connected in more ways, all the time.

This was the starting point for the final skills workshop. It was led by **Fiddian Warman**, an artist-designer whose practice has explored the relationship between new technology and society for the last 20 years. He gave an overview of his portfolio – a journey from being a student furniture designer playing with post-modernism to running a BAFTA-award-winning agency and co-founding the London chapter of



Fiddian Warman

the Awesome Foundation which supports people with small grants for innovative ideas. His work has included trees that flirt with people, robotic tanks which “draw” with their tracks, an app that monitors censorship around the world in real time, and a digital totem pole in a playground which responds to changing data sources.

He is interested in simple ways that people can use technologies to interact with the “real world.” Much of the workshop involved using a platform designed by Fiddian to help the YCIs make an online game. The game is set up as a quest; the player is required to move a character from the left of the screen to the right, negotiating a series of hazards and collecting items to help negotiate them. While this is relatively prosaic, as the game designer, you are able to choose the context for the game, the character, the purpose and the obstacles. So, for example, if you wanted to make a game expressing the precarious position of renters in London’s housing market, it would be possible to position a beleaguered tenant on one side the screen moving them through a series of obstacles – e.g. an unscrupulous landlord, a pack of mice, a gas leak – while scoring points for touching helpful things such as a deposit protection service, a tenant-liason officer, or a lease extension. If the obstacles are avoided and the helpful items are touched the tenant is able to arrive at a safe and secure house.

The game offered the YCIs a new way of telling a story. It could be used to publicize and inform people about a social problem or an event, or explain the mission of an organization.

“The sessions at the YCI Forum have opened my eyes to a whole new world of opportunity and techniques of how to run an organization and how to give back to the society.

Each day I spent with the fantastic people at Salzburg Global Seminar filled me with an almost euphoric feeling of absolute freedom, the strong support and encouragement all the individuals there gave to us participants to pursue our passion was highly inspiring.

Therefore, I am already negotiating a cooperation project with a game-programming specialist, who was also a participant. ”

Astrid Großgasteiger





“After inspiring talks, superb workshops and mind changing conversations I’m back in my daily business trying to apply gained insights and achieve a greater good for my business and the region I am living. Together with my fellow colleagues who I got to know at Salzburg Global Seminar we are planning to build a hub and identify problems and possible solutions for young entrepreneurs/innovators in the creative industries, arts and culture.”

Robert Praxmarer

Lyne Sneige (center) leads a YCI group



Fringe Diary

Salzburg Global Seminar’s YCI Forum was an intense experience. The YCIs’ day began around 7am at breakfast and didn’t end until the talking stopped in the beer cellar, which was usually sometime after midnight.

That was because around the main program of talks and skills workshops described in the previous pages there were a number of other discussions, affinity group meetings, visits and social activities. Some of these were pre-planned, others ad hoc.

On **Sunday**, Jonathan Robinson, Founder of the Impact Hub in the UK, set up a fake TV set and filmed a spoof TV show with all the YCIs, the pretense being that this was a live broadcast to BBC World and was an opportunity for the YCIs to share what they do with a global audience. Throughout the seminar Ted Maxwell, from Open, a resource for social innovators and a venturing collective in the UK, filmed interviews with session participants and additional interviews were recorded with participants on the Lennon Bus.

Later in the evening there was a discussion with the Raluca Simiuc, a representative of Amaphiko, a social entrepreneurship project run by the Salzburg-based, international company Red Bull, about how to support networks of social innovators using online platforms. Most doubted that an online platform, no matter how well designed or intentioned, would be sufficient on its own to connect such a community. It was suggested that what is needed is a person who



Priya Bhayana, Tjeerd Hendriks and Leal van Herwaarden

can commit to brokering, connecting, and prodding the community. That same evening there was another meeting for those interested in discussing a new cultural policy for Greece. This was continued in the final plenary session on Wednesday (see page 22).

On **Monday** afternoon several YCIs self-organized a trip into Salzburg to visit a newly opened FabLab and a co-working space, CoworkSalzburg, for small creative businesses. The visits included talks about the business model behind both spaces and discussions with users of both spaces. Other YCIs took the opportunity to tour the John Lennon Bus which was resident at Schloss Leopoldskron for the week. In the evening there was a fireside discussion about new models for supporting innovation with Thomas Bodmer from the Mozarteum Foundation, Naila Farouky from the Arab Foundations Forum, Arthur Steiner from Hivos and Sam Conniff from Livity. The discussion covered the pros and pitfalls of crowd-funding, whether institutions stymie innovation, and if the “era of the proposal” which begs for funding is really over.

Tuesday evening provided time for YCIs to propose their own discussion groups. Charlie Tims, a London-based researcher, ran a session which aimed to use existing knowledge in the group to solve the YCIs’ day-to-day problems. The session explored how to grow a festival, expand a co-working hub and write a strategy. Other YCIs met in smaller, ad hoc groups for peer mentoring.



Claire Power



Arthur Steiner

“I connected with people from the UK, Hong Kong and Rotterdam and I now plan to work on a project connecting our mission and youth.”

Sharayna Christmas





Mahasin Tanyau

“I am eternally grateful to you for what turned out to be a monumental experience for me, both personally and professionally. The experience will certainly shape my work going forward (it already has) and I am honored to be part of the international network of brilliant young people I was fortunate enough to meet at the Forum.”

Brooke Hall



Closing Remarks

Session 538 drew to close on the Wednesday afternoon with a wrap-up session featuring reports back from the discussion groups, skills workshops, and the “thinking about hubs” sessions.

Topics the discussion groups had grappled with included: moral and ethical issues; challenges to personal goals and values; fear of profit-making; fundraising strategies; public-private partnerships; high versus low art; the intrinsic value versus the instrumental value of the arts; and best uses of technology and social media. Participants also reflected on their individual take-aways from the skills-building workshops. In sum, the YCIs felt that the workshops had been an incredibly valuable experience, with each workshop – whether focusing on entrepreneurship, leadership, technology, or communication – providing different yet extremely valuable insights for each of them to take back to their individual professional contexts.

On the morning of departure, the last email addresses were swapped, Twitter handles exchanged and group photos taken. The YCIs returned to their theatres, arts centers and studios with new ideas, inspiration and an overwhelming sense that they are now part of an international community of like-minded people who they can call on when the time is right. Their task is not easy an easy one: to carve out spaces for art and culture at a time when much may be set against them. But after a week in Salzburg they have much to draw on, not least of which the network that they formed and the platforms for collaboration they are beginning to build with each other. The energy released in the Salzburg Global Seminar program will live on in the “culture hubs” and provide a useful source of support for the YCIs and their future projects.

Salzburg Global Seminar and the 45 young cultural innovators who came together for a week at Schloss Leopoldskron in Salzburg are committed to making this happen.



