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498

Salzburg Global Forum for Young Cultural Leaders

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National *Arts* Strategies



Session 498

Salzburg October 27— November 1, 2012

Salzburg Global Forum for Young Cultural Leaders

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National *Arts* Strategies

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Fellows in Parker Hall

Table of Contents

<u>04</u>	Preface
<u>05</u>	Introductory Session
<u>07</u>	Sustainability
<u>09</u>	The Creation and Communication of Value
<u>11</u>	Glocal: What is Global and What is Local in Today's World?
<u>12</u>	The Role of Arts Organizations in Society
<u>14</u>	Team-building: Effective and Mindful Communication
<u>16</u>	Change Management
<u>17</u>	Innovation
<u>18</u>	Session Wrap-up
Appendix:	
<u>21</u>	Directory of Participants
<u>43</u>	Powerpaola's Zine

Preface

What does it mean to be a cultural leader? How is the work of a cultural leader different today than it was yesterday? What will it look like tomorrow?

These are the questions that a theater festival director from Chile, a creative producer from Australia, a dance company director from Ireland, a cultural heritage specialist from Mozambique, a music manager from Hong Kong, and forty-two other young cultural change-makers from around the world grappled with at the first Salzburg Global Forum for Young Cultural Leaders.

Held at Schloss Leopoldskron from October 27-November 1, 2012, this convening signified a convergence of many things. The Forum for Young Cultural Leaders was the inaugural partnership between the Salzburg Global Seminar, a non-profit organization known for its global convening power, and National Arts Strategies, a non-profit specializing in leadership development for the cultural sector. This 498th convening also re-introduced a younger demographic to the SGS experience, returning to the early days of the Seminar's founding with an average participant age of thirty-two. The program design included a melding of practical skills sessions, substantive panels, small group interaction, and informal networking time. Most importantly, the program brought together *the arts* with *the art of leadership* in a hopeful and energetic way, creating a much valued sense of optimism and connection.

Many of the Fellows are working with cultural expression that weaves art into everyday life, rather than putting it behind heavy doors, a lofty ticket price or an exclusionary culture. Not only do these young cultural leaders apply this philosophy of integration to their organizations, but also to their daily lives. Walking around seminar rooms of the Schloss, faculty members saw one Fellow capturing notes by making sketches of each session (this visual record of the program created by Paola Gaviria is featured in the appendix). Others presented a piece of theater as a way of reporting out their small group conversations in a plenary session. These young leaders manifest an engagement with art as part of their own lives, as well as an interest in leading institutions.

“ To have the opportunity to spend quality time with international cultural leaders facing similar challenges at this mid-juncture of their career was immensely valuable on a practical, policy, personal and even psychological level. The skills offered through this seminar in team building and communication, change management and innovation, coupled with the shared experience of more mature cultural leaders, are timeless and the network created provides opportunities which we can only imagine at this time. ”

Aimee Fullman

Manager, Cultural and External Relations, British Council USA, Washington DC, United States



Jaba Sikharulidze

On the final day of the Forum for Young Cultural Leaders, a faculty member reflected that perhaps he had learned more from the Fellows than they had learned from him as was intended. This mutual sharing of knowledge and openness to new ideas was what made the Young Cultural Leaders Forum a success. Though they represented a diverse range of organizations – including interactive science centers, cultural heritage resources and experimental storytelling studios – and come from cultures all over the globe, Fellows shared one commonality not often seen in the arts and culture field today: a focus on possibilities rather than problems.

Introductory Session

Clare Shine welcomed Fellows and faculty to the first convening of the Forum for Young Cultural Leaders. Shine explained the philosophy of cultural and intellectual exchange behind SGS, which has been deeply embedded in the organization since its founding in the years following WWII. Noting the mission to challenge leaders to solve issues of global concern, Shine expressed the importance of diverse groups coming together in an open forum to share what SGS refers to as “frank exchanges of view” instead of taking shortcuts – such as making assumptions and quick judgments – which lead to extremism and violence. Shine sees culture as an integral part of this effort to build society, as culture is in our DNA no matter where we come from. “Your way of thinking,” she encouraged Fellows, “can help tomorrow’s statesmen just as much as it helps theatregoers.”



Session Co-Chair, Russell Willis Taylor

“ I will use the knowledge gained to nurture the capabilities of my institution to better respond to the challenges in terms of the training of future professionals in the field of archaeology and cultural heritage in Mozambique. I would also like to use what I learnt to make my work more relevant to society by contributing in cultural development in Mozambique. The network developed out of my participation in this session will be important in establishing collaborative initiatives to address some of the common challenges in the cultural sector. ”

Albino Jopela

*Lecturer, Archeology Program,
Eduardo Mondlane University,
Maputo, Mozambique*



Plenary Session in Parker Hall

Program co-chairs Mulenga Kapwepwe and Russell Willis Taylor each gave brief remarks, welcoming the Fellows and preparing them for a unique Salzburg experience. As she considered her own experience as a Fellow two years ago, Kapwepwe shared with Fellows that this opportunity to get in contact with so many other cultures expands our ideas about ourselves and our work as cultural leaders. “It gives you many more eyes,” she said. Taylor, who has attended Salzburg convenings at various points throughout her career, stressed the importance of personal relationships formed during this global forum. “Nothing matters more than people,” she told Fellows, advising them that over the next week, they will cultivate powerful friendships with other cultural leaders which will last for years to come.

Presenting on Salzburg Global Seminar’s arts and culture programming was Susanna Seidl-Fox. She informed Fellows of the organization’s commitment to serving cultural leaders, holding at least one arts-related program annually for the past two decades. Noting that a diversity of both artistic disciplines and cultural backgrounds are present, Seidl-Fox reminded everyone that Fellows should not view themselves as representatives of a certain nation or organization, but rather as thoughtful, independent individuals. She then shared some current program initiatives that Salzburg is launching, such as invigorating alumni participation and creating forums to maintain Fellow relationships as well as link them to alumni. Finally, Seidl-Fox left Fellows with a bit of advice for their time at the Schloss: “be tough on issues but generous with each other.”

Fielding Grasty echoed his partner’s words by encouraging Fellows to freely and frankly express their views. “Sparks flying will bring strength to the seminar,” he added. Grasty concluded the introductory session by thanking the staff of National Arts Strategies and Salzburg Global Seminar for making this inaugural partnership possible.

“ The 2012 Salzburg Global Seminar Young Cultural Leaders session was a transformative experience for me — a before and after. I am shaken, still unsure of what will settle from the new thoughts, perspectives and peers I’ve discovered. It is difficult to know what all I’ll bring back to my workplace and life as a result of this experience, but it isn’t difficult to say that it has altered me to my core. This experience has pushed me to imagine my future and impact in a broader, more global sense. To listen so that I do not miss out. To trust. To be more daring and thoughtful and provocative. To find grit. To grow from it. Salzburg Global Seminar was the most satisfying educative experience I’ve ever had. It has raised the bar for all others I will experience. ”

Beck Tench

Director for Innovation and Digital Engagement, Museum of Life and Science, Durham, North Carolina, United States



Beck Tench

Sustainability

Diane Ragsdale

Lecturer and Ph.D. Student, Faculty of History and Arts, Erasmus University

Diane Ragsdale started off the convening with her keynote address “Holding up the Arts: Can We Sustain What We’ve Created? Should We?” Ragsdale led the group to examine the subject of sustainability within the arts sector through a provocative lens. Going back to its Latin roots, the word sustainability means “to hold up.” The phrase “holding up the cultural sector” has connotations of protecting, nurturing and coming together to promote, but Ragsdale encouraged Fellows to explore the more pernicious subtexts of this word sustainability as it applies to their work by questioning which parts of the system we are trying to hold up and why. Are we working to support the value of the arts, artists and community cultural practice or simply to maintain the existence of certain longstanding cultural institutions? Ragsdale asserted that perhaps the latter is true, citing statistics such as approximately 1% of orchestras capturing 60% of revenues for the orchestral field in 2009. Fellows were urged to look at the cultural sector in its entirety and analyze how the “holding up of” certain pieces can affect the overall health of the whole.

Sustainability can also be looked at as an unnatural disruption to organic evolution. Arts organizations, as systems, should naturally go through a lifecycle that passes from growth to maturation phases before entering decline and eventually death. After death (metaphorical or literal) comes the rebirth of an arts organization that is perhaps leaner, fitter, and more apt to meet the environmental challenges which choked its predecessor. However, when we work towards sustainability, often what we are attempting to do is break this cycle and keep the organization at a perpetual growth phase. This may seem optimal to institutional insiders, but prolonging the life of an arts organization often occurs at the expense of the field at large, as well as the community. As one faculty member so elegantly put it, we need to shift away from the center and move towards nurturing and nourishing the margins.

Ragsdale explained that as these institutions continue to be propped up, they often fail to adapt in response, lose the thread of relevance and become out of touch with their audiences. This manifests in three ways: becoming more market than mission-driven by emphasizing short-term metrics over long-term cultural and social outcomes, becoming more exclusive and catering to the upper-middle class, or shifting towards mediocrity. This final expression of institutional perpetuity can produce what Brian Newman (referenced by Ragsdale) calls “non-profit arts

“ Learning about change management, ways of communicating and the role and relevance of arts organizations in society all raised questions and interesting solutions which I was able to take on board. The most pertinent lesson for me was about gaining a deeper understanding on art organizations and their role in society – this is fundamental as it feeds into our programs, our strategy, how we mobilize resources and how we lead. ”

Belisa Rodrigues

General Manager, African Arts Institute, Cape Town, South Africa



Diana Ragsdale

zombies” or what Meyer & Zucker (1989) call permanently failing organizations: organizations that are failing to achieve their goals yet still continue to operate.

Ragsdale pressed Fellows, as young cultural leaders, to promote and protect the vibrancy of the cultural sector as a whole, even if that comes at the expense of simply perpetuating longstanding individual institutions. “You are guardians of a social and artistic mission. But I urge you not to conflate being the guardians of a social purpose with being the guardians of an institution and your status and place within it,” said Ragsdale. The keynote also concluded with a warning that relying too heavily on economic impact studies to communicate the valuable role arts and culture play in society may be detrimental to the health of our sector in the long term. Economic stimulation will never be our strongest argument for existence, and using it only undermines communications emphasizing why we really matter: to foster the empathy and social cohesion necessary to promote civil society.

Diane Ragsdale shares more on this topic here:

<http://www.artsjournal.com/fieldnotes/2012/10/what-does-sustainability-mean-in-the-arts-and-culture-field/>



Marion McGee



Small Group Discussion in Chinese Room

“ The SGS managed to bring together an amazing group of people from all over the world and this made the environment ripe for creativity and enacting change. I think the impact of those five intensive days spent in Salzburg will ripple for a generation of young cultural leaders. ”

Claire Power

*Head of Institution, Temple Bar
Gallery + Studios, Dublin, Ireland*

The Creation and Communication of Value

Patrick McIntyre *Executive Director, Sydney Theatre Company*

Deirde Prins-Solani *Independent Heritage and Cultural expert, recently Director, Center for Heritage Development in Africa*

Gary Vikan *Director, The Walters Art Museum*

Fellows were offered the opportunity to further explore Ragsdale's final point about the various ways we measure our contribution to society as artists in the plenary panel discussion *The Creation and Communication of Value*. In the face of a worldwide economic recession, both government funding and individual gift contributions for cultural activity are on the decline. Cultural workers are pressed to work harder for their funding as they search for the most poignant argument to assert the value of the arts and secure support. Panelists challenged Fellows to articulate to each other an answer to the most essential question for their organizations: why do they exist?



