



SALZBURG
GLOBAL
SEMINAR

SESSION REPORT

561

Beyond Green: The Arts as a Catalyst for Sustainability



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Session 561

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Beyond Green: The Arts as a Catalyst for Sustainability



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Summary

The creative sector is playing an increasingly significant role in raising awareness of climate change and encouraging sustainable social, economic, and environmental practices worldwide. A growing number of artists, cultural organizations, and creative industries leaders are using their talents and resources to draw attention to issues, build will and agency for change, and devise innovative solutions to move us towards greater sustainability. These innovators are breaking down false boundaries between aesthetics and politics and claiming culture as an important and effective catalyst for, and site of, sustainability.

The “art of the possible” will become even more relevant as the glow of the Climate Change Agreement adopted in Paris at the end of 2015 gives way to the more sober, and challenging, process of implementation on national and local levels. The Sustainable Development Goals agreed upon by global political leaders are a necessary first step, but a real and equitable transition to a more sustainable world will require continued and accelerated action in multiple domains. This will require shifting behaviors and thinking, building new infrastructure and systems, and keeping the pressure on policymakers and transnational entities to reach the targets set in Paris. As the People’s Climate March saying goes: “To change everything, we need everyone.” There is growing recognition by many within the environmental movement and other concerned sectors that art and culture has a special function to play as a particle accelerator of this shift – through its ability to reach people on the level of emotions and beliefs, provide new ways of seeing problems, and develop creative solutions.





The Salzburg Global Seminar session *Beyond Green: The Arts as a Catalyst for Sustainability* (February 19 to 24, 2016) took up the question of the arts' role in advancing sustainability at international, national and local levels. The session's goals were to build on path-breaking initiatives that are advancing cross-sectoral links between arts and sustainability around the world, encourage bolder efforts, and recommend strategic approaches for taking innovative grassroots initiatives to scale for greater, longer-term impact.

Sixty arts-based practitioners and thinkers committed to promoting social, economic, and environmental sustainability convened at Schloss Leopoldskron, home of Salzburg Global Seminar, in Salzburg in February 2016. Coming from around the globe, participants included artists, designers, architects, creative entrepreneurs, politicians and policymakers, environmentalists, urban planners, educators, scientists, game developers, philanthropists, scholars, and business leaders. Attendees represented a broad spectrum of cultural expression and artistic endeavor – including visual and performing arts, literature, cultural heritage, food, fashion, architecture, and design – and came from diverse arts organizations, including theaters, music organizations, museums and cultural heritage groups, as well as business start-ups, academic institutions, national and international policymaking bodies, and advocacy organizations. Fellows traveled from 27 different countries and brought life experiences formed by travel or extended residence in multiple additional countries.

The five-day seminar took a broad view of the theme. Preparatory material included policy briefs, documentary films, news clips, program reports and a variety of other resources to spark Fellows' thinking. Through panels, film

showings, small group working sessions, meal-time discussions, and other lively interactions, the group grappled with key questions about promoting sustainability through the arts:

- What kinds of arts-based sustainability projects break through social norms and cultural narratives to inspire lasting behavior change?
- How can cutting-edge sustainable architecture and design become more accessible, affordable, and widely produced?
- Can the arts' ability to illuminate complexity and viscerally communicate the deep importance of natural systems promote climate awareness and sustainable values, particularly among young people?
- As creative industries grow more numerous and more prominent, how can this sector influence consumer attitudes and behaviors, accelerate equitable labor practices, and promote sourcing methods that build responsible global citizenship?
- How can more cities – their political leaders, business enterprises, and citizens alike – be convinced to embrace artists and the creative sector as essential allies in building sustainable communities?
- What incentives can propel more arts councils, ministries, and diverse cultural organizations to embed sustainability into their policies, practices, and investments, thus reducing carbon usage and exerting necessary moral leadership?

These and other concepts provided fuel for discussion and debate. We heard from artists using their creative work and processes to raise awareness and spur action by the public and policy makers. We heard from architects who are intervening in urban planning to change how we occupy and use space. We heard from designers who are re-purposing industrial waste for high fashion, furniture and other consumer products. We heard from community organizers working to integrate sustainability into educational systems and make their communities healthier – ecologically, economically, and socially. And we heard from activists working with museums, theaters, dance groups and music festivals to become more sustainable by reducing their use of fossil fuels and encouraging their visitors and patrons to do the same.

Throughout the sessions, we discussed the special agency of art to overcome people's numbness and disconnection from each other and the natural world, shift perspectives, make the invisible visible, and help us imagine alternative futures. The group acknowledged the power of beauty itself, whether from art or nature, to inspire compassion for other beings and a sense of stewardship for the Earth. Discussions explored artists' distinct powers to deal with complexity, observe and disrupt patterns, surprise us into new ways of thinking, and stimulate people's innate creativity.

Photos courtesy of our Fellows on Instagram. See more: #sgsculture and follow us on @SalzburgGlobal

1. View of the Untersberg by Brandie Macdonald @dangermak
2. "New Friends" by Chuk Odenigbo @royalchukz
3. Leo & Mo, the seahorses of the Schloss and the Leopoldskroner Weiher by Prairie Rose Seminole @msprairieose



Photos courtesy of our Fellows on Instagram. See more: #sgsculture and follow us @SalzburgGlobal

1. The Salzburg tradition of marking Fellows' birthdays continues with a cake for Brandie Macdonald in the Marble Hall. By Prairie Rose Seminole @msprairierose
2. Early spring snowdrops in the Schloss park by Shahidul Alam @shahidul001
3. Full moon over the Schloss by Shahidul Alam @shahidul001



The sessions also revealed significant divergences in worldview and approach, despite a shared passion for sustainability and belief in the agency of art to effect change. Some participants see sustainability as integrally linked with issues of social justice and believe that solutions must fundamentally challenge and create alternatives to our current economic system. Accordingly, they expressed discomfort with strategies that work within the hyper-capitalist market or utilize consumer culture to achieve sustainability goals. Others in the group want to use the power of the market to influence social behavior, put pressure on corporations and governments to change practices, and expand and support local enterprises that empower communities. Some participants felt hesitant about the “instrumentalization” of artists’ work for social or policy objectives. Others see social action as a legitimate aesthetic in and of itself. Almost every conversation revealed the creative tensions between grassroots, bottom-up approaches and policy-oriented, top-down strategies, and highlighted the importance of understanding systems and behavior change.

In extended conversations over the final days of the session, small groups delved deeply into potential arenas for action. In addition to specific recommendations for their topic, these groups generated useful insights relevant to all:

- The need to clearly articulate theories of change – the “why” and “how” arts and culture can advance sustainability goals;
- The need to shift from an economic system based on extractive logic to one that values stewardship and regeneration;
- The importance of intermediaries who can communicate and build connections across different disciplines, worldviews, cultures, and geographies;
- The need to pursue immediate, if imperfect, action to make improvements in our current unsustainable systems while we also do the slower strategic work needed for long-term system-wide change;
- The need for more “human” definitions of what “development” means and more nuanced metrics of wellbeing that are not based on economic growth;
- The need to acknowledge and work through the existential and emotional dimensions of this crisis in addition to the political and technological ones; and
- The need for an ongoing, multi-sector dialogue about sustainable transitions that can produce new language as well as more impactful policies and practices.



Introductory Session

SPEAKERS:

Clare Shine *Vice President and Chief Program Officer, Salzburg Global Seminar*

Susanna Seidl-Fox *Program Director – Culture and the Arts, Salzburg Global Seminar*

Risë Wilson *Program Director, Robert Rauschenberg Foundation,
New York, NY, USA*

Clare Shine welcomed the group. She explained the origins of Salzburg Global Seminar, which was founded after World War II as a “Marshall Plan of the mind” to build bridges between leaders working for progressive change across nations and sectors. She posited that a central question for all movement builders is: “Who do we not know how to talk to?” and suggested that Salzburg Global’s international and cross-disciplinary character offered participants a rare opportunity to learn how to talk to others in the spirit of Salzburg Global’s key values – Imagination, Sustainability, and Justice. Shine explained the organization’s interest in the arts, highlighting their “special ability to bridge barriers and go into spaces that are hard to penetrate.” She invited everyone to use their time in Salzburg to engage and debate, but also to rest, reflect and “renew your vocation” – to be changed by the experience and refreshed in the mission to make positive change in the world.

1. Yasmine Ostendorf and
Christine Gitau

2. Christian Tiscornia and
Shahidul Alam

“How can the arts be a ‘particle accelerator’ to speed progress toward a more just and sustainable world? ”

Susanna Seidl-Fox

1. Clare Shine

2. Susanna Seidl-Fox

3. Risë Wilson

Susanna Seidl-Fox, who conceptualized and directed the program, also greeted participants. She shared more detail about Salzburg Global’s *Culture, Art and Society* multi-year series and described the process leading to the Edward T. Cone Foundation’s generous underwriting support for this exploration of issues relating to the intersection of the arts, culture, and sustainability. She encouraged participants to use an expansive definition of sustainability that encompasses economic and social, as well as ecological, dimensions. She asked, how can the arts be a “particle accelerator” to speed progress toward a more just and sustainable world?

Risë Wilson, whose organization, the Robert Rauschenberg Foundation, also provided support for the Beyond Green session, offered her welcome as well, explaining the artist Robert Rauschenberg’s deep engagement with ecological issues and the Foundation’s current commitment to the intersection of arts and climate change. Wilson urged participants to be brave and generous in the discussions to follow and to “seriously engage both obstacles and opportunities with open hearts and minds.”

To introduce themselves, Fellows each offered an insight not reported in their biographical statements. These revelations showed that – much like Salzburg Global Seminar itself – all the participants are boundary-crossers, each working in their own way to build connections between people that transcend borders and sectoral interests. Members of the group included organic farmers and martial artists, bicycle riders and bicycle makers, people who live only three miles from where they were born and nomads on journeys far from their birthplaces, boat builders and video game designers, paleontologists and musicians, agnostics and traditional healers, dog walkers and night-train riders, shepherds, mystics, and “techno-pagans.” And as one person said, “in addition to all this, we are bacteria – lots and lots of bacteria.”



Plenary Sessions

Opening Conversation: Artists Inspiring Change

MODERATOR:

Alexis Frasz *Researcher and Strategist, Helicon Collaborative, Oakland, CA, USA*

PRESENTERS:

Kalyanee Mam *Chief Executive Officer, Migrant Films, Guerneville, CA, USA*

Frances Whitehead *Principal, ARTetal Studio; Professor, School of the Art Institute of Chicago, Chicago, IL, USA*

In the Opening Conversation of *Beyond Green*, Fellows were grounded by the practices of two artists. Frances Whitehead works in Rust Belt cities in the USA that are grappling with the aftermath of disinvestment and industrial pollution. Kalyanee Mam works in villages in rural Cambodia that are threatened by natural resource extraction and development. Despite their different contexts, both shared insights around how art and beauty can reconnect people to the land and inspire them to protect it.

Frances Whitehead described her practice as “experimental urbanism” and a series of “civic experiments.” Integrating art, design, science and public engagement, her projects recognize that “sustainability is a cultural problem” and address the complexity of civic problems by using her unique artistic skills and perspective. Whitehead collaborates with communities, urban planners and city officials to re-imagine public space and infrastructure in more sustainable ways. In her talk, Whitehead focused on “agency” and spoke about artists as “free agents, double agents, and irreverent cross-pollinators,” who – as Sacha Kagan has put it – are “playing on the rules, not in the rules.” She argued that artists never stop being artists when they collaborate with other disciplines and that they have an opportunity, and responsibility, to “opt in” and act on real world systems in creative ways. “Solutions come when the symbolic is in conversation with the practical.”

She shared her climate work with the Trust for Public Land on the “The 606” project on Chicago’s Northwest side. This project turned an abandoned elevated railway bed into an urban park, greenway, performance plaza and observatory. One part of the project involved planting 453 pink-blossomed *Amelanchier x grandiflora* (serviceberry) trees, whose bloom is highly sensitive to temperature. The five-day bloom-spread will attract public attention for its beauty, but it is also a natural indicator of changing temperatures that can be monitored by climate scientists. This natural signal of climate change enables residents to become “citizen scientists”



“Solutions come when the symbolic is in conversation with the practical.”

Frances Whitehead



“Most of us are displaced – exiles in a sense – because we are disconnected from nature and the land. We have forgotten what we knew – the stories, the foodways, the fairy tales, and the inherent knowledge of self that is embedded in nature.”

Kalyanee Mam

by observing the time of blossoming each year. She calls this “pink infrastructure,” a playful reference to “green infrastructure.” In this way, “beauty catalyzes climate awareness,” which is an essential prerequisite to building the public and political will to address climate change and sustainability.

Filmmaker **Kalyanee Mam** then took the group half way around the world to Cambodia, where she has been using filmmaking as a way to help a traditional village fight de-forestation and displacement as a new hydro-electric dam is constructed. Mam movingly recounted her own family’s story of displacement, sent into exile during the Khmer Rouge regime, and her personal search to find “where I belong.”

This search to understand her own identity led her back to her homeland, where she is currently filming her documentary *The Fire and the Bird’s Nest* in a remote valley in Cambodia’s Cardamom Mountains. There she met Reem Sav See, a young mother, who is the subject of the film. See doesn’t grapple with identity or “seek belonging,” said Mam, “because she has never been displaced. This made me realize that most of us are displaced – exiles in a sense – because we are disconnected from nature and the land. We have forgotten what we knew – the stories, the foodways, the fairy tales, and the inherent knowledge of self that is embedded in nature.” At a protest against a dam being built in the valley, an elder in the village expressed very succinctly, “the land I can give to my grandchildren is more important by far than any money the government can offer.” Mam challenged the group to think of ways that we can help remember what we have forgotten.

