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SALZBURG GLOBAL FORUM FOR YOUNG CULTURAL INNOVATORS

YOUNG CULTURAL INNOVATORS: ANNUAL SALZBURG PROGRAM V

SALZBURG GLOBAL SEMINAR IS GRATEFUL TO THE FOLLOWING ORGANIZATIONS FOR THEIR SUPPORT FOR THIS PROGRAM:



Onodera Fellowship

Adena and David Testa



SALZBURG GLOBAL SEMINAR WOULD LIKE TO THANK ALL SPEAKERS AND DISCUSSION GROUP FACILITATORS FOR DONATING THEIR TIME AND EXPERTISE TO THIS SESSION. SPECIAL THANKS ARE DUE TO PETER JENKINSON AND SHELAGH WRIGHT FOR THEIR PROGRAMMATIC ADVICE, INSIGHT AND SUPPORT.

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INTRODUCTION

When more than 50 emerging cultural leaders from around the world met in Salzburg, Austria, for a week in October 2018, they became the newest members of the *Salzburg Global Forum for Young Cultural Innovators* network.

Now in its fifth year, the YCI Forum is a 10-year project that aims to build collaborative networks for human capital and leadership development within the cultural sector globally. The YCI network now has more than 250 members across all continents.

The one-week program in Salzburg comprised a series of workshops, discussions and practical capacity-building exercises centered on leadership and values, communicating the value of one's work, and principles of self-organization.

Aged between 25 and 35, the YCI Fellows represent diverse creative disciplines, gender and geographic contexts and work across a broad range of cultural professions including architecture, urban planning, creative placemaking, design, performing and visual arts.

The 2018 program at Schloss Leopoldskron, home of Salzburg Global Seminar, brought in new Fellows from the YCI Hubs of Baltimore, Buenos Aires, Canada, Detroit, Japan, Malta, Manila, Memphis, Nairobi, New Orleans, Salzburg, Seoul, Tirana, and the Upper Midwest United States. Several participants from previous YCI programs also returned to act as resource specialists and facilitators.

Ahead of the start of the program, Susanna Seidl-Fox, program director for culture and the arts at Salzburg Global Seminar, said: "The main goals of this week's Forum in Salzburg are to welcome 55 new members from around the world into the YCI network, connect them with each other, and provide opportunities for them to reflect on their own practices as well as their roles in their communities, cities, and as part of the YCI network worldwide."



CAPACITY BUILDING

KNOWING WHAT YOU DO, DESIGNING FOR YOUR USER, AND BEING A LEADER

A fixture of the *Salzburg Global Forum for Young Cultural Innovators* is the capacity-building workshops designed to help Fellows take their next steps forward in their work, and this year's program was no exception. Participants received advice on different aspects of their work from three experienced facilitators, all of whom have previously facilitated Salzburg Global Seminar programs.

Adam Molyneux-Berry, an award-winning social entrepreneur and ecosystem builder, returned to Salzburg for the third time, leading a workshop titled "Principles of Self-Organization."

He said, "What we have noticed over the last few years at the YCI [Forum] is that one of the highest requirements [participants] will have when they come into the program is funding. They all say that they are looking for funding. I kind of don't agree with that... What they actually need is people power."

"What this session is about is how they can leverage the strengths that they each have to solve their problems before the money stage, and then get to a point where when they do receive money, they are actually ready to take that money and do something useful with it."

Amina Dickerson, president of Dickerson Global Advisors, meanwhile, explored culturally diverse concepts of leadership.

She said, "My workshop is about leadership values and vision. It's really to help the Fellows focus on what their own style of leadership is, what values undergird that, and how they can best prepare themselves for the long arc of their

careers with thoughtfulness and intention about how they lead, what it is that is their compelling purpose in leading, and then what resources and skills they need to do that in the best way they can.

"I think particularly in this time, it is very, very important for leaders to understand what motivates people, what are the tools that they need to really have impact in the world and to be – as many of them have said – *authentic leaders*."

Arundhati Ghosh, executive director at the India Foundation for the Arts, guided Fellows on how to communicate the value of their work.

She said, "The first part of the session [is] an understanding of communicating stories and how stories are built around why you do what you do and the people they serve."

"But the second part of the session [is] more focused on, 'How do you then take the story and make it work for those that you are seeking resources from?' It could be funding, it could be partnerships, it could be collaborations."



STRATEGIC DISCUSSIONS

Salzburg Global Seminar was founded in 1947 to challenge current and future leaders to shape a better world. Our multi-year programs – including the YCI Forum – aim to bridge divides, expand collaboration and transform systems.

This three strand strategic framework served as a lens for discussions at the 2018 program of the Forum, with the YCI Fellows challenged to consider what divides they could bridge in their cities or communities, how they might collaborate with each other, both within and across their YCI Hubs, and ultimately what systems they might be seeking to transform and how.

Thus the program in Salzburg serves as just the starting point in what should become a long journey of participation in the YCI Forum Network.

As Seidl-Fox said: “Their participation is the beginning of what we hope will be a long term engagement with an active community of creative people around the globe, who are striving to make this world a better place for all.”

BRIDGING DIVIDES ON A GLOBAL SCALE

In her maiden speech to the British Parliament, the late Jo Cox said, *“We are far more united and have far more in common with each other than things that divide us.”* Participants of the fifth program of the *Salzburg Global Forum for Young Cultural Innovators* were reminded of this quote as they met to discuss the communities and contexts within which they worked.

After introductions to both Salzburg Global Seminar and each other, the first full day of the program saw participants taking part in an interactive exercise that involved real-time voting using the platform Mentimeter.com. Initially, they were asked to consider how they felt now and how they hoped to feel at the end of the program. Given the huge distances travelled to attend the YCI Forum and the ice-breaking “Creative Collaboration” exercise the previous evening, several people admitted that they still felt tired, but there was an overwhelming response that the group felt **happy, excited and inspired**. Building on this sentiment, participants hoped to leave Salzburg **connected, motivated, hopeful and empowered**.

The majority of participants in this year’s program are working within communities that have more than one million people. Each participant was asked to submit three words to define their community or city. Words such as **diverse, busy, resilient and conservative** were popular choices.

Divides highlighted in these communities included **class, race, gender, economic and political**. In addition to this, participants were asked to identify some of the greatest

challenges their communities were facing. From all corners of the world, participants identified **inequality, education, housing, and poverty** as key issues.

Looking toward the future, participants were asked to think about words they hoped would describe their community/city in 2050. A range of words were put forward, but it appeared there was an overarching hope that by 2050, their communities/cities would be **vibrant, healthy, progressive and safe**. Participants explored this topic further in table discussions within their hubs. They were asked to consider whether the divides in their communities were getting worse or better and who or what was the cause. Were they themselves working to bridge these divides? If yes, were they doing it alone? If not, what was stopping them?

There are tools, tactics and strategies which can be implemented to bridge divides. Participants were asked to think about where they could look for inspiration and hope in their communities, their countries, and around the world to do so. With this in mind, is there a particular divide they themselves within their YCI Hubs could help to bridge? The Fellows were left to ruminate on this over the coming days.

“WHAT DIVIDES EXIST IN YOUR CITY/COMMUNITY AND HOW DOES YOUR WORK HELP BRIDGE DIVIDES?”

“In my region there are divides... that are geographic in terms of the divides between the downtown core and the suburbs in Toronto, which is where I live. Those geographic divides are also representative of other divides like income, racial, cultural... So the city, although it is diverse, it's also divided up so that that diversity often seems quite segmented.

“I think my work is about looking at those divides and that segmentation and seeing the innovation that happens in areas that are not part of the downtown core. A lot of resources and attention tend to go in the core of the city but not that much to the outer areas, and I grew up in a community that's in one of those outer areas, so I really believe in cultivating the work that's being done out there.”

Alyssa Fearon, Canada

Curator at the Art Gallery of Southwestern Manitoba, Brandon, Manitoba

“There [are] a lot of things going on right now back home about fake news and the government, so I think there's

a clear divide between those who support the government and those who actually oppose [it]. That's one of the biggest problems we're facing right now because there's a lot of propaganda and political manipulation when it comes to information and communication of things. “I think for us at the Design Studio we try to [help] different government agencies and NGOs to try to communicate their messages properly and to try to help them build a better strategy when it comes to saying things more clearly. It's because these are the times that we actually need to properly address our causes, what we fight for, and the truth, more than anything else... So that's what we try to help with.”

Reymart Cerin, Manila

Creative Director at the Public School Manila Branding & Design Studio

“We have no places for gatherings. We have art centers, museums, exhibitions but for just a small gathering we don't have a lot of spaces, so we tried to [renovate] abandon places like a senior citizen center, or a community hall or a public office, it's really hard to find a good place to gather. Another challenge... because it's the countryside, everybody is too busy to have an arts education... To bridge the divide, we [also] have to think about the poor people or disabled people,

connecting to them to have them enjoy the arts, [so they aren't] alienated from the arts.

“Our foundation has moving trucks which go to the mountainous areas or to the fishing villages. We go there and have performances and a moving exhibition system, so they can enjoy the arts for free... Another system is art vouchers, which is when poor people have to buy a book or go to a performance or an exhibition, the cost is really high so we have a discount, like 50%, which is €70 for one year, which is not that much but it helps them to have an opportunity to enjoy the arts.”

Namhee Joo, Seoul

Program Manager at Chungnam Arts & Culture Foundation

“We have performances against bullying, on recycling, on emotions and how your reaction to things can affect other people, so I think that is one way that we are trying to bridge this idea of performance being only for the national theatre – the baroque stage kind of thing – to bring arts to everyone.”

Dorian Mallia, Malta

Artistic Director at Moveo Dance Company

EXPANDING GLOBAL COLLABORATIONS

Collaboration is a key aim of Salzburg Global Seminar, and one clearly shared by the YCI Forum. In a pre-program questionnaire, 90% of the YCI Fellows who responded said it was important to collaborate across sectors, while 75% said they were doing this already. By bringing the Fellows together at Schloss Leopoldskron, Salzburg Global Seminar aims to expand this collaboration by fostering lasting networks and partnerships for creative, just and sustainable change.

At the beginning of the five-day program, participants talked about the perception of themselves and others and how often they can be wrong. They talked about the values they work with, particularly **empathy** and the ability to put themselves in other people's shoes. Participants were reminded to consider their relationship with power and their place within existing structures. “*We think that power is a zero-sum game... but*

it isn't. Power is like love,” one facilitator remarked, i.e. the more power we give to others, the more powerful we in turn become.

Midway through the program, participants were asked to consider several questions: What are the characteristics of good and bad collaboration? To what extent do YCIs already engage in cross-sectoral work? How can the cultural

sector engage more actively in **cross-sectoral** collaboration? What are some of the barriers to success and how can they be overcome?

On the penultimate day, participants were asked to consider bad collaborations they had experienced and to put forward a word or phrase to describe them. Participants spoke about **egos, insecurity, inequality, control, unreliability, selfishness, corruption, greed, and miscommunication**. The group also heard how a difference of values and hidden agendas had led to bad experiences.