1. YCIs gather for a “selfie” before the official group photo



2. Ben Stone (right) speaks during small group discussions along with (left to right) Andi Tepelena, Alejandra Angarita Chahin and Dorothea Thanopolou



3. Sharayna Christmas and Sadayuki Higuchi role play during a group exercise



4. Florencia Rivieri talks with Alejandra Angarita Chahin and Dara Huot during a coffee break



5. Ashley Nijland and Mahasin Tanyani during role play



6. YCIs stretch in a group warm-up exercise

Session Directory – Participants



Anwar Akhtar, *United Kingdom*

Anwar Akhtar is the founding director of *The Samosa*, a digital media project, focusing on Britain and South Asia, developed to support welfare, human rights, education, and citizenship groups in Pakistan. *The Samosa* promotes economic and social development with a focus on working with Diaspora communities to engage them with larger NGOs and international development networks. He also works closely with The Royal Society of Arts & Commerce on their Britain and Pakistan programs, which build and support education, culture and citizenship links between Britain and Pakistan. Working with young film makers from Karachi, Lahore, Islamabad, Manchester, and London, they have now produced and curated over 50 films looking at identity, education, equality, culture, religion, health, development, conflict resolution, women, tolerance, and minority rights issues in Pakistan and the UK. Mr. Akhtar holds a degree in politics, history, and economics from the Sheffield Hallam University. He is a Fellow of Session 532, *Conflict Transformation through Culture: Peace-Building and the Arts* (2014), and served as Faculty at the *Salzburg Academy on Media and Global Change: Civic Voices - Justice, Rights and Social Change* (2014).



André Akutsa, *France*

André Akutsa is director of NORIA, which provides services to NGOs and SMEs in the field of innovation, local development and creativity, EU project writing, financial management, and international cooperation strategy. He began as a cultural activist and an actor of civil society in Togo. He worked as a consultant in cultural development and EU cultural programs at the *Centre de Développement pour les Musiques Actuelles* (AMI) in Marseille, where he lead several cooperation projects with Central Africa, the Maghreb and the wider Middle East, as well as with several EU young cultural stakeholders. He was also the treasurer of the Togolese branch of CAO, a pan-African NGO involved in strengthening democracy in West African countries. In parallel, he also worked as a sociologist for the national Ministry of country planning and decentralization and co-founded the *Festival de Théâtre de la Fraternité* (FESTHEF) international theater festival. Mr. Akutsa holds an M.A. in European Studies and in Sociology. He was part of the British Council's Cultural Leadership International Program.

Jon Alexander, *United Kingdom*

Jon Alexander is founder and director of the New Citizenship Project, an organization whose stated aim is to catalyze a shift in the dominant idea of the individual in society from the Consumer to the Citizen, by creating cultural projects and partnerships which aim to engage people in society, rather than just sell us stuff. He holds M.A. degrees in Classics, Responsibility and Business Practice, and Global Ethics and Human Values, and is contemplating taking on a PhD in Philosophy. He began his working life in advertising and brand consultancy, and holds advisory roles with the Food Ethics Council and The Wild Network.



Nicolás Alvarado, *Mexico*

Nicolás Alvarado is a Mexican writer, cultural promoter, theater and television producer and television presenter. He has published two volumes of essays, authored two plays and contributed to several anthologies, magazines and newspapers in Mexico, Colombia, Germany and the U.S. He is co-founder of and works as associate producer for *Teatro de Babel* theater company, and in that capacity works as associate producer of *DramaFest*, an international contemporary playwriting festival. He is co-founder and director of *Apóstrofo* S.C., a television production company specializing in cultural and arts programmes. As television producer, screenwriter and/or host, he has worked for both private and public networks. He serves currently as co-host –with Julio Patán– for the cultural talk show *Final de Partida*, and as producer and commentator for the cultural segments of the news programme *Primero Noticias*. He contributes weekly to the cultural pages of *Milenio Diario* newspaper and to the radio news programme *Contraportada*.





Marcos Amadeo, Argentina

Marcos Amadeo is a public affairs and creative industries developer from Buenos Aires City, with over ten years of experience in government cultural affairs, political analysis, B&B and B&C corporate business, community relations, and crisis management. He is currently general director at the Buenos Aires City Government, Ministry of Economic Development, General Board of Creative Industries and Foreign Trade. His duties include the development and promotion of creative industries in the city; the promotion of social inclusion of the design industry, locally and abroad; as well as the development of new business opportunities for creative start-ups. He has successfully launched and positioned the new Metropolitan Design Center in Buenos Aires, developed an end-to-end Social Development Department and Foreign Trade Department strategy within the Buenos Aires City government, and led new incubator programs for creative start-ups. He is invited to speak worldwide on a variety of topics, including cultural and creative industries, commerce and business intelligence, industrial design business, and start-ups and investment platforms. He worked as project leader in the Trade Department, as country manager for the Young Americas Business Trust (YABT) at the Organization of American States (OAS), and as financial advisor at HSBC Bank in Argentina. Mr. Amadeo holds a B.A. in Political Science from Buenos Aires University, an M.A. in International Studies from Torcuato Di Tella University and an M.B.A. from Austral University, IAE Business School. Mr. Amadeo is a Fellow of Session 449 Salzburg Young Leaders Summit: *Global Scenarios and Strategies for 2030* (2007).



Alejandra Angarita Chahín, Argentina

Alejandra Angarita Chahín is project manager at Circo Social del Sur, where she is in charge of the implementation of the program of youth employability through circus arts. She has professional experience in the management of nonprofit organizations and the formulation and evaluation of social, artistic and production projects. In her previous work for Fundación ICEI she managed development projects for international cooperation on topics of family farming, food sovereignty and responsible consumption. Ms. Angarita Chahín holds a B.A. in Industrial Engineering from Universidad Pontificia Bolivariana and an M.A. in International Cooperation for Development from the Latin American School for Cooperation and Development, both in Colombia. She currently pursues an M.A. in Political Science and Sociology from the Latin American Social Sciences Institute (FLASCO), Argentina.

Thijs Barendse, The Netherlands

Thijs Barendse is freelance programme-maker, editor, moderator and director of the public think tank De Dependance. This autumn he will transform De Dependance, formerly known as center for city-culture, into a public think tank, platform and podium where research can be publicly gathered, shared and discussed. He is chief-editor of the monthly Rotterdam Late Night talk show, secretary of the Pierre Bayle Prize for Art Criticism, connector of the entrepreneurial network R'damse Nieuwe, and board member of WORM, Institute for Avantgardistic Recreation. He worked at De Unie, a venue for debate and dialogue in Rotterdam. Mr. Barendse holds a degree in International Relations from the University of Amsterdam and studied Political Economy at Sussex University.



Dominika Belanská, Slovakia

Dominika Belanská is an architect, placemaker, journalist and art educator. She has been involved in participatory city planning, public space revitalization and placemaking, and mediating on the issues of architecture and art to public in workshops, lectures, publishing and through curating. She has worked as editor of an architecture magazine in the Slovak Architects Society, as art educator at the Slovak National Gallery and as consultant for sustainable management of a market hall for City District Bratislava – Nové Mesto. Through actions of civic initiatives, engagement in non-for-profit organization and in consultations for related projects, she promotes new strategies for resilient urban planning and public space policies in Slovak cities, based on a combination of interdisciplinary collaboration and stakeholder involvement. Her recent projects include the establishment of the first rooftop neighborhood garden in Slovakia, which invigorates social inclusion, community engagement and food security and reclaims a vacant urban space. Ms. Belanská holds an M.A. in architecture from the Academy of Fine Arts and Design in Bratislava with a thesis on participatory approach in architecture.