The discussion that followed explored differences between “art” and “culture,” the power of beauty (both from art and nature) to transform and reconnect us, strategies that artists are using to get “a seat at the table,” and the intrinsic and instrumental dimensions of art.



Alexis Frasz and Kalyanee Mam

Raising Awareness and Catalyzing Public Engagement

MODERATOR:

Risë Wilson Program Director, Robert Rauschenberg Foundation,
New York, NY, USA

PANELISTS:

Shahidul Alam Photographer and Founder, Drik Picture Library, Dhaka, Bangladesh

Rachel Plattus Co-editor, Beautiful Solutions, New York, NY, USA

The purpose of this panel was to examine strategies and approaches to raising awareness and catalyzing public engagement by focusing on the power of photography and storytelling. What is the role of the artist in “waking people up?”

Photographer and activist **Shahidul Alam** launched this panel by reminding the group that February 21 is International Mother Language Day, an important day in his country of Bangladesh, where people have had to protest continuously for the right to speak their own language.

Alam’s work uses photography and language to expand awareness of the struggle for rights and representation among communities and people that are largely invisible to the mainstream. “As we say at home, ‘until the lions find their storytellers, stories about lion hunting will always glorify the hunters’,” he said. Alam described his project *Crossfire*, a show whose title references the work of the Rapid Action Battalion, a para-military group in Bangladesh that regularly kills civilians. The newspapers report these victims as “killed in crossfire.” The exhibition included gorgeous images of scenes where victims had been found – fields, street corners, courtyards. The images were intentionally abstract and without human subjects to ensure there was no legitimate excuse for censorship. As expected, the show was shut down by police, but the organizers were prepared and turned the censorship itself into an opportunity to galvanize attention and support for the issue. The exhibition drew more than 400,000 people over three days and gained the attention of the international community. Alam said, “Our job [as artists] is to make life difficult for people in power.”

Rachel Plattus built on the theme of providing visibility for untold stories by describing the work of Beautiful Solutions, a gallery, lab, publisher, and web platform that creates space for people to tell their stories and “gathers the most promising and contagious strategies for building a more just, democratic, and resilient world.” Beautiful Solutions is an extension of the work of Beautiful Trouble, a book, toolbox, and international network of



“Until the lions find their storytellers, stories about lion hunting will always glorify the hunters.”

Shahidul Alam

“We need reparations that are investments in creating productive, circulating capital in communities – not just cash transfers that evaporate.”

Rachel Plattus

artist-activists and trainers devoted to making grassroots movements more creative and effective. Beautiful Solutions emphasizes the “politics of yes,” whereas Beautiful Trouble focuses largely on the “politics of no.”

Working with New Economy Coalition, the Highlander Research and Education Center, the People’s Institute for Survival and Beyond, and others, Beautiful Solutions is dedicated to overcoming racism, economic injustice and other forms of discrimination and building truly democratic systems of politics, economics, and culture. Beautiful Solutions sees the climate crisis as an opportunity to chart a different course for society – a chance to transform our systems from “power over” to “shared power.” Creating a community-generated knowledge base to counter more hierarchical systems of knowledge is one component of this transition. In addition, Plattus argued for reparations to communities who have suffered from historical oppression and theft: “We need reparations that are investments in creating productive, circulating capital in communities – not just cash transfers that evaporate.”

In the subsequent discussion, moderator **Risë Wilson** highlighted the power of stories as a tool for resistance and the need for multiple vocabularies for speaking about such work. Fellow Rachel Schragis noted that it is important to distinguish between the audience and the target in strategizing efforts for change – the audience for her organization, People’s Climate Arts, is the public, but the target is policymakers who will feel the pressure of public opinion. Another Fellow emphasized the need to recognize and leverage multiple “currencies” beyond money, such as language, relationships, political processes, social media, and culture. There was debate about the tension between working within structures of power or working outside systems to change them. One Fellow noted, “We have to go inside the structures to change them.” Others asserted that we have to be willing to collaborate where possible, and we have to be part of the change process.

Below: Rachel Plattus (in red) injects some energy into Parker Hall, leading Fellows in a human wave



Learning from ArtCOP21

MODERATOR:

Catherine Cullen *Special Advisor, United Cities and Local Governments Committee on Culture, Lille, France*

PANELISTS:

Anaïs Roesch *Associate Member, Project COAL, Paris, France*

Ben Twist *Director, Creative Carbon Scotland, Edinburgh, UK*

Anne-Marie Melster *Co-founder and Co-director, ARTPORT_making waves, Paris, France*

The United Nations conference on climate change, COP21 (Committee of the Parties 21), and the Sustainable Innovations Forum occurred in Paris at the end of 2015. The negotiations produced the most comprehensive and forward-looking international agreements to date. Arts and cultural events have accompanied climate talks in the past, but ArtCOP21 represented the most extensive and imaginative use of the arts to influence a policy agenda to date. The purpose of this panel was to share learning from the ArtCOP21 process, with a view to distilling lessons for similar efforts in the future.

Anaïs Roesch, whose organization COAL partnered with Cape Farewell in organizing and managing the ArtCOP21 activities, described their goals, including positioning artists as climate stakeholders, giving artists a framework for action, integrating the arts and culture into political agendas for sustainability, and increasing citizen awareness. Over four months, more than 550 arts events occurred, including installations, workshops, exhibitions, and other activities sponsored by 54 countries and involving more than 250 artists of all disciplines. While Roesch and her colleagues were pleased overall with the results, she concluded by saying the bridge between culture and climate change is not always easy to make. There is a need for greater collaboration to create a global movement linking the arts and sustainability.

In solidarity with ArtCOP21, Creative Carbon Scotland sponsored a season of artistic work focused on climate change in Scotland during the UN negotiations. **Ben Twist** discussed the events. Five new works were commissioned and presented, others added their own projects to the schedule, and writers offered a series of reviews and critiques. The results were thought-provoking: engagement and demand were very high, and some of the best works were by ‘the least professional’ participants. Artists certainly need to be more closely involved in sustainability conversations, Twist added, but the experience had made him wonder more about how artists should be involved. He would welcome greater recognition of artists’



“Systems change should be the target.”

Ben Twist



Left to right: Anaïs Roesch, Catherine Cullen, Ben Twist and Anne-Marie Melster

“[it is critical for artists to engage with the people who are] actually creating our society – engineers, politicians, and decision-makers of all kinds.”

Anee-Marie Melster

special skills – their visions, their ability to deal with complexity, their creative practices – and a better incorporation of these skills in decision-making processes. “We need more artists engaging with the big issues of the day,” he said. Twist concluded by sharing his growing sense that influencing individual behavior change is insufficient because individuals do not have enough power. “Systems change should be the target.”

Anne-Marie Melster and ARTPORT_making waves have been organizing art projects as part of international climate negotiations since those held in Copenhagen, Denmark in 2009. She has noticed increased openness to art at these events, even among negotiators: “People realize that negotiations are all about the head, and art connects the issue to the belly.” Melster believes that “Paris gave us room for culture to truly become the ‘fourth pillar’ of sustainable development,” alongside economic growth, social inclusion and environmental balance as Agenda 21 and others have advocated. Like Whitehead, Melster feels it is critical for artists to engage with the people who are “actually creating our society – engineers, politicians, and decision-makers of all kinds.”

During the discussion, one Fellow remarked, “ArtCOP21 did its job” – it was visible, ubiquitous and diverse, and made the issues under discussion at the international convention more accessible to the general public. Another demurred, wondering if ArtCOP21 was really an example of the art world talking to itself rather influencing policy or public opinion. “How many artists connected with the actual negotiators?”



Changing Mindsets and Shifting Behaviors

MODERATOR:

Ania Rok *Coordinator, Governance and Social Innovation, ICLEI, Freiburg, Germany*

PANELISTS:

Pireeni Sundaralingam *Associate Professor, California Institute of Integral Studies, San Francisco, CA, USA*

Christian Tiscornia *Founder and President, AMARTYA, Buenos Aires, Argentina*

Oleg Koefoed *Co-founder and Partner, Cultura21 Nordic, Copenhagen, Denmark*

This panel brought together a cognitive scientist, an educator, and a philosopher to share their diverse perspectives on what it means to try to change mindsets and shift behaviors.

Cognitive scientist **Pireeni Sundaralingam**'s presentation argued that if we seek to change mindsets and behavior of the public and policymakers, we need to start by understanding how the human brain actually works. Climate scientists and activists often treat people as if they were computers – assuming that if you feed in data, understanding and a rational response will be the result. Through a series of short exercises, she illustrated numerous faulty assumptions about our brains. We mistakenly assume that people:

- Are rational and process information in logical steps;
- Notice things that are right in front of us;

Alongside the session, Salzburg Global Seminar hosted the traveling exhibition called *Facing the Climate*, in which five Swedish and five Austrian cartoonists take a sharp and disturbing look at the climate issue.

The *Facing the Climate* project is part of a bilateral cultural exchange series between Sweden and other countries around the world as a result of cooperation between the Swedish Institute, the Swedish Embassy in Vienna, the Caricature Museum in Krems and the University for Applied Arts in Vienna.

- Grasp the basic concepts of time – past, present and future; and
- Have good memories and store relevant information.

Based on these faulty assumptions, we have often pursued ways of communicating about climate change communication that are doomed to fail: repeat messaging using data, telling people we are running out of time, and appealing to logic. Brains are not computers. We process patterns, not logical arguments; we often do not see objects clearly in our line of sight; we overestimate the expansiveness of time in the future; and our memories are fluid and associational, re-shaped by current events and fresh inputs.

Sundaralingam and others are conducting research to identify the kinds of communications strategies that do work with the brain’s quirks, and this research suggests the arts may be a particularly valuable modality of communication. For example, analogies (including narratives and stories) enable the brain to process new data and build new understandings, and honing people’s ability to use metaphors – through poetry and other kinds of imagery – helps them process scientific information.

Christian Tiscornia then discussed his efforts to weave sustainability values into the educational system in Buenos Aires, Argentina, and build a “culture of sustainability” through his school, Kindersensia, a community-based, multi-generational, green school of practical education. This requires government, the private sector, and civil society to work more effectively together and understand the multi-dimensionality of the problem. He focuses on young people, recognizing that if children can learn the culture of sustainability, they will carry that ethos throughout their lives and make changes that those currently in power are failing to make. Tiscornia suggested that the ego of leaders, even those with good values and intentions, is one of the primary barriers to a more sustainable world: “I don’t believe so much in strong individual leaders; what matters for change is an empowered group of people working as a team.” Trust and cooperation are critical to the

1. Oleg Koeford

2. Pireeni Sundaralingam



change we need to make, which requires safe spaces to share our fears and vulnerabilities.

Oleg Koefoed introduced himself as an “action philosopher.” With a series of powerful images and an exercise in which the group experienced being a wave, he shared his view that as a species, humans are experiencing deep and long-term shifts in our organizing paradigms. We have moved from a “regime” of thinking in which the individual was primary and we thought we could master the given world through classification systems, to a regime in which change and improvement was considered possible and paramount, to an emergent regime based on networks and ecosystems – one that recognizes the power of collective intelligence and action. In such a world, we all need to get comfortable with concepts of simultaneity and quantum physics – the idea that something can be two things at once.

The City as Driver of Change

MODERATOR:

Anupama Sekhar *Director, Culture Department, Asia-Europe Foundation, Singapore, Singapore*

PANELISTS:

Catherine Cullen *Special Advisor, UCLG Committee on Culture, Lille, France*

Ania Rok *Coordinator, Governance and Social Innovation, ICLEI, Freiburg, Germany*

Zayd Minty *Director, Creative City South, Cape Town, South Africa*

Marco Kusumavijaya *Director, Rujak Centre for Urban Studies, Jakarta, Indonesia*

Anupama Sekhar reminded the group of the dramatic urbanization trends characterizing the 21st century. She challenged participants to think of the city as a driver of creative change and sustainable progress.

Catherine Cullen launched the presentations by describing cities as the pre-eminent engines of economic growth, now generating more wealth than some countries and emerging as innovative nodes of nimble policymaking. Cities are increasingly cognizant of the role that culture plays in their development. Since 2004, the United Cities and Local Government (UCLG) alliance – one of world’s largest such associations – has firmly embraced culture as the “fourth pillar of development” through its Agenda 21 for Culture. “Cities know the importance of culture,” Cullen said, “and its centrality to heritage tourism, creative industries, and social cohesion,” as well as economics.



“I don’t believe so much in strong individual leaders, what matters for change is an empowered group of people working as a team.”

Christian Tiscornia



Anupama Sekhar



“We’re working to build dynamic relationships that allow people to articulate what they want at a grassroots level.”

Zayd Minty

Ania Rok described how arts and cultural institutions can be valuable partners in local and regional transitions to sustainability. In partnership with the Dutch Research Institute for Transitions (DRIFT), ICLEI is using a systems-thinking approach, recognizing that transition to a sustainable city means fundamental changes in the structures, cultures and practices of social sub-systems. “In transitions,” Rok said, “you can’t control but you can guide.” Through its work, ICLEI and DRIFT have distilled a set of principles for transition management, including:

- Dig deeper – understand complexity;
- Aim high, seek innovations;
- Keep options open and explore multiple pathways;
- Co-create and recognize everyone is a decision maker;
- Find change agents; and
- Commit to ongoing learning.

A fundamental concept in ICLEI’s governance work is that transitions require different kinds of knowledge and actors. Artists are important members of transition planning teams because they are adept at working in situations where the destination is unknown, where people’s non-rational sides (their “hearts and hands”) need to be engaged, and where experimentation is required. While ICLEI is seeing a growing interest in building bridges between sustainable urban development and culture, there are still barriers including the reluctance of many urban planning agencies to reach out to artists, perceptions that “the arts are for children,” and people’s difficulty in getting out of their institutional frames.

Inspired by the work and writing of urban scholar Edgar Pieterse, **Zayd Minty** described efforts to use community-engaged design as a way to address pessimism, marginalization, and poverty in Cape Town, South Africa. Minty was instrumental in developing Cape Town’s World Design Capital bid in 2014, which included more than 460 arts- or design-based projects of varied scale. Cape Town is now engaged in an asset-based cultural mapping process for all its neighborhoods, capturing the physical infrastructure of each place and its human dimensions – its people, histories, cultural traditions, and aspirations. “We’re working to build dynamic relationships that allow people to articulate what they want at a grassroots level,” Minty explained.

Marco Kusumavijaya stated his aspiration that cities be drivers and spaces for equity and solidarity as well as economic opportunity. Research shows that growth does not correlate with equity. “Development is a brutal tool for growth in most people’s minds,” Marco said. “The word ‘development’ was an economic term but the economy has become so hegemonic that people think if you’re not developed economically, you’re not developed in any other field of life. This is simply wrong. Somehow we moved from measuring our



Catherine Cullen



Ania Rok



governments by their success in promoting the general welfare to measuring them by what rate of economic growth they deliver.”

Kusumavijaya and his colleagues in Jakarta and Yogyakarta, Indonesia, are proponents of “citizen urbanism,” encouraging individuals and households to see their personal stake in sustainability and development, including setting their own goals to reduce waste. “Communities are the intermediaries between individuals and states,” he said. “Change happens postcode to postcode.” Community organizers and grassroots change agents have powerful roles to play in promoting the “co-production of knowledge,” enabling communities to generate useful information, organize exchanges, and pilot initiatives. “We see art as a way of knowing, as a way of researching, and as a way of touching the hearts of people and communities. It allows us to encourage things that are fun, but at the same time critical, to promoting deeper thought,” Kusumavijaya added.

In the discussion that followed, Fellows noted that many rural areas are innovators in sustainability, as well as cities, and arts and culture play a key role in overcoming rural isolation and loneliness. Ideas about “the commons” were also offered, including the importance of reclaiming and expanding physical and virtual manifestations of shared space sustained by spontaneous community action. The need for new vocabularies was repeated. “What if ‘development’ meant reducing racism,” asked one Fellow, “or an expansion of sharing?” The definition of “artist” was also discussed. In Bali, where everyone has an artistic practice, artists’ recognition does not come in financial rewards but in the community’s appreciation.

Left to right: Rachel Schragis, Marco Kusumavijaya, Carolina Ferres and Zayd Minty

“We see art as a way of knowing, as a way of researching, and as a way of touching the hearts of people and communities. It allows us to encourage things that are fun, but at the same time, critical to promoting deeper thought.”



Marco Kusumavijaya



“When I ask them, people say they do this to make a better world. They want to be part of something larger than themselves.”

Francis Sollano



Elizabeth Thompson



Omar Nagati

Designs on the Future

MODERATOR:

Elizabeth Thompson *Executive Director, Buckminster Fuller Institute, New York, NY, USA*

PANELISTS:

Singh Intrachooto *Head, Creative Center for Eco-design, Architecture Kasetsart University, Bangkok, Thailand*

Christine Gitau *Convenor and Curator, Craft Afrika, Nairobi, Kenya*

Omar Nagati *Co-founder, CLUSTER, Cairo, Egypt*

Francis Sollano *Executive Director, Youth for a Livable Cebu, Cebu, Philippines*

Moderator **Elizabeth Thompson** introduced this panel’s theme with a quote from Buckminster Fuller:

“The design challenge is to make the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without ecological offense or the disadvantage of anyone.”

Singh Intrachooto picked up this thread in his presentation about the Creative Center for Eco-design and his Scrap Lab studio. Construction waste represents 30-40% of all waste by weight in Indonesia, and most of that material goes to landfill. Intrachooto asserts that “we are wasting too much waste.” Over the last decade, Intrachooto and his design students have worked with engineers, biologists, business leaders, and others to up-cycle construction waste, turning it into beautiful products manufactured under certified sustainability guidelines. Furniture, tiles, fabrics, and terrazzo are among the results. This represents new business opportunities for manufacturers, which they are more open to than the prospect of changing their processes to reduce waste.

In the Philippines, **Francis Sollano** is pursuing a related idea, converting old garbage bags, plastic bottles, and other trash into attractive fashion items. To turn “trash into trashion,” Sollano provides designs and materials to a group of women in his community, who create the garments in their homes under his direction. He has also engaged young people in the project through Youth for a Livable Cebu. Involving kids helps Sollano judge what products will be successful (“kids will tell you if it’s trashy”) and engages their parents as well. His partners’ motivation for working on this effort is only partly to earn additional income. “When I ask them, people say they do this to make a better world. They want to be part of something larger than themselves,” he said.



Christine Gitau talked about her efforts to enhance sustainable craft industries in Kenya, bridging environmental sustainability and economic opportunity. She is working to help Kenya develop a leather processing infrastructure while simultaneously reducing the environmental effects produced by the tanning industry. This work has resulted in the first eco-certified tanning facility in the country. She is also working on Country of Origin (COO) initiatives to hone Kenya’s brand and associate the country with well-made and environmentally responsible products, given the importance of traceability to sustainable practices. Finally, she is working on securing intellectual property rights for natural resources and traditional knowledge. Gitau told the story of how an enzyme from hot water springs in Kenya has been used widely by global corporations for stonewashing blue jeans without acknowledgement or compensation to Kenya. As genetic engineering expands, materials and aspects of cultural heritage are likely to be stolen or misappropriated unless new standards and controls are established.

Omar Nagati shared his efforts to understand public space at this “Hobbesian moment” in Cairo, when the government is absent and the city is in flux. Using creative new approaches to mapping “junk spaces” and “people’s informal responses to formal planning structures” (such as the ring road circling the city), Nagati and his colleagues at CLUSTER have been investigating the largely invisible ways the city works and its people interact with the built environment and each other. “We are trying to define our relevance to the 99%,” he said, “and make design mean something to people who live continually in sites of negotiation where everything between highly public and highly private space is contingent.”

Group discussion picked up the theme of multi-stakeholder approaches and the need to grapple with power. Multiple points of view are important, but

“We are wasting too much waste.”

Singh Intrachooto



Christine Gitau

“The Paris Agreement changes everything. Now we need to come together, amplify our voices, and talk effectively to power structures, not just to each other.”

Alison Tickell

“you need the right people, not everybody,” noted one Fellow, and who that is can only be determined by the goals and shape of the effort. Often achieving maximum impact requires humility and tact, getting close to the source of power but staying behind the scenes. The important role that children can play as agents of change was also underscored.

Enablers of Change

MODERATOR:

Alexis Frasz

Researcher and Strategist, Helicon Collaborative, Oakland, CA, USA

PANELISTS:

Risë Wilson

Program Director, Robert Rauschenberg Foundation, New York City, NY, USA

Margaret Shiu

Founder and Director, Bamboo Curtain Studio, New Taipei City, Taiwan

Alison Tickell

Founder, Julie's Bicycle, London, UK

Moderator **Alexis Frasz** opened the session by asking a few questions: What is the change we are trying to enable? How are the catalytic (or enzymatic) properties of enablers different than other actors in the system? How can we better understand different roles to achieve desired effects?

Margaret Shiu talked about the significance of UNESCO's Hangzhou Declaration of 2013, which placed culture at the heart of sustainable development practices, and people's high hopes, in China and elsewhere, for this agreement. Many artists around the world are working to support the ideas embodied in the Hangzhou Declaration, but political climates are not always receptive to these efforts. Shiu's own organization, the Bamboo Curtain Studio in Taiwan, promotes “local action with global connections,” working on pollution, land, and water issues and connecting local practitioners to relevant work going on around the world. For example, Bamboo Curtain works with the Green Art Lab Alliance Asia, a partnership of artist collectives from across Asia formed to advance the role culture can play in advancing sustainability. Contemplating spiritual aspects of sustainability, Shiu drew parallels between Confucianism and what might be viewed as a more sustainable “school of life” in Asia.

Alison Tickell, founder of Julie's Bicycle in the UK, explained the ways her organization is helping artists, cultural institutions, funders, and other policymakers foster sustainability. “Climate change is about culture and values,” said Tickell, “and the arts and creativity are at the epicenter of culture.” Tickell argued that the ability of the arts to connect with people



Margaret Shiu

on the level of the heart and the mind has the potential to accelerate action. With Julie’s Bicycle’s technical support, the Arts Council of England has made environmental impact plans a condition of its funding, and Julie’s Bicycle has been working with cultural organizations across the UK and around the world to help them track and lower their carbon footprints. Tickell sees four important “enablers” of change in the arts: artists and creatives, audiences and art lovers, institutions and their custodians, and policymakers and funders. Over the past ten years, Julie’s Bicycle has focused primarily on cultural institutions and policymakers, but Tickell feels this is no longer enough. “The Paris Agreement changes everything,” she asserted. “Now we need to come together, amplify our voices and talk effectively to power structures, not just to each other.”

Risë Wilson invoked the values and practices of her organization’s founder, the artist Robert Rauschenberg. “Rauschenberg used his creative approach and his generosity of spirit to show that art can change the world,” she said. “He asked how he could make the world better,” and then did so by collaborating with other artists, bringing attention to important causes – including making the poster for the first Earth Day – and offering support to those in need. The foundation upholds that spirit of service and Rauschenberg’s collaborative values in its work today. Wilson’s own work is informed by two questions: “What is getting in the way?” and “How do we create lasting allies and not just perform transactions?” She sees climate change as creating space for new approaches to equity and solidarity. “We are all in this together,” Wilson said, “and we should never waste a crisis.”

“Rauschenberg used his creative approach and his generosity of spirit to show that art can change the world.”

Risë Wilson

1. Alison Tickell

2. Risë Wilson





“If we don’t understand how systems are affecting us, we are less likely to find new solutions to our challenges and more likely to be subject to the control of others.”

Teresa Dillon

Fellow Rachel Schragis built on Wilson’s point, saying a motto of People’s Climate Art is “To change everything, we need everyone.” If everyone’s reality is disrupted, then let’s reorganize and restructure. Tickell noted that transnational corporations’ power supersedes national decision making on the environment, and trade agreements such as the Transatlantic Trade and Investment Partnership (TTIP) can nullify countless efforts by local or national entities. “We need both rabble rousers outside and people inside the system,” she said. “As long as ‘green’ is perceived as a premium product,” another Fellow observed, “we will have trouble building intersectionality” with partners on the justice side of the spectrum. Another Fellow added, “Operating with urgency can make it difficult to take the time required to build trust,” but we need both immediate action and the long-term view.

Encouraging Bolder Policymaking

MODERATOR:

Clare Shine

Vice President and Chief Program Officer, Salzburg Global Seminar

PANELISTS:

Sofie Katstrup

Advisor, Culture and Sustainable Development, The Nordic Council of Ministers, Copenhagen, Denmark

Teresa Dillon

Curator, Urban Knights, Berlin, Germany

Camilla Bausch

Director, Ecologic Institute, Berlin, Germany

Alain Ruche

Senior Advisor on Cultural Matters, European External Action Service, Brussels, Belgium

This panel explored efforts at the international, national, and city levels to encourage more creative and innovative ways of incorporating the arts and culture into policymaking around sustainability.

Sofie Katstrup described the work of the Nordic Council of Ministers, a group of eight countries/self-governing areas that have been collaborating since 1972. Sustainable development is one of three key themes for the Nordic Council of Ministers, and represents a place where the participating countries see synergy in their political priorities. The Council seeks to shift both policies about sustainability and media discourse on this topic, and uses both “soft” instruments such as research, events and information exchange, and “hard” instruments such as rules and evaluation instruments to implement its sustainability goals. Katstrup referenced the Culturability BSR – Culture for Sustainable Development project as one of the flagship programs for the Baltic Sea Region. The aim of the project is to build knowledge on culture



Sofie Katstrup

as a driver for sustainable development and, through showcasing and demonstration, encourage multiplication of good practices for culture and sustainability in the Baltic Sea Region.

Teresa Dillon sees art as a way to help society deal with loss, death, and change – which are all components of facing climate change. She has developed numerous projects that use the arts and technology to make invisible control structures more visible (or audible) to the public – including data systems, electromagnetic systems, and civic governance. Her innovative projects, such as Open Data 18 Hour Challenge, Hack the City, and the upcoming #makestream for the International Digital Cultures Festival in Berlin, encourage people to be active agents in making public environments, and work to both grow empathy between groups and influence the behavior of public agencies. “If we don’t understand how systems are affecting us,” Dillon said, “we are less likely to find new solutions to our challenges and more likely to be subject to the control of others.”

Alain Ruche asserted that embracing uncertainty and improvisation should become key ingredients in policymaking today. In his view, for too long we have given primacy to strategies and plans and put a premium on quantitative data, but this approach does not fit today’s complex world. “Strategy planning is a zombie,” Ruche said. “Being obsessed with knowing before doing keeps us from making the world better today. We need people and approaches that help us navigate complexity and uncertainty, people able to work in transdisciplinary ways and at the edge of what is known. We need artists.” He proposed policy design as a new form of artistic practice and suggested, “We should stop thinking about art works as objects and start thinking about them as triggers for experience.”



“Being obsessed with knowing before doing keeps us from making the world better today. We need people and approaches that help us navigate complexity and uncertainty, people able to work in transdisciplinary ways and at the edge of what is known. We need artists.”

Alain Ruche



“That almost 200 countries passed the Paris Agreement by consensus was a significant political breakthrough. But we now need pressure from civil society all over the world to help ensure that the governments implement what they promised.”