Rawand Arqawi and Albino Jopela

Increasingly, stakeholders are looking for ways to measure their return on investment in the arts, focusing on any instrumental value – such as improving student performance or health – over intrinsic value. As panelist Patrick McIntyre mentioned, governments are trying to “kill two birds with one stone”

“ The possibility of engaging with such a diverse group of highly committed young cultural managers and mentors provided a unique environment that fostered some of the most meaningful insights I have had in the professional realm. The Seminar provided a priceless opportunity to reflect on the different value systems that we are engaging with when creating public policy or arts programming for a given community, and on how to provide a flexible environment for all the stakeholders to be able to engage in – and benefit from – the production of value. The lectures allowed me to reflect on the complexity of our work, while the small group work provided invaluable feedback to develop the practical skills required to deliver results both in global and local scales. I can sincerely say that being a participant at the Young Cultural Leaders forum was a life-changing experience. ”

Jimena Lara Estrada

Program Coordinator, Mexican Cultural Institute, New York, New York, United States

by supporting great art but also asking the organization how they can program to affect a social cause such as homelessness. Over the past decade, the field's prevailing argument has been an economic one: that the arts stimulate the economy by creating jobs and encourage spending on complimentary activities such as dining out or paying for parking. While it is true that economic impact studies can help communities convince policy makers to support the arts, one panelist aptly noted that the arguments that resonate most with stakeholders are sometimes the *wrong* ones and may do more damage than good in the long-term, as sports or other types of entertainment could be a stronger substitute for the arts as a driver of economic growth. Panelist Deirde Prins-Solani stressed the importance of taking a long view approach to value analysis. She used the notion “deep time” – an archaeologist’s term for cultivating understanding of the world, its present and future from looking deep into the past – to describe the approach we should take in looking at why the arts matter in society. Are we looking at the value of an organization or an artist within a lifetime or across the span of history?



Cecily Hardy and Jimena Lara Estrada

Through group discussions, we agreed that as we become enmeshed in the short-term, the instrumental, the expeditious and the inevitable language that accompanies it, we can lose sight of – and the language of – the richer and more critical value of what we do. However, Fellows were also wary of spending too much time talking about value at the expense of *being* valuable. As one Fellow pointed out, young cultural leaders should take the initiative to prototype future network structures and protocols, including a range of stakeholders in on the discussions. Prins-Solani mentioned “the power of bringing the center to the margins,” and that is true in art as it is in cultural policy-making. Fellows are working towards more collaborative action between artists, governments, funders and arts administrators.

Fellows share more on this topic here:

<http://www.artsjournal.com/fieldnotes/2012/10/the-creation-communication-of-value/>



Kelly Diapouli

“ The Forum created in effect a kind of global synergy, that empowers us to keep up working and fighting for things in a national context, knowing that we are not alone and that are people all around the world we can lean on for help, advice and support. ”

Kelly Diapouli

Director, BUSART, Athens, Greece

Glocal: What is Global and What is Local in Today's World?

Serhan Ada *Arts and Cultural Management Professor, Istanbul Bilgi University*

J. Mikel Ellcessor *General Manager, WDET Public Radio*

Yudhishtir Raj Isar *Professor of Cultural Policy Studies, The American University of Paris; Eminent Research Visitor, Institute for Culture and Society, University of Western Sydney*

As cultural workers, our ability to reach audiences beyond the borders of our own locality has increased with technological advances. This concept of globalization is nothing new, but as faculty member Horst Abraham pointed out, we are now experiencing these shifts at a faster rate than ever before. The resulting interconnectedness opens up a multiplicity of opportunities for cultural workers to engage with people near and far; it also offers cultural consumers an almost endless number of options to know more about and see more of the world. For cultural institutions, the challenge is to take advantage of these opportunities to expand audiences and ideas while also remaining firmly rooted in a geographic locality.

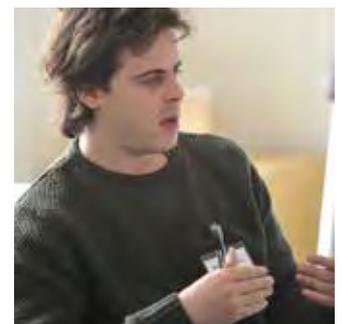
Identity and the representation thereof becomes a major focus when discussing globalism and localism, as panelist Raj Isar asserted. Fellows addressed their responsibility for representing a complex and diverse community in their work and noted the importance of preserving cultural heritage, both tangible and intangible. Digging deeper, the group discussed ideas of ownership and authenticity of this heritage. As cultural tourism proliferates, who is making sure that there are ample opportunities for locals to engage with their community cultural assets rather than focusing on attracting tourists? Fellows also expressed the need for a shift towards policies and infrastructures that support people who want to tell their own stories, rather than see them appropriated by a central or national culture organization. Digital platforms are enabling some individuals and communities to participate in the expression of their histories, arts and cultural practices, and – as one Fellow pointed out – even take the concept of identity formation beyond global and local to a digital realm.

Cultural leaders who run organizations set in physical spaces are also revolutionizing the way they connect with communities by emphasizing listening rather than talking and building capacity in the area of “cultural fluency” – panelist Mikel Ellcessor’s term for the ability to connect and bridge cultural gaps

“ Salzburg means to me a lot of things: it means diversity, it means knowledge, it means solidarity, bond, networking, listening, it means beauty, a capsule to think, a realization of my roll in my society, it means good people, happy people, sad people, but above all working people with faith, faith in culture and its power to redeem the human being. Salzburg is a breaking point, it is the place where I will go back in my mind when I want to be clear, it’s a starting point from which I will rethink myself and my work. Salzburg is a necessity, let’s have Salzburg Global Seminars all over the world! ”

Leandro Olocco

Member of the General Direction, Complejo Teatral de Buenos Aires, Buenos Aires, Argentina



Leandro Olocco



Gail Crider and Daniel Lima



Ouafa Belgacem

in a meaningful and authentic way. This means using social media as a tool to buttress communication strategy, rather than as a strategy in and of itself, as panelist Serhan Ada noted, challenging young cultural leaders to “be intuitive” when analyzing audience needs rather than using ready-made methods that may not apply to your community. However, Fellows noted that the cultural ecosystem – particularly in terms of funding – may not be in step with these developments. When support is bound up in larger or national institutions, we risk filling the cultural ecosystem with artistic products that keep cultural identities static and are influenced by political climates and power dynamics.

“ I came away with more ideas and inspiration than I could have possibly imagined: what I hadn’t expected was the huge amount I learnt from my fellow participants, many from countries I had only ever heard of. Their personal and professional experiences in art forms as diverse as the heritage sector, dance and digital arts challenged my own understanding in ways I could not have imagined. ”

Lilli Geissendorfer

General Manager, Almeida Theatre, London, United Kingdom

Fellows share more on this topic here:

<http://www.artsjournal.com/fieldnotes/2012/10/what-is-global-what-is-local/>

The Role of Arts Organizations in Society

Tisa Ho *Executive Director, Hong Kong Arts Festival*

Mulenga Kapwepwe *Chairperson, National Arts Council, Zambia*

Eduardo Vilaro *Artistic Director, Ballet Hispanico*

Part of the excitement of meeting with forty-seven Fellows from all over the world is the richness their disparate experience adds to group conversations. Policies, infrastructures, prevailing strategies and tactics form the context within which arts organizations function. Despite these differences, Fellows were able to connect through the mutual conviction that cultural organizations can have a



Lilli Geissendorfer

powerful, transformative effect in the communities that they serve. In our final panel presentation, panelists shared how their organizations are providing outlets for creativity, reflecting community values and heritage, and inspiring a sense of empowerment that spurs social change.

The work of cultural organizations would be meaningless without the patrons and communities they exist to serve and, therefore, leaders steer their organizations based on the needs and interests of these constituents. However, whether cultural leaders follow or lead their communities in determining programmatic offerings is a contested issue. As panelist Tisa Ho shared regarding her own work, organizational decisions are informed by a deep connection with the community, though ultimately it is the leader's responsibility to choose which path to take. Allowing the leader to use her own expertise to program a season often brings new, relevant and world-class art to audiences that may not even know of its existence. In other words, people often do not know what they want. In small group discussions, Fellows questioned this approach to leadership, wondering whether working with the community towards an even more collaborative method of decision making would yield a more vibrant and relevant organization. The debate over whether to lead or follow also ensued around the topics of change and tradition. As modes of dissemination and opportunities for participation evolve, the arts and culture are beginning to take on new forms, but as panelist Eduardo Vilaro noted, offering the community a chance to connect with traditions and cultural heritage is very important in affirming identity and building a sense of pride. On the other hand, guarding a "precious" art form or manner of engagement could potentially stifle creative evolution – as well as the evolution of personal identity.

Skilled cultural leaders create events that allow the audience to encounter art in a way that is deeply powerful and personal. For panelist Mulenga Kapwepwe, this means understanding the community's aspirations, inviting the community in to take an active role in the event, and looking at this participation "as a mission, not a market strategy." This concept of participation goes beyond engaging with community members in order to get them to buy tickets and it casts them as co-creators and actors in the event. The power of participatory arts can be amplified if we extend our notion of participation beyond physical presence to incorporate technology and new media – such as mobile phones and digital platforms – that offer people a broad variety of ways to connect with the arts.

Fellows share more on this topic here:

<http://www.artsjournal.com/fieldnotes/2012/10/the-role-of-arts-organizations-in-society/>

“The session clarified many aspects I needed to engage in my organization as well as other personal skills that I can invest while being a young cultural leader. Though my organization is still young, the session enlightened various thoughts and ways forward for managing and self-assessing while progressing hence avoiding unexpected and undesired obstacles.” ”

Maram Na'es

*Vice President, International
Institute of Conservation, Zarga,
Jordan*



Maram Na'es

Team-building: Effective and Mindful Communication

*For most people, the opposite of talking
isn't listening, it's waiting.*

- Fran Lebowitz -

Surry Scheerer

*Smart Leadership Consultant, Coach, and Trainer; Executive Coach,
University of Michigan Ross School of Business Executive Education; Lecturer,
University of Michigan Ford School of Public Policy*



Team-Building in Parker Hall

In earlier sessions, Fellows discussed the importance of staying in close communication with an audience or community to remain relevant to that constituency. With the skills session *Team-building: Effective and Mindful Communication* we turned our focus inward, to communication that leaders have with their staff and board. Today's technology enables us to communicate with others using a dozen different devices yet never speak face to face. With these new possibilities, an even greater emphasis is put on communication skills to differentiate the signal from the noise and develop meaningful relationships. Surry Scheerer began the session by asking Fellows how important it is for a leader to be a good communicator. Not only does good communication help leaders to

“ The experience of being in a place for five days with an amazing diverse and talented group of individuals through the Young Cultural Leaders Salzburg Global Seminar has left me completely changed. I have to admit that the conference was overwhelming at first because I was struggling to clarify for myself where I plug into the global scene with the work I do specifically in youth development through the arts. I always knew that my work was important and that I was committed to it, but did not understand how each one of us as a cultural leader has a place and a responsibility in the world and can contribute to furthering the arts' impact and legacy around us. ”

Patricia Garza

*Senior Manager, Education and
Community Partnerships, Center
Theater Group, Los Angeles,
California, United States*

more effectively make decisions, it also promotes the authenticity, clarity and trust essential to building strong relationships with both internal staff and external stakeholders. Building an environment where communication skills are valued helps to advance the organization as a whole. It empowers staff members to openly share new ideas and perspectives while also enabling people to voice “bad news.” Honesty and openness in the face of failure is the best way for teams to learn from past efforts and continue to improve.

According to Scheerer, listening is the foundation of good communication. “Leaders build their reputations based on the ability to make quick decisions and provide fast answers,” says Scheerer, but taking a step back to listen with intent and delay immediate reaction can help one to lead with a more complete, considered viewpoint. Listening effectively takes mindful effort and Scheerer shared several tools to help Fellows remember the pillars of good practice. Listening with “LARA,” for example, reminds leaders how to listen actively:

L/A/R/A Listen / Acknowledge / Reflect / Add on

Engaging in difficult conversations is also an important part of leadership. Scheerer discussed the necessity of consistent truthfulness in this process: leaders must commit to honesty and resist the urge to protect others from unpleasant feedback. Sharing in honest communication can also help to build a solid foundation for trust – and therefore, conflict can be seen as an opportunity to strengthen the relationship. “Above all, the goal of the conversation should be to support the relationship. Trust that you have the tools to say what you want to say and get the other person going in a different direction,” said Scheerer. When a colleague is going in the right direction, it is equally important to give affirming feedback, expressing what actions or behaviors are valued early and often.

Leading a culture where mindful communication is valued helps to build more successful teams within the organization. Scheerer shared important aspects of team building such as self-awareness from all group members, a commitment towards a common purpose, clear processes that guide behaviors and setting specific and goals and performance measures. Finally, just as in affirming individuals, it is important to celebrate the successes of a team – according to your own measures, whether this be early and often or only after a big win – in order to instill confidence in the group.

Fellows noted the role that power structures can play in team-building and communication and a discussion ensued around the ways in which Fellows might adapt these concepts to be of most use in their own cultures.