Priya Bhayana, USA

Priya Bhayana is the inaugural director of the Bromo Tower Arts & Entertainment District. She was assistant director of Corporate, Foundation and government Relations at the Maryland Institute College of Art, supporting the college's community-based art and design initiatives and served an AmeriCorps year as community organizer in the Baltimore neighborhood Greenmount West. She is a founding trustee of the Baltimore Chapter of the Awesome Foundation and a member of a newly-formed collective working to address social inequity through participatory education and cultural production. Ms. Bhayana holds a B.A. in Economics and English from Wesleyan University and currently pursues an M.A. in Community Planning at the University of Maryland College Park.





Thomas Bodmer, Austria

Thomas Bodmer is a cultural manager in Austria and Switzerland, focused on fundraising. He is currently serving on the executive committee of The Mozarteum Foundation Salzburg and is president of Switzerland's most important literary award, the Gottfried Keller-Preis. Mr. Bodmer is developing the first crowdfunding-plattform for arts and education in Austria.



Dimitrios Bogdanos, Greece

Dimitris Bogdanos is creative director and founder of the.flat, a space for cultural exchange that constantly hosts very interesting and innovative projects from the field of cultural and creative industries. He has performed as an actor on TV, in theater, cinema and opera. He was one of the 12 artists that participated on Peter Brooks' theatrical public performance Tracking Shot, in collaboration with the Italian community of Polverigi. He wrote and directed the biographical play Andy for London's Cochrane Theater and has directed numerous theatrical plays for adults and kids in London and Athens. He was a member of Spira-Spira and teaches theater at Moraitis School, Eugene Delacroix Greek-French School and Costeas Geitonas International School I.B. Mr. Bogdanos holds a B.A. in Fine Arts and Sciences of Art from the National University of Ioannina, a diploma in acting from the New Hellenic Theater Drama School and an M.A. in performance design from Central Saint Martins – University of the Arts London, combined with a diploma in theater directing from the Royal Academy of Dramatic Arts. He took courses in singing and musical at Central School of Speech and drama, as well as in choreography at The Place, London.



Scott Burkholder, USA

Scott is an engineer trained arts promoter in Baltimore. He was invited by Baltimore mural artist Michael Owen to organize and execute of what today is the largest self-initiated public arts project in the city, the Baltimore Love Project. He also works closely with the director of the Baltimore Museum of Art to bring the institution into the 21st century. He is interested in creating platforms to expand human empathy through sharing experiences with art. Mr. Burkholder holds a B.Sc. in Chemical and Biomedical Engineering from Johns Hopkins University.

Sharayna Ashanti Christmas Rose, USA

Sharayna A Christmas-Rose currently serves as executive director of MUSE 360 Arts in Baltimore. She initially worked for CitiGroup until she founded MUSE 360 Arts, where she pursues her passion to use the arts as a tool to facilitate change. MUSE 360 serves as the umbrella to three programs: Rayn Fall Dance Studio (a preparatory dance program), Dancing Many Drums: An Arts Education Project (a summer study abroad program) and Spark of Genius: Young Entrepreneur Initiative (in-school arts entrepreneurship program). Today, MUSE 360 arts © is a non-profit dedicated to developing youth serving over 1000 patrons annually through art programming and events. Ms. Christmas has been trained as a ballet dancer since the age of three at the Dance Theater for Harlem (DTH) and holds a B.Sc. in Finance from Morgan State University.



Sam Conniff, United Kingdom

Sam Conniff is co-founder of Livity. He became a creative entrepreneur at 21 launching his first business, *Don't Panic*, from his bedroom, now a global franchise, cult youth brand and online community. He set up Livity to harness the power of brands and communications as a force for social change. Livity works with the worlds biggest brands, government, charities and, most importantly, young people, co-creating successful communications. Mr. Conniff created the world's first interactive multi-platform series *Dubplate Drama*. It pioneered an innovative interactive mechanism to draw viewers into decision making dilemma moments, engaging them in social issues and sensitive topics. He was appointed by the Cabinet Office as a UK Social Enterprise Ambassador, is a fellow of the RSA, a Make Your Mark Ambassador, on the review board of Cranfield University's Strategic Marketing MSC and a Community Governor at the Livity School for children with complex needs.



Amina Dickerson, USA

Amina J. Dickerson is president of Dickerson Global Advisors, LLC., (DGA), a consulting and executive coaching practice created as an outgrowth of decades of leadership experience in the non-profit, corporate and philanthropy sectors. She works with senior leaders on strategy, leadership and succession planning. She held executive posts in museums, headed a multi-national philanthropy funding programs in hunger relief, the arts, domestic violence and education and serves as a trustee for U.S. foundations and non-profits in Chicago, IL and nationally. Ms. Dickerson served as Facilitator for Session 503 *Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success* (2013).





Natalya Din-Kariuki, Kenya

Natalya Din-Kariuki is a doctoral student in English literature at Balliol College, University of Oxford. Her academic interests include early modern intellectual, literary, and book history. Her thesis is on early modern travel narratives, and the ways in which these texts engage with ideas of invention and discovery – rhetorical, dialectical, and poetic. She is interested in how writers, artists, and other creators engage politically and form communities through their work and whilst at Oxford performed in Ntozake Shange’s *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf*. She has worked as a critic for the *Oxford Theatre Review*, contributed to the *Oxford University Poetry Society* magazine, *Ash*, the feminist journal *Bluestocking* and the international literature journal *Asymptote*. Recently, she has focused her efforts on issues of access and inclusivity in academic spaces. Her long-term goal is to raise the profile of arts in the Kenyan national curriculum.



Edna dos Santos - Duisenberg, Switzerland

Edna dos Santos-Duisenberg is economist and became well-known for her pioneering work in shaping the policy and research agenda about the creative economy and its development dimension. At present, she is associated expert for the United Nations Institute for Training and Research (UNITAR). She is also vice-president of the International Federation on Internet and Multimedia (FIAM). She collaborates with universities in Europe, Asia, in the United States and Brazil. She gives lectures and provides advisory services to governments and institutions. Ms. dos Santos had an international career of nearly 30 years at the United Nations in Geneva. She founded and became chief of the Creative Economy Programme at the United Nations Conference on Trade and Development (UNCTAD); directed and is the main co-author of the UN Creative Economy Reports (2008 and 2010), and set-up the UNCTAD’s Global Database on Creative Economy providing world trade statistics for creative products. She articulated intergovernmental policy debates, implemented projects and promoted partnerships and networking among governments, practitioners and academia. Ms. dos Santos graduated in economics and business administration at the University of Rio de Janeiro, Brazil. She holds an M.A. in International Trade from Sorbonne University in Paris, and International Economic Relations from the International Institute of Public Administration of Paris, France. She was visiting scholar fellow at the University of Minnesota Duluth, College of Liberal Arts.

Uffe Elbaek, Netherlands

Uffe Elbæk is founder and former principal of The KaosPilots – International School of New Business Design & Social Innovation. Today he serves as special advisor for the new leadership team at the school. Mr. Elbæk was elected to the City Council of Århus for the Danish Social Liberal Party, a position he stepped down from when he was hired by the City of Copenhagen as the CEO of the World Outgames (2009). He served as Minister for Culture until 2013 and founded a party called “The Alternative.” Mr. Elbæk is on the board of several Danish and international organizations, and has over the years received numerous honors and awards, ranging from his appointment as ambassador for the local premiere league football club AGF to Knight of the Dannebrog. He has given himself the title: Senior Troublemaker and Solution Finder.