Camilla Bausch

Rachel Schragis (in yellow) leads the Fellows in a reflective chant, sharing a rolled up painting of how all our problems “are connected”

Having actively participated in the international climate change negotiations for many years, **Camilla Bausch** directed the group’s focus to COP21, a very important milestone in the fight against global warming. “That almost 200 countries passed the Paris Agreement by consensus was a significant political breakthrough. But we now need pressure from civil society all over the world to help ensure that the governments implement what they promised,” she said. It is essential to move the debate about the needed transformation from expert circles into a broader societal realm, one in which all citizens are creating and driving the change they want to see. “We also need to address the fears which arise in the context of such transformation. We need an ‘orchestra of change’ in which the arts can open up an important space for emotions, imagination, and reflection,” she added. According to Bausch, ArtCOP21 did not affect the wording of the Paris Agreement itself, but it did broaden the climate debate: “It touched people, and built networks that can now be leveraged.” She also cited one of her projects – EnergyTransitionArt – as another example of how the arts can broaden societal discourse, in this instance about Germany’s Energiewende, which aims to transform the German economy to become climate friendly and nuclear free.

During the discussion, one Fellow noted that calling new approaches “experiments” allows for uncertainty about outcomes, which is essential in situations of complexity. There was conversation about how one could “kill” the dysfunctional systems, without destroying everything in the process. Some Fellows suggested that non-state actors have more power than ever to actually change the systems instead of killing them. In closing, Bausch quoted the Martin Luther: “Even if I knew that tomorrow the world would go to pieces, I would still plant an apple tree today.”





Fireside Chat: We Are What We Eat

MODERATOR:

Pavlos Georgiadis *Ethnobotanist, AgriFood Author and Climate Tracker, Athens, Greece*

PANELISTS:

David Gross *Founder, Wastecooking, Vienna, Austria*

Kamal Mouzawak *Founder, Souk el Tayeh, Beirut, Lebanon*

Prairie Rose Seminole *Prevention Specialist, The Boys and Girls Club of the Three Affiliated Tribes, New Town, ND, USA*

After dinner on the fourth day, the group gathered by the fire in the Great Hall to hear from three Fellows who are using the medium of food for climate action. Food has cultural, political, economic and social dimensions; links rural and urban communities; feeds us and makes us sick; nourishes us and generates conflict. What role is the culture of food playing in efforts to address sustainability?

Prairie Rose Seminole, of the Three Affiliated Tribes in North Dakota, thanked the Sacred Mother for giving us the day as Fellows sipped cups of tea made from herbs she brought with her to Salzburg. In her Sahnish/Arikara, Northern Cheyenne, and Lakota tribal traditions, food is sacred. “We don’t have much, but we can always offer you something to eat,” Seminole explained. The ancestral knowledge passed through foraging, planting, and harvesting practices are essential to Native cultures, yet many Native reservations – including hers – are now food deserts. In some areas, people must drive two hours to find a decent grocery store and many rely primarily

Fellows gather in the Great Hall of Schloss Leopoldskron for the fireside chat

“Our communities desperately need to reclaim land where we can revive food traditions, which are parts of our cultural fabric, our political power and our reverence for the Earth.”



Prairie Rose Seminole



“Food is a political act. We’re doing conflict resolution through cooking.”

Kamal Mousawak

on poor quality food they can get at local gas stations or food banks. Many children grow up without any connection to the planting cycle or knowledge of food traditions.

Seminole’s community faces other land-related challenges. The Three Affiliated Tribes were forced to relocate in the 1950s when their land was flooded for hydroelectric dams; now they are confronted with unregulated oil exploration abutting their land. This compounds the health and economic challenges the tribes face, which are further exacerbated by lack of representation in the electoral system. Seminole’s efforts to educate and mobilize tribe members is driven by her concern for the land and the culture. “Our communities desperately need to reclaim land where we can revive food traditions, which are parts of our cultural fabric, our political power, and our reverence for the Earth.”

Austria’s Wastecooking initiative has grown from one man’s experiment in dumpster-diving to a documentary series and a free supermarket stocked with edible food recaptured from restaurant and grocery store discards. Filmmaker and activist **David Gross** described the evolution of his passion for this work. One-third of all food grown is wasted, which could feed all the hungry people in the world. “Like love,” he said, “changing people’s minds goes through the belly. Through food we can heal our hearts as well as our planet.” Wastecooking has held cooking demonstrations in European parliaments, on city streets and college campuses – creatively capturing attention for the issue of food waste and human hunger.



David Gross

In Lebanon, **Kamal Mousawak** is using food to overcome cultural divides and build bridges severed by decades of political conflict. “Land, agriculture, cuisine – all people have this,” said Mousawak. “Food is something to start a conversation, our best and most sincere expression of tradition.” Mousawak founded Souk el Tayeb, the first farmers’ market in Beirut, to celebrate food traditions that unite communities and improve sustainable agriculture. The program now includes regional festivals, school programs and a cooperative kitchen/restaurant where each day a different cook prepares the menu. Most recently, Mousawak has been working with refugees to bolster their cooking skills, share food traditions, bridge cultural biases, and increase employment opportunities. He shared stories of people from communities who are political enemies finding their common humanity by cooking side by side together in the kitchen. “Food is a political act,” he said. “We’re doing conflict resolution through cooking.”



Pavlos Georgiadis

Small Group Summaries and Recommendations

Regional Groups

On one afternoon of the session, participants joined “regional” breakout groups which looked at the arts/sustainability intersection from various geographic perspectives. In reports back on their discussions to the larger group, participants identified differing cultural values and varying barriers to progress. In regions in conflict, sustainability was obviously not viewed as a priority. Sustainability was also often viewed as a “Western” lifestyle issue, particularly in cultures with a cyclical rather than linear philosophy of life. Societies with “collective” rather than “individualistic” traditions were also seen as more naturally receptive to concepts of sustainability. The roles and perceptions of artists in different cultures also vary widely.

1. Micheal Premo reports back for the North America regional group discussions
- 2&3. Despite the session being held in February, many of the working groups held their discussions outdoors, clad only in t-shirts and light sweaters – a clear example of climate change in Austria!
4. Doreen Toutikian presents from the Middle East and Africa regional group discussion





Steve Dietz

Discussion Groups

Participants then also joined one of five small groups, challenged with a set of focus questions. After a series of intensive meetings, discussions, and sharing of stories, the small groups reported back to the full group with their thoughts and recommendations, which are summarized below.

Group 1 – Artists Catalyzing Change

Focus Questions

What remarkable arts-based projects around sustainability have startled and moved people and broken through barriers to inspire lasting change? What can be learned from these groundbreaking stories and ideas, and is it possible to transfer these insights to other contexts, replicate them and/or take them to scale? Can we identify best practices and pre-conditions for success?

DISCUSSION LEADER:

Steve Dietz

*President & Artistic Director, Northern Lights.mn,
Minneapolis, MN, USA*

The group started its discussion with the idea of the artist as amateur – someone who loves. Artists do what they do out of love. The spirit of love is listening, and compassion for others. How can the artist expand his/her compassion, knowledge of other contexts, and promote bi-lateral exchange of information to catalyze change? The group’s discussion became more vivid and moving when participants told stories of their own learning, when they moved from the abstract to the concrete. Artists have multiple identities that are often not acknowledged with the label “artist.” In exchanging stories about their experiences doing work in their home communities and abroad, the participants concluded that key principles are fundamental to success: humility, openness to not knowing, commitment to principles, clear communication, devotion to listening, and follow through.

Recommendations

- Help artists get clear about why they are doing what they are doing;
- Cultivate the ground for creativity and culture;
- Remind artists that they have more agency than they may realize; and
- Involve the media in covering more examples of art catalyzing sustainability.



Fatima Boussa Kane



Cecily Engelhart



Group 2 – Raising Awareness, Engaging the Public, and Changing Behavior

Focus Questions

Environmental messaging often comes across as “doom and gloom” to communicate urgency, which can be counterproductive to the extraordinary range of citizen- and community-led initiatives seeking to drive change. Cultural innovators, whose work is rooted in collaboration, have deep understanding of the opportunities in place and space and can broker alternative forms of messaging, diplomacy, and conflict transformation. How can we harness the power of the arts to interpret complexity and communicate the deep importance of natural systems in order to play an even more important role in promoting awareness, particularly through education?

DISCUSSION LEADER:

Chukwudum Odenigbo *Independent Contractor, Canadian Parks Council, Peterborough, Canada*

The group discussed the power of storytelling – an art form in itself – and its importance in raising awareness about climate change. Discussion also focused on the need to work in cross-sectoral ways to engage the public in this issue. We need more communication between the arts and sustainability sectors, but we also need effective marketing and communication that addresses public behavior. A new kind of inclusive “creative communication canvas” could involve different stakeholders, raise awareness, ensure a consistent message, and shift public attitudes.

(Left to right) Doreen Toutikian, Marcus Hagemann, Anais Roesch, Catherine Cullen, Anne-Marie Melster and Group 2 discussion leader Chuk Odenigbo



Rebecca Gould



Natasha Athanasiadou

Recommendations

- Conduct research necessary to create an online communications tool enabling people to effectively share strategies that build public awareness and stimulate behavior change;
- Based on that research, create the tool with the participation of appropriate cross-sector stakeholders; and
- Expand on the inventory of case studies.

Group 3 – People and Planet: Connecting Stewardship, Justice and Prosperity

Focus Questions

Much is written about “people, profit, and planet” or the “triple bottom line,” but despite major efforts, unsustainable patterns of production and consumption still dominate the global economy, and rising inequality dominates the headlines. With creative industries growing fast in value and prominence, could this sector become a multiplier to shift consumer behaviors, accelerate equitable labor practices and responsible sourcing, and enhance a sense of global citizenship? Does their power to capture our imagination carry a unique responsibility as well as economic opportunity?

DISCUSSION LEADER:

Natasha Athanasiadou *Chief Generous Officer & Founder, Generation Generous, London UK*



Marcus Hagemann

In its discussion, the group used the themes of food (land), fiber (fashion), and water to clarify underlying problems. It was agreed that we need new vocabularies, because our current language does not propel our values. Creative people can help in changing the vocabulary, and ecosystem-dynamic experts can also add to such discussions and deliberations.

A fundamental shift in values is necessary to make meaningful change in the creative industries, and all industries. Societies need to move from an extractivist framework to a regenerative one. This will require a shift toward transparency, education, and demand-centric production; it has implications for the cultural, physical, digital, and logistical aspects of all economies and communities. The regenerative model keeps people, prosperity, and the planet in equilibrium.

This group’s discussion revealed different views, and there was a lack of consensus on many issues. Are the creative industries a paradigm for the new economy or participants in the destructive carbon-based economy? How can any ecological change be advanced without the involvement of those deeply knowledgeable about biology and life systems? Can a super-structure be imposed or is change fundamentally about shifts in specific places?



Seitou Jones

Recommendations

- Incentivize and promote regenerative mindsets and policies that keep people, prosperity and the planet in balance:
 - *People-centered values* promote health, social cohesion, resource stewardship, and community empowerment;
 - *Prosperity-centered values* promote decentralized and collaborative economies, the commons, rural-urban connections, and recognition of both innovation and tradition; and
 - *Planet-centered values* promote carbon sequestration, water retention, biodiversity, nutrient circles, resource appreciation, and reduction of soil erosion.

Group 4 – Sustainability and the City

Focus Questions

Given the dramatic urbanization trends we are already witnessing in the 21st Century, cities and their leaders and citizens will need to become more important drivers of sustainability in the future. What cities have already embraced the efforts of artists and the creative sector to catalyze this process? How can more cities, mayors, municipalities, and citizens be encouraged to follow suit? What evidence is available regarding the impact of empathetic social design upon community cohesion, health, and wellbeing? What examples of best practice – particularly with respect to urban planning and public space – have emerged, and how can they be replicated or adapted elsewhere?



Brandie Macdonald



Kajsa Paludan



Anamaria Vrabie (in red) presents her group's recommendations
Left to right: Regina Smith, Teresa Dillon, Ania Rok, Marco Kusumawijaya and Omar Nagati



Ferdinand Richard



Regina Smith

DISCUSSION LEADER:

Anamarie Vrabie

Founder and Vice President, Odaia Creativa (The Creative Room), Bucharest, Romania

The small group discussion confronted the complexity and vastness of this issue and the fact that solutions may only be able to emerge from “hybrid spaces,” where multiple different scales can be applied. The conversation focused on three key stages of change: mapping, piloting, and scaling. If scaling is the long-term intention that must be considered at the start of the project, then skilled intermediaries are essential facilitators of this kind of work.

Recommendations

- Recognize three elements of taking an idea to scale:
 - Mapping involves charting relationships, interstitial spaces, opportunities, and gaps, and it can be itself a tool for empowerment or disruption;
 - Piloting involves talking to stakeholders, analyzing resources, crafting initiatives, and implementing them with appropriate approvals;
 - Scaling involves analyzing the strengths and weaknesses of pilots and then considering ways to replicate, partner with others, work with external dynamics to build momentum, and take an idea or initiative into the mainstream.
- Recognize that intermediaries are critical to this work – people or entities that can work between individuals, organizations and systems, facilitate communication, and build trust. Intermediaries must be agile, credible, enabling, connected, and capable of interpreting different modes of communication.

Group 5 – Forging New Alliances and Partnerships for Exponential Change

DISCUSSION LEADER:

Yasmine Ostendorf

Founder, Green Art Lab Alliance, Malvern, UK

Focus Questions

Many arts councils, cultural organizations, and ministries have made great progress in incorporating sustainability into their own policies, practices, and investments. At the same time, they have lobbied with some success to include culture in the Sustainable Development Goals and in climate change agreements. Looking forward, how can artists, arts councils, and cultural institutions around the world take these internal and external successes to the next level? How can we encourage new creative alliances and unusual partnerships for external change?

The group discussed many kinds of alliances that can be mobilized on issues of climate change, including those that are mandated or voluntary,



Yasmine Ostendorf (third from left) leads her group's discussions on the terrace of Schloss Leopoldskron

short-term or long-term in duration, local, national, or international. The mechanisms for success of such alliances include good communication, a framework that guides the work, clarity of aims and objectives (including the roles to be played by each participant), trust building, and a good manager or administrative function. It also requires realistic assessment of what worked, how, where and when, and under what circumstances the work could be replicated or extended. Discussion of future actions focused on what funders and other investors can do to promote more collaboration.

Recommendations

- Encourage a sense of partnership between funders and grantees; diminish competition and encourage collaboration among groups;
- Sponsor workshops that help nonprofits learn from each other about how to raise funds and manage successful partnerships;
- Encourage funders to be less coercive and directorial in their grant-making;
- Encourage funders to analyze the systems in which they operate, and offer open-ended, sustained support for those players who are critical to system change;
- Encourage funders to use a values basis in their decision making, rewarding transparent, demand-driven, participatory, collaborative, and regenerative qualities in their grantees.



Holly Sidford



Singh Intrachoto



Doreen Toutikian



Anaïs Roesch



Torben Flörkemeier

Conclusion

The session *Beyond Green: The Arts as a Catalyst for Sustainability* did not resolve the differences in philosophy and approach that participants brought with them to Salzburg, but rather broadened our collective understanding of the multiple ways that arts and culture can be catalysts for sustainability.

The gathering suggested that the path forward is less about achieving lock-step alignment of approaches and perspectives and more about creating a conceptual framework that allows us to see, and value, how each approach contributes to our shared ultimate goal—a more sustainable way of being in the world. As one Fellow said, *Beyond Green* offered participants new opportunities to “use our expertise, but get out of our professional box.” The session connected each person to a global community of imaginative leaders dedicated to change, helping us see our work in a larger context, and we left with renewed commitment to our cause and new ideas and colleagues to help propel our success.

The spirit of collaboration and innovation that characterized the gathering in Salzburg will also be taken forward in the form of two projects emerging from the gathering. Thanks to support from the David Rockefeller Fund, two “particle accelerator grants” were awarded to two projects selected from 20 post-session project submissions. The projects are: “Creative Sustainability Workshops at Universities” to be implemented by **Anaïs Roesch** and **Torben Flörkemeier** and “Beirut Design Week meets Scrap Lab” to be implemented by **Doreen Toutikian** and **Singh Intrachoto**.





The “Creative Sustainability Workshops at Universities” project aims to create a pan-European network of young professionals to develop and facilitate workshops at the art/culture/sustainability interface. The target groups of these workshops are students in art schools, graduate programs focused on sustainability, and cultural management programs. The “particle accelerator” grant will go towards a preparatory workshop in July 2016 organized by Roesch and Flörkemeier that will bring ten artists, cultural managers, and sustainability scholars together to build a network and design an interactive one-day workshop that can be implemented over the course of the following year in university settings across Europe.

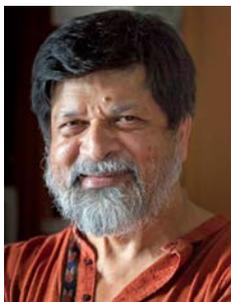
The “Beirut Design Week meets Scrap Lab” project will support the participation of Intrachooto (Founder of Scrap Lab and Head of the Creative Center for Eco-Design in Thailand) in the Beirut Design Week in May 2016 (organized by Toutikian) and enable him to conduct a workshop with youth groups, architecture students, and design professionals to develop sustainable and recycled materials for larger scale projects in Lebanon. While in Beirut, Intrachooto will map existing infrastructure and help guide the development of strategic sustainable projects that focus on the needs of the Lebanese waste crisis.

Salzburg Global Seminar is delighted to facilitate these two projects as immediate outcomes from the *Beyond Green* session and also looks forward to continuing collaboration with all session participants and the arts and sustainability network that has emerged from the gathering in Salzburg.

Graffiti artist Thiago “Mundano” Acelt presents his art inspired by the session, and paints a garbage truck for the city of Salzburg, in collaboration with Red Bull Amaphiko

Session Participants

(Titles and bios current at time of session – February 2016)



Shahidul Alam *Dhaka, Bangladesh*

Shahidul Alam is a renowned award-winning photographer, writer, curator, and activist in Bangladesh. His work has been exhibited at The Museum of Modern Art (MOMA), at Centre Georges Pompidou and the Tate Modern. Dr. Alam is a visiting professor at Sunderland University, UK, and an Honorary Fellow of the Royal Photographic Society, UK. He held speaking roles at Harvard, Stanford, UCLA, Oxford and Cambridge universities. Dr. Alam is a former president of the Bangladesh Photographic Society and is the only person of colour to have chaired the international jury of World Press Photo. His recently published book “My Journey as a Witness,” was described as “the most important book ever written by a photographer” by a former picture editor of Life Magazine, John Morris. One of his most influential works, documentation of the democratic struggle to remove General Ershad, was produced in 1984 in Dhaka. Dr. Alam holds a Ph.D. in chemistry. He is a Fellow of Salzburg Global Seminar.



Natasha Athanasiadou *London, United Kingdom*

Natasha Athanasiadou is the founder and chief generous officer of Generation Generous, a lifestyle brand driving product innovation to generosity extremes by creating unique products with a significant positive social and environmental impact, based in London, UK. She has extensive experience in international business development, B2B sales, large-scale and high-volume fashion productions in Asia, and in international trade principles and import certifications. For the past five years, she has focused primarily on ethical fashion with great expertise in sustainable fabric development and worldwide sourcing, international ethical and fair working standards within the fashion supply chain, and fundraising for fashion-producing countries through the power of business. Ms. Athanasiadou has been a speaker on numerous occasions about sustainable and ethical fashion. Her work has been featured in Fortune, People, Marie Claire, and Cosmopolitan UK magazines, and her London-based company is a member of the Ethical Fashion Forum (EFF) and Social Enterprise UK. In addition, she is the official country co-ordinator for Greece for the worldwide movement Fashion Revolution, which aims to raise international awareness in more than 83 countries about workers’ rights and the transparency in the global fashion supply chain. Ms. Athanasiadou holds a B.Sc. in management systems from Cass Business School, UK, and an M.Phil. in management from Cambridge University, UK.



Camilla C. Bausch *Berlin, Germany*

Camilla C. Bausch is the director of Ecologic Institute Berlin, Germany. For over ten years, she has worked as a researcher, consultant, and lecturer in the fields of climate and energy policy on the national, European, and international levels. She was a long-standing member of the German delegation to the United Nations climate negotiations. Dr. Bausch is the initiator and head of the project EnergyTransitionArt (EnergieWendeKunst), which comprises an art competition, exhibition, and event series dedicated to creating a platform for exchange and discussion regarding the German energy transition. She recently initiated another project, called “art@ecologic”. Dr. Bausch is an associate editor of the journal *Carbon & Climate Law Review*. In 2004, she

co-founded the Climate Talk event series, leading the initiative for just over a decade. Dr. Bausch holds a Ph.D. in European and environmental law from The Humboldt University of Berlin, Germany.

Fatima Bousso-Kane *Dakar, Senegal*

Fatima Bousso-Kane works with the Global Green Growth Institute in Dakar, Senegal, where she is responsible for completing a scoping study on incorporating green economics in the Senegalese Emerging Plan. Previously, Ms. Bousso-Kane worked on various initiatives on productive use of green energy and green cities in Senegal. She began her career in financial mathematics before becoming interested in sustainability and receiving training in development economics with a strong interest in green economics. Ms. Bousso-Kane holds an M.A. in financial mathematics and development economics from Columbia University, USA. She is a Fellow of Salzburg Global Seminar.



Catherine Cullen *Lille, France*

Catherine Cullen is a special advisor to the UCLG Committee on Culture in Lille, France, where she has previously served as president for three years and as a board member for over ten years. The UCLG Culture Committee is dedicated to promoting the role of culture in sustainable development through a global Agenda 21 for Culture. Earlier in her career, Ms. Cullen was deputy mayor for culture for the City of Lille and a councillor in charge of culture for the European Metropolis of Lille (MEL). She is an independent international consultant in culture and sustainable development – a subject she teaches at the Political Science Institute in Lille.



Steve Dietz *Minneapolis, MN, USA*

Steve Dietz is founder, president, and artistic director of Northern Lights.mn, which produces the Twin Cities nuit blanche Northern Spark. He was the founding director of the 01SJ Biennial in 2006 and served as artistic director again in later years. He is the former curator of New Media at the Walker Art Center in Minneapolis, MN, where he founded the New Media Initiatives Department in 1996, the online art Gallery 9, and digital art study collection. Mr. Dietz co-founded the award-winning educational site ArtsConnectEd with the Minneapolis Institute of Arts and the artist community site mnartists.org with the McKnight Foundation. He founded one of the earliest, museum-based, independent new media programs at the Smithsonian American Art Museum.



Teresa Dillon *Berlin, Germany*

Teresa Dillon is an artist, researcher, and educator, whose work explores techno-civic interfaces and relationships. Dr. Dillon has directed Urban Knights, a program that promotes practical approaches to urban governance and living, since 2013. This year, she has been invited to curate the #make stream for the international digital cultures festival Transmediale, Berlin, and she is also a Humboldt Fellow at the Technical University and the University of the Arts in Berlin, Germany, where she carries out work on artistic approaches to making the electromagnetic spectrum audible and its relation to public discourses on the Smart City. Dr. Dillon's other projects focus on digital and civic activism, military sound re-enactments, and free-to-use urban huts. She has co-designed educational software at Futurelab and for the BBC, UK, and written on the use of games, media, and open source software for community and school-based learning. Dr. Dillon holds a Ph.D. in social and educational psychology, with a specific focus to the creative and collaborative use of computers for making music.





Cecily Engelhart *Porcupine, SD, USA*

Cecily Engelhart is the director of communications at Thunder Valley Community Development Corporation (TVCDC) on the Pine Ridge Indian Reservation in South Dakota, USA. She began working at TVCDC after interviewing the organization's executive director for her M.A. thesis work, immediately becoming interested in what he shared about the organization's comprehensive approach to systemic change in Indian Country. TVCDC is one of several Native American change agents featured in Ms. Engelhart's thesis film, *Siouxtable Food*, which premiered in June 2015 as part of her graduate commencement for her M.A. in social documentation from the University of California, Santa Cruz. Previously, she studied at the University of Auckland in Auckland, New Zealand, getting her P.G. Dip. in Māori studies, focusing on traditional food revitalization and water rights. Ms. Engelhart also holds a B.A. in American Indian studies from the University of South Dakota, USA, where she focused on how media impacts mainstream attitudes toward health issues in Native American communities. A member of the Ihanktonwan Nation and descended from the Oglala Lakota Nation, Ms. Engelhart is passionate about creating lasting change in her communities and dismantling the structures that contribute to inequality and poverty.



Carolina Ferrés *São Paulo, Brazil*

Carolina Ferrés is a designer and social entrepreneur in São Paulo, Brazil. She created a project called Blue City, a platform that helps people find lost and buried urban rivers. São Paulo has more than 300 rivers polluted, buried, and mixed with sewage, and this is a very common consequence of urbanization around the world. Blue City is developing a series of audio-guides and urban interventions that help people discover some of these rivers while walking through the city. The idea is to activate our feelings and emotions about water and rethink the relationship with rivers in urban contexts. Ms. Ferrés is also starting a project called BlueUs, which awakens the spiritual role of water in Planet Earth and aims to transform each one of us into channels of clean water and change our approach and responsibility regarding water and sanitation.



Torben Flörkemeier *Freiburg, Germany*

Torben Flörkemeier is an actor, facilitator, and financial manager at the Freiburg Scientific Theatre in Germany, an international group of young researchers and practitioners using theatre to promote and facilitate intercultural dialogue on sustainability in the context of academic and public conferences. Previously, Mr. Flörkemeier worked for consultancies and NGOs in the field of education for sustainable development, art for transition, organic agriculture, and sustainability in development cooperation. He is currently pursuing a Ph.D. in transition studies and power, as well as exploring the role of theatre in the sustainability transition. Mr. Flörkemeier holds a B.A. in political science and economics from the University Bremen and an M.Sc. in environmental governance from University Freiburg, Germany.

Alexis Frasz*San Francisco, CA, USA*

Alexis Frasz has worked as a researcher, creative strategist and consultant in the arts and cultural sector for over a decade. Since 2007 she has been a lead researcher and strategist with Helicon Collaborative, an organization seeking to elevate the role of culture in making communities better places for all people – more vital, sustainable, and just. She currently leads strategic initiatives on the role of culture in environmental sustainability, cultural equity, and reclaiming the role of beauty in individual and societal health. Ms. Frasz is also leading a national project on developing the ecosystem of socially-engaged artistic practice. She helped conceive and now co-manages the Art of Change initiative for the Ford Foundation, a year-long project exploring the role of art and culture in creating an equitable and just society. Previously, Ms. Frasz worked at New York’s Center for an Urban Future, where she contributed to a comprehensive study of the city’s creative sector, Creative New York, and AEA Consulting as a consultant for the non-profit cultural sector. Ms. Frasz serves on the board of Food Shift, a Bay Area non-profit organization working to end food waste and hunger. She holds a degree in cultural anthropology from Princeton University and has pursued master’s level studies in Chinese medicine.



Pavlos Georgiadis*Athens, Greece*

Pavlos Georgiadis is an ethnobiologist, AgriFood author, and film maker. Born and raised in Alexandroupolis, Greece, he has lived in eleven countries in Europe, Asia, and America, working on research projects for biodiversity conservation, sustainable development, and rural extension. He is an active social entrepreneur in the agro-ecological sector. He created the single varietal extra virgin olive oil Calypso and established a consultancy company called We Deliver Taste. Mr. Georgiadis is consulting for major research and innovation projects in Greece and the EU on participatory design of resilient agri-food systems and food policy. He is the leader of Slow Food Thrace in Greece and coordinator of the Climate Tracker Europe Hub. Mr. Georgiadis holds a B.Sc. in plant science and an M.Sc. in biodiversity and taxonomy of plants from the University of Edinburgh, United Kingdom, as well as an M.Sc. in environmental protection and agricultural food production from the University of Hohenheim in Stuttgart, Germany. He is currently a Ph.D. candidate in social sciences in agriculture.