“ I expect that in ten years time I will reflect back on my time at SGS and see it as an important milestone or perhaps even a turning point, in making me and my institution more effective and focused on real, not imagined, social impact. ”

Sebastian Chan

Director of Digital & Emerging Media, Cooper-Hewitt, National Design Museum, New York, New York, United States



Megan Kennedy

Change Management

Horst Abraham

*Faculty Partner, Center for Executive Development,
Ross School of Business, University of Michigan*



Tom Higham, Corina Bucea, Patricia Alberth

We are currently experiencing change – technological and social – at a faster rate than ever before in history. The challenge for managers is to decide on a clear direction in which to steer and remain focused, despite the multitude of shifting options. Amongst all this change, how can leaders successfully orient themselves in order to accomplish this goal? Fellows explored this question with faculty member Horst Abraham in the skills session *Change Management*. As one Fellow put it, setting the tone of the conversation “People fear change because they fear loss. We should look at the whitewater of change as having an abundance of opportunity.” Adaptability, flexibility and consistency – seemingly paradoxical qualities – help cultural leaders to shift their paradigm along with change without losing focus.

Given the changes in our environment that seem to come about so quickly and easily, it is perhaps surprising that so many books continue to be written on the subject of managing change. But taking on a new direction for the organization often requires not only a change of tactics but a change in culture, which is sure to be a slow and arduous process. To navigate a culture shift, a skilled leader who follows a systematic and disciplined change process is required. The first

“ The change management and leadership focus of the seminar was crucial for me as I am fairly new into my current role, and looking to shift and change the organizational culture I’ve stepped into. The delivery and production elements of my role are relatively straightforward, but the softer, more upwards management elements are far more difficult (and interesting). I was privileged to be able to spend the week in Salzburg thinking about the issues I’m facing, and will take a lot of the clarity I found into the months ahead. ”

Tom Higham

*Senior Producer, FutureEverything,
Manchester, United Kingdom*



Rüdiger Wassibauer

step in change process, according to Abraham, is to diagnose the current culture. Abraham presented a tool called the “Competing Values Framework”¹ for Fellows to use in examining the current and desired cultures of their own organizations or teams (or even in their independent working style, as one Fellow pointed out). The difficulty comes in actually making the move and fighting the nature of the organization, which, as Abraham pointed out “is to stay firmly rooted in stasis.” To lead change is to live dangerously, and – as so many change agents from our Fellows’ homelands have demonstrated – stirring the pot may result in discomfort for everyone involved. As a change agent, leaders often face strong resistance from others in the organization. They may need to bring new people with different skillsets and mindsets onto the team, while eliminating those that are unable to come along with the shifting culture.

Abraham referred to Surry Scheerer’s earlier presentation on the power of forthright, honest communication, urging Fellows to engage in “fierce conversations” with colleagues who must show a change of course in order to move on with the organization. Like change leadership skills, the ability to have fierce conversations must be sharpened to the level of “surgical precision.” During this presentation, some Fellows reacted with surprise and hesitation when their work as leaders was connected to words such as “fierce,” “warrior” and “grit,” but Abraham advised that it is exactly on this level that they will need to operate in order to lead meaningful change.

Innovation

Horst Abraham

*Faculty Partner, Center for Executive Development,
Ross School of Business, University of Michigan*

Cultural leaders are assumed to be naturally adept at producing new and exciting experiences for their communities. However, creating an organization where innovation thrives requires more than innate qualities; it necessitates knowledge of the role of leadership in innovation, ability to manage change resistance and the skills to create a culture of innovation. Continuing on from the skills session on change management, Horst Abraham discussed how leaders will need to assess the organizational culture to see whether it is ready for innovation and then boldly lead in that direction.



Yolanda Ngai

“ The week I spent in Salzburg for the Young Cultural Leader Forum is definitely a lifetime experience. I am especially thankful for having the chance to listen to panelists from different areas sharing their experiences and views, which indeed enriched my understanding of the cultural sector in an international sense. Meeting with all the brilliant fellows is so precious not only because of the exchange of ideas and experiences, but also the friendship and passion we shared during this time. It will become a source of energy to keep up my work for arts and culture, and I am going to share the skills as well as the energy with my colleagues in my workplace and local cultural circle. ”

Yolanda Ngai Chi Yin

Assistant Manager, Chinese Opera Festival, Hong Kong SAR, People's Republic of China

1 More on “Competing Values” can be found at <http://competingvalues.com/>

A discussion ensued on innovation in the marketplace and the array of new creations that have resulted from the convergence of seemingly disparate concepts. Ideas move across sectors – such as science becoming art – to yield vibrant, new variations. In contrast to this movement, Abraham reminded that some products or practices may be at a declining stage in their lifecycle, pushed out by the emergence of new forms. Abraham challenged Fellows to identify the things that are ending and the new things that are beginning in their own worlds.

Abraham led Fellows through an innovation activity. Fellows were divided into teams and given a selection of materials and a set of constraints, as well as a challenge to build a structure judged on both height and beauty. Lessons in team-building and communication from Surry Scheerer's earlier skills session came into play as the groups attempted to collaborate on a winning structure within a short period of time. Digging into the exercise, Fellows saw their default strategies to approaching a new project revealed, as well as the role they naturally assume in a team. Fellows examined how ideas were processed during the planning phase of challenge: pressed to complete the structure within the time limit, some group members wanted to move immediately toward one plan of action while others preferred to spend more time considering a range of ideas. As one Fellow observed, the first thought that the group gravitates toward may not always be the best solution.



Small Group Discussions in Chinese Room

Session Wrap-up

I am what I am because of who we all are.
- Ubuntu concept -

In the final session, each of the four small workgroups that met regularly during the session shared a short presentation, capturing the essence of their daily conversations. Some highlights include Fellows presenting the questions that came up during the convening – most of which they will also leave with – in the form of a silent performance piece, a cartoon of each small group session complete with word bubbles indicating the salient themes, a list of offerings – such as expertise, an empty couch or a listening ear – that other Fellows could benefit from in the future, and finally a movement towards taking action by setting up a Fellows blog to facilitate keeping in touch. In addition to the blog, Fellows were trained on using the social media platform Yammer in order to stay in contact with each other and aid them in joining the larger community of Salzburg Fellows around the world. Even before passing through the Schloss gates a final time to travel home, Fellows had already begun to share memories, photos and poignant thoughts from the week on a Facebook page dedicated to the Young Cultural Leaders Forum.



Tisa Ho and Mulenga Kapwepwe

As they worked throughout the program to define and comprehend the context within which cultural leaders are working, Fellows were also processing definitions of their own work, its value and their personal place as young leaders in this

cultural landscape. In this final wrap-up session, Fellows challenged each other to complete the sentence “I am a cultural leader because...” The examples below are just a few of the reasons named:

I build spaces of encounter

I provide meaningful and beautiful resources

I am devoted to lead a cultural practice that ends in tangible change

I lead others to participate in cultural resistance

I believe that through culture is the best way for us to come to know each other

Co-chairs Mulenga Kapwepwe and Russell Willis Taylor closed the session by leaving the Fellows with some parting reflections and advice. Kapwepwe noted that too often in gathering so many different cultures, we focus on our differences, but that this showed us all we have in common. Both urged Fellows not to let lie dormant the lessons they are taking with them. “The forest only rewards those who walk through it,” Kapwepwe sagely offered. Reiterating the importance of maintaining friendships built over the past week, Taylor reminded Fellows that Salzburg Global Seminar originated as three young American college students’ mission to change the world, one relationship at a time. “People matter, the power of these relationships matters,” Taylor continued, echoing her opening remarks. “Leaders can and do change the world for the better.”



Luiz Coradazzi, Patrick McIntyre and Lilli Geissendorfer, during a discussion in the Chinese Room

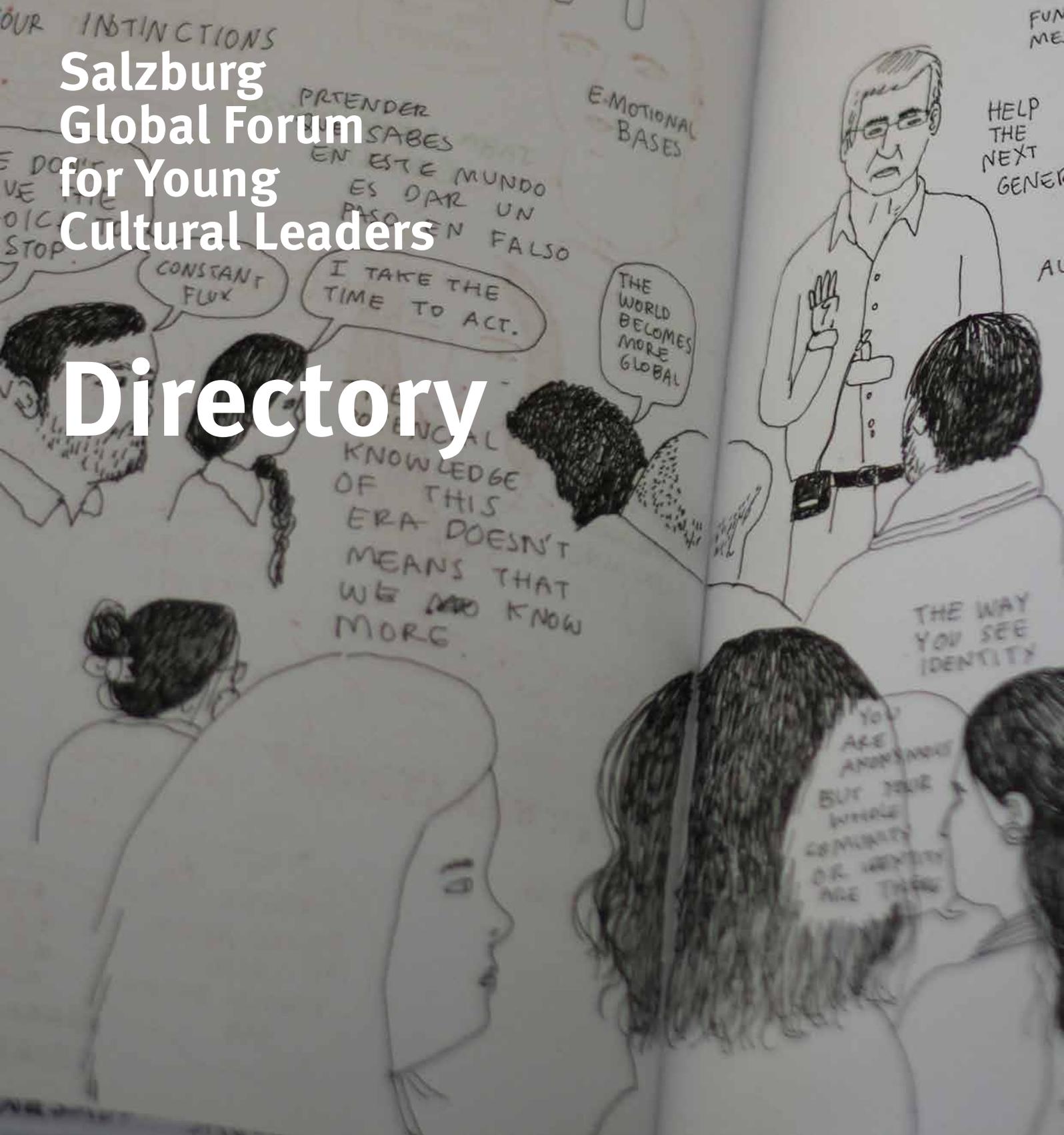
CHANGE MANAGEMENT

Session 498

Salzburg October 27— November 1, 2012

OUR INSTINCTIONS
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Global Forum
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Directory



Co-Chairs



Mulenga KAPWEPWE, ZAMBIA

Mulenga Kapwepwe is the chairperson of the National Arts Council of Zambia. She also worked as a technical advisor to the European Union on the Zambia Sector Support Program and has been a member of the UNESCO Board of Zambia for the past six years. She has worked as policy and technical advisor to the Zambian government on policies related to the cultural sector. She is currently a consultant to UNESCO on the Convention of Intangible Heritage (Zambia). Ms. Kapwepwe writes short stories and plays and produces educational materials. She has also produced videos, and television and radio programs. She is a Fellow of Session 468, *The Performing Arts in Lean Times: Opportunities for Reinvention* (2010).



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 and the Center for Nonprofit Excellence, and on the advisory council for culture and the arts of the Salzburg Global Seminar. 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 468, *The Performing Arts in Lean Times: Opportunities for Reinvention* (2010).