After this exercise, participants were asked to think about a positive collaboration they had been involved in. These experiences involved **good communication, win-win situations, enthusiasm, empathy, respect, openness, shared values and language, flexibility, accountability, and a mutual understanding** between all parties.

Participants were invited to talk about their experiences in more detail. One participant said he had two experiences, one that worked and one that didn't. He collaborated with an architect that didn't work. He had the funds, but the conversation started with, "When do you need this by?" Not "What is the project?" In his other collaboration, he worked with a university department. The conversation started with the outcome and what both parties wanted to achieve. Both parties shared a purpose and wanted to achieve something at the same time.

Another participant, meanwhile, spoke about a time in his life where he was desperate for help and desperate to work with other people. This led him to believe sacrifices had

to be made when opening his arms to others. However, he had a self-realization: He told participants, "*Be careful with what you sacrifice in the name of collaboration.*" As a group, participants were reminded by one facilitator that "*no one has perfect collaboration skills. Every relationship is different.*"

Participants were then pointed toward examples of collaborations involving YCIs from previous programs. This included Kleidi Eski, who has recently helped devise a campaign with others and produced a music video to save the Valbona and Vjosa Rivers in Albania.

"Make friends with strange people beyond stigma." That was the message put forward to this year's participants. As one facilitator said: "I think this is the only way we can go and faster."

Participants were reminded that they are now a part of the YCI Forum's ever-growing network, which now includes more than 250 people. In addition to their city/region hubs, they are encouraged to draw upon the experience, talents and knowledge of all YCI Fellows across the globe.

If that isn't enough, they are also members of the Salzburg Global Fellowship, which includes thousands of Fellows from multiple different sectors, regions, and backgrounds. The potential for cross-sectoral collaboration is strong.

Alone we may go faster, but together we go further. As cultural anthropologist and chair of the first-ever Salzburg Seminar program, Margaret Mead once said: "*Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has.*"



“HOW HAVE YOU EXPANDED COLLABORATION IN YOUR OWN WORK?”

“[At our magazine Conventillo Babel] we try to help migrants to preserve their roots and be part of society. So, the main [way we are collaborating] is showing all the activities they are doing in their society and supporting them in different ways. Sometimes we go and have some Spanish classes with them, we practice with them, just informal conversations. We show the activities they are going to do or have done sometimes. We are a channel to advertise what they are doing – presentations or performances or anything they are doing. The way is to keep in touch with them to enrich the local culture. Many times people from Argentina, from Buenos Aires... don't realize that our culture is made by a mixture of contributions. [Conventillo Babel] is a win-win project, enriching local culture and letting immigrants and their descendants preserve their culture and be part of the society. [It] embodies the ideals

of tolerance, building a better society in Buenos Aires.”

Gabriel Costa, Buenos Aires

Journalist and director of Conventillo Babel

“I've done a lot of public outreach to civic institutions like schools, community centers, youth centers, senior homes, different kinds of programs like that to collaborate... to make artistic projects. Typically, I've worked with non-actors, kind of with everyday people who are interested in working on an interesting artistic project...”

“Part of what's really valuable for me being here is I think I feel very isolated in Canada because it's a very big country, and there [are] not a lot of practitioners across the country doing really socially engaged work. We don't have a huge population, and I live in a very isolated community now. So... how do I [find others to collaborate with]? I don't have the answer yet, but I think this is a really valuable experience... and something I really need to make a conscious effort to do more of and to attend more kind of conferences

and events where you can meet people doing similar work.”

Jenna Winter, Canada

General Manager of Gwaandak Theatre and Managing Director of Nakai Theatre

“I work in the fields of museums... What I like about my job, apart from the fact I'm in charge of the communication, setting up exhibitions, etc., is basically the educational program. I think this is one of the most important investments a museum can make. I see that relating to other participants who have their educational organizations or are in charge of educational events... I think this will be one of the most common fields which I can collaborate with other participants in setting up some common [educational projects] where we could share our initiatives or our ideas, which can then be integrated into various activities, which can come from this.”

Tereza Çuni, Tirana

Head of Communication and Promotion at Marubi National Museum of Photography

TRANSFORMING LOCAL, SECTORAL AND GLOBAL SYSTEMS

“Change fixes the past. Transformation creates the future.” With seven decades of experience to inform its leadership, Salzburg Global Seminar has the vision to inspire breakthroughs that can not only change but truly transform systems. To transform systems, Salzburg Global seeks to inspire new thinking and action on critical issues, connecting local innovators and global resources.

Systems transformation calls for listening, co-creation and radical reinvention. As local cultural innovators now connected to the global resource of the YCI Forum's international network of hubs, YCI Fellows are well poised to answer this call.

On the final day of the program, participants were thus asked to consider the systems they were trying to change in each of their contexts.

Participants were reminded systems don't transform overnight, and change is often incremental. One of the facilitators suggested transformation needed to be value-based and reminded participants of the values discussed at the beginning of the program: humor, empathy, transparency,

generosity, courage, and humility.

At times, participants may feel frustrated about the systems they are fighting against, be they sectoral, economic, social or political. However, it is important to remember that there are people within these systems who also seek to make positive steps within communities. Where possible, participants should look for connections that can be made where change can be achieved together.

Change is a learning process, but as Fellows of the Salzburg Global Forum for Young Cultural Innovators, participants have incredible potential to transform communities, cities, and regions across the world.



“WHAT IS THE FIRST STEP TOWARD TRANSFORMING SYSTEMS?”

“In Taiwan not many people understand how important South East Asia is. It’s been a long time that we ignore people there, we do not understand the potential there... I think what we’re doing is a platform for a connection to exchange, and we want to actually support the people in Taiwan who are artists or cultural practitioners who have ideas to build up a bridge, to support and exchange... We ignore the talent and art in those countries... I think the only solution is to build up more and more connections and make people know it’s possible for us to collaborate together... “We are a really new NGO... I think it’s impossible when you see an injustice to say ‘Okay, I can solve it.’ That’s a good thought but not very realistic. When you fight prejudice for [the] long-term, the first thing is that we offer people [the] opportunity to observe, to participate... to build up a dialogue that would be [the first step].”

Patty Chan, Taiwan
Program Officer at the Mekong Cultural Hub

“I think it would be education – education in the direction of opening minds... What scares me...as a piano teacher [is] I see kids younger and younger using iPads, they’re using cellphones, and I see them coming to piano lessons with the smartphone, putting it away, playing piano, taking the smartphone [out again] after everything, which makes children have a really two-dimensional view of the world... As a musician, the sound we listen to has less and less quality...and somehow we get used to it... For [young people’s] education just looking at things is really primordial, really important... I try to do what I can with the kids I work with to open their eyes and ears... but I think it’s the first step to also question the things we see on Facebook, on the Internet... We have to really get active, and these smartphones are really our first enemy.”

Matthias Leboucher, Salzburg
Musician and co-founder of New Art and Music Ensemble Salzburg (NAMES)

“[The] first step to changing systems I see as unfair [is] identifying them. Not a definition but really trying to understand what’s unfair about it and to whom and how that reflects [onto] everybody’s life. And then, awareness raising.

“People need to understand that something is not just the way it is, but it’s really unfair and might change, and just acknowledging that you can change something eventually would lead to [change]. It’s like an empowerment; you understand that you have that power to improve things that you once took for granted.”

Anisa Lloja, Tirana
Program staff at Cultural Heritage Without Borders Albania; co-founder of Nji-Mar, Nji Mrapsht

“We’ve already had a couple of other Memphis Hub people here that have collaborated and [are] working together, so trying to find ways to kind of push that outwards, and maybe intersectionally. Everything in Memphis is extremely black-and-white issue-based. We’re trying to find ways to include other struggles in the one that we have already, and I guess maybe bridge divides that way because I don’t know if that’s been done. It’s always black organizations... How do we include as many narratives in our, I guess, bigger goal?... Collaboration is what I’m most interested in.”

Victoria Jones, Memphis
Executive Director at The CLTV Collective

CONCLUSION

By the end of their five days together, the more than 50 cultural practitioners left Salzburg emboldened, hopeful, and optimistic.

YCIS DEPART SALZBURG WITH A SMILE

On the penultimate evening, participants came together to perform in the Great Hall of Schloss Leopoldskron for the second incarnation of *The Schloss is Alive*. Audience members were treated to poetry, dance, live music and improvisation. Artist and muralist Phillip Simpson painted a canvas on which he invited his peers to add their signatures and messages. The final piece – titled *The Smile*, pictured opposite – was gifted to Salzburg Global Seminar.

On the final day of the program, Fellows reflected on the capacity building workshops they had taken part in and discussed the need for **self-care**.

Part of self-care is being able to ask for help, Fellows heard. Much of the damage we can inflict on ourselves is because of the expectations we set. One Fellow discussed how he felt like a “living contradiction.” He discussed doing 100 things at once in a space by himself with no staff. When others ask if there is anything they can do, he would reply, “I got it.” The reality was he didn’t. He said he needed to open up more upon returning home and learn it was not weak to ask for help.

Another participant reminded the group that self-care was a privilege and participants had to be conscious about the position they were in. *Burnout is not a badge of honor*, one participant argued. It may feel as if you should change everything at once, but she suggested tackling one thing at a time to reduce the risk of being overwhelmed.

Fellows also gave brief reports of their experiences in the peer mentoring groups and discussed what they had learned from one another. This year’s groups were thoughtfully curated by **Marcos Amadeo, Toni Attard, Christine Gitau, and Hiroko Kikuchi**.

Each of the facilitators enabled participants to feel **vulnerable** and **connected**. The peer mentoring groups acted as a **safe space** for participants to learn from one another and learn about themselves. For one Fellow, the peer mentoring exercise was the favorite part of their experience.

As discussions came to a close, participants were asked to make a commitment to themselves. As a symbolic gesture, they were each given an acorn to take away once that commitment was made. Mighty oaks from little acorns grow, after all.

Reflecting on the program, Susanna Seidl-Fox, program director for arts and culture at Salzburg Global Seminar, said, “Over 50 creative changemakers – from Tirana to Tokyo, from Buenos Aires to Baltimore, from New Orleans to Nairobi, and from Salzburg to Seoul and beyond – left this year’s YCI Forum inspired, energized and eager to engage with their 200 YCI colleagues around the world. Together they form the YCI Forum network, with its incredible potential for using creativity as an opportunity for societal transformation. Salzburg Global looks forward to supporting, expanding and empowering this dynamic network over the next five years.”





YOUNG CULTURAL INNOVATORS 2018

Listed by YCI Hub Affiliation



NICOLAS AZIZ, NEW ORLEANS (RAPPORTEUR FOR FIVE-YEAR REPORT)

Nicolas Aziz is a writer and curator based in New Orleans. As native New Orleanian 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. These passions led him to found WriteBrained - a youth development program that seeks to increase self-efficacy by utilizing the power of written expression and unique cultural experiences. 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 a Bachelor of Arts degree from Morehouse College, Georgia, and a Master's of Science from the University of Manchester, UK. Nicolas participated in the Salzburg Global Forum for Young Cultural Innovators in 2016.



