



SALZBURG
GLOBAL
SEMINAR

SESSION REPORT

569

Salzburg Global Forum for Young Cultural Innovators III

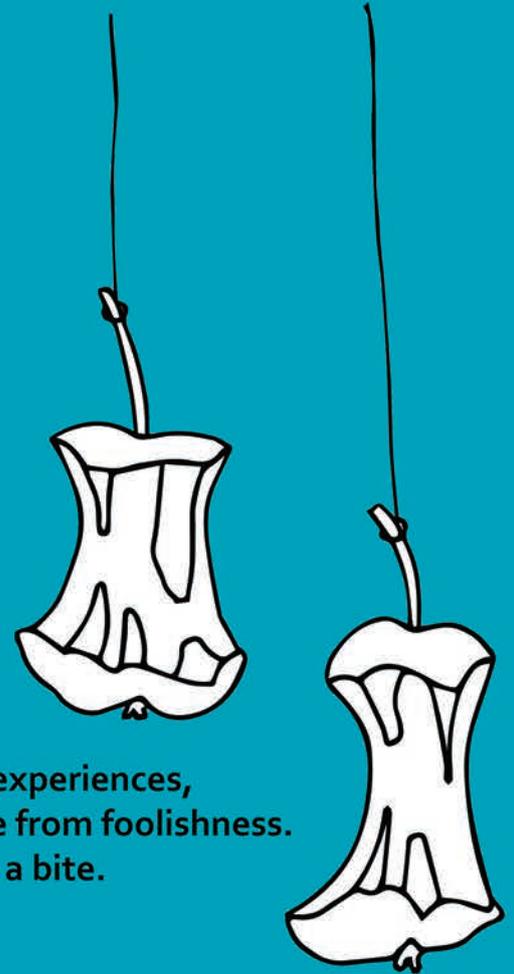
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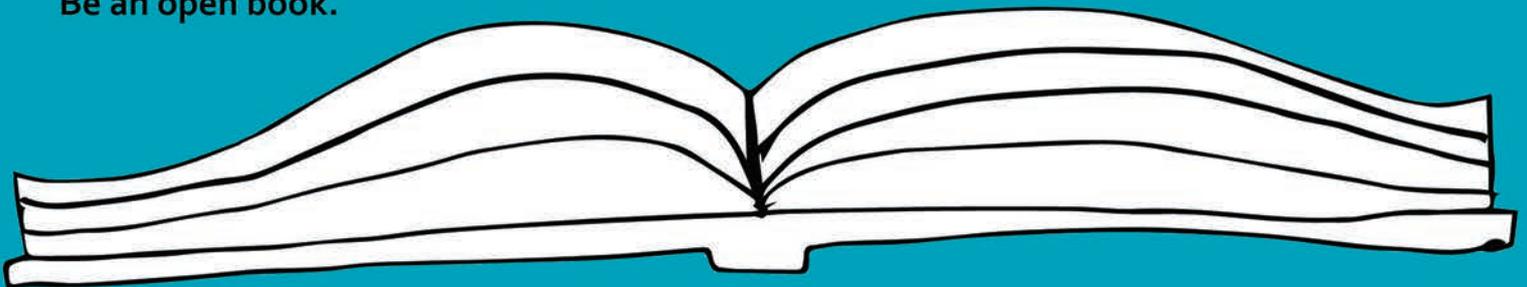
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COMFORT
ZONE



Our wisdom comes from experiences,
and our experiences come from foolishness.
Be open. Be curious. Take a bite.

Be an open book.



Salzburg Global Seminar is grateful to the following organizations for their generous support of the *Salzburg Global Forum for Young Cultural Innovators*.



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Session 569

Salzburg, October 11 to 16, 2016

Salzburg Global Forum for Young Cultural Innovators III

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The cover drawings are excerpts from a book of sketches and quotes presented to Salzburg Global Seminar by the YCIs in thanks for their participation in the 2016 Forum.



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About the YCI Forum

The Salzburg Global Forum for Young Cultural Innovators (YCI Forum) is an annual series of Salzburg Global Seminar that supports emerging young artists and cultural actors who are using innovative practices to catalyze urban transformation in their communities.

The program spans a ten-year period, supporting the current generation of Young Cultural Innovators through capacity building, mentoring and global networking, and linking these Young Cultural Innovators to other innovators in their communities. Ultimately, the purpose of the YCI Forum is to empower the creative sector as a catalyst of economic, social and urban transformation in YCI “hubs” around the globe by linking individuals and communities connected to the program with one another through programs in Salzburg, follow-up events, inter-hub exchanges, cross-border projects, traveling exhibitions, and other activities.

Each annual one-week program at Schloss Leopoldskron in Salzburg combines theory and praxis within a set of plenary sessions and skill-building activities to provide participants with a unique, participatory experience that affords them the skills, knowledge and networks necessary to thrive. Focus topics include: entrepreneurial thinking, new business models, effective communication, leadership and team-building, and organizational development.

With the annual program in Salzburg as its cornerstone, the YCI Forum is structured around a network of YCI Hubs in cities and regions around the world, currently including Adelaide, Athens, Baltimore, Buenos Aires, Cape Town, Detroit, Ekaterinburg, Minnesota, Memphis, New Orleans, Phnom Penh/Mekong Delta, Plovdiv, Rotterdam, Salzburg, Seoul, Tirana, and Tokyo. Each year, up to five Young Cultural Innovators from these YCI Hubs are selected to join the program in Salzburg through a competitive application and nomination process. After the Salzburg program, these innovators continue working together at the local level while also remaining in touch with program alumni worldwide.



“It is the transformative potential of the Young Cultural Innovators that we hope to support and nurture through this annual series and through the growing and expanding YCI network worldwide.”

Susanna Seidl-Fox,
YCI Forum Director

Fellows of the third session of the Salzburg Global Forum for Young Cultural Innovators gather for the traditional group photo on the terrace of Schloss Leopoldskron



Over the course of its ten-year duration, the YCI Forum will link and support a critical mass of Young Cultural Innovators in each YCI Hub. These alumni will continue to collaborate with each other at the local, regional and international levels, thus creating a dynamic network of hubs that serves as both a platform for sustained engagement and a resource for other young innovators at the local level. The YCI Forum represents a major commitment on behalf of Salzburg Global Seminar and its partners to nurture a global network of young leaders capable of stimulating innovation, entrepreneurship and urban transformation worldwide.



YCI Hubs: Adelaide, Australia; Athens, Greece; Baltimore, MD, USA; Buenos Aires, Argentina; Cape Town, South Africa; Detroit, MI, USA; Manila, The Philippines; Mekong Delta; Memphis, TN, USA; Minneapolis, MN, USA; New Orleans, LA, USA; Plovdiv, Bulgaria; Rotterdam, The Netherlands; Salzburg, Austria; Seoul, Republic of Korea; Tirana, Albania; Tokyo, Japan; and Yekaterinburg, Russia.

Countries represented at *Salzburg Global Young Cultural Innovators Forum (2014, 2015 & 2016)*, *Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success (2013)* and *Salzburg Global Forum for Young Cultural Leaders (2012)*: Albania, Argentina, Australia, Austria, Azerbaijan, Belgium, Benin, Brazil, Bulgaria, Cambodia, Canada, Chile, Colombia, Denmark, Ecuador, Egypt, France, Georgia, Germany, Greece, Hong Kong SAR, India, Ireland, Japan, Jordan, Kazakhstan, Kenya, Laos, Lebanon, Mexico, Mozambique, The Netherlands, The State of Palestine, Panama, The Philippines, Republic of Korea, Romania, Russia, Slovakia, South Africa, Syria, Trinidad & Tobago, Tunisia, UAE, Ukraine, UK, USA, and Vietnam.

Introduction

On a rainy October afternoon, more than sixty-four jetlagged but bright-eyed, young cultural innovators from around the globe gathered in the Salzburg Global Seminar's home, Schloss Leopoldskron, for the beginning of the 2016 Young Cultural Innovators Forum. As the third instalment of the ten-year series, the program built on the past sessions to provide an in-depth and nuanced experience for the participants. This year's participants comprised the largest and most diverse cohort yet, with the addition of six new hubs, representing 16 cities across Albania, Argentina, Australia, Austria, Bulgaria, Greece, Japan, the Mekong Delta Region (including Cambodia, Laos and Vietnam), the Philippines, South Africa, South Korea, Russia, and the United States.

SPEAKERS:

Clare Shine	<i>Vice President and Chief Program Officer, Salzburg Global Seminar, Salzburg, Austria</i>
Susanna Seidl-Fox	<i>Program Director, Culture and the Arts, Salzburg Global Seminar, Salzburg, Austria</i>
Peter Jenkinson	<i>Forum Facilitator; Cultural Broker, London, UK</i>
Shelagh Wright	<i>Forum Facilitator; Director, Three Johns and Shelagh and Mission Models Money; Associate, Demos UK; Toynbee Studios, London, UK</i>
Heinrich Schellhorn	<i>Minister for Social and Cultural Affairs, Province of Salzburg, Austria</i>

After settling in, participants assembled for the Forum's welcome discussion, led by Salzburg Global's Vice President and Chief Program Officer, Clare Shine; YCI Forum Director, Susanna Seidl-Fox; Province of Salzburg Minister for Social and Cultural Affairs, Heinrich Schellhorn; and Forum facilitators Shelagh Wright and Peter Jenkinson.

“When working in our individual cities and landscapes, it can be easy to forget the interconnectedness of our struggles and successes with other around the world... The ability to call on a global network of practical knowledge and shared values feels increasingly significant as we navigate the extreme division, misinformation, and inequality of the present moment.”



Cameron Shaw, New Orleans





“ [The YCI Forum] naturally broadened my horizons and expanded my understanding of other cultures more than ever through various classes and cultural interaction with the other participants from different cultural sectors, different countries. And the fabulous natural environment, the space, and Salzburg Global’s thoughtful care made it the best. ”



Dong-hee Cho, Seoul

Clare Shine opened the session, thanking the participants for their presence and attention after long journeys, and then began by sharing a brief history of Salzburg Global and its physical home, Schloss Leopoldskron. Salzburg Global, Shine articulated, is a “deeply human organization” and the palace has “deep associations with power, persecution and creative renewal.”

The palace was built by the Catholic archbishop in 1736 after he had expelled thousands of Protestants from Salzburg. In 1918, Max Reinhardt, a cultural innovator and Europe’s most famous theater impresario bought Schloss Leopoldskron, going on to found the Salzburg Festival in 1920 from within the walls of the Schloss. As an Austrian Jew, Reinhardt fled his home in 1938 to escape Hitler and eventually died in New York in 1943, during the Nazi occupation of the Schloss. Shine stressed that “Salzburg Global Seminar now represents renewal after these destructive cycles of war, abuse and persecution.”

In 1947, three graduate students at Harvard, two Americans and an Austrian Jew in exile, “looked across the Atlantic at the European continent shredded twice by war in four decades” and set out to create the “Marshall Plan for the Mind.” Reinhardt’s widow generously made the Schloss available for their use and in the summer of 1947, these aspirational students brought 100 thinkers of the highest caliber together to bridge barriers in the mind and on the ground. And so, led by a group of young innovators, not deterred by rationed food, language barriers or bullet holes, Salzburg Global Seminar was born. Shine continued, saying that although there may not currently be camp beds or food rationing, the institution’s DNA and core values remain the same; “transforming societies through creative and collaborative action.” “That means,” she said, “that people who come here, become part of that movement for positive change.” From 1947 to the present, Salzburg Global has engaged an astonishing 30,000 Fellows from nearly 170 countries to be part of that movement.

In the spirit of Salzburg Global’s upcoming 70th Anniversary in 2017, Shine continued her welcome, introducing participants to the new strategic framework of the organization, articulating both its mission and vision.

- **Mission:** to challenge present and future leaders to solve issues of global concern.
- **Vision:** to shape a better world through forging breakthrough collaborations, bridging divides, and accelerating human, urban and conflict transformation.

To accomplish its mission, Salzburg Global will focus on multi-year programs, such as the Young Cultural Innovators Forum, that help “change-makers and institutions achieve results at scale.”

Susanna Seidl-Fox, Salzburg Global Program Director for Culture and the Arts and initiator of the YCI Forum, then joined Shine in welcoming the participants and explained the conception and the evolution of YCI Forum over its first three years. Salzburg Global’s long-running Culture, Arts, and Society Program focuses on the transformative power of the arts, linked to the values of imagination, sustainability and justice. In this context Salzburg Global has convened recent sessions on conflict transformation through culture, the arts as a catalyst for sustainability, and will focus on the arts and resilience in 2017.

The YCI Forum adds a very important dimension to this work around the transformative power of the arts; Seidl-Fox described the YCIs as have amazing transformative potential through the innovative work they are doing: “It is this potential that we hope to support, nurture, and help thrive through this annual series and through the growing and expanding YCI network worldwide. The YCI Forum grew out of the realization that the cultural sector has changed dramatically over the last decade and has evolved into a new ecosystem whose most dynamic force are young innovators –



“The work of Salzburg Global Seminar is important and so necessary in the world today. I was humbled and profoundly changed by this experience. I now have a network of people all over the world that I can connect with – young people with a passion for their work and communities. The possibilities are endless.”

Stephen McMahon, Memphis

1. Salzburg Global Vice President Clare Shine and Salzburg’s Minister for Social and Cultural Affairs Heinrich Schellhorn

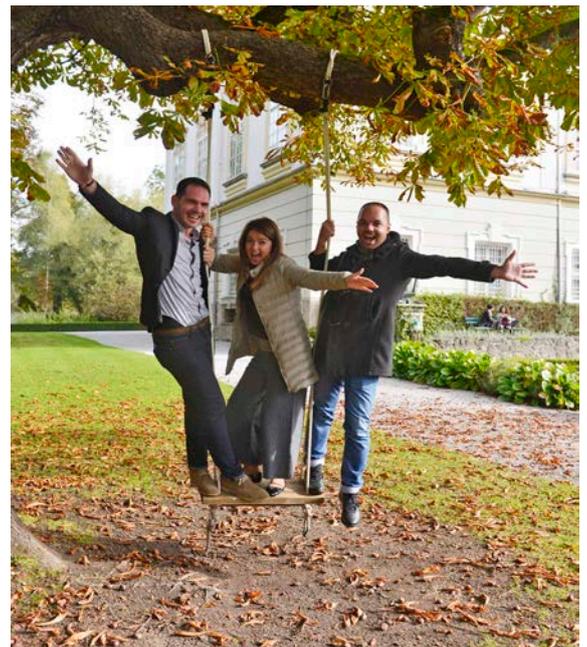
2. Facilitators Shelagh Wright and Peter Jenkinson



often working independently and alongside of more traditional cultural institutions.”

Salzburg Global is shaping the YCI Forum into an ongoing, vibrant community for international exchange, emerging leadership, and innovation in the cultural sector, by providing a learning and networking community. The organization is supporting, encouraging, and empowering young innovators, as critical change makers and drivers of sustainable social and economic development in the communities in which they live and work.

Salzburg Global called on the cultural innovators to catalyze transformative impact and long-term engagement through alliances, networks and projects on the ground. Participants were encouraged to use the week to deeply examine their work in a broad context and to research at how their individual practices can build bridges across cultures and sectors to affect sustainable social change.



Shelagh Wright and **Peter Jenkinson**, London-based cultural brokers returning to facilitate the Forum for the third year, then joined the conversation with a discussion on what it means to be a cultural innovator, and how cultural innovators work within the framework of communities and society-at-large. The charismatic facilitators emphasized that cultural innovators have shared challenges and shared successes, and although responses to these shared challenges are largely cultural and contextual, they more often than not engage in a bottom-up approach to problem-solving. Rightly so, cultural innovators from around the globe, require a tremendous amount of creativity, humanity, courage in their work.

Wright and Jenkinson suggested participants in this “pop-up community” draw on the following values of the political party, *Alternativet* in Denmark (Uffe Elbæk, the party’s leader, has spoken at past YCI Forum sessions) as a framework for discussions in skills workshops, plenary sessions, sharing good practice groups, and even in casual conversation: **Generosity, Transparency, Humility, Empathy, Courage, and Humor.**

Wright and Jenkinson then explored the difficult question of what it means to be a cultural innovator. Acknowledging that the term can mean different things in different contexts, the group agreed that young cultural innovators must use their practices to form new value for each other and the communities they serve. Together, through the Forum, participants ultimately learn new skills and build collective stories, to be shared here and carried beyond the idyllic setting of this Austrian palace into their communities.

Jenkinson and Wright ended their conversation echoing the words of Margaret Mead, the “mother of anthropology,” and co-chair of Salzburg Global’s first session in 1947:

“Never doubt that a small group of thoughtful committed citizens can change the world: indeed, it’s the only thing that ever has.”

Bringing the opening session to a close, the Minister for Social and Cultural Affairs of the Province of Salzburg, **Heinrich Schellhorn**, extended a warm welcome to the participants. He praised the YCIs for their work and called for a new wave of innovation without the rigidity of institutions. The Minister explained that in order to expand the hearts and minds of people in rigid or traditional cultural communities, networking and collaboration between diverse groups in society is necessary. “We need to care for each other and in doing so care for the community and build up new forms of culture,” he advocated.