Participants



Horst ABRAHAM, AUSTRIA

Horst Abraham is a faculty partner of the Center for Executive Development at the Ross School of Business at the University of Michigan, Ann Arbor. His skills as a process consultant and coach were developed first in working with high performance athletes. He is a visiting faculty member in the executive education programs of the University of Michigan and Boston University. Since 1984, he has worked with top executives at many Fortune 200 firms to support a variety of organizational change interventions, including building and managing high performance teams. He holds a master's degree in education and the behavioral sciences from the University of Vienna and the University of Cologne. He also graduated from the National Ski- and Mountaineering Institutes in France and Austria.



Serhan ADA, TURKEY

Serhan Ada is the head of the Cultural Management (B.A. and M.A.) Program of Istanbul Bilgi University and the founding director of santralis-tanbul, an international center for arts and culture. Among other positions, he is also vice chairman of Anadolu Kültür A.Ş. and interim president of the Turkish National Commission for UNESCO on Cultural Diversity. He earned a B.Sc from the International Relations Programme at Ankara University, and an M.A. and Ph.D. in political science from the Middle East Technical University. He is a Fellow of Libraries and Museums in an Era of Participatory Culture (2011).



Patricia ALBERTH, GERMANY

Patricia Alberth is an associate expert at the UNESCO World Heritage Center where she is in charge of periodic reporting on Europe and North America. She worked for several years at the UNESCO Asia-Pacific office where she successfully completed projects in the fields of culture conservation, underwater archaeology and heritage education in Asia. In Europe, she worked as a consultant for social development processes and tentative World Heritage sites. Ms. Alberth received a B.A. in international economics from the International Business School Groningen (The Netherlands) and the University of Macau (China) and an M.Sc. in World Heritage Studies from the Brandenburg Technical University of Cottbus (Germany).



Antonio ALTAMIRANO FERNÁNDEZ, CHILE

Antonio Altamirano Fernandez is director of Infinite Skies Festival, a theater festival in Chile, which is produced by HAIN PRODUCCIONES, co-founded by him. He has been part of the Latin American and the Caribbean Network of Cultural Promoters since 2011. As director of the festival he has been invited to countries all over the world. As an actor he appeared in many national and international productions and recently has performed in La Chancha written by Luis Barrales, directed by Aliocha de la Sotta. Antonio Altamirano is a graduate of the arts department at the University of Chile, with a specialization in acting.



Ana María ARMIJOS, ECUADOR

Ana María Armijos currently is the executive director of the Metropolitan Institute of Patrimony in Quito. She led the team responsible for the conceptualization and mounting of the Museum of the City, Quito. In 2009, she became executive director of the Foundation Museums of the City, an institution that administrates several museums: the Museum of the City, Yaku Water Museum, the Interactive Museum of Science and the Contemporary Art Centre. She holds a B.A. in liberal arts, with a specialization in art history from the Universidad San Francisco de Quito and a specialization in museum studies from the Università Internazionale del 'Arte, Firenze. Italy.



Rawand ARQUAWI, PALESTINIAN AUTHORITY

Rawand Arqawi is acting school director and PR officer for The Freedom Theater, a theater and cultural center in Jenin Refugee Camp. The Freedom Theatre is developing a vibrant and creative artistic community in the northern part of the West Bank. While emphasizing professionalism and innovation, the aim of the theatre is also to empower youth and women in the community and to explore the potential of arts as an important catalyst for social change.



Ouafa BELGACEM, TUNISIA

Ouafa Belgacem is secretary general of the Arterial Network in Africa. She has extensive experience in design and management of international cooperation projects as well as cultural program funding. She has worked for several international organizations and institutions including the European Commission Delegation, Oxfam UK and in France, Tunisia, Egypt, Mali, Niger and South Africa. Ms. Belgacem holds three master's degrees in archaeology, business administration and heritage management. She is fluent in Arabic, French and English.



Corina BUCEA, ROMANIA

Corina Bucea is a cultural manager, currently working as a manager of The Paintbrush Factory, an independent contemporary arts center located in Cluj, Romania. Since 2009, she has been responsible for the general management, communication and strategy of the collective space that gathers galleries, organizations and independent contemporary artists. Her main areas of interest are cultural policies, education through arts, research and training in culture, while also being highly involved, during the last three years, in coordinating various projects in arts and culture. Ms. Bucea holds degrees in philosophy and public policy and has trained in non-academic contexts in cultural management.



Sebastian CHAN, AUSTRALIA

Sebastian Chan is director of Digital & Emerging Media at the Smithsonian Cooper-Hewitt National Design Museum in New York. He is responsible for the Museum's complete digital renewal. Previously based at the Powerhouse Museum in Sydney, he is known for his expertise in open access, mass networked collaboration, digital strategy and cultivating innovation in the cultural sector. He has consulted for museums and libraries worldwide helping them adapt and change to the digital age. He was a member of the Australian Government's Gov 2.0 Taskforce, and serves on several non-profit advisory boards. He has a former life as a festival and event organizer in electronic arts and founded Cyclic Defrost magazine. He blogs at freshandnew.org.



Luiz CORADAZZI, BRAZIL

Luiz Coradazzi works as director of Arts Brazil of the British Council Brazil, leading long-term cultural relations programs with strong connections to institutional dialogue, capacity building and professional development for arts practitioners. In his fifteen years as an arts & culture professional, he has worked in the areas of strategic planning, communications, pro-gramming, executive production and fundraising in some of the most important cultural institutions in Brazil and the United Kingdom. Mr. Coradazzi has a degree in marketing and communications, holds an M.B.A., and an M.A. in music business management from University of Westminster, London.



Gail CRIDER, USA

Gail Crider is vice president and COO of National Arts Strategies. She directs program design, facilitates internal operations and consults on leadership, planning and governance. Ms. Crider previously worked with a variety of arts organizations and spent ten years in the funding community. As a program officer for a private foundation, she worked on inner-city redevelopment and community building. She has worked for the Arizona Commission on the Arts, the National Endowment for the Arts, Arena Stage and Shakespeare Theatre. She co-chaired the Community Development Support Collaborative in Washington, DC, and has served on committees and panels for the National Assembly of State Arts Agencies, AmeriCorps, the NEA and the Department of Treasury, CDFI Fund. Ms. Crider holds a B.S. from Lewis and Clark College.



Kelly DIAPOULI, GREECE

Kelly Diapouli is the founder and director of Busart, an independent organization that works as a channel of communication between Greek artists and the international art scene. She was also an international relations manager at the Hellenic Culture Organization, responsible for the creation of a network for the promotion of performing arts. She has attended the European Festivals Association's Atelier for Young Festival Managers. She is a scholar of the Onassis and Fulbright Foundations. She holds seminars in Greece on networking, cultural policy and programming and she cooperated with many Greek companies, both as production manager and as dramaturge. She holds a degree in theater studies from the University of Athens, Greece and an M.A. in European cultural policy and administration from the University of Warwick, UK.



Mikel ELLCESSOR, USA

Mikel Ellcessor has been pioneering ways to develop non-traditional public media audiences for over twenty-five years. While heading local programming for WNYC, New York, he was the co-creator of RadioLab and launched public radio's first national podcast. Since leaving WNYC, he has launched Radio Milwaukee and engineered WDET's turnaround and revitalization. Mr. Ellcessor is a recognized industry leader in the development of mainstream, multi-ethnic public media and has been at the forefront of creating a vocabulary of highly resonant mediated experiences that engage large audiences and move them to action.



Aimee FULLMAN, USA

Aimee Fullman joined the British Council in 2011 as the manager of Cultural Relations and Networks. Based in Washington, DC, she holds over a decade of national and international experience as a cultural policy researcher, international program manager and policy practitioner specializing in international cultural engagement and cultural diversity. Past professional affiliations include American University, American Voices, Americans for the Arts, the Robert Sterling Clark Foundation, the Institute of International Education and UNESCO. In 2011, she began doctoral studies in cultural relations management at HEC-Montreal and is a U40 Cultural Diversity fellow. Ms. Fullman is a Fellow of Session 490, Public and Private Cultural Exchange-Based Diplomacy (2011).



Patricia GARZA, USA

Patricia Garza is senior manager for education and community partnerships at the Center Theater Group in Los Angeles, CA. She creates and develops emerging art professionals training programs and is line producer for a national anti-bullying campaign for LGBTQ youth. She was general manager and development director at California Repertory Theater in Long Beach, CA and stage and company manager at AH-Ha Moments. Ms. Garza holds a B.A. in English from the University of California, Berkeley and an M.F.A./M.B.A. in theater management from the California State University, Long Beach.



Paola GAVIRIA, COLOMBIA

Paola Gaviria alias “Powerpaola” is a Colombian/Ecuadorian artist, illustrator and graphic novelist. She has been awarded artist residencies in Paris, Sydney and Colombia, where she worked on a drawing club project with the inhabitants of Leticia in the Colombian Amazonas region. In the past six years, she has participated in solo exhibitions, as well as collective shows all over the world. She is an active participant of various collective projects. Ms. Gaviria is the co-founder of the collective art space Taller 7 in Medellin, Colombia, and collaborates in the intercontinental female cartoonists collective Chicks on Comics, as well as in the collective Repeatitits. She studied lithography and bookbinding at The University of New South Wales, Australia.



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 Goldsmith’s and Cambridge University.



Mark GILLESPIE, USA

Mark Gillespie is the general and artistic manager of Orchestra of the Americas and has led projects with well-known artists throughout the Americas and Europe. In 2010, he co-founded Filarmonica Joven de Colombia, representing the largest private-sector music initiative in the history of Colombia. As a record producer and composer, he has extensive experience in the popular music industry. Additionally, he has presented lectures at several universities around the world. His articles have been published in widely He has appeared on a number of international television programs including Caracol Colombia and Globo TV Brazil. Mr. Gillespie was on the Faculty of Session 479, Instrumental Value: The Trans-formative Power of Music (2011).



Aurea Vieira GONCALVES, BRAZIL

Aurea Vieira is an international advisor at SESC SP, a leisure and culture organization. She was the general coordinator for “The Year of France in Brazil” (in 2008/09 for all of Brazil) and worked as a collaborator for the Culture Ministry of Brazil, together with the Ministry of Foreign Affairs in France. She received the honor Chevalier des Arts et des Lettres from the French government. She has attended a course at Paris Dauphine on Culture Economy and Financial Issues, regularly attends conferences worldwide and has organized various exhibitions for the Venice Biennale, Lyon Biennale, and Documenta in Kassel. Ms. Vieira holds a degree in philosophy and an M.B.A. in cultural management.



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 is 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.



Cecily HARDY, AUSTRALIA

Cecily Hardy is acting creative producer for Big hART Inc. on The Namatjira Project. She is far from an academic, it is her work as a professional actor, teacher, facilitator, company manager, auctioneer and marriage celebrant, that has led her to her work as a creative producer. Having grown up in "squat" housing as a child, performed along side those who experience homelessness, and just having come from working with a very remote community of indigenous artists in the Central Australian Desert, it is the fostering of high quality art outcome & story from those experiencing disadvantage and leveraging it to spearhead social policy reform, that interests her most. Ms. Hardy holds a B.A. in communications theatre and media, and currently pursues a masters degree in education.



Tom HIGHAM, UNITED KINGDOM

Tom Higham is senior producer of FutureEverything, one of the United Kingdom's leading festivals in digital art and invention. He was previously co-director of Modular, an organization that focused on the creation, programming and production of interdisciplinary artworks and events. He is interested in the enabling power of digital technology, and inspired by well considered, simple and effective ideas and artworks.



Tisa HO, SINGAPORE

Tisa Ho has been executive director of the Hong Kong Arts Festival for seven years. She has taken performances out of formal venues into the city's parks, office towers and other non-conventional performance spaces. The Festival's offerings have also been extended to include large scale events to extend its engagement with different sectors of the population, while preserving core audiences with the mission to present the best artistic programming. She has also managed the Singapore Symphony, the Victoria Concert Hall and participated in planning of Singapore's Esplanade. Ms. Ho received an M.A. from the University of Hong Kong, a diploma in arts management from City University, London and has worked in the field for twenty years. She has keen interest in arts policies and management practices.



Eyad HOUSSAMI, SYRIAN ARAB REPUBLIC

Eyad Houssami makes and writes about theater. He is the founding director of Masrah Ensemble, a nonprofit theater organization in Lebanon, and the editor of English and Arabic editions of *Doomed by Hope: Essays on Arab Theatre*. He has performed in dead Byzantine cities in Syria and produced a monodrama in a 13th century mansion only to be banned from performing. He has presented at conferences in South Africa and Korea and published in peer-reviewed journals. He served as president of the Yale Arab Alumni Association (YAAA) and co-chaired YAAA's international urban sustainability conference at the American University of Beirut (2009). Mr. Houssami studied theatre at Yale University.



Yudhishtir Raj ISAR, FRANCE

Yudhishtir Raj Isar is an analyst, consultant, public speaker and writer whose work encompasses cultural theory, experience and practice. He is professor of Cultural Policy Studies at The American University of Paris and eminent research visitor at the University of Western Sydney, Australia (2011-2013). He is trustee of or advisor to diverse cultural organizations in Europe, the US and India. Previously, he served as cultural specialist at UNESCO, most notably as executive secretary of the World Commission on Culture and Development and director of Cultural Policies. He was the first executive director of the Aga Khan Program for Islamic Architecture at Harvard University and MIT. Professor Isar was educated in India and France. He was on the Faculty for Session 490, Public and Private Cultural Exchange-Based Diplomacy (2011).



Albino JOPELA, MOZAMBIQUE

Albino Jopela holds a permanent position as archaeologist and lecturer at the Department of Archaeology and Anthropology at Eduardo Mondlane University, Mozambique, and is also director of the undergraduate program for Archaeology. He is an active collaborator with the National Directorate for Cultural Heritage of Mozambique, where his responsibilities include advising on policies and strategies for the conservation and management of cultural immovable heritage in the country. Mr. Jopela is currently undertaking a Ph.D. in archaeology at the University of the Witwatersrand, South Africa and holds a B.A. in history from Eduardo Mondlane University, and a B.A. and M.A. in archaeology from the University of the Witwatersrand.



Megan KENNEDY, IRELAND

Megan Kennedy is co-artistic director of the multi-award winning junk ensemble. She has performed with Retina Dance Company (UK), Story-telling Unplugged (Romania), and Firefly Productions (Belgium). In Ireland, she performed at the CoisCéim Dance Theatre, Brokentaklers and The Abbey Theatre. She appeared in *Wonder House* (Jameson Film Festival 2012), *Her Mother's Daughters* (Dance on Camera Festival NYC/RTÉ Dance on the Box) and *Siblings* (Fergus Byrne). Other choreography includes Tchaikovsky's *Queen of Spades* Opera, Edinburgh Festival Theatre; *Caucasian Chalk Circle*, Samuel Beckett Theatre; and *eX Choral Ensemble*, Ireland. She is secretary to the board of Dance Ireland. Ms. Kennedy trained at Alvin Ailey Dance Center in New York City and received a B.A. from Queen Margaret University in Edinburgh.



So Hyun KIM, REPUBLIC OF KOREA

So Hyun Kim is senior manager of the Tongyeong International Music Festival (TIMF) and managing director of Ensemble TIMF, the residence ensemble for TIMF. She has carried out many international collaborative projects and has been devoted to promote Asian contemporary music. She lectures on arts management and planning festivals at Ewha Womans University. She was in charge of music programs at the Korean Organizing Committee for Guest of Honor at the Frankfurt Book Fair 2005. With a background in classical music, she received an M.A. in arts administration from Boston University.



Patrizia KOMMERELL, GERMANY

Patrizia Kommerell is the co-founder and design director at KS12 Creative Studio and a freelance communication designer. She has worked at design agencies including MetaDesign, Triad and chezweitz & roseapple. She received a DAAD scholarship to study at the Cleveland Institute of Art. She holds a B.A. in media design from the University of Applied Sciences Schwäbisch Hall and was a graduate level student at the University of Arts and Design Karlsruhe.



Florence LAMY-JOLY, FRANCE

Florence Lamy-Joly is fund coordinator for the School of African Heritage in Porto Novo, Benin, based at the International Center for the Study of the Conservation and the Restoration of Cultural Properties in Rome, Italy. She was also in charge of cultural activities at the Institut Francais du Caire in Cairo, Egypt. She holds a Masters in management and valorization of cultural, artistic and architectural heritage from the University of Bretagne Occidentale. She is fluent in French, English and Italian and speaks Arabic.



Jimena LARA ESTRADA, MEXICO

Jimena Lara Estrada is a program coordinator at the Mexican Cultural Institute of New York, where she coordinates grant and funding requests from Mexican artists, generates new programming and develops 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. Estrada holds an M.A. in media, culture, and communication from the Steinhardt School at New York University.



Iryna LEPSKA, UKRAINE

Iryna Lepska is project manager at Publisher's Forum, an NGO based in Lviv, Ukraine. She organized the Lviv International Children's Festival and the Lviv International Book Fair & Literature Festival. She received a master diploma from Ivan Franko National University of Lviv, Faculty of Philosophy and Psychology and a master diploma in management of educational institutions from the Lviv Polytechnic. She attended a two-year program for cultural managers at the European Cultural Foundation in Amsterdam and the Center for Cultural Management in Lviv.



Daniel LIMA, FRANCE

Daniel Lim is currently based in South Africa as the executive coordinator of U40 Africa, an international network of over sixty young professionals involved in the field of cultural policies, launched by the German Commission for UNESCO. He was content coordinator of Music in Africa and direction assistant of GrenzKultur/Shake Circus in Berlin, Germany. Mr. Lima holds an M.A. in political science, specialized in international relations from the Institute for Political Studies (Sciences-Po), France.



Marion MCGEE, USA

Marion McGee is the assistant director of the John Gilmore Riley Center/Museum of African American History & Culture in Tallahassee, Florida. In this role, she works closely with the founder & executive director, Althemese Barnes, to learn every phase of the organization's operation in preparation to assume the role of director next year. Her area of expertise focuses on management and organizational development through strategic planning, while also learning how to further the vision of the organization directly from the founder. Ms. McGee received a B.Sc. in business management and an M.B.A. from Florida A&M University in Tallahassee, Florida, USA.



Patrick MCINTYRE, AUSTRALIA

Patrick McIntyre has worked extensively across the Australian arts scene in managerial, marketing and business development roles. He has recently been appointed executive director of Sydney Theatre Company and works with the board of directors and artistic directors Cate Blanchett and Andrew Upton in leading and developing one of the world's busiest theater organizations. Prior to joining Sydney Theatre Company, he was associate executive director of The Australian Ballet. Other key positions held include CEO of Sydney Film Festival and marketing manager of Sydney Opera House Trust and Sydney Dance Company. In addition to his arts career, he is also a freelance writer, published in many Australian magazines. Mr. McIntyre holds a B.A. in communications for the University of Technology, Sydney.



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. Ms. Mehta has a passion for the arts, enjoys traveling and has published a book of poems.



James MWEU, KENYA

James Mweu is a dancer, choreographer, photographer and the founder and artistic director of Kunja Dance Theatre Nairobi. Kunja Dance is a contemporary dance group based in Nairobi that conducts outreach programs into the communities, collaborates with artists from other disciplines while working towards providing dance platforms, workshops and networking at the community level and within the region. Trained as a sculptor, his creative expression examines the status of the displacement brought about by shifting cultural and social structures. He continues to tour with his work, collaborates with musicians, photographers and painters and is also actively involved in different community-based projects using dance and other art forms as a tool for self and collective redemption.



Maram NA'ES, JORDAN

Maram Na'es is vice president of the Arabic Institute for Conservation of Artistic and Historic Works. She was also a consultant for The Jordan Museum, where she advised on the development of conservation labs and was responsible for managing and performing the conservation of a 6,000 year-old wall painting from Tulaylat Ghassul site, Jordan. Ms. Na'es holds a B.Sc. and an M.Sc. in chemistry from The Hashemite University and the University of Jordan, an M.A. in wall painting conservation from Courtauld Institute of Art, University of London and currently pursues her Ph.D. at the Technical University, Berlin, Germany



Ayeh NARAGHI, CANADA/ IRAN

Ayeh Naraghi has over eight years of project management experience and has spent six of them with UNESCO headquarters and field offices in Doha and Teheran. She carries out research, does regional and international project evaluation, development and implementation, aiming to promote capacities in the culture sector. In addition, she contributes to fund-raising, negotiation and partnering with stakeholders in the Gulf to develop regional capacity-building programs. Her areas of expertise include artist mobility and exchanges, cultural diplomacy, cultural diversity, heritage and arts education and culture for development, in particular, in the Middle East region. 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.



Yolanda NGAI, HONG KONG SAR

Yolanda Ngai currently works as the manager (Chinese Opera) in the Leisure and Cultural Services Department of the HKSAR Government. The Chinese Opera Festival (COF) presented by the Department has been her recent major project aiming at preservation and promotion of the traditional performing art form of China. Other projects she coordinated include the Chinese Operatic Art Series, the Chinese Regional Opera Series and the Chinese Clapper Opera Series and a number of large scale Chinese opera programmes presented by the Department. Ms. Ngai received a B.A. and M.A. in cultural management 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.



Deniz OVA, GERMANY

Deniz Ova is director of the international projects department at the Istanbul Foundation for Culture and Arts (IKSV). Her intercultural back-ground, political studies and linguistic research on migrant societies actively involved her in the integration of different cultures through the arts. She also worked as an assistant director in several theater productions and was involved in the management and organization of festival events. She has specialized in contemporary arts, performing arts and music and is working on cultural policies and advocating for the support of the free artistic scene in Turkey. She is responsible for coordinating the Pavilion of Turkey at the Art Exhibition of the Venice Biennale. Ms. Ova graduated from the University of Stuttgart with degrees in political science and linguistics.



Claire POWER, IRELAND

Claire Power is an arts manager and cultural leader in the visual arts in Ireland. For over ten years, she has worked in support of visual artists and bridging new artistic work with audiences. The contexts have been various, working, as curator, project manager, commissioner, director to champion best conditions for artistic production, professional development opportunities for artists, strategies for international cultural exchange and to commission visual art in the public realm. Currently, she is the head of Temple Bar Gallery + Studios, Dublin, a medium sized arts organization with a national significance in developing the visual arts for 30 years. She graduated from University College Dublin with a B.A. in art history and English and an M.A. in cultural policy and arts management.



Deirdre PRINS-SOLANI, SOUTH AFRICA

Deirdre Prins-Solani is an independent heritage and cultural expert. Until recently, she was the executive director of the Centre for Heritage Development in Africa (CHDA) in Kenya, the past president of the International Council of African Museums (AFRICOM), as well as past president of the South African Museum Association. Before joining CHDA, she was the senior manager at Robben Island Ms. Prins-Solani's special research interests are in the fields of literacy and identity, exclusion and stigma and heritage and sustainable development. Ms. Prins-Solani received a B.A., a higher diploma of education, of adult education, as well as a post graduate diploma in organization and business management, all from the University of Cape Town. She was on the Faculty of Session 482, Libraries and Museums in an Era of Participatory Culture (2011).



Daniel RABINA, SLOVAK REPUBLIC

Daniel Rabina is director for marketing, communication and PR for the Slovak National Theater based in Bratislava. He is also the owner and a producer at House of Music – Artistic Agency. He used to manage the Gypsy Devils Orchestra and was a screenwriter and producer for various TV shows. He holds a degree from the Academy of Performing Arts in Bratislava.



Diane RAGSDALE, USA

Diane Ragsdale currently holds the position of doctoral student within the Faculty of History, Culture, and Communications at Erasmus University in Rotterdam. She lectures and leads seminars on the creative economy, arts management, marketing, visual art markets, and creative/cultural organizations. Prior to transitioning to academia, she oversaw theater and dance grantmaking at The Andrew W. Mellon Foundation, served as managing director of the performing arts center On the Boards in Seattle, and had stints at several film, music, and arts festivals. She holds an M.F.A. in acting and directing from University of Missouri Kansas City, a B.F.A. in theater and B.S. in psychology from Tulane University. Ms. Ragsdale is a Fellow of Session 468, The Performing Arts in Lean Times: Opportunities for Reinvention (2010).



Theresa REMICK, USA

Theresa Remick is communications manager for National Arts Strategies. She develops, manages and implements communications activities to increase awareness of the organization and the NAS Team. She is responsible for marketing NAS programs and also works on editorial planning, writing, developing social media and engagement initiatives, maintaining the NAS website and managing the NAS customer database. Ms. Remick has held marketing, communications and administrative roles at Washington National Opera, The Metropolitan Opera and Brooklyn Center for the Performing Arts. She previously served as a grant panelist and panel chair for the Brooklyn Arts Council. Ms. Remick earned an M.F.A. in performing arts management from Brooklyn College and a B.M. in vocal performance from the Eastman School of Music.