Christine Gitau,*Nairobi, Kenya*

Christine Gitau works at Craft Afrika, a social enterprise with a mission to develop domestic and regional markets for contemporary artisan and design products. Ms. Gitau works as a consultant on three international programs within the East African region, which are Centre for the Promotion of Imports from Developing Countries (CBI-EU), Design Network Africa (DNA), and Intracen. She is a 2014 East Africa Acumen Fellow.





Rebecca Kneale Gould *Middlebury, VT, USA*

Rebecca Kneale Gould is a scholar, writer, and environmental advocate. She is a senior lecturer in environmental studies at Middlebury College, VT, USA, where she co-directs the focus in philosophy, religion, and environment. She has previously served as an associate professor of religion and taught a variety of courses in both Religion and Environmental Studies Departments at Middlebury College. Dr. Kneale Gould has spoken and published widely on a broad range of religious and environmental topics, such as simplicity movements in American culture, the life and work of Henry David Thoreau, and the connection between religious identity and environmental advocacy, focusing especially on Jewish environmentalism. She is the author of “At Home in Nature: Modern Homesteading and Spiritual Practice in America” and co-creator of a documentary film “The Fire Inside: Place, Passion and the Primacy of Nature,” which explores the importance of contemplative practice in the face of environmental challenges. In addition, she is also the author of a set of poems, originally created for a co-authored libretto of a choral work based on Mary Evelyn Tucker and John Grimm’s “The Journey of the Universe.” Dr. Kneale Gould also gives talks and leads workshops on the significance of contemplative practice in higher education and beyond.



David M. Gross *Vienna, Austria*

David Gross is a journalist, activist, and film director working in Vienna, Austria. He is the founder of *refugee.tv*, the first European TV show created by refugees. Trained as a chef, Mr. Gross is a passionate cook and a food activist. He is the founder of *Wastecooking*, an art project and a movement against food waste. His documentary “Make Food Not Waste” is shown worldwide at film festivals and has won several awards. As a documentary film director and producer, Mr. Gross has made films for the ORF, ARTE and several other European TV channels. He holds an M.A. in journalism from Danube University Krems, Austria.



Marcus Hagemann *Rendsburg and Berlin, Germany*

Marcus Hagemann is currently head of secretariat of the cultural initiative ARS BALTICA, which supports cultural cooperation within the Baltic Sea Region and beyond and advocates for the significance of arts and culture on the political level. As an active artist and cultural ambassador, Mr. Hagemann has studied music and cultural management and has organized and founded many successful festivals and projects, including Kona Kohala Music Festival (USA), Klanggestalten (Berlin), Trialog Concerts (Germany), Klangräume Kloster Hegne (Germany), Festival Cully Classique (Switzerland), Nordlichter Biennale (Berlin/Nordic), and Borusan New Series/Borusan Music House (Istanbul).



Singh Intrachooto *Bangkok, Thailand*

Singh Intrachooto is head of the Creative Center for eco-design at Architecture Kasetsart University in Bangkok, Thailand. He is also a principal of OSISU, Thailand’s leading eco-design venture encompassing industrial products, art and design exhibitions, residential works, commercial facilities, and urban redevelopments. Dr. Intrachooto is the design innovation ambassador for Thailand’s National Innovation Agency and Advisory Committee member for Thailand Creative Economy Agency. He led Thailand’s technical committee to create green labelling innovation, UPCYCLE Carbon Footprint, which aims to certify products made from reclaimed materials. Dr. Intrachooto has received

numerous awards for his work, including Top Environmentalist Award from Bangkok's Department of Environment, the Good Design Award (G-mark) from the Japan Industrial Design Promotion Organization and from Thailand's Ministry of Commerce, Thai Creative Award from the Office of Knowledge Management and Development, and the Design for Asia Bronze Award from the Hong Kong Design Centre.

Seitu Ken Jones *St. Paul, MN, USA*

Seitu Ken Jones is a visual artist and founder of Seitu Ken Jones Studio, Inc. He has created over 30 large-scale public artworks. A 2013 Joyce Award from the Joyce Foundation allowed him to develop CREATE: The Community Meal, a dinner for 2000 people at a ½ mile long table that focused on access to healthy food. Working with his neighborhood he helped create a 5-acre farm in St. Paul, Minnesota, USA. Mr. Jones was awarded a Loeb Fellowship in the Harvard Graduate School of Design. He was Millennium artist-in-residence for 651 Arts in Brooklyn, New York, and was the City of Minneapolis' first artist-in-residence. He was recently awarded a \$50,000 Forecast McKnight Public Art Grant to build a floating sculpture to act as a research vessel for the Mississippi River. Mr. Jones is a faculty member of Goddard College in Port Townsend, WA. He holds a B.S. in landscape design and an M.L.S. in environmental history.



Sofie Regitze Katstrup *Copenhagen, Denmark*

Sofie Regitze Katstrup is adviser at the secretariat to the Nordic Council of Ministers in Copenhagen, Denmark, where she is responsible for promoting and supporting the Nordic Council of Ministers' priorities and projects on culture and sustainable development, including the Culturability BSR project. Previously, Ms. Katstrup served as a museum curator as well as a government official in Denmark's Ministry of Culture. She holds an M.Sc. in political science and art history from the School of Communication and Culture at the University of Aarhus, Denmark, and from the Department of Political Science at the University of Copenhagen, Denmark.



Oleg Koefoed *Copenhagen, Denmark*

Oleg Koefoed is a co-founder and director of Growing Pathways, a think tank and consultancy based in Copenhagen, Denmark, that offers services in urban sustainable mind-sets, cultural practices, and corporate horizons. He also serves as advisor and action leader for the Nordic Council of Ministers, the European Commission, the Maltese and Danish Ministry of Culture, and the City of Copenhagen. Previously, Dr. Koefoed acted as an "action-philosopher" through the Cultura21 network, which he co-founded in 2007. In his work and publications, he integrates extensive knowledge on sustainability, entrepreneurship, and culture, leading to new methods in cultural mapping and in education for social and sustainable entrepreneurship. Dr. Koefoed holds a candidate degree in history and communications and a Ph.D. in cultural philosophy.





Marco Kusumawijaya *Jakarta, Indonesia*

Marco Kusumawijaya is the director of Rujak Centre for Urban Studies (RCUS), based in Jakarta, and of Bumi Pemuda Rahayu sustainability learning centre in Yogyakarta, Indonesia. He directs RCUS's main program "Citizen Urbanism," where he is responsible for co-production of urban knowledge in eight Indonesian cities with different communities and partners. Mr. Kusumawijaya is currently an appointed member of the advisory panel on South East Asia by Taiwan's Ministry of Culture and has previously chaired Jakarta's Arts Council. Trained as an architect and urbanist, he has worked in reconstruction of post-tsunami Aceh and designed a few buildings and urban regeneration projects. Mr. Kusumawijaya has published articles and lectured on topics such as architecture, urbanism, arts, community, and environment. He holds a B.A. in architecture from Parahyangan Catholic University in Bandung, Indonesia, and an M.A. in architectural engineering from the University of Leuven in Leuven, Belgium.



Brandie N. Macdonald *Rapid City, SD, USA*

Brandie N. Macdonald (Chickasaw / Choctaw) is an educator, installation artist, and poet. She began work at First Peoples Fund in 2015 and has seven years' experience working within the non-profit field. She founded First Peoples Fund's youth development program, Dances with Words, on the Pine Ridge Reservation. Ms. Macdonald co-manages the National Native Artists Professional Development Training programs and technical assistance with First Peoples Fund. She serves on the Board of Directors for the Rapid City Arts Council and the South Dakota State Poetry Society. She has also received a Leadership Fellowship for Intermedia Arts Creative Community Leadership Institute, a Diversity Fellowship for the American Association of Museums, was named one of Charlotte, NC's, most Prominent Community Leaders under the age of 40 by Charlotte Building Initiative, and held the Smithsonian Affiliate Internship at the National Museum of the American Indian.



Kalyanee Mam *Guerneville, CA, USA*

Kalyanee Mam is an award-winning Cambodian-American filmmaker focusing on stories connected to development and its impact on people and the environment. Her most recent feature documentary "A River Changes Course" about three Cambodian families struggling to maintain their traditional way of life as the modern world closes in around them, won several top honors including the Grand Jury Prize for World Cinema Documentary at the 2013 Sundance Film Festival. Ms. Mam is currently working in Cambodia on a feature length documentary film about the life of Reem Sav See, an indigenous Chong woman from Areng Valley in Southwest Cambodia, and the ancestral stories she and her people tell that compel them to protect their cultural and natural environment. The short film "Fight for Areng Valley" was featured on the New York Times Op-Docs Series under the title "A Threat to Cambodia's Sacred Forest." Previously, Ms. Mam worked as cinematographer, associate producer, and researcher on the Oscar-winning documentary "Inside Job" about the global financial crisis, and co-directed and co-produced the documentary "Between Earth & Sky", about three young Iraqi refugee artists living in Syria, Jordan, and Egypt. Ms. Mam is a graduate of Yale University and UCLA Law School, both in the USA.

Anne-Marie Melster *Paris, France*

Anne-Marie Melster is an art curator, critic, and advisor focusing on social and environmental issues. She is a co-founder and co-director of ARTPORT_making waves, a pioneering international curatorial practice based in New York and Paris that raises awareness about environmental issues with a focus on climate change through art exhibitions, video projects, residency programs, advisory and educational programs as well as collaborations linking the arts, science, and politics with the aim to inspire social change. In her role, she creates interdisciplinary projects that seek environmental and social solutions. Ms. Melster curated numerous international art exhibitions and projects in collaboration with renowned institutions, organizations, and governments worldwide. She recently organized several projects by Barthélémy Toguo, Olafur Eliasson, George Steinmann and other artists at the Grand Palais, The Musée de la Chasse et de la Nature, and Columbia Global Centers Europe as part of the United Nations Climate Change Conference COP21 in Paris. Ms. Melster is a guest lecturer at the Academy of Fine Arts in Valencia, Spain, the University of Hamburg, Germany, and the Universidad Veritas in San José, Costa Rica. She is currently focusing on a three-year program of incubator projects worldwide celebrating the 10th anniversary of ARTPORT_making waves. Ms. Melster holds an M.A. in Hispanic sciences, art history and political sciences from the University of Hamburg, Germany.



Zayd Minty *Cape Town, South Africa*

Zayd Minty is a cultural manager based in Cape Town, South Africa. He is attending the “Beyond Green” program in his capacity as the director of the Creative City South project. He is currently the manager for arts and culture at the municipality of the City of Cape Town, where he penned the City’s Arts, Culture and Creative Industries Policy – the only policy of its kind in an African city. Mr. Minty is the author of Cape Town’s successful World Design Capital 2014 bid document and a key initial driver of the project through the Creative Cape Town program. He has worked for two post-apartheid museums, the District Six Museum and the Robben Island Museum. He has curated festivals, exhibitions, dialogic forums, public art initiatives, and numerous other projects. Besides curatorial work, Mr. Minty has written for a number of publications. His research interests include cities, creative clusters, and public art.



Kamal Mouzawak *Beirut, Lebanon*

Kamal Mouzawak is the founder of Souk el Tayeb, Lebanon’s first farmers’ market in Beirut, whose vision and mission is to celebrate food and traditions that unite communities, promote small-scale farmers and producers, and improve sustainable agriculture. Today, Souk El Tayeb is an institution that organizes and runs weekly farmers’ markets; “Food & Feast” regional food festivals; “Souk @ School” educational and awareness-raising programs; “Dekenet Souk El Tayeb” finest products label; “Tawlet” farmer’s kitchen in Beirut, Ammiq, and Deir El Qamar; the “Beit” project, which focuses on preserving regional culinary and architectural traditions; and lastly, the capacity building program that aims to empower underprivileged communities by teaching self-confidence, culinary skills, food safety, as well as marketing and branding. Mr. Mouzawak is the author of two books, “Delices des Milles et une Nuits” and “Lebanese Home Cooking”. He graduated in graphic design but pursued careers in food and travel writing, as well as macrobiotic and healthy cooking, before becoming interested in environmental issues and creating his own company.





Thiago “Mundano” Ackel *São Paulo, Brazil*

Mundano is a founder of Pimp My Carroça and curator of numerous cultural and social projects. He is known for his incisive graffiti, which spreads through walls, bridges and over 200 carroças (carts of recyclable material). As an artist and activist, Mr. Mundano contests behaviors and concepts through vehement phrases connected to local context. He transcends painting and is a reference in “artivism” worldwide. He has been a speaker at TED talks and made interventions in Belém, Curitiba, Rio de Janeiro, Salvador, São Paulo, Xingu, and abroad including Buenos Aires, Cochabamba, Istanbul, New York, Soweto, Tokyo, and Valparaiso.



Omar Nagati *Cairo, Egypt*

Omar Nagati is an urban designer and the co-founder of CLUSTER, an urban design and research platform in downtown Cairo, Egypt. Mr. Nagati adopts an interdisciplinary approach to urban history and design and engages in empirical research and critical mapping of urban informality. He teaches part-time urban design studio at the Modern Sciences and Arts University in Giza, Egypt, and is currently appointed as a visiting professor at the University of Sheffield, UK. Mr. Nagati is a graduate of Cairo University and studied at the University of British Columbia in Vancouver, Canada, and at the University of California, Berkeley, USA.



Chukwudum (Chúk) Odenigbo *Peterborough, Canada*

Chúk Odenigbo holds dual roles, working as a consultant with the Canadian Parks Council on their initiatives related to reconnecting Canadians with nature and as operations manager at Club Monaco, helping to manage one of their locations and make it as green as possible. Previously, Mr. Odenigbo worked as an environmental scientist for the oil and gas industry. He is passionate about environmental issues and has been listed as one of the top 25 environmentalists under 25 in Canada for three years running. Mr. Odenigbo holds degrees in environmental science and chemistry from Queen’s University in Canada. He is a Fellow of Salzburg Global Seminar.



Yasmine Ostendorf *Taipei, Taiwan*

Yasmine Ostendorf is an independent researcher and curator with over ten years of professional work experience in the international cultural field. She is the founder of Green Art Lab Alliance (GALA), a support network of 18 cultural organisations across Europe engaging with environmental issues, funded by the European Commission. In collaboration with Bamboo Curtain Studio in Taiwan, she established a sister GALA network in Asia in 2015. GALA Asia connects artists and activists from Singapore, Taiwan, Malaysia, Japan, Indonesia, Hong Kong, Korea, and the Philippines, and supports them in their fight for a more sustainable future. Ms. Ostendorf researches, curates, stimulates, connects, facilitates, and writes about art, design, and culture that positively contributes to society. She is interested in work that explores, questions, and addresses our social and environmental responsibility. Her most recent report, “Creative Responses to Sustainability,” that includes mappings of the most pioneering cultural organisations engaging with environmental issues across Asia, is published by the Asia Europe Foundation (ASEF) and is publicly available on Culture360.org.

Kajsa Li Paludan

Copenhagen, Denmark

Kajsa Li Paludan is the co-founder and director of a “thinker” Growing Pathways based in Copenhagen, Denmark, that aims to grow the capacities needed to go beyond sustainability as usual by addressing the need for new languages, new strategies, and new ways of organising urban human life and businesses. She is also a co-founder of an international network for culture and sustainability called Cultura21. Ms. Paludan has previously been appointed as future young sustainability leader for DNV GL, one of the founding partners of the Sustainia sustainability initiative, as a future corporate social responsibility leader by Coca Cola Enterprises, and was nominated for the Inspired Leadership Award. She holds a B.A. from the University of Lund in Sweden, and an M.A. from the University of New Orleans, USA, both in comparative literature and culture.



Rachel Plattus

Cambridge, MA, USA

Rachel Plattus is co-editor of Beautiful Solutions, a web platform, book, and grassroots popular education and training program designed to support people to imagine and create a democratic, just, and sustainable future. Beautiful Solutions works with innovators and organizers around the globe to spotlight their most promising and contagious strategies, developing tools to build democratic leadership in communities, strengthen resistance against the root causes of injustice, transform public policy, and shift culture from extraction and dependence to creativity and interdependence. Most recently, Ms. Plattus was director of programs at the New Economy Coalition, where she worked to create broad community and institutional engagement in growing solidarity economies that can heal people, places, and the planet. She is an organizer, facilitator, and emergent strategist who learns and communicates best in motion. Someday, she would like to be a heron or a whale. She lives in Cambridge, MA.



Robert Praxmarer

Hallein, Austria (Observer)

Robert Praxmarer is an artist, developer, and researcher with over 20 years of professional experience. He is head of the Department for Computer Games & Augmented Reality at the University of Applied Sciences Salzburg, of the Center for Advance in Digital Entertainment Technologies, and of the Pervasive Experience Lab Salzburg. In his professional career as artist and designer, he consulted and produced works for companies such as SAP, Ferrari, Bayer, Siemens, Lufthansa, and Union of European Football Associations, UEFA. Mr. Praxmarer’s research and works focus on interactive dramaturgy, computer games, and the creation of immersive experience spaces in Mixed Reality and Cross Media. In his newly founded startup Polycular, he works on gamification of sustainability and educational games. Mr. Praxmarer is a Fellow of Salzburg Global Seminar.



Michael Premo

New York, NY, USA

Michael Premo is an award-winning artist, producer, photojournalist, and filmmaker. He is the executive producer and founding partner of Storyline, a creative production company that builds power through story and strategy. In addition, he is currently an impact producer for Naomi Klein and Avi Lewis’ film “This Changes Everything,” and the co-director and co-creator of “Sandy Storyline,” a participatory documentary about Hurricane Sandy and the intersection of climate change and economic inequality, which won the Tribeca Film Festival’s inaugural Transmedia Award. Mr. Premo’s current touring exhibitions include “28th Amendment,” an alternate-reality installation



about the human right to housing, and “Water Warriors”, the story of one community’s successful fight to protect their land and water through civil disobedience. A short film of the same name is due out later this year. Mr. Premo’s photographs have appeared in The New York Times, The Village Voice and many other outlets, while his radio documentaries have been broadcast internationally on NPR, Public Radio International, and local stations in Canada and South Africa.



Ferdinand Richard *Marseille, France*

Ferdinand Richard is the founder and director of A.M.I. Association, based in Marseille, France. As a local cultural development platform, this organisation offers various training workshops, artist residencies, festivals, serves as cultural micro-businesses incubator, and has initiated and led consistent international cooperation programs in Africa and the Middle East, Russia, Asia, and Latin America. Mr. Richard is a member of La Friche Belle-de-Mai / Marseille and served as its deputy director for eight years. He is the current president of The Roberto Cimetta Fund, dedicated to artists’ and cultural activists’ mobility in European-Arab relationships, an expert collaborator of the Agenda 21 Culture initiative organized by United Cities and Local Governments (UCLG) global network of local authorities, and the coordinator of the expert panel at UNESCO’s International Fund for Cultural Diversity. Previously, Mr. Richard served as president of The European Forum for the Arts and Heritage (currently Culture Action Europe), and as president of the Orientation Board of the European Certificate in Cultural Management, run by the Marcel Hicter Foundation in Brussels, Belgium. Mr. Richard was a visiting lecturer at universities across the world, including in Lyon, Grenoble, Bordeaux, Alexandria, Tokyo, and many other locations.



Anaïs Roesch *Paris, France*

Anaïs Roesch is as project manager for COAL (Coalition for Art and Sustainable Development) in Paris, France, where she coordinated the ArtCOP21 program. She is also developing her own curatorial practice on art and ecology, focusing on Latin America. She got a grant from the French Ministry of Culture and Communication to join the Art and Nature Program of the Museum of Natural History Berlin in 2016, and has worked for the Centre Pompidou, the French Embassy in Ecuador, and several cultural institutions in South America. Ms. Roesch holds a B.A. in political science and an M.A. in international cooperation from the Political Science Institute of Grenoble, France. She is currently an M.A. candidate in curatorial culture at the Leipzig Academy of Visual Arts in Germany.



Ania Rok *Freiburg, Germany*

Ania Rok is the coordinator for governance and social innovation at the ICLEI European Secretariat (ES) in Freiburg, Germany. The ES is a regional office of ICLEI, the leading network of cities dedicated to sustainable development. As a sociologist, Ms. Rok is mainly interested in changing patterns of urban governance and social implications of environmental policies. She works closely with local governments, urban researchers and activities to shape and accelerate urban sustainability transitions through projects such as ARTS Accelerating and Rescaling Transitions to Sustainability and a series of conferences called Informed Cities. Her interest in the links between culture and sustainable urban development was inspired by the Actors of Urban Change program (MitOst/Robert Bosch Foundation) where she acted as a trainer, facilitator, and a

member of the jury. In addition to work with ICLEI, Ms. Rok is also a program expert for URBACT, a European program that promotes learning and exchange between cities.

Alain Ruche

Brussels, Belgium

Alain Ruche is a senior adviser on cultural matters at the European External Action Service in Brussels, Belgium. He has been working directly for the Secretary General of the EU External Service responsible for strategy and policy since 2010. Mr. Ruche started his professional career in Latin America and Africa with the United Nations and the World Bank. He joined the European Union as the representative of Haiti and Dominican Republic, and was later posted with several EU delegations in Morocco, Bangladesh, Argentina, and Nicaragua, alternatively being in charge of development, trade, economic, information, and political files. He has lectured in several universities and business schools during his assignments. Mr. Ruche is a fellow of the UK Royal Society of Arts, a global ambassador of the Kosmos Journal, an honorary fellow of the Asian Foresight Institute in Bangkok, and a member of the Club of Rome (EU Chapter). He is an active practitioner of participatory leadership techniques using collective intelligence. Mr. Ruche holds university degrees in sociology, economics, pedagogy, and international relations. He is a fellow of Salzburg Global Seminar.



Rachel Schragis

New York, NY, USA

Rachel Schragis is a visual artist and cultural organizer. Working with People's Climate Arts, a network of artists that formed through 2014's People's Climate March, she coordinates artist participation in struggles for racial, economic, and climate justice in New York City and beyond. She is also a creative tactics trainer with the Beautiful Trouble Network and a founding member of Climateprints.org. Previously, Ms. Schragis was a 2013 Grace Paley Organizing Fellow, where she planned arts interventions for the Domestic Worker Justice movement, and was an active participant in Occupy Wall Street. Her work is motivated by the unique power of cultural leadership in confronting the climate crisis, by the urgency of raising visibility and dismantling white hegemony, and by the possibility of living forward the dreams of her radical leftist Jewish ancestors. She currently pursues an MFA at Hunter College, New York, USA.



Anupama Sekhar

Singapore, Singapore

Anupama Sekhar is the director of the Culture Department at the Asia-Europe Foundation (ASEF), based in Singapore, where she is actively engaged in facilitating cultural exchange and collaboration among artists and arts organizations in 51 countries in Asia and Europe. She is in charge of ASEF's culture portfolio, which comprises of artistic collaborations, support to networks, policy dialogues, and information platforms. In particular, she designs and manages ASEF's work in the field of cultural policy, which stimulates analysis and engagement reflective of current debates in the arts in Asia and Europe and channels policy ideas to the Culture Ministers' Meeting of the Asia-Europe Meeting. Ms. Sekhar is part of UNESCO's Expert Facility that supports capacity development initiatives for the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. She edited ASEF's publications "Cities: Living Labs for Culture? Case Studies from Asia and Europe" and "Enabling Crossovers: Good Practices in the Creative Industries" and co-edited a publication, "Mapping Cultural Diversity: Good Practices from Around



the Globe”, commissioned by UNESCO and ASEF together. Ms. Sekhar holds degrees in English literature and international studies. She is a trained dancer in the Indian classical style of Bharatnatyam.



Prairie Rose Seminole *New Town, ND, USA*

Prairie Rose Seminole is a prevention specialist for the Boys and Girls Club of the Three Affiliated Tribes in New Town, ND, USA. She is a citizen of the Three Affiliated Tribes of North Dakota, a descendant of the Sahnish/Arikara, Northern Cheyenne and Lakota Nations, and a member of the Waterbuster Clan. Ms. Seminole believes in and emphasizes the interconnected nature of humanity and faith, and the responsibility we all have to ensuring social justice, an understanding that lies at the core of her being. Lifting up teachings from her parents, traditional gardening, wild food, and medicine harvesting have become Ms. Seminole’s lifeway. Her work contributes to curricula which highlights the role of food as medicine, maintains traditional knowledge, and works to improve health and community. As a member of the community, she plays a role in maintaining the spirituality around planting, harvesting, preserving, and cooking food. Ms. Seminole arranges foraging treks and teaches workshops through the Nueta Hidatsa Sahnish College on food preservation and cooking. She writes a blog at www.prairieroseseminole.com, hosts a weekly radio show called “The Voice” on kmharadio.streamon.fm, and contributes to the MHA Times.



Margaret Shiu *New Taipei City, Taiwan*

Margaret Shiu is the founder and director of Taiwan’s Bamboo Curtain Studio, which just celebrated its 20th anniversary. It is a residency program and an international cultural exchange research and facilitation hub. The studio promotes public and private support for international exchange, with a motto Local Action: Global Connection. The Studio focuses on serving talents by providing artists with time and space for creative incubation. Ms. Shiu is a multimedia artist focusing on environmental art and creative interventions. She is a member of Green Art Lab Alliance (GALA) Asia and regional representative of TransCulture Exchange in Boston, as well as the Southeast Asian Advisory Committee of Taiwan’s Ministry of Culture. She has also served as board member of Res Artis, Arts Network Asia, the World Culture Forum Asia Pacific Alliance, and the International Network for Culture Diversity, in addition to the Asian Cultural Council Taipei. Her vision is to promote art and culture as vital components for global understanding, and local sustainability, by sharing, connecting and co-creating new practices. Ms. Shiu studied economic development at the University of California, Berkeley, USA.



Holly Sidford *New York, NY, USA (Rapporteur)*

Holly Sidford is a strategic thinker, program developer, and fundraiser with three decades of experience leading and developing non-profit cultural and philanthropic organizations. She founded Helicon Collaborative in 2007 to elevate the role of culture in making communities better places for all people – more vital, sustainable, and just. She works with national partners on research, developing strategy, and designing and implementing program initiatives. Ms. Sidford co-manages the Art of Change initiative for the Ford Foundation, a year-long project exploring the role of art and culture in creating an equitable and just society. She was the founding president of Leveraging Investments in Creativity, a ten-year initiative that enhanced support systems for

creative artists across the country. Prior to that, she was program director for arts, parks, and adult literacy at the Lila Wallace-Reader's Digest Fund, executive director of the New England Foundation for the Arts, and associate director of the Massachusetts Council on the Arts and Humanities. Ms. Sidford serves on the boards of Sadie Nash Leadership Project, an award-winning leadership program for young female leaders in metropolitan New York, and Fractured Atlas, a national organization pioneering technology-based ways to empower artists, cultural organizations, and other creative enterprises. Ms. Sidford holds a B.A. in American history and literature from Mount Holyoke College and a Management Certificate from Columbia University, USA.

Regina R. Smith

Troy, MI, USA

Regina R. Smith is interim managing director of The Kresge Foundation's Arts & Culture program and has served as a program officer since 2008. In her role, she identifies prospects for national funding opportunities and possible partnerships, reviews funding requests, conducts site visits, meets with prospective grantees and partners, and monitors existing grant relationships. Previously, Ms. Smith worked at the Arts & Science Council in Charlotte, NC, USA, where as vice president of grants and services she managed a \$12 million grants portfolio. Earlier, she served as programs and services director at Culture Works in Dayton, Ohio, and managed a nationally recognized program for the Indiana Arts Commission. In 1989, while on a nine-month Arts Administration Fellowship, Ms. Smith was in residence with three arts organizations: the Madison Art Center, COMPAS in St. Paul, Minnesota, and Chicago's Department of Cultural Affairs. She began her career as a museum educator at the Cleveland Children's Museum and the Cleveland Museum of Art. Ms. Smith studied art history at the University of Pittsburgh and holds an M.A. in arts administration from Winthrop University in Rock Hill, South Carolina, USA.



Francis A. Sollano

Cebu, Philippines

Francis A. Sollano co-founded Youth for a Livable Cebu, a movement that advocates for sustainable practices and livability in various communities. Mr. Sollano is a sculpture and installation artist known for his contemporary takes on creative reuse of materials into wearable art and for revitalising decaying urban spaces. He incorporates his love for the natural environment in his delicate handmade creations. His works have been featured in international design publications and exhibited in major cities across the globe, including London, New York, Paris, Tokyo, Singapore, and Bangkok. Mr. Sollano was named Global Shaper and 2016 Cultural Leader by the World Economic Forum, and Elevate Fellow by the British Council for using his creativity to help his community. He is also the latest recipient of the United Nations Environmental Program Fellowship Award as one of the Asia Pacific Leaders on sustainable design. Mr. Sollano is Philippine's Creative Mover 2015, an award he received from Rappler Online News Media.





Pireeni Sundaralingam *San Francisco, CA, USA*

Pireeni Sundaralingam is a science advisor to the Irish Government's Department of Art & Heritage, and a founding member of the Design and Vision committee for the United Nations Museum of Humanity. Prof. Sundaralingam held national fellowships in both cognitive science and poetry and held cognitive science research posts at the Massachusetts Institute of Technology and University of California, Los Angeles, while her poetry has been published in over twenty journals and translated into five languages. Literary awards include the N. California Book Award, the PEN Josephine Miles Book award (for co-editing "Indivisible," the first anthology of American poets from South Asia), and the 2014 award for Individual Artist from the San Francisco Arts Commission. Her most recent play "War Harvest", exploring the lives of survivors of the Sri Lankan genocide, has been staged by the Asian American Theater Company and the Exit Theater in San Francisco. Prof. Sundaralingam's awards in interdisciplinary thinking include a fellowship from Berlin's Institut Für Raum Experimente and from the Leonardo International Society for the Arts, Sciences, and Technology. She is an associate professor in the Department of Writing, Consciousness & Creative Inquiry at the California Institute of Integral Studies, San Francisco, USA. Prof. Sundaralingam is a Fellow of Salzburg Global Seminar.



Elizabeth Thompson *New York, NY, USA*

Elizabeth Thompson is the executive director of The Buckminster Fuller Institute (BFI). With a background in contemporary art and performance, and experience in the intersection of technology and the environment, she has led BFI through an unprecedented period of growth and impact. Ms. Thompson has re-focused the work of the Institute to facilitate convergence across the disciplines of art, science, design, and technology to conceive and apply transformative strategies based on a crucial synthesis of whole systems thinking, Nature's fundamental principles, and an ethically driven worldview. She has developed numerous education programs, exhibitions, symposia, publications, and the historic restorations of two of BFI's most iconic large scale structures, the Fly's Eye Domes. In 2007, Ms. Thompson launched the Buckminster Fuller Challenge, an international open call for solutions to some of the world's most pressing problems. The Fuller Challenge has defined an emerging field of practice: the whole systems approach to understanding and intervening in complex and interrelated crises for wide-scale social and environmental impact. The entry criteria established a new framework through which to identify and measure effective, enduring solutions to global sustainability's most entrenched challenges. The rigorous selection process set a unique standard, gaining renown as "Socially-Responsible Design's Highest Award." The Fuller Challenge attracts bold, visionary, tangible initiatives focused on a well-defined need of critical importance. Winning solutions are regionally specific yet globally applicable and present a truly comprehensive, anticipatory, integrated approach to solving the world's complex problems.

Alison Tickell*London, United Kingdom*

Alison Tickell is the founder of Julie's Bicycle, a non-profit company established in 2007 to help the music industry reduce its environmental impacts and develop new thinking in tune with global environmental challenges. It has since extended its remit to many other art forms and is acknowledged as the leading organization bridging sustainability with the arts and culture. Trained as a cellist, Ms. Tickell worked with seminal jazz improviser and teacher John Stevens. For many years, she has worked with socially excluded young people as development director at Community Music, and then at Creative and Cultural Skills, where she established the National Skills Academy for the music industry. In addition, she is a school governor, a 2011 London Leader, advisor to Tonic, a judge on the Observer Ethical Awards and the Royal College of Arts Sustainable Design Awards, and a fellow of the Royal Society of Arts.



Christian Tiscornia Biaus*Buenos Aires, Argentina*

Christian Tiscornia Biaus is a founder and president of the Argentinian NGO Amartya, whose mission is to promote a culture of sustainability by means of education that coordinates civil society as well as the public and private sectors. Prior to his current role, Mr. Tiscornia Biaus was advising the public sector and businesses on corporate social responsibility, development, and sustainability issues, and served as academic coordinator and lecturer on corporate responsibility and sustainability at Vestfold University College in Norway and at University of San Martin in Argentina. In addition, he founded a sustainability school Quinta Esencia. Mr. Tiscornia Biaus is a published author of numerous articles on sustainable development and responsible consumption. He holds an M.A. in social policy and planning in developing countries from the London School of Economics, UK, and a post-graduate degree in community law and human rights from the University of Salamanca, Spain.



Doreen Toutikian*Beirut, Lebanon*

Doreen Toutikian is an interdisciplinary designer, researcher, and a social entrepreneur. She is the co-founder and director of the MENA Design Research Center and of Beirut Design Week. Her focus is on design research methods and human-centered design for social impact. She holds an M.A. in European design studies from the Koeln International School of Design, Germany, and has won a Cologne Design Award for her book "Design Education in the Middle East." Ms. Toutikian is a Fellow of Salzburg Global Seminar.



Benjamin R. J. Twist*Edinburgh, United Kingdom*

Ben Twist combines over 25 years' experience of working in the arts as a theatre director and producer with in-depth knowledge of climate change. He is the director of Creative Carbon Scotland, a charity which connects culture with sustainability and climate change through training, research, and artistic projects. Mr. Twist currently serves as chair of Scotland's leading contemporary classical music group Hebrides Ensemble and as vice-chair of the Edinburgh Sustainable Development Partnership. He has a wide management, strategic, and capital project experience having served as the artistic director of Manchester's Contact Theatre, vice-chair of the Theatres Trust, chair of the Scottish Arts Council (SAC) Lottery Committee, and as a member of the SAC Board. Mr. Twist is doing research in pursuit of a Ph.D. in sociology at the University of Edinburgh, focusing on influencing complex social systems to bring about more sustainable travel patterns.





Anamaria Vrabie *Bucharest, Romania*

Anamaria Vrabie is an urban economist and local development professional. She is an associate at MKBT (MakeBetter), a start-up venture focused on developing better instruments for enhancing local potential. She is also a co-founder of the Bucharest based NGO Odaia Creativa (The Creative Room), where she works on urban game design projects, user-generated data platforms, and community-led regional development. Ms. Vrabie has over eight years of international experience on local development and youth engagement and has worked in various countries including Brazil, France, Germany, India, Romania, and the USA. Her previous work includes technical assistance projects for local authorities in Romania and for international organizations, including AEGEE, UN-Habitat, and the World Bank. She currently teaches urban economics and territorial development as an associate teaching assistant at “Ion Mincu” University of Architecture and Urbanism in Bucharest, belongs to the Global Shapers Community of the World Economic Forum, and is a Fellow of the Aspen Institute Romania. Ms. Vrabie holds a B.A. from the Academy of Economic Studies in Bucharest and an M.A. in international affairs from the New School of New York, USA. She is a Fellow of Salzburg Global Seminar.



Frances Whitehead *Chicago, IL, USA*

Frances Whitehead is the principal at ARTetal Studio and a professor of sculpture at the School of the Art Institute of Chicago, IL, USA, where she contributes to the architecture program through courses in experimental urban practices. She is a civic practice artist bringing the methods, mind-sets, and strategies of contemporary art practice to the process of shaping the future city, asking, “What do Artists Know?” Through a series of linked civic initiatives, she connects emerging art practices, the discourses around culturally informed sustainability, and new concepts of heritage, remediation, place-making, and landscape. Recently, Ms. Whitehead was the lead artist for The 606, a rail infrastructure adaptive reuse project in Chicago, and is working with the city of Gary, Indiana on a citywide community orchard initiative. She has exhibited widely for 30 years and her work has been cited in The New York Times, ART21, Carbon Arts Melbourne, Art/Design/Politics, Sculpture Magazine, Art in America, Artforum, Frieze, and the Discovery Channel Television.



Risë Wilson *New York, NY, USA*

Risë Wilson is the inaugural director of philanthropy for the Robert Rauschenberg Foundation in New York, USA. As a member of the foundation’s senior leadership team, she is leading the organization through a new phase of charitable giving, one that builds on the legacy of its founder while remaining relevant to contemporary concerns. The foundation supports initiatives at the intersection of arts and political issues, particularly those that embody the fearlessness, innovation, and multidisciplinary approach that Rauschenberg exemplified in both his art and philanthropic endeavors. The foundation is particularly interested in the role of creative problem solving in achieving social change. Before entering the field of cultural philanthropy, Ms. Wilson founded The Laundromat Project, an award-winning organization that mounts public

art projects and other art programs in local laundromats as a way of amplifying the creative power available in neighbourhoods like Bed-Stuy, Harlem, and the South Bronx. Her seventeen-year tenure in arts and culture includes roles at the Ford Foundation, LINC, Parsons: the New School for Design, MoMA, and the International Center for Photography. Ms. Wilson holds a B.A. from Columbia University, USA, and an M.A. from New York University, USA.

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

Susanna Seidl-Fox is the program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several programs and project partnerships each year focusing primarily on the transformative power of the arts. She initiated the recently-launched Salzburg Global Forum for Young Cultural Innovators. She joined Salzburg Global in 1995 and has directed over thirty culture and arts programs. Before coming to Salzburg, Susanna worked as a simultaneous interpreter for the US Department of State, interpreting primarily for the State Department’s International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam’s Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany. She holds a B.A. in German literature and in government from Dartmouth College and an M.A. in translation and interpretation from the Middlebury Institute of International Studies at Monterey in California.



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Holly Sidford is a strategic thinker, program developer, and fundraiser with three decades of experience leading and developing non-profit cultural and philanthropic organizations. She founded Helicon Collaborative in 2007 to elevate the role of culture in making communities better places for all people – more vital, sustainable, and just. She works with national partners on research, developing strategy, and designing and implementing program initiatives. Ms. Sidford co-manages the Art of Change initiative for the Ford Foundation, a year-long project exploring the role of art and culture in creating an equitable and just society. She was the founding president of Leveraging Investments in Creativity, a ten-year initiative that enhanced support systems for creative artists across the country. Prior to that, she was program director for arts, parks, and adult literacy at the Lila Wallace-Reader’s Digest Fund, executive director of the New England Foundation for the Arts, and associate director of the Massachusetts Council on the Arts and Humanities. Ms. Sidford serves on the boards of Sadie Nash Leadership Project, an award-winning leadership program for young female leaders in metropolitan New York, and Fractured Atlas, a national organization pioneering technology-based ways to empower artists, cultural organizations, and other creative enterprises. Ms. Sidford holds a B.A. in American history and literature from Mount Holyoke College and a Management Certificate from Columbia University, USA.

Alexis Frasz has worked as a researcher, creative strategist and consultant in the arts and cultural sector for over a decade. Since 2007 she has been a lead researcher and strategist with Helicon Collaborative, an organization seeking to elevate the role of culture in making communities better places for all people – more vital, sustainable, and just. She currently leads strategic initiatives on the role of culture in environmental sustainability, cultural equity, and reclaiming the role of beauty in individual and societal health. Ms. Frasz is also leading a national project on developing the ecosystem of socially-engaged artistic practice. She helped conceive and now co-manages the Art of Change initiative for the Ford Foundation, a year-long project exploring the role of art and culture in creating an equitable and just society. Previously, Ms. Frasz worked at New York’s Center for an Urban Future, where she contributed to a comprehensive study of the city’s creative sector, Creative New York, and AEA Consulting as a consultant for the non-profit cultural sector. Ms. Frasz serves on the board of Food Shift, a Bay Area non-profit organization working to end food waste and hunger. She holds a degree in cultural anthropology from Princeton University and has pursued master’s level studies in Chinese medicine.

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Salzburg Global Seminar

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Culture, Arts and Society series

Salzburg Global Seminar's long-running series on *Culture, Arts and Society* focuses on the transformative power of the arts within and across sectors, facilitates cultural exchange at multiple levels, and provides unique networking and capacity-building opportunities. Culture and the arts have had a prominent place in Salzburg Global Seminar's programs since its beginnings as the Salzburg Seminar in American Studies in 1947.

Today, through multi-year projects and strategic convenings, the *Culture, Arts and Society* series seeks to secure a more prominent role for the arts on policy agendas and to bring creative changemakers, influencers, and communities together to drive lasting change at scale. As part of our deep commitment to next-generation talent, we support the continuously evolving needs of the creative sector as a major driver of sustainable economic development and social improvement, particularly through the *Salzburg Global Forum for Young Cultural Innovators*.

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