“The horizontality of the whole seminar is one of the aspects I liked the most. We were all learning from each other, working together on how to solve real problems the world is facing right now and how we can improve ourselves through collaboration. Most importantly, every participant brought their own out-of-the-box thinking, which allowed me to ask myself questions I’d never asked before...”

One of the most valuable things I learned from this experience, which I started to apply right away, is to embrace action, and not to be afraid of thinking big. Failure is just a necessary step of the learning process. Now I’m not afraid anymore of failing and making mistakes. ”



Sebastian Chuffer, Buenos Aires



“We live in a world of virtual relationships, but the YCI meeting reminded all of us that nothing can replace a real hand shake, it reminded us that the virtual meetings cannot convey the deep emotions that only occur when people look in each others eyes.”

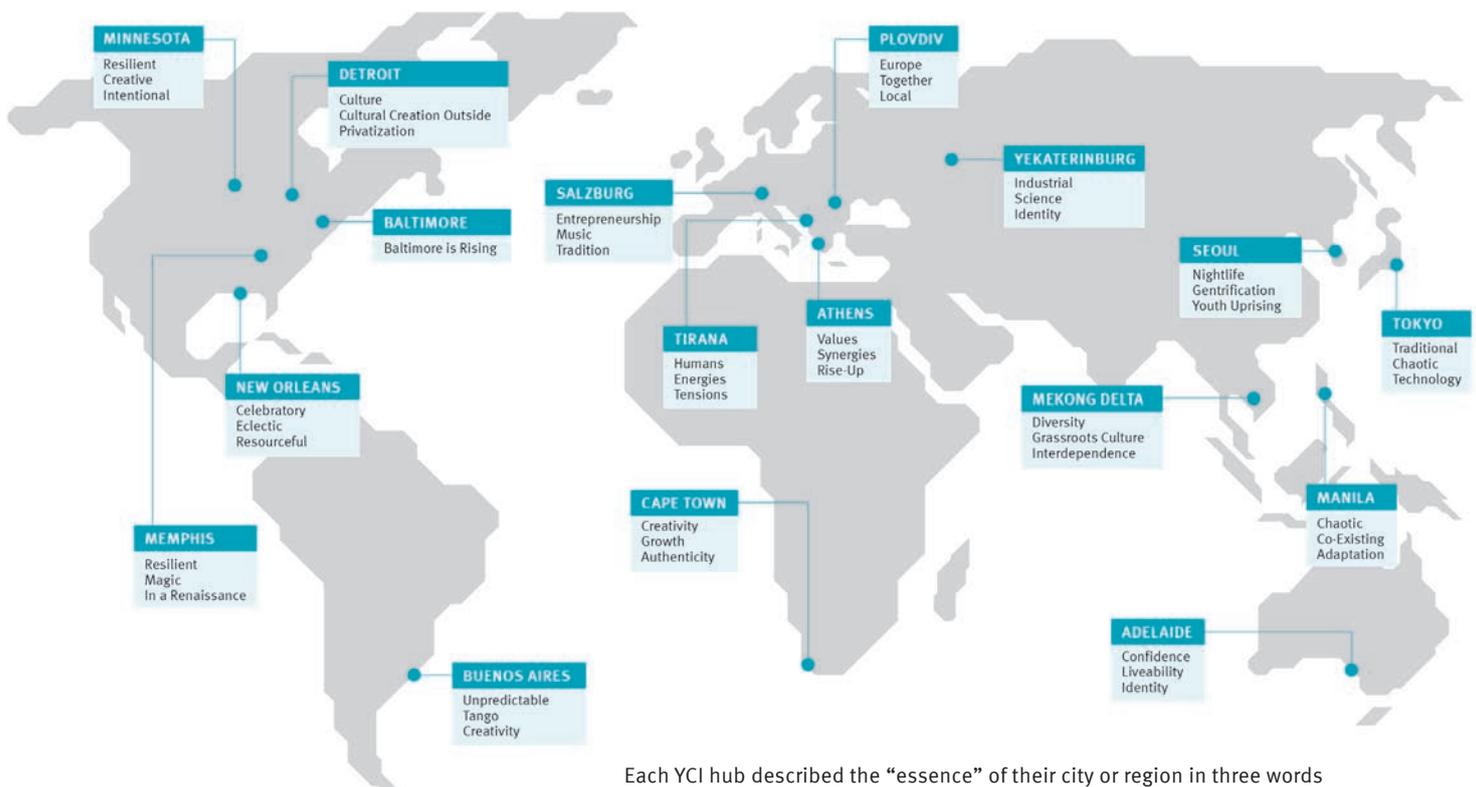
Seda Röder, Salzburg

Creative Collaboration *Breaking Ice*

Following a dinner of Austrian classics, including *Wienerschnitzel* and warm *Apfelstrudel*, YCIs gathered again for an evening of team-building and creative collaboration.

Participants were split into teams based on their hub cities. Each team sat at a table with materials (straws, tape, newspaper and string) in front of them, and were challenged to work together to build a free-standing structure. Though the evening’s activity was lighthearted in nature, the basis for the activity was to increase communication, authenticity, and trust within each hub.

The hub teams were placed in competition with each other to build the tallest and most beautiful structures. Awards were given in both categories, so teams could focus all their energies on making something tall or something beautiful, or both. Additionally, Wright and Jenkinson also prompted teams to think about what kind of structure could they build to represent their their cities or how they felt about their cities or regions. As each group presented their structures, they were also asked to identify three words that they believed captured the essence of their hub cities or regions. These adjectives became a reference for hub-specific work done throughout the workshop and were revisited and updated with three words for their future city on the last day of the Forum.



Each YCI hub described the “essence” of their city or region in three words





Wandisile Nqeketho, Cape Town



Siviwe Mbinda, Cape Town

1. YCIs gather in plenary in Parker Hall

2. Arundhati Ghosh and Samuel Hoi

Plenary Discussions

Throughout the five-day program, the YCIs gathered in plenary in Parker Hall for expert-led presentations and discussions.

Inspiring Urban Transformation

PRESENTER:

Samuel Hoi

President, Maryland Institute College of Art, Baltimore, MD, USA

On the second day of the Forum, participants arrived ready to discuss the power of culture in urban transformation. President of the Maryland Institute College of Art (MICA), **Samuel Hoi**, opened the morning with his presentation *Inspiring Urban Transformation*. His plenary presentation emphasized the benefits of learning communities and touched on socially-engaged art schools, like MICA. Hoi stressed the importance of using the power in institutions to help build creative peacemaking and cultural wealth for all areas in Baltimore. He suggested a three-pronged strategy for effectively using culture to transform a community, without leaving the locals subject to the distressing effects of gentrification.

Hoi's strategies included the following three elements: Investing in place, investing in infrastructure, and investing in people.

These strategies, however, do not operate in a vacuum and must be paired with, what Hoi referred to as the elements of DNA, without which they cannot work:

1. Connect → Build systems;
2. Synergize → Shift methodologies;
3. Transforming → Better our communities → Better our cities



Investing in Place

For Hoi, “investing in place” means employing the local culture to provide access to new economic opportunities for the diverse constituents within that community. In a place, cultural actors must connect with present systems and identify and help create new coalitions. The banding together of these groups will increase opportunity and leverage new coalitions to affect larger shifts. Cultural actors must then synergize methodologies and resources to identify where art can come from, where it can go, and what “places” would see a revitalization as a result of art works. Hoi gave the examples of his institution, which, despite objection from investors and its board, intentionally built its graduate campus in the middle of an economically depressed and potentially dangerous area. By building the graduate center here, the institution leveraged its power to signal that this area is accessible and worthy of investment. The transformation of the area then attracted support of foundations and other groups to help expand the project. Ultimately this allowed MICA to act as a social incubator by creating a new self-generating and sustainable ecosystem.

Investing in Infrastructure

Hoi’s second strategy – investing in infrastructure – touched on the concept of the “Creative Economy.” Hoi discussed Baltimore and how the city could use the creative economy to help unify people and create equity. The racially- and culturally-fractured nature of the city, and the inherent clustering in the arts and entertainment districts could benefit from a distributive network of services that build new synapses for action and city capacity. Culture, Hoi argued, is an effective social economic equalizer. Multi-sector coalitions can connect diverse partnerships, build new synapses, and ultimately demonstrate the value of the creative class.

Investing in People

Hoi sees cultural actors as the agents of change in the city; in many places growing populations of creatives are invested in cultural entrepreneurship. These entrepreneurs are focusing on “quadruple bottom line outcomes” (cultural, economic, social, environmental) that emphasize the value of art in community transformation. Hoi reiterated that while in many urban communities, artists are naturally occurring resources, unfortunately many outsiders do not yet understand this. Hoi urged participants, as the social change makers in society, to be at the Urban Transformation table. YCI’s need to work together with policymakers to develop new networks, improve systems and invite new ways of thinking. For Hoi, the job of cultural innovators should ultimately underscore the impact of culture in ways that transform behaviors, reduce invisible lines of class and race, and transform communities, cities, and lives.

“Doing cultural work in the rural setting can be very isolating at times, and it can sometimes feel that the work is not important. Attending the seminar gave me precious time away from this position to look at my work and community from a distance, and to practice clarifying to people all over the globe about why I feel that rural communities are so important to the overall future of the world. The participants and instructors challenged me to think harder about my values and get better at advocating for what I believe in.”



Michele Anderson, Minnesota



“My experience in Salzburg was transformational. I knew that it was going to be one of the most unique experiences of my life, but I still don’t think I was prepared for how impactful it would be. I’m someone who derives a lot of inspiration from other people’s energy and the conversations I have – and my experience in Salzburg gave me such an abundance of this. Being around such a diverse group of creatives from around the world and sharing such a historic and stimulating space with them was an experience that I know will show its impact throughout the rest of my life.”

Nicolas Aziz, New Orleans

Creative Industries, Urban & Mobility Transformation, and Future Education

PRESENTER:

Marcos Amadeo

Chief Cabinet Secretary, EDUCAR and Advisor, Ministry of Education, Argentina; Former General Director, Board of Creative Industries and Foreign Trade, Ministry of Economic Development, Buenos Aires City Government, Buenos Aires, Argentina

Marcos Amadeo followed Hoi’s presentation with his discussion on *Creative Industries, Urban & Mobility Transformation, and Future Education*. Like Hoi, Amadeo also touched on the creative economy. His discussion, however, focused more on the repurposing of space. He gave examples from Canada, China and Argentina of urban designers and policymakers adapting to changing environments in communities and asking community members for input on new designs.

Following brief examples, Amadeo focused his conversation on Argentina and his collaboration with industrial designers to transform Buenos Aires. During his time working with the Economic Development Department of Buenos Aires City Government, the city decided to make four creative districts and measure the urban impact of these newly created areas. Through this project, Amadeo saw the transformation and the changing morphology of the neighborhoods by introducing better transportation systems and higher level of gastronomy. Amadeo specifically studied the economic impacts of these new districts and saw an overall positive increase in the creative industries in the city. This successful example, he argued, highlights the ultimate importance of creative industries in urban transformation.

Although his city underwent a dramatic and innovative urban transformation, the education system was left out. Indeed, for seventy years the education system had essentially been the same. Amadeo saw this as a neglected, high priority area and began working on the transformation of education in Argentina, by designing Future Schools. Currently, his team’s designs are functioning as after-school institutions and employing many arts-based methodologies and activities, but Amadeo hopes that slowly these new education models will be adopted into mainstream schooling. Amadeo concluded his discussion on urban transformation by underscoring that “innovation is not just content” – innovation need excellent facilitators to be sustainable and attainable.

Encouraging Innovation

PRESENTERS:

Arundhati Ghosh Executive Director, India Foundation for the Arts, Bangalore, India

Kotaro Watanabe Design Engineer, Director, Takram, Tokyo, Japan

During the second plenary session, participants gathered again for morning presentations on the topic of encouraging innovation. The presentations considered not only innovation in cultural practice, but also forced participants to ask questions about how cultural practice can contribute to disrupt and develop innovation in other systems including the political system, the social systems, and the economic systems.

What does disruption mean in the framework of innovation? Executive Director of the India Foundation for the Arts, **Arundhati Ghosh** began the afternoon answering this question with her thought-provoking presentation *Making and Breaking: The Inseparable Twins of Innovation*. Ghosh began her discussion with an anecdotal story about the Hindu festival of Navratri. For six months every year communities involved in this festival collaborate and create an oversized statue of the goddess, Durga. In October, the communities then celebrate the goddess for nine days and on the tenth day submerge their creation into a river. For Ghosh, this festival encapsulated the essence of innovation: “Unless you break, you cannot make, and unless you make, you cannot break.”

Ghosh expanded her idea of innovation by quoting author, John Berger: “Never again will a single story be told as though it’s the only one.” The dominant powers in the world tell their stories the loudest, and the smaller voices get lost and erased because they do not have the position of power. Ghosh questions projects that consider themselves “global” and wonders if these projects are also considering the nuances of the “local” that make their



Polina Zinoveva, Yekaterinburg



Maia Asshaq, Detroit

1. Marcos Amadeo

2. Kotaro Watanabe





“ [The Forum] created the sense that I am part of something bigger, of a network and a community. Among many other things I am taking back to my work I want to mention: The importance of embracing failures. How to balance reflection and action and if I feel a need for change, that there is always the option to start with small steps...”

These five days in Schloss Leopoldskron were hopefully just a beginning. ”

Annelies Senfter, Salzburg

work particular. She asked, “Whose stories are we telling and are we pushing the boundaries to make these local and disappearing stories told?” If we are, Ghosh argues, that is innovation. Additionally, Ghosh asks: “Are we engaging audiences in innovative forms? And are we talking to people from other sectors? Are an artist and an economist meeting for drinks or coffee at clubs and pubs?”

Ghosh then gave participants examples of projects, sponsored by the India Foundation for the Arts, which have encouraged a cross-disciplinary approach to arts and communication and tell the stories of disappearing and small voices.

Her first example shared with the YCIs the work of the sound engineer, Umashankar Mantravadi, who explores architectural sites in India through sounds instead of just sight. He believes as people understand the sensory world through sight, they exclude the interpretation of other senses like sound and unless an object is inherently musical, there is a tendency to completely ignore its aural qualities. This exclusion resounds in architecture and unfortunately the limited understanding of acoustics at archaeological sites has led to an incomplete understanding of spaces’ rich histories. When sites undergo renovation, often only visual conservation is completed. Renovations preserve sites from further decay but obstruct acoustic properties, and leave the study of “sonic legacies” nearly impossible.

Mantravadi advocated for archeologists to engage new digital technologies which allow sound engineers to measure, record and reproduce the acoustic properties of a space. Using ambisonic microphones to measure sound in multiple directions and dimensions at once, Mantravadi has devised a method to map the sounds of archeological sites, enabling archeologists to consider and maintain the not only the visual but also the aural history of a site during conservation. He has translated these sounds digitally, so historians, students and the interested public can experience the sounds of an ancient space through their personal computer headphones. His innovative work is moving the archaeological community from visual dominance, to a greater aural appreciation of understanding the past.

Ghosh’s second example highlighted a classical dancer, Anuradha Venkataraman, who was finding it increasingly difficult to connect the stories of her dance practice, Bharatanatyam, with her current life. The artist also noticed that many objects in a museum were not telling stories relevant to current life. Venkataraman therefore decided to contemporize the stories of her dance and of war by choreographing and performing short pieces in the gardens of the museum. Her dances harnessed contemporary stories of psychological, sociological and political understandings of war and the diverse representations within the museum space. Through her work, Venkataraman broke the barrier of restrictive museum walls, by bringing both Indian

classical dance and the relics of war housed in a museum outside of the traditional structure and into the open for the public to experience. Ghosh ended her presentation stressing that innovation is about thinking differently first and then creating. She encouraged the Forum participants to examine their own innovative nature using the following eight action points:

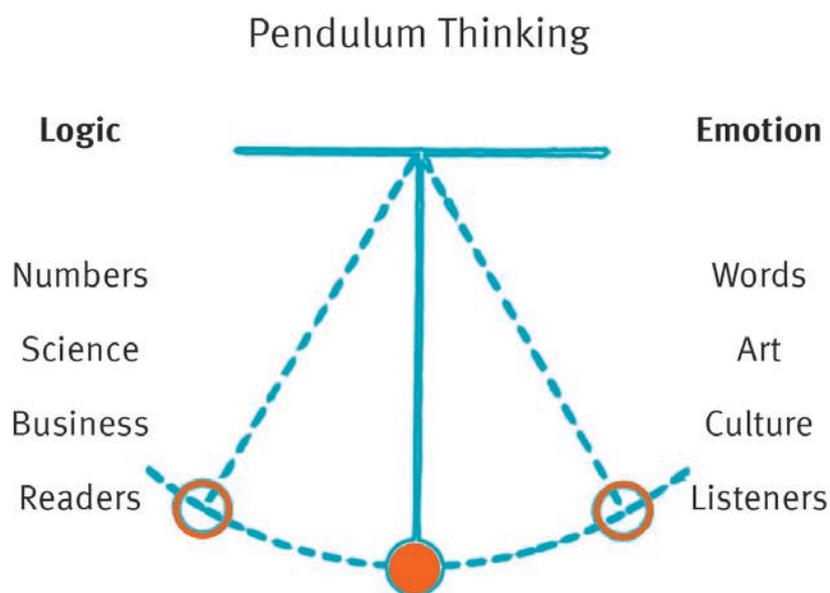
1. Get under the skin – don't trust the surface.
2. Ask “why?” and “why not?”
3. “Try again. Fail again. Fail better.” – Samuel Becket.
4. Do something for the first time. Life can become a habit and a routine.
5. Suffer from divine discontent. The path to nirvana is a path of discontentment, you have to constantly strive for more and seek improvement in your practice.
6. Speak, show, shred (critique), and support your fellow cultural innovators.
7. “Speak to a surgeon, a barber and a tree.” Have conversations with people whom you think have nothing to do with you.
8. If you did not have “this,” “that,” and “the other,” then what could you do? By working within constraints and limitations, you may find you have more creativity when you cannot have everything.

Director of design innovation firm, Takram, **Kotoro Watanabe**, began his presentation by echoing Ghosh's sentiments, telling participants that in his work “We don't define ourselves by what we create, rather by how we think.” As a context designer based in London and Tokyo, Watanabe designs pieces that are vastly diverse in scope. Examples include designs for an artificial satellite and Japanese confectionary.

His presentation opened with a discussion on “pendulum thinking,” the art of translating value from one side of the pendulum (logic) to the other side (emotion). Many people cannot see the connection between each side of the pendulum (which also includes contrasts between numbers and words, science and art, business and culture, readers and listeners); as a result, Watanabe believes the ability to translate value from one side of the pendulum to the other is an extremely valuable skill.

To read more about Umashankar Mantravadi's project visit: www.indiaifa.org/grants-projects/umashankar-mantravadi

To read more about Anuradha Venkataraman's project visit: www.indiaifa.org/grants-projects/anuradha-venkataraman





“Three months ago I was elected as a member of the Steering Committee of the Cultural Innovators Network, a non-profit organization whose content of actions relates with cultural projects and products being introduced in an innovative way... I truly believe that the knowledge gained from my experience will be of significant importance for our future transformation and evolution. This hopefully will result in a viable network capable of envisioning and producing a number of projects regarding intercultural dialogue, cross sectorial partnerships and empowerment of its members to become advocates of change into a more inclusive future, for all societies and beliefs in the Mediterranean region.”

Lazaros Damanis, Athens

To kick-start this type of thinking among the YCIs, Watanabe engaged the audience in a riddle exercise. The nature of the exercise, he claimed, is to “help us understand the nature of an object and consciously verbalize what seems to be ordinary.”

“What is it?” Watanabe asked participants in anticipation:

“Within our daily lives this thing can be bifurcated into two main categories. One that revolves and the other moves in parallel. It stands symbolically for the beginning of something new, but at times it is capable of expressing the dawn of the new world or the loss of opportunity. This thing can connect a place, to another place while simultaneously separating them. It can be handled easily, and should be able to provide usability to anybody regardless of his or her cultural backgrounds. On the other hand, there exist few people who have made it their job to work with it. The object exists in different incarnations when it belongs to humans and to cats. People are able to observe scenes on the other side by peering inside, also some messages may instantly stream from the bottom.”

The answer: a door.

The exercise of consciously verbalizing and defining those qualities of an object which appear to be self-evident emphasizes how often what appears self-evident to one individual may not appear self-evident to another. Using this technique in design, allows the creator to envision how a product could be interpreted by a host of incongruent consumers.

Watanabe followed these verbal riddles with a visual example of how the distinct consumers interpret and pass along information. Drawing on the 1948 Norman Rockwell painting, *The Gossips*, Watanabe stressed that communication always involved two constituents. Where there is a listener, there is a speaker; where there is designer, there is a user; where there is an author, there is a reader. How and what we produce as creative individuals must actively consider these varying audiences and their diverse interpretations of our works. When we are telling our stories, we must realize how these stories will eventually affect the various stakeholders in our work.

Watanabe then gave curious examples of his designs which address the question of “multivelocety” – having content that reaches many while simultaneously sharing a deep meaningful message. One striking example was the design of a soap made by women recovering from abuse in Lalitipur, Nepal. The soap manufacturers used the highest quality ingredients, but sharing their story and something meaningful with the consumers through their handcrafted soap was a challenge. Watanabe and his team worked with the organization selling the soap to find a way to have breadth without sacrificing depth in the product’s meaning. They eventually settled on an

idea: The soap was to be sold as a gift in an elegant packaging resembling a handwritten letter, with a wax seal. “Akin to an envelope, it hints at a letter-like experience, allowing one to appreciate the slow passage of time: for a sender, waiting to hear from the receiver in a while, and for the receiver, to eventually discover a warm message – neither of which knowing exactly when it will arrive.” The gift first appears in the form a “traditional handcrafted bar of body soap,” however, over time, as the soap is used, a personal message from the soap maker slowly appears on a canvas hidden within. “Finally, the moment comes when this personal message can be read – poignantly, when one’s body and soul are both naked and open to heartfelt words,” as Takram’s website explains. The soap was the fittingly named “Message Soap, in time.”

Watanabe shared several more examples, closing his discussion by encouraging the YCIs to carefully consider how their individual and collaborative projects can convey deep, colloquial meanings to diverse and broad audiences. He recommended using the descriptive techniques of the riddle exercise and pendulum thinking as a platform for starting this process.

Social Enterprise Storytelling

FACILITATORS:

Sam Conniff *Joint CEO, Co-Founder, and Chief Purpose Officer, Livity, London, UK*

Laura McNally *Head of Social Media Programming, Red Bull, Fuschl, Austria*

On the afternoon of the first full session day, Fellows and guests scaled the palace staircase to attend a plenary workshop on storytelling for social enterprises led by Red Bull Amaphiko consultant, **Sam Conniff** and Red Bull marketing guru, **Laura McNally**. The Amaphiko (“wings” in Zulu) project is an arm of the Social and Corporate Responsibility programming of energy drinks company Red Bull, which has its corporate headquarters just outside of Salzburg. Amaphiko acts as a “collaborative platform for social entrepreneurs who want to change their corner of the world.” Two of this year’s Forum participants – founder of 18 Gangster Museum, Wandisile Nqeketho and founder of Happy Feet Youth Project, Siviwe Mbinda – started and expanded their projects as participants in an Amaphiko social enterprise workshop in South Africa.

With a majestic view of the Salzburg fortress through the window behind them, session participants settled in a semi-circle ready to be inspired. The presentation was split into two parts; first, a workshop on creating social

To read more about the Message Soap innovation visit:

www.takram.com/projects/messagesoap-in-time



Imani Brown, New Orleans



Yu Nakaamura, Tokyo



C. Harvey, Baltimore



“I have participated in a lot of workshops in recent years that from the outside appear to be quite similar to [the YCI Forum], but, this experience is truly unique and mind-blowingly different. The combination of incredible facilitators, an amazing backdrop, and the ability to step away from the day-to-day realities of my work meant that I had a chance to truly connect with other participants and to really evaluate what I have been doing and where I am going. I have seen immediate results in the work I am doing, and am preparing to launch a couple of initiatives that came up in discussions with my peers at the Forum. ”

Aaron Davis, Adelaide

enterprise using a detailed storytelling toolkit, and second, a presentation on the effective use of social media and marketing in communicating a brand. According to Conniff, all stories follow the “Hero’s Journey,” a pattern of narrative identified by the American scholar Joseph Campbell that appears in drama, storytelling, myth, religious ritual, and psychological development. The narrative describes the typical adventure of the archetype known as The Hero, the person who goes out and achieves great deeds on behalf of the group, tribe, or civilization. The first half of the workshop was designed to help cultural innovators tell their own Hero’s Journey through the completion of a snapshot-movie trailer of their work or organization.

Conniff provided each participant with a blank storyline to be filled out during the presentation. The purpose of this exercise was to help Fellows not only communicate their stories, but more importantly share the “why” and the reasons their stories matter. “Effective storytellers,” he said, “do not tell you what they think is interesting, they tell you why, what they think is important.” Using a concentric circle diagram Conniff illustrated the core of a pitch as a storytelling is “the why.” Storytelling should follow the principle: “People will not always remember what you said, but they will remember how you made them feel.”



Inspiring views of the Salzburg Fortress from the top floor of the Schloss



Effective storytelling begins by designing your own result, one with an obvious and urgent call to action. One technique he encouraged Fellows to use was splitting the narrative apart into 1) the “Story” and 2) the “Telling.” The “Story” involves determining the storyline, characters, structure, tone, emotion, reaction, struggle, and solution. The “Telling” portion involves the format, distribution, good placement, timing audience, discovery, and shareability. Specifically, Conniff had Fellows answer the following questions about “Story” and the “Telling” and then the “Story:Telling.”

- **Story:** Who is the story about and what is interesting that happens to them?
- **Telling:** When and where is the best way to tell your story?
- **Story:Telling:** Who do you want to talk to and how do you want to make them feel?

Conniff then guided Fellows in number of scenario-based exercises which drew upon these questions and forced participants to think critically about how to convey the meaning of their works to diverse audiences.

The second half of the workshop was led by Laura McNally and focused on the effective use of social media in sharing brand stories. McNally stressed how constantly evolving technologies and globalization are changing behavior of consumers – affecting where, how and when consumers digest information. She went on to share a plethora of statistics about social media usage, for example that Facebook drives more referrals to websites than Google and that 85% of Facebook videos are predominantly viewed with their sound off (making captions and visuals all the more important). Throughout, she shared ideas and tactics on how to use social media to effectively in build a brand. While earlier marketing strategies focused on driving users to an organization’s own website, the prominent current strategy is to push the organization’s own content onto as many social media platforms as possible in order to maximize brand awareness.

Sam Conniff leads the storytelling workshop

“Aside from the inspiration, motivation, and advice from the organizers and facilitators, it’s the simplest gestures of being human I found beautiful in this five-day seminar. It created different layers of relationships that I think are the most important element in the world. This action will extend in my community and city, establishing a shared dream and energy to keep us going.”



Mark Salvatus, Manila



“The day after I returned from Salzburg I spoke at Grant Makers in the Arts, which was a room filled of most American art funders. I felt empowered. I knew I was holding the voices of all those I had met from different corners of the world and they working that we are all doing. I started the talk with: ‘Artists are leaders. I am a leader.’ I did not speak with such conviction and power before my magical week at the seminar.”

Amanda Lovelee, Minnesota

Skills-Building Workshops

In addition to plenary sessions and small sharing groups, the Young Cultural Innovators rotated in small groups through a series of four skills-building workshops. These workshops built on YCIs’ existing skill sets and introduced them to new concepts and tools they could apply to their practices.

FACILITATORS:

Natasha Cica	<i>Director, Kapacity.org, Belgrade, Serbia and Hobart, Australia</i>
Amina Dickerson	<i>Leadership Development Consultant, Dickerson Global Advisors, Chicago, IL, USA</i>
Adam Molyneux-Berry	<i>Managing Director, iceHubs Global, Amsterdam, Netherlands and Cairo, Egypt</i>
Matt Connolly	<i>CEO, Tällt Ventures, Bristol, UK</i>

Communicating with Purpose: Sharing the mission and message of your work

Natasha Cica led a workshop which focused on “the voice.” Through understanding the element of the voice, participants could communicate and share their missions with purpose and passion. The workshop served as both practical preparations for video interviews the Fellows completed, as well as a time for personal reflection. Fellows began by brainstorming the many components that comprise a voice: content, volume, visual, diction, cadence, pitch, emotion, content, culture, gesture, identity, empathy, politics, power, gender, tolerance, perceptions, and song were just a few components that workshop participants articulated.

Cica used varying methods of lecturing and presentation modes to demonstrate how styles of voice impact the disposition of participants and/or audiences. Cica also drew on poetry and proverbs as a means of reflection. Fellows read and discussed the poem *Wild Geese*, by Wendell Berry, and the short Chinese proverb: Wild geese fly over without trace; flowers fade silently.

Influenced by the work of Esa Laaksonen and Alvar Aalto, Cica argued that “We always only hear and see a slice of what is possible,” and that the slice of what is possible dramatically decreases in size when we are place in tense or negative situations. In this space, which she referred to as the “hurt locker,” we lose sight of beauty, play, poetry, design and love. Cica’s work is dedicated



to helping people at all stages of life move out of the hurt locker and back into a space where beauty, play, innovation, poetry and love are possible. Throughout her workshop, Cica positioned times of reflection where YCIs independently described their own voice (in written form) and worked collaboratively in pairs to prepare a statement about their work for a video recording. These videos are now all available on Salzburg Global Seminar’s YouTube channel and SalzburgGlobal.org, and have been shared across Salzburg Global’s social media platforms, as well as those belonging to the Fellows and their own organizations.

Leadership and Values: Comparing and contrasting culturally diverse concepts

Amina Dickerson, a professional coach and arts practitioner with a background in theatre and currently on the board of several non-profits, led a workshop designed to help Fellows develop personal leadership goals in their careers and better understand how their personal and cultural values influence their daily work. Dickerson began the session by having participants pick three core values, then split into groups of three, and explain these values to one another. This activity, among other coaching tools, allowed Dickerson to support the Fellows as they identified their own values and concepts. Dickerson then asked Fellows, in their small groups, to list 15 core values and over the course of 20 minutes, Fellows used various methods to democratically decide on their top three values. This core activity forced participants to thoughtfully and sometimes painstakingly compare and contrast culturally diverse values in an effort to agree.

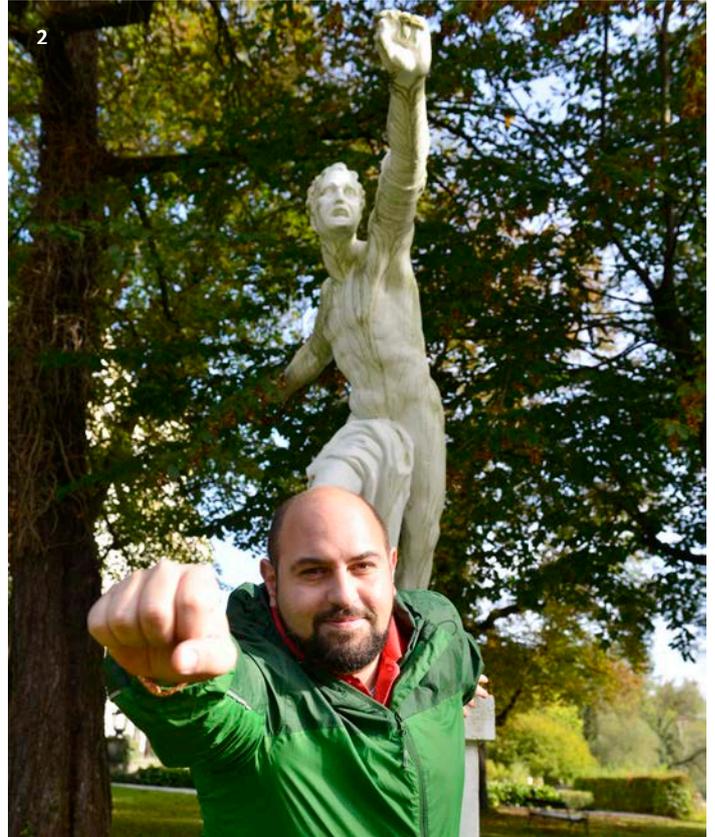
1. Workshop facilitator
Natasha Cica

2. All the Fellows’ videos are available on YouTube and the Salzburg Global Seminar website:
yqi.salzburgglobal.org

“The experience, although overwhelming in the sheer amount of information, reminded me of my value as a person and sharpened my skills as a leader. I learned new techniques to focus on my weaknesses, and identified areas where I can improve.”



Rachel Knox, Memphis



Workshop facilitators:

1. Matt Connolly
2. Adam Molyneux-Berry
3. Amina Dickerson

Throughout the process, participants worked on identifying three specific actions for personal learning and growth, and three specific actions to help grow other leaders in their own organizations. Ultimately, Dickerson encouraged Fellows to engage in ongoing reflection about “why you are doing what you are doing, and how you are doing it.”

Social Innovation Methodologies: Exploring new business models and innovative revenue streams in an evolving cultural ecosystem

Award-winning social entrepreneur and ecosystem builder, **Adam Molyneux-Berry**, emphasized the power of collectives, self-organization, and community engagement in his session.

In an opening conversation and discussion, Molyneux-Berry shared his experiences in Egypt during the Arab Spring. Although all communication methods (phone, internet, etc.) had been cut off during this time, communities still successfully collaborated to work together for the greater good. Individuals from all over the city banded together and repainted roads

and cleaned off sidewalks after rallies since the government neglected to do so. Egypt's streets had never been cleaner.

Molyneux-Berry then challenged participants to think of how they could leverage the power of communities to catalyze social change in their hub cities. According to Molyneux-Berry, to build a successful social innovation business model the following elements must be answered positively:

- **Feasible** – can the project be built?
- **Viable** – does this make financial sense?
- **Desirable** – is this project answering a question that demands an answer?

During the second half of this workshop, Fellows left the confines of the seminar room to take a walk around the lake. On their walk, Molyneux-Berry encouraged YCIs to discuss what leverage looks like in their communities and how complex social and environmental challenges can be transformed into unexpected investment opportunities.

Entrepreneur Me: Understanding your own entrepreneurial self

Echoing similar sentiments as Arundhati Ghosh in her plenary presentation on Encouraging Innovation, **Matt Connolly** engaged Fellows in a workshop about disruptive innovation. For YCIs to find success in their entrepreneurial pursuits, Connolly argued they must first be able to identify their own entrepreneurial habits. Connolly presented Fellows with two worksheets to help them identify these habits and move beyond them. The first, titled “Turning Today into Tomorrow,” required Fellows to list the core of their mission in practice, and then identify a series of actions that could help them achieve that mission. The second worksheet, entitled the “Ten Commandments,” helped participants define their mission based on a series of entrepreneurial commandments. Participants identified how their work as cultural innovators fits into these entrepreneurial aspirations:

1. Be brave, think big and be open to failure;
2. Be creative always;
3. Inspiration is everywhere;
4. Different is good, better is a must;
5. Make them think;
6. Try or you will never know;
7. Only work with talented and interesting people;
8. Where possible, change the world;
9. Now is the time to change; and
10. Embrace disruption. I never do, I sometimes do, I always do.

“I plan to leverage session tools, resources, and network to enhance several initiatives...

Immediate applications include extending our art and design consultancy services to public and private audiences, making human-centered design a key point in this process; improving our entrepreneurship training program to prepare artists for consequent opportunities; creating sister city cultural exchanges that drive information sharing aimed at solving common problems; and rethinking the scope of our international projects program to coalesce these considerations.”



Alphonse Smith, New Orleans

“What strikes me the most is how my time in Salzburg simultaneously expanded and contracted the world around me. The diversity of people in the group highlighted both immense cultural differences and shared struggles to realize change and innovation... As a young executive director of a very small nonprofit, it can be easy to fixate how far you still have to go. But being part of that group of inspiring and dynamic people gave me the opportunity to appreciate how far I have already come.”



Lauren Kennedy, Memphis

Creative Collaboration *Sharing Good Practice*

During the Forum, participants were divided into four facilitated small groups in which they engaged in peer mentoring. In a pre-session survey the YCIs had identified and described what they considered to be their biggest success or their best innovative practice to date. During these small group meetings, the YCIs shared their success stories and worked with each other to discuss ways in which these successful stories might be adapted to or applied in other contexts. On the last day, participants presented their key learnings from these small groups to all Forum participants.

FACILITATORS:

Samuel Hoi	<i>President, Maryland Institute College of Art, Baltimore, MD, USA</i>
Marcos Amadeo	<i>Chief Cabinet Secretary, EDUCAR and Advisor, Ministry of Education, Argentina; Former General Director, Board of Creative Industries and Foreign Trade, Ministry of Economic Development, Buenos Aires City Government, Buenos Aires, Argentina</i>
Arundhati Ghosh	<i>Executive Director, India Foundation for the Arts, Bangalore, India</i>
Thijs Barendse	<i>Independent Program Maker, Editor, and Moderator; Director, De Dépendance, Rotterdam, Netherlands</i>

Many participants felt the time they spent in their sharing groups was a privilege and something not to be taken lightly. Each of the four facilitators had different approaches to their groups, but all groups shared the feeling that these sessions provided safe spaces for participants to authentically discuss their weaknesses, strengths, hopes, failures, and successes. One participant shared that he left the last meeting, “Feeling a greater capacity for what I am capable of.”

Hoi’s group discovered two themes running through their discussions:

1. We are all here to discover and to support one another, and
2. We share the common fear that “tomorrow will stay the same as today.”

They chose to share an impromptu performance, entitled “We are dreaming in the same direction,” utilizing beatboxing, dancing, poetry, and tambourine. Similarly, Ghosh’s group focused on finding the success in the failure. Participants found common ground in their diverse experiences. This group ended its session by sharing dreams and fears for the next five years. These small teams were set up to encourage a sense of communication with new people and to create a sense of accountability, intimacy, mindfulness and love.





“In addition to developing new skills and making global connections, I also left Austria with new ideas, projects, collaborations and opportunities for the city of Detroit. Since returning I’m in the midst of liaising with fellow Salzburg Global Seminar attendees on ways that we can partner, I’m hopeful that something meaningful will be produced from this new energy and our shared experiences.... I’m working to develop two other ideas: one surrounding food and culture and the other towards creating a Detroit Cultural Hub. More details to follow.”



Melvin L. Henley, Detroit

Thinking About Future Projects

In a session towards the end of the five-day program, dedicated to creative collaboration, YCIs brainstormed potential future activities for their hub cities. As the hubs started the process, facilitators, Wright and Jenkinson, reiterated the values with which the program began (generosity, transparency, humility, empathy, courage, and humor) and encouraged Fellows to let these values influence their future plans. As part of these plans, YCIs were encouraged to connect with YCI alumni and other Salzburg Global Fellows, and place their proposed programs’ emphasis on cross-sectoral collaboration, sustainable development, and social improvement.

Two YCI alumni, from Rotterdam and Buenos Aires, shared key learnings from collaborative projects they facilitated following the first year of the YCI Forum. Their advice, citing both failures and achievements, boiled down to an underpinning argument: even small interventions can lead to huge impacts.

Wright and Jenkinson then asked hubs to roll up their sleeves and “think about what it is that we can do together as a hub?” Hubs broke off in small discussions and were tasked with first, considering what knowledge, skills, systems and space each hub member could bring and second, determining what collective actions were possible with their assets.

While some hubs suggested locally-focused activities, others saw potential for international or cross-hub collaboration. All hubs welcomed other YCIs to visit their respective cities, and many hubs, including the Adelaide, Plovdiv and various US cities, agreed that they will first set up regular coffee meetings to digest the wealth of knowledge shared at this Forum and think critically about how their new knowledge can positively impact their communities.

YCIs from Salzburg proposed creating a cultural think-tank to harness the synergy between different cultural projects and groups already in the city. Likewise, the Plovdiv hub shared its plans to create an online knowledge sharing center for YCI Fellows. This online platform, they posited, would provide an interactive way for hubs to share what collective and individual projects they are working on. In a similar vein, many hubs, including Athens,

Tokyo, and Seoul, spoke of using their resources to create collective working spaces for cultural actors in their cities.

Other hubs shared more specific project ideas with the Forum participants. YCIs from the Mekong Delta hub drew up nascent plans for an annual collaborative cultural festival, to celebrate young creative actors in the region. The Baltimore hub saw potential for collective action within the city if a diverse city advisory board was installed to meet with local policymakers. The Baltimore hub also suggested creating a cultural youth exchange program with other YCI hubs in the US and internationally. Argentinian YCIs concurred with this idea, suggesting the creation of a global mentorship program with interested YCI hubs, including Buenos Aires.

In all, this brainstorming session allowed YCIs to think critically and creatively about how best they could use their resources and newly minted friendships to enhance cultural communities in their hub cities.





“The Fellows that participated, as well as the facilitators and speakers who led the plenary and skill sessions, managed to achieve something very difficult; to create a safe space and a uniquely friendly environment that enabled everyone to genuinely be himself/herself.”

Nafsika Papadopoulou, Athens

Fringe Diary

In addition to the planned workshops and plenary sessions, a host of additional activities took place throughout the week. These activities allowed Fellows to interact in informal conversations and build new relationships for future collaboration.

Exploring the City

On one afternoon, Fellows were invited on walking tours of Salzburg. These unique tours included sites on and off the beaten path that a traditional Salzburg tourist might follow. A highlight of one tour was an exclusive tour of wall maps from the 16th Century located on the walls of the University of Salzburg’s law library. These maps are replicas of the Gallery of Maps in the Vatican, which was built in 1580 under the reign of Pope Gregory XIII. The collection of maps in the law library, include the only known wall map painting of the Northern Alps. Other highlights participants shared included a visit to a private contemporary art gallery, indulging in freshly baked rolls made in the oldest still-functioning bakery in Salzburg, visiting Saint Peter’s Abbey, and a touring a small photography exhibition in the Saint Gertrude Chapel. This particular photography exhibit displayed the stories of refugee children now living in Austria, underscoring the changing cultural fabric of the city, which Heinrich Schellhorn, Minister for Social and Cultural Affairs had touched upon during his welcome.

FRIDAY OPEN SPACE			
PLACE	TIME	THEME	HOST NAME
MCGOWAN ROOM LIBRARY	8pm	Creativity for communicating social causes (ONLINE/LOCAL)	MARIA (Argentina)
CHINESE ROOM LIBRARY	8pm	Poetry Reading	Chheangly Yeng
SEMINAR ROOM 1	8PM	FREEDOM VIA OWNERSHIP VS INCLUSION	C. HARVEY (BALTIMORE)
SEMINAR ROOM 2	8:30 pm	Happy Feet Youth project	Siviwe
SEMINAR ROOM 3	8pm	Super cultural innovators?	Netta (California)
MEIERHOF LIBRARY	9:02pm	Lives in the Americas	Melba (Detroit)
LIBRARY - SCHLOSS	9 PM	OUR HIDDEN LIBRARY WEAVING LIFE STORIES	KOTARO WATANABE
PARKER HALL	8:30 - pm	The art of listening	Seda Röder





Open Sessions

In addition to the formal sessions, participants had structured free-space in the evenings to create their own sessions. The evenings' open spaces were full of intellectually and artistically stimulating conversations and presentations on the practices and passions of the YCIs. Sessions included a vast array of themes touching on design, urban development, beatboxing, museums, and safe performance spaces. In these sessions, YCIs engaged gathered in rooms throughout the palace to engage in conversations and bonding. Some sessions welcomed a large group of Fellows while others engaged only two or three. Open session titles included: "Applying Human Centered Design to our Workplace," "Cultural Nuances," "Development without Displacement," "Future Libraries and Museums," "Our Hidden Library: Weaving Life Stories," and "The Art of Listening."

This year for the first time, session participants put on extremely successful open mic performances, taking the staff and their fellow YCIs by surprise. Performances began primarily with spoken word poetry by a few brave souls, but slowly morphed into a safe place where many YCIs were able to share their art with their peers on an intimate level. Through individual and collaborative performances, Fellows from all corners of the world used this stage to communicate the "why" of their practice. The open mic night saw Cambodian poetry readings, interpretive dance from a former ballet dancer accompanied by a classically-trained pianist, South African mining dance, a capella singing and much more. The second evening exploded into a fully-fledged interactive concert, which was an incredibly moving evening and full of surprises. The essence of these nights embodied the spirit of the Young Cultural Innovators Forum; within a matter of days the pop-up community was able to form bonds deep enough to encourage and welcome the vulnerability of performers on stage without the fear of judgment. As one participant said: "We are like family now, I am not afraid to share."

“At the Salzburg Global Forum for Young Cultural Innovators, I formed friendships and alliances. I found courage, inspiration and support. I was educated. My notepad reveals quotes from both the facilitators and peers.

During the open space talks, we self-organized into salons and debates, sharing books, thoughts and insight. During the open mic nights, we learnt from one another's cultures, made each other laugh and inspired one another constantly. I am coming back to Adelaide with a greater zest for the work I do; with added clarity and insight...

Though I am sad to leave the beauty and tranquility of the Schloss, I am excited to return home...

These friendships will be fertile creative ground for years to come. ”



Sanja Grozdanic, Adelaide



“I am going back home with so many new ideas that I could say I will become a new person... I am already working with that material and changing the original plan I had for a project. This seminar has real and tangible results that I am sure will be reflected in the projects we all doing around the world. ”

María José Greloni, Buenos Aires

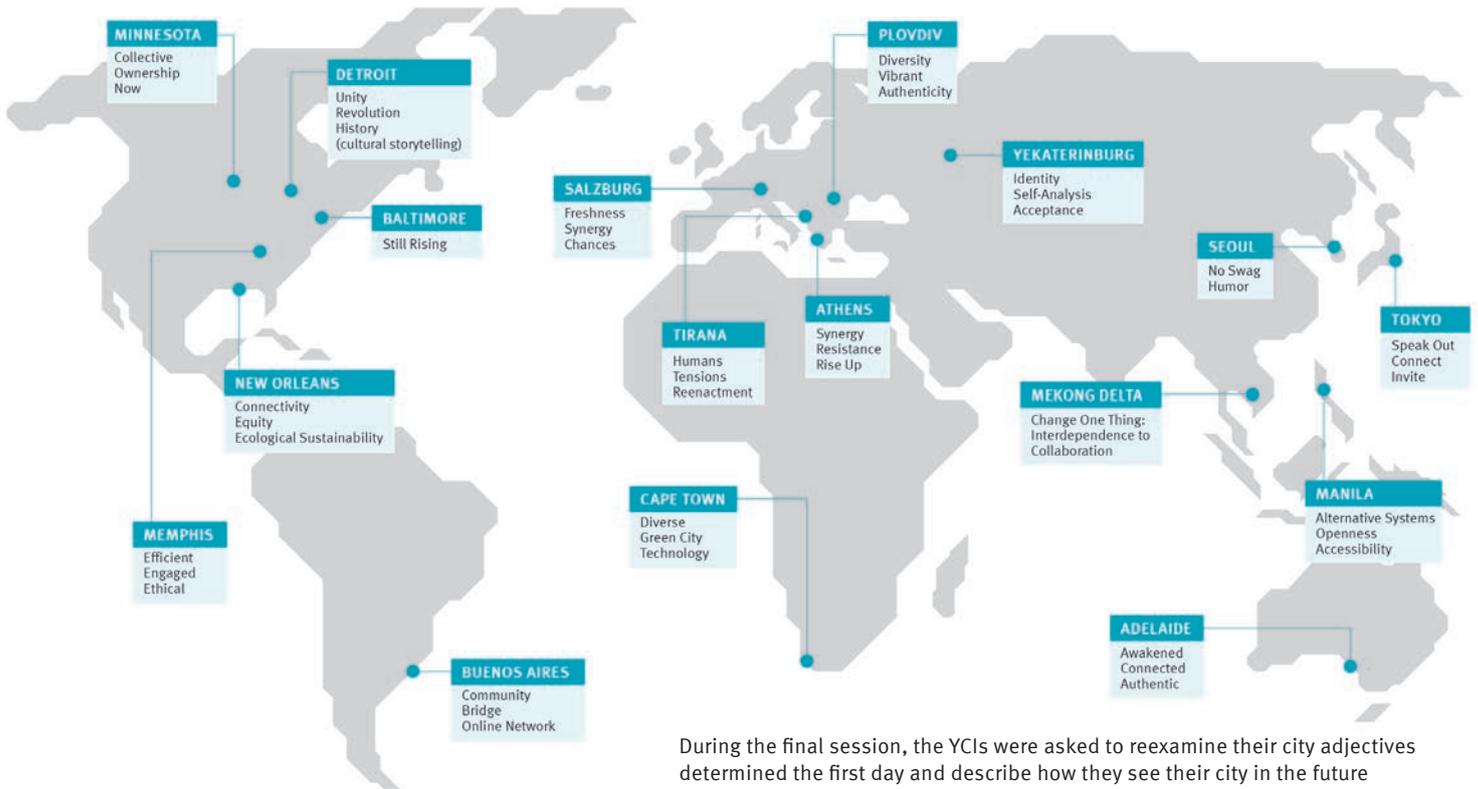
Wrap Up: *Where do we go from here?*

As the 2016 Forum’s program came to a close, YCIs gathered again to review the week and to ask the question “what is next?” YCIs shared reflections from the skills workshops and small groups and further discussed future projects for their respective hubs.

During this final session, YCIs were asked to reexamine their city adjectives determined the first day and come up with future city adjectives this time. Session faculty noticed that the “future adjectives” embodied a deeper realistic vulnerability. The vulnerability evident in these new adjectives was also apparent in the temperament of YCIs, as they openly discussed their experiences at the Forum. Some noted that they arrived in Austria feeling skeptical about the state of culture and its ability to impact the greater good, but were leaving with renewed energy and inspiration. Similarly, others shared that through the support of fellow cultural innovators and mentors, they felt a renewed sense of value in their work. Wright and Jenkinson wrapped up these rich discussions, returning back to the values of generosity, transparency, humility, empathy, courage, and humor. The charismatic facilitators encouraged YCIs to take these values back with them and thanked participants for framing each conversation, in large and small settings, with respect and encouragement. Facilitators also reminded YCIs to continue building their new friendships and networks upon returning home.