Belisa RODRIGUES, SOUTH AFRICA

Belisa Rodrigues is general manager of the African Arts Institute, which hosts the Arterial Network, an African civil society network of artists, activists and arts organizations working to enhance the creative sector on the African continent. She is passionate about the arts and Africa and wants to use her work in the arts and culture sector in order to contribute to human rights, democracy, stability and the sustainability in Africa. Ms. Rodrigues holds a B.A. in painting, a post graduate diploma in marketing, and an M.B.A. from the University of Cape Town



Surry SCHEERER, USA

Surry Scheerer is a leadership and organizational culture consultant, trainer and coach in both the public and private sectors. Ms. Scheerer is an executive consultant coach for custom programs at The University of Michigan Ross School of Business Executive Education Program and serves as leadership development trainer, coach and team facilitator for the International Professional Fellows Exchange, a program sponsored and implemented by the United States Department of State and The University of Michigan Dearborn. She speaks and consults nationally and internationally on leadership development, self management skills and building effective relationships in the workplace. She received B.S. in human development and social policy from Northwestern University and an M.Sc. in social work from the University of Michigan.



Gabriel SHALOM, UNITED KINGDOM

Gabriel Shalom is an audiovisual artist and composer and creative director and co-founder of KS12 creative studio. His signature work takes the form of rhythmically edited audiovisual compositions (videomusic). Taking inspiration from musique concrète, he explores the hidden musicality of everyday objects, unusual handmade electro-acoustic instruments, and manipulation of traditional instruments. He has written and spoken extensively on Hypercubism, his theory of aesthetics for object-oriented moving images. He has been a guest speaker on audiovisual trends in London, Berlin and São Paulo, and is adjunct faculty at the Berliner Technische Kunsthochschule in audiovisual media. He is a contributor to opinion-leading blogs on the future of cinema and augmented reality.



Dallas SHELBY, USA

Dallas Shelby is director, communications for National Arts Strategies. He leads NAS communications strategy and video initiatives. With a background that spans both commercial and nonprofit organizations, Mr. Shelby has served as a journalist, public relations professional, graphic designer, website developer, online editor and direct marketing strategist. Before coming to NAS, he served as the direct marketing manager for United Way of Central Maryland. Mr. Shelby is active in the arts and culture sector as an instructor and an independent filmmaker and was a resident artist at the Creative Alliance at The Patterson in Baltimore, Maryland. He is a long-time member of National Alliance for Media Art and Culture and is a past recipient of the Maryland State Arts Council Individual Artist award.



Jaba SIKHARULIDZE, GEORGIA

Jaba Sikharulidze is PR and projects manager at Theatre and Film Georgia State University. He is also the communications director of Tbilisi International Student Film Festival and of Youth Theatrical Etudes Festival. He was the project manager of Film in a Dangerous World and worked on several film and theater festivals. Mr. Sikharulidze holds a B.A. and an M.A. in international and regional conflicts resolution from the Georgian Technical University, earned certificates in public relations and project management from the Georgian Institute of Public Affairs, and in cultural management from Stichting Caucasus Foundation. He currently pursues his Ph.D. in management at Shota Rustaveli Theater and Film Georgian State University.



Osséni SOUBEROU, BENIN

Osséni Souberou is an expert in arts and culture of Benin and West Africa. He currently is in charge of communication at the School of African Heritage in Porto Novo, Benin. He was also in charge of a project which aimed at strengthening the networks of West African cultural institutions. The aim of this project was to support the capacity building of cultural actors and structuring of artistic and cultural life in West Africa. He participated in several productions and international tours in Africa and several European countries with the theater company Agbo N’Koko. He has contributed to organizing several cultural events including a major international festival of documentary films and television.



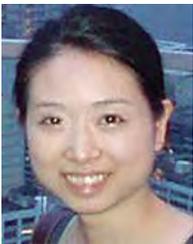
Beck TENCH, USA

Beck Tench is a simplifier, illustrator, storyteller and technologist. Formally trained as a graphics designer at the University of North Carolina’s School of Journalism and Mass Communication, she has spent her career in web work of all sorts – from the knowledge work of ideation and design to writing code, testing user experiences and facilitating learning in online and face-to-face environments. She serves as director for innovation and digital engagement at the Museum of Life and Science in Durham, North Carolina, where she studies and experiments with how visitors and staff use technology to plan, enhance and share their everyday lives.



Yuya TSUKAHARA, JAPAN

Yuya Tsukahara is artistic director and performer of contact Gonzo, as well as director for the Asia Contemporary Dance Festival 2014. Contact Gonzo are a group of performance artists who have made a name for themselves through numerous (occasionally guerilla) performances. He also creates video and photographic works for magazines.



Haruna TSUTSUMI, JAPAN

Haruna Tsutsumi is a program assistant of The Saison Foundation. She has been working for an international collaboration project support program in a private foundation which supports the contemporary theater and dance field. Her role involves general grant-making procedures and monitoring the activities of the grantees. As for fiscal year 2012, the program covered seventeen projects from Asia, Europe and Latin America.



Gary VIKAN, USA

Gary Vikan currently serves as director of the Walters Art Museum in Baltimore, Maryland. He was appointed by President Clinton to his Cultural Property Advisory Committee between 1999 and 2003. Trained as a Byzantinist, he has published and lectured extensively on topics as varied as early Christian pilgrimage, medicine and magic and Elvis Presley. He is adjunct professor at The Johns Hopkins University, Department of Art History, and a faculty member in The Johns Hopkins University School of Continuing Studies. A native of Minnesota, he received a B.A. from Carleton College and a Ph.D. from Princeton University. Dr. Vikan was on the Faculty of Session 482, Libraries and Museums in an Era of Participatory Culture (2011).



Eduardo VILARO, USA

Eduardo Vilaro joined Ballet Hispanico as its artistic director in 2009 after a ten-year record of achievement as founder and artistic director of Luna Negra Dance Theater in Chicago. He is dedicated to fostering a deeper understanding of the rich diversity within Latino cultures through dance. He is an accomplished choreographer and has worked in collaboration with major dance and design artists, as well as musicians like Paquito D’Rivera and the Chicago Symphony Orchestra. As a former principal dancer with Ballet Hispanico, he has performed throughout the United States, Europe, Central and South America. He is a master teacher and is passionate about arts education and outreach for underserved youth. Mr. Vilaro received a B.F.A. in dance from Adelphi University and an M.A. in interdisciplinary art from Columbia College, Chicago.



Thomas WADE WAIDSUTTE, USA

Thomas (Yona) Wade Waidsutte is director of the Chief Joyce Dugan Cultural Arts Center and Public Relations at Cherokee Central Schools in Cherokee, North Carolina. He spent his early years on the Qualla Boundary reservation but his teen and college years enabled him to experience the broader world while still being connected to a culturally traditional family. He serves as chairman of the community club in Paint Town and is a board member of Handmade in America, a regional cultural economic development organization. He was an outreach coordinator for the Qualla Arts and Crafts Cooperative, where he brought new knowledge and ideas to the organization. Mr. Waidsutte holds a degree in music and an M.A. in performing arts management from the North Carolina School for the Arts.



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 the James Madison University, Virginia.



Sunny WIDMANN, USA

Sunny Widmann is program manager for National Arts Strategies. She manages the delivery of in-person events including The Chief Executive Program and the Business of Arts and Culture series. She worked with the Getty Leadership Institute to develop a Must Reads list and works to continuously adapt NAS offerings to suit customer needs and deepen engagement. Prior to joining the NAS staff, Ms. Widmann served with the Peace Corps in Togo, West Africa. She completed her undergraduate studies at Butler University and holds a graduate degree in Arts Management from American University. Her work has been published in the Journal of Arts Management, Law and Society. Ms. Widmann is co-chair for the Emerging Arts Leaders DC committee and teaches graduate courses for Drexel University.



Kathrin ZELLER, USA

Kate Zeller is assistant curator in the Department of Exhibitions at the School of the Art Institute of Chicago (SAIC). Recently she has worked with artists Kimsooja and Wolfgang Laib to create site-specific installations for SAIC's Sullivan Galleries. She has also worked to mount the exhibitions "Touch and Go: Ray Yoshida and His Spheres of Influence", "Picturing the Studio" and "Learning Modern". Her current research interests include socially engaged art practices, specifically in relation to the cultural context of the city of Chicago. Ms. Zeller is the editor of numerous publications, including Ray Yoshida (SAIC, 2010). She received an M.A. in art history from SAIC in 2008.



Laura Janka Zires, MEXICO/GERMANY

Laura Janka Zires has focused her professional and personal interests on urbanism and, in particular, public space and sustainable development. She currently develops the Urban Development Master Plan for Mexico City for the Mexico City Ministry of Urban Development and Housing. She was part of the 2007 Mexico City-China Fellowship Program, conducting research in Beijing and Hong Kong for four months for a public space and pedestrian planning project. She currently co-develops Se habla inglés, a design and research platform focused on collective contemporary spatial practices in the public domain in Latin American Metropolis. Ms. Zires holds a B.Arch., Max Cetto Workshop from Autonomous University of Mexico and an M.Arch. in urban design from the Harvard Graduate School of Design.

OBSERVERS:

Jonathan Floril / Thérèse Mahler

SGS Staff Salzburg, Austria



Clare SHINE

Clare Shine was appointed vice president and chief program officer of the 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.



Susanna SEIDL-FOX

Susanna Seidl-Fox is program director for culture and the arts at the Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars in field of arts and culture each year. She joined the staff of the 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.



Julia STEPAN

Julia Stepan has joined the 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.



Jack STAUSS

Jack Stauss recently graduated from Westminster College, Salt Lake City, where he majored in environmental studies. At Westminster he was president of the Westminster Ski and Snowboard Club and also served as the Student Brand Manager Red Bull USA. He was in intern at the Seminar's office in Middlebury, Vermont, under the direction of former staff member Meg Harris. He is an avid outdoor sportsman and enjoys skiing and rock climbing.



Louise HALLMAN

Louise Hallman is editor at the Salzburg Global Seminar, assisting with online editing and in-house journalism projects. She is responsible for creating online content for the Seminar's website, from preview features on the upcoming Sessions to interviews with the Fellows, as well as podcasts, social media updates and monthly newsletters. Originally from England, Louise studied in Scotland, and holds an M.A. in international relations and Middle East studies from St. Andrews and an M.A./P.G.Dip. in multimedia journalism from Glasgow Caledonian. She has worked primarily in the NGO sector as a press freedom advisor/in-house journalist for the International Press Institute in Vienna and as a project manager/editor for WAN-IFRA; she also has undertaken numerous internships at various news organizations, including Al Jazeera English, the Press Association and local newspapers and radio stations in Scotland.



Ginte STANKEVICIUTE

Ginte Stankeviciute is the fellowship and program associate at the Salzburg Global Seminar. Her previous jobs include an administrative assistant position at Baltic Property Trust Asset Management in Vilnius, Lithuania, as well as temporary office administrator positions at Philip Morris Baltic and IBM. She held various internship positions in international companies in Lithuania, Czech Republic and Austria, including an internship at the Seminar in 2009. Ms. Stankeviciute holds a B.A. degree in communications & mass media from the University of New York in Prague and an M.Sc. in persuasive communications from the University of Amsterdam.

