

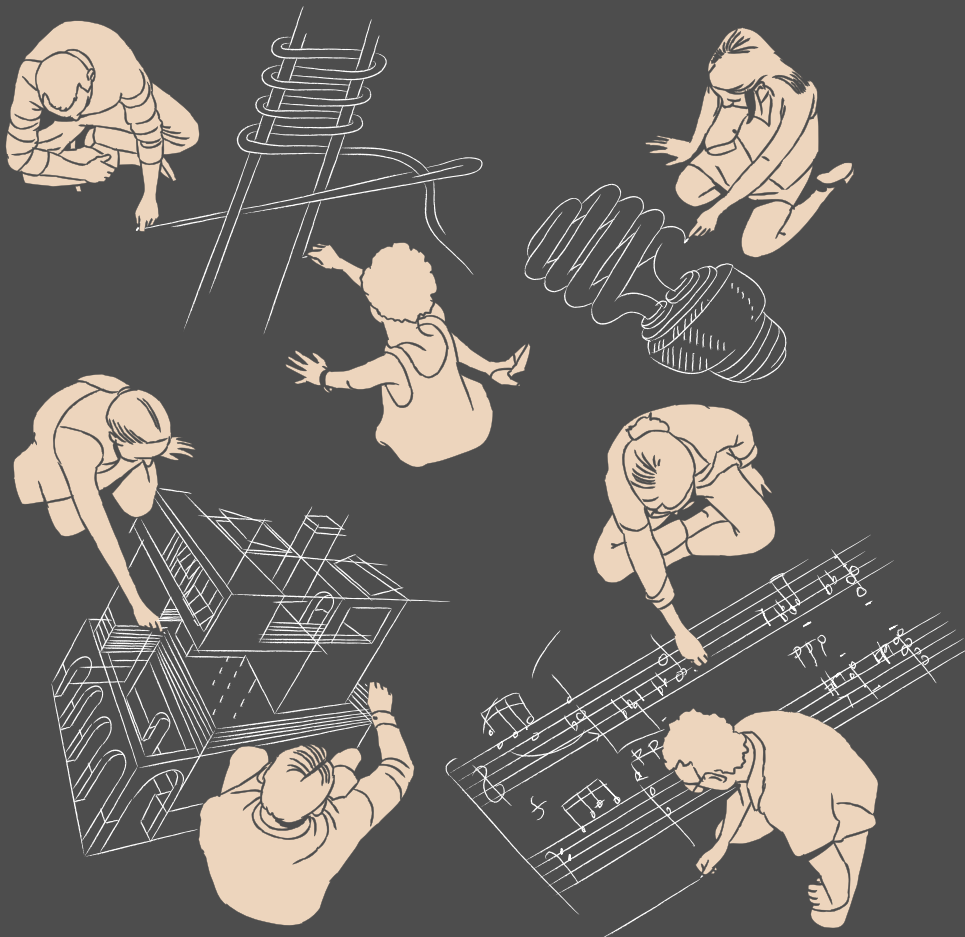


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REPORT

503

Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success



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Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success

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Brainstorming Session in the Board Room

PHOTOS: Robert Fish

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Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success

On October 13, 2013 Salzburg Global Seminar convened thirty leading “creative economy” thinkers and practitioners for a three day planning meeting entitled, *Promoting the Next Generation of Cultural Entrepreneurship: Planning for Success*. Building on the previous year’s *Young Cultural Leaders Forum*, which brought together forty-seven young cultural leaders from thirty-seven countries around the globe for an intensive leadership development program, the planning meeting was convened to help Salzburg Global map out a master plan for an ambitious 10-year initiative dedicated to support an ongoing, vibrant focal point for international exchange and innovation around creative, cultural entrepreneurship. Dedicated to imagination, sustainability, and emerging leadership, Salzburg Global is preparing to launch a 10-year initiative which will support and promote the dynamism of emerging cultural entrepreneurship around the world.

The planning session *Promoting the Next Generation of Cultural Entrepreneurship: Planning for Success* engaged participants, including several returning Fellows from the 2012 *Young Cultural Leaders Forum*, in discussions centered on strengths and weaknesses, as well as brainstorming sessions focusing on needs assessment, designing impact, fine-tuning components, establishing effective networks, and measuring success of the future program.

Clare Shine, Vice President and Chief Program Officer at Salzburg Global Seminar, opened the session saying that creative thinking was organic to the work carried out by program staff. “We really believe in and have had many years of programming around the transformative potential of the arts to improve livelihoods and quality of life, to revitalize the way we educate and to leverage completely undreamt of business opportunities into the future decades. Cultural entrepreneurs with this kind of skill-set 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.”

On Sunday evening, participants gathered in the Great Hall of Schloss Leopoldskron for the opening discussion “Global Views on Cultural Entrepreneurship.” Clare Shine moderated the informal panel discussion further engaging seminar participants around the topic of cultural entrepreneurship from alternative global perspectives.

“My experience at Salzburg Global Seminar not only allowed me to learn and share experiences with some of the most interesting people I’ve ever met -some of them are now good friends and excellent connections for my network. It also reminded my why I believe in the power of arts and culture for the development of society and economy and why I want to make our world a more creative one.”

Felipe Buitrago,

*Inter American Development Bank,
Washington, D.C., United States*

Lyne Sneige Keyrouz, a consultant on cultural affairs in the Middle East, discussed how a greater use of technology had led to more innovative ideas in the Middle East and that despite the social upheaval that had taken place in the region, the cultural sector had survived and was now thriving.

Felipe Buitrago, consultant of the Division of Cultural Affairs, Solidarity and Creativity at the Inter-American Development Bank (IDB), said decision-makers at banks had to start paying attention to creative industries and consider what’s next. He suggested a lack of opportunities were being given to those in the creative industries, and that infrastructure was needed to provide better access and communication.

Belisa Rodrigues, General Manager of the African Arts Institute based in Cape Town, provided a working context of the creative industry in Africa and relevant success stories, and Lidia Varbanova’s presentation focused on Central and Eastern Europe. With over twenty years of professional experience, and a portfolio focused on strategy, entrepreneurship and organizational development, Varbanova suggested the region needed to rebrand itself through cultural entrepreneurship.

Looking Back

The planning meeting continued with a series of brainstorming sessions within large and small group settings. In the “Looking Back” session, returning Fellows were asked to share their thoughts on the 2012 Young Cultural Leaders Forum, including most useful lessons learned, impact of the session on themselves and their organizations, and thoughts on how a multi-year program could be structured to have even greater impact.

Jimena Lara Estrada, director of international affairs at the National Institute of Fine Arts in Mexico, spoke of her enthusiasm in returning to the Global Seminar:

“I was grateful for the opportunity because last year was an incredible experience for me. It really helped me at that point of my career in terms of networking, skills, and global perspectives of what we do as cultural entrepreneurs.”

Further discussion throughout the day ranged from what future participants should be exposed to, the greatest needs in the sector, and how the Salzburg Global Seminar can aid in meeting those needs. Questions were also raised as to how public policy could better support the cultural sector and what entailed being a cultural entrepreneur. Though differing definitions were voiced, participants generally agreed on a set of qualities a cultural entrepreneur should possess.

Returning Fellow Lyne Sneige, suggested what the term cultural entrepreneur meant to her. “A cultural entrepreneur is somebody who is ambitious, who wants to change things in his or her environment for the better and who wants to use art and cultural tools – and mediums – to do that. They’re people who have a lot of ambition and not enough resources. They need to think very quickly and very innovatively to be able to work with little [and] who are dreamers.”

Dr. Lidia Varbanova, an expert in strategy and entrepreneurship, defined a cultural entrepreneur as: “A person who has a passion, never gives up, loves the arts, doesn’t have initial resources but has a great idea that he or she knows step-by-step how to turn into a business opportunity, considering also the added value for the society.”

Within small groups, participants were then tasked with compiling five ideas/ recommendations for the series going forward. Their feedback suggested several ideas regarding the program structure and ways to enhance and extend the participants’ experience.

Proposed innovation included:

- Greater clarification as to how and why participants are chosen.
- More responsibility to be asked of Fellows themselves involving preparatory work before and post work after the session, and including progress reports provided by participants.
- The inclusion of more mentorship and project development opportunities during the session and follow-up as to how these measures had progressed and evolved post-seminar.
- More thematic and directed informal time, during the session in Salzburg, with better opportunities for allowing this to spill over into the learning phases.
- The inclusion of more non-arts participants and panelists to give a broader perspective and help build the participants’ capabilities in their future advocacy for the sector.
- Less of a US-focus and a more globally diverse group of panelists and experts to enhance the participants’ learning experience.



Sebastian Chen



Niyati Mehta



Nicolas Bär-Armstrong

Looking Forward: Needs Assessment

In the second brainstorming session “Looking Forward”, the needs of young creative cultural entrepreneurs in today’s market were assessed at the macro and micro levels. Participants broke into small groups where they were asked to identify the greatest needs of the sector, the potential barriers to success, and where gaps may exist. The needs of the individual were also identified with discussions ranging from what skills would be most useful to teach, what big picture themes should be addressed, and how Salzburg Global Seminar could best support, empower, and guide this group of creative catalysts.

The current needs of the cultural entrepreneur at the sectoral or “macro” level were identified as:

- More civil society engagement and advocacy at the policy level for cultural entrepreneurship;
- Better mapping studies, case studies, and pertinent data reflecting the socio-economic impact of culture in order to develop a better informed funder-donor base;
- More knowledge throughout the sector regarding intellectual property rights, including copyright laws and alternative licensing options such as “copyleft”.
- More human resources and better transfer of knowledge to avoid gaps left by shifting career paths;
- A general societal shift in perspective from STEM (Science, Technology, Engineering, and Math) to STEAM (Science, Technology, Engineering, Art, and Math).



Margie Johnson Reese

The individual leader’s needs at the “micro”-level were addressed with planning meeting participants identifying skill sets that cultural leaders in general need to strengthen:

- Exposure to current digital resources,
- Financing and fundraising skills,
- Knowledge of current cultural policy,
- Familiarity with new business models,
- A more explicative vocabulary regarding cultural impact making for effective advocacy,
- Emotional intelligence skills,
- Cultural sensitivity and cross cultural negotiating skills,
- Familiarity with current intellectual property rights.

A great desire was expressed among participants for more mentoring opportunities and peer collaboration. On an individual level, cultural entrepreneurs often tend to feel isolated in their work. A collaborative approach would not only allow for an exchange of ideas, but could boost a sense of camaraderie and empowerment within the sector.

How can the Salzburg Global add value and provide greater support for the sector?

- SERVE as a laboratory for ideas by bringing together outstanding young creative minds and providing them a safe space in which these ideas can come to life.
- BUILD a global critical mass of cultural entrepreneurs which can grow and flourish as a self sustaining eco-system and be an effective driving force of innovation, creativity, and change.
- FUNCTION as a “clearing house” of information by curating and sharing ideas, data, statistics, and success stories of the program with Fellows and alumni through an online platform.
- CREATE global advocates for cultural entrepreneurship by providing them with a transferable skill set and a network for effective advocacy.
- GATHER high profile leaders and speakers to Salzburg Seminars to motivate young participants and share their knowledge and perspectives with tomorrow’s leaders.
- CONNECT Fellows to people, network, alumni, information, research, and ideas by providing a platform on which digital networking can flourish.
- PROVIDE unique mentoring opportunities and peer exchange spanning across disciplines, regions, and cultures pulling from the vast resource of Salzburg Global alumni and Fellows around the globe.
- ENGAGE Fellows by developing case studies which Fellows would prepare prior to seminar. The Salzburg Global Seminar would curate these and select expert facilitators to oversee them.
- ENCOURAGE participants to think out of the box by presenting them with the newest innovative ideas.
- CONTEXTUALIZE current international dialogue currently happening in the cultural sector to ensure that young leaders are up to date and equipped to discuss the cultural issues of today and tomorrow.



Working Group Discussion

“The richness of the conversation has opened my eyes on other aspects of cultural entrepreneurship and how it could operate and have greater impact, on cross-sectoral fertilization, the impact of technology in this area and how we can help entrepreneurs and cultural leaders play a more impactful role in the world.”

Lyne Sneige,

Arts Consultant, New York, United States and Lebanon



Fielding Grasty

Fine-Tuning the 10-Year Plan

On the third day of the seminar, Salzburg Global Seminar's European Development Director Benjamin Glahn and Program Director for Culture and the Arts Susanna Seidl-Fox, described the specific components of Salzburg Global's proposed 10-year plan, which would seek to develop a critical mass of networked young arts leaders by creating ten "culture hubs" world-wide. Over the next decade, these proposed culture hubs would function as an eco-system for young cultural entrepreneurs enabling them to flourish, network, and exchange innovative ideas.

The majority of the day was then spent in small groups, fine-tuning the 10-year plan, with discussions of the proposed program components, including participant selection criteria, how a "culture hub" might look, communication and networking of the Global Fellows, and evaluation of the success of the program.

Young Cultural Entrepreneur Program Components

The final day of brainstorming was devoted to critiquing the specific components of the proposed 10 year plan, and providing constructive feedback on how the design elements could be fine-tuned. Much discussion was centered on the term "cultural entrepreneur", and whether it was appropriate. There was some concern as to how much understanding there might be both within the sector and from the outside of what a cultural entrepreneur is. Though differing definitions were voiced,



Maribel Ibarra and Erin McMahon

participants generally agreed on a set of qualities a cultural entrepreneur should possess. Some of these being: ambitious, innovative, lacking initial resources, a risk-taker, and a visionary.

1) Selection Process and Criteria

The Forum engages young change agents from around the world representing a broad spectrum of cultural expression and artistic endeavor – including visual arts, performing arts, literature, cultural heritage, foods, fashion, architecture, and design. Candidates are assessed through a competitive application and nomination process, to bring a diversity of professional knowledge, experience and focus to the Forum. Participants are selected on the basis of their achievements, leadership potential, and commitment to making a difference in society.

Young cultural entrepreneurs (YCE) are highly motivated and creative catalysts who have a great potential for future leadership roles in society. Changing the way we see each other and the world, YCEs are expanding markets, ideas and connections globally.

Salzburg Global proposes the following process and criteria for Forum participants:

- 25-35 years of age
- At least three years of professional experience in the cultural sector
- Creativity in approach to work, openness to innovation, and demonstrated entrepreneurial practice
- Interest in creating social change and strengthening the position of the arts and cultural institutions within societies, demonstrated through an example of one project led and its outcome/impact
- Passion, enthusiasm, and leadership potential – recommendations confirming these qualities and/or external recognition of accomplishment in this area: prize, award, citation
- Proclivity to communicate (social media savvy, etc.) and cooperate with others across sectors (business, academia, policymakers, etc.)
- Desire to become an active member of a cultural entrepreneurship network and to commit time, energy, and resources to sustaining such a network
- Balanced gender and geographic representation from ten countries in six regions (Africa, Asia, Europe, MENA, North America, South America).



Agnes Lai Fong Ng

While there was an overall consensus that the existing selection process is excellent, planning meeting participants expanded on the current criteria for future Forum candidates noting:

- A greater enthusiasm should be put on the word YOUNG, aiming to convene a group with an overall average age of 29 rather than 32.
- Candidates should demonstrate entrepreneurial qualities such as having a single minded goal, being passionate, a risk taker, determined, action oriented, and a networker.
- Participants could be selected through a nomination and application process within the proposed “Hub System” (as it evolves and takes shape) with candidates being nominated by current fellows, peers, and alumni.
- An “Open Call” application process should remain in place to ensure participant diversity
- Candidates should possess a cross-sectoral and cross-disciplinary set of skills to strengthen the cultural sector and take the field forward.
- Participants should be varied in terms of their profiles, cycles, and genres within the cultural sector.

2) Culture Hubs

In the proposed 10 year plan, Salzburg Global would seek to create a critical mass of 50 young cultural entrepreneurs, in up to 10 culture hubs around the world. Salzburg Global would select five participants from ten target countries to form “Culture Hubs” which would grow and expand with each annual cohort of YCE



Panel Presentation in Parker Hall

Fellows. These Fellows would continue to work together after the session in Salzburg with the intention of building dynamic “culture hubs” to engage and act as a resource for other young cultural entrepreneurs at the local level. The YCE Fellows could, for example, offer peer mentoring, mini-workshops, or larger public events to multiply the impact of the networking and learning that grows out of the session in Salzburg. Over a decade, 500 YCEs from ten countries in six regions around the world would be trained and launched to greater effectiveness.

Participants of the planning session deliberated over the design of these proposed “Culture Hubs”, how the mechanism would function, and the role of Salzburg Global Seminar in increasing their impact. They agreed:

- The Hubs should function as self governing organic eco-systems working within the framework of Salzburg Global Seminar’s core values of Sustainability, Imagination, and Justice.
- The Hubs should possess a community-building capacity by launching discussions, hosting events, and partnering with local activities and institutions.
- Hubs should be comprised of cross-sectoral “key players” with varied disciplines including education, business, technology, and policy.
- Hubs would identify and map the cultural sector in their region.
- Peer mentoring within and throughout the Hubs would allow for exposure to ideas and sharing of skills.
- Digitally linked “Virtual Hubs” could connect and feedback to Salzburg Global, but also to one another sharing information through digital resources such as videos, webinars, etc.
- The “Virtual Hubs” could not only address the needs of the region, but could be linked thematically addressing collectively the global issues of the sector to be defined each year by the annual cohort in Salzburg.
- The Hubs should serve as a means to link cultural institutions with independent operators and bridge gaps by bringing a functioning fluidity throughout the sector.

What should the role of the Salzburg Global Seminar be vis-à-vis the Hubs?

- Salzburg Global Seminar would synthesize and curate the information activity and data coming from the Hubs, and make this information accessible online.
- Each year five participants from the 10 hub regions would come to Salzburg for a one week program led by ten expert panelists and facilitators combining theory (big picture context, overarching issues for sector) and praxis (skills needed to thrive) for 50 YCEs. Skills development would include: entrepreneurship, new business models, innovation, dealing with complexity, psychology of leadership, and communication. With each annual cohort, the culture hub network would grow.
- The Salzburg Global Seminar would maintain a dialogue with the hubs, checking in on activity and progress to ensure sustainable hub function.

“I think that the possibilities of creating multiple hubs, located in cities and in the virtual space, are immense. The growth and helpful experience of each one of the fellows that will continue increasing the critical mass of cultural young workers will reinforce our beliefs in the cultural and creative sector. The networking is already functioning, and the results are going to be exponential.”

Leandro Olococo,

YCL Fellow Complejo Teatral De

Buenos Aires, Argentina

“Of all my various experiences, I have yet to remember a gathering as inspiring, thought-provoking, and intellectually challenging as the cultural entrepreneurs meeting where creative minds-gathered through a delicately curated program - provided a safe and conducive environment where minds were pushed to their limits to dare to think outside the box without intimidation or hesitations.”

Ayeh Naraghi,

YCL Fellow, Cultural Consultant,
Doha, Qatar

3) Sharing the Learning or E-Learning

The third component reviewed at the planning meeting focused on sharing the learning and e-learning. Salzburg Global proposed that the learning from the Forum in Salzburg be shared virtually with the cultural sector at large via the Salzburg Global website, blogs, and other media. The global impact of the series would be underscored internationally using social media and the Internet.

Learning materials would include:

- Daily e-newsletters with session summaries and quotes,
- Webinars based on the skills building modules,
- Blogging and Twitter sharing real-time reactions and results,
- Special features and in-depth interviews for off-site observers,
- Session summary and social media pieces for the Salzburg Global website and for participants and partners to easily disseminate via their professional networks and the culture hubs.

Participants of the planning session suggested several ways in which communication and the sharing of ideas could be fine tuned:

- Outline the responsibility of participants to engage in the sharing of learning from Salzburg prior to departure and engage them to be ambassadors of Salzburg Global.
- Create a data base with Salzburg Global acting as a curator to synthesize information coming from the Fellows. The data base would provide resources on policy, technology, and link fellows and alumni strategically.
- Ask the hubs to help provide translated materials from the Fellows and from Salzburg Global Seminar.
- Enhance the learning through peer mentoring and collaboration both at the session and digitally post-session.
- Create a tool-kit allowing Fellows to share their experiences, projects, and data on a standardized communication template.

4) Imagination Prize

Salzburg Global proposed an imagination prize that would pre-identify a creative and entrepreneurial opportunity to be worked on before, during, and after the session. With seed funding, Salzburg Global would provide an initial pool of resources to support early stages of project development for the top “creative catalyst” project to be selected by a jury comprised of the expert panelists and facilitators.

Participants deliberated over the implementation of the proposed Imagination Prize and how it could best incentivize collaboration among the Fellows.

- Participants pointed out that such a prize should serve to promote creative competitiveness without undermining the collaborative spirit of the Seminar.
- The prize could be evaluated according to the criteria of Salzburg Global's three clusters: Justice, Sustainability, and Imagination.
- The prize should recognize collaboration, achievement, and innovation by promoting engagement and networking throughout the Hubs and the winner or winners serving as ambassadors for the program.
- Participants suggested that the prize should be awarded at the end of five or ten years rather than annually, to allow more time for outstanding projects to develop.
- Participants questioned whether the prize should be awarded to an individual or a group and whether the award should help foster and invest in new ideas or recognize an outstanding performance.

5) Communication / PR / Social Media

Communication and the sharing of information will obviously be a vital aspect in sustaining the effectiveness of the 10-year plan. Participants deliberated on how the communication and digital interactions could thrive post-session and which medium would be best suited. Salzburg Global's "Yammer" network, a closed social network which connects and links past and present Salzburg Global Fellows digitally, was also debated as to its effectiveness and usage. The consensus was that Fellows will continue to use the platforms they are most familiar with, and therefore the establishment of a new platform may not be necessary. "Yammer" was thought to be a good tool however, it needed to be allowed more time to grow in its capacity, and should function more as a repository of information and an archive for the series.

Regardless of the platform chosen, participants agreed that the communication network should:

- Engage the Fellows before the session and familiarize them with the tools to engage.
- Connect YCE Fellows and Salzburg Global alumni in general, with Fellows providing the majority of the content, and a facilitator overseeing the function
- The platform should reflect the common interests of participants and evolve according to the needs of each cohort.
- The platform should capture the feeling of "groupness" generated by the personal contact established at the sessions and build trust among users.



Patrizia Garza

“Having completed several organizational strategic planning processes, this Seminar proved to be in my wheelhouse. Helping shape a program that could impact not just individual's careers and lives, but potentially the entire cultural sector will be forever humbling and meaningful.”

Patrizia Garza,

YCL Fellow, Center Theater Group,
Los Angeles, United States

Further suggestions were:

- The use of established social networks such as Facebook, Twitter, and Blogs should continue, while “Yammer” should be used more strategically, serving as an information repository, curating overarching information of Fellows, alumni data, visual materials, translations, and success stories.
- The distribution of content should be reinforced via newsletter, website, publications, success stories, and a feature of the month for PR.
- Informal time could be captured at the session via a “video corner” where Fellows can communicate their experiences in real time.

6) Measuring Success / Evaluation

Salzburg Global proposed an on-going evaluation plan which would allow Salzburg Global to monitor and measure the success of the Forum:

- **Post-Program Survey:** An immediate post-program survey would be conducted online after each annual Forum, evaluating the effectiveness of the training, providing feedback on the quality of each aspect of the program, and offering suggestions for improvement.
- **Six-Month Follow-Up Survey:** A follow-up survey would be sent online to all participants, soliciting feedback about how the training has influenced them or others with whom they engage, in both the cultural sector and beyond. These evaluations show impact through participants’ evolving understandings and actions, and allow Salzburg Global Seminar to adjust future programming to the benefit of all participants.
- **Annual Culture Hub Survey:** Beginning in the second year of the project, a survey would be conducted at the Culture Hub level to evaluate the activities and effectiveness of the ten hubs, providing data which would allow Salzburg Global to fine-tune the hub model over the course of the ten-year project.

Participants brainstormed as to what further measures could be taken to allow Salzburg Global Seminar to monitor and evaluate the success and impact of the Forum. They suggested several ways in which the evaluation process could be modified to best suit a long-term project. These being:

- Track the development over the 10 year period through questionnaires and surveys and provide feedback of the results to the Fellows.
- Break the evaluation process into a 3-4-3 year period in order to compare the phases, and identify the significant milestones within each phase.
- Implement strategic and short-term evaluation to adjust the needs and themes accordingly for each annual Seminar.

- Reconnect with alumni and keep track of participant's career development in order to build the future donor base.

A final recommendation was to measure success according to Salzburg Global's standards of Sustainability, Imagination, and Justice.

- **Sustainability** would be evaluated by measuring the amount of networking engagement of the Fellows, the level of his or her local and global influence, and by tracking hub activity.
- **Imagination** could be evaluated by measuring the quantity and quality of the generated projects and initiatives, their accomplishments, and their range in terms of regions, fields, and Hubs.
- **Justice** could be measured by tracking the diversity of participation over the course of the ten year program, the social impacts of the projects, and the shifting of the culture perspective.

“Being able to be part of the long-term planning for this global initiative enabled me to see where the potential synergies and future collaborations lie in my own context and work.”

Belisa Rodrigues,

YCL Fellow, Arterial Network, Cape Town, South Africa



Francisco Gómez Durán, Amina Dickerson, Lilli Geissendorfer

The session came to an end on Tuesday afternoon after participants finalized a project plan, reviewed the main ideas generated during the planning meeting and mapped out the next steps for translating the project plan into action. Ms. Seidl-Fox described the session as a very productive gathering producing concrete recommendations for the session going forward. “Having a cohort of participants come from last year’s *Young Cultural Leaders* session and having the prospect of a multi-year project going forward, really creates a different and more powerful dynamic that is very exciting. I hope we can harness all of the good energy and the innovative ideas that have gone into this planning process.” Mr. Glahn said he was excited by the participants’ contributions and ideas to follow up. “We look forward to going back, looking at the program design, incorporating the ideas and concepts - and some of the cautions too - that you all had for us. It is a unique privilege to be able to convene a group like this together: the richness of experience and perspective of ideas that have come out are extraordinary.”

In the weeks following the Session 503 planning meeting, Salzburg Global staff revisited the recommendations provided by the participants and incorporated the ideas into a revised program outline for the *Young Cultural Innovators* program. Based on the planning meeting deliberations, a conscious decision was made to use the term “innovator” for the program going forward. The goal is to bring together not only young entrepreneurs - in the strict “business” sense of the word - but, more broadly, to engage young “innovators”, working in a variety of positions both inside and outside of institutions, in a conscious effort to encourage collaboration and exchange across the cultural sector as a whole. The YCI program outline can be found in the Appendix to this report on page 38. Salzburg Global Seminar looks forward to working with partners on establishing a vibrant network of 10 - 12 YCI culture hubs around the world over the next decade.

Interviews with Participants

Over the course of the planning meeting, Salzburg Global intern Oscar Tollast conducted several interviews with participants, questioning them on their views about creative entrepreneurship.

Felipe Buitrago: “We are in an age of innovation...”

Consultant supports Salzburg Global's efforts to help young cultural entrepreneurs

Sitting in the finely decorated Chinese Room at Schloss Leopoldskron, Felipe Buitrago's reason for being at Salzburg Global is simple. “I am at the Salzburg Global Seminar because I want to make the world economy a more creative economy.”

Mr Buitrago is consultant of the Division of Cultural Affairs, Solidarity and Creativity at the Inter-American Development Bank in Washington, D.C, where he leads the Cultural and Creative Economy Lab. He found himself, among other leading thinkers, at Salzburg Global in October 2013 for a strategy session entitled ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’. The aim of the session was to help evolve the 2012 Young Cultural Leaders Forum into a 10-year program.

“There's a partnership that is starting to make an innovative approach, which at the same time returns to its roots,” said Mr Buitrago, describing the significance of the session.

“The cultural sector in particular is way behind in many of the strategic discussions at a global level. It's very important that it's included here now and focused on young cultural entrepreneurs.

“We are in an age of innovation and the fact that [cultural entrepreneurs] are taking the risk to try new formats [and] involve people in a different way is very important.” For over 11 years, Mr Buitrago has worked in creative economy development on behalf of the Colombian Ministry of Culture, the British Council, the Ibero-American Observatory of Copyright (ODAI), and separately as an independent consultant and university professor. He described the strategy session's topic as very important and relevant to the work being conducted at the Inter-American Development Bank.



Felipe Buitrago

The bank is aiming to improve the communication tools for cultural entrepreneurs in the Latin American and Caribbean region. It aims to reaffirm the relevance of the creative and cultural industries for regional economic development.

Speaking during the session, Mr Buitrago said, “Being here, meeting these very interesting people from all over the world helps me understand better what I’m doing. With that I can actually improve my ability to communicate and reach out for the similar leaders across the region.”

Mr Buitrago would like to see more opportunities given to young people, to help develop their skills and provide employment. However, he suggested the world was in the middle of a large economic transition. Past economic disruptions have been caused by developments in agriculture and the industrial revolution. Mr Buitrago suggested the latest disturbance was being caused by digitization.

“The new generation is coming through with new skills [and] has a different relationship with technology, but the people managing the economies are not aware how it works.

“It’s our job to try and help people, especially the people in charge right now to understand what’s coming next so they can start preparing the ground for them.” Mr Buitrago has experience in research, international negotiations, design and evaluation of policy and development programs in more than a dozen countries around the world. He has collaborated on a number of publications, including ‘Creative Lebanon’ and ‘A Tanzania for the Creatives,’ both published in 2009. His latest publication is entitled, ‘The Orange Economy’.

On the first evening of the strategy session, Mr Buitrago attempted to convey his latest book’s main arguments to the rest of the participants.

“In this book, we are trying to communicate the statistics behind the creative economy, in particular to help the policymakers make decisions about it.

“We provide some tools to understand the nature of this: how this ecology works; how there’s one supply side and a demand side but also an institutional side; and how you have to look at this in a multidimensional way in order to cover it.”

In order to provide for this multidimensional approach, Mr Buitrago said his team had come up with “the seven Is” for the development of the Orange Economy. These include: information, institutions, industry, infrastructure, integration, inclusion, and inspiration.

Mr Buitrago argued information is needed in order to make informed decisions, adding institutions and industry needed to be developed to combine creative talent with entrepreneurial spirit and risk-taking capitalists. This can be improved by providing greater access for cultural artists through infrastructure.

The experienced consultant suggested creative activities played a significant role in terms of inclusion. “Creative activities have shown an incredible potential to help solve the social, economic, political and inclusion gaps in terms of diversity of gender, sexual orientation and political differences.”

But for progress to be made, Mr Buitrago said one factor could not be prioritized over another. In his eyes, it’s a process that starts and ends with the individual. He concluded the interview by saying, “It has to be all worked together and integrated in order to be effective.”

Jean-Baptiste Cuzin: “We need new schemes of innovation...”

Figure from French Ministry for culture and media highlights value of Salzburg Global's work

A unit head within the French Ministry for culture and media has praised Salzburg Global’s sessions on cultural entrepreneurship.

Jean-Baptiste Cuzin, head of the international and multilateral unit within the French Ministry for culture and media, recently attended Salzburg Global for a strategy session on ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’.

Joining a number of leading thinkers at the Seminar, Mr Cuzin discussed the potential of young cultural leaders and the environment needed for cultural entrepreneurship to flourish.

“I’m very satisfied to see after [nearly] 10 years [when I was first at] Salzburg Global Seminar, it is beginning to have a long-lasting approach on the issue of cultural entrepreneurship.

“We drew conclusions that to be emerging leaders of innovative culture entrepreneurial skills for innovating and for helping the projects to come out



Jean-Baptiste Cuzin

doesn't mean necessarily being entrepreneurial in the sense of being your own chief executive officer.

"You may also be entrepreneurial, engaged, and directly working for a non-profit or commercial company in the field of culture."

Mr Cuzin previously attended Salzburg Global in 2004 for a session entitled 'Cultural Institutions in Transition'. He joined participants at the 2004 session, which included artists, cultural entrepreneurs, and policymakers to discuss the need for cultural policies in Central and Eastern Europe to be reformed.

In his position, Mr Cuzin is involved in programs allowing high level professionals in the field of culture and cultural policies to be invited to France for seminars and training courses based on peer-to-peer exchanges. He joined the French Embassy in Budapest, Hungary, in 1998 as junior officer, before moving to the Ministry for culture and media as officer in charge of European affairs. This led to his appointment as deputy head of the cooperation section of the French embassy in Bucharest, Romania, being responsible for bilateral cooperation programs in the field of public policies and managing the French cooperation network.

Mr Cuzin revealed some of the discussions between participants at this year's strategy session centered on sources of funding for the culture sector, highlighting the changing proportions of public and private financing.

"In France we changed our legislation more than 10 years ago in order to give very huge incentives for companies and private philanthropies who want to invest in culture.

"We already began 10 years ago to anticipate the need for having a more diverse scheme of financing for arts and creation."

Mr Cuzin suggested an approach of working from the bottom up was needed at a national and local level to ensure innovation and creativity could foster. He tied the future of innovation in the field of arts and creative industries with global issues such as justice, sustainability and economic innovation.

"What's obvious is the fact that for taking advantage of all the new opportunities for arts and creative industry in the digital age, we need new schemes of innovation.

"These schemes of innovation are linked with abilities for cultural entrepreneurs who not only have technical skills, who not only have relationship skills, but also have a global overview about connections that exist between culture and global issues."

Mr Cuzin, however, reaffirmed the need for cultural entrepreneurs to have the right conditions to succeed, pointing to property law, fiscal law, and public policy.

“The responsibility of the public policymakers is to understand what the cultural entrepreneurs – either independent or non-independent – need for their projects to grow.”

He maintained that Salzburg Global provided two key elements of added value that promoted discussions of cultural entrepreneurship and strengthened the vision of a 10-year program evolving from the 2012 Young Cultural Leaders Forum.

Mr Cuzin suggested the idea of a 10-year program provided an opportunity for potential participants to look outside the box and learn from others on a global scale. “We already have some key elements for ensuring a new dynamic and for ensuring the possibility for incoming players – not only to network – but also to work together in an innovative way in following new schemes of reflection.”

Francisco Gómez Durán: “It’s important to promote cultural industries...”

Participant at Young Cultural Entrepreneurs session reaffirms value of cultural sector

An associate expert at UNESCO has praised Salzburg Global for its strategy session on ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’.

Francisco Gómez Durán, who works in the promotion of cultural and creative industries in developing countries, attended the October 2013 session alongside 27 other leading thinkers. Mr Gómez Durán has developed cultural initiatives and coordinated international cooperation projects with the United Nations Development Programme. He described cultural entrepreneurship as an “essential part and component” in the promotion of cultural and creative industries.

“Always keep in mind that cultural and creative industries are drivers of economic development [and] social inclusion. We should be tapping into the available resources.”



Francisco Gómez Durán

During the three-day session, participants discussed the qualities of a cultural entrepreneur and the programs needed to support the work of these people and how to empower them. They shared their experiences and thoughts for the benefit of designing a new program evolving from the 2012 Young Cultural Leaders Forum. Whilst differing definitions were aired, participants agreed on a set of qualities cultural entrepreneurs shared regardless of the institution that they worked for. Mr Gómez Durán explained his role and his latest project working for UNESCO's International Fund for Cultural Diversity.

"We support non-governmental organizations and governmental authorities to develop policies, strategies and action plans that develop cultural and creative industries.

"We are, for example, developing a lot of mapping studies that are coming up with very interesting and relevant information that was somehow hidden or not available to relevant stakeholders.

"We think that it's important to promote cultural industries and give operators the means to further develop their activities."

Mr Gómez Durán has also worked with the Spanish International Development Cooperation Agency in India, Malaysia and Brazil. He revealed to Salzburg Global some of the challenges the cultural sector faced in developing countries.

"I think there is a big need for tools and for mechanisms in order to allow development in developing countries. There is a lack of information, a lack of data [and] a lack of resources in order to professionalize the sector."

Mr Gómez Durán said cultural organizations needed access to higher education and tailor-made programs to strengthen their capacities.

"We need to convey the message why culture is important and why culture is a driver of development and social economic development. We need to work more on that."

Making his first appearance at Salzburg Global Seminar, Mr Gómez Durán was keen to take away ideas to relate to his work at UNESCO.

"I think the best thing that I will bring back to Paris is the possibility of meeting all these amazing people, working at different levels, coming from different backgrounds and organizations."

He described the strategy session as “unique” due to the diversity of participants attending and suggested the richness of ideas and opinions will help develop Salzburg Global’s program within the next 10 years.

“I think it’s very important what these different actors have to say, what is their vision, their needs and challenges, [and] expectations.

“We are here together, exchanging different ideas, experiences, [and] points of view that I think are going to be very relevant in our future work.”

Jimena Lara Estrada: “It’s a privilege to participate...”

Young Cultural Leaders Forum Fellow praises value of session work

The director of international affairs at the National Institute of Fine Arts in Mexico has credited Salzburg Global for aiding her career.

Jimena Lara Estrada attended the 2012 Young Cultural Leaders Forum, where she joined 46 other participants from 37 countries for an intensive leadership development program. Ms Lara Estrada said: “I do think that being here and participating here was definitely something that bolstered my career.”

Prior to her current role, Ms Lara Estrada was program coordinator at the Mexican Cultural Institute of New York, where she coordinated grant and funding requests from Mexican artists. She also generated new programming and developed partnerships to promote Mexican culture in New York.

“My responsibilities now require a broader sense of international relations in terms of culture. The skills and the participation here in the Seminar and the people that I met certainly feed my capacity of giving back to my organization.”

Ms Lara Estrada was recommended Salzburg Global by a former manager. It proved to be a trustworthy endorsement, as she explained how she took away from the session a deeper perspective of the work produced by cultural leaders.

“It was a very enlightening experience of understanding problems that are present in organizations throughout the world.”



Jimena Lara Estrada

Alongside other participants, she shared problems and goals that helped create an atmosphere for participants to learn from others.

“It gave me much more self-awareness of where I was standing and what were the next steps that I needed to take in terms of management and skills that I needed to acquire.

“It did give me a set of new tools, practical tools that I think have influenced my work within a year, especially because I changed jobs from last year to this year and they were really useful in my new role.”

This year, she returned to Salzburg Global to take part in a strategy session entitled, ‘Planning the Next Generation of Cultural Entrepreneurs: Planning for Success’. Ms Lara Estrada and other participants helped design a new 10-year program to evolve from the Young Cultural Leaders Forum. She revealed to Salzburg Global that she jumped at the opportunity to return to Schloss Leopoldskron.

“I was grateful for the opportunity because last year was an incredible experience for me. It really helped me at that point of my career in terms of networking, skills, and global perspectives of what we do as cultural entrepreneurs.

“It’s a rare opportunity to be part of a group of such inspiring people that are so active in so many different ways with a shared passion and a shared goal in such inspiring environments. The level of depth and analysis of conversation is really a unique opportunity. It’s a privilege to participate.”

Ms Lara Estrada joined other participants in discussing the concept of cultural entrepreneurship. She explained to Salzburg Global what it meant to her.

“I think for me the word entrepreneurship tells me about motivation and passion for something in starting new things.

“For me, as part of the Ministry of Culture I do see it also as public management for the arts. Even though we belong to bigger organizations that have been going on for many decades, there’s always the opportunity to start new things, to start new projects, new ideas, and new ways of doing things.

“I see it as a very broad category that encompasses a large ecosystem where we all participate towards the same goal.”

Whilst reflecting on her second visit to Salzburg Global Seminar, Ms Lara Estrada said she hoped to continue her positive relationship with Salzburg Global, which she described as giving her a “big feeling” of belonging and responsibility.

“I see myself hopefully – if I have that privilege to be involved with the Seminar – to be able to give back and also to create more awareness in my country about this place, which is a unique oasis to come and think and get inspired by the things that really motivate us and move us in our everyday life with an incredible combination of people.”

Lilli Geissendorfer: “It’s always eye-opening...”

Theater producer returns to Salzburg Global for strategy session

A Salzburg Fellow of the 2012 Young Cultural Leaders Forum says she hopes to have a long and mutually beneficial relationship with Salzburg Global.

Lilli Geissendorfer, general manager at the Almeida Theatre in London, returned to Salzburg Global to take part in the recent strategy session entitled, ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’.

She was one of 11 Fellows of the 2012 Young Cultural Leaders Forum to be invited back to help design a new program to evolve from the Forum. Speaking to Salzburg Global, Ms Geissendorfer said: “I hope that I’ll be able to continue to contribute in the real world and online to the ideas that are generated here and in some way continue to spread the message of Salzburg.”

Alongside 27 other leading thinkers, Ms Geissendorfer contributed to brainstorming sessions to assess the components of a new program and to build upon the work of the 2012 Young Cultural Leaders Forum. Discussing the productivity of the sessions, she said: “They’ve been really interesting as ever – just so many brilliant brains.

“I have to kind of remind myself that we are actually doing work for Salzburg Global this time, and they’ve asked us to come back and help them. But it doesn’t feel like work. It’s always eye-opening.”

Although Ms Geissendorfer admitted she found the term, “cultural entrepreneur”, problematic to adopt, she recognized similar skills she used in her day-to-day work. Ms Geissendorfer has experience of running cultural events and activities. She produced the first HighTide Festival in 2007 and ran the film and theater production company Strawberry Vale Productions. Whilst acting as a relationship manager for theater at the Arts Council England, she managed a £2.3 million portfolio and



Lilli Geissendorfer

developed environmental sustainability policies. More recently, she co-founded Londoners on Bikes, a pop-up cycle safety campaign for the London 2012 Mayoral election. Ms Geissendorfer said: “In the theater world, I’m a producer and that has similar tones of someone who starts something up, kicks it off, goes from having no resources to creating something from scratch.

“We were debating how appropriate it is as a term, how much understanding there might be both within the sector and from the outside of what a cultural entrepreneur is and whether that’s useful, helpful, or whether another term might be better.”

The 2012 Young Cultural Leaders Forum brought together 47 young cultural leaders from 37 countries around the world for an intensive leadership development program. Ms Geissendorfer described receiving her invitation last year as “magical”, having arrived completely out of the blue.

She received training in communications, change management and innovation. These were skills she was able to apply to her work.

“I had just started this job when I came last year. I’d been in it for two weeks. I’d just gotten to know my new team. I was managing five people and it enabled me to go back with some clear strategies for how I wanted my first 100 days to go. It was really, really useful.

“I’ve stayed in touch probably mostly with those who work in the performance arts across the world, only because we keep looking for opportunities to take work across continents and produce projects together.”

The success of last year’s Forum held significant sway over her decision to return to Salzburg Global. Ms Geissendorfer said: “I just made the most amazing connections with people last year.

“When I saw who had been invited back I was immediately inspired to make the trip and convince my boss that it was time well-spent and that I would bring back a lot of new skills to share and ideas to implement.”

Leandro Olocco: “We can give back our perspective...”

Young Cultural Leaders Fellow returns to Salzburg Global for strategy session

Leandro Olocco’s enthusiasm for Salzburg Global is boundless. Standing on the terrace of the President’s Office, the 2012 Young Cultural Leaders Forum Fellow’s smile appears permanent.

“I can’t refuse an invitation to live in a palace,” he jokes, before revealing how his decision to return to Schloss Leopoldskron was influenced by the prospect of taking part in a think-tank to devise a new program for Salzburg Global.

Mr Olocco joined 26 other participants for a strategy session entitled, ‘Promoting the Next Generation of Cultural Entrepreneurship: Planning for Success’. A number of other Fellows from the 2012 Young Cultural Leaders Forum were present to help assess components of a new 10-year program to evolve from the Forum.

“It’s very important because we can give back our perspective from our experience and that’s going to be taken. Hopefully this will happen every year.

“It’s going to get better, better and better. Being able to give back from all that I have learned in the last year, I think is kind of a duty.”

Mr Olocco describes himself in the “growing stage” of his career, working as part of the general management of the Theater Complex of Buenos Aires. Hailing from a family of artistic producers, he has worked on the production of numerous festivals and concerts by international festivals.

Participants spent much of this year’s strategy session brainstorming ideas for what the new program should represent, teach and provide. Discussions centered on strengths and weaknesses of the 2012 Young Cultural Leaders Forum and how to define what a cultural entrepreneur was.

“There’s a strict definition that says an entrepreneur is someone who achieves their goals no matter [of] the resources. They can go through all of the conflict and mountains but they climb them.

“I see myself as a cultural entrepreneur, not only because of my work with the institution but also because of different side projects that I’m working on.”



Leandro Olocco

Mr Olocco has developed projects to create cultural centers and served on the technical production team of the Central Cultural España Córdoba. He describes receiving last year's invitation to the Young Cultural Leaders Forum as an honor.

"It was a privilege to be asked to participate with a lot of young, talented people from all over the world from who I could learn a lot [from] and – hopefully – they could learn something from me."

He credits the learning process as his biggest takeaway from the session, influencing his work process thereafter.

"It's already changed the way I feel in my work, the way I approach my daily work. It's changed my perspective of the world. Now I know I can count on other people in similar positions and situations to get a network of knowledge where I can ask questions, get answers and give answers. You have a back-up."

Through networking at Salzburg Global, Mr Olocco has met several theater and festival directors and is hopeful of collaborating in the future. He's also keen to continue his relationship with Salzburg Global in the near future.

"It's been a long-term relationship not only with the institution itself but also with the other Fellows. I use a lot of the contacts that I've made. I've gotten a chance to use it and it's created a bond between us. It's getting stronger, and so in the future it will be better."

Belisa Rodrigues: **"We are very open to engaging with our partners..."**



Belisa Rodrigues

Manager of two African arts organizations is keen to establish links with Salzburg Global

The manager of a pan-African arts association has said she is open to exposing its networks to Salzburg Global. Belisa Rodrigues manages the day-to-day operations of the Arterial Network and is the general manager of the African Arts Institute based in Cape Town, South Africa.

The Arterial Network is a pan-African association of artists, cultural activists, creative entrepreneurs and cultural policy experts represented in 40 African countries.

Ms Rodrigues said: “We’re looking for sustainability strategies in order to show that these networks flourish and are strengthened.

“If the idea is around cultural hubs, rotating seminars or getting the conversation to move around – if we can help in that – whether it be online or whether it be a physical space, we are very open to engaging with our partners and making that possible.”

Ms Rodrigues was speaking to Salzburg Global during the recent strategy session on ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success.’ Participants convened at Schloss Leopoldskron to discuss ways in which the 2012 Young Cultural Leaders Forum could evolve into a 10-year program, a session which Ms Rodrigues attended last year.

She said her invitation to last year’s forum was a great opportunity to be in a global environment.

“Often in our context when it comes to African representation in international forums, there’s normally one or two representatives and their voices get lost amidst the other international players. This was a very strategic opportunity for us to represent the continent through our networks and through my representation for Africa.”

Participants at this year’s strategy session focused on how the 2012 Young Cultural Leaders Forum was organized, as well as assessing its methodology and teaching styles.

Ms Rodrigues said: “We’ve managed to break it down and analyze it and put forward some recommendations that will be useful for the next session and for the next 10 years in terms of how entrepreneurship is taught in the cultural field.

“The biggest takeaway for me was involving the participants themselves more intimately in the teaching methodology – using participants as live case studies.” She praised Salzburg Global for picking out themes that were relevant to the cultural sector, including the role of arts organizations in society.

“I think for the next seminar series in terms of entrepreneurship, it’s very important to be able to understand the geopolitical and economic context in which we are operating in.

“That’s a unique role that the Salzburg Global Seminar can present because it’s about getting big picture thinking and then finding how to navigate in this global environment.”

During the session, Ms Rodrigues spoke at a fireside discussion about the geopolitical and economic context of Africa and the creative economy.

She said: “I was able to provide some examples of cultural entrepreneurs who are doing it despite the constraints on the continent and in their countries.”

The strategy session followed on from this year’s African Creative Economy Conference, held in Cape Town, which inspired Ms Rodrigues’ lecture.

“My talk was basically trying to take some of [the conference’s] recommendations and some of the thinking around this topic into this international platform which is exactly what the Salzburg Global Seminar series should be doing, which is capitalizing on the knowledge of its participants.”

Ms Rodrigues has a passion for the development and sustainability of the creative and cultural sector on the African continent and its ability to effect change in society. Prior to her work at the African Arts Institute, she worked in the private sector for a number of years as Operations Manager for a global FMGG brand, and has also been involved in various freelance arts projects.

She describes herself at a “middle-management level” in her career, helping to support her manager to do more representative work. However, Ms Rodrigues suggested she was beginning to enter a new phase of influence.

“I see myself now transitioning in that area where I’m presenting more in terms of personal career development [and] personal goals. I’m stepping more into those spaces.

“Even though I’m an administrator, I’ve now become more aware of policy development and actually influencing the field.”

Ms Rodrigues recognized the significance of being involved and connected with global thinkers at Salzburg Global.

“Being invited back is testimony to the fact that we have a unique role to play on the African continent, but recognizing we’re not operating in isolation. I think if we can insert or influence agenda, I think that is a really relevant and particular role I can see for the seminar.”

Lyne Sneige: “The diversity that the seminar offers is unique...”

Freelance cultural affairs consultant praises mix of participants at program sessions

Lyne Sneige, a freelancer and consultant on cultural affairs, described the diversity of participants at Salzburg Global’s sessions as unique.

She returned to Salzburg Global for her second visit to take part in a strategy session entitled, ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’.

Ms Sneige said: “You don’t get to go to many meetings with such diversity. I think that the diversity that the seminar offers is unique [with] the fact that you are able to listen to experiences that are so diverse and to problems that are so different – different and common at the same time.”

At this year’s strategy session, Ms Sneige engaged in creative idea development discussions to help design a new 10-year program to evolve from the 2012 Young Cultural Leaders Forum. She took part in a number of brainstorming exercises, working within small groups to assist in fine-tuning components of the program.

Ms Sneige, who has 17 years of experience in international development in the Middle East, described it as a huge responsibility to be a part of group designing a project with a 10-year lifespan.

“It was very interesting to hear the experiences of the young cultural entrepreneurs who were here last year and that has helped us shed light on many things that we needed to know to be able to move forward. I think the brainstorming sessions were very valuable on their own and as a process to develop the project.”

On the first evening of the session, Ms Sneige spoke to participants as part of a fireside chat on global views on cultural entrepreneurship. She spoke of the multitude of countries that exist within the region, each having their own specificities.

“I just wanted to highlight the shifting role of the artist within this [region] and the pivotal role they have played in actually trying to change their societies. I wanted to show that there are still very vibrant art scenes [and] that cultural entrepreneurs are taking things in their hands more than ever before.”



Lyne Sneige

Ms Sneige highlighted the positive use of technology to allow projects to travel and reach more people with a click of a button. She also emphasized the powerful role of places and what they can provide to different aspects of social life and the arts and cultural sector.

“We have seen in many, many countries how they have tried to occupy public spaces and to use them in a different way – to animate them – to reclaim the space. They have done that through artistic means with dance, performance [and] participatory art. I wanted to shed light on this because that is very important in the discourse here and the role and function of the cultural entrepreneur in the bigger picture.”

Ms Sneige previously attended Salzburg Global in 2010 for a session entitled ‘The Performance Arts in Lean Times: Opportunities for Reinvention’.

“I was invited three years ago to attend a session performing arts in difficult financial times and that has been an eye opener for me. I remained in touch with the fantastic network that it provided and with the core group here.”

Prior to freelancing, Ms Sneige was deputy director in relation to Lebanon and regional projects manager for arts and culture for the Middle East at the British Council. She spearheaded several initiatives such as the creative economy and cultural leadership agendas in the region. It’s perhaps because of her experience she was confidently able to provide a definition of what a cultural entrepreneur was, at least in her view.

“A cultural entrepreneur is somebody who is ambitious, who wants to change things in his or her environment for the better and who wants to use art and cultural tools – and mediums – to do that.

“They’re people who have a lot of ambition and not enough resources. They need to think very quickly and very innovatively to be able to work with little [and] who are dreamers.”

Lidia Varbanova: “It’s about the exchange of ideas...”

Experienced consultant commits to promoting the next generation of cultural entrepreneurs

“It’s a great topic,” said Lidia Varbanova, overlooking the gardens of Schloss Leopoldskron. “I find it very important for the cultural sector worldwide, which is about promoting the future generation of cultural entrepreneurs.”

Dr Varbanova, a lecturer, consultant, researcher, and writer in the areas of cultural policy, strategic management, and entrepreneurship, was at Salzburg Global for a strategy session convened on ‘Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success’. She was happy to return to Salzburg Global, helping to devise a new program to evolve from the 2012 Young Cultural Leaders Forum. Dr Varbanova had previously attended sessions on ‘Cultural Institutions in Transition’ in 2002, 2003 and 2004.

She is currently an associated researcher at the David O’Brien Center for Sustainable Enterprise at Concordia University, and lecturer at Desautels Faculty of Management at McGill University.

“I’ve been here several times and I find this is a very unusual, unique place where people get together to discuss issues of global concern. It’s a space where we can open our minds and can come up with great collaborative ideas.”

Participants were tasked to find ways to promote the next generation of cultural entrepreneurs, looking at who the partners could be and what models could be adopted. Dr Varbanova pointed to the overall scarcity of funding worldwide for the cultural sector as a concern. “Money coming from government, sponsors, foundations, [and] international donors is getting less and less. Therefore artists and cultural managers require strategic entrepreneurial thinking and actions.”

She suggested that professionals in the cultural sector needed to have a business acumen to survive – one of the competences to become a cultural entrepreneur. But how does Dr Varbanova define a cultural entrepreneur?

“A person who has a passion, never gives up, loves the arts, doesn’t have initial resources but has a great idea that he or she knows step-by-step how to turn into a business opportunity, considering also the added value for the society.”



Lidia Varbanova

It was a question that caused much debate among the participants during the session's brainstorming exercises. Dr Varbanova, however, praised the diversity of the group, suggesting it allowed for a greater learning experience.

"The plus that I see is the active engagement of the participants. Everybody is very much a leader in his or her own field. I was impressed that my colleagues have a lot of experience in their own country and region, which I think is a great treasury for all of us to share."

Dr Varbanova also complimented Salzburg Global's open atmosphere and the process that allows for creative thinking.

"It's about the exchange of ideas and experiences, which hopefully are going to bring us to the next level of provoking entrepreneurial thinking and actions in the cultural sector."

Leading thinkers, including those returning from the 2012 Young Cultural Leaders Forum, were invited to reflect on last year's Forum's strengths and weaknesses. Dr Varbanova was keen for the new program and network to adapt to rapidly changing global trends.

"Hopefully this is going to give us a very good background for looking at how we can encourage and promote cultural entrepreneurship in the next 10 years in a way to become better and better.

"What should be the next step so that we can keep this network of young leaders alive internationally – I would even say – globally? It's a question of how we're going to make sure that this network will be sustainable in a strategic framework in the next years to come."

Dr Varbanova spoke to the group about Central and Eastern Europe on the first evening of the session, as part of a fireside chat on global views on cultural entrepreneurship. She outlined the vast political, social and economic diversity between the 29 countries in this region and the challenges cultural entrepreneurship face within them.

"These countries have a lot of differences in how cultural policies are formulated and implemented, as well as what the cultural sector looks like. Hence, there are some common issues and concerns on both policy and organizational level.

"Many countries still don't have a very well-developed legislation in supporting cultural entrepreneurship and start-up companies in the creative industries sector. At an organizational level, many cultural organizations in the region are still

managed in an old ineffective style, with heavily administrated structures and little flexibility.

“There is a strong need to start implementing elements of intrapreneurship as this is a proven effective way to motivate organizational innovations in the arts.”

But for artists and cultural managers to succeed, Dr Varbanova believed action needed to be taken at an individual level, too.

“There are loads of ideas and incredibly talented people in many of these countries. The region is very well known for its old traditions in the field of training and education in different art forms, but the business thinking is still not there. Many artists and art managers are still scared when they see Excel sheets, balance sheets, figures, finances [and] financial figures.”

Despite these challenges, Dr Varbanova appeared keen to face them head on and help build a bridge between creativity and business through cultural projects, considering also the importance of social innovation in the arts.

“I’m definitely committed to promoting the next generation of cultural entrepreneurs worldwide, helping them to think beyond the box, to be much more innovative and to do things differently than others.”

Appendix I
Project Description

Salzburg Global Forum for Young Cultural Innovators Project Description:

Young Arts & Culture Innovators → Creativity & Entrepreneurship

→Vibrant, Resilient Arts Sector
→Sustainable Economic Development
→Positive Social Change

Next-generation 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. Young artists, creative entrepreneurs and cultural leaders are demonstrating 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 and building on the highly successful *Young Cultural Leaders* session convened with National Arts Strategies in October 2012, the Salzburg Global Seminar is launching a ten-year program for young cultural innovators from around the world, with a view to strengthening the cultural sector worldwide and to expanding the possibilities for innovation and change through the power and creativity of the arts.

The Salzburg Global Forum for Young Cultural Innovators (YCI) will highlight and seek 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 will be structured around ten “culture hubs” in six regions around the world. Each year, five young cultural innovators from each of the culture hubs will be 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 fifty Fellows will be created in each of the hubs. These Fellows will continue to work together and collaborate with each other after the session in Salzburg, creating dynamic culture hubs to engage and act as a resource for other young cultural innovators at the local level. Salzburg Global will also encourage inter-hub collaboration to continue the cross-cultural exchange and learning growing out of each Salzburg session.

Goals of the ten-Year Project

- **Supporting** a fragile and under-resourced sector that is nevertheless a major driver of innovation, creativity, and change,
- **Providing** critical support for the innovative development and resilience of the arts and culture sector over a decade, by empowering the next generation of cultural innovators with the skills, knowledge and network that they need to thrive,
- **Building** the capacity of a critical mass (500+) of networked young arts leaders committed to innovative leadership and exchange of best practices within and among ten “culture hubs” worldwide,
- **Guiding** the young cultural innovators on applying and sharing their learning with peers at the community level, to ensure a multiplier effect via more than 500 cultural organizations and professional cultural networks around the world,
- **Sharing** the ground-breaking ideas emerging from the Forum with a broader virtual community of stakeholders for increased impact.

Who are Young Cultural Innovators?

Young cultural innovators (YCI) are highly motivated and creative catalysts between 25 and 35 years old, who are working in arts and culture organizations or leading their own creative enterprises, and who have demonstrated the potential for future leadership roles in society. The YCI Forum is designed to engage these young change makers representing a broad spectrum of cultural expression and artistic endeavor – including **visual arts, performing arts, literature, cultural heritage, foods, fashion, architecture, and design**. Candidates are assessed through a competitive application and nomination process, to bring a diversity of professional knowledge, experience and focus to the Forum. Participants are selected on the basis of their achievements, leadership potential, and commitment to making a difference in society.

Components of the Ten-Year Project

Over the course of the next decade, the development of the YCI Forum will be central to Salzburg Global’s Imagination Cluster program. In collaboration with established cultural practitioners, innovators, and supporters, and reflecting the priorities and participation of emerging leaders, Salzburg Global will produce a vibrant, impactful program that includes these components:

Culture Hubs: Participants from ten target cities/regions will form “Culture Hubs” which will grow and expand with each annual cohort of YCI Fellows. The goal is to create a critical mass of YCIs (50) in each of ten “culture hubs” in the following regions: Africa, Asia, Europe, Middle East/Northern Africa, North America, and South America. The YCI Fellows will continue to work together after the session in Salzburg with the intention of building dynamic “culture hubs” to engage and act as a resource for other young cultural innovators at the local level. The YCI Fellows can, for example, offer peer mentoring, mini-workshops, or larger public events to

multiply the impact of the networking and learning that grows out of the session in Salzburg. The Hubs will serve as a means of linking cultural institutions and independent operators and of bridging gaps by encouraging a functioning fluidity throughout the sector.

Capacity Building: The annual one-week program in Salzburg led by ten expert panelists and facilitators will combine theory (big picture context, overarching issues for sector such as the future of intellectual property, the creation and articulation of value, effective advocacy, etc.) and praxis (skills needed to thrive) for 50 YCIs. A few slots will also be reserved for highly qualified individual participants from non-hub regions each year as well. Capacity-building sessions will focus on: intra- and entrepreneurship, exposure to the latest digital resources, new business models, risk-taking and innovation, psychology of leadership and emotional intelligence, and cross-cultural communication and negotiating skills.

Facilitation and Peer Mentoring: Acknowledged leaders in the cultural field will moderate the sessions, facilitate case-studies, and promote an on-going dialogue on the formation, development, and vision of the global network and culture hubs. Outstanding participants from prior year(s) will be invited back as facilitators/resource specialists to assure continuity, communication and learning across sessions, exchange of best practice, and peer learning. YCIs will be provided with valuable opportunities – at the hub level - to connect with the Salzburg Global Network of nearly 30,000 Fellows active in the public, private, and educational sectors worldwide.

Communication, Networking and Social Media: Communication and the sharing of information will be a vital aspect in sustaining the effectiveness of the 10-year project. Salzburg Global's "Yammer" network, a closed social network which connects and links past and present Salzburg Global Fellows digitally, will provide a platform to:

- engage the YCI Fellows before and after the Seminar and familiarize them with the tools to engage with each other,
- connect YCI Fellows and the broader Salzburg Global Fellowship strategically,
- create a database with Fellows providing the majority of the content, and a curator overseeing the forum and synthesizing the information, case-studies, and resources on policy, technology, and best practice.

The use of established social networks such as Facebook, Twitter, and Blogs will be encouraged, with the "Yammer" network to be used more strategically, serving as an information repository for information from Fellows, alumni data, visual materials, translations, and success stories.

Sharing the Learning: The learning from the Forum in Salzburg will also be shared virtually with the cultural sector at large via the Salzburg Global website, blogs, and other media. Learning materials will include:

- Daily e-newsletters with session summaries and quotes,
- Webinars based on the skills building modules,
- Blogging and Twitter sharing real-time reactions and results,
- A “video corner” where Fellows can communicate their experiences in real time,
- Special features and in-depth interviews for off-site observers,
- Session summary and social media pieces for the Salzburg Global website and for participants and partners to easily disseminate via their professional networks and the culture hubs.

Innovation Prize: Three times during the course of the ten year project, an “Innovation Prize” will be awarded to recognize collaboration, achievement, and innovation within or among the “culture hubs.”

Project Evaluation: An on-going evaluation plan, comprised of post-program surveys, six month follow-up surveys, annual Culture Hub surveys, and a longitudinal survey of the project in a 3-4-3 year cycle will allow Salzburg Global to monitor and measure the success of the Forum.

Opportunities for Partnership and Support: As part of the longer term project plan for the Young Cultural Innovators Forum, the Salzburg Global Seminar is now seeking support to establish 10-12 Culture Hubs around the world and to bring up to five young cultural innovators from each hub to the annual Forum in Salzburg each year. The Salzburg Global Seminar looks forward to discussions with potential partners and supporters of the Young Cultural Innovators Forum. The funding requirements to bring teams of five YCIs to the 2014 Forum and to continue working with them in the following year are approximately EUR 35,000 per region per year. This includes all program costs as well as travel costs for five participants.

Participants by Country of Citizenship

Argentina

Leandro Olocco

Australia

Sebastian Chan

Austria

Ruediger Wassibauer

Azerbaijan

Farid Abdullayev

Bulgaria

Lidia Varbanova

Canada

Ayeh Naraghi

Chile

Nicolas Bar Armstrong

China

Lai Fong Ng

Colombia

Pedro Felipe Buitrago
Restrepo

France

Jean-Baptiste Cuzin

Greece

Elena Mavromichali

Hong Kong SAR

Chi Wo Ng

India

Niyati Mehta

Lebanon

Lyne Sneige Keyrouz

Mexico

Maribel Ibarra
Jimena Lara Estrada

Panama

Isaac Casal

South Africa

Belisa Rodrigues

Spain

Francisco Gómez
Durán

Turkey

Deniz Ova

United Kingdom

Lilli Geissendorfer

USA

Amina Dickerson
Patricia Garza
Fielding Grasty
Margie Johnson Reese
Erin McMahon
Beck Tench
Russell Willis Taylor

Participants' Bios



Farid ABDULLAYEV, Azerbaijan

Farid Abdullayev has led YARAT as executive director since March 2012. During his time at YARAT he has been able to promote the ever-increasing roster of emerging and established Azerbaijani artists and strengthen their connections to institutions worldwide. He oversaw the inaugural Public Arts Festival, numerous biennial contributions and almost two dozen events. Coming to this post from an academic and curatorial background, he spent nine years as a lecturer at the Azerbaijan State Academy of Fine Art, in which he taught Theory in History of Art and Management and Marketing of the Arts, publishing numerous papers on Art History. Alongside his development of an architecture and design studio, which he founded in 2006, Dr. Abdullayev has curated numerous exhibitions including national pavilions and student exhibitions in Israel, Iran and France. He was attended the 'International Cultural Leadership' Program run by the British Council. Dr. Abdullayev holds a B.A. from Azerbaijan State University of Art and Culture, an M.A. in the history and theory of fine art from Azerbaijan State Academy of Fine Art, and a Ph.D. in design in information society from Azerbaijan Academy of Science.



Nicolas BAR ARMSTRONG, Chile

Nicolas Bar is cultural attaché at the embassy of Chile to the United States. Prior to his Presidential appointment to the embassy, he served as deputy director (under secretary) of the National Council for the Arts and Culture of Chile, was lecturer at the University of Los Andes, director of the cultural policy workshops of the Institute for Liberty and Development, and has been a consultant for the directorate of libraries, archives and museums of Chile, for the municipality of Santiago, and for private corporations. He is also co-founder of the NGO *Entrepreneurial Action*, and did an in-service training as a researcher at Arts & Business in London. Mr. Bar has accomplished several high-impact endeavors, including the exhibit "Against All Odds: Rescue at the Chilean Mine," at the Smithsonian Natural History Museum in Washington, D.C.; the initiative "*Por el Alma de Chile*," which involved 1,000 communities from all over the country on a handwritten reproduction of Biblical books illustrated by several artists; and the project "*El Gran Cuadro*," in Santiago, Chile, with the participation of 88 artists to create a monumental single painting made up of smaller individual pieces. He is an industrial engineer, holds a diploma in visual arts theory from the Catholic University of Chile, an M.A. in cultural policy and management from the University of Warwick, and is currently enrolled at The Wharton Business School, University of Pennsylvania to complete an M.B.A. program for executives.



Pedro Felipe BUITRAGO RESTREPO, Colombia

Felipe Buitrago is consultant of the Division of Cultural Affairs, Solidarity and Creativity at the Inter-American Development Bank (IDB), where he leads the Cultural and Creative Economy Lab. For over eleven years he has worked in Orange Economy development from several angles: Colombian Ministry of Culture, British Council, Ibero-American Observatory of Copyright (ODAI), independent consultant and university professor. His experiences in more than a dozen countries around the world include research, international negotiations, design and evaluation of policy and development programs. He has collaborated on numerous publications, within which stand “Creative Industries Mapping of Bogotá and Soacha” (2002), “Creative Lebanon” (2009), “A Tanzania for the Creatives” (2009), “A Window to the Valparaíso Creative Economy” (2010), and “The Orange Economy” (2013). He is an economist from Los Andes University (Bogotá), is passionate about history, and holds a masters degree in International Public Policy from the Johns Hopkins University - SAIS (Washington, DC).



Isaac CASAL, Panama

Isaac Casal is founder of *Fundación Sinfonía Concertante de Panamá* (FUNSINCOPA). The foundation’s mission has been to create educational music programs for low income children and youth including an orchestra system for high-risk children. He is also artistic director, creator, and founder of the Alfredo Saint-Malo Music Festival of Panama, an annual one week festival, which promotes music education, music appreciation, and classical music performances throughout the city of Panama and its vicinities, and which has become one of the most important music festivals of the Central American region. As a renowned cellist he has appeared in numerous solo recitals, chamber music concerts, and as a soloist throughout Europe and the Americas. An experienced orchestra player, Mr. Casal served as principal cellist of the Youth Symphony of Panama and was one of the youngest cellists to join the cello section of the National Symphony of Panama. In 2003 he became the first Panamanian to join the Youth Orchestra of the Americas (YOA) international tours performing alongside renowned conductors. He is a member of Louisiana Sinfonietta and is cello instructor for the organization Kids Orchestra. Mr. Casal is a doctoral student of Musical Arts at Louisiana State University, under the tutelage of Dennis Parker.



Sebastian CHAN, Australia

Sebastian Chan is responsible for the Smithsonian Cooper-Hewitt National Design Museum's complete digital renewal and re-imagining as it renovates for an October 2014 reopening. He was previously based at the Powerhouse Museum in Sydney, Australia, where he was known for his expertise in open access, mass networked collaboration, digital strategy, cultural sector metrics, and cultivating innovation in the cultural sector. He has also worked widely across Europe, Asia and North America as a cultural heritage consultant and currently serves on several non-profit boards. He blogs at www.freshandnew.org. Mr. Chan is a Fellow of Session 498, "Young Cultural Leaders Forum" (2012).



Jean-Baptiste CUZIN, France

Jean-Baptiste Cuzin is head of the international and multilateral unit within the French Ministry for culture and media. He is, in this position, especially involved in all programs allowing high level professionals in the field of culture and cultural policies to be invited to France for seminars and training courses based on peer-to-peer exchanges. He joined the French Embassy in Budapest, Hungary in 1998 as junior officer (cooperation on higher education and justice reform issues), then moved to the Ministry for culture and media, as officer in charge of European affairs (follow-up of European negotiations in the field of culture; institutional cooperation with Germany). He was appointed deputy head of the cooperation section of the French Embassy in Bucharest, Romania, being in charge of bilateral cooperation programs in the field of public policies and managing the French cooperation network (*Institut français*, technical advisers to the Romanian Government). Mr. Cuzin also taught European affairs (Sciences Po Paris; Sciences Po Lyon) and took part in the Körber Foundation's *Bergedorfer Gesprächskreis*. He studied political sciences and international relations in Paris (Sciences Po) and Berlin (Freie Universität) and holds a bachelor's degree in German studies (Sorbonne Nouvelle). Mr. Cuzin is a Fellow of Session CIT02 "Cultural Institutions in Transition" (2004).



Amina DICKERSON, USA

Amina Dickerson is the founder of Dickerson Global Advisors, a coaching and consulting practice with experience in the non-profit, corporate and philanthropy sectors. Ms. Dickerson led multi-national philanthropic programs funding arts/arts education, hunger relief, and social service initiatives, and has held executive posts with Smithsonian's National Museum of African Art, Chicago Historical Society and DuSable Museum of African American History. She specializes in leadership advancement, talent development, succession planning, with a special commitment to support advancement of next generation leadership and coaching groups through transitions. Ms. Dickerson studied theater at Emerson College, holds a certificate in arts management from Harvard University, and an M.A. in arts management from the American University in Washington, D.C., with additional training from the Global Business Network, Center for Creative Leadership, and Coaches Training Institute (CTI). She held appointments as Distinguished Visitor with the John D. and Catherine T. MacArthur Foundation and as Newberry Library fellow and serves on a variety of civic and philanthropic boards.



Patricia GARZA, USA

Patricia Garza is assistant department director of education and community partnerships at Center Theatre Group (CTG). She started at CTG as acting company manager of the Kirk Douglas Theatre as well as project manager for New Play Production. She recently consulted on strategic planning processes for East LA Rep and El Teatro Campesino. In 2011, Ms. Garza was selected by Theatre Communications Group as a Young Leader of Color where she works with other theatre professionals nationally on issues surrounding diversity and inclusion with a particular focus on the LGBTQ community. She is also the creator and producer of an annual interdisciplinary arts festival event called Soapbox. Her work explores the question of how we can encourage dialogue between communities and create transformation through art. Ms. Garza is a Fellow of Session 498 "*Young Cultural Leaders Forum*" (2012).



Lilli GEISSENDORFER, United Kingdom

Lilli Geissendorfer is a theater producer, a campaigner and a policy geek, who currently works as general manager at the Almeida Theatre in London. She was also a relationship manager for theater at the Arts Council England where she managed a 2.3-million-pound portfolio and developed environmental sustainability policies. She produced the first HighTide Festival in 2007, ran the film and theater producing company *Strawberry Vale Productions* and co-founded Londoners on Bikes, a pop-up cycle safety campaign for the London 2012 Mayoral election. She has worked at think tanks Demos and the Young Foundation and studied social and political sciences at Goldsmiths and Cambridge University. Ms. Geissendorfer is a Fellow of Session 498 "*Young Cultural Leaders Forum*" (2012).



Francisco GÓMEZ DURÁN, Spain

Francisco Gómez Durán is an associate expert at UNESCO where he works in the promotion of cultural and creative industries in developing countries. For over a decade, he has developed cultural initiatives and coordinated international cooperation projects with the United Nations Development Programme and the Spanish International Development Cooperation Agency in India, Malaysia and Brazil. Mr Gómez Durán holds an M.A. in arts politics from New York University's Tisch School of the Arts and an M.A. in international cultural management and cooperation from the University of Barcelona.



Fielding GRASTY, USA

Fielding L. Grasty is National Arts Strategies' director, programs and assistant secretary to the Board. He manages and supports program, business development and strategic information technology efforts. Mr. Grasty was the NAS program director for the Salzburg Global Forum for Young Cultural Leaders, serves as seminar director for the NAS seminars Finance and Strategic Governance and leads the development of NAS online events. He co-leads the design, implementation and analysis of evaluation for NAS programs. Mr. Grasty previously worked as a research assistant for the London Arts Board. He serves on the board of directors of Second Street Gallery in Charlottesville, Virginia. Mr. Grasty earned a B.A. in literature from Eckerd College. Mr. Grasty was a Faculty member of Session 498 "Young Cultural Leaders Forum" (2012).



Maribel IBARRA, Mexico

Maribel Ibarra is executive director of Sietecolores. She has been responsible for the concept, design, production, and assembly of over 50 permanent, temporary, and travelling museum projects. Before joining Sietecolores, she worked at Papalote Children's Museum's for eighteen years. Ms. Ibarra has built and managed multidisciplinary teams, which include advisors, researchers, artists, designers, museum professionals, architects, communicators, and educators, among other professionals. She has twenty years of experience in operation and creating learning spaces and has established partnerships with several professionals and theoreticians in the museum field that have enriched her professional experience. Ms. Ibarra holds a B.A. in Industrial Design from the *Universidad Autónoma Metropolitana* and an M.A. in Museums from the *Universidad Iberoamericana*.



Margie JOHNSON REESE, USA

Margie has a 30-year portfolio as an arts management professional, leading a broad range of large-scale projects in West Africa, Los Angeles, Dallas and across the United States. She has contributed to arts policy in areas of public participation, community development, cultural planning and creative placemaking. Currently Ms. Johnson Reese oversees enrichment programs for students in the Dallas public schools as vice president for Programs at Big Thought, a Dallas based arts education organization. In addition, she is an adjunct professor at The University of North Texas and at Goucher College in Baltimore, Maryland. She served as a grant maker for the Ford Foundation in West Africa focusing on museums and heritage preservation. Prior to working internationally, she was appointed for six years as general manager for the City of Los Angeles Department of Cultural Affairs and served five years as director of the Office of Cultural Affairs for the City of Dallas. Ms. Johnson Reese is a member of the board of directors of Americans for the Arts, and advisor to the Dallas African American Museum. She holds a degree in Theatre from Washington State University; and an M.F.A. from Trinity University in San Antonio, Texas. Ms. Johnson Reese is a Fellow of Session 466 *“Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage”* (2009).



Jimena LARA ESTRADA, Mexico

Jimena Lara Estrada is director of international affairs at the National Institute of Fine Arts, of Mexico’s Ministry of Culture. Prior to that she was program coordinator at the Mexican Cultural Institute of New York, where she coordinated grant and funding requests from Mexican artists, generated new programming and developed partnerships to promote Mexican culture in New York. She also worked as research assistant at the New York University’s Steinhardt School of Culture, Education, and Human Development and as communications manager at National Auditorium in Mexico City. Ms. Lara holds an M.A. in media, culture, and communication from the Steinhardt School at New York University. Ms. Lara Estrada is a Fellow of Session 498 *“Young Cultural Leaders Forum”* (2012).



Elena MAVROMICHALI-STATHOPOULOS, Greece

Elena Mavromichali–Stathopoulos has more than 17 years of professional experience in arts policy and management and in public benefit and academic projects. She is currently coordinating various public benefit projects and grants internationally at the Alexander S. Onassis Public Benefit Foundation, based in Athens. She has previously worked for Sotheby’s Auctioneers in London, gaining important knowledge in Greek and Russian Art, as part of the team of the business development department. She teaches history of art in various organizations, has collaborated with many international organizations and museums and travels frequently in order to participate in conferences and meetings about cultural development, art law and circulation of cultural artifacts. Ms. Mavromichali holds a B.A. in history of art and English literature from the American College Of Greece, and an M.A. in arts policy management from City University of London. She is a Fellow of Session “*Achieving the Freer Circulation of Cultural Artifacts*” (2008).



Erin MCMAHON KATZER, USA (Rapporteur)

Erin McMahon is associate creative marketing director and client manager at Katzer Media Group, where some of her responsibilities include maintaining international client relations, marketing and PR strategies for companies and classical musicians, as well as PR event planning. She also works as translator for Phoneix Solutions and is a professional opera singer. Ms. McMahon holds a bachelor of music in vocal arts performance from the University of Iowa.



Niyati MEHTA, India

Niyati Mehta is program officer for media, art and culture at the Sir Dorabji Tata Trust and the Allied Trusts, Mumbai. Her role involves developing proactive areas, monitoring projects and building innovative collaboration across India’s art and cultural sector. Her previous work experience includes research, writing and designing for book projects, documentaries and eLearning. She has a passion for the arts, enjoys traveling and has published a book of poems. Ms. Mehta is a Fellow of Session 498 “*Young Cultural Leaders Forum*” (2012).



Ayeh NARAGHI, Canada/ Iran

Ayeh Naraghi is a culture and international development professional based in the UAE and working regionally. She provides advice to both, public and private entities, on public-private partnerships in culture and international development, non-profit programming, evaluation and expansion strategies. Her areas of expertise include non-profit project development, artist mobility and exchanges, cultural diplomacy, multi-sectoral partnerships, cultural policy, culture for development strategies, with a particular focus on the Middle East. Until December 2012, she served as UNESCO's Culture Programme Specialist at the Doha Office where she was responsible for increasing collaboration with semi-government and government institutions across the GCC countries and Yemen. Prior to this position, she was at UNESCO headquarters where she was part of the core group responsible for advocating and negotiating culture for development in post-2015 development agenda. She was also the managing coordinator of the Fourth Annual International Festival for Cultural Diversity (2011). Ms. Naraghi holds a B.A. in sociology from the University of British Columbia, Canada and an M.Res. in sociology from *Ecole des hautes Etudes en Sciences Sociales* Paris. Ms. Naraghi is a Fellow of Session 498 "Young Cultural Leaders Forum" (2012).



Chi Wo NG, Hong Kong SAR

Chi Wo Ng is assistant curator I at Hong Kong Heritage Museum, where he conducts research and field surveys on performing art history, especially Cantonese opera, and assists in planning and organizing exhibition projects. He was a part-time lecturer at the Chinese University of Hong Kong, department of Anthropology, where he taught courses with a focus on the research and conservation of tangible and intangible heritage in Hong Kong. Mr. Ng holds a bachelor of Social Science and an M.A. in philosophy and anthropology, both from The Chinese University of Hong Kong, an M.A. in conservation studies from the University of York, as well as a graduate diploma in museum studies from the University of Sydney.



Lai Fong (Agnes) NG, China

Agnes Ng is manager at the Leisure and Cultural Services Department for the Government of Hong Kong SAR, where she supports local district cultural and arts organizations. Some of her tasks include to advise on aspects of programming, publicity and facilities, to plan free school culture activities, and to promote the diversity of arts programs. Prior to that she worked as marketing officer at the Hong Kong Quality Assurance Agency. Ms. Ng holds a B.SSc. in journalism and communication, a professional diploma in marketing, as well as an M.A. in translation, all from The Chinese University of Hong Kong.



Leandro OLOCCO, Argentina

Leandro Olocco is a member of the general management of the Theatre Complex of Buenos Aires. From a family of artistic producers, he worked on the production of numerous festivals and concerts by international artists. He has developed projects to create cultural centers and written cultural tourism articles for the magazine *El Galeón*. He served on the technical production team of the Centro Cultural España Córdoba. Recently he published articles in international magazines and books devoted to scenic arts management. He is currently associate professor of scenic arts management at the virtual postgraduate course in cultural management of the National University of Cordoba. He graduated with a degree in political science and specializes academically in cultural management. Mr. Olocco is a Fellow of Session 498 “*Young Cultural Leaders Forum*” (2012).



Deniz OVA, Turkey/ Germany

Deniz Ova, director of International Projects at Istanbul Foundation for Culture and Arts (İKSİV) since 2010 has been appointed as the director of the Istanbul Design Biennial in 2013. After working as an assistant director in several theatre productions at the Stuttgart state and city theatre, she started to work for the management and organisation of festival events in Stuttgart. She then moved to Istanbul to lead the international projects department of İKSİV and since then she has developed and organized numerous festivals and events of İKSİV in European cities. She coordinates the Pavilion of Turkey at the Art Exhibition of the Venice Biennale and the artist residency studio “Turquie” at Cite International des Arts. Ms. Ova was appointed to write with Görgün Taner and Deniz Unsal a critical report on the Arts and Culture scene in Amsterdam following the nomination of Görgün Taner as art advisor for the Amsterdam City Council. Born in Germany she graduated from the University of Stuttgart in political science and linguistics. Ms. Ova is a Fellow of Session 498 “*Young Cultural Leaders Forum*” (2012).



Belisa RODRIGUES, South Africa

Belisa Rodrigues is the General Manager of the African Arts Institute based in Cape Town and manages the day to day operations of the Arterial Network, a pan-African association of artists, cultural activists, creative entrepreneurs and cultural policy experts represented in 40 African countries. She has a passion for the development and sustainability of the creative and cultural sector on the African continent and its ability to effect change in society. She worked in the private sector for a number of years as Operations Manager for a global FMCG brand, has been involved in various freelance arts projects and has travelled extensively. She holds a B.F.A., a post graduate diploma in management and an M.B.A. from University of Cape Town, South Africa. Ms. Rodrigues is a Fellow of Session 498 “*Young Cultural Leaders Forum*” (2012).



Lyne SNEIGE KEYROUZ, Lebanon

Lyne Sneige has 17 years of experience in international development in the Middle East. Currently based in Washington DC, she is a freelancer and consultant on Cultural Affairs in the Middle East. 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).



Beck TENCH, USA

Beck Tench is a simplifier, illustrator, story teller and technologist. Formally trained as a visual communicator at the University of North Carolina's School of Journalism and Mass Communication, she spent her career elbow deep in digital work of all sorts – from the knowledge work of information architecture and design to the hands dirty work of writing code and testing user experiences. Currently, she serves as director for Innovation and Digital Engagement at the Museum of Life and Science in Durham, NC where she studies and experiments with how visitors and staff use technology to experience risk-taking, community-making and science in their everyday lives. Ms. Tench is the creator of Experimonth, a platform that engages participants in daily challenges that foster science as a way of knowing while at the same time collecting data for researchers to play with outside the rigor of their labs. Her other work spans understanding how to facilitate and find evidence of learning in online spaces, how to translate born digital experiences into museum exhibits, and how to use the internet to get people off the internet. She is also a trustee on her local library board and gives talks around the country about institutional change. Ms. Tench is a Fellow of Session 498 *"Young Cultural Leaders Forum"* (2012).



Lidia VARBANOVA, Bulgaria

Lidia Varbanova has over 20 years of professional experience as a consultant, researcher and lecturer in more than 50 countries. Her portfolio is focused on strategy, entrepreneurship, management, organizational development and change, online technologies, with a special emphasis on (but not limited to) arts, culture and the non-profit sector. She is currently an associated researcher at the David O'Brien Center for Sustainable Enterprise at Concordia University, and lecturer at Desautels Faculty of Management at McGill University, Montreal. Dr. Varbanova has been a professor in prominent universities and training centers in Europe and Canada, among them: John Molson School of Business, Montreal; City University, London; Sibelius Academy, Helsinki; and University of Arts, Belgrade. Among her former positions are: program director at the Open Society Institute, Budapest and dean at the department of Social and Cultural Management, University of National and World Economy, Sofia, where she obtained her Ph.D. in Economics. An internationally acclaimed conference speaker and moderator, she provides consultancy and research services for government authorities, foundations, and non-profit and business organizations. Her latest book "Strategic Management in the Arts" (2013) calls for more strategic thinking and actions to bolster the artistic community. She is an active member of several Canadian and international professional networks. Dr. Varbanova has attended many Salzburg Global Seminar Sessions, most recently the "*Cultural Institutions in Transition*" (2002, 2003 and 2004) programs.



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).



Russell WILLIS TAYLOR, USA

Russell Willis Taylor is president and CEO of National Arts Strategies. Mrs. Taylor has extensive experience in strategic business planning, financial analysis and planning and operational management, and has lectured extensively on arts and business management. In 1984, she established the English National Opera's first fundraising department. From 1997 to 2001, she rejoined the ENO as executive director. Mrs. Taylor's work spans commercial and nonprofit organizations including DMBB; Stoll Moss; The Arts Foundation; Chicago Museum of Contemporary Art; the Heritage Board, Singapore and Year of Opera and Music Theatre. Her past board posts include A&B (Arts and Business), Cambridge Arts Theatre, Arts Research Digest and the Society of London Theatre, and she currently sits on the boards of The University Musical Society of the University of Michigan, Salzburg Global Seminar and the Center for Nonprofit Excellence. She is a member of the British Council's Arts & Creative Economy Advisory Group, a Fellow of the Royal Society of Arts and received the Garrett Award for an outstanding contribution to the arts in Britain. Mrs. Willis Taylor has attended many Salzburg Global Seminar Sessions, most recently as co-chair of Session 498 "*Young Cultural Leaders Forum*" (2012).

Appendix III
Salzburg Global Seminar
Staff

Session Staff



Laura DICK is a program intern at Salzburg Global Seminar. She is a recent graduate of the University of Mary Washington in Fredericksburg, Virginia where she studied Economics and Anthropology. She was a visiting student at Oxford University, and lived and studied in Madagascar in the fall of 2011. She is passionate about ending poverty, and has worked with several organizations that focus on how students, particularly in the developed world, can make a difference: the Month of Microfinance, the Two Dollar Challenge, and La Ceiba student microfinance institution which operates in Honduras. She also organized the 2013 Poverty Action conference, which brought together students and experts in development to improve student efforts to do good in the world. She loves to travel globally, to meet new people and learn about different cultures, and she enjoys cooking and reading in her free time.



Robert FISH first joined Salzburg Global Seminar in 1998, and is currently the multimedia specialist for Salzburg Global. Originally, from Upstate New York, he attended Cornell University, and received his Bachelor of Fine Arts in Photography from the Rochester Institute of Technology. His interests and skills span across a wide range of disciplines, including computer programming, graphic design, video editing, database administration, and conceptual art. He especially enjoys playing squash, handball, tennis, mountain biking, hiking and Frisbee. When he is not spending time together with his wife, son or cat, he can often be found doing repairs underneath a car in his driveway, cooking a meal in the kitchen, or reading the latest Wired magazine in the bathtub.



Benjamin W. GLAHN is 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 Salzburg Global in September 2013, Mr. Glahn served as senior programme 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. Within AKDN his portfolio focused on development in conflict and post-conflict areas, particularly Afghanistan and Pakistan, as well as strategic AKDN investments in higher education in Central Asia and East Africa (University of Central Asia and Aga Khan University), cross-border economic and social development, health, education, civil society, and rural development. Mr. Glahn holds a B.A. in religion from Middlebury College, Vermont 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, Seattle.



Louise HALLMAN is the editor at Salzburg Global Seminar, where she manages online and print editorial content along with other in-house journalism and marketing projects. In her role she creates, commissions and edits content for SalzburgGlobal.org, manages social media platforms, contributes articles and features to external publications, and liaises with visiting members of the press. Louise holds Master's degrees in international relations and Middle East studies from the University of St. Andrews and multimedia journalism from Glasgow Caledonian University. Prior to joining Salzburg Global in April 2012, she worked for WAN-IFRA as the manager and publication editor for the SIDA-funded 'Mobile News in Africa' project and the International Press Institute, as a press freedom advisor and in-house journalist, where she focussed on Latin America and Europe. Her personal and professional research interests include the use of social media and mobile communications to better inform and engage citizens.



Susanna SEIDL-FOX is program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars in the field of arts and culture each year. She joined the staff of Salzburg Global Seminar in 1995 and has served in various capacities including academic program coordinator, director of program development, and director of seminars. From 1986 to 1995, Ms. Seidl-Fox worked as a simultaneous interpreter for the Office of Language Services of the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. Ms. Seidl-Fox also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. She was a Fulbright Fellow and studied German literature at the Universities of Mainz and Berlin. Ms. Seidl-Fox has a B.A. in German literature and political science from Dartmouth College, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.



Clare SHINE was appointed vice president and chief program officer of Salzburg Global Seminar in January 2012. A firm believer in multi-disciplinary thinking, her own background spans law, business, sustainability and the arts. Clare is a UK-qualified barrister bilingual in French with 20 years' experience as an international environmental policy analyst for the UN and regional organizations, governments, the private sector and NGOs. Her work and publications have focused on biodiversity and ecosystems, international trade, transboundary cooperation and conflict prevention, and she has extensive experience of governance and capacity-building across Europe, Africa, South-East Asia and the Austral-Pacific. Clare has played an influential role in biosecurity strategy development since 1999, working as legal adviser to the Global Invasive Species Programme/World Bank, the European Union, the Council of Europe and the Convention on Biological Diversity. She co-authored the European Strategy on Invasive Alien Species endorsed by 43 countries and jointly led the team advising the EU on implementing the Nagoya Protocol on Access and Benefit-Sharing for Genetic Resources. Clare was made an Associate of the Institute for European Environmental Policy in 2008 and is a long-standing member of the IUCN Commission on Environmental Law. She began her career in industry and the media after studying literature at Oxford University and has written regularly for the Financial Times arts section since 2003.



Julia STEPAN has joined Salzburg Global Seminar in May 2011. In her role as program associate she assists program directors with the development, administration, and logistics of several sessions per year. Prior to this assignment she has worked first as a nanny, then as a personal assistant in the U.S. Julia received 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. Julia's biggest passion is travelling.



Oscar TOLLAST is a communications intern at Salzburg Global Seminar. In his role, he reports on Salzburg Global Seminar's programs for SalzburgGlobal.org, producing written and multimedia editorial content. He is also helping with the migration of content to Salzburg Global's soon-to-be-launched new website. Oscar holds a first-class B.A. (Hons) degree in Multimedia Journalism from Bournemouth University. He was editor-in-chief of his university's award-winning coverage of the US presidential election in 2012. Earlier that year, he took part in the Salzburg Academy on Media and Global Change, an intensive three-week summer program of Salzburg Global Seminar. Prior to joining the marketing and communications department in September 2013, Oscar had held internships at The Guardian, The Independent and the BBC. He has a keen interest in the latest technology and innovation news, especially with regards to social media and what might be the next big thing.

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Christine Wiesauer, *Front Office Manager*

Veronika Zuber, *Receptionist*

Seminar Interns

Molly Bruce, *Library*

Laura Dick, *Program*

Bettina Lemm, *Program*

Posey Swope, *Program*

Oscar Tollast, *Communication*

Salzburg Global Seminar

The mission of Salzburg Global Seminar is to challenge current and future leaders to solve issues of global concern. To do this we design, facilitate and host international strategic convening and multi-year programs to tackle systems challenges critical for the next generation.

Originally founded in 1947 to encourage the revival of intellectual dialogue in post-war Europe, we are now a game-changing catalyst for global engagement on critical issues in education, health, environment, economics, governance, peace-building and more. From the start, Salzburg Global Seminar has broken down barriers separating people and ideas. We challenge countries at all stages of development and institutions across all sectors to rethink their relationships and identify shared interests and goals.

Today, our program framework has three cross-cutting clusters and addresses the underlying questions that hold keys to human progress: **Imagination, Sustainability and Justice.**

Our exclusive setting at Schloss Leopoldskron 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 Fellowship, 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.