

SYMPOSIUM VIENNA'S HISTORY AND LEGACY OF THE PAST 150 YEARS

Presented By



Making Ethics Work

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SALZBURGER FESTSPIELE



Foreign Policy Association



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THIS PROGRAM IS PART OF THE CARNEGIE HALL FESTIVAL
VIENNA: CITY OF DREAMS

Dear Friends,

On behalf of our Foundation and our co-presenters, I welcome you to this Symposium, “Vienna’s History and Legacy of the Past 150 Years”, part of the Carnegie Hall Festival “Vienna: City of Dreams.”

The Chumir Foundation is dedicated to facilitating informed discussion that draws on historic experience and current evidence to increase public awareness and participation in decisions that contribute best to a fair, productive and harmonious society.

Three discussion sessions in New York this week will be followed by similar discussions in Canada, in Toronto and Calgary. The program owes its origins to two initiatives:

- Carnegie Hall’s festival on Vienna celebrating its cultural history.
- The steps taken by the Vienna Philharmonic Orchestra to discuss its institutional past during the period of the terrible wrongs of Nazism as well as to use its artistry to stir collective memory for communities to learn and not repeat such a distressing history anywhere.

It seems incumbent on the rest of us, interested in a healthy society, to respond with a meaningful engagement in dialogue about:

- creativity and the effective use of the arts
- understanding moral failures in history and how to rebuild trust in shared values to avoid future atrocities
- ways and places where societies and governments are engaging in practices that risk unfair or inhumane conditions and what we might do about it.

I want to thank each of the panelists for generously bringing their experience and reflections to us. For a dialogue to better our communities, you, the audience, are the measure of any success. We thank you for joining these discussions and hope they prove both informative and constructive.

You will find the proceedings of this and other programs on our website. We invite your comments and suggestions.

Joel Bell
Chairman, Chumir Foundation for Ethics in Leadership

Dear Friends,

On behalf of Carnegie Hall, it's my pleasure to welcome you to this special event, part of *Vienna: City of Dreams*, our citywide festival saluting Vienna's extraordinary artistic legacy.

Vienna has long been known as a crucible for creativity, a cultural capital that has drawn artists, dreamers, and innovators from around the world. The city's rich cultural landscape, its complex history and evolution has inspired this three-week festival exploration of more than 90 events, both at Carnegie Hall and at 23 partner organizations across New York City.

From the very beginning, Vienna has been central to the history of classical music. Highlighting this tradition, Carnegie Hall is thrilled to showcase the artistry of the Vienna Philharmonic Orchestra and Vienna State Opera, presenting seven performances by these unparalleled cultural institutions—including two rare operas in concert in New York during the festival. Complementing these symphonic and operatic performances, the Hall will also present chamber music, lieder, electronica, and jazz, offering audiences a musical taste of the city.

With each Carnegie Hall festival, we seek to build on our musical programming by partnering with leading organizations to provide a broad cultural context for our theme. With Vienna, we've been spoiled for choices. Thanks to valued partners—including the Chumir Foundation for Ethics in Leadership, host of this impressive set of panel discussions—our festival offerings have grown to span film, photography, art exhibitions, literature, and lectures, inviting audiences to truly explore.

As we consider Vienna, a deeper understanding of its history, including efforts being made by many today to reconcile with darker periods of its past, is certainly key to any look at its cultural scene. We would like to thank the Chumir Foundation as well as the University of Vienna and the City of Vienna for so thoughtfully convening these panels of distinguished voices, providing a way for us to meaningfully engage in these important areas of discussion.

Clive Gillinson
Executive and Artistic Director
Carnegie Hall

Dear Friends,

After the first concert of the Vienna Philharmonic in Carnegie Hall in 1956, the orchestra performed often in New York, but at irregular intervals. Thus the establishment of the “Vienna Philharmonic Week in New York” in 1989, which has taken place every season since then and usually includes three concerts in Carnegie Hall, represents a milestone in the orchestra’s history. This magnificent concert hall has long since become a home away from home for us, and our relationship with the Carnegie Hall staff is just as heartfelt as it is with the New York audiences who have now attended our concerts faithfully for a quarter of a century.

It was our desire to celebrate the 25th anniversary of the “Vienna Philharmonic Week” in a special manner and we have been very pleased to see how Clive Gillinson and his staff have developed the idea for the fascinating festival entitled “Vienna: City of Dreams”. We greatly anticipate this special event in which, over the course of seven performances, the orchestra performs compositions written between 1773 and 2010 by 23 composers who worked in Vienna.

This year Europe commemorates the centennial of the outbreak of World War I in 1914. This seminal catastrophe of the 20th century, as well as its consequences, will be the subject of panel discussions presented by the Chumir Foundation for Ethics in Leadership and the University of Vienna, for which the Vienna Philharmonic is particularly grateful to Mr. Joel Bell and Prof. Dr. Oliver Rathkolb.

Prof. Dr. Clemens Hellsberg
Violinist and Chairman of Vienna Philharmonic Orchestra

Vienna's History and Legacy of the Past 150 Years

*Celebrating the Arts, Learning From Politics,
War and Reconciliation*

PANEL I:

**VIENNA 1860 TO 1914:
CREATIVITY, CULTURE, SCIENCE AND POLITICS**

PANEL II:

**HOW DID THE CULTURED, CREATIVE SOCIETY OF
VIENNA LOSE ITS MORAL COMPASS - COMING TO TERMS
WITH HISTORY**

PANEL III:

**A GLOBAL ETHIC, CONTEMPORARY RISKS
AND APPROPRIATE RESPONSES – LESSONS OF HISTORY**

The Symposium at a glance

The symposium explores a specific period in history, seeking to inform current thinking and facilitate participation in a dialogue on current conditions and foster action on vital ethical choices:

- What makes a community creative, dynamic, productive and comfortable? What can we do to inspire more of what was best about that legacy in our communities today?
- What causes a society to become morally destructive? What constructive measures can we take today, some years and even generations of leadership later, to learn from past horrors
- Are there signs of trouble around us? What are the prospects of doing what is needed for an ethical outcome?

Monday, February 24, 2014

6:00 to 7:30 PM: Program

7:30 to 8:00 PM: Reception

Panel I:

**VIENNA 1860 TO 1914:
CREATIVITY, CULTURE,
SCIENCE AND POLITICS**

Panelists

Eric Kandel – Neuroscientist, Nobel Laureate, Columbia University

Andreas Mailath-Pokorny – Vienna Executive Councillor for
Culture and Science

Christian Meyer – Director, Schönberg Center, Vienna

Dominique Meyer – General Director, Vienna State Opera

Helga Rabl-Stadler – President, Salzburg Festival

Franz Welser-Möst – General Music Director, Vienna State Opera

Moderator

Carol Off - CBC Journalist and Author

PROGRAM NOTES

A DISCUSSION OF:

**Human creativity and the roots of societal breakdown
The role and ethical use of arts in society and politics**

SUMMARY

The arts reflect and can lead their society. As free expressions, the arts enrich life. They support experimentation, tolerance of diversity and shared human experience within and between communities. Vienna in the late 19th and early 20th Centuries was a striking example. Its society was characterized by openness to immigration, diversity, interaction among disciplines and support for the arts and sciences. This proved a breeding ground for an outburst of creativity. The discussion will explore the causes of that creativity's demise, the politicization of the arts and the potential role and responsibility of arts and artists in constructive social initiatives to reduce tensions and divisiveness.

BACKGROUND

After World War I and the collapse of the Habsburg Empire, the building of an Austrian national identity and pride was assisted by the arts. The Salzburg Festival, first proposed in 1917 and begun in 1920, was conceived by its founders with this among its purposes. UNESCO, discussed by allied world leaders during World War II and established in its aftermath, was intended to advance education and culture internationally as tools of peace. Current examples of explicit political and social purpose in artistic initiatives are seen in the West-Eastern Divan Orchestra and the Venezuelan-originated El Sistema projects.

This discussion will explore the history of Austrian cultural institutions and artists through a period of enormous creativity prior to World War I, and politicization or sentiment at the time in favor of war. Were there forebodings before the war of things to come? What was the position of art and artists during wartime conflict? What are the expectations and responsibilities of artists in such times?

The panel will also explore art as free expression versus propaganda. Art serves, is supported by and reflects its society. It may be more or less independent of deliberate influences. This in itself does not make the result good or bad art. Is all art essentially propaganda for its community?

The media also reflect society but, in a democratic and pluralistic society, we

expect the media to satisfy an ethical standard beyond promoting prevailing government views and practices. Should, we expect better or different behavior from the creative community than from the general public? Is the difference between the diplomatic or social bridging use of art and its propagandistic misuse solely in the eye of the beholder? The panel will consider the constructive potential of the arts as a tool of diplomacy and for the harmonious integration of diversities - healing, bridging and preventing conflict.

This discussion will also serve as a backdrop for the further examination in Panel II of the post-World War I attitudes and actions of Austria's artistic community and its institutions. Today, commemorative performances by the Vienna Philharmonic Orchestra and other artists in Austria and elsewhere serve to stimulate a collective memory of past wrongs. Are these initiatives accomplishing their intended purpose of drawing lessons from history? Are they helping societies reconcile past differences? Do such commemorations serve to stimulate alertness to social and political forces that, left unaddressed, might lead to a repetition of painful past experiences? Or, do they stir up old grievances better left dormant?

Conditions contrary to those that spawned a golden age of creativity in "fin de siècle" Vienna are in evidence in some parts of contemporary Europe. What should be expected from the arts community in that regard will form part of the discussion in Panel III.

PANEL I: BIOGRAPHIES OF PARTICIPANTS

Eric Kandel

Dr. Kandel is one of the world's pioneers in the study of the human brain and creativity. He won the Nobel Prize in Physiology or Medicine in 2000 for his work on memory storage in the brain. Born in Vienna, he and his family fled to America on the eve of World War II. In recent years he has chosen to restore his ties to Austria largely because of the country's efforts to acknowledge its anti-Semitic past. He is now an honorary citizen of Vienna and has written extensively on the city's enduring cultural and scientific contributions. In his 2012 book, "The Age of Insight," Kandel writes that his "heart beats in three quarter time."

Andreas Mailath-Pokorny

Born in Vienna, Mr. Mailath-Pokorny is the Executive City Councillor for Cultural Affairs and Science. He studied law and international relations and joined the Austrian Foreign Ministry. He also headed the arts division of the Federal Chancellory. Since 2001 he has been a member of the Vienna State Government where he has played a large role in spinning off and reorganizing Vienna's cultural institutions, including museums, theaters and public spaces.

Christian Meyer

Born in Vienna, Dr. Meyer has been the Director of the city's Arnold Schönberg Center since 1997. The Center originally was based in Los Angeles where the great composer, the father of atonal twelve tone music, fled before WW II. The Center is the repository for all of Schönberg's music, text manuscripts, art and photographs. Meyer is an expert on modernism and the avant garde. He has worked with numerous theater and opera companies around the world, organizing exhibitions and festival programs. He is also on the advisory board of the Bösendorfer Piano Company.

Dominique Meyer

Appointed in 2007, Mr. Meyer is the first person born in France and the third non-Austrian to become the General Director of the Vienna State Opera. And he appears to be a popular choice since his contract runs through the summer of 2020. Originally from Alsace, where German is commonly spoken, Meyer worked mostly in arts administration in France. He was General Director of the Opera de Paris and before coming to Vienna he was the Director of the Theatre des Champs Elysees in Paris. Meyer is responsible for hiring Austrian-born Franz Welser-Most as the general music director of the

state opera. The opera's orchestra supplies the musicians for the Vienna Philharmonic.

Helga Rabl-Stadler

Born in Salzburg, Helga Rabl-Stadler is now in her twentieth year as President of the Salzburg Festival and has agreed to stay on through 2017. By that time, she will have worked with seven different artistic directors. Ms. Rabl-Stadler has been a member of Austria's parliament, worked as a journalist, ran her family's department store and headed the Salzburg Chamber of Commerce.

Franz Welser-Möst

Austrian by birth, Mr. Welser-Möst is also one of the world's most sought-after and recorded young conductors, and heads two of the finest symphonic ensembles: The Cleveland Orchestra, where he has been Music Director since 2001, and the Vienna State Opera, where he has been General Music Director since 2010 and, over a long partnership, undertaken traditional and innovative projects. He is in great demand as a guest conductor and has established an exceptional relationship with the Vienna Philharmonic Orchestra and performed with them to great success at both Carnegie Hall and Lincoln Center in New York, the Musikverein in Vienna in both subscriptions and New Year's day concerts, the Lucerne and Salzburg Festivals, BBC Proms, Sommernachtskonzert at Schönbrunn Palace and Suntory Hall in Tokyo.

Moderator:

Carol Off

Carol Off is one of Canada's most respected journalists. Originally an arts reporter, she currently hosts the daily current affairs interview program "As It Happens" on CBC Radio. Ms. Off has extensive reporting experience abroad, having covered conflicts in the Middle East, Haiti, the Indian sub-continent, as well as events in the former Soviet Union, Europe, Asia, the United States and Canada. But it was her work in the Balkan wars of the 1990's that led her to author two best-selling books on the conflict. A third book, *Bitter Chocolate*, chronicles the politics behind the international cocoa industry.

Thursday, February 27, 2014

5:30 to 7:00 PM: Program

7:00 to 7:30 PM: Reception

Panel II:

**HOW DID THE CULTURED,
CREATIVE SOCIETY OF VIENNA
LOSE ITS MORAL COMPASS -
COMING TO TERMS WITH HISTORY**

Panelists

Martin Eichtinger – Director General, Cultural Policy, Austrian
Ministry of European and International Affairs

Stuart Eizenstat – Former U.S. Undersecretary of State & Deputy
Secretary of Treasury

Clemens Hellsberg – Chairman and Violinist, Vienna Philharmonic
Orchestra

Oliver Rathkolb – Professor, Institute for Contemporary History,
University of Vienna

Alexandra Starr – Emerson Fellow, New America Foundation

Moderator

Morley Safer - CBS Journalist – “60 Minutes”

PROGRAM NOTES

A DISCUSSION OF:

**The progression of discrimination and atrocity
The ethics of remembrance and steps to reconciliation**

SUMMARY

Leading institutions in Austria have, after considerable delay, reported on their relationships with the government and its policies leading up to and during the period of National Socialism of 1938 to 1945. Recently, the Vienna Philharmonic Orchestra has, in a professional and documented way, published this record on its website. The Orchestra has taken the steps to describe its association with political parties and governments, its eventual Nazi relationships and its morally repugnant history of discrimination, human rights abuses and atrocities. It has undertaken commemorative action to stimulate collective memory and educate current and future generations. It has entered into dialogue with the communities of victims of the crimes in an attempt to heal wounds and avoid a repetition of past wrongs. As a result, we are more alert to contemporary signs of dangerous tendencies. This symposium is intended to engage us in the dialogue, consider the constructive and ethical course and confirm the common values on which to base mutual respect and trust.

BACKGROUND

The panel will consider the long history of anti-Semitism in Austria, the period of open immigration of the reign of Emperor Franz Josef, as well as the political upheavals and instabilities that followed the Treaty of Versailles that dismantled the Habsburg Empire and ended World War I. Interwar divisions over political philosophies, over support for Austrian independence versus an alliance with the culturally-linked and increasingly inhumane regime of Nazi Germany, the economic stresses and promise of an integrated relationship, the eventual autocratic government under Austro-fascism and the ultimate concern for survival without a potentially bloody German invasion, all form part of the discussion.

The panel will explore the historic circumstances that allowed Austria to characterize itself as the "First victim" of Nazism, rather than as perpetrators or collaborators in the Holocaust. It will delve into late wartime initiatives to induce Austria to break away from Germany and into post war concerns that allowed Austria to bury its past and fail to acknowledge its complicity. These include worries, shared by the Western Allies, over the advance of communism,

the appeal for Austria of reducing reparation demands, the extended occupation of Austria postwar and the dissolution of the war crimes tribunal at the end of the Allied occupation in 1955. These explanations no longer are taken as a justification to avoid addressing and reconciling with history as a new generation of Austrians has adopted policies of remembrance, restitution and dialogue. The panel will discuss the steps taken to date and consider the most constructive and ethical ways to achieve reconciliation in such circumstances.

At the same time, Austria's immigration policies remain among the strictest in Europe. The panel will consider those policies in the context of 20th Century Austrian history and raise the question of how Austria can best maintain its unique creative cultural legacy, while being a successful, pluralistic and open society.

Panel II: BIOGRAPHIES OF PARTICIPANTS

Oliver Rathkolb

As one of Austria's most influential and prolific historians, Dr. Rathkolb headed the research team which uncovered the full extent of the Vienna Philharmonic Orchestra's Nazification and persecution of its Jewish musicians. He is Professor at the Institute of Contemporary History at the University of Vienna. He has also taught at Harvard and the University of Chicago.

Clemens Hellsberg

Dr. Hellsberg is the Vienna Philharmonic's chairman as well as a first violinist. He helped initiate the research project that revealed the orchestra's Nazi past. He is widely considered a force for change in Austrian society and was presented with an award in 2012 by Vienna's Jewish community for his efforts at reconciliation. Dr. Hellsberg was instrumental in having the Philharmonic perform at the site of the Mauthausen Nazi Labor camp in 2000 and arranged the orchestra's upcoming World War One commemorative concert in Sarajevo in June of this year.

Stuart Eizenstat

Stuart Eizenstat, a former U.S. ambassador to the European Union, is one of America's most accomplished public servants and diplomats. He served under two Presidents and may be best known for his work on Holocaust-related issues. As top domestic advisor in Jimmy Carter's White House, Mr. Eizenstat wrote the memo recommending construction of the U.S. Holocaust Memorial Museum on the National Mall in Washington. As Under-Secretary of the Treasury for Bill Clinton, he led the restitution negotiations with Austria and other nations complicit in the Nazi looting of artwork from Europe's public and private collections, chronicled in his book "Imperfect Justice." Mr. Eizenstat currently heads the international law practice of the Washington firm Covington and Burling LLP.

Martin Eichtinger

Ambassador Dr. Martin Eichtinger is the Director General for Cultural Policy in Austria's Federal Ministry for European and International Affairs. He has served abroad as Ambassador to Romania and the Republic of Moldova as well as in Vienna as Secretary General of the Federal Ministry of Economics and Labor. He was Chief of Staff of the Special Representative of the Austrian Federal Government for the Settlement of Slave and Forced Labor Related Issues.

Alexandra Starr

Alexandra Starr is an Emerson Fellow at the New America Foundation as well as a widely-published journalist whose work has appeared in the New York Times Magazine, the New Republic and on National Public Radio. She was a political correspondent at Business Week but now writes mostly on poverty and immigration matters. She has spent extensive time in Japan and Venezuela. As a Milena Jesenska Fellow in Vienna in 2008, Ms. Starr studied Austria's Immigration policies and wrote a series of articles for Slate.com on how Europe deals with migrants and refugees.

Moderator:**Morley Safer**

Mr. Safer is one of the icons of broadcast journalism. For 44 years, the Canadian-born Safer's distinctive personality and story-telling style have been fixtures in millions of North American homes as a mainstay of the CBS program "60 Minutes." He has won just about every award possible, including 12 Emmys and three Peabody Awards. As a CBS correspondent in Vietnam in 1965, Mr. Safer's fearless reports enraged the Lyndon Johnson White House and helped change the way wars were covered. Some of his most memorable work on "60 Minutes" deals with issues of artistic creativity, restitution and reconciliation.

Friday, February 28, 2014

Noon to 1:30 PM: Program

1:30 to 2:00 PM: Lunch

Panel III:

**A GLOBAL ETHIC, CONTEMPORARY RISKS
AND APPROPRIATE RESPONSES —
LESSONS OF HISTORY**

Panelists

Louise Arbour – President, International Crisis Group, Former
International Criminal Court Chief Prosecutor

Robert Hormats – Former U.S. Under Secretary of State for
Economic Growth, Energy and the Environment

Ferdinand Trauttmansdorff – Senior Austrian Diplomat,
Ambassador of Czech Republic

Moderator

Peter Launsky-Tieffenthal – Undersecretary-General of the United
Nations for Communications and Public Information

PROGRAM NOTES

A DISCUSSION OF:

**What history teaches us to see in contemporary conditions
Universal moral concerns and the tools, methods and prospects
for their global enforcement**

SUMMARY

History has taught us that a society's moral qualities can prove fragile and vulnerable to conditions of stress. Ethical concern calls on us to be alert, and to recognize and respond to early signals of impending oppression or failure of reasonable governance by the authorities of the day. At the same time, national self-interest and limited political will to intervene may dictate otherwise, even in the face of increasing interdependence that can give rise to external consequences from behavior within other sovereign states. The current needs, available mechanisms and the lessons of experience in the use of possible responses will be discussed.

BACKGROUND

Current conditions in several countries of Europe, a prime focus of this discussion, raise alarms with many informed observers. Risks are seen, in varying degrees in different jurisdictions. And conditions might be seen in two broadly different categories of concern: humanitarian and governance. On the first, there is evidence of ethnic, religious and nationalistic divisiveness/discrimination, hostility to immigrant populations (exacerbated by current migration pressures) and promotion of anti-pluralistic views, as reflected in public opinion and policies. Recent economic crisis and unemployment, that leads some to blame minorities, compound the risks.

On the second concern, there are examples of poor governance and corrupt administrations that do damage to individuals being denied social services and opportunity, and community living by perpetuating offending regimes and unfair outcomes. A history of deficient governments, the legacy of communist regimes and current actions that feed a lack of public trust in government and leaders have troubling consequences. Cynicism, withdrawal from participation in governance and disengagement from discussion of public policies by many citizens can be seen. These undermine the workings of, and exacerbate the loss of confidence in, democracy and facilitate autocracy.

The risks threaten fairness, productivity and harmony in communities and

potentially lead to the mistreatment of, or even brutality against, many. The political will to support the use of influence on, or of physical intervention in, other sovereign states in response is limited, leading governments to wait for severe crisis conditions to justify action. Situations then are harder to address and demand more dramatic intervention.

The panel will consider current risks set against history and the various forms of intervention that might be called for in response. It will explore particularly the prospects for early and “soft” engagement to avoid worsening conditions. This would include a discussion of economic or other sanctions or incentives, public/social/cultural diplomacy, policy and institutional development support, international criminal law enforcement and civil society initiatives. For more extreme circumstances of violence and killing, experience with physical and forceful intervention will be addressed.

The legacy of war experience created widespread support for the idea of intervention on humanitarian grounds to protect minorities by preventing or stopping oppression and killing. Some ad hoc and permanent international machinery was established to address humanitarian offences and a mixed body of experience has resulted. Advancement of good governance is less likely to motivate intervention.

In both categories of risk, humanitarian and governance, there are considerations that lead even well-intentioned governments to choose not to intervene, or to delay action beyond the time when “softer” forms of influence might work. Governments of offending jurisdictions do often maintain stability, or purport to suppress a prospect of worse developments. They point to situations where intervention in support of protecting or ‘liberating’ a domestic population has resulted in chaotic and violent conditions.

Experiences with various forms of intervention in different locations and conditions will be considered by the panel. They have frequently involved greater, longer and more costly involvements than initially represented or expected. Successful exit strategies have been hard to find. Unstable, fragmented, even violent conditions and forces hostile to the interveners, have been left behind. Some complain that particular missions had more extreme undisclosed objectives, such as regime change, rather than the more limited claimed purpose of ending violence, or have challenged the ability to end the violence without regime change in many circumstances. Underlying causes of instability and/or abuse, or achievement of reconciliation of historic internal grievances, are often not resolved. The essential ingredient of economic viability may be missing and not resolved by intervention. Economic sanctions, while credited with some successes, also appear elsewhere to have hurt innocent populations or benefitted disreputable interests able to manipulate or take advantage of circumvention techniques.

Significant elements of the public in some regions, where intervention might seem morally compelling for oppressed segments of the population, are increasingly hostile to actions by the western powers and obstruct them violently. While of a very different order of magnitude, it might be noted that Austria felt the influence of external pressures during the Waldheim Presidency from 1986 and the rise of Jorg Haider in 2000, even while negotiations on restitution for seized property and compensation for forced and slave labor during World War II were underway. Recent financial crises generated their own form of external influences that exacerbated tensions.

Citizens of the major powers whose engagement is, in practical terms, essential to the effective enforcement of ethical principles across sovereign borders, are tired of international engagements of this sort. Greater priority is being given to domestic issues. Both sides are resistant to giving real continuing authority and independent capacity to international governance institutions to do the job without recourse to case-by-case political resolve of the relevant states. Intervention is often left to more regional efforts by those very directly affected by spillover and fighting and to what many complain is a less well supported international criminal legal system.

The complexity of the choices increases when a morally offending government supports interests of the would-be interveners, raising the threshold for intervention. The interests supported can be found in their:

- providing assistance with security information
- helping with money laundering policing
- permitting defense installations on their soil
- providing geopolitical support internationally
- even cooperating in trade and investment interests.

The panel will discuss individual past and current examples and whether we are ignoring the current behavior of some governments and delaying a response to our peril, or that of local populations. It will consider what and who can be looked to for some corrective response – e.g. leading democratic governments, the European Union, international agencies, civil society, or others - and what prospects there are for effective methods and the political will for action.

Panel III: BIOGRAPHIES OF PARTICIPANTS

Louise Arbour

Madame Arbour has been President & CEO of the International Crisis Group based in Brussels, Belgium since July, 2009. The Montreal-born jurist is an outspoken advocate for human rights and justice who has played a significant role in several recent global conflicts. Immediately before joining the ICG, she served as the United Nations High Commissioner for Human Rights. She was the first UN-appointed Chief Prosecutor for the International Criminal Tribunals for the Former Yugoslavia and for Rwanda. Before embarking on her international career, Madame Arbour served on two of the highest courts in Ontario. She has also sat as a justice on Canada's Supreme Court.

Robert D. Hormats

Mr. Hormats has had a distinguished career in both the private and public sectors, serving as Vice-Chairman of Goldman Sachs International for 25 years, and advising as well as representing both Democratic and Republican administrations on global trade, investment and energy issues. He stepped down in July of last year from his most recent position as Under Secretary of State for Economic Growth, Energy and the Environment under President Obama. Hormats has worked for three directors of U.S. National Security including Henry Kissinger with whom he helped manage the opening of U.S. relations with China. He is now Vice-Chair of Kissinger Associates, a New York-based strategic international consulting firm.

Ferdinand Trauttmansdorff

Ambassador Trauttmansdorff, one of Austria's most experienced diplomats, has served as his country's emissary to the Czech Republic for just over four years, appointed in January 2010. Since joining the Austrian Foreign Service in 1981, Ambassador Trauttmansdorff has represented his nation in various capacities on three continents. He was a cultural attaché in Washington as well as an officer in Bucharest and Budapest. Before being posted to Prague, he was Austria's ambassador to Cairo, Khartoum and Lisbon. He has served as Chairman of the Task Force for International Cooperation on Holocaust Education, Remembrance and Research and was foreign affairs advisor to Austrian President Kurt Waldheim.

Moderator:

Peter Launsky-Tieffenthal

Mr. Launsky-Tieffenthal is an Austrian-born diplomat, crisis manager, and communications strategist who is currently spokesperson for the United Nations. He became the UN Under-Secretary-General for Communications and Public Information in August 2012 where he is also the Coordinator for Multilingualism throughout the UN Secretariat. Previously, he headed the Department for Communication and Information at the Austrian Federal Ministry for European and International Affairs. Mr. Launsky-Tieffenthal has served in Austria's embassies in the United States, India and Saudi Arabia. He has also worked for the International Finance Corporation in London and the Investkredit Bank in Vienna.