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Leandro Olocco

AUSTRALIA

Sebastian Chan

Cecily Hardy

Patrick McIntyre

AUSTRIA

Horst Abraham

Rüdiger Wassibauer

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Osséni Soubérou

BRAZIL

Luiz Coradazzi

Aurea Goncalves

CANADA

Ayeh Naraghi

CHILE

Antonio Altamirano

COLOMBIA

Paola Gaviria

ECUADOR

Ana María Armijos

FRANCE

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Florence Lamy-Joly

Daniel Lima

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Jaba Sikharulidze

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Deniz Ova

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HONG KONG SAR

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Niyati Mehta

IRELAND

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Claire Power

JAPAN

Yuya Tsukahara

Haruna Tsutsumi

JORDAN

Maram Na'es

KENYA

James Mweu

MEXICO

Jimena Lara Estrada

MOZAMBIQUE

Albino Jopela

NIGERIA

Aderemi Adegbite

PALESTINIAN AUTHORITY

Rawand Arqawi

REPUBLIC OF KOREA

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Corina Bucea

SINGAPORE

Tisa Ho

SLOVAK REPUBLIC

Daniel Rabina

SOUTH AFRICA

Bulelwa Basse

Deirdre Prins-Solani

Belisa Rodrigues

SYRIAN ARAB REPUBLIC

Eyad Houssami

TUNISIA

Ouafa Belgacem

TURKEY

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UKRAINE

Iryna Lepska

UNITED KINGDOM

Lilli Geissendorf

Tom Higham

Gabriel Shalom

USA

Gail Crider

Mikel Ellcessor

Aimee Fullman

Patricia Garza

Mark Gillespie

Fielding Grasty

Marion McGee

Diane Ragsdale

Theresa Remick

Surry Scheerer

Dallas Shelby

Beck Tench

Gary Vikan

Eduardo Vilaro

Thomas Wade Waidstutte

Sunny Widmann

Russell Willis Taylor

Kathrin Zeller

ZAMBIA

Mulenga Kapwepwe

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Media and Global Change*

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Bernadette Prasser, *Program Officer*

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Marie-Louise Ryback, *Director, Holocaust Education and
Genocide Prevention Initiative*

Karen Schofield-Leca, *Director, Philanthropic Partnerships, US*

Astrid Schröder, *Program Director, International Study Program*

Susanna Seidl-Fox, *Program Director, Culture and the Arts*

Nancy Smith, *Program Director*

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Julia Stepan, *Program Associate*

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Seminar Interns

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Katharina Schwarz, *Research*

Jack Stauss, *Program*

Heidi Downing, *Library*

SALZBURG

GLOBAL FORUM
FOR YOUNG
CULTURAL LEADERS

2012

- 1. FASHIONABLE
- 2. DEATH - RESOURCES

CULTURAL AND SOCIAL GOALS

WHAT ARE WE TALKING ABOUT?

WE ARE NOT TALKING FOR VERY LONG

WHERE DO WE SHARE EXPERIENCES

EXISTENCE IS MORE THAN BREATHING

WE SEE YOU

DIANE RAGSDALE

THE ART WHO MOVES IS RECEIVED BY US TO THE EMPTY PLACE

ORALS KICKSTART THE

LOVE AND BEAUTY - THE FUTURE OF MONEY

MAN'S SEARCH FOR MEANING.



Search
contact Fouzo. (+ pop, sayaka,)

Yuya Tsukahara 28/10/2012 SALZBURG

PRIVATE AND PUBLIC VALUE

INNOVATION VALUE INSTRUMENTAL AND INTRINSIC VALUE

FIELDING BRASTY, USA

WHY YOU SHOULD EXIST?

WHAT I'M SAYING IS NOT ONLY ME.

PATRICK MCINTYRE AUSTRALIA

THE NOTION OF VALUE

SACRED

THE WALTERS ART MUSEUM BALTIMORE, MARYLAND
GARY VICAN

DEIRDRE PRINS-SOLANI, SOUTH AFRICA

PUBLIC SPACE ~ SECRET SPACE

CONNECTED TO THE EARTH

BE CONNECTED WITH THE SECRET

INNOVATION: RELATIONSHIPS BETWEEN BUSINESS PARTNERS CREATIVITY

ARTS ORGANIZATIONS INTERACTING

HUMAN DIGNITY

PHILANTHROPY PUBLIC + PRIVATE RESOURCES

WRONG QUESTION: WHAT DO YOU NEEDS?
GOOD CORRECT WHAT DO YOU DREAMS

ECONOMIC VALUE

SOCIAL VALUE OF THE ARTS

"THE ARTS ARE IMPORTANT IN THEIR LIVE"

INTERESTS

THE IMPORTANT TO BEING NICE

THE EMPATHY IS IMPORTANT IN CULTURE AND ARTS

WHAT TO DO WITH THE HERITAGE OF THE VALUE

WHAT TO DO WHEN ART IS "NEGATIVE" WHEN A CULTURE SAID DANCE OR MUSIC IS BAD

OUFA BELGACEM, TUNISIA

FEAR AN EFFECTIVE TOOL

NO, I DON'T USE FEAR. NO IT NEVER WORK



Powerpaola's Zine

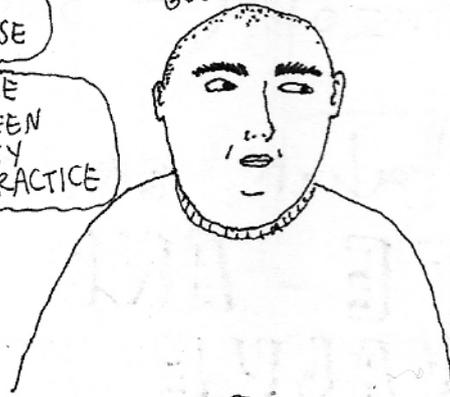
MARAM
NA'ES,
JORDAN



HOW TO
REACH
COMPROMISE

BALANCE
BETWEEN
REALITY
AND PRACTICE

JABA
GEORGIA



- PRIVATE : YOU
- SACRED - COMMUNITY
BELONGING

- PUBLIC - CITIZEN
CIVILIZATION

ASTHETICS
ARS

CULTURE 7
CULTIVATE

HOW TO
COMMUNICATE

CLARE,
IRELAND



HOW
THINGS
ARE
RIGHT



FOR ME
IT IS TOO
DIFFICULT
TO SAY
THE
TRUTH



Team Building

EFFECTIVE AND MINDFUL
COMMUNICATION

- MAKE REQUESTS NOT DEMANDS
- BE DESCRIPTIVE NOT JUDGMENTAL
- BE SPECIFIC USE EXAMPLES OF CONTROLLABLE BEHAVIOR

It is impossible to overemphasize the immense need human beings...

TING

聽心

MY TASK IS TO TELL A STORY ABOUT THE STORY

7% COMUNICACIÓN VERBAL
 35% COMUNICACIÓN NO VERBAL
 38% TONO Y EMOCIÓN

Listening with you eyes

Listening with our heart

Listening without ear

DAR EL ESPACIO PARA QUE LAS PERSONAS LLEGUEN A SUS PROPIAS CONCLUSIONES.

- BE ACCESSIBLE
- BE APPROACHABLE
- ENCOURAGE INDEPENDENT THINKING AND HONEST FEEDBACK



BELIEVE THAT WE CREATE SOLUTIONS

HOW DO WE COMMUNICATE

UNIQUE RESPONSABILITY

AUTHENTIC RELATIONSHIPS
CLARITY
TRUST

PRODUCTIVE RELATIONSHIPS WITH INTERNAL AND EXTERNAL STAKEHOLDERS

ABILITY

MINDSET

- CURIOSITY
- GENUINE INTEREST
- EMPATHY

- DESIRE TO BUILD RELATIONSHIPS

COMMIT TO TELLING THE TRUTH

WHAT IS THE TRUTH?

WE NEED RECEIVE BAD NEWS

AVOID MISTAKES AND BUILD STRONGER RELATIONSHIPS

EMPATHY: PONERTE EN LOS ZAPATOS DE ALGUIEN

HOW TO BE A QUESTION ASKER

LISTENING

WITHOUT JUDGEMENT
ADVICE OR LOGIC

ANWOLDEGE
REFLECTING

Listen Actively



KEEP FOCUS AND AWARENESS ON OTHER PERSON
MINIMIZE DISRACTIONS
LISTEN TO WORDS, EMOTIONS, TONE, BELIEFS, VALUES
LOOK FOR NONVERBAL EXPRESSION.

UNIVERSAL CULTURAL HERITAGE

I'M NOMAD I LOVE TO DRAW

KEEPING THINGS IN FLOW

THE ARTISTS AND ORGANIZATIONS ~~PLAY~~ MEDIATING ROLE

CULTURAL SYSTEM SPECIFIC PLACE

VALUABLE AND VISIBILITY

COSMOPOLITAN DIALOGUE TRAVELING

SITUATIONS OF ENCOUNTER

ARTISTIC EXPRESSIONS WAYS OF BE REPRESENTED

* BASECAMP

LIVING IN TRANSLATION

CULTURAL HERITAGE EXPRESSION OF IDENTITY



GLOCAL

GLOBAL SIMULACRUM LOCAL

MEDIA

FUSION

IS THE LINK IS NOT THE THING

GROUP IDENTITY LOCAL IDENTITY IS NOT PURE FRAGMENTED

SOCIAL MEDIA

HOW WE ARE REPRESENTED BY OTHERS

IDENTITY

ROOTS ROOTS

IDENTITY IS A BUBBLE

GREAT OR GLORIOUS

TUNISIA GRAFFITI

BELIEVE IN STREET

THE NARRATIVE COULD BE FANTAZIED

CULTURAL MEANINGS AND SYMBOLS

COMPLEX AND FINISHED

POWERS OF CULTURAL EXPRESSION

IN THE NAME OF IDENTITY

PARTICULAR ACT

29
OCT
2012

TURKEY AS A BRIDGE

IDENTITY
SPACE

CIVIL ACTION

CRISIS — DEVIL

TRANSCULTURE

~~E. BENEVOLENT~~

KNOWLEDGE IS THE
SAME THING AS ACTION

PUBLIC SPACE IS FREE
NEW FORMS OF EXPRESSION

DETROIT: CARS, TECHNOLOGY

CONCEPT
WHO WE
ARE?"
(60'S OR 50'S)

CONNECT WITH PEOPLE
AND YOU STAY ALONE
IN A ROOM

"I REALLY BELIEVE
IN EMPTY SPACE"...
ANDY WARHOL

SOCIAL IMPACT

SEARCHING FOR THE
QUESTIONS

TRY TO BE INTUITIVE

WHY WOULD
THE NEW PEOPLE WHO
DON'T USE
PUBLIC RADIO
COME TO US?

IDENTITY
IS AN
ABSTRACTION.

A ≠ A

ENGAGEMENT

SERVE OUR
COMMUNITIES
HEAR THE PEOPLE

AUTHENTICITY

~~RECIPRO~~
RECIPROCIDY

FOOD INSECURITY
COMMUNITY IMPACT

SOCIAL
PUBLIC > MEDIA

(MAINSTREAM)
HAVE FUN CAUSE TROUBLE

SOCIAL
MEDIA IS
QUITE NO
REAL



THINK GLOBALLY BUT ACT LOCALY



DREAMS



OPEN UP THINGS THAT ARE FOR EXPERTS INCLUDING MORE PEOPLE

KNOW EACH OTHER

TO HAVE MORE TIME WITH MY KIDS IN MY GARDEN

NO FRONTIERS

(SMALL THINGS) MINI EXPERIENCES

PER TO DEFINE AS AN ART. FAN EAD OF CULTURAL LEADERS.

HOW YOU REPRESENT CULTURE IF YOU HAVE SMALL CULTURES; GENERATIONAL GAPS, IMMIGRANTS, ETC?

OUR CITY IS MORE FOR TOURISTS THAN FOR THE CITIZENS.

DESIGNATION OF THE HERITAGE WHO DECIDES? THE INSTITUTION OR THE COMMUNITY

ALBINO
JOPELA
MOZAMBIQUE
HERITAGE
PRACTICIONARE

WIENER SCHITZEL
MIT POMMES €9.50

FRÜHSTÜCK MIT
€7.90

50

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TORT
MOHR IM
WARMER
APFELST
VANILLE
APFELST



THE ROLE OF ARTS ORGANIZATIONS IN SOCIETY AND THEIR PLACE IN THE COMMUNITY

"TO DANCE IS TO BE OUTSIDE OF YOURSELF"



THE COMMUNITY WANTS TO COMMUNICATE



TISA, HO Singapore
HONG KONG
ARTS FESTIVAL
PRIVATE INITIATIVE

WHY WE SHOULD EXIST?

RELEVANCY

ESTIMULATE THE LOCAL ARTISTS

2 CULTURES ENGLISH + CHINESE

DIFFERENT FORMS OF ENGAGEMENT

PERFORMANCE IS ABOUT COMMUNICATING

INCLUSION

BUILD CITY

WAYS OF UNDERSTANDING ACTIONS

THE IMPORTANCE OF WORK WITH GREAT ARTISTS

THEATER A PHYSICAL CONFRONTATION WITH THE COMMUNITY.

COMMUNITY A LIVING GROUP

MORE MOUTHS MORE TALK

MULENGA KAPWEPWE, ZAMBIA



COMMUNITY PARTICIPATION
ARTS INFRASTRUCTURE
PUBLIC AND PRIVATE
SUBSIDIES
FOUNDATIONS

WHERE I COME FROM
ARTS NOT PART OF
OUR SCHOOLS
THERE IS NOT
PUBLIC OR PRIVATE
SUBSIDIES
THERE IS NOT
PHILANTHROPY



CONNECT



TRUST

SHARE

GET NEW EXPERIENCES

SOCIALIZATION

FREEDOM

INVOLVE VOICES

EVERYBODY IS ALOUD TO PERFORM

A LOUD TO BE DIFFERENT

A LOUD THE COMMUNITY TO KNOW ABOUT PARTICIPATION → HOW THEY PARTICIPATE → UNDERSTAND THE WAYS

WHAT THEY WANT

EMERGING GROUPS

HOW WE GET THE IDEAS

YOU HAVE TO WATCH



BECK TENCH, USA

ATTRACT OLDER PEOPLE

I HAVE TO MAKE DECISIONS

MAKE A COMFORTABLE SPACE FOR THE COMMUNITY.

COME AN EXPERIENCE HOWEVER YOU WANT



THOMAS WADE WAIDSTETTE, USA

RESEARCH EACH YEAR

THE MAJORITY ~~PERSON~~ OF OUR COMMUNITY DON'T HAVE INTERNET OR CELL SIGNAL

(YOU THINK WHAT PEOPLE LOVES)

ANA MARÍA ARMIZOS, ECUADOR



THE RISK IS THAT YOU BECOME A POLITICAL ACTOR

LISTEN YOUR COMMUNITY

MAKING THE COMMUNITY PART OF THE MUSEUM. WE TALK TO THE PEOPLE TO MAKE THE PROGRAM

WHICH DIMENSIONS OF CHALLENGES YOU CAN MANAGE

TINGO



FEAR OF SOCIAL ENVIROMENT

THE MOST MAGIC MOMENTS IS WHEN ~~PEOPLE~~ AUDIENCE TALK AND COMMUNICATES WITH THE PLAY.



YOU HAVE TO BE CREATIVE

Rüdiger Wassibauer, AUSTRIA
PAOLA GAVIRIA, COLOMBIA

KNOW YOUR COMMUNITY



OPEN THE DOORS FOR THE SOCIETY.

WHAT WE WANNA DO WHEN WE COME BACK

FREE PLACES FOR THE COMMUNITY

SOMETIMES THE COMMUNITY CHANGE THAT DEPENDS THE THING YOU SHOW.
* TARGET

CONSULT

PEOPLE WANT TO SEE NEW THINGS

JABA SIKHARULIDZE, GEORGIA

YUYA TSUKAHARA, JAPAN

SUNNY WIDMANN, USA

PROMOTE READING SOCIAL ACTIVITY

IRYNA LEPSKA, UKRAINE

ALL THE CONTRAST THEY COME FOR A NEER OR CURIOSITY

CLAIRE POWER, IRELAND

BREAKING THE BORDERS BETWEEN COMMUNITY AND ORGANIZATIONS.

THEY ARE HOPING SOMETHING PROBABLY IS BECAUSE THEY TRY TO FIND THEIR OWN PLACE.

INTERACTION

SATISFY PEOPLE ABOVE ME AND PEOPLE BELOW ME

MARAM NA'ES, JORDAN

CHANGE MANAGEMENT

HORST ABRAHAM

OBEING YOUR INSTINCTIONS

CHANGES COMES FROM THE FRINGES NOT THE MAINSTREAM

EMOTIONAL BASES

IN DIFFERENT CULTURES WE LIVE IN DIFFERENT LEVELS (150 YEARS AGRICULTURAL AGE)

PRETENDER QUE SABES EN ESTE MUNDO ES DAR UN PASO EN FALSO

IDEAS REVOLUTION

WE DON'T HAVE THE CHOICE TO STOP.

CONSTANT FLUX

I TAKE THE TIME TO ACT.

THE WORLD BECOMES MORE GLOBAL

CULTURE

WHOLE WAY OF LIFE

THE WAY WE BEHAVE WE DRESS,

STRATEGIC TULE

VALUES + BELIEVES + EXPRESSIONS

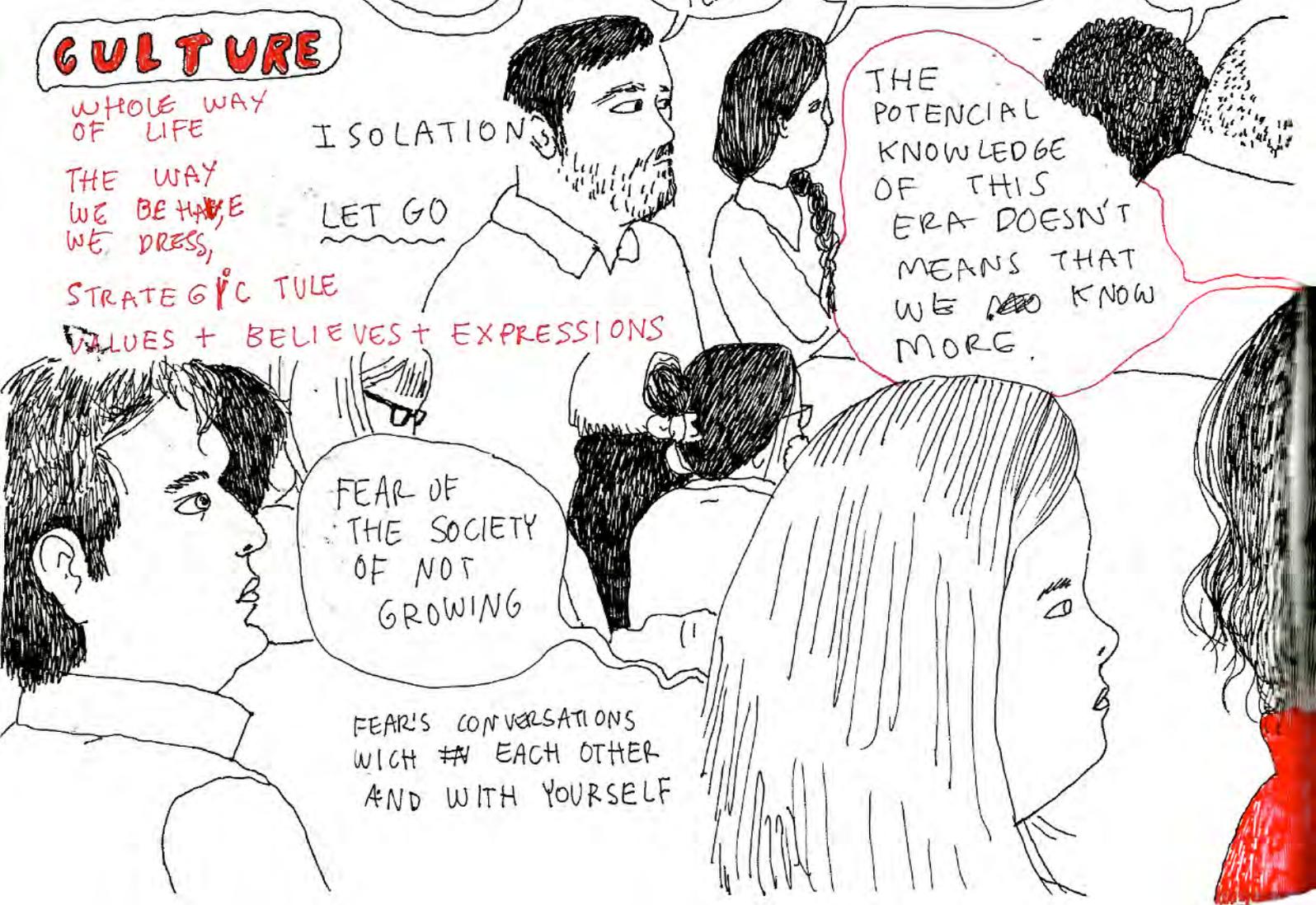
I SOLATION

LET GO

THE POTENCIAL KNOWLEDGE OF THIS ERA DOESN'T MEANS THAT WE ~~NO~~ KNOW MORE.

FEAR OF THE SOCIETY OF NOT GROWING

FEAR'S CONVERSATIONS WITH ~~IN~~ EACH OTHER AND WITH YOURSELF





INNOVATION

KEEP YOU RELEVANT

INTERNAL FOCUS

THE COMPETING VALUES FRAMEWORK

CLAN

COLLABORATE

CREATE

I MAKE MANY PROJECTS IN PALESTINE WE WERE VERY EASY

HOW THE THEATER ENGAGE BY LIFE

I WOULD LOVE WITH PEOPLE SPECIALLY THE GIRLS IN ARTS IN GENERAL

ART IS VERY IMPORTANT IS A GENTLE WAY TO SOLVE THE PROBLEMS. PSYCHOLOGICAL PROBLEMS.

YOU CAN HELP THE PEOPLE TO EXPRESS THEMSELVES. NEED

I THINK THEY ~~NEED~~ TO TALK

VALUES: HONESTY AND TRANSPARENCY IT'S ALSO ABOUT PEOPLE AND CARING ABOUT PEOPLE.

YOU HAVE TO BE A WARRIOR AND YOU HAVE TO FIGHT

DEVELOPMENT IS NOT PERMANENT

DETERMINE THE PATTERN

BREAKING PATTERNS IS VERY DIFFICULT

INNOVATION MEANS RISK



LISTENING =
CONNECTING

UGUNTO:
I AM WHAT I AM
BECAUSE OF WHO
WE ALL ARE.

SOMETHING THAT I LEARNED
AND FOUND IT IN THE SEMINAR
WAS THE WAY TO LISTEN,
COMMUNICATE AND HOW I CONNECT
WITH PEOPLE BY DRAWING.

THE DRAWING HAS A VALUE BY
ITSELF COMMUNICATES IN A
SIMPLE, GLOBAL AND LOCAL WAY.

IDENTIFIES YOURSELF WITH
EVERYBODY THROUGH THE WORDS
AND IMAGES.

THAT MAKES ME THINK HOW
IMPORTANT IS TO CONNECT
YOURSELF WITH PEOPLE IN
A CREATIVE WAY.

I FOUND A NEW VALUE
FOR MY DRAWINGS HERE
BY WATCHING HOW OTHERS
RECEIVED THEM,

FOR MOST
PEOPLE,
THE
OPPOSITE
OF TALKING
ISN'T LISTENING,
IT'S WAITING.

FRAN
LEBOWITZ

WHAT IS A
YOUNG CULTURAL
LEADER?

I'M THE
GENERAL
MANAGER
PET



ABOUT THE REPORT AUTHOR:

Sunny Widmann is program manager for National Arts Strategies. She manages the delivery of in-person events including The Chief Executive Program and the Business of Arts and Culture series. She worked with the Getty Leadership Institute to develop a Must Reads list and works to continuously adapt NAS offerings to suit customer needs and deepen engagement. Prior to joining the NAS staff, Ms. Widmann served with the Peace Corps in Togo, West Africa. She completed her undergraduate studies at Butler University and holds a graduate degree in Arts Management from American University. Her work has been published in the Journal of Arts Management, Law and Society. Ms. Widmann is co-chair for the Emerging Arts Leaders DC committee and teaches graduate courses for Drexel University.

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National *Arts* Strategies

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I WANT TO OPEN A LOCAL CONTEMPORARY ART SCHOOL FOR KIDS AND HOW I DO THAT. I'M AN ARTIST, I WOKE UP LATE IN THE MORNING. I LIVE IN OSAKA IN AN OLD NEIGHBORHOOD. I HAVE A MOTHER, YOU KNOW?

DEFINE OUR OWN WAY TO WORK

VALUE IN THE CULTURAL HERITAGE. HOW TO SUSTAIN THIS IDEA

IT NEEDS TIME

MEET PEOPLE FROM MY AGE AND THAT ARE EQUAL

WHAT ARE WE DOING HERE?

IN A GOOD WAY.

LISTENING MORE THAN SPEAK

CREATIVITY AND INNOVATION IN MANAGING ORGANIZATIONS.

COMBINE VISUAL ARTS AND NARRATIVE

CULTURAL FLUENCY

IF MY ORGANIZATION IS NEW, I CAN BE INNOVATIVE

STIMULATING MEET PEOPLE FOR DIFFERENT COUNTRIES