DAVID T. BAKER, NEW ORLEANS

David T. Baker is an award-winning writer and journalist based in New Orleans, Louisiana. He is a native of the city, where he works as an associate editor for The Louisiana Weekly newspaper, the oldest existing African-American newspaper in the Southeast Louisiana region. David began working with The Louisiana Weekly in August 2004. In his time as a journalist, his byline has appeared locally in *Uptown Buyer's Guide*, *Stay Local! A Guide to Commerce and Culture*, *NPN's The Trumpet*, *Louisiana Life*, and nationally in Southern Living Magazine's *The Daily South*. Since returning to New Orleans post-Katrina, he has worked in community development and organizing, economic development, and communications management within the Greater New Orleans region. David serves as president of the board of directors for Market Umbrella (operators of the Crescent City Farmers Market), Vice President of the Boards of Directors for the Press Club of New Orleans and Junebug Productions, and as a member of the board of directors for the Contemporary Arts Center. Beyond his professional endeavors, he is committed to working towards helping reestablish New Orleans as an international city with verdant and diverse cultural, economic, ethnic and social environments. David earned a Bachelors of Arts in literature from Dillard University, Louisiana in 2004, and studied public relations at Tulane University's School of Continuing Studies. David began his relationship with writing in his early years of high school with short stories. While at Dillard, he expanded his literary portfolio to include poetry, creative non-fiction and essays, script and playwrighting, for which he received the Pearl Cleage Award for Creative Writing in 2004.



CARLY BALES, BALTIMORE

Carly Bales is a performance artist and cultural organizer based in Baltimore, Maryland. She is the founding executive director of Le Mondo, an unprecedented project redeveloping three derelict buildings in downtown Baltimore into a vibrant, artist-owned ecosystem. Her ongoing development work tackles some of the long-standing economic and political obstacles facing independent arts producers in Baltimore, including a decided lack of accessible resources, artist empowerment, and safe, affordable, permanent spaces for artists and experimental art. In addition to her art practice, Carly is a prolific cultural organizer and advocate with extensive experience in small to large-scale project management, grassroots development, and event producing. She began her career in 2011 as the founding artistic director of EMP, a beloved multi-use independent arts space in downtown Baltimore. She holds a double B.A. in theater and religion from Florida State University, Florida.



ADRIENNE BENJAMIN, UPPER MIDWEST USA

Adrienne Benjamin (Amikogaabawiikwe) is a member of the Mille Lacs Band of Ojibwe (Anishinaabe). She currently works as a program and curriculum developer for her tribe. She also holds the position of equity champion for the Mille Lacs area with the Minnesota Educational Equity Partnership. She has spent most of her young career dedicated to the betterment of tribal youth and her community. Prior to her current job, Adrienne was gifted an apprentice role with an elder in her community who taught her the Ojibwe language, stories, and the traditional harvest methods of her people. Together with a co-worker she founded Ge-niigaanizijig (The Ones Who Will Lead) which was awarded a \$250,000 Minnesota Indian Affairs Council Language Revitalization Grant in 2015 funded in part by the Land and Legacy Act of Minnesota. Adrienne is an alumni of the Bush Foundation's Native Nation Rebuilder Program, Blandin Foundation's Reservation Community Leadership Program, and a past National Arts Strategies Creative Community fellow. In August 2018, she completed the Executive Program in arts and culture strategy at the University of Pennsylvania.



CHRISTY BIEBER (GIIZHIGAD), DETROIT

Christy Bieber (Giizhigad) is an Anishinaabe artist and cultural worker rooted in Southwest Detroit. Christy inspires through the art of storytelling in its infinite forms. Stories hold the true essence of people and act as the woven thread interconnecting humanity. She currently builds creatively and collaboratively with The Aadizookaan (ADZKN) in the facets of music, dance, and mixed media design as a part of dynamic storytelling installations alchemizing the worlds we want to live in. These *aadizookanan* (sacred stories) transcend time and space by being rooted in both traditional and contemporary indigenous based knowledge systems. Her creative practice extends to design/visual arts as well as photography and film. In addition to her creative practices, Christy is co-director with The Aadizookaan. She is a social entrepreneur helping to shape The Aadizookaan's work and practice. Specifically, this is happening through a land-based project in Southwest Detroit to create a headquarters for the work to sustain and continue to flourish with community through artistic and cultural exchange. She builds through organic collaboration, mentorship and facilitation within ADZKN, extending out all our relatives and interconnections on Turtle Island and around the world.



SAMUEL BOWLER, NEW ORLEANS

Samuel Bowler is a writer, sculptor, and technologist based in New Orleans, Louisiana. His work is focused on building emotionally responsible, place-based technology that creates opportunities for equity and community. Sam is the founder of Culturalyst, an online platform designed to make it easy to catalyze local culture through discovery and patronage of local artists. Culturalyst will launch in October 2018 with the support of arts organizations and the local government in New Orleans. Experienced in founding organizations and teams as well as spearheading transformational change within existing structures, Sam has led teams for the last 8 years - at General Electric, Google, L.B. High School, and as the executive director of a non-profit he founded at Duke University. He pursues justice and equity, values people and their potential over everything, and works to build growth-minded teams and products with a culture of empathy and innovation. He uses art to process.



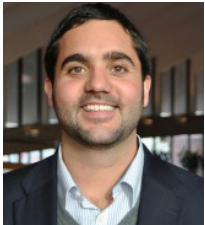
REYMART CERIN, MANILA

Reymart Cerin is a co-founder of The Public School Manila, an independent branding and design studio based in Manila that focuses on helping government agencies, non-profit organizations, and start-up companies with their communication and design. Reymart is currently a creative consultant for the Intramuros Administration — a position he had previously held for various government agencies such as Metro Manila Development Authority, Commission on Elections, and Nayong Pilipino Foundation. An advocate of good public design, he has worked with local cultural and heritage institutions such as Japan Foundation Manila, Instituto Cervantes Manila, Ayala Museum, and President Elpidio Quirino Foundation. An active member of the Escolta Block community, he co-founded The Manila Creative Exchange, an initiative that serves as a platform for creatives in Manila to collaborate and foster a community through different community-building programs. He graduated with a degree in interdisciplinary business studies with a minor in marketing management from the De La Salle University, Manila.



ALA CLAIR CHO, SEOUL

Ala Clair Cho is a Seoul-based art director currently working for the non-profit organization Gwanghwamun International Art Festival Organizing Committee. Clair is also a designer and reporter for the Gallery Guide Korea. She actively participates in the art scene of Seoul as an independent art producer, has shown her works at various events such as the Networking Party for Young Artists - Young Artists' Night, and Collage Workshop for Artists and Producers - Sheep, Cabbage and Wolf. Clair enjoys researching diverse possibilities of the arts in their innovative waves of the present, and is passionate about looking forward to the chance to widen her perspective in various ways.



NICHOLAS COHEN, BALTIMORE

Over the past 12 years, Nicholas Cohen has been a strong advocate for the arts in Maryland as a musician, educator, and administrator. Currently, Nicholas is the executive director of Maryland Citizens for the Arts (MCA). In this role, he oversees the statewide strategy, implementation and engagement for advancing public policy and investment in the Maryland arts sector. Before coming to MCA, he served as director of community engagement and education programs for the Baltimore Symphony Orchestra, overseeing programming that provided access to music and arts for the Mid-Atlantic region. Nicholas has also served on Baltimore City Mayor Catherine Pugh's Youth Development Committee which was charged with developing a comprehensive plan for Baltimore City youth. An avid musician, Nicholas is currently the contrabassoonist with the National Philharmonic Orchestra in Bethesda, Maryland, and has performed with the Annapolis Symphony, Maryland Symphony Orchestra, Richmond Symphony Orchestra, and other ensembles throughout North America. Nicholas and his partner, Stephanie, a professional flutist and musical entrepreneur, reside in Baltimore City where both are deeply invested in utilizing the arts as a vehicle to help build and sustain local communities. Nicholas received his Bachelors of Music with a minor in developmental psychology from the University of Florida, and a Masters of Music Performance in Bassoon from Carnegie Mellon University, Pennsylvania.



GABRIEL COSTA, BUENOS AIRES

Gabriel Costa is a journalist and member of the internal communication area at Santander Rio Bank. Gabriel is also a professor of entrepreneurship media at the Universidad del Salvador, Buenos Aires. His previous work was related to education, writing articles for a website that links students, universities and companies. His passion for investigating and communicating the city cultures' diversity has boosted him to create *Conventillo Babel Magazine*, a project which allows people to get to know all the migrants that live in Buenos Aires and their cultures.



JOSE COTTO, NEW ORLEANS

Jose Cotto was born and raised in Great Brook Valley, a housing project in Worcester, Massachusetts. The son of a single mother raising four kids, he often found himself being pulled between the streets and his desire to create - art was always a means to escape, a means to forget, and a means to remember. He currently works at the Arts Council New Orleans as the design director, spearheading the organization's youth design and build program, placemaking initiatives, and in-house graphic design and branding needs. Jose also maintains a freelance photography and design practice that continues to explore the relationships between people and place. He holds a Bachelors in architecture and design from the University of Massachusetts Amherst, Massachusetts, and a Masters in architecture from Tulane University, Louisiana.



TEREZA CUNI, TIRANA

Tea Çuni specializes in cultural communication. Since 2016, she has been the head of communication and promotion for the Marubi National Museum of Photography. From 2014 to 2016, she was director of the Site of Witness and Memory, a memorial dedicated to the victims of communism in Albania. Previously she was also coordinator at Art House, a space for contemporary art initiated by the Albanian artist Adrian Paci. She graduated in language and cultural communication from the University of Turin, Italy. She lives and works in Shkodër.



ALEXIS DIXON, BALTIMORE

Alexis Dixon is a visual artist, curator, and arts administrator born and raised in Baltimore, Maryland. She currently works at the Greater Baltimore Cultural Alliance, a non-profit arts organization in Baltimore that provides sustainable support, resources, and professional development opportunities to create a thriving arts and culture community in the Greater Baltimore region. Her strong interest in equity and inclusion in the arts and her curatorial knowledge has led to fellowships with ArtTable in partnership with the Philadelphia Museum of Art and the Urban Arts Leadership Program in partnership with the Walters Art Museum. Alexis' curatorial, artistic, and professional goals focus on carving more spaces for Black women to see themselves actively represented within arts and culture. Alexis received her B.S. in visual communication and digital media art from Bowie State University, Maryland, and her M.F.A. in curatorial practice from the Maryland Institute College of Art.



JAMES DUKES, MEMPHIS

James Dukes aka IMAKEMADBEATS is a producer and engineer. He founded Unapologetic, a record label, video production company, event coordination, and clothing line. Unapologetic has provided music for TV commercials (DC Shoes, Jaguar, Samsung); sitcoms (NBC, ABC, CBS, etc.); provided videography for law firms, museums, and music videos; and coordinated events for other companies (The Brooks Museum, Stax Academy). In 2017 James designed and launched the Unapologetic World App (available for iOS and Android devices), a hub for those interested in a deeper look into music and visual endeavors. Shortly afterward he started Uncover, a journalism initiative built to be a voice to and for the community. His professional career started at Quad Studios in Manhattan, working with music industry stars like Ludacris, Solange Knowles, and Busta Rhymes and eventually placing music with TV shows, commercials, and movies.



AYNA EAGLE SHIELD, UPPER MIDWEST USA

Alayna Eagle Shield is from the Standing Rock Sioux Tribe (SRST). She is currently the SRST health education director. Previously she was a Lakota language instructor at the Lakota Language Immersion Nest and the language specialist for the Language and Culture Institute. Alayna serves on multiple committees as well as the Native American Development Center Board chair. Alayna earned her B.S. from the University of Mary, North Dakota, in 2014; Eminent Scholar from Sitting Bull College, North Dakota, in 2013; and Masters of Public Health from North Dakota State University in 2017.



DAVE EASSA, BALTIMORE

Dave Eassa is a visual artist and organizer in Baltimore, Maryland. He has had solo exhibitions regionally at Space Gallery, Portland, Maine, and at School 33 Art Center, Baltimore, Maryland. He has exhibited in group exhibitions nationally and internationally, most notably at Signal Gallery, Brooklyn, New York; LVL3 Gallery, Chicago, Illinois; Marianne Boeksky, New York; Reh Kunst, Berlin, Germany; artSTRAND, Provincetown, Massachusetts; and Sophiajacob, Baltimore, Maryland. He is the manager of community engagement at the Baltimore Museum of Art, working on initiatives that challenge and question what it means to be a museum in present day Baltimore. He serves on the board of advisors for Baltimore Youth Arts and Baltimore Dance Crews Project, and the programs committee for the Baltimore Museum of Industry. He was an Open Society Institute Baltimore Community fellow. He also founded the Free Space program which brings the arts to the Maryland prison system.



SHUKO EBIHARA, JAPAN

Shuko Ebihara is the founder of kuriya, a non-profit organization which provides career education and capacity building opportunities for immigrant youth aged 16 to 26 in Japan. In collaboration with the Arts Council Tokyo and the Tokyo Metropolitan Government, she is currently working on an art project called Between Passports Initiative as a part of the Tokyo Artpoint project, which aims to empower both immigrant and local youth through various art activities, work-based learning, and life skills. Shuko also launched an international exchange project with NPOs and individuals from Hong Kong and Malaysia, which received funding from the Toyota International Grant Program. She worked at the International Organization for Migration in Helsinki and Tokyo, and the Japan Foundation where she was in charge of various cultural exchange projects. She has participated in the European Commission's Global Cultural Leadership Program and the Japan Women's Leadership Initiative hosted by the Fish Family Foundation. Additionally, she works as an interpreter and translator. Raised in Peru, Japan and the United Kingdom, Shuko holds a Bachelors of Law in international relations from Keio University, Tokyo.



RALPH EYA, MANILA

Ralph Eya is an independent art practitioner concentrating on socially engaged art projects. His initiatives primarily create new genre public art through community collaborations with rights-based alternative education. Ralph's interdisciplinary practice intends to activate the youth, cultivate people's rights, exercise critical consciousness, and progress unifying perspectives of meaningful change. He has organized, produced, and curated exhibitions in his country and has presented his body of work in various public spaces, galleries, and art institutions such as the National Commission for Culture and the Arts, the University of the Philippines' Vargas Museum, and the Cultural Center of the Philippines. He is an artist grantee of UNICEF and Ateneo de Zamboanga University, a fellow from the pioneering batch of Artists for a Better World of the Singapore International Foundation's Arts for Good Program, and a recipient of the Urban Planning and Social Impact Initiative Prize of Megacities Organization in Paris, France.



ALYSSA FEARON, CANADA

Alyssa Fearon is curator at the Art Gallery of Southwestern Manitoba in Brandon, Manitoba, Canada. As a curator, educator, and arts manager, she actively seeks new ways of organizing art projects within communities that have not traditionally been sanctioned as places of creativity and innovation. Alyssa was the curator for the inaugural Scarborough zone of Nuit Blanche Toronto, an annual city-wide celebration of contemporary art attracting an audience of over 1 million. She is also leading the concept development for an artist mentorship program for youth artists. Alyssa has organized a range of projects, from large-scale performances by international artists to community-based youth programs. She has also been involved in advisory boards for social enterprises, art galleries and city-run events. Alyssa holds an M.B.A. from the Schulich School of Business, Toronto, and an M.A. in art history from York University, Toronto.



ELKJANA GJIPALI, TIRANA

Elkjana Gjipali works as an adviser to the Minister in the Ministry of Culture in Tirana, a position that she earned as a result of being part of the Lead Albania program. Coming from a background of filmmaking, she is proud to belong to the first generation of female filmmakers in Albania. She has directed three short movies and produced three feature films. For eight years she was the executive producer of Durres Film Festival. In 2017 she founded the first film club in Tirana, Kino Klub Tirana, which she is working to expand to other cities in Albania. Elkjana has a master's degree from the Academy of Arts, Tirana.



VICTORIA JONES, MEMPHIS

Victoria Jones, a child of two naval officers, grew up on the move with one thing remaining consistent, Memphis. Jones' family ties in Memphis made the "Bluff City" home. In 2015, with the encouragement of artists, activists, and stakeholders, Victoria got together a group of Black artists and founded The CLTV (Collective) in an effort to empower the community they were charged to serve. Passionate about Black folks, art, and empowerment, she created a space where the three would not only co-exist, but work together to shift the culture of Memphis towards positive growth and creativity. The CLTV is dedicated to providing a platform for African American artists. Through art-based programming for youth, emerging black artists, and art economy infrastructure, this Memphis non-profit works to bring opportunities of expression, hope, and economic growth to low income and historically marginalized individuals and communities. The CLTV creates original programming and also partners with legacy institutions in Memphis such as the Brooks Museum, Rhodes College and Urban Arts Commission to guide equity and inclusion initiatives. It is the belief of Victoria and The CLTV that by empowering both the artists and the communities they serve, Memphis will begin to experience the cultural shift it so truly deserves. She has committed her love and energy to making that belief a reality. Victoria graduated from Middle Tennessee State University where she studied history, African American studies, and English.



NAMHEE JOO, SEOUL

Namhee Joo has been the arts education program manager at Chungnam Arts and Culture Foundation since 2016. She coordinates provincial policy on culture and arts and also manages weekend art classes for families, children and young people. She has a lot of experience in planning and carrying out international arts and culture projects with the aim of inspiring creativity in young people. She has worked with education, networks, and surveys on local, national and international scales. Her writing, curatorial and academic work define her both as a thinker and a doer. Namhee has a master's degree in law and policy on cultural heritage and is working on her doctorate at the Korea National University of Cultural Heritage. Her main focus of research is a restoration and conservation framework for royal palaces in Seoul.



KATHARINA KAPSAMER, SALZBURG

Katharina Kapsamer is a visual artist and cultural worker based between Salzburg and Vienna. Her research pivots around different forms of getting past, thresholds, dreamscapes, utopia, the interpersonal, vacancy, and the interface between public and private space. She seeks places and encounters, strolls, writes and takes pictures, and synthesizes her observations into installations, photographs, artists' books and transmedia productions. Her work has been shown at the Musée des Beaux-Arts in Besançon, France, and Interlab Festival Salzburg. Different projects lead her to Montréal, Canada, where she participated in the foundation of 100 in 1 Day, Festival for Urban Intervention (2012 - 14). Since 2014 her work has focused on transdisciplinary collaboration and cultural work. Katharina studied sculpture and graphic design at the University Mozarteum Salzburg; visual arts at the Institut Supérieur des Beaux-Arts de Besançon, France; and English and American studies at Agnes Scott College, Atlanta, Georgia, USA, and the University of Salzburg, where she obtained her master's degree in 2012.



MIHONG KIM, SEOUL

Mihong Kim is an urban designer and curator with a background in design and art history. She is working as a public official in charge of smart city development at the Geumcheon-gu Office of Seoul Metropolitan City government. Her work focuses on human-centered design and the possibilities of new digital urban infrastructure for sustainable and resilient cities. She curated Sharable City Art Center Nabi for the Seoul Biennial of Architecture and Urbanism in 2017. She completed her master's in urban design: art, city, society at the University of Barcelona, Spain.



LUCAS KOSKI, UPPER MIDWEST USA

Lucas Koski is an asset manager for Artspace Projects, headquartered in Minneapolis, Minnesota, where he oversees a portfolio of projects in Texas, Colorado and the Twin Cities, focusing on the management of each of these unique assets as it relates to their financial, physical and community health. He is a chef, a sculptor, a producer, a filmmaker and a father - and combines these all together as an artist. Lucas is currently on the board of the Creative Enterprise Zone in Saint Paul, Minnesota. Before coming to Artspace, he worked as a venue director for Bedlam Theatre, where he helped create earned revenue for the non-profit theatre company through an immersive food and drink program, along with a community-based booking model, and a policy that a theater should be a hub for the community all times and days of the week. Before that, Lucas worked for Conde Nast as a pop-up store producer in New York City. He is a proud graduate of Carleton College, Minnesota.



MATTHIAS LEBOUCHER, SALZBURG

Matthias Leboucher has played the piano since the age of five. As a pianist, composer and artistic director, he founded the New Art and Music Ensemble Salzburg (NAMES) with 9 musicians. They focus on the development of experimental concert settings and forms, and perform in Austria, Germany, Italy, Korea and Lithuania. As a jazz musician, he regularly plays with jazz violinist Florian Willeitner and leads his own projects (Royal Pump). He also appears in diverse electro, jazz or rock bands in Salzburg or Vienna. His music has been performed in France, Germany, Austria (Aspekte, Crossroads), China (Shanghai's 9th New Music Week 2016), Lithuania (Gaida, Druskomanija Festival) by ensembles such as Court-Circuit, Österreichische Ensemble für Neue Musik, Synaesthesia, NAMES, Interface, or soloists such as Serge Vuille, Daniel Kientzy, Frauke Aulbert among others. In 2017 he was awarded the Jahresstipendium für Musik in Salzburg. In 2010 he was awarded the Mention-Spéciale Maurice Ohana from the prestigious 9th Orléans International Contemporary Piano Competition. He obtained a bachelor's in 2011 from the Pôle Supérieur in Paris and in 2013, he graduated with a bachelor's in composition from the Pôle Supérieur Paris under Jean-Luc Hervé. In 2013, he studied under Tristan Murail and then Achim Bornhöft at Mozarteum Salzburg, focusing on live-electronics, graduating with a master's in 2017.



SIENG LEE, UPPER MIDWEST USA

Sieng Lee is a first-generation Hmong American refugee. He is a visual artist and community organizer. He was named a recipient of the Jerome Emerging Artist Fellowship, designing and developing the We Are Hmong/Peb Yog Hmoob Minnesota exhibit at the Minnesota History Center. He also directed a political campaign team to elect Minneapolis' first Hmong American state legislator, Fue Lee. His passion lies at the intersections of our multicultural society, helping to bridge the many inequities and misunderstandings. Sieng graduated from the Minneapolis College of Art and Design with a master's in fine arts.



ANISA LLOJA, TIRANA

Anisa Lloja works as an architect, coordinator and assistant for Cultural Heritage without Borders Albania, a non-profit working with cultural heritage in the region for more than 20 years. She works on a large variety of projects, promoting cultural heritage as both a right and a resource for sustainable development. In addition to this Anisa, works with Nji Mar, Nji Mrapsht, the first and only handmade concept-store in Albania, proudly giving a new meaning to "Made in Albania", supported by a network of 200+ artisans from all over the country. The shop was founded and is run by Anisa and her sister. She works with people, both through the non-profit and private sectors, towards re-building their dignity and improving their life conditions.



DORIAN MALLIA, MALTA

Dorian Mallia is the founder and artistic director of Moveo Dance Company, a dance practitioner, and scholar. He has performed at top international venues with companies including European Ballet, UK; RBR Dance Company in Verona, Italy; LaMov Compania de Danza, Spain; Paganini Dance Company, Rome; and Mavinkhoodance, Singapore; to mention a few. In 2008 he set up Move Dance Company, whose repertoire has been performed locally as well as internationally including Germany, Czech Republic, UK, Italy, Spain and USA. With Diane Portelli, Dorian won the Arts Council Malta Artist of the Year award in 2018. He attended the Johane Casabene Dance Conservatoire, Malta; Urdang Academy, London; and the Hungary State Academy. He graduated from Central School of Ballet, London, where he obtained a degree in professional dance and performance, and pursued a master's degree in performing studies dance at the University of Malta.



ANISA MANO, TIRANA

Anisa works as the community development manager at Cultural Heritage Without Borders Albania, a non-profit organization in Albania. She has over eight years of experience in cultural heritage and tourism development. Since 2010 she has worked almost entirely in southern Albania. Her work consisted in heritage and education activities, including creating booklets, brochures, education plans as well as atelier, education and awareness raising activities, training and events organization. Anisa's work does not include only marketing and promotion of culture and tourism, she also has strong knowledge in working with statistics and developing strategies for development of culture and tourism in Gjirokastra and the whole southern area. Anisa is a member of Gjirokastra Artisan Association and also is running her own small business with handmade products created by her. She earned a bachelor's degree in political science in University of Tirana, Albania, and a master's degree in social urban development, from Polis University, Tirana, Albania.



AMBER MATHERN, UPPER MIDWEST USA

Amber Mathern is an enrolled member of the Turtle Mountain Band of Chippewa. She teaches marketing and management at Northern State University (NSU) in Aberdeen, South Dakota, where she is also involved as an advisor for the NSU Business Club and Native American Student Association, and committee member for the NSU American Indian Advisory Committee. Her research interests include managerial and economic topics as they relate to tribal communities. She wants to learn and connect with others across the world to use art and culture as a catapult for community development. Amber is also honored to be a member of the eighth cohort of Native Nations Rebuilders. She has prior industry experience in banking, and most as a regulatory analyst in the electric and natural gas industries. She is an alumni of Jamestown College, North Dakota, University of Mary, North Dakota, and Anderson University, Indiana.



ESTHER MBATHA, NAIROBI

Esther Mbatha is the elected vice chairperson of the Kenya National Commission for UNESCO, Youth Council for Culture and Heritage. She lives in Nairobi, Kenya, where she was born, schooled and raised. She has successfully championed the establishment of the Directorate of Culture, Music and Arts within the County Government where she is county culture officer. Her goal is to use the theatre for public participation model to apply the arts as a catalyst for social change. Previously, she volunteered as climate change liaison officer on a USAID FIRM project in her community in Makueni County. In the future, she intends to also apply film for development as another approach in addressing pertinent issues in society. Her passion for the arts motivated her to pursue undergraduate studies in theatre arts and film technology.



BRIAN MCBAY, CANADA

Brian McBay is an artist and designer based in Vancouver, Canada. In 2005 he co-founded 221A, a non-profit organization that focuses on the research and development of new social, cultural and ecological infrastructure led by artists, where he is currently the Executive Director. During his tenure, 221A has become known for responding to historically low funding conditions in the arts by developing over 40,000 square feet of multi-tenant artist facilities that generate revenue towards its charitable initiatives. Under his direction, the society continues to present an experimental and wide-ranging art program including a public art site and research library, with artists, designers and curators, while also working on utopian ambitions of restructuring economic contexts towards artistic self-determination. Of Chinese-Canadian and European ancestry, he also takes interest in the renewal and demands of multiculturalism towards a more critical practice of diversity. He is the current vice-chair of the City of Vancouver's Arts and Culture Policy Council.



HEATHER MEYER, UPPER MIDWEST USA

Heather Meyer is an improv performer, facilitator and writer with The Theater of Public Policy. She uses improv and comedy to unpack social issues and foster discussions on multi-faceted urgent topics. Heather's work in improv is about using humor to create a supportive space for participants to navigate, explore and ask questions about polarizing issues. She teaches workshops on using improvisational skills as a tool for empowerment. Every March since 2013, she creates, coordinates and curates an annual comedy game show celebrating women in history involving a wide collection of participating female-identified artists. She's been an artist in residence with the Akumal Artist Residency in Mexico, Proof Public in Minneapolis, and the HBMG Foundation National Winter Playwrights Retreat. Heather completed her M.F.A. in creative writing at Spalding University and her M.A. in sustainable design at the Minneapolis College of Art and Design.



STEFANO MORI, SALZBURG

Stefano Mori is an architect and project manager based in Salzburg, Austria. After obtaining his master's degree in 2013 he moved to Salzburg and started collaborating with Studio Anna Heringer in Laufen, Germany, and Lehm Ton Erde-Martin Rauch in Vorarlberg, Austria. He has collaborated as project manager handling both design and construction of several buildings in Africa, Bangladesh, India, China, Germany, Austria and Italy. During his studies, he found himself very interested in the use of natural materials for construction. Since this moment he has been learning about earth architecture and been very often involved in social and humanitarian projects. Alongside his main profession, he has always cultivated a great interest for the newest fabrication technologies and been increasingly active on the maker movement scene. He believes the key for a sustainable future can only be found in the synergism between high and low tech. He studied architecture at the Politecnico di Milano, Italy, and the Queensland University of Technology, Australia.



GRETA MUSCAT AZZOPARDI, MALTA

Greta Muscat Azzopardi is a co-director of The Amber Spark, a creative studio founded as a platform for cross-disciplinary creation and collaboration and a means of creating sparks between art and business. As a self-confessed generalist, her work experience spans marketing, writing, editing, teaching, website building, campaign design, project management, facilitation and consultancy for corporate, cultural and artistic entities, always looking to bridge viewpoints, borrow methodologies and translate concepts across disciplines and audiences. Greta is a member of FoAM, a trans-European network of studios that work at the intersections of art, science and everyday life. Together with Letta Shtohryn and Johannes Buch she created Parking Space Events, an on-going artistic exploration of outdoor parking space and the rituals and interactions possible within it.



RISA NIKAIIDO, JAPAN

Risa Nikaido is a freelance animation producer/illustrator. She was attracted to the animation industry because of its power as an influential storytelling medium based on tradition and craftsmanship. She is currently working on an upcoming feature film. Previously she was a producer at Toei Animation where she worked as a producer of TV and feature film projects such as Young Kindaichi Case Files R (2014-16), and Go! Princess Pretty Cure the Movie (2015). She has lived in Australia, Bulgaria, Iran, and the US. This experience made her interested in seeking potentials of cultural diversity among different communities. After Toei she started to work as a freelancer producing joint-projects between Japan and other countries. She studied fine arts and filmmaking at The Cooper Union School of Art in New York.



YEONG YEOL OH, SEOUL

Young Yeol OH is the CEO of Prom Bicycle (Bicycle of Promise), a social venture that spreads urban cycling culture, by organizing bike safety education programs and bike recycling workshops that transform abandoned bicycles from around the city into custom-made personal bicycles or those for public use. OH has been organizing various social awareness bike riding projects, including a 100 km bike riding for youth to help youth improve health and tenacity, and a riding festival commemorating comfort women. He actively participates in urban bike policy consultancy by having served as a Seoul city's youth congress member and as a researcher for Suwon city's bicycle town. He himself is a long distance cyclist.



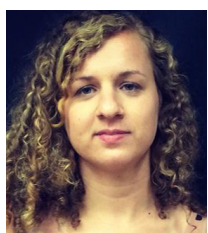
ANISA PAPAJANI, TIRANA

Anisa Papajani is a senior sales account executive in the telecommunication industry currently working for Vodafone in Albania. During her work experience with Vodafone, she has been part of several operational process projects and social events. She led Caring by Sharing, a project in collaboration with the Vodafone Albania Foundation, Red Cross, and the local business community. The project supported families in need in the poorest villages of Lezha and Shkodra. Together with other stakeholders she was able to convince the business community to make donations, with the result of 500 families benefiting food donation packages for New Year's Eve. In March 2018, she was awarded the Woman in Red award and was privileged to be part of the Vodafone Global Booklet 100 inspiring Women. The award seeks to recognize women who are an inspiration for others and who have done much to promote the agenda of gender diversity by nurturing other women in the organization. Prior to her work with Vodafone she worked for five years with Plus Communications, rising from the position of sales representative to corporate account manager. She has a bachelor's in German language and literature, and a master's degree in German language teaching, both from the University of Tirana, Albania.



IRINA PARASCHIVOIU, SALZBURG

Irina Paraschivoiu is a researcher and urban development professional. She is currently a research fellow at the Center for Human-Computer Interaction in Salzburg and a strategist at Polycular, a Hallein-based interactive design and technology studio. Irina designs programs and solutions which focus on the crossroads between persuasive technology, human behavior and cities. Throughout her career, she became intrigued by the possibilities to generate change, when combining the power of creativity with a thorough understanding of human behavior and a place-based approach. As a result, her work has led her to develop participatory methodologies in urban planning, cultural policies and programs supporting cultural innovation, as well as designing prototypes and solutions to urban challenges. As a commitment to fostering improbable collaborations, she remains active in a range of international networks such as ASEFUAN and the European Cultural Foundation's Connected Action for the Commons. She has a bachelor's degree in communication sciences and an M.Sc. from the London School of Economics as a GSS grantee.



MOLLY ROSE QUINN, MEMPHIS

Molly Rose Quinn is a writer and non-profit arts administrator from Memphis, Tennessee. In 2017, she co-founded the Center for Southern Literary Arts, a non-profit that cultivates the diverse storytellers of the Memphis region as a pathway to justice regionally and globally; she currently serves as its first executive director. For eight years, she worked in New York City leading literary and multidisciplinary events for an array of institutions including Symphony Space, WNYC's Selected Shorts, the Brooklyn Book Festival, the Whitney Museum of American Art, and more. From 2014 - 2017, she served as director of public programs for Housing Works Bookstore, a downtown institution and social enterprise that raises money to provide lifesaving services for homeless New Yorkers living with HIV/AIDS. She holds an M.F.A. in creative writing from Sarah Lawrence College, New York, and is currently at work on her first book.



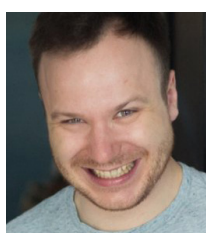
ROCIO RAPOPORT, BUENOS AIRES

Rocio Rapoport is a singer, guitar player and composer from Buenos Aires, Argentina. With a group of female artists from different provinces in Argentina she co-founded Blazar, a music website which gathers articles, recommendations, videos, opinions, findings and curiosities with the main goal of empowering women in the music industry. Their work is fueled by a community of artists walking their own path, committed to the expression of their most genuine voice. She feels that women are undervalued and not visible enough in music. The Blazar project aims to change this by providing support, production and increasing participation of women on stage in festivals and music shows. Rocio started her career as a singer and main composer in rock and fusion bands, among other styles. During the past few years she has been playing as a solo musician with an electric guitar and effects pedals making live shows in Argentina, Brazil, Uruguay, USA. She was selected by the City of Buenos Aires government to record her latest album *LA OTRA PARTE* (the other side) in Estudio Urbano, a recording studio that belongs to the government.



BRITTANY RHODES, DETROIT

Brittany Rhodes is the director of community engagement at the Belle Isle Conservancy, the non-profit organization for Belle Isle Park, the largest city-owned island urban park in the United States. In this role, Brittany is responsible for ensuring that Detroit residents feel a strong connection to and ownership of the park during a time of major transformation in the city of Detroit. She is also a mathematics tutor at the Downtown Boxing Gym Youth Program, an after-school academics and boxing program for Detroit students. Brittany is passionate about making connections that stimulate progress in the city of Detroit and inspiring mathematical confidence and aptitude in children of color. She serves on the boards of the Detroit Food Academy and The Connection Network. She earned a Bachelor of Science in mathematics from Spelman College, Georgia, and an M.B.A. from the Tepper School of Business at Carnegie Mellon University, Pennsylvania.



XAVIER ROY, CANADA

Xavier Roy is director of marketing at Opéra de Montréal, where he strives to build meaningful relationships with Montrealers from all backgrounds. Prior to this position, he developed the business intelligence strategy of Place des Arts, the largest performing arts center in Canada. He acts as chairman of the Board of Orchestre de l'Agora, which blends music and social innovation, and contributes to governmental committees as an advocate for a better use of data in the cultural sector.



LAURA SANCHEZ FERREYRA, BUENOS AIRES

Laura Sanchez Ferreyra is a sociologist based in Buenos Aires, Argentina. She works at Vivienda Digna, a non-profit, on the Microcredit Program for housing improvement and sustainable construction. She has worked in several social projects related to habitat and community development in both local and international organizations. Her professional, academic and voluntary services focus on habitat, community building, social economy, social creativity and participation. She is a former Deutscher Akademischer Austauschdienst (DAAD) scholar and is undertaking a dual master's degree in urban planning and mobility at the Technical University of Berlin and the University of Buenos Aires.



PHILLIP SIMPSON, DETROIT

Phillip Simpson, founder and owner of The Baltimore Gallery in Detroit's Milwaukee Junction neighborhood, is a proclaimed painter and muralist, practicing for over 20 years. Working primarily with acrylic, spray paint and pencil, Phillip creates both private and public artwork with the relentless intention to make its viewers smile. Instinctively so, he produces special 'smile-branded' paintings, murals and clothing. Phillip's works have been displayed in galleries, special exhibitions and public spaces across Detroit, Ann Arbor, Miami, and Atlanta area. He currently resides in Detroit, where he was born and raised. He lives by the motto "One World, One Smile."



CAROLINE TAIWO, UPPER MIDWEST USA

Caroline is the director of economic opportunity at Springboard for the Arts, a nationally recognized economic and community development organization based in Saint Paul, Minnesota. Since joining Springboard in October 2017, Caroline piloted the 20/20 Artist Fellowship program to recognize artists of color and Indigenous artists innovating in Minnesota, along with a series of fundraising workshops to increase access to capital for artists from under-resourced communities. In addition, Caroline heads Springboard's partnership with Kiva US to offer low barrier loans to creative entrepreneurs in the United States. Caroline has a background in digital storytelling and for two and a half years managed the arts and culture section of the Twin Cities Daily Planet, an award winning online publication that works to amplify and connect historically marginalized communities in the Minneapolis/Saint Paul area. In addition to her leadership roles, Caroline has directed various arts projects, contributed to cultural publications and led equity work with American Public Media and Minnesota Public Radio. Caroline attended Howard University, District of Columbia, and received her B.A. from Hamline University, Minnesota.



CZYKA TUMALIUAN, MANILA

A self-published poet and open source advocate, Czyka Tumaliuan owns a tiny book bar in Manila that sells books and zines from independent publishing houses in the Philippines and fiction-inspired coffee and beer. Passionate about culture and innovation, she's a journalist who writes about art, science, technology and their intersections in various media outlets, like GMA News, Rappler, Art Radar and Art Plus Magazine. She is working on the first VR-made art exhibit with Filipina artist Issay Rodriguez, and is creating a digital archive of Philippine literature with two other Filipina creatives. Czyka curated the first virtual reality (VR) exhibit at History Con and co-founded the first independent, experience-driven book fair in Manila that explores the possibilities of storytelling in the seven arts and tech.



LINDSEY MAE WILLIE, CANADA

Lindsey Mae Willie is a member of the Musgamagw Dzawada'enuxw People, living and working in the remote village of Kingcome Inlet, British Columbia. As an artist, activist, and researcher, she works as the traditional land and governance coordinator for the Dzawada'enuxw First Nation. In this role, she has helped develop a governance engagement strategy to enhance the capacity of the Dzawada'enuxw First Nation to assert authority over its territory while engaging in the reconciliation process. She seeks out her culture by listening to her elders, and through hunting, fishing, traversing the wilderness, constructing traditional shelters, and harvesting plants. Her filmmaking explores Indigenous identities, particularly by youth who are hungry to learn their ancestral knowledge and wisdom from their elders. Lindsey explores the revitalization of her community's language, culture, and arts, and in doing so, helps to recover and sustain Musgamagw Dzawada'enuxw artistic heritage. Her practice as a documentary filmmaker and storyteller has evolved from eleven years of professional work behind the camera as both camera operator and editor. She has worked with CTV, Aboriginal Peoples Television Network (APTN), City TV, and OMNI Television. In 2012, Lindsey was awarded the Aboriginal Peoples Television Network's Emerging Director Award and produced her first film, *The Potlatch Keepers* (2014), which aired on APTN.

**JENNA WINTER, CANADA**

Jenna Winter is an arts administrator, producer and facilitator based in Whitehorse, Yukon Territory. She has produced artistic projects with local communities (children, teenagers, refugees and senior citizens) in more than twenty cities in Canada and around the world, including in the UK, US, Asia, Australia and across Europe. Her lead artistic interest is in relational practices of social engagement. From 2009 - 17, she worked with the performance company Mammalian Diving Reflex, where she served as managing director and artistic associate. She has also worked in music and the visual arts, including for the 2009 Canada Pavilion at the Venice Biennale. Jenna is of settler origin (Italian/British) and is humbled to live and work on the beautiful territory of the Kwanlin Dün First Nation and Ta'an Kwäch'än Council. She has a B.A. from McGill University, Montreal, Quebec, and an M.A. from York University, Toronto, Ontario, both in art history.

**MIO YACHITA, JAPAN**

Mio Yachita is a researcher, educator and coordinator in international arts management and cultural policy. Since 2016, she has been a research associate at the Graduate School of Global Arts, Tokyo University of the Arts. Her interests include external relations in culture, especially between South East Asia and Japan, arts management education in Asia, and community-engaged arts. Previously, she worked at the Japan Foundation from 2009 - 2012 and served overseas as an assistant director and head of the Cultural Affairs Department in Malaysia from 2012 - 2016. In Malaysia, she produced numerous performing arts programs including traditional Kyogen and Bunraku, as well as contemporary performances, while overseeing the grant program for the arts and academic exchanges. She co-organized several conferences with the multiple topics such as community-engaged art in South East Asia and corporate support of the arts.

**BILPHENA YAHWON, BALTIMORE**

Bilphena Yahwon is a Baltimore-based writer, researcher, organizer and womanist born in Liberia, West Africa. Bilphena is the owner and curator of *goldwomyn.com*, the author of *teaching gold-mah how to heal herself* and the co-creator of For Black Girls Considering Womanism Because Feminism Is Not Enuf. She is also on quarter of Press Press, an interdisciplinary publishing practice organized to shift and deepen the understanding of voices, identities, and narratives. Her work uses a womanist approach and centers women's health and well-being, transformative / restorative justice and intersectionality. She writes of the immigrant experience, of blackness, of healing, of African women made from flowers breathing fragility. She currently serves as the outreach coordinator at Restorative Response Baltimore, a conflict resolution and community building organization. Her art and organizing work has been featured in *TIME*, *The Nation*, *City Paper*, *Baltimore Sun*, WYPR, Africa and Afro-Diasporian Art Talk and Afropunk.





YOUNG CULTURAL INNOVATORS BY HUB

BALTIMORE

Carly Bales,
Performance Artist & Cultural Organizer; Executive Director, Le Mondo

Nicholas Cohen,
Executive Director, Maryland Citizens for the Arts

Alexis Dixon,
Arts Administrator, Curator, Visual Artist; Executive Assistant, Greater Baltimore Cultural Alliance

Dave Eassa,
Visual Artist; Manager of Community Engagement, Baltimore Museum of Art

Bilphena Yahwon,
Writer; Outreach Coordinator, Restorative Response Baltimore

BUENOS AIRES

Gabriel Costa,
Journalist; Director, Conventillo Babel Magazine

Rocio Rapoport,
Singer, Guitar Player & Composer; Co-Founder, Blazar

Laura Sanchez Ferreyra,
Program Officer, Microcredit Program for Habitat, Vivienda Digna

CANADA

Alyssa Fearon,
Curator, Art Gallery of Southwestern Manitoba, Brandon, Manitoba

Brian McBay,
Executive Director, 221A; Vice-Chair, City of Vancouver's Arts & Culture Policy Council, Vancouver, British Columbia

Xavier Roy, *Director of Marketing, Opéra de Montréal, Québec, Canada*

Lindsey Mae Willie, *Filmmaker; Traditional Land & Governance Coordinator, Dzawada'enuxw First Nation; Dzawada'enuxw, British Columbia*

Jenna Winter, *Administrator, Producer, Facilitator; Whitehorse, Yukon Territory*

DETROIT

Christy Bieber (Giizhigad),
Anishinaabe Artist & Cultural worker; Co-Director, The Aadizookaan

Brittany Rhodes, *Director of Community Engagement, Belle Isle Conservancy*

Phillip Simpson, *Artist; Gallery Owner, The Baltimore Gallery*

NAIROBI

Esther Mbatha, *Vice Chairperson, Youth Council for Cultural Heritage, Kenya National Commission for UNESCO*

NEW ORLEANS

David Baker, *Associate Editor, The Louisiana Weekly*

Samuel Bowler, *Writer, Sculptor & Technologist; Director, Culturalyst*

Jose Cotto, *Associate Director, Place & Design Education, Arts Council New Orleans*

SALZBURG

Katharina Kapsamer, *Visual Artist & Cultural Worker*

Matthias Leboucher, *Musician; Co-Founder, New Art and Music Ensemble Salzburg (NAMES)*

Stefano Mori, *Architect & Project Manager, Studio Anna Heringer*

Irina Paraschivoiu, *Research Fellow, Center for Human-Computer Interaction, University of Salzburg*

SEOUL

Ala Clair Cho, *Head Curator, Gwanghwamun International Art Festival Organizing Committee*

Namhee Joo, *Program Manager, Chungnam Arts & Culture Foundation*

Mihong Kim, *Urban Designer & Curator; Public Official, Smart City Development, Geumcheon-gu Office, Seoul Metropolitan Government*

Yeong Yeol Oh, *CEO, Bicycle of Promise*

JAPAN

Shuko Ebihara, *Founder & Director, kuriya*

Risa Nikaido, *Freelance Animation Producer*

Mio Yachita, *Research Associate, Graduate School of Global Arts, Tokyo University of the Arts*

MALTA

Dorian Mallia, *Founder & Artistic Director, Moveo Dance Company*

Greta Muscat Azzopardi, *Facilitator; Writer; Co-Director, The Amber Spark*

MANILA

Reymart Cerin, *Creative Director, The Public School Manila Branding & Design Studio*

Ralph Eya, *Independent Art Practitioner*

Cyrene Kazandra Tumaliuan, *Founder & Chief Librarian, Kwago Bookstore*

MEMPHIS

James Dukes aka IMAKEMADBEATS, *Producer & Engineer; CEO, Unapologetic LLC*

Victoria Jones, *Executive Director, The CLTV*

Molly Quinn, *Executive Director & Co-Founder, Center for Southern Literary Arts*

TIRANA

Tereza Çuni, *Head of Communication and Promotion, Marubi National Museum of Photography*

Elkjana Gjipali, *Adviser to the Minister, Ministry of Culture*

Anisa Lloja, *Program Staff, Cultural Heritage without Borders Albania; Co-Founder, Nji Mar, Nji Mrapsht*

Anisa Mano, *Community Development Manager, Cultural Heritage without Borders Albania*

Anisa Papajani, *Senior Sales Account Executive, Vodafone*

UPPER MIDWEST USA

Adrienne Benjamin, *Mille Lacs Regional Equity Champion for the Minnesota Education Equity Partnership, Isle, Minnesota*

Alayna Eagle Shield, *Health Education Program Director, Standing Rock Sioux Tribe, Mandan, North Dakota*

Lucas Koski, *Asset Manager, Artspace Projects, Saint Paul, Minnesota*

Sieng Lee, *Artist & Designer, Saint Paul, Minnesota*

Amber Mathern, *Assistant Professor of Marketing, Northern State University, Aberdeen, South Dakota*

Heather Meyer, *Improv Performer, The Theatre of Public Policy, Minneapolis, Minnesota*

Caroline Taiwo, *Economic Opportunity Program Director, Springboard for the Arts, Saint Paul, Minnesota*

PARTNER ORGANIZATION PARTICIPANTS



PATTY CHAN, TAIWAN

With an education background in intercultural communication and ethnology, Patty Chan works as the program officer at the Mekong Cultural Hub (MCH), a partner organization of the Salzburg Global YCI Forum. MCH was seeded by Cambodia Living Arts (CLA) and seeks to offer personal and professional development opportunities for creative cultural practitioners in Cambodia, Laos, Vietnam, Myanmar, Thailand and Taiwan. Patty is responsible for supporting overall coordination and delivery of program activities, also coordinating with administrative teams to make sure the operating and funding requirements have been met to support creative practitioners who are already established in their own contexts at the intersection of arts and society, and help them to widen their networks and impact by developing regional projects and collaboration. Prior to this, she was project manager in Fairtrade Taiwan and the assistant executive officer at Department of Cultural Exchange, Ministry of Culture.



EUNWOO CHO, REPUBLIC OF KOREA

Eunwoo Cho works as an assistant manager of ARKO Creative Academy (ACA) at Arts Council Korea. Arts Council Korea (ARKO) is the national funding agency for the arts under the Korean Ministry of Culture, Sports and Tourism. ACA is a program which supports young artists under 35 years of age in the fields of literature, visual arts, theatre, dance, music, theatre arts, and creative producing and planning. It provides intensive educational programs as well as grant funding for the selected emerging artists in Korea. Being responsible for the literature course of ACA, her duties include planning, developing and coordinating the annual program to support the rising writers. She is also in charge of publishing literary anthologies and promoting various events and activities for young writers.



ARLETA LITTLE, UNITED STATES

Arleta Little joined the McKnight Foundation in 2013 and serves as a program officer in the arts program and as director of the McKnight Artist Fellowships Program. In her tenure, Arleta has built community with McKnight's fellowships program partners and defined a research-based rationale for increasing the program's fellowship support for working artists. With a background in social research, Arleta collaborated with the University of Minnesota's Center for Urban and Rural Affairs to complete the Yes and No Report: Conversations About Thriving with Artists of Color in the Twin Cities. She served as co-chair of the community advisory group that created the Arts & Culture section of Minnesota Compass, the state's social indicators project measuring progress on key indicators for quality of life. She also served as the co-chair of the Minnesota Cultural Data Project Task Force and was a founding member of the Creative Minnesota team, establishing the biennial report on the health and impact of artists, creative workers, and nonprofit arts and culture organizations in Minnesota. As a board member for Grantmakers in the Arts, Arleta serves as McKnight's liaison to a vital network of national arts funders. She also serves as an Advisory Board member for the St. Paul Foundation's Pan-African Community Endowment fund. As an active member of the Twin Cities Racial Equity Funders Collaborative and a member of McKnight's Diversity Equity and Inclusion Advisory Group, Arleta serves as a local and national champion for increasing equity in philanthropy. Prior to working in philanthropy, Arleta served as the executive director of the Givens Foundation for African American Literature and worked for over 15 years as an organizational development consultant providing strategic planning, program evaluation, and grant writing services to organizations in Minnesota. She is also a Returned Peace Corps volunteer, a Creative Community Leadership Institute fellow, and a published poet.



FLAVIAN LUK, HONG KONG SAR

Flavian Luk is a senior executive the non-profit organization Make a Difference (MaD), an Asian-based think and collaborative platform that promotes creativity and social innovation. As a versatile cultural practitioner, Flavian has been working in the cultural field with different roles and responsibilities. Flavian has curated a series of community-driven cultural projects, employing music as a principle art form to intersect with our communities. This includes the recent government funded Community Record Company, and past projects including Community Rhapsody (2017) and the Upcycled Symphony (2016), aiming to bring music beyond a conventional concert setting. Flavian is also a producer who developed and curated the Music Lab Festival since 2016, which pioneers to promote local musicians and promote classical music.



JIHYUN MOON, REPUBLIC OF KOREA

Jihyun Moon works as an assistant manager of ARKO Creative Academy (ACA) at Arts Council Korea. Arts Council Korea (ARKO) is the national funding agency for the arts under the Korean Ministry of Culture, Sports and Tourism. ACA is a program which supports young artists under 35 years of age in the fields of literature, visual arts, theatre, dance, music, theatre arts, and creative producing and planning. It provides intensive educational programs as well as grant funding for the selected emerging artists in Korea. Being responsible for the creative producing and planning at ACA, her duties include planning, developing and coordinating the annual program to support the young producers in arts and culture. Jihyun is also in charge of managing collaboration arts projects with national research institutes (astronomy, ecology, etc.) to offer inspiration and various learning opportunities to the young creative producers.

FACILITATORS



MARCOS AMADEO, ARGENTINA

Marcos Amadeo is chief of staff of EDUCAR, a company supported by Argentina's National Ministry of Education. His duties include general management for the development of innovative digital and creative skills for all primary and high school students in Argentina. Marcos has successfully launched and positioned the new Metropolitan Design Center in Buenos Aires, developed an end-to-end social development department and led new incubator programs for creative startups. He is a public affairs and creative industries developer, and has over ten years of experience in government cultural affairs, political analysis, B&B and B&C corporate business, community relations and crisis management. He was previously general director at the Buenos Aires City Government, Ministry of Economic Development, General Board of Creative Industries and Foreign Trade. Marcos also 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. He is invited to speak worldwide on a variety of topics, including creative industries, international trade, start-ups and investment platforms. He also developed Buenos Aires Hub, and his duties include the development and promotion of creative industries in the city, the promotion of social inclusion of the design industry-locally and abroad-and the development of new business opportunities for creative start-ups. Marcus 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 is a Fellow of several Salzburg Global Sessions.



TONI ATTARD, MALTA

Toni Attard is founder and director at Culture Venture. Previously he was director of strategy at Arts Council Malta where he was responsible for the leadership of the strategy team that created, developed, and is tasked with implementing the Council's Create 2020 strategy. He is one of the authors of Malta's cultural policy and served as creative economy advisor within the Ministry of Finance, the Economy and Investment, to develop a national strategy for the cultural and creative industries in Malta. Toni is a visiting lecturer in arts management at the University of Malta and a regular speaker at international conferences on arts and culture. He is a founding member of Opening Doors, an NGO for the artistic development of adults with learning disabilities. He is also an actor, theatre director, and served as festival director for four editions of ZiguZajg international festival for children and young people until 2015. He graduated from the University of Malta with an honors degree in communications and theatre studies. As a Chevening scholar he completed his postgraduate degree in cultural management and policy at Queen Margaret University, Edinburgh. He is a Fellow of several Salzburg Global Sessions.



AMINA DICKERSON, UNITED STATES

Amina J. Dickerson is president of Dickerson Global Advisors, LLC., (DGA), a consulting and executive coaching practice created as an outgrowth of decades of leadership experience in the non-profit, corporate and philanthropy sectors. She works with senior leaders on strategy, leadership and succession planning. She held executive posts in museums, headed a multi-national philanthropy funding programs in hunger relief, the arts, domestic violence and education, and she serves as a trustee for US foundations and non-profits in Chicago, Illinois, and nationally. She is a Fellow of several Salzburg Global Sessions.



CHRISTINE GITAU, KENYA

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



ARUNDHATI GHOSH, INDIA

Arundhati Ghosh is the executive director of the India Foundation for the Arts. After spending a decade in the corporate sector, she joined IFA as its first fundraiser in 2000 and became executive director on June 1, 2013. In 2010, she received the Global Fundraiser Award from Resource Alliance International, the same year IFA won the India NGO of the Year Award in the medium category. She is a recipient of the fellowship under “Chevening Clore Leadership Awards” in the UK in 2015. She is also a recipient of the Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics, London in 2005. Arundhati was selected as one of the top three leaders in the city of Bangalore under the Lead India campaign of The Times of India in 2008. She sits on various boards and advisory panels including those of the 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 program for theatre practitioners across the country under the aegis of India Theatre Forum, called SMART - Strategic Management for the Art of Theatre. Arundhati has an economics degree from the Presidency College, Kolkata, and a post-graduation degree in management from the Mudra Institute of Communication, Ahmedabad. She also has a degree in classical dance and is a published poet in Bangla. She is a Fellow of several Salzburg Global Sessions.



PETER JENKINSON, UNITED KINGDOM

Peter Jenkinson OBE has worked for over 20 years in the cultural sector, passionately advocating and acting for deep and lasting change across the cultural and political landscape and for building social justice. As an independent cultural agent based in London, he works across a diverse portfolio of disciplines including as a founding director of the new open initiative focusing on civic agents; pop-up chancellor of the Cannon Hill Art School 2015, a pop-up experimental art school in Birmingham; an associate of the Compass progressive politics network; and UK Ambassador to The Alternativet, the cultural-political party in Denmark. Prior to these adventures, Peter has had a distinguished and award-winning career working across the arts and culture, including his role as co-founder of CultureandConflict, founding director of the £110 million Creative Partnerships creativity in learning program across England, and the initiation and delivery of the world-class £21 million The New Art Gallery Walsall. He received a B.A. in modern history from Gonville and Caius College, University of Cambridge. He is a Fellow of several Salzburg Global Sessions.



HIROKO KIKUCHI, JAPAN

Over the course of 18 years, her experiences extend from creating socially engaged art projects, to providing engagement based strategic direction and leading educational programs for arts and cultural institutions; management of programs for arts, culture, youth development and community-building, and design thinking for social change. After having lived and worked in the US for 20 years, she returned to Japan in 2011 to work as a member of the start-up team for Social Creative Platform for Opportunity: Project Wawa where she designed the creative industries strategy to support grassroots reconstruction efforts following the 2011 Tohoku Earthquake in Japan. Since then, she has been involved in developing projects for arts and cultural institutions, and community-building, and creative place making for social change in Japan and the US. In 2015, she co-founded a non-profit arts and community development organization inVisible in Japan. Hiroko holds a M.F.A. degree in interdisciplinary studies from Tufts University, in affiliation with the School of the Museum of Fine Arts, with a special focus on performance art, history, and theory, and social practice.



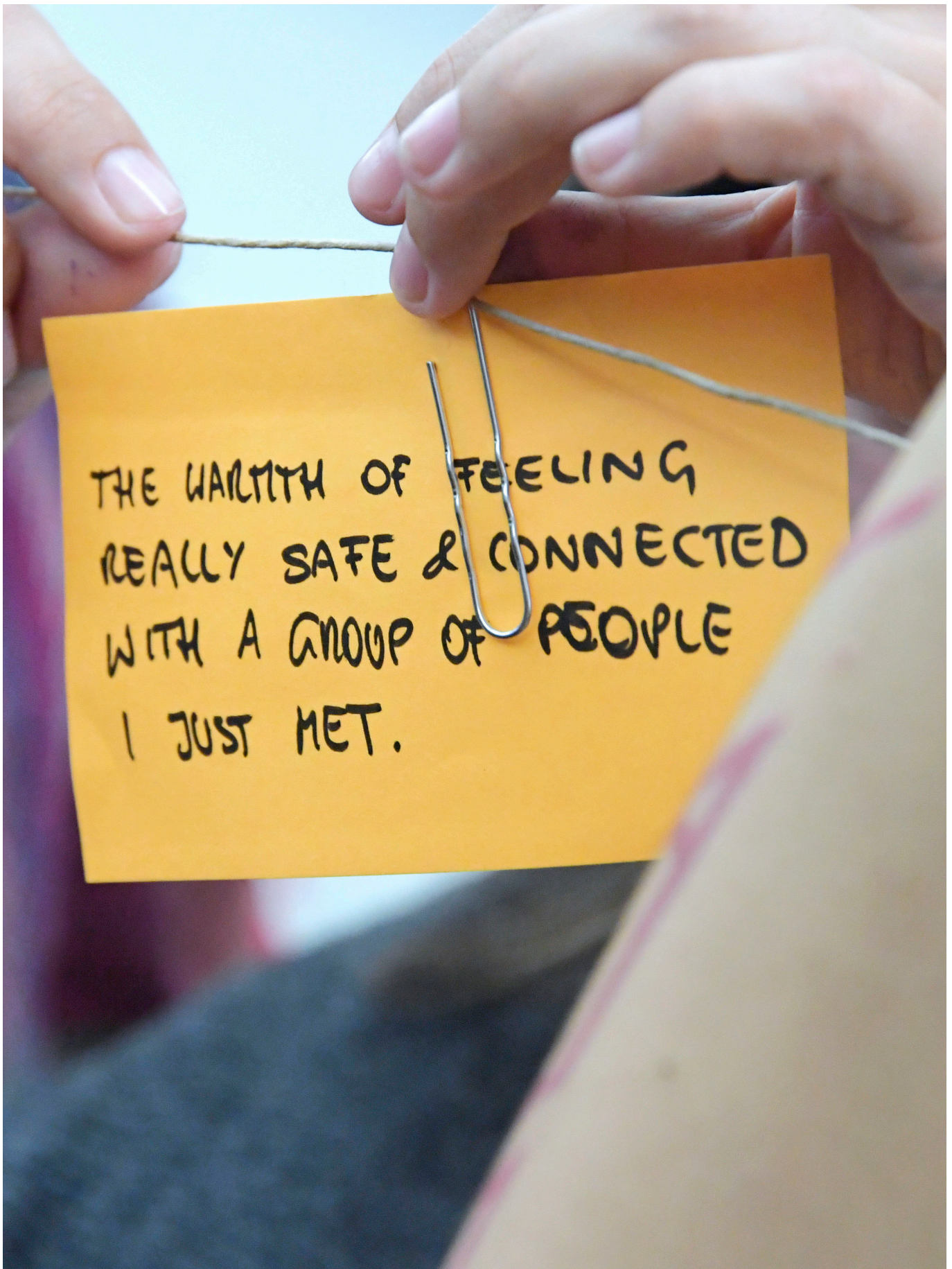
ADAM MOLYNEUX-BERRY, EGYPT

Adam Molyneux-Berry is an award-winning social entrepreneur and ecosystem builder - dedicated to the innovation of impact, crowd, and capital in the developing world. As the co-founder and managing director of iceHubs Global – an international network of technology innovation hubs - he worked to transform local challenges into sustainable businesses across four continents. Adam also pioneered the co-creation of a franchised hub structure called 'Hub in a Box' - which supports entrepreneurship ecosystems through the innovative co-creation of viable business models in challenging environments. Adam is also the co-founder of icecairo – Egypt's leading green tech innovation hub and Fab Lab; and Nawaya – a social enterprise advocating sustainable agriculture and agri-business based entrepreneurship. His most recent effort is the creation of a new type of financial ecosystem called Prosperity - a radically new approach that engages the crowd in impact investing through fintech aggregation and rich storytelling. This platform was inspired by Adam's belief that the social businesses of today are the impact investing opportunities of tomorrow. Adam has a passion towards bringing people together around complex social and environmental challenges and transforming them into unexpected investment opportunities. He believes that by combining innovation and entrepreneurship methodologies; with fintech and the power of the crowd; even the most complex issues can be transformed into sustainable economic returns. Adam's work in eco-innovation has allowed him to be part of a movement using Social Enterprises to create triple-bottom-line products, services, and investment vehicles – helping grow the social impact sector and activating emerging futures. He is a Fellow of several Salzburg Global Sessions.



SHELAGH WRIGHT, UNITED KINGDOM

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 open⁹, and a director of the Together Foundation, Mission Models Money, and ThreeJohnsandShelagh. She is also an associate of the think tank Demos, the CultureandConflict 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*. Shelagh has also written 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. She is a Fellow of several Salzburg Global Sessions.



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Karin Maurer,
Revenue Manager

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Head of Maintenance

Marisa Todorovic,
Executive Housekeeper

Verena Wagner,
Head of Reception

Veronika Zuber,
Head of Events

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Program

***** (At time of program –
April 2018)

REPORT AUTHOR

Oscar Tollast is a Communications Associate at Salzburg Global Seminar. He creates and edits content for Salzburg Global's website and helps administrate the organization's social media accounts. Before joining Salzburg Global in 2017, Oscar previously worked for the Dorset Echo, a daily regional newspaper situated in Weymouth, England, where he qualified as a senior journalist. Oscar first came to Salzburg Global in 2012 as a participant of the Salzburg Academy on Media and Global Change and later returned for an internship with Salzburg Global's communications team in 2013. He has also undertaken internships at The Guardian, The Independent, and the BBC. Oscar holds a B.A. in multimedia journalism from Bournemouth University, UK, and holds a National Qualification in Journalism.

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For more information visit:

Series SalzburgGlobal.org/multi-year-series/yci

Session SalzburgGlobal.org/go/600

SALZBURG GLOBAL SEMINAR

Salzburg Global Seminar is an independent non-profit organization founded in 1947 to challenge current and future leaders to shape a better world. Our multi-year program series aim to bridge divides, expand collaboration and transform systems.

Salzburg Global convenes outstanding talent across generations, cultures and sectors to inspire new thinking and action, and to connect local innovators with global resources. We foster lasting networks and partnerships for creative, just and sustainable change.

Over 36,000 Fellows from more than 170 countries have come together through our work, with many rising to senior leadership positions. Our historic home at Schloss Leopoldskron in Salzburg, Austria – now also an award-winning hotel – allows us to welcome all participants in conditions of trust and openness.

SALZBURG GLOBAL FORUM FOR YOUNG CULTURAL INNOVATORS

The Salzburg Global Forum for Young Cultural Innovators empowers rising talents in the creative sector to drive social, economic and urban change. Launched in 2014, it is building a global network of 500 competitively-selected changemakers in “hub” communities who design collaborative projects, build skills, gain mentors, and connect to upcoming innