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SESSION REPORT

577

Salzburg Global Forum for Young Cultural Innovators: Regional Fellows Event

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Session 577

Detroit, Michigan, April 27 to 19, 2017

Salzburg Global Forum for Young Cultural Innovators: Regional Fellows Event

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Introduction

Salzburg Global Seminar hosted the first major regional meeting of the Salzburg Global Forum for Young Cultural Innovators on April 27 to 29, 2017 in Detroit, Michigan, with support from The Kresge Foundation.

The *Salzburg Global Forum for Young Cultural Innovators* (YCI Forum) is a ten-year project launched by Salzburg Global Seminar in 2014 to engage fifty of the world's most dynamic young creative change-makers every year. The YCI Forum represents a major commitment by Salzburg Global Seminar to fostering creative innovation and entrepreneurship worldwide with the intention of building a more vibrant and resilient arts sector and of advancing sustainable economic development, positive social change agendas, and urban transformation worldwide.

This meeting brought together sixteen Fellows from the YCI city hubs in Memphis, Detroit, and New Orleans. Participants gathered at The N’Namdi Center for Contemporary Art in Detroit for two days of intensive discussion, workshops, and peer-to-peer learning. Detroit, a city which is itself undergoing radical urban transformation and renewal, provided a thought-provoking background for discussions, which focused on urban transformation, creative placemaking and storytelling.

Salzburg Global President and Chief Executive Officer, **Stephen L. Salyer**, welcomed participants and reflected on the aim of the YCI Forum to create deep and broad connections that support Young Cultural Innovators to gain leverage on important issues within their local areas. Salyer reinforced the need for creative projects to be grounded in the needs of individual communities while also embracing diversity on a global scale.

Susanna Seidl-Fox, Program Director for Culture and the Arts at Salzburg Global, placed the regional meeting in the context of the wider arts and cultural

“ The Young Cultural Innovators program is an example of how an idea, a trickle of money, and a group of courageous people can breed breakthroughs. ”



Stephen L. Salyer
President & Chief Executive
Officer, Salzburg Global Seminar

YCI Fellows gather at N’Namdi
Centre for Contemporary Art,
Detroit





1. YCIs listen to opening remarks
2. The group takes part in a warm up exercise
3. Alphonse Smith, YCI New Orleans
4. YCIs Steven Fox and Rachel Knox present about Memphis



Peter Jenkinson, YCI Facilitator, London, UK

sector. Seidl-Fox reflected that against the backdrop of a global world, it is increasingly important to adopt an organized, strategic, and strongly networked approach to accelerate the influence of the sector, especially at a strategic and policy level. Within the context of this as the first major regional meeting of the YCI Forum, Seidl-Fox highlighted the importance of human connections and the opportunity for the meeting to both literally and metaphorically transport participants to another place of collaboration and reflection.

Peter Jenkinson, Shelagh Wright, and Amina Dickerson, co-facilitators of the Young Cultural Innovators Forum in Salzburg, re-introduced themselves to the group and invited each participant to offer two words to describe how they were feeling about being part of the meeting.

Transforming Our Cities: How Can Young Cultural Innovators Accelerate Change?

Regina Smith, managing director of the Arts & Culture Program at The Kresge Foundation joined the group to speak about how young cultural innovators can help accelerate change within cities.

Regina Smith reflected on her own career, which in its early stages included participation in a fellowship program. Smith highlighted the value of programs such as the YCI Forum in creating opportunities for exploring issues in other places, widening the aperture of one's ideas, and reflecting on one's work. As a key funder of the YCI Hubs in Detroit, New Orleans, and Memphis, Smith offered participants valuable insights into the recent shift in the strategy of The Kresge Foundation from funding exclusively "bricks and mortar" projects to a focus on projects which provide resources or opportunities for vulnerable populations through the lens of justice and equity.

Smith was able to offer a valuable insight into the considerations of philanthropists and other funding bodies, who may often only take calculated risks and stay within their comfort zone when funding projects. Faced with this challenge when trying to pitch innovative ideas or new projects, she underscored the importance of being able to tell your story in a compelling way. Stressing the importance of being clear about the priorities of a funder and how one's project aligns with these, Smith reminded participants of the importance of building person-to-person relationships with program officers before applying for a grant. The group then had the opportunity to ask further questions regarding social impact investment, land use issues, and fundraising strategies.

“I see the value in getting beyond your immediate community by visiting or meeting people from other places. This allows you to widen the aperture of your ideas and consider how you show up.”



Regina Smith, Managing Director for Arts & Culture Programs, The Kresge Foundation, Troy

Detroit Riverfront



City Taglines

Participants were challenged by facilitators to sum their city up in a short statement with the following results:

“Detroit is not a blank canvas.”

Detroit YCI Hub

“Bless our hearts, we’re really trying.”

Memphis YCI Hub

“It’s called the Big Easy, but it’s actually really difficult.”

New Orleans YCI Hub

“In Memphis there is not a lot of intentional conversation at a community level. We have let our biases box us in, leading to reaction rather than engagement.”



Steven Fox, YCI Memphis

Our Cities, Our Projects

Following a short break, the group reconvened into their city hubs and presented an overview of their city, including critical data on population, demographics, and political, social and economic factors.

Comparisons were drawn between the racial inequality experienced in all three cities as majority African American cities governed predominantly by white politicians. A lack of funding for arts and cultural activities was recognized as a common issue across all three locations, with Memphis YCIs highlighting that teaching of art has been entirely removed from the school syllabus, with not-for-profit organizations being forced to step in and fill the gap. A rich arts and cultural heritage was recognized as a strength of all three cities, especially with regards to music. However, participants felt that although funders are recognizing this cultural vibrancy, increasingly this is commodified for the tourism industry rather than focused on artist development.

Land-use issues, mal-distribution of wealth, and a lack of access to educational opportunities were cross-cutting themes raised by each city hub. Detroit YCIs highlighted that their city is still recovering from the historical legacy of tensions which caused thousands of white residents to move to the suburbs and the effects of the city bankruptcy in 2013. Racial tensions were also viewed as a dividing factor within Memphis, a city which the YCIs reflected often still lets its biases govern its actions, and in which “old money” prevails while 48% of children are born into poverty. New Orleans YCIs reflected on how the drive for growth and development within their city historically led to attempted mastery of the natural environment, primarily the river, with disastrous consequences such as the devastating flooding experienced in the wake of Hurricane Katrina in 2005.

Having clearly defined the city contexts, participants moved on to present their individual or collaborative projects which have been made possible through generous investment by The Kresge Foundation in the YCI Forum. Devised by YCIs, these projects are a key tool for disseminating and consolidating learning from the session in Salzburg into real world actions within the hub cities. The projects utilize a range of creative practices to address topics including active living, cross-sectoral communication, community cohesion, cultural network development, and artist representation at policy level. Discussion of projects offered an opportunity for participants to share ideas, identify common themes or challenges, and reflect on how their work as Young Cultural Innovators can contribute to the transformation of their cities.

Descriptions of the projects can be found in Appendix II



Collaboration: Easier Said Than Done?

The final part of Day One was an exercise on collaboration led by Peter Jenkinson and Shelagh Wright. This segment provided an interactive opportunity to consider the realities and skills needed to work collaboratively.

Working together as a group, participants were each given a single illustrated page of a story book, the challenge was to piece together the narrative without being able to look at anyone else's picture.

This energetic exercise required skills in communication, storytelling, questioning, self-organization, negotiation and team work. This lively end to the day highlighted the nuances, sensitivities, and challenges of collaboration, especially within a cross-cultural context.

YCIs take part in an interactive workshop on collaboration



Shelagh Wright, YCI Facilitator, London, UK



1. Cézanne Charles presents about the work of Creative Many, Detroit
2. Amina Dickerson, Cézanne Charles, and Sartori Shakoor

“In the space of storytelling I feel that everything is possible between the storyteller and the listener.”



Sartori Shakoor, Executive Director, *The Society for the Re-Institutionalization of Storytelling*, Detroit

Telling Stories: Communicating the Value and Impact of Your Work

Day Two commenced with an international video-call between members of the group in Detroit and the YCI hub in Plovdiv, Bulgaria who discussed their collaborative Partnership Development Forum project. With the whole group gathered, the meeting resumed with a panel discussion moderated by Amina Dickerson, which focused on how effective storytelling can be used to communicate the value and impact of work within the cultural sector.

Sartori Shakoor, executive director for The Society for the Re-Institutionalization of Storytelling based in Detroit, opened the day by sharing the story of how in 2011, unemployed and unable to pay her rent or afford the cost of moving out of her apartment, she vowed: “To do what I loved for the rest of my life.” Placed within this very personal context she described how storytelling had helped her to heal and that through her work she hopes to use storytelling to heal the city of Detroit, which she views as having lost citizens, a sense of diplomacy, and a sense of purpose. Storytelling, she believes, is the oldest human art form, something that allows it to be utilized to communicate the wisdom of lived experiences.

Focusing on the need within the creative sector to tell one’s story effectively, Shakoor advised that compelling storytelling starts in the action. Building on this idea, **Cézanne Charles**, director of creative industries at Creative Many, gave a presentation that focused on the strategies her organization uses to empower artists to communicate the value and impact of their work. She believes that a peer and evidence-driven approach is useful when trying to connect creative practices across sectors. This provided a strong link into a question and answer session where participants were able to ask specific questions about challenges that they have faced within their own work and receive practical tips from the speakers.

Strategies for Creative Placemaking

Following a short break, participants split into small groups led by the Detroit YCIs to attend site visits to creative placemaking projects across the city. Prior to departing, facilitators challenged participants to think critically about each of these projects and to consider how/if the creative placemaking strategies used could be relevant to their own cities.

The Aadizookaan HQ

Sacramento Knox took a group to visit a neighborhood in Southwest Detroit where he is working to rehabilitate a vacant building into a space for community-based artists rooted in indigenous practices. The project aims to engage youth and elderly residents through skills building programs in entrepreneurship, media technology, music education and cultural preservation.

The YCI group heard how derelict spaces and underutilized land can be seen as a manifestation of societal issues and racial inequality in the area, with empty spaces and buildings often used for antisocial behavior, and citizens having to police their own community. Emphasizing the long-term nature of this project, Knox reflected that currently the impact of his work is not yet evidenced, but that others in the future will experience its benefits. YCIs who attended this site visit reflected that the project demonstrates the importance of sensitivity and offering dignity to others when working on deeply-rooted issues in communities. In comparison to the other site visits to completed creative placemaking projects, this site visit was a poignant reminder of the need to engage with communities in a meaningful way right from the beginning of a project in order to, as Knox put it, to “get rid of allies, and make accomplices.”

“I am interested in training creative people and the ‘average citizen’ and understanding how those processes work, and also training city agencies, bureaucrats, elected officials and how to better engage with people that help create the future, envision the future together and then create that future together.”



Ben Stone, YCI Detroit

A group of YCIs attend a site visit to a creative placemaking project in Southwest Detroit



“Artists can be viewed as an early warning system to raise issues in communities such as equity and justice.”



Amina Dickerson, YCI Facilitator, Chicago

A group of YCIs attend a site visit to The Dequindre Cut Greenway and Eastern Market District

The Dequindre Cut Greenway and Eastern Market District

Shelley Danner and **Melvin Henley** took a group to the historic Eastern Market District which was founded in the 1800s and is managed by a community-based non-profit. The Detroit-based YCIs observed that creative placemaking has been an important and highly visible part of the regeneration of this area, which could clearly be noticed when looking at many of the buildings that were adorned with brightly colored street art.

Moving from this district the group experienced one of the limitations of being a pedestrian in the “motor city” when making their way to The Dequindre Cut Greenway, accessed by crossing a busy four-lane highway from the Eastern Market district. An urban recreational path that opened to the public in May of 2009, the two-mile greenway was developed through a public, nonprofit and private partnership. Those that visited this site noted how the heritage of the area had been preserved by maintaining the original graffiti along some sections of the route which is complimented by new murals, many with uplifting messages of hope for the future of the city.

Detroit-based YCIs commented how the space is actively used by diverse groups of people and is often animated in the summer with festivals, family activities, and performances. YCIs from Memphis drew comparisons with a similar project in their city, the “Shelby Farms Green Line.” In comparison to the Detroit project, they thought that in Memphis they could benefit from creative placemaking in order to elevate the green line from a space of transit to a community-owned space.





MBAD African Bead Museum

Maia Asshaq led a group to MBAD African Bead Museum, a series of outdoor installations, the African Bead Gallery, N’kisi House and African Language Wall. Conceived by artist Olayami Dabls, the museum provides a space for the local community to understand and explore their African heritage.

Reflecting on the theme of storytelling discussed earlier in the day, participants commented that the origin story is fundamental to the narrative of the space. Those who visited observed that the museum is not at odds with the city and is firmly embedded within its community. In the face of land-use issues, community advocacy for the museum was key in bringing about sympathetic preservation of the museum by The Henry Ford Foundation when planning major development in the area. This project was cited as a positive example of a foundation taking time to understand the relevance and meaning of a cultural institution to a local community. Participants felt that this project was a positive example of the role that both storytelling and creative placemaking can have when integrated into projects.

The Z

A group led by **Ben Stone** visited “The Z,” a parking garage in downtown Detroit. Funded by a Detroit-based developer, the project comprises bright artworks on the interior of the multi-story parking lot. Joel Smith, president of Neumann/Smith Architecture who designed the project, is quoted with saying that the project’s “goal was to find a creative way to bring a presence to an otherwise mundane building type.” Those that visited this site commented on the lack of practicality in placing artworks on walls which are obscured by vehicles. Participants reflected that although it was positive that the artists involved were paid to create the work, it was disappointing that no local artists were commissioned as part of the project. Some participants also believed that the project could have benefitted from a more citizen- and community-centric approach to creative placemaking.

An outdoor sculptural installation by artist Olayami Dabls at the MBAD African Bead Museum

“I think when we do not have art as a means of interpretation and communication, everything becomes truncated and we become atomized and, as we’ve seen in so many of our cities, we forget how to talk to each other and we become polarized.”



Imani Brown, YCI New Orleans



YCIs discuss communication on Day 2 of the session in Detroit

“I think that anything new that’s built is basically because a person took a risk to try to think differently. Innovation does not have to be something that’s futuristic, really far out, it’s just the willingness to try something that hasn’t been tried. ”



Rachel Knox, YCI Memphis

Communication, Impact, and How They Relate to Fundraising

Reconvening after lunch with site visits and discussions about creative placemaking fresh in the minds of all, the group moved on to a workshop focusing on communication, impact, and how they relate to the work of the YCIs.

The workshop offered an opportunity to put into practice learning from the morning’s storytelling session and a valuable chance for participants to consider their work from a different perspective. During this session several key principals for communicating impact were identified:

- Recognizing the importance of language and emphasis when aiming to communicate multi-faceted projects in a powerful and comprehensive way.
- Interrogating what is assumed as implicit within one’s work when attempting to communicate this to external parties.
- Defining the challenges addressed by one’s work and being able to articulate these.
- Intentionality about what one hopes to gain from an exchange with a funder or policymaker.

Wrap-Up Session

The group gathered to reflect on the session with each person articulating an individual and city hub goal that they hope to achieve before the next regional convening.

Participants reflected that being removed from the pressures of their workplace realities was an energizing experience, with many commenting that this allowed them to consider their work in a different context. The storytelling element of the agenda provided opportunities to evaluate the most effective way to communicate the value and impact of their work. Given the focus on the hub cities, many observed that it was affirming to hear others articulating similar challenges and goals to those that they experience in their cities. By placing discussions about creative placemaking in the context of the site visits, real world comparisons and critical analysis of placemaking strategies was possible.

This regional event was implemented with the generous support of The Kresge Foundation. Participants expressed their gratitude for being able to gather together and felt empowered by taking part. Many reflected that the meeting was very important in allowing them to decode and reflect on their experience in Salzburg the previous year and to encourage them to strengthen their bonds going forward.

“If (red) land + (black) labor = (white) gold (value) how do we approach this equation?”



Sacramento Knoxx, YCI Detroit

Susanna Seidl-Fox, YCI Forum Director, introduces the program to those gathered for the Creatives Meet Creatives Event

Creatives Meet Creatives Event

The final activity of the session was generously hosted by Red Bull House of Art, an artist residency space and gallery in the Eastern Market District of Detroit. This informal evening was an opportunity for the YCIs to broaden their networks and meet others working within the Detroit cultural

sector. A diverse group of more than 50 people gathered for the event which took place against a vibrant exhibition in the gallery offering a valuable opportunity for networking and an open exchange of ideas.



Participants



Maia Assaq, *Detroit, MI*

Maia Assaq is a Detroit-based author, publisher, and community organizer. She co-founded the Detroit Art Book Fair. Now in its fourth year, this annual book fair highlights independent literary artists and publishers as well as creating opportunities for artists and authors to connect with publishers and book distributors from around the US and Canada. In addition, Maia co-founded DittoDitto, an independent bookshop and publishing house, which 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 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.



Nicolas Aziz, *New Orleans, LA*

Nicolas Aziz is a writer, curator, and founder of WriteBrained – a youth development program that seeks to increase self-efficacy by utilizing the power of written expression and unique cultural experiences. As a New Orleans native who has had the opportunity to travel extensively across the world, he is very passionate about the impact that written expression and traveling can have on the city's youth. In addition to this, he 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. He obtained his B.A. from Morehouse College in Georgia, and a M.Sc. from the University of Manchester, UK.



Imani Jacqueline Brown, *New Orleans, LA*

Imani Jacqueline Brown is a New Orleans native, activist, cultural organizer, and director of programs at Antenna, New Orleans. In 2014, she co-founded Blights Out, 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. In 2014, Imani 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.



Cézanne J. Charles, *Detroit, MI* (Speaker)

Cézanne Charles is a director of creative industries at Creative Many, where she is responsible for co-leading the design and implementation of creative industries research, reporting and supporting efforts to define public policy strategies, sector supports and investment priorities. Cézanne directs Creative Many's statewide programs aimed at demonstrating the innovative capacities of individual artists and creative practitioners. These include the Kresge Artist Fellows Professional Practice Opportunities program, the Creative Many programs and seminars for artists, the Lawyers for the Creative Economy Initiative, and the community supported art pilot project in Detroit. She is on the programming committee for the Museum of Contemporary Art Detroit and is an active presenter and invited participant at statewide, regional, national and international forums on the creative industries, design and new technology. Cézanne holds a B.A. in theatre studies from the Ohio State University.



Shelley Danner, *Detroit, MI*

Shelley Danner is a co-founder and program director of Challenge Detroit and has a background in management consulting. In 2012, she launched a non-profit organization focused on leadership and social impact in Detroit as part of a two-woman founding team. Over four years, Shelley has scoped and led more than 40 community impact projects using design thinking for Detroit non-profit organizations 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. Shelley is 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, arts, and travel. Originally from the Detroit area, Shelly holds a B.S. in business from Miami University in Ohio.



Amina J. Dickerson, *Chicago, IL* (Facilitator)

Amina J. Dickerson founded Dickerson Global Advisors, building on extensive leadership experience in non-profit, corporate and philanthropy sectors. As 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. Amina previously lead multi-national philanthropic programs at Kraft Foods and was a distinguished visitor with the MacArthur Foundation. She trained with Coaches Training Institute and the Center for Creative Leadership and is a member of the International Coaching Federation. Amina serves on several philanthropic boards devoted to economic equity, social justice and empowerment of women and girls. Her civic work has received numerous awards. She holds a certificate in arts management from Harvard University and an M.A. in arts management from American University.

Participants



Steven Fox, *Memphis, TN*

Steven Fox is a writer, poet, and actor from Memphis, Tennessee. He is a co-founder of Story Agents, a privately-owned story development company, and program coordinator of Junior Achievement of Memphis and the Mid-South in JA. JA Memphis' voluntarily delivers K-12th grade programs that foster work-readiness, entrepreneurship, and financial literacy skills, and use experiential learning to inspire students to dream big and reach their potential. Steven produced "The Basketball Jones," a four-part innovative poetry-inspired, mixed-media production that pays homage to the art and science of basketball. He 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.



Melvin Henley, *Detroit, MI*

Melvin Henley is a creative industries strategist, implementer and advocate. A self-described "global professional," he 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, Melvin 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. Originally from Chicago, Melvin earned his Bachelor's degree in journalism and public relations at Drake University in Iowa and a Master's degree in arts and culture management from Queen Margaret University in Edinburgh, Scotland.



Peter Jenkinson, *United Kingdom (Facilitator)*

Peter Jenkinson is an independent "cultural broker" who works across a diverse portfolio of disciplines and sectors in the UK and internationally. Peter 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. Prior to this, Peter had a distinguished and award-winning career working across arts and culture including his role as a founding director of the Creative Partnerships program, the first nationally coordinated creativity-in-learning initiative in the world. He also worked on 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 partnerships, intelligent democracy, social justice and change from below as much as from above.



Lauren Kennedy, *Memphis, TN*

Lauren Kennedy has served as an executive director at the Urban Art Commission (UAC) since January 2015. Lauren brings 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. Lauren is also a founder and director of Southfork, Memphis, an alternative space for art and conversation. Prior to Ballet Memphis, Lauren was a program manager for the Dallas Art Fair, overseeing the various logistics of the three-day, contemporary art fair. Lauren was named one of Memphis' 20<30 by the *Memphis Flyer* in 2014 for her contributions to the local creative community. She was a Center for Outreach in the Development of the Arts Fellow at Rhodes College where she received a B.A. in art history in 2008.



Rachel Knox, *Memphis, TN*

Rachel Knox works as a program associate for Innovate Memphis, a non-profit using innovative approaches to deliver solutions to civic problems. Prior to joining the company, she worked as a manager of Teacher Professional Development at the Orpheum Theatre. Additionally, Rachel 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. Rachel graduated with a B.A. 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.



Steven McMahon, *Memphis, TN*

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 Steven'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). Steven attended The Ailey School in New York, where he studied classical modern, jazz, West African dance, composition, improvisation, and theatre arts.

Participants



Christopher Yepez (aka Sacramento Knoxx), *Detroit, MI*

With a foundation in jazz, swing, funk, blues, and indigenous music, Christopher Yepez, 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.



Samuel Oliver, *New Orleans, LA*

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



Satori Shakoor, *Detroit, MI* (Speaker)

Satori Shakoor is executive director of The Secret Society of Twisted Storytellers (TSSOTS) which has a global mission to connect, heal and transform community through the art and craft of storytelling. She is also executive director for The Society for the Re-Institutionalization of Storytelling, a non-profit dedicated to storytelling in community as an access to health and well-being. Satori describes herself as an artist, host, veteran of live performance, and social entrepreneur. She is a Moth mainstage storyteller and hosts The Moth Story Slam in Ann Arbor, Michigan. Her story 'Gatherings and Ungatherings' has aired on The Moth Radio Hour and on The Moth Podcast globally.



Cameron Shaw, *New Orleans, LA*

Cameron Shaw is a writer, editor, and the executive director of Pelican Bomb in New Orleans where her work 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. Cameron 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, *New Orleans, LA*

Alphonse Smith is a public art professional from New Orleans. As an associate director of Place and Civic Design for the Arts Council of New Orleans, Alphonse facilitates policy and perpetual engagement initiatives that use creativity, innovation, and active citizenship to inform public art investments, design interventions, and public planning processes. He also heads 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, he worked with disaster recovery groups to manage property and economic loss settlements stemming from Hurricane Katrina. Having witnessed the dramatic personal toll and property loss had on Gulf Coast residents, he was inspired to help his hometown reclaim its creative and cultural identity. Since then, Alphonse 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.

Participants



Regina R. Smith, *Troy, MI* (Speaker)

Regina R. Smith is managing director of The Kresge Foundation's arts and culture program. She leads efforts to identify prospects for national funding opportunities and partnerships in the arts and culture field. Regina has been with the foundation since 2008 as a program officer and senior program officer, working to advance the deliberate integration of arts and culture into community development through creative placemaking. Previously, Regina worked at the Arts & Science Council in Charlotte, North Carolina, where she managed a \$12 million grants portfolio as vice president of grants and services. She served as programs and services director at Culture Works in Dayton in Ohio from 1994 to 1999 and, earlier, managed a nationally recognized program for the Indiana Arts Commission. In 1989, while on a nine-month Arts Administration Fellowship, Regina was in residence with three arts organizations: the Madison Art Center, COMPAS in St. Paul, Minnesota, and Chicago's Department of Cultural Affairs. She began her career as a museum educator at the Cleveland Children's Museum and the Cleveland Museum of Art. Regina graduated with a B.A. in art history from the University of Pittsburgh and received an M.A. in arts administration from Winthrop University in Rock Hill from South Carolina.



Leni Stoeva, *Memphis, TN*

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



Ben Stone, *Detroit, MI*

Ben Stone is a director of arts & culture at Smart Growth America (SGA) and its program Transportation for America. Based in Detroit, Ben leads the organization's broad efforts to help communities across the country better integrate arts, culture, and creative placemaking into neighborhood revitalization, equitable development, and transportation planning efforts. Prior to joining SGA, Ben served as executive director of Station North Arts & Entertainment, Inc., where he employed an arts-based revitalization and placemaking strategy to guide development in the state-designated arts district in Baltimore. Under Ben's leadership, Station North became a national model for creative placemaking and equitable development through the arts and innovative collaboration. As a frequent speaker, critic, and guest lecturer, Ben has advised planners, transportation professionals, artists, students, and elected officials on creative placemaking and community-engaged art. Ben's work has been featured in the *New York*

Times, Washington Post, Baltimore Sun, Esquire magazine, USA Today, Google Cultural Institute, and other international media outlets. Ben holds a B.F.A. from the School of the Museum of Fine Arts in Boston; a Bachelor's degree in American studies from Tufts University; and a Master's degree in city planning from MIT.



Shelagh Wright, *London, UK* (Facilitator)

Shelagh Wright 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. She has worked for decades with a diverse range of people and projects around the world on cultural and creative economic policy and sustainable practice. 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. Shelagh 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.



Rebecca "Bucky" Willis, *Detroit, MI*

Rebecca "Bucky" Willis is a project manager/designer at the Detroit Collaborative Design Center (DCDC) within the University of Detroit Mercy (UDM) School of Architecture and co-teaches design studio. Rebecca 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!" Rebecca has worked for a number of non-profit organizations, including Habitat for Humanity, Detroit Future City and Impact Detroit. 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. Rebecca received her master's degree in architecture from the University of Detroit Mercy.

Session Staff



Faye Hobson, *Program Associate*

Faye Hobson joined Salzburg Global Seminar in January 2017 as a program associate. She primarily supports the planning, management and implementation of the culture, arts, and society program and networks. Previously, she worked across a range of non-profit arts organizations in Northern Ireland in roles including community engagement, arts administration, and development. She was non-executive director at artist-led gallery and studios Platform Arts, Belfast, for two years. Following her studies, she undertook an internship with the Metropolitan Arts Center, Belfast focusing on fundraising and event management. In 2016 she participated in the inaugural global cultural leadership program facilitated by European Cultural Diplomacy Platform, convened alongside the 7th World Summit in Arts and Culture. She was also a British Council research fellow at the Venice Architecture Biennale in 2014. She holds a Bachelor's degree in photography from Falmouth University, UK, and a Diploma in management from University of Ulster, UK.



Seulgi Kim, *Program Intern (Salzburg)*

Seulgi Kim is a Korea Foundation Program Intern at Salzburg Global Seminar. In her role, she assists in the preparation and execution of sessions through both research and administrative support. Prior to joining Salzburg Global in March 2017, she worked as a stock market analyst at Korea Securities & Investment, an investment bank located in Seoul, conducting quantitative analysis on the Asian financial markets. She also worked as a research assistant at Korea Development Institute and Korea Labor Institute, government think tanks that establish long-term national strategies through economic analysis. She also interned for Citi Group, Samsung SDS, and Accenture Consulting LLC. Seulgi holds a Master's degree in development policy from Korea Development Institute School and a B.A. in management science with a minor in finance from KAIST (Korea Advanced Institute of Science and Technology), Korea.



Stephen L. Salyer, *President and Chief Executive Officer*

Stephen L. Salyer became the eighth president of Salzburg Global Seminar in September 2005 – the first Fellow to hold the position. Under his leadership, Salzburg Global's program has become more policy-oriented, including long-term initiatives to promote the rule of law across diverse societies, to foster global economic growth and stability, and to create civic media for social change. Salyer was President of Public Radio International from 1988 - 2005, and under his leadership the U.S. network's affiliate structure expanded from 200 to more than 800 stations and became a major supplier of international and financial news programming. He co-founded in 1999 and chaired until 2005 a nationwide web service company for public television and radio stations-Public Interactive, LLC. He was senior vice-president of WNET/Thirteen, the PBS

flagship program producer, and associate-in-charge of Public Issues at The Population Council in New York City. His career began as a speech writer for the philanthropist, John D. Rockefeller 3rd, for whom he managed grant-making in women's health, family planning and sex education. He is a graduate of Davidson College and Harvard University's Kennedy School of Government. He spent a Thomas J. Watson Fellowship year investigating population and development policy in Sub-Saharan Africa, and was a Root-Tilden Scholar at New York University School of Law. His recent board service includes Salzburg Global Seminar, Internews Europe, Internews U.S., Guidestar USA and Davidson College, from which he received an honorary Doctor of Laws Degree in 2003.



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

Susanna Seidl-Fox is the program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several programs and project partnerships each year. 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 Middlebury Institute of International Studies at Monterey in California.



Kelly Ulrich, *Program Intern (Detroit)*

Kelly Ulrich is a program intern for Salzburg Global Seminar where she aids in the preparation and execution of sessions through both research and administrative support. Prior to joining Salzburg Global in January 2017, she studied abroad in Havana, Cuba researching the political, social, and economic history of the country. She also interned for the e-commerce company Enrou in Santa Monica, California where she worked with over thirty international non-profits to develop merchandising plans for fair trade consumer goods. She holds a B.A. in sociology with a minor in civic engagement from the University of California, Los Angeles, USA.

YCI Hub Projects

Detroit

DittoDitto Audio Archive, *Maia Asshag*

This project is based on the audio archive of DittoDitto Books a bookshop which hosts poetry readings, musical performances, dance, and film. The aim is to create an online audio archive documenting new work from contemporary writers and making previously unavailable audio archives available online. An event series will be used to promote the archive and build an audience for the project.

Arts for Active Living, *Shelley Danner*

The goal of this project is to empower better awareness of the benefits of healthy exercise and well-being in the community by having teams of fellows come up with creative ways to share these messages using the medium of art. The art will be piloted as a showcase at Detroit Central City clinic in the spring or summer of 2017 with the plan of assessing how this initiative might be scaled across the city. The project will be shared at the September 2017 DIA Art and Health Symposium.

Creativity in “Non-Creative” Places, *Melvin Henley*

The project will bring creative and non-creative fields together for conversation, networking, and discussion. The idea is to convene industry experts from sectors viewed as “non-creative”, i.e food industry, government, sports, and education, to reveal how they use creativity and creative thinking in their work and amongst team members. A secondary conversation would be how these unique approaches have led to innovation in their work.

Heartbeats: Hood2Hood, *Sacramento Knox*

This project is inspired by the Anishinaabe visiting process which is rooted in an indigenous knowledge system of community connection. The project will take place across Detroit in areas of no or low media literacy. A series of workshops and skills sharing events will empower artists to mentor community participants with the aim of building community-based knowledge and education through multimedia and technology training. The project will culminate in a public event which will present the work and seek to stimulate public discussion.

Small World Project, *Rebecca “Bucky” Willis*

Starting with the grantee’s own network/friends/family as a pilot, the Small World project will bring together people from different professions and expertise that live in close proximity to one another for a one-day meet-up. Participants will share and show their work to one another to better foster the possibility of future collaborations. A Small World Infographic will be a digital/printable deliverable and the result of information and experiences of the pilot meet-ups. It will offer simple and effective insights, best practices, and instructions on how anyone can initiate a Small World challenge or initiative of their own.

Memphis

Project Gratus, *Steven Fox*

Through strategic focus on creative and critical thinking, reading and writing, skills-building workshops, and civil discourse/reflection, Project Gratus seeks to engage youth and young adults in underserved communities using the theme of gratitude. Scientists studying positive psychology have found that thoughtful acts and gratitude produce an immediate increase in happiness and a reduction in depressive symptoms. Through art/culture and public sector partnership and intentional project implementation, Project Gratus strives to enhance youth happiness and reduce issues plaguing communities in the city of Memphis.

Memphis YCI Hub Network, *Rachel Knox, Lauren Kennedy, Steven McMahon*

In order to achieve the objectives of further developing the relationships made with the other YCI Fellows in the US and using the arts as a catalyst for local communities in Memphis at large. By joining The Urban Consulate, a network of parlors for urban dwellers and travelers seeking cross-city exchange. The Consulate can host community dialogues to share the best urban ideas that foster a greater understanding of cities and neighborhoods. The plan for 2017 is to host two artists in Memphis. By joining Contemporary Arts Center's (dba Modulus Arts) program working with children ages sixteen to twenty-four to be paid to create art. The objective is to connect the Memphis YCI hub further not only to other cities but to form deeper partnerships with local organizations while empowering the next generation of artists in Memphis.

Plovdiv Partnership Development Forum, *Elena Stoeva*

The project proposes a collaboration with the Plovdiv YCI hub featuring a seminar that explores topics on Partnership Development with a publication and presentation to follow in Memphis. Elena Stoeva will participate in the Plovdiv YCI seminar in the spring of 2017 as an evaluator and facilitate the takeaways in a follow-up event in Memphis, with the intention of involving other YCI's. During the forum, Elena and YCI Plovdiv Fellows will work on identifying best practices to present as a structured report. The project will also create a publication, which will be intended as a resource for the YCI hubs and for practitioners in their communities.

YCI Hub Projects

New Orleans

NOLA Civic Artist Engagement, *Imani Brown, Nicolas Aziz, Cameron Shaw, Alphonse Smith*

This project aims to build a cross-sector proposal for the City of New Orleans to develop a City Artist program which would see artists incorporated directly into governmental departments. Developed in collaboration with YCI Minnesota Fellow, Amanda Lovelee, who is City Artist for St. Paul, a multi-disciplinary team from New Orleans will visit St. Paul's to observe Amanda at work. This research will feed into a report which will be launched at a public advocacy event in Fall 2017 at which Amanda will present. The proposal seeks to bring artist representation into government and enable artists to contribute directly to city planning and policy as a remedy to bureaucratic stagnation.

Contemporary Vietnamese Connections in New Orleans, *Samuel Oliver*

This project seeks to engage with the Vietnamese community of New Orleans which has faced the worst effects of Hurricane Katrina and endures ongoing segregation, isolation and racism.

Comprised of a series of four facilitated community gatherings, with invited artists, cultural institutions, and Vietnamese community leaders. The project aims to connect disparate cultures, missions and identities through one common intersection and to hold an open-ended dialogue on collaboration and the place for Vietnamese culture in popular society.

Cultural Exchange Conversation

Outside of the event program, the regional meeting offered opportunities for YCIs to engage with others in the Detroit cultural sector.

On Wednesday, April 26, YCI Melvin Henley from Detroit, joined Memphis YCIs Lauren Kennedy and Steven McMahon, in conversation at The Urban Consulate. This cross-city conversation focused on the need to make a stronger case for the impact of art, culture, and creativity in cities.

The discussion was facilitated by Claire Nelson and Chase Cantrell from The Consulate, and offered an opportunity for YCIs to discuss their experiences of making a case for their creative work in their respective cities of Detroit and Memphis. This discussion was one of over 100 conversations facilitated by The Consulate within their parlor talks series which focuses on cities and urban issues

The Urban Consulate is a network of parlors for city dwellers which hosts talks by invited guests focused on important issues facing cities. A winner of the Knight Cities Challenge, The Consulate has hosted conversations in three great American cities: Detroit, Philadelphia & New Orleans.

urbanconsulate.com

YCIs Melvin Henley, Lauren Kennedy, and Steven McMahon speak to those gathered at The Urban Consulate, Detroit



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Facilitators and YCIs take part in the final wrap-up workshop

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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 home 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 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.

FOR MORE *info*. PLEASE VISIT:
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