María Gómez, Argentina

María Gómez is editor, book designer and publisher at *Eloísa cartonera*, a cooperative project that produces handmade books made of cardboard, bought from “cartoneros” on the street. They publish poetry and novels by writers from Latin America. The aim is to produce affordable books for the public and to generate income for the cooperative partners. *Eloísa cartonera* has developed into a movement of independent publishers and editors, with over 100 cartonera publishers worldwide. Ms. Gómez holds a degree in Social Communication from the University of Buenos Aires.



Astrid Grossgasteiger, Austria

Astrid Grossgasteiger is head of the program for young audiences and responsible for project management and stage direction at the Salzburg State Theater. Plays she directed include “*Bikini*” (2014), “*Minna von Barnhelm*” (2014) and “*Tanz in 80 Tagen um die Welt*” (2013). Ms. Grossgasteiger holds a degree in Performing Arts from the Ludwig-Maximilians-University, Munich, did a study abroad in Performance- and Aboriginal Studies at the University of Sydney, and holds an M.A. in Performing Arts, Ethnology and Pedagogy.





Brooke Hall, USA

Brooke Hall is founder and CEO at What Works Studio, the creative agency behind the recent *Bmore Gives More* campaign, which raised US\$5.7 million for local nonprofits in a single day. She is also co-founder of *What Weekly*, a new magazine that works to transform perceptions of the city by documenting the Baltimore Renaissance. Brooke is a co-founder of Light City, a proposed annual festival of light, music and innovation in Baltimore, which would be the first large-scale light festival in the U.S. Her photography and/or writing has been published in *New York Times*, *The Guardian*, *Huffington Post*, *Baltimore City Paper*, *Washington Business Journal* and others. Ms. Hall has a background in background in visual art, dance and theater and holds a B.A. in Philosophy and Literature from The Wilkes Honors College of Florida Atlantic University.



Tjeerd Hendriks, The Netherlands

Tjeerd Hendriks is founder of GROOS Rotterdam. GROOS is a conceptstore dedicated exclusively to fashion, art, music, literature and lifestyle that comes from Rotterdam. Many artists and designers are active within Rotterdam's city limits. GROOS wants to draw attention to them by collecting, promoting and selling their products from one single venue. It is a platform, a stepping stone, a breeding ground. By promoting local artists and designers to a large audience, GROOS wants to give a new impulse to a sector that is often under a lot of pressure. Mr. Hendriks is the founder of Bodypower Gallery and worked on a variety of different cultural and commercial projects, before opening GROOS. He holds a degree in Fine Arts from The Willem de Kooning Academy.



Sadayuki Higuchi, Japan

Sadayuki Higuchi is an independent art administrator from Kyoto, Japan. He established Arts Staff Network and since then has engaged in diverse art projects. He was appointed Secretary-General of the first nationwide Arts NPO Forum in Kobe, Japan. The following year, Arts NPO Link was created. As the founding member and presently the Secretary-General of Arts NPO Link, he aims at advancing the agenda of the Forum. He also works with the secretariat of the Namura Art Meeting '04-'34 and serves as an official advisor for the secretariat of the TOYOTA Children Meet Artists Program. He has also been a regular member of various governmental and private committees.

David Holland, USA

David Holland serves as director of grant coordination and entrepreneurship with Virginia Commonwealth University School of the Arts, one of the highest-ranking arts and design programs in the U.S. He also serves as a panelist for the National Endowment for the Arts' research program and on the research committee of the Alliance for the Arts in Research Universities. Trained in international economics and art history, his career spans global consulting in the cultural sector, fund development, and research on arts and culture. Mr. Holland holds a B.A. from Amherst College, and two M.A. degrees from the School of Oriental and African Studies, University of London.



Didi Hopkins, United Kingdom

Didi Hopkins trained as actress and director. She is a leading expert and practitioner of commedia dell'arte, the roots of European theater, and worked on the National Theatre's London and Broadway hit, *One Man Two Guvnors*. For fifteen years she has been taking theater skills into businesses across the globe to help evolve and develop mature, responsible, and rounded captains of industry. Didi designs, develops and delivers programs for global consulting and finance companies, runs a 1-1 coaching practice in London and Europe, and works on programs at INSEAD, Saïd, Cranfield, HEC and IMD business schools. Ms Hopkins led a fellowship workshop earlier this year entitled *Professional Development Workshop: Using Theater Techniques to Improve Your Leadership Impact* (2014).



Dara Huot, Cambodia

Dara Huot spearheads the establishment and operations of Phare Performing Social Enterprise (PPSE), which works in the field of developing and commercializing dynamic Cambodian professional art forms and creations. He leads the PPSE team in providing professional opportunities for Cambodian youth. He has more than 12 years of experience in leadership, business development, marketing and customer services, and is a consultant in business and personal development, as well as an entrepreneur with a strong interest in developing a reputable and international brand "Cambodia."





Bruno Ismaili, Albania

Bruno Ismaili is executive director of Central, a social business and agency supporting young musicians in Albania and Kosovo. He is culture coordinator at Tirana Ekspres, where he is responsible for directing the cultural activities of the institution, as well as managing events and artists. He worked in Bremen, Germany for a while as musician and event manager. Mr. Ismaili holds degrees in music studies from Liceu Artistic “Jordan Misja” in Tirana, from the conservatory “Santa Cecilia” in Rome and from the Hochschule für Künste in Bremen. He currently pursues a degree in Language and Literature from the University of Tirana, Albania.



YeiBeech Jang, Korea

YeiBeech Jang is assistant professor at Ajou University, Department of Culture and Contents, College of Humanities. She participated in a five-year project ‘Effects of Educational Games’ funded by Korean government. Her research interests include creative industries and cultural policy, games and social and psychological impact of interactive media and new technologies. She has published the book *Addicted to Stories* (2013) and regularly writes for domestic and international journals. Dr. Jang holds a B.A. in Advertising & PR from Hanyang University, as well as an M.Sc. and Ph.D. in Culture Technology, both from KAIST University.



Peter Jenkinson, United Kingdom

Peter Jenkinson has worked for over 20 years in the cultural sector, passionately advocating and acting for deep and lasting change across the cultural and political landscape. He is co-creator of Culture+Conflict and was lead on International Cultural Liaison for Derry~Londonderry UK City of Culture 2013. He is a board member of the Drawing Room London, the International Curators Forum and the International Culture Arts Network Derry~Donegal. As an independent cultural broker he works across a diverse portfolio of disciplines and sectors including broadcasting, public policy, regeneration, arts, creative industries and leadership development. Prior to this Mr. Jenkinson has had a distinguished and award-winning career working across the arts and culture, including his role as founding director of the initially £40 million Creative Partnerships program and the initiation and delivery of the world-class £21 million The New Art Gallery Walsall. His key areas of interest include the critical roles of creativity, learning, innovation, diversity and broader cultural participation across society as well as a commitment to building social justice and intelligent democracy. He received a B.A. in history from Gonville and Caius College, University of Cambridge. Mr. Jenkinson recently served as Faculty of Session 532 *Conflict Transformation through Culture: Peace-building and the Arts* (2014).

Toshimasa Kawai, Japan

Toshimasa is chief operating officer of FabCafe, a makers’ café, which is also an open creative community. FabCafe’s already exist in Barcelona and Taipei, with an additional one opening in Bangkok soon. FabCafe is leading makers’ movement in Japan. The aim is to not only be a local creative hub, but to grow into a global creative network. As a digital strategic manager, Mr. Kawai worked in Japan for seven years in interactive marketing and staffing agencies and handled projects for several major clients in the Asian-Pacific market before moving to Singapore.



Soon Young Kim, Republic of Korea

SoonYoung Kim initiated and directs PLAYMAKES, a creative studio aiming for cross cultural social interaction based in Seoul. Playmakes won the “Every citizen is a public diplomat” award by the Ministry of Foreign Affairs & Korea Foundation in 2013 by executing a participatory project that brings stories of foreign residents’ personal experiences of Seoul with their own diverse perspectives. This year Playmakes developed a program enabling citizens in Seoul to creatively express their identities in relation to the city. SoonYoung Kim published a series of articles about creative people’s approaches within their own work in a global setting. She holds a B.A. from the University of Seoul and an M.A. from Goldsmiths, University of London.



Zuzana Kotiková, Slovakia

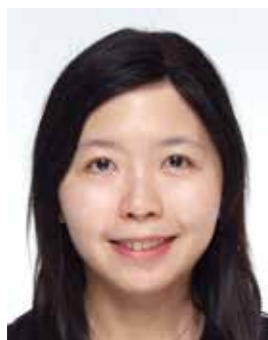
Zuzana Kotiková is manager of Košice Artist in Residence (K.A.I.R.), an international residency program in Košice, Slovakia. At the beginning of 2013, when Košice was elected the European Capital of Culture she got the opportunity to join the Košice 2013 team and work at residency program K.A.I.R. In January 2014 she became a project manager of the residency program. She worked for the independent multi-genre cultural centre Tabačka Kulturfabrik and is coordinator of artistic interventions in organizations. Ms. Kotiková holds a degree from Charles University, Prague.





Alketa Kurrizo, Albania

Alketa Kurrizo is program coordinator at the Tirana Institute of Contemporary Art (T.I.C.A), and advises on several art and cultural projects and institutions in Albania. In the last years she has been dedicated to research working on personal and group projects, focusing on arts and culture in CEE region. She has been involved in Albanian civil society activities and has focused her interests on projects that aim to bring both, artists and artistic products nearer to the general public. Previous positions include project manager and coordinator, curator and editor. Alketa Kurrizo graduated from the Academy of Fine Arts Tirana/Albania and has since then participated in various important courses and training in the field of art and cultural management.



Merry Lim, Hong Kong SAR

Merry Lim is manager of the Audience Building Office of the Leisure and Cultural Services Department (LCSD) of the Hong Kong SAR Government. She has been working in the field of arts administration in the public sector for over 10 years. Experiences include customer service, front-line staff management and marketing in the new Hong Kong Heritage Museum, building and venue management in the Hong Kong Space Museum, and organization of local and overseas dance programs in the cultural presentations section of LCSD. She organizes cultural and arts education activities for over 1,000 schools in Hong Kong and a community audience building scheme called the "Community Oral History Theater Project". Ms. Lim holds a B.A. in Translation and Linguistics from the University of Hong Kong.



Lida Mantzourani, Greece

Lida Mantzourani co-founded Culturplay, a studio making games and software that promotes the use and value of cultural heritage. She currently oversees content curation and business development. In parallel, she is project manager at Future Library, a Greek non-profit organization engaged in the design, implementation and evaluation of development programs for most of the public libraries in Greece. A historian with a special interest in the transmission of knowledge in new technologies and in interdisciplinary projects she has working experience in the book world (libraries, physical and electronic bookshops and as a publisher). Ms. Mantzourani holds a B.A. in History and an M.A. in Culture and Communication from the UK; and an M.A. in Book and Digital Media Studies from The Netherlands.

Ted Maxwell, United Kingdom

Ted Maxwell currently works as chief of Planning and Operations at Open, a resource for social innovators and a venturing collective. He has spent most of his working life building "public spaces", whether digitally or physically: organizing and marketing discussions and debates, producing video and audio at events, and managing the distribution of live and on-demand content. He has previously worked at Intelligence Squared ("the world of debate"), Audioboom ("radio reinvented") and spent most of 2013 developing the business plan for his own venture, Stageflicks ("theater live from stage to screen"), for which he didn't manage to secure funding. He holds a degree in Modern History from the University of Oxford.



Hyunwoo Moon, Republic of Korea

Hyunwoo Moon is a cultural diplomat and performance project manager. He spreads the value of Korean traditional culture. He is the founder of the Korea Cultural Diplomacy Team Arirang Yurangdan which propagates Korean culture by introducing traditional musical instruments, dance and calligraphy to audiences worldwide.



Ashley Nijland, The Netherlands

Ashley Nijland is the owner of RAAF, which stands for Rotterdam-Art-Adventure-Food and is a young, multifunctional and cultural hotspot in the southern part of the city. It offers an inspiring creative hub, a small performance stage, and event space and a homely meeting place, all in one. RAAF is involved in a variety of creative and cultural projects, innovative urban development programs and invests in the training of creative students. The aim is to make RAAF a place where everyone can find a space to be creative or relax and meet up with friends. Ms. Nijland holds a degree from Theaterschool and Art Academy, both in Rotterdam.





Yiannis Nikolopoulos, Greece

Yiannis Nikolopoulos is co-founder and lead developer at Clio Muse, a platform connecting cultural institutions with their visitors. He founded his first company at the age of 21 during his 3rd year in the Department of Electrical Engineering and Computer Science at Patras' University. He has been a member of multiple organizing committees for the local community of university students, has attended a great number of seminars on several subjects and shows a strong passion for the combination of culture, science and technology. A restless spirit, he is constantly trying to change the way our societies understand and face the global cultural heritage.



Sokny Onn, Cambodia

Sokny Onn is senior manager at Epic Arts and chair of Cambodia Arts Network (CAN). She was one of the key organizers of SPOTLIGHT, an Asian Network of Inclusive Arts, organized in association with members of a number of Southeast Asian nations. Through her continued work at Epic Arts, she has been able to gain experience in many areas including overseas tour management, project development and management as well as day-to-day running of an international arts organization. She was involved in the development of the Disability Strategy for Cambodia this year. As an advocate for inclusive arts, she hopes that through her work at Epic Arts she can help to promote the message that arts is for all regardless of ability and that every person counts. Ms. Onn holds a B.A. in general management from Build Bright University.



Beatrice Pembroke, United Kingdom

Beatrice Pembroke is director, Creative Economy, at the British Council. She works with a global network of pioneers to produce interdisciplinary collaborations, support local talent and tackle the big questions facing the cultural sector today. Live programs include Playable City with Watershed in Brazil, Unbox Labs in India and FutureEverything in Russia. Since becoming director three years ago, she has grown the global program and team significantly, bringing new investment and partnerships and leading new work in digital innovation, arts and enterprise. She began her career in publishing at Simon and Schuster, then Index on Censorship, before moving on to the BBC and MTV. Ms. Pembroke holds an M.A. in Literature and Culture from University College London. She is currently on secondment, working with Martha Lane Fox, TechforGoodTV & Somerset House.

Claire Power, Ireland

As a cultural freelancer, Claire Power has thirteen years of experience in visual arts and cultural leadership. Based in Brussels since March 2014, she works with an extended network of professionals including artists, art organizations, cultural agencies, public and private bodies in Belgium, Ireland and internationally. Some key roles to date include leading on coordination of an EU Culture 'Creative Europe' bid with partner organizations in Ireland, Belgium, France and Romania, and nominated expert on the European Commission working group for Culture and Creative Sectors Access to Finance. Ms. Power was the director of Temple Bar Gallery + Studios Dublin, a leading cultural institution for the visual arts in Ireland, where she led a transformative change-plan and her focus was to create definition, positioning and visibility for the institution locally and internationally and to raise the funds to achieve this. She participated on a Clore Leadership Short Course, UK, and is a Fellow of Session 498 Salzburg Global Forum for Young Cultural Leaders (2012).



Robert Praxmarer, Austria

Robert Praxmarer is an artist, developer and researcher with over 20 years of professional experience. He is head of the department for Computer Games & Augmented Reality at the University of Applied Sciences Salzburg, of the Center for Advance in Digital Entertainment Technologies (CADET), and of the Pervasive Experience Lab Salzburg (PELS). In his professional career as artist and designer he consulted and produced works for companies such as SAP, Ferrari, Bayer, Siemens, Lufthansa and UEFA. His research and works are in interactive dramaturgy, computer games and the creation of immersive experience spaces in Mixed Reality and Cross Media.



Phloeun Prim, Cambodia

Phloeun Prim is executive director of Cambodian Living Arts, and CEO of Season of Cambodia arts festival. He and his family immigrated to Canada when he was three years old. He returned to Cambodia in 1998 and joined a European Union program with 50 traditional Cambodian artisans. Mr. Prim helped to transform the program into a self-sustainable company called Artisans d'Angkor. Now employing over 1,000 artisans and staff, Artisans d'Angkor distributes high-quality traditional handmade crafts throughout Cambodia and around the world. In 2010, pursuing his interest in social entrepreneurship, he was appointed as the first executive director of Cambodian Living Arts following five years serving on the board. Mr. Prim is a Fellow of Session 490 Public and Private Cultural Exchange-Based Diplomacy: New Models for the 21st Century (2012) and served as Faculty at Session 503 Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success (2013).





Simon Rein, United Kingdom

Simon Rein currently serves as program manager of the Google Cultural Institute in London, where he manages partnerships with museums, archives and universities around the world to make art and cultural heritage accessible online. He worked six years at the Prussian Cultural Heritage Foundation, where he was in charge of public relations for their 19 National Museums in Berlin and for the Humboldt Forum in the Berlin Palace. Mr. Rein studied German literature, Philosophy and Economics and holds an M.A. from Free University Berlin.



Christian Riedlsperger, Austria

Christian Riedlsperger is lab manager of Salzburg's first fab lab, "Happy Lab". He worked in the medical and plastic industry for the past five years before getting the chance to combine passion and work. As a passionate maker, his focus is on fabrication and enabling people to materialize their ideas. He holds a B.Sc. in Engineering.



Florencia Rivieri, Argentina

Florencia Rivieri is an Argentinean social worker, who dedicates her actions towards art for social transformation. She started her work experience at Crear vale la pena Foundation as part of the artistic production group and organizing itinerant actions. She then became part of the communications team of the Latin American Network of "Art and Social Transformation". She travelled through Latin America for two years, connecting with the organizations she has been working with, searching for new cultural movements and accumulating street art experiences and now coordinates Crear vale la pena's Communitary Cultural Center. She is still active in a variety of other organizations, for example the Municipal Institute for Housing, and the cultural center Crecer Juntos, where she teaches Capoeira to underprivileged youth.



Jonathan Robinson, United Kingdom

Jonathan Robinson is an entrepreneur, writer and anthropologist. He founded Impact Hub, the global network of physical places for people developing imaginative 'world-changing' ideas. The Hub has borrowed from the best of a members club, a business incubator, an innovation agency and a think-tank to create a very different kind of institution. Hubs can be found in 60 cities around the world, in places as diverse as London, Amsterdam, Johannesburg, San Francisco, Sao Paulo and Tokyo. He is author of the book "Careers Un-Ltd" (Penguin Group) and has launched ventures with the Cabinet Office, UNICEF, the Prince of Afghanistan, and The Guardian Media Group. Mr. Robinson holds an M.A. in Social Anthropology and Economics.

Brian Rothschild, USA

Brian Rothschild is the co-founder and executive director of the John Lennon Educational Tour Bus. Along with Yoko Ono Lennon, he created the first version of the Lennon Bus and has since devoted his time to expanding the project around the world. Today, Lennon Bus Europe and Lennon Bus U.S. provide young people with free hands-on opportunities to create original digital media projects including music, videos, short films, documentaries, games, apps and livestream productions reflective of their ideas and concerns. Mr. Rothschild has been a frequent spokesperson, appearing on the Today Show, Good Morning America, ITV, Fox News, Huckabee, MTV, E! News, and countless local market TV and radio shows. He has also been a speaker at events and conferences including UNESCO Youth Forum, NAMM Show, TED Active, NAB, IBC, Apple ADE 2013, CES, MacWorld, AES, and Musikmesse.



Moira Rubio Brennan, Argentina

Moira Rubio Brennan co-directs Fundación ph15, a non-profit NGO formed by a group of people who believe that art is a valuable resource, allowing humankind to deploy its essence and develop its creative abilities, especially in a hostile and adverse reality. PH15 proposes to utilize visual art resources--especially photography--to foment new creative abilities, communicative and technical, in children and adolescents through the creation of workshops and activities designed to promote social integration and the socialization of artistic experience. She has worked in public administration for several years before she decided to join a photographic social project initiated in Ciudad Oculta (Hidden City). Ms. Rubio Brennan holds a degree in photography and assisted various expression and photographic technique workshops with renowned Argentinian photographers.



Romy Sigl, Austria

Romy Sigl is the founder of Coworking Salzburg and Coworking Camps. Her vision is to work with the most passionate and innovative people on the planet, which is why she opened the first coworking space in her hometown of Salzburg, Austria three years ago. It is completely independent and was self-sustainable three months after it opened. She provides incubator seats to support startups in her region. In order to extend the impact of Coworking Salzburg, she frequently organizes Coworking Camps, where people meet and work on their challenges together. Ms. Sigl believes in the power of "do what you love" and in start-ups creating future jobs.





Lyne Sneige Keyrouz, USA

Lyne Sneige has 17 years of experience in international development in the Middle East. Currently based in Washington DC, she is the director of cultural affairs and programs at the Middle East Institute. Prior to that she was deputy director, Lebanon and regional projects manager for arts and culture for the Middle East at the British Council. Ms. Sneige has extensive experience in strategy and planning as well as project management, and has over 15 years of work experience in the arts and culture scene in Lebanon and the Middle East region. She spearheaded several initiatives such as the Creative Economy and Cultural Leadership agendas in the region, and is a strong advocate and a main contributor to changing perceptions of the cultural sector in the Middle East as an important conduit to social and economic change. Ms. Sneige is a Fellow of Session 468 *The Performing Arts in Lean Times: Opportunities for Reinvention* (2010) and Session 503 *Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success* (2013).



Chunnoonsong-e Song, Republic of Korea

Chunnoonsong-e Song is currently in charge of cultural and international relations at the National Museum of Korea. She has been coordinating the virtual collection of Asian Masterpieces, an Asia-Europe Museum Network project which brings cooperation between museums around Asia and Europe. Using virtual museum platforms and networks, her major interest is to gather international efforts to prevent illicit trafficking and to protect endangered heritage. Ms. Song holds a B.A. in English Literature from Seoul National University and is currently an M.A. candidate in English Literature at the same university.



Arthur Steiner, The Netherlands

Arthur Steiner is project manager of the Mideast Creatives program of the Dutch humanist development agency, Hivos. Through Mideast Creatives, he supports new creative coworking spaces in the Arab region and therefore, organizes training programs for entrepreneurs in the creative industries and provides them with access to finance. His field of expertise includes business models within the cultural and creative sector and cultural entrepreneurship and innovation in the Middle East and North Africa. He is the co-founder of NewSilkRoads, which realizes innovative projects and businesses in the Middle East and North Africa (MENA) that show considerable development impact. He has lived and worked in Syria, Iran and Egypt. Mr. Steiner holds a B.A. in History from the University of Leiden and is finishing an M.A. in Art History in Amsterdam.

Ben Stone, USA

Ben Stone is a city planner, designer, and occasional artist and currently director of Station North Arts and Entertainment District. He served as an architectural designer/planner for the Baltimore Development Corporation, working on revitalization projects in Baltimore's Middle Branch, Central Business District, and Station North. He serves as a board member and co-founder of D center Baltimore, and a member of the Central Baltimore Partnership's Steering Committee, an advisor to MICA's Curatorial Practice Program, and as a frequent guest critic and lecturer at Baltimore universities. Mr. Stone holds a B.A. from the School of the Museum of Fine Arts, Boston, a B.A. in American Studies from Tufts University, and an M.A. in City Planning from MIT, where he focused on land use planning, urban design, and cultural policy.



Eisuke Tachikawa, Japan

Eisuke Tachikawa is founder of NOSIGNER, a design firm aimed at social design innovation, which he established while still in school. NOSIGNER specializes in a multi-disciplinary approach that traverses two-dimensional, three-dimensional, and spatial design. His activities extend beyond commercial work to encompass science and technology, education, local industries, and support for developing nations. He is founder of the Olive Project, an initiative to provide meaningful design during times of disaster. He is an IMPACT JAPAN fellow and a guest professor of University of Saint Joseph (Macau). Mr. Tachikawa holds an M.A. in architecture from Keio University.



Mahasin Tanyau, The Netherlands

Mahasin Tanyau is director of DREAMERS INC., founder of *Bnet el Maghreb*, columnist at *Moslim Omroep* and a freelance business trainer. Dreamers Inc. is an event organization based in Rotterdam, the Netherlands, which helps other organizations with marketing & communications, PR and programming. Their philosophy is to inspire other people, share ideas and to achieve success together. They stimulate entrepreneurs to fight for their own dreams. Ms. Tanyau organizes several cultural events in the city of Rotterdam, such as *Djema el Fna*, a food festival, where 12.000 people from Rotterdam from different backgrounds come together to enjoy the atmosphere and food.





Andi Tepelena, Albania

Andi Tepelena is president of Art Kontakt, a non-profit organization with the main objective of promoting international cultural exchanges and implementing artistic initiatives in contemporary art, cultural heritage and cultural tourism. Art Kontakt also assists interested bodies in improving and implementing the best practices in the field of art management in Albania. He is also the founder of Independent Cultural Scene (S.P.K), which was established as an open and informal network focused on the development and proper operation of the independent cultural scene in Albania. Mr. Tepelena frequently publishes on the topic of management of culture and performing arts.



Dorothea Thanopolou, Greece

Dorothea Thanopolou is co-director of Logou Paignion, which consists of musicians, actors, educators and animators, with the aim of realizing educational programs in schools. The backbone of all programs lies in interacting with arts through games and their main characteristic is the active participation of the students. Music, dancing, theater, literature and visual arts serve as tools, in order to strongly motivate and help express every single child. She profoundly believes in the power of the combination of arts and education. Ms. Thanopolou holds a B.Sc. in Economics and Business from Athens University.



Charles Tims, United Kingdom

Charlie Tims is a London based independent researcher with interests in creativity, public spaces and learning. He's an associate of the think tank Demos, the advocacy group Mission Models Money and works with A.N.D, an arts education organization in East London. Amongst other things, he is currently working on a piece of research looking at what football clubs can teach arts organizations and a report about creative hubs called *The Rise of the Convener*.



Gabriella Triantafyllis, Greece

Gabriella Triantafyllis is general manager and performance programmer at BIOS, Athens' center for today's art and cross media and is managing BIOS' annex building, Romantso, the first Greek creative industries incubator. She has worked as a producer, director and an actress in short films and has been trained in theatre. She co-founded the music theater company The Beggars' Operas with the intention of mounting modern, low-cost productions of opera and music theater in unconventional venues. Ms. Triantafyllis holds a B.A. in theater studies from the University of Athens, an M.A. in film and TV production from the University of Bristol, UK, and trained in acting at the Contemporary Theater of Athens and in black and white photography with Plato Rivellis.

Shino Tsuchiya, Japan

Shino Tsuchiya is currently working as director of HUB Tokyo, Japan. She was a co-founder of HUB Tokyo, a for-profit social enterprise pursuing the change makers' community, with co-working space and collaboration opportunities. Previously she had been working as a project designer in collaboration projects in rural areas of India, China, Ghana, Indonesia, and Kenya, creating partnership between social enterprises and multinational corporates. In her work for Oxfam, an international NGO, just after her graduation, she had been involved in dialogue between corporate and civil society. Ms. Tsuchiya holds an M.A. in Interdisciplinary Studies of Social Science from the University of Tokyo and a diploma in Global Business from Said Business School, Oxford University.



Leal van Herwaarden, The Netherlands

Leal van Herwaarden is head of Education & Events at HipHopHuis, a cultural organization that aims to foster and nurture the hiphop scene in Rotterdam. He has undergone years of intensive dance coaching from Lloyd Marengo, founder of HipHopHuis. During this period he founded Pop'arazzi Crew, renowned for being one of the most successful dance crews in the Netherlands. He has performed on behalf of global brands like Red Bull, Toyota, and Nike. Versatility is a key element of his appeal. From America to Japan, Mr. van Herwaarden has received personal training from the world's best dancers. Driven by an urge to set up new initiatives with friends, he has organised parties, workshops, and dance battles and has an annual role as head of the program of The Notorious IBE, one of the largest dance festivals in the world. Mr. van Herwaarden has taken the experience gained from leading his crew to establish his own company, Circle of Codes, a lifestyle marketing agency run for the scene, by the scene. With Circle of Codes, he's building bridges between companies and the street culture that are beneficial to both. By doing this he wants to help the artists and companies make a difference by inspiring people to follow their dreams instead of listening to their fears.



Fiddian Warman, United Kingdom

With a grounding in fine and digital arts, Fiddian Warman embodies a synthesis of creativity and technology and is passionate about the application of this hybrid in commercial, cultural, learning and social contexts. He co-founded the BAFTA winning Soda, one of the UK's first creative digital agencies in 1996. As well as directing and managing new business for Soda he specializes in meaningful interactive experiences that cross the physical and digital domains, especially utilizing electronics, robotics, novel displays and interfaces. He has a Sculpture B.A. and an M.A. in Digital Arts, teaches Digital Creativity to M.B.A.s and co-founded Makers' Guild and Awesome London.





Rüdiger Wassibauer, Austria

Rüdiger Wassibauer is founder and artistic director at Schmiede Hallein. Schmiede is a producers' festival and community, based on three simple principles: network, create, present. Annually, since 2003, Schmiede produces this focused collective experience in a salt works located on an island in the Salzach river in Austria. His work in advisory councils on a state and national level has given him a good overview and insight into cultural life, policy and effect as well as governmental operations and politics. Mr. Wassibauer holds degrees in international business and finance, French, economy and history from James Madison University, Virginia. Mr. Wassibauer is a Fellow of Session 498 *Young Cultural Leaders Forum* (2012) and Session 503 *Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success* (2013).



Shelagh Wright, United Kingdom

Shelagh Wright works with a diverse range of people and projects around the world on cultural and creative economy policy and sustainable practice. She is a director of Mission Models Money, an associate of the think tank Demos, a director of ThreeJohnsandShelagh and an associate of the Culture+Conflict initiative. Her publications include: *Creativity Money Love; After the Crunch; So, What Do You Do?; Making Good Work* and *Design for Learning*; in addition to articles and papers on sustainable cultural and creative enterprise, skills and investment policy. Ms. Wright has led programs of work on policy and practice in the UK, was a contributor to the Creative Britain strategy and a member of the EU Expert Working Group on the Creative Industries. She is also on the boards of several UK arts and cultural organizations. She served as Faculty for Session 532 *Conflict Transformation through Culture: Peace-building and the Arts* (2014).



Mitsuhiro Yoshimoto, Japan

Mitsuhiro Yoshimoto is director of the Center for Arts and Culture at NLI Research Institute and lecturer at the Tokyo University of the Arts. Earlier this year, he was appointed as chair of the Cultural Program Committee for Tokyo 2020 Olympic and Paralympic Games as well as a member of Tokyo Council for the Arts and Culture by the Governor of Tokyo Metropolitan Government. Mr. Yoshimoto is the editorial supervisor of Creative City of EU and Japan. His recent research papers includes *Reconsidering the Expanding Role and New Paradigm for Japan's Cultural Policy - From Supporting Arts and Culture to Promoting Inspired Innovation*. Throughout his career, he has been engaged in international studies on cultural policy; research on creative city initiatives; master planning for cultural institutions and consultation for public art projects. An architect by training, Mr. Yoshimoto became a consultant and researcher in the cultural field. He holds an M.A. in Urban Planning from Waseda University, Tokyo.

Session Directory – Staff

Benjamin W. Glahn is the European Development Director at Salzburg Global Seminar, based in Salzburg, Austria where he is responsible for resource mobilization and partnership development in Europe, as well as long range planning and business development in support of Salzburg Global's programs. Prior to rejoining the organization in September 2013, he served as senior program officer for the Aga Khan Foundation based in London, where he was responsible for business development, program development, and resource mobilization for the Aga Khan Development Network (AKDN) working with European governments, development finance institutions, and multilateral development banks. Before joining AKDN, he also served as a deputy chief program officer and program director at Salzburg Global Seminar, and is the co-editor of *Islamic Law and International Human Rights Law: Searching for Common Ground*. He holds a B.A. in religion from Middlebury College and an M.A. in East European history, communications, and Slavic languages from the Ellison Center for Russian, East European, and Central Asian Studies at University of Washington.



Susanna Seidl-Fox is the Program Director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars and programs each year. She has served Salzburg Global in various capacities including academic program coordinator, director of program development, and director of seminars. Before coming to Salzburg, Susanna worked as a simultaneous interpreter for the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany. She holds a B.A. in German literature and in government from Dartmouth College, in New Hampshire, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.



Julia Stepan works as a Program Associate at Salzburg Global Seminar, where she assists program directors with the development, administration, and logistics of several sessions per year. Prior to joining Salzburg Global in May 2011, she worked first as a personal assistant in the US. Julia holds an M.A. in American studies, focusing on cultural studies, from the University of Graz, Austria and did a one-year student exchange at the University of Wisconsin – Eau Claire, USA.



Appendix II

Salzburg Global Seminar Staff

Senior Management

Stephen L. SALYER, *President & Chief Executive Officer*
Patricia BENTON, *Vice President & Chief Operating Officer*
Clare SHINE, *Vice President & Chief Program Officer*
George ZARUBIN, *Vice President & Chief Development Officer*

Program and Administrative Staff

Chanel Bell, *Program Associate – Mellon-GCP*
Thomas Biebl, *Director, Marketing and Communications*
Diasmer Panna Bloe, *Program Director*
Chai Lu Bohannan, *Davidson Impact Fellow*
Jemma Clerkin, *Program Associate*
Charles E. Ehrlich, *Program Director*
Jochen Fried, *Director of Education*
Marty Gecek, *Chair – Salzburg Global Seminar Studies American Association (SSASA)*
Rachelle Giard, *Individual Giving Manager*
Benjamin W. Glahn, *European Development Director*
David Goldman, *Program Consultant – Mellon-GCP*
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Salzburg Global Seminar

Salzburg Global Seminar was founded in 1947 by Austrian and American students from Harvard University. Convinced that former enemies must talk and learn from each other in order to create more stable and secure societies, they set out to create a neutral international forum for those seeking to regenerate Europe and shape a better world. Guided by this vision, we have brought over 31,000 participants together from 160 countries for more than 500 sessions and student academies across cultural and ideological barriers to address common challenges. Our track record is unique – connecting young and established leaders, and supporting regions, institutions and sectors in transition.

Salzburg Global's program strategy is driven by our Mission to challenge present and future leaders to solve issues of global concern. We work with partners to help people, organizations and governments bridge divides and forge paths for peace, empowerment and equitable growth.

Our three Program Clusters – Imagination, Sustainability and Justice – are guided by our commitment to tackle systems challenges critical for next generation leaders and engage new voices to “re-imagine the possible.” We believe that advances in education, science, culture, business, law and policy must be pursued together to reshape the landscape for lasting results. Our strategic convening is designed to address gaps and faultlines in global dialogue and policy making and to translate knowledge into action.

Our programs target new issues ripe for engagement and ‘wicked’ problems where progress has stalled. Building on our deep experience and international reputation, we provide a platform where participants can analyze blockages, identify shared goals, test ideas, and create new strategies. Our recruitment targets key stakeholders, innovators and young leaders on their way to influence and ensures dynamic perspectives on a given topic.

Our exclusive setting enables our participants to detach from their working lives, immerse themselves in the issues at hand and form new networks and connections. Participants come together on equal terms, regardless of age, affiliation, region or sector.

We maintain this energy and engagement through the Salzburg Global Network, which connects our Fellows across the world. It provides a vibrant hub to crowd-source new ideas, exchange best practice, and nurture emerging leaders through mentoring and support. The Network leverages our extraordinary human capital to advise on critical trends, future programs and in-region implementation.

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