Following the session, Forum participants enjoyed a couple of hours soaking up Salzburg’s rare October sun and taking in the scenic views, before returning to the Schloss for an evening reception, piano concert, and a celebratory banquet. The following morning, YCIs exchanged last minute contact details, hugs and greetings before departing this unique pop-up community. As they left, many YCIs reiterated their enthusiasm and gratitude to Salzburg Global for opening up its door to welcome them in. The Salzburg Global staff and Forum facilitators look forward to supporting the YCI community – now numbering more than 150 around the globe – as they strive to bring economic, social and urban transformation to their cities.





During the final session, the YCIs were asked to reexamine their city adjectives determined the first day and describe how they see their city in the future



Session Participants (Biographies correct at time of session – October 2016)



Marcos Amadeo, *Argentina*

Marcos Amadeo is a public affairs and creative industries developer from Buenos Aires, Argentina. He has over ten years of experience in government cultural affairs, political analysis, corporate business, community relations, and crisis management. He was general director at the Buenos Aires City Government, Ministry of Economic Development, General Board of Creative Industries and Foreign Trade, where his duties included the development and promotion of creative industries in the city, the promotion of social inclusion of the design industry, locally and abroad, as well as development of new business opportunities for creative start-ups. Now he is cabinet chief of EDUCAR, a company supported by the National Ministry of Education. His duties include general management for the development of innovative digital and creative skills for primary and high school students in Argentina. Mr. Amadeo has successfully launched and positioned the new Metropolitan Design Center in Buenos Aires, developed an end-to-end Social Development Department and Foreign Trade and led new incubator programs for creative start-ups. Previously, he worked as project leader in the Trade Department, as country manager for the Young Americas Business Trust (YABT) at the Organization of American States (OAS), and as financial advisor at HSBC Bank in Argentina. Mr. Amadeo holds a B.A. in political science from Buenos Aires University, an M.A. in international studies from Torcuato Di Tella University, and an M.B.A. from Austral University, IAE Business School, Argentina. He coordinates the Buenos Aires YCI Hub and is an “Ambassador” of Salzburg Global Seminar in Argentina, as well as a Salzburg Global Fellow.



Michele Anderson, *United States*

Michele Anderson is the rural program director for Springboard for the Arts, a community and economic development organization for artists based in St. Paul and Fergus Falls, MN. Since 2011, she has managed Springboard’s office in Fergus Falls, which has become a hub of thought and action about arts-based community development and creative place-making in rural settings. Ms. Anderson obtained her B.A. in music from Lewis and Clark College, and her M.A. in cultural sustainability from Goucher College, where she was awarded the inaugural Rory Turner Prize in Cultural Sustainability in 2014 for her creative nonfiction essay about Springboard’s work in mobilizing artists to foster community interaction. In 2015, Ms. Anderson was selected by the Minnesota Council of Nonprofits for their Catalytic Leader Award. Prior to her work at Springboard, Ms. Anderson lived in Portland, OR for 11 years where she worked at the Oregon Symphony, and a community music school, Ethos Music Center.



Maia Asshaq, *United States*

Maia Asshaq is a Detroit-based author, publisher, and community organizer. She helped to co-found the Detroit Art Book Fair, as well as DittoDitto Books. Now in its fourth year, the Detroit Art Book Fair is an annual book fair designed to highlight independent literary artists and publishers as well as a way for artists and authors to connect with publishers and book distributors from around the United States and Canada. In addition, Ms. Asshaq co-founded an independent bookshop and publishing house called DittoDitto, which not only operates as a bookshop, but also hosts events ranging from poetry readings and artist talks, to experimental music performances and film screenings. On the publishing side, DittoDitto helps to design, produce, and distribute limited edition previously unreleased works from underrepresented artists from around the Detroit Area. She continues to work with other like-minded organizations, museums, and galleries within the Detroit-area and beyond to support local independent work.

Edwin Kemp Attrill, Australia

Edwin Kemp Attrill is a South Australian theatre maker. He is the founder and artistic director of ActNow Theatre and the former artistic director of the University of Adelaide Theatre Guild. Mr. Attrill's work focuses on interactive theatre and participatory storytelling, exploring social justice themes. As a community arts practitioner, he works with people with disabilities, prisoners, LGBTIQ communities, young people, refugees and migrants. He holds a diploma in theatre arts through Victoria University and a graduate certificate in arts and community engagement through Victorian College for the Arts. Mr. Attrill was the recipient of the 2013 Channel 9 Young Achievers Award for career leadership and 2015 Geoff Crowhurst Memorial Award at the South Australian Ruby Awards.



Netta Avineri, United States

Netta Avineri is an assistant professor in TESOL/TFL at the Middlebury Institute of International Studies at Monterey (MIIS) where she teaches linguistics, education, intercultural competence, international education management, and service-learning courses. She cofounded the MIIS Intercultural Digital Storytelling Project (sites.miis.edu/idsp), serves as the MIIS Intercultural Competence Committee Chair, and is academic co-director for the Center for Social Impact Learning's Ambassador Corps (international social entrepreneurship internship) Program. She is the chair of the Society for Linguistic Anthropology's Language and Social Justice Task Group, where she collaborates with scholars and practitioners across the country on initiatives focused on educational equity, racialized sports team mascot names, and multilingual education. Dr. Avineri is an applied linguist and linguistic anthropologist whose research interests include critical service-learning, heritage language socialization, language and social justice, and interculturality. Her book for language practitioners, *Research Methods for Language Teaching: Inquiry, Process, and Synthesis* (published by Palgrave Macmillan) will be released in early 2017.



Nicolas Aziz, United States

Nicolas Aziz serves as a project coordinator for Converge. Converge is a values-based consulting firm that partners with community organizations, non-profits, philanthropic institutions and government entities. As a writer and native New Orleanian who has had the opportunity to travel extensively around the world, Mr. Aziz is also very passionate about the impact that written expression and travel can have on the city's youth. These passions led him to found WriteBrained, a youth development program that seeks to increase self-efficacy through written expression and unique cultural experiences. In addition to these endeavors, Mr. Aziz also manages the Haitian Cultural Legacy Collection. This is a collection of over 400 pieces of artwork that was started by his maternal grandfather in 1944. Mr. Aziz obtained a Bachelor of Arts degree from Morehouse College and a Master of Science degree from The University of Manchester.



Bora Baboci, Albania

Bora Baboci is an Albanian architect and visual artist currently exploring popular culture, urban informality and property relations in dense environments. A Tirana native, she studied in Toronto, Buenos Aires and Barcelona. In 2013, Ms. Baboci returned to Albania where she worked at the National Coastal Agency and the Ministry of Urban Development. During this period, Ms. Baboci researched informal neighborhoods as well as Albanian folklore and mythology. Since February 2015, Ms. Baboci has worked as assistant professor at the Architecture Design Innovation Program, Technical University of Berlin with a focus on future neighborhoods and the communal areas. She is currently trying to develop a collaborative practice incorporating artistic vision, contemplation and inspiring cultural encounters.





Thijs Barendse, *Netherlands*

Thijs Barendse is an independent program-maker and director of De Dépendance, Rotterdam's platform for city culture and public debate. Currently, he also works as chief-editor of the monthly Rotterdam Late Night talk show and is secretary of the Pierre Bayle Prize for Art Criticism. He is a board member of WORM at the Institute for Avantgardistic Recreation. Mr. Thijs studied international relations at the University of Amsterdam and Political Economy at Sussex University (Brighton, UK). Mr. Barendse is a Fellow of Salzburg Global Seminar. He participated in the first Salzburg Global Forum for Young Cultural Innovators in 2014.



Meryam Bouadjemi, *United States*

Meryam Bouadjemi is a filmmaker based in Baltimore, MD. Ms. Bouadjemi is dedicated to representative storytelling and passionately strives to elevate the voices of those who often go unheard. She is the founder of Jean Hill Studios, an impact media firm, and is currently serving as an Open Society Institute Fellow. Some of her projects include: Close Up Baltimore—a photojournalism series featured on NPR and in *Baltimore Style Magazine*—and Charm City—a feature length documentary highlighting the fraught relations between the police and community in Baltimore. She has worked with Academy Award-Winning directors Davis Guggenheim (*An Inconvenient Truth*) and Steve James (*Hoop Dreams*), Academy Award-nominee Amy Berg (*West of Memphis*) and Sundance, Peabody and Emmy Award-Winner, Marilyn Ness (*Trapped, Cameraperson*) and has produced work for HBO, Participant Media and ESPN. Ms. Bouadjemi has been recognized by the World Economic Forum as a Global Shaper.



Imani Jacqueline Brown, *United States*

Imani Jacqueline Brown is a New Orleans native, activist, cultural organizer, and director of programs at Antenna, New Orleans. In 2014, Ms. Brown co-founded Blights Out (www.blightsout.org), a collective of citizens, artists, architects, and activists daring to imagine a new model for development that creates art and action to impact issues of blight, gentrification, and housing affordability. She is a member of Occupy Museums, an international artist/activist collective formed in 2011 during Occupy Wall Street to challenge and deconstruct the commodification of art and culture (www.occupymuseums.org). In 2014, Ms. Brown worked as curatorial associate and manager of publications for Prospect.3, New Orleans under the artistic direction of Franklin Sirmans. That same year, her paper “Performing Bare Life: Occupying the Liminality between Civilizations” was named best in stream at the 5th Annual Latin American and European Meeting on organization studies in Havana, Cuba. She received her B.A. in visual arts and anthropology from Columbia University in 2010.



Cecilia Bunge, *Argentina*

Cecilia Bunge is the founder and project manager of Recursos Culturales, an independent project that offers information, content, and services for artists, entrepreneurs, producers, and other organizations and institutions of art and culture. Ms. Bunge recently led the release of *Emprende Culutura*, a digital magazine made by and for cultural entrepreneurs. She studied signing, musical direction, and musicology in Argentina and Austria, and holds a Master in management of cultural companies and institutions from Universidad de Barcelona.

Shawn Burnett, *United States*

Shawn Burnett is the co-founder and executive director of Walks of Art, an arts and mentoring-based community organization designed to positively impact the cognitive development, emotional health and social lives of underserved youth in Baltimore, MD. In addition, Mr. Burnett is the current Baltimore manager of the BMe Community, where he advocates for youth, families, and social progress in the city through community engagement, local business partnerships, and arts and recreation events. As a fatherhood specialist and child support liaison for the Center for Urban Families, he also works to increase child support awareness, improve education on parenting skills, effective communication, healthy relationships, and employability of underserved youth. He has assisted in the coordination of various arts and music-based events throughout Baltimore supporting the local community, especially the local youth community. Mr. Burnett holds a B.A. in non-profit leadership from Coppin State University, as well as certification in non-profit leadership from Non-Profit Leadership Alliance.



Dong-hee Cho, *Republic of Korea*

Dong-hee Cho is the founder of the Well Done Project, an organization which aims to provide clean drinking water to villages in Africa. She founded this project after volunteering in Africa with an NGO, where she learned firsthand about the pressing nature of clean water in small villages. In order to fund the creation of water pumps in these villages, Ms. Cho used a unique crowd-sourcing technique called Talent Donation, where creative friends donated their unique talents in the form of postcards and prints, and was able to raise the \$10,000 necessary to install a water pump. These friends each created limited edition postcards, and later tumblers, that were sold to fund the Well Done Project. Within a single year of selling these limited edition postcards and tumblers, Ms. Cho had successfully raised the money to install her first water pump. After this initial success, she went on to expand the project to install more water pumps with additional help from donors and creators around the world.



Sebastian Chuffer, *Argentina*

Sebastian Chuffer is a filmmaker, editor, director, photographer, producer, and educator. As CEO of Cineastas del Futuro (Future Filmmakers), he and his company provide audiovisual education for kids in Latin America by conducting workshops in Argentina and Mexico. Cineastas del Futuro is now developing an interactive digital filmmaking platform connecting kids around the world through cinema, creativity and innovation. Mr. Chuffer has worked and traveled in many countries including India, Thailand, Vietnam, Australia, Israel, Mexico, New Zealand, Brazil as a filmmaker and photographer. His photographs have been published in books in India, USA and France, and have been exhibited in Paris and Buenos Aires. Mr. Chuffer has also ventured into business entrepreneurship starting and acting as CEO of various cosmetics businesses in Mexico.



Natasha Cica, *Serbia and Australia*

Natasha Cica is the director of Kapacity.org which works globally to help leaders, teams and organizations deliver effective and sustainable change. Dr. Cica has provided advisory services to a wide range of government, business, cultural, educational and social justice ventures. Dr. Cica has also worked as a legal analyst and policy adviser based in Australia's federal parliament, and in corporate law. She has established a range of startups, held roles at think tanks in Europe and Australia, and is an award-winning author, broadcaster and public commentator. In 2013 Dr. Cica was recognized by the Australian Financial Review and Westpac banking group as one of Australia's 100 Women of Influence, in the category of innovation. In 2011 she was an inaugural recipient of a Sidney Myer Creative Fellowship, recognizing outstanding talent and exceptional courage. Natasha



is an Adjunct Professor at the Australian National University, and has been Visiting Professor at the University of Belgrade's Faculty of Law and Visiting Academic at the Alvar Aalto Academy in Helsinki. She holds a doctorate in law from the University of Cambridge and degrees from King's College London and the Australian National University. Ms. Cica is a Salzburg Global Fellow.



Matt Connolly, UK

Matt Connolly is the founder & CEO of Tällt Ventures, a global research and innovation consultancy. With researchers across 14 countries Tällt tracks over 1M startups and helps clients avoid disruption, innovate and grow. In his early twenties, Mr. Connolly set up his first business – a multi award-winning digital innovation agency which quickly grew to become UK's Number 1. He subsequently founded and invested in a number of other ventures - mainly within the world of tech startups. Mr. Connolly is a regular speaker on disruptive innovation and his team publishes the DISRUPT 100 Report. Outside of work, he tries to balance the digital world through a mix of trail running, backcountry snowboarding and open water swimming.



Lazaros Damanis, Greece

Lazaros Damanis is an entrepreneur who focuses on the dynamics of creative industries and cultural clusters as tools for social and economic growth. For nine years, Mr. Damanis worked for the European Music Day Institution in Hellas where he coordinated interregional projects in the music industry. He was one of the founders of EURICCA agency, a partnership of public and private institutions who provided support for the development of creative clusters in Europe. Mr. Damanis' portfolio includes projects related to youth, art, social and solidarity economy, migration and intercultural dialogue. As project designer for Thessaloniki 2014 – European Youth Capital, he was awarded with a “Best Practice” title by the Council of Europe, for the results achieved regarding youth inclusion through cultural initiatives. He became a member of the Cultural Innovators Network in 2014 and was elected to its Steering Committee in 2016. He designed and produced the Cultural Innovation Day events in Athens ('15) and Thessaloniki ('14).



Shelley Danner, United States

Shelley Danner is co-founder and program director of Challenge Detroit and has a background in management consulting. In 2012 she launched a nonprofit organization focused on leadership and social impact in Detroit as part of a two-woman founding team. Over four years, Ms. Danner has scoped and led more than 40 community impact projects using design thinking for Detroit nonprofits and developed 120 next-generation leaders in the city. In May 2016, she completed a leadership coaching graduate certificate through the Institute of Transformational Leadership at Georgetown University. Ms. Danner is also a facilitator and coach who is immersed in the innovation and social enterprise landscape in the city, and is passionate about design thinking, education and leadership, sustainable cities, the arts, and travel. She is originally from the Detroit area and holds a Bachelor of Science degree in business from Miami University in Ohio. Ms. Danner enjoys the opera, symphony, and art museums, and is a patron of all kinds of cultural events in Detroit as well as wherever her travels take her.



Aaron Davis, Australia

Aaron Davis is a researcher, design educator, and Ph.D. candidate at the University of South Australia. His background is in design, however, he has expertise across a broad range of areas and thrives in collaborative, interdisciplinary environments. Mr. Davis is passionate about how our cities impact on our lives, particularly the link between cities and population scale, health, and wellbeing outcomes. His qualifications include masters degrees in Architecture and in Sustainable

Design and a classical music performance degree. Mr. Davis is currently in his second year of his Ph.D. with a scholarship from the Australian Government funded Cooperative Research Centre for Low Carbon Living. His involvement in this research centre places Mr. Davis at the cutting edge of low carbon urban research, and gives him a unique opportunity to shape the process through which our cities are developed. His broad interests and research expertise mean that he can synthesize the architectural, technological and engineering requirements of the built environment with a sociological perspective to affect real change. He strongly believes that urban environments need to be designed for and with the people that use them.

Taulant Dibra, *Albania*

Taulant Dibra is an architect from Albania and graduated from the Architecture and Interior Design School in Bucharest, Romania. Mr. Dibra is the founder and CEO of TD architecture Studio where his focus is on the adaptation and preservation of historical heritage in order to support urban regeneration. Some of TD's projects include the National Phototeque "Marubi," the restoration of the Italian Consulate Shkoder, and the exterior design of several streets in Shkodra. Prior to founding TD, Mr. Dibra was the head of Project Planning & Economic Development at Regional Development Agency 1 and Councilor for Urban Planning and Urban Development, Municipality of Shkodra.



Lauren Dickel, *United States*

Lauren Dickel manages institutional giving at OPERA America, North America's only national service organization for opera. Prior to this, she was the American University Symphony Orchestra manager, and a development assistant at Salzburg Global Seminar. Ms. Dickel recently completed a M.A. in Arts Management at American University, where her studies focused on the intersection between arts and international relations. Before starting her Masters, Lauren lived in Munich, Germany working in creative marketing at the Intel Cooperation. She holds a B.A. in German Literature and B.Mus in Voice Performance from Oberlin College and Conservatory of Music.



Amina J. Dickerson, *United States*

Amina J. Dickerson founded Dickerson Global Advisors, building on extensive leadership experience in non-profit, corporate and philanthropy sectors. A professional coach and strategist to emerging leaders, the philanthropic community and non-profit organizations, she focuses on leadership advancement, succession planning, programming and strategic partnerships. Ms. Dickerson previously lead multi-national philanthropic programs at Kraft Foods and was a Distinguished Visitor with the MacArthur Foundation. She holds a certificate in arts management from Harvard University, and an M.A. in arts management from American University. She trained with Coaches Training Institute and the Center for Creative Leadership and is a member of the International Coaching Federation. Ms. Dickerson serves on several philanthropic boards devoted to economic equity, social justice and empowerment of women and girls; her civic work has received numerous awards. Ms. Dickerson is a Fellow of Salzburg Global Seminar.



Gerhard Feldbacher, *Austria*

Gerhard Feldbacher is an Austrian designer and architect, based in Salzburg. He specializes on mobile housing concepts and self-sufficiency as well as sustainable architecture. Mr. Feldbacher is the founder of a-future-org (www.a-future.org), a design studio which is doing research as well as realizing projects in the area of mobile architecture. With support from AWSG Impulse and the Austrian Ministry of Economy, Mr. Feldbacher introduced a portable housing system called Simple Home (www.simple-home.at). Simple Home focuses on innovative design and has toured around



Austria including hosting the Austrian Broadcasting Corporation (ORF) at the Ars Electronica in Linz as a mobile atelier for artists, and an info-center for the Ars Electronica. Simple Home also traveled to the Schmiede Festival in Hallein near Salzburg and to the Nomadic Village at Hohe Wand where it served as an “artist-in-mobile residence”. Currently Mr. Feldbacher is doing research for his next project, a low-budget A-frame house that will be introduced in 2017.



Steven Fox, *United States*

Steven Fox is a writer, poet, and actor from Memphis, TN. He is the co-founder of Story Agents, a privately-owned story development company, and the program coordinator of Junior Achievement of Memphis & the Mid-South (JA). JA Memphis’ volunteer-delivered, K-12th grade programs foster work-readiness, entrepreneurship, and financial literacy skills, and use experiential learning to inspire students to dream big and reach their potential. As a writer, poet and actor, he’s producing *The Basketball Jones*, a four-part innovative poetry-inspired, mixed-media production that pays homage to the art and science of basketball. Mr. Fox currently works modestly within his passions, his city, his nation and the globe as a simple human being, approaching complex problems with simple, specialized solutions.



Brian Gerardo, *United States*

Brian Gerardo is an entrepreneur, dancer, and teaching artist from Baltimore, MD. A former history teacher, Mr. Gerardo helps students achieve their fullest potential by opening previously unimagined possibilities. He is the co-founder and executive director of the Baltimore Dance Crews Project (BDCCP). Through hip-hop dance, BDCCP initiates and strengthens relationships that support young people from school to career. Mr. Gerardo is also a human-centered designer who has implemented creative business practices at social impact organizations such as the Red Cross and the United Way. As an advocate for after-school programs, the arts, and youth leadership, Mr. Gerardo has been recognized by several awards, fellowships, and speaking opportunities. He is currently an Open Society Institute Community Fellow and a Global Innovator in the Teach For All network.



Despina Gerasimidou, *Greece*

Despina Gerasimidou is the director of the Future Library organization, a non-profit devoted to reinforcing the significance of public libraries as knowledge, creativity, and innovation-promoting institutions. She has held several roles at the Future Library one being where she worked as project manager, managing projects funded by the Stavros Niarchos Foundation and the Bill and Melinda Gates Foundation. She also developed the Media Lab project, where Greek public libraries have since been transformed into state-of-the-art music studios as well as brainstorming and collaborative spaces. Previously she worked as production assistant at the Sani Festival and cultural manager for Thessaloniki’s Department of Culture, Education and Tourism. During this time she developed and implemented with great success, the pioneering “Sleepover at the Museum” project with 10 participating museums. She holds a bachelor degree in Law from Aristotle University of Thessaloniki and a Master of Arts in Cultural Management from Panteion University of Social and Political Sciences in Athens.



Arundhati Ghosh, *India*

Arundhati Ghosh is the executive director of the India Foundation for the Arts. After spending a decade in the corporate sector, Ms. Ghosh joined IFA as its first fundraiser in 2000 and assumed office as the executive director in 2013. Ms. Ghosh has received recognition from several quarters for her work in the non-profit sector. In 2010 she received the Global Fundraiser Award from Resource Alliance International; the same year IFA won the “India NGO of the Year” award. Ms.

Ghosh was selected as one of the top three leaders in Bangalore under the “Lead India” campaign of *The Times of India* in 2008. She sits on various boards and advisory panels including Beyond Sight Foundation, the Archive of Indian Music, the Seagull Foundation for the Arts, the Indian Writer’s Forum Trust, The Museum of Arts and Photography, Bangalore and Barapani. She is also a member of the core team that is putting together a capacity-building programme for theatre practitioners across the country under the aegis of India Theatre Forum, called SMART – Strategic Management for the Art of Theatre. She often speaks and writes on arts and philanthropy for leading Indian and international non-profit and cultural networks. Ms. Ghosh has an economics degree from the Presidency College, Kolkata and a post graduate degree in management from the Mudra Institute of Communication Ahmedabad. She also has a degree in classical dance and is a published poet in Bangalore.

Brion Gill (aka Lady Brion), *United States*

Lady Brion is a 2016 National Poetry Slam Champion, an international spoken word artist, poetry coach, activist, organizer, and educator. In 2015, she was Baltimore’s Grand Slam champion and represented Baltimore at the National Poetry Slam in Oakland, California and at the Individual World Poetry Slam in Washington, D.C., that same year. Lady Brion is also the recipient of the Open Society Institute Fellowship for her project facilitating poetry workshops in prisons and group homes throughout Maryland. She received her B.A. in communications from Howard University and is now pursuing an M.F.A. in creative writing and publishing design from the University of Baltimore.



María José Greloni, *Argentina*

María José Greloni is the Latin America regional director of communication and online campaigns at Wingu, a non-profit that empowers other NGOs in the usage of technology. Ms. Greloni has been working with NGOs for the last eight years and loves to get involved in projects that include technology for social change. She has created a working guide to help social enterprises develop their own communication plan. Ms. Greloni is a social entrepreneur and loves to work with people who have a broad perspective of the world and who are also passionate about co-creating. She has lived, worked and studied in many countries some of which include Canada, France, China and India. Ms. Greloni is currently a marketing Masters candidate at San Andrés Business School.



Sanja Grozdanic, *Australia*

Sanja Grozdanic is an Adelaide-based writer and editor. With an extensive portfolio of freelance work, in 2014 she co-founded KRASS Journal. KRASS is an independent arts and culture publication, based in Adelaide but distributed internationally. With the tag line independent, ambitious and gracefully impolite, its pages bring together artists, academics and activists. From Hans Ulrich Obrist and Etel Adnan to Noam Chomsky and Senator Scott Ludlam, KRASS publishes diverse and defiant voices. Since launching, KRASS has attracted international praise from the likes of *MagCulture*, *It’s Nice That*, *All Day Every Day*, *Stack Magazines* and *VICE* as an example of innovative and high-quality independent publishing. In 2015, Ms. Grozdanic was recognized as a Young Social Pioneer by the Foundation for Young Australians, taking part in an innovative social accelerator program. Her writing been recognized at Australian writers festivals such as Noted, and she has spoken at the National Gallery of Victoria’s panel for Women in Publishing. She is currently embarking on a new project, creating salon-style debates considering the state of feminism today.





C. Harvey, *United States*

C. Harvey is a creative and emerging entrepreneur from Baltimore, MD, who has explored the boundaries of self-expression and social justice through multiple mediums. Ms. Harvey is the owner of Generation of Dreamers, a streetwear apparel company that has been featured in Los Angeles, New York, Japan, as well as the UK. She is also the founder of Baltimore's Gifted, an art & e-commerce initiative for African American youth in Baltimore City that combats exploitation of black youth and compensates them for their participation. Currently, as a Baltimore Corps Fellow and mobile maker coordinator at Open Works, Ms. Harvey develops and teaches STEM curriculum to elementary and middle school students in Baltimore which introduce engineering and technology principles. She is currently preparing to release her first art collection in full installation this fall.



Melvin Henley, *United States*

Melvin Henley is a creative industries strategist, implementor and advocate. A self-described "global professional," Mr. Henley has worked in a variety of arts and culture organizations around the world and is passionate about promoting intercultural dialogue, celebrating creative/cultural diversity and using creative expression to produce unique experiences. Currently, Mr. Henley is leading the visioning process for Detroit's designation as a UNESCO 'City of Design' at the Detroit Creative Corridor Center (DC3). In addition, he also supports economic development amongst creative entrepreneurs by providing business support services, and oversees a mini-grant program for tech-startups. Mr. Henley is from Chicago, Illinois, and earned his bachelor's in journalism and public relations at Drake University in Des Moines, Iowa and a master's in arts and culture management from Queen Margaret University in Edinburgh, Scotland. For fun, he enjoys attending music concerts, sharing travel stories and playing sports.



Samuel Hoi, *United States*

Samuel Hoi is the president of Maryland Institute College of Art (MICA), the oldest continuously degree-granting college of art in the United States. He is an experienced and innovative higher education leader, as well as an advocate for art and design education and creative professionals as drivers in social, economic, and cultural advancement. Prior to arriving at MICA, Mr. Hoi was president of Otis College of Art and Design, where he launched the annual Otis Report on the Creative Economy of the Los Angeles Region, which was expanded state-wide in California. Prior to joining Otis, he was director of the Paris campus of Parsons School of Design and dean of the Corcoran College of Art and Design in Washington, D.C. Mr. Hoi is the immediate past chair of United States Artists (USA), and a member of the National Advisory Board of the Strategic National Arts Alumni Survey Project (SNAAP) and the boards of the Association of Independent Colleges of Art and Design (AICAD) and National Arts Strategies (NAS). He has also served on the boards of many other organizations, including the James Irvine Foundation, the National Association of Schools of Art and Design (NASAD), the Alliance for Young Artists and Writers, the Arena Stage, and Leadership Washington. Mr. Hoi holds a membership (retired status) in the New York Bar, a J.D. from Columbia Law School, a B.A. from Columbia College, and an A.A.S. in illustration from Parsons. He holds honorary doctorate degree from the Corcoran and Otis, and was decorated in 2006 by the French government as an Officer of the Ordre des Palmes Académiques.

Peter Jenkinson, UK

Peter Jenkinson has worked for over 30 years in the cultural sector, passionately advocating and acting for deep and lasting change across the cultural and political landscape. In his current role as an independent “cultural broker,” he works across a diverse portfolio of disciplines and sectors in the UK and internationally. Prior to this Mr. Jenkinson had a distinguished and award-winning career working across the arts and culture, including his role as founding director of the, initially £40 million, Creative Partnerships program, the first nationally coordinated creativity-in-learning initiative in the world and the initiation and delivery of The New Art Gallery Walsall. His key areas of interest include the roles of creativity, diversity and broader cultural participation across society, as well as a commitment to building, through partnership, intelligent democracy, social justice and change from below as much as from above. Mr. Jenkinson is a Fellow of Salzburg Global Seminar.



Miku Kano, Japan

Miku Kano is a member of ISHINOMAKI 2.0, a nonprofit organization that develops civic engagement programs to create a better community post-disaster in Ishinomaki, Japan. She studied economic development in graduate school while participating in field work focusing on Bangladesh. Ms. Kano began volunteering in Ishinomaki Minamisanriku after the 2011 East Japan earthquake. She transitioned to the Japan office of an American NPO and relocated to Ishinomaki working with supporting small to mid-size businesses in the disaster region. Ms. Kano joined ISHINOMAKI 2.0 in 2015 and got involved in redeveloping Ishinomaki’s city centers, aiming to increase food literacy through running the Ishinomaki Yunagi Dining project which connects food-related producers, chefs, and consumers. She holds a M.A. in economics from Keio University, Japan.



Lauren Kennedy, United States

Lauren Kennedy has been working at the Urban Art Commission (UAC) as executive director since January 2015. Ms. Kennedy brings to the organization extensive project and event management experience and a sincere enthusiasm for contemporary art. She comes to UAC from Ballet Memphis, where as the Partnership Manager, she focused on collaborative projects and opportunities with creative individuals and other organizations around Memphis. Ms. Kennedy is also the founder and director of Southfork – Memphis, an alternative space for art and conversation. Prior to Ballet Memphis, Ms. Kennedy was the program manager for the Dallas Art Fair, overseeing the various logistics of the three-day, contemporary art fair. She was a Center for Outreach in the Development of the Arts Fellow at Rhodes College where she received a Bachelor’s of Art in Art History in 2008. Ms. Kennedy was named one of Memphis’ 20<30 by the *Memphis Flyer* in 2014 for her contributions to the local creative community.



Rachel Knox, United States

Rachel Knox works as a program associate for Innovate Memphis, a local non-profit using innovative approaches to deliver solutions to civic problems. Prior to joining the company, she worked as the manager of Teacher Professional Development at the Orpheum Theatre. Additionally, Ms. Knox sits on the board of Voices of the South Theatre Company which tells stories from diverse Southern perspectives. Voices of the South produces stories that give voice to the disenfranchised and challenges the audience’s perception of what it means to be Southern. Ms. Knox graduated with a Bachelors of Fine Arts in Theatre from the University of Memphis with a concentration in Costume Design and Technology and she is currently working on her Master’s Degree in Public Policy and Administration from American University.





Mirela Kocollari, *Albania*

Mirela Kocollari is currently working as director of Cultural Heritage and Tourism at the Municipality of Tirana. Previously, she has also worked at the Institute of Cultural Monuments, where she worked on the promotion of the ancient route Egnatian Way, and the management plan of the archeological park of Atigone-Adrianopol. From 2006-2015, Ms. Kocollari took part in several international and national archeological missions around Albania studying various important historical sites including Durres, Antigone, and Hadrianopol. Ms. Kocollari studied archeology at the University of Bologna, Italy, graduating in 2014, with distinguished merits.



Stan Kong, *United States*

Stan Kong is faculty director and professor of the Graduate Industrial Design Program at Art Center College of Design. He was formerly head of the Product Design Program and assistant professor at Pasadena City College. Over his career, Dr. Kong has created programs that have inspired and influenced generations of individuals to pursue an education in design who have gone on to become successful leaders in companies globally. As an arts advocate, he has served a number of community organizations including the board of directors for the Armory Center for the Arts and the Rowe and Gayle Giesen Trust Board of Trustees. Dr. Kong's many honors include Art Center's "Outstanding Service Alumni Award," the NAACP Ruby McKight Williams Arts Award, the Institute of Education Service Award, the Risser "Outstanding Teacher of the Year" Award, and the Los Angeles County Cherry Blossom Festival "Teachers Making a Difference" Award.



Amanda Lovelee, *United States*

Amanda Lovelee is a visual artist based in Minnesota currently working as the city artist for Public Art Saint Paul housed in the City of St Paul. Ms. Lovelee acts as translator between the city's ideas and its residents with the goal of building a city everyone wants to live in. As city artist, Ms. Lovelee has focused on civic engagement through both her projects Pop Up Meeting, a city popsicle truck and Urban Flower Field, a vacant lot turned gathering space/live science project. She is interested in how people connect and the spaces in which they do so within contemporary society. Some of her personal projects have explored a myriad of topics: the lives of beekeepers and ice fishermen, strangers' love stories and the sociology of square dancing. She has an M.F.A. in visual studies from the Minneapolis College of Art and Design and B.F.A. in photography from University of Hartford.



Siviwe Mbinda, *South Africa*

Siviwe Mbinda is the founder of Happy Feet Youth Project, a non-profit youth-focused dance project designed to empower young people through dance, comradeship, and strong values. Using the unique "Gumboots Dance" as a means of getting young people interested in the dance troupe, Mr. Mbinda focuses on personal development and shielding youth from influences like drugs, alcohol and violence. In addition to Happy Feet, Mr. Mbinda also co-founded Siviwe Tours, a local tour company that provides Cape Town township tours throughout the Langa Township. As a Langa local, Mr. Mbinda uses his intimate knowledge of Langa's culture to introduce the township to a wider audience. As with his other ventures, Mr. Mbinda uses this company to empower the local community and provide employment opportunities to local residents. Alongside his own professional ventures, Mr. Mbinda has worked jointly on various projects throughout Cape Town intended to empower, protect, and advocate for the local youth community, including Vamos Township Tours.

Steven McMahon, *United States*

Steven McMahon is a company dancer, and choreographic and associate artistic director with the Ballet Memphis. Through these roles, he has had the opportunity to create and perform dances that have focused on identity, gender, race, as well as dances that honor the history and natural landscape of Memphis. He was named by the artistic director to be the Company's resident choreographer and works on programming, future planning, and organizational development. Some of Mr. McMahon's original full-length choreography included: *Peter Pan* (2014), *Romeo and Juliet* (2011), *Cinderella* (2009), *Carnival of the Animals* (2008), and *Wizard of Oz* (2007). Mr. McMahon attended The Ailey School in New York, where he studied classical modern, jazz, and West African dance, and composition, improvisation, and theatre arts.



Kreshnik Merxhani, *Albania*

Kreshnik Merxhani is a freelance architect involved in cultural heritage conservation, and is renowned for his writings, artistic photos and restoration projects. Since 2008, he has co-authored several restoration and re-implementation projects for monuments from the Ottoman and Communist period primarily in Gjirokastra, a UNESCO site. In 2008-09 he was part of the technical team of the Gjirokastra Conservation and Development Organization (GCDO). Following this work, Mr. Merxhani became part of an *in situ* restoration training held by the Swedish organization, Cultural Heritage without Borders (CHwB). In 2014 he became head of the technical sector at the Regional Directory of National Culture, an office of the Ministry of Culture. While at CHwB, he was the winner of the European prize "Europa Nostra" for the Regional Restoration Camps. GCDO was also short-listed for the Aga Khan Prize in 2010, which was followed with a publication for the restoration works of the castle of Gjirokastra and Hammam. Mr. Merxhani's works as a co-author have been part of the Biennale in Venice *Common Ground* exhibited at the Albanian Pavilion. Mr. Merxhani uses photography to document cultural heritage in both a scientific and artistic manner. These photos have been included in various exhibitions in Albania and the Balkan region. Mr. Merxhani has been a guest lecturer at universities including the Faculty of Architecture and Urban Planning UT and Epoka University. He graduated with a degree in architecture from the Polytechnic University of Tirana in 2007.



Adam Molyneux-Berry, *Netherlands and Egypt*

Adam Molyneux-Berry is the managing director of iceHubs Global - an international network of technology innovation hubs transforming local sustainability challenges into sustainable businesses. Over the last four years, he also co-created two other organizations; icecairo which is Egypt's leading green tech innovation hub and "maker" space as well as Nawaya, a social enterprise advocating sustainable agriculture and agri-business based entrepreneurship. Mr. Molyneux-Berry has a passion towards bringing people together around complex challenges and turning these challenges into opportunities. He believes that by combining innovation and entrepreneurship methodologies with the "maker" movement and the power of the crowd, even the most complex challenges can be transformed into opportunities for the formation of green businesses. Mr. Molyneux-Berry's work in eco-innovation has allowed him to be part of a movement using social enterprises to create triple-bottom-line products and services, improving the livelihoods of communities and creating jobs for youth – helping grow green economies and activating emerging futures.





Joo Im Moon, *Republic of Korea*

Joo Im Moon is a senior researcher at the World Culture Open (WCO) Arts & Culture Lab, and works as its director in network relations with the Bureau of External Relations. Ms. Moon's focus is on project design and planning, Korean traditional music and healing arts. Previously, Ms. Moon acted a program coordinator and assistant to director-general of the World Culture Open Bureau of Strategic Planning, and worked as business development manager with ECHOSHARE China. Ms. Moon holds a B.A. in East Asian studies from Wesleyan University, where she was selected as a Freeman Asian Scholar.



Yu Nakamura, *Japan*

Yu Nakamura tries to preserve traditional recipes from octogenarians. Ms. Nakamura created a team called "40creations" which runs projects representing "Grandmas' recipes" with the vision of "Spreading Wholesome Wrinkles to the World." Before she started her team, Ms. Nakamura polished up her cooking and editing skills as a student of an experienced chef and editor from Tokyo for several years. She currently works as a consultant for several food-related companies and implements projects with them focusing on food education, sustainable seafood and the reduction of food waste using her experiences from other countries and the ancient wisdom.



IshKote Nene (aka Sacramento Knoxx), *United States*

With a foundation in jazz, swing, funk, blues, and indigenous music, IshKote Nene, also known as Sacramento Knoxx, has brought a hybrid blend of performance and engagement within the digital media arts and the hip hop arts to international audiences and globally through digital spaces. Sacramento Knoxx has been featured in *The Michigan Citizen*, *OKAY PLAYER*, *VICE*, *Apple Music*, *The Metro Times*, *The New Yorker*, National & Local PBS, *2 DOPEBOYZ*, *AllHipHop*, *HIPHOP DX*, ESPN-(New Zealand), The National Museum of the American Indian, The Smithsonian Institute, First Nations Xperience, The Mitten Movie Project, *Indian Country Today*, and at over hundreds of conferences, educational institutions, universities, venues, community centers, art galleries, concerts, festivals, cyphers, classrooms, and freedom schools. Through his multidisciplinary artistry, Sacramento Knoxx has recently become an international artist, after having toured around the United States, Mexico, Canada, and now performing in Venezuela, France, Germany, and Japan. Sacramento Knoxx's creations inspire, educate, heal, motivate, engage and reach youth and elders alike in the many layers of community. "Music Is Medicine," as Sacramento Knoxx says, and through this innovative work, their narrative provides a voice for creative expression of identity, love, healing, and critical thinking.



Wandisile Nqeketho, *South Africa*

Wandisile Nqeketho is the founder of The Gangster Museum, a museum that traces the history of South African gangs and their influence, while educating children about the dangers of gangsterism, drugs, alcohol, and violence. The museum exhibits art from former gangsters, as well as provides a space for former gangsters to share their stories and experiences. Within the museum, former gangster inmates are encouraged to curate their own content and exhibitions, which help to educate the local youth community and prevent further crime and violence. In addition to the Gangster Museum, Mr. Nqeketho co-founded Ilima Green Solutions, a project designed to encourage people from the township to collect recyclable material to exchange for shopping vouchers. This initiative educates the local community about the importance of protecting the environment, generates employment opportunities for unskilled workers, and keeps the community clean. Since co-founding the project, Mr. Nqeketho has also successfully introduced alternative energy solutions to charcoal, an extremely hazardous chemical for the environment.

Yuki Oka, *Japan*

Yuki Oka is the founder and managing director of an NPO called Ubdobe which organizes events based on “Medical & Welfare × ENTERTAINMENT” in Japan. Mr. Oka was born in Tokyo and raised in San Francisco, CA. Shocked by the death of his mother and grandfather, Mr. Oka became a caregiver for the elderly and people with disabilities. He started this NPO to develop a vehicle to discuss illnesses and their challenges within the community, particularly with young people. Mr. Oka started the event “SOCIAL FUNK!”, to help young people understand these issues. These events include music, food, and medical and welfare talk sessions. Since 2010, the audiences have been able to dance and learn. Such events are now organized all over Japan, and Ubdobe collaborates with administrative agencies within the government to promote the events.



Samuel Oliver, *United States*

Samuel Oliver lives in New Orleans, LA, where he works as the manager of executive affairs and capital projects for the Contemporary Arts Center, New Orleans. A native of South Louisiana, Mr. Oliver is dedicated to the life and culture of his home. He holds an M.A. in arts and cultural management from Queen Margaret University, Edinburgh, and has worked in the fields of cultural policy, literary publishing, and arts presenting since 2008.



Andrei Nikolai Pamintuan, *Philippines and United States*

Andrei Nikolai Pamintuan is a director and producer and is currently the creative director of Pineapple Lab, a creative arts space and gallery in Poblacion, Makati. Mr. Pamintuan divides his time between Manila (Philippines) and the United States where has taken on various production roles in non-profit theater, festivals, cultural organizations and other art-related fields. Mr. Pamintuan is the festival director and founder of The Manila Fringe Festival, Inc., a non-profit organization, which produces Fringe Manila, a multi-genre international art festival inaugurated in 2015. Previously, Mr. Pamintuan collaborated and programmed performances/exhibits at the Cultural Center of the Philippines, The National Commission for Culture and the Arts (NCCA Manila), the Ayala Museum, De La Salle – College of Saint Benilde, and the Tending Sora National Shrine Museum for the Quezon City Cultural Arts Council. He completed a directing and producing program at the New York Foundation for the Arts’ Immigrant Artist Mentoring Program in 2015.



Nafsika Papadopoulou, *Greece*

Nafsika Papadopoulou is an External Collaborator and Project Coordinator for the Neon Organization for Culture and Development located in Athens, Greece. The Neon Organisation works to expose the ability that contemporary art has to inspire individuals and society at large. Ms. Papadopoulou is currently working on a project in collaboration with the New Museum of New York, titled “Ideas City Athens.” Her past projects include “As One” which was done in association with the Marina Abramović Institute. Prior to collaborating with the Neon Organization she has worked as a Program Officer, Communication Officer, and Administrator for the John S. Latsis Public Benefit Foundation. Nafsika received her M.A. in Cultural & Creative Industries from King’s College London.





Anouza Phothisane, *Laos PDR*

Anouza Phothisane is the co-founder of Loabangfai, the first Laos-based break dancing crew. Loabangfai was founded in 2005 and since then it has gained international recognition, earning Mr. Phothisane the title of one of the best choreographers and artistic directors in his field. Mr. Phothisane and Loabangfai have competed on international stages in France, Cambodia, Thailand, South Korea, Taiwan, and New Zealand; likewise, Mr. Phothisane has assisted on cultural projects with organizations such as the United Nations, the World Bank, and other like-minded NGOs to bring dance to a variety of different audiences. Besides his work with Loabangfai, Mr. Phothisane has earned the title as the first Lao choreographer and resident at Duke University in Durham, North Carolina. In addition, he participated in the creation of several projects that use dance as a means of fostering cross-cultural understanding and social development. Mr. Phothisane has a B.A. in law and political science from Lao National University.



Lomorpich Rithy (aka Yoki Cöcö), *Cambodia*

Lomorpich Rithy is currently an independent filmmaker, and a director/founder of Plerng Kob (meaning campfire). Plerng Kob is a collaboration community of dynamic, young individuals passionate about the arts. She is also a managing director of Sovannaphum Arts association. Ms. Rithy was a former producer/director at BBC Media Action Cambodia. She is also working on a fundraising for Sovannaphum Arts Association, an association founded in 1994 by Mann Kosal to revive Sbek Thom shadow puppetry, an art form lost during the Khmer Rouge regime. Ms. Rithy is currently working on a full-length documentary film about Sbek Thom, and a short film about Cambodian shadow performance, 'The Last Puppet'. She is the co-producer of Bonn Phum (Village Festival), a folklore festival showcasing Cambodian culture which will take place in Kandal Village, 10 km south of Phnom Penh. This year will be her 3rd festival after a very successful first and second year welcomed over 30,000 visitors. Ms. Rithy believes in the power that storytelling and the arts have to inspire and unite people. She has engaged a number of young arts enthusiasts to work with her on the festival to create and stimulate vibrant cultural and economic activity in Kandal Village. She is a graduate of the Department of Media and Communication (DMC), at the Royal University of Phnom Penh.



Seda Röder, *Turkey*

Seda “the piano hacker” Röder is an adventurous musician with an artistic vision of “walking through life with open ears to discover fascinating sounds.” Her passion for exploring uncharted musical grounds and creating refreshing aural experiences for her audience make Ms. Röder one of the most engaging pianist/composers of her generation. Ms. Röder is also a musician deeply devoted to cultivating creativity in society and organizations. She is a sought-after speaker on all themes around creativity at conferences around the world. In 2015 Ms. Röder founded Sonophilia; a community of entrepreneurs, creatives and influencers who are interested in stimulating cross-conversations and seek inspiration through music and the arts.



Mark Salvatus, *Philippines*

Mark Salvatus is a contemporary artist whose work deals with everyday subjects engaging with the urban landscape and chance encounters. His projects have been presented in various exhibitions including the Philippine Pavilion of Venice Architecture Biennale, Singapore Biennale, Guangzhou Triennale, Jakarta Biennale and Sonsbeek International. Mr. Salvatus is the founder and artistic director of a multi-disciplinary artist-run initiative and space called 98B COLLABoratory (98B). Founded in 2012 in his small apartment, 98B started with the question “What if?” Now a team of ten, 98B works with individuals and organizations to create exhibitions, film screenings, bazaars,

artist residencies, dinners and workshops using different possible venues in a heritage district in Manila. 98B has become a site as well as a community for creative exchanges, experimentation and presentation of numerous ways to work together to recognize different strengths and possibilities.

Carla Olukemi Schleicher, *United States*

Carla Olukemi Schleicher is currently the artistic programs and project coordinator at the West Broadway Business and Area Coalition located in Minnesota. Ms. Schleicher has a background in graphic design and is a practicing visual artist. She is most interested in the role art and design play in community development. Ms. Schleicher produces graphic design and branding for the West Broadway Farmers Market, the annual FLOW Northside Arts Crawl and other West Broadway Business and Area Coalition projects. She also provides branding assistance for area businesses by designing logos, signage, and other marketing collateral. Ms. Schleicher works closely with North Minneapolis artists on initiatives that showcase local talent and build wealth, including the Facade Improvement Program, window merchandising, and pop-up boutiques.



Annelies Senfter, *Austria*

Annelies Senfter is a visual artist based in Salzburg. Her work focuses on inner pictures, those images that she visualizes before she falls asleep. Ms. Senfter's photography attempts to acknowledge and mirror her own inner, invisible world, as well as the visible world around her. Ms. Senfter received an MFA in graphic and new media from Mozarteum University, Salzburg in 2007 and studied German language and literature at Paris Lodron University Salzburg from 2002–2004. Her work has been exhibited nationally and internationally. She is the recipient of a Virginia Center for the Creative Arts Residency Fellowship (2015), a Cité Internationale des Arts Fellowship in Paris (2012) and Emanuel and Sophie Fohn Foundation Grant (2015). Ms. Senfter's work was selected to be included in the Land Salzburg Art Collection (2012) and the Museum Ferdinandeum Innsbruck Art Collection (2015).



Cameron Shaw, *United States*

Cameron Shaw is a writer, editor, and the executive director of Pelican Bomb in New Orleans. Her work at Pelican Bomb centers on developing platforms for diverse voices, particularly through publishing and exhibition making, that expand the ways individuals and communities interact with contemporary art. Her own writing frequently engages with the legacy of African-American art and image practices since 1960, and has been widely published including in *The New York Times*, *Art in America*, and *BOMB Magazine*, as well as in books on Chris Ofili, Nick Cave, Tameka Norris, and other artists. Ms. Shaw was awarded a Creative Capital/Andy Warhol Foundation Arts Writers Grant for Short-Form Writing in 2009 and was selected as a Robert Rauschenberg Foundation Writing Fellow in 2015. Recognized for thought leadership in New Orleans, she has lectured and moderated panels on a range of topics including translating theory to practice, rethinking organizational sustainability, creative publishing strategies, and institutional/community relationship building.



Alphonse Smith, *United States*

Alphonse Smith is a public art professional from New Orleans, LA. As associate director of Place and Civic Design for the Arts Council of New Orleans, Mr. Smith facilitates policy and perpetual engagement initiatives that use creativity, innovation, and active citizenship to inform public art investments, design interventions, and public planning processes. Mr. Smith also spearheads the Arts Council's Creative Deliverables Program, an art and design consultancy that leverages the organization's public art and civic design experience to create opportunities for artists in the private sector, underscoring creative professionals' value in private development. Previously, Mr.



Smith worked with disaster recovery groups to manage property and economic loss settlements stemming from Hurricane Katrina. Having witnessed the dramatic toll personal and property loss had on Gulf Coast residents, Mr. Smith was inspired to help his hometown reclaim its creative and cultural identity. Since then, Mr. Smith has worked with several groups and organizations to support cultural stimulation and exchange; to promote the creative industries; and to provide safe spaces for creative expression.



Joana Stefanova, Bulgaria

Joana Stefanova is a cultural manager who is dedicated to arts and humanities both theoretically and practically. Currently Ms. Stefanova is part of One Foundation for Culture and Arts which organizes three festivals in the city of Plovdiv. The festivals have different themes including one festival for contemporary design and visual culture, one festival for architecture and urbanism and one festival focusing on contemporary dance and performance. Ms. Stefanova is responsible for partnership development and the advertising campaigns of the events. Ms. Stefanova graduated with a B.A. in cultural studies with a focus in cultural policies and management.



Raya Stefanova, Bulgaria

Raya Stefanova is a Bulgarian designer educated in the Netherlands. Through her work, she explores a range of topics reflecting on current issues through the broader context of people, culture, science, education, and the environment. Her pieces demonstrate both materiality and experimentation and are supported by thorough research. Often the meaning prevails over the actual function. Ms. Stefanova is currently the artistic director of ONE DESIGN WEEK an international festival of contemporary design in Plovdiv. Her biggest challenge in this position is to identify and understand the themes that are most relevant to society today and making interdisciplinary links while reacting to the rapid evolution of design practices. She began her independent design practice after receiving a B.A. from Design Academy Eindhoven in 2014.



Leni Stoeva, United States

Leni Stoeva, born Elena Stoeva (junior) is a Young Arts Patron, and an Arts Memphis Fellow. Ms. Stoeva was born in Sofia, Bulgaria and raised in Memphis, TN. She is a visual artist and the creative placemaking coordinator for Soulsville USA neighborhood, home to legendary Stax Records. Ms. Stoeva has led arts programming and events in Soulsville for over two years. She holds a Bachelor of Fine Arts from Memphis College of Art and a Master of Fine Arts in digital media from University of Massachusetts Dartmouth.



Albena Tagareva, Bulgaria

Albena Tagareva is currently a Ph.D. student at the Institute of Art Studies at Bulgarian Academic of Sciences after receiving her M.A. in Theatre Studies with a focus on “New media art in Bulgarian set design” from The National Academy for Theatre and Film Arts, Sofia, Bulgaria in 2012. She also works as a freelance theatre critic and observer. Previously, Ms. Tagareva worked at The Art Office Foundation as a program coordinator. She is one of the young authors at the Bulgarian cultural magazines, Homo Ludens and Literaturnen vestnik, and contributes to the New Dramaturgy Platform website which is an online platform for contemporary performing arts, theory and criticism. Ms. Tagareva is interested in contemporary performing arts and the mixture of media art and theatre and in 2013 was invited to be part of the jury of the National Theatre Awards IKAR.

Arlette Quynh-Anh Tran, Vietnam

Arlette Quynh-Anh Tran is a curator and writer based in Saigon, Vietnam. She is the curator and director of Post Vidai, a unique collection of Vietnamese contemporary art and a member of Art Labor collective. Her curatorial practices aim to go beyond the mere aesthetic value of art and to consider art as a catalyst, which uses visual language to interpret, question, and narrate multiple spheres of life. She focuses on collaborative labor between visual art and other disciplines, from sciences to business, design and fashion. Collectively her Art Labor group has been working with Jarai people, a minority group living in the central highlands of Vietnam, to revive their woodcarving artisanship which is disappearing due to industrialization, modernization, and conflict with government interests or religious orientation. Ms. Tran has contributed to various local and international publications, exhibitions and projects, such as the Istanbul Biennale 2015; Hugo Boss Asia Award 2015; 1. World Biennale Forum, Kwangju, Korea; synapse – International Curator Network, HKW, Berlin; and numerous solo and group shows for emerging artists in the region.



Yuki Uchida, Japan

Yuki Uchida has been a co-representative of Re:public Inc which is a think/do tank focusing on innovation consulting since 2013. She is also a sustainable urban designer. Previously, Ms. Uchida was involved in various regional planning projects around the world including Italy, Brazil, Chile and Vietnam developing human resources capacity and designing sustainable cities. Ms. Uchida has been engaged in innovating eco-system construction projects using cross sector collaboration with communities, companies and universities, including the development and operation of “Innovation Studio Fukuoka” as well as a technical development project overseeing the changes in future communities working with environmental engineers. Ms. Uchida studied at the Department of Architecture, Faculty of Science and Technology and graduated from Waseda University in Tokyo. After working for a media company of Recruit Holdings Co., Ltd., Ms. Uchida studied sustainable city design at the master course at Ferrara University in Italy in 2012.



Andreas Vierziger, Austria

Artistic and strategic consultant Andreas Vierziger focusses on content, synergies and strategies in the classical music field and beyond. He has collaborated with clients such as Vivienne Westwood, the Welsh National Opera, record labels, international festivals and many artists. As a former artist manager at Buhl Artists Management, Mr. Vierziger regularly worked with prominent orchestras, festivals and concert presenters across the world as well as with some of today’s most renowned classical musicians. He served as a jury member for the International Johannes Brahms Competition, for Musica Juventutis (Vienna Konzerthaus), for the Fulbright Concerto Competition/USA and for the Concorso Ruggiero Ricci. As a lecturer Mr. Vierziger has been invited to speak at international institutions such as the Palais des Beaux-Arts Brussels as well as the music universities of Vienna, Salzburg, Hanover, Helsinki. Mr. Vierziger studied dramatics, film and media science as well as musicology and arts management at the University of Vienna and attended programs at Fudan University in Shanghai, Beijing University and Sibelius Academy in Helsinki.





Chryssa Vlachopoulou, *Greece*

Chryssa Vlachopoulou is the communication, press officer, and events manager for BIOS – exploring urban culture in Athens, Greece. She is responsible for communication and marketing management, events programming, and venue management. Ms. Vlachopoulou also creates press materials, newsletters, and website content for the organization. Prior to joining BIOS, she was a freelance PR consultant for Communication Effect S.A. (2013) and an elementary school art teacher in Athens (2012). Ms. Vlachopoulou received a B.A. in painting from the School of Visual and Applied Arts, Faculty of Fine Arts at Aristotle University of Thessaloniki, Greece.



Kotaro Watanabe, *Japan*

Kotaro Watanabe is a design engineer and director at takram as well as a guest lecturer at the Hong Kong Design Centre's Institute of Design and Knowledge. Before taking on his role at takram in 2007, Mr. Watanabe played a role in setting up venture companies. He has been engaged in a wide range of work from planning the user interface design of the latest digital equipment to making interactive installations for art museums in Japan and abroad. Mr. Watanabe has developed his own theory of “striking a balance between the making of things and the story” through his numerous projects. With this theory, he has organized many training sessions, lecture and workshop series for corporate in-house designers, engineers and planners. Mr. Watanabe is a graduate of Keio University.



Chaun Webster, *United States*

Poet and graphic designer Chuan Webster draws inspiration from graffiti, collages, and the visual nature of text. Mr. Webster utilizes these methods to investigate race, specifically the instability of blackness and black subjectivities, geography, memory, and the body. Correspondingly many of these investigations engage the question of absence. Mr. Webster explores how to archive what is missing from the landscape particularly as communities watch in real time neighborhoods once populated with familiar presences, dissolve in the vernacular of redevelopment and its attendant colonial logic. In June 2014, Mr. Webster co-founded Ancestry Books with Verna Wong as both a bookstore and a place-based project that focuses on narratives from indigenous authors and authors of color. Much like his artistic practice, Mr. Webster's work at Ancestry Books has been a means to engage North Minneapolis on the importance of memory, geography and what is absent from official archives.



Shelagh Wright, *UK*

Shelagh Wright has worked for decades with a diverse range of people and projects around the world on cultural and creative economic policy and sustainable practice. She is a founding director of open°, a director of the Together Foundation, Mission Models Money and ThreeJohnsandShelagh, an associate of the think tank Demos, the Culture+Conflict initiative, the Compass progressive politics network, and UK Ambassador to The Alternativet, the cultural-political party in Denmark. Her publications include: Creativity Money Love; Where does it hurt?; After the Crunch; So.What Do You Do?; Making Good Work and Design for Learning; in addition to articles and papers on sustainable cultural, creative and social enterprise, skills and investment policy. Ms. Wright was a contributor to the Creative Britain strategy and a member of the EU Expert Working Group on the Creative Industries. She is also on the boards of several UK arts and cultural organizations. Ms. Wright is a Fellow of Salzburg Global Seminar.

Rebecca “Bucky” Willis, *United States*

A native of Detroit, Rebecca “Bucky” Willis received her Master of Architecture degree from the University of Detroit Mercy (UDM). Ms. Willis has worked for a number of non-profit organizations, including Habitat for Humanity, Detroit Future City and Impact Detroit. She is currently project manager/designer at the Detroit Collaborative Design Center (DCDC) within the UDM School of Architecture and co-teaches design studio. Ms. Willis believes that artists, designers and architects should seek to improve humanity and solve social issues through design. Designers who embrace their social responsibilities are what she likes to call “design superheroes”! The heart of her career and research lies at the intersection where architecture and design meet social issues and emotional impact. This career and research focus inspired her to create the concept of Bleeding Heart Design, which is a design movement and non-profit that inspires altruism.



Adam Wiltgen, *United States*

Adam Wiltgen is an arts administrator, presenter, and technical communicator from Minnesota. He is the program director at Lanesboro Arts, a multidisciplinary arts organization that has engaged the small rural town of Lanesboro in diverse programming, including visual art galleries, performing arts, theater, artist residencies, public art initiatives, and educational outreach, working to enable access to the arts while providing innovative solutions to community challenges. As program director, Mr. Wiltgen has initiated cross-sector partnerships as the project leader of a traveling Smithsonian Institute exhibition, led the development of an Artist Relocation Program & a Community Innovation Initiative, and helped launch the phase two vision plan of the Lanesboro Arts Campus, which is an internationally recognized model for strategically weaving the arts into city infrastructure and fostering a more inclusive, vibrant community. He was awarded a National Arts Strategies' Future Leadership Fellowship in 2009 and serves on committees and advisory boards for regional arts, music, and community development groups.



Victor Yankov, *Bulgaria*

Victor Yankov is the current festival director of the Open Arts Foundation, a non-profit organization based in Plovdiv, Bulgaria. In this capacity, Mr. Yankov helps to organize the foundation's largest and most well-known project, the Night of Museums and Galleries, as well as the foundation's other activities. Recently celebrating its ten year anniversary, the Night of Museums and Galleries brings together local museums, art galleries, and other cultural institutions to support local art, history, music, and culture. Before becoming festival director, Mr. Yankov worked previously for the Open Arts Foundation as a project manager, as well as a curator. Besides the Open Arts Foundation, Mr. Yankov has also worked extensively in the radio and television industry in various capacities, including producer, moderator, and host, especially in the fields of media, culture, and politics. Mr. Yankov holds a B.A. in politics and economics from the University of Plovdiv.



Chheangly Yeng, *Cambodia*

Chheangly Yeng is the co-founder of the Magic Library as well as Slap Paka Khmer (Khmer Collaborative Writers). He currently lives in Phnom Penh and often takes his Magic Library to villages in Kandal province. In Phnom Penh, he brings young writers and students to workshops as well as networking events with authors. Mr. Yeng implements a variety of events for writers including literature, poetry, and short fiction readings. Mr. Yeng is currently working on publishing a bilingual collection of Cambodian modern poetry called *In the Shadow*, which will include the works of five poets. Mr. Yeng works on such projects as he believes the sum is greater than its parts. He is particularly passionate about the Magic Library where he hopes to motivate kids in rural areas in order to rebuild a vibrant reading and writing culture.





Liliya Yovcheva, *Bulgaria*

Liliya Yovcheva is a visual artist and performer, who developed academically and professionally in the United Kingdom. Recently, she moved back to Sofia, Bulgaria and got involved with a group of artists who run an independent arts space called Creative Hub HOUSE. Ms. Yovcheva is currently project manager of the arts space and its resident dance company called the ATOM Theatre. Working alongside talented Bulgarian artists, she sees this creative hub as an opportunity to grow her long-term professional ambition of creating an artists' collective that provides opportunities for artists to produce and exhibit work, share best practices and create a network with international artists. Previously, Ms. Yovcheva worked at Come Alive Media Production Company, Multi-Media Community Arts Centre, The Synergy Centre in Brighton, Green Candle Dance Company, Phoenix Brighton Art Gallery, and Attik Dance among others. She obtained an M.Res. in arts and cultural research from the University of Brighton, specializing in multi-disciplinary methods of artistic expressions, representation of inner emotions and sensations through philosophical and practical research, and screen dance. She received a B.A. in media arts with first class honors from Plymouth University and studied cinematography and film directing at Brighton Film School.



Polina Zinoveva, *Russian Federation*

Polina Ivanova is a co-founding member of the architect group PODELNIKI. Since 2012, PODELNIKI has brought together young architects in Yekaterinburg with the purpose of not only educating people about architecture, but also emphasizing the local art, history, and culture of the city. Their projects include a wide variety of mediums, like art installations and exhibitions, a series of short videos about the history of Yekaterinburg architecture, a festival called PROgorod aimed at promoting and preserving the historical sites around the city, and an international project entitled The White Tower Project, which brings together like-minded people to help preserve the White Tower in Yekaterinburg. Besides her work with PODELNIKI, Polina participates in the Berezalab project with the purpose of improving a city square in Berezovsky. In addition, she has contributed articles to Ekaterinbook, a series dedicated to the history of construction in Yekaterinburg. Polina has a degree in Architecture from the Ural State University of Architecture and Art.

Guest Facilitators and Speakers

Sam Conniff, *Joint CEO, Co-Founder, and Chief Purpose Officer, Livity, London, UK*

Laura McNally, *Head of Social Media Programming, Red Bull, Fuschl, Austria*

Heinrich Schellhorn, *Minister for Social and Cultural Affairs, Province of Salzburg, Austria*

Session Staff

Susanna Seidl-Fox *Program Director*

Susanna Seidl-Fox conceptualizes, develops, and manages several programs and project partnerships each year. She initiated the annual Salzburg Global Forum for Young Cultural Innovators, which was launched in 2014. She is particularly interested in the transformative power of the arts and has developed programs focusing on conflict transformation through culture, the arts as a catalyst for sustainable development, and the expansion of international cultural engagement. She has served Salzburg Global in various capacities including academic program coordinator, director of program development, and director of seminars. Before coming to Salzburg, she worked as a simultaneous interpreter for the United States Department of State, interpreting primarily for its International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany. She holds a B.A. in German literature and in government from Dartmouth College, in New Hampshire, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.



Kevin Kolesnikoff *Program Associate Trainee*

Kevin Kolesnikoff joined Salzburg Global in May 2016, having interned with the Program Office for three months in 2015. In his role, he aids in the preparation, organization and implementation of sessions through both research and administrative support. Previously, he worked on the staff of the American International School of Salzburg, Austria where he was responsible for the daily safety and supervision of students. He has also worked for Three Bays Preservation, an environmental non-profit on Cape Cod, and as an ocean lifeguard. Kevin graduated in 2012 with a B.A. in English from Wheaton College in Norton, MA, USA.



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Jürgen Chum, *Executive Chef*

Niklas Geelhaar, *Front Office Supervisor*

Karin Maurer, *Reservations and Revenue Supervisor*

Sebastian Rechberger, *Banquets Manager*

Matthias Rinnerthaler, *Maintenance Supervisor*

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Interns (at time of program)

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Torra Hausmann, *Library*

Yoojin Hong, *Program*

Bina Jeon, *Program*

Yeji Park, *Communications*

Report Author:

Lauren Dickel manages institutional giving at OPERA America, North America’s only national service organization for opera. Prior to this, she was the American University Symphony Orchestra manager, and a development assistant at Salzburg Global Seminar. Ms. Dickel recently completed a M.A. in Arts Management at American University, where her studies focused on the intersection between arts and international relations. Before starting her Masters, Lauren lived in Munich, Germany working in creative marketing at the Intel Cooperation. She holds a B.A. in German Literature and B.Mus in Voice Performance from Oberlin College and Conservatory of Music. In her free time, Lauren enjoys hiking in the alps, cooking and giving recitals.

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Salzburg Global Seminar

Salzburg Global Seminar is an international non-profit organization founded in 1947 with a mission to challenge present and future leaders to solve issues of global concern. More than 30,000 people from nearly 170 countries have participated in our programs over seven decades.

Our vision is to shape a better world by forging breakthrough collaborations to bridge divides. Salzburg Global designs multi-year programs to accelerate human, urban and conflict transformation and help organizations and change-makers achieve results at scale. We convene outstanding people across generations and sectors, aiming to catalyze transformative impact and long-term engagement through alliances, networks and projects on the ground. Our work is sustained through strategic partnerships, earned income and philanthropic support.

Our secluded and inspiring headquarters at Schloss Leopoldskron in Salzburg, Austria – built in 1736 by the Archbishop of Salzburg, restored by the Salzburg Festival’s co-founder Max Reinhardt, used by Hollywood for sets in *The Sound of Music*, and now an award-winning hotel – allows us to welcome all participants in conditions of trust, openness and creativity.

FOR MORE *info*. PLEASE VISIT:
www.SalzburgGlobal.org

Salzburg Global Forum for Young Cultural Innovators

The YCI Forum is a ten-year project launched by Salzburg Global Seminar to engage the world’s most dynamic young cultural innovators in cross-cultural exchange and learning and to enable them to excel in their fields. Every year, 50 participants from around the world are invited to a five-day program in Salzburg that combines theory and practice, with keynote presentations focusing on “big picture” issues facing the cultural sector and with skills-building sessions on entrepreneurial thinking, communicating mission and message, leadership, digital resources, and team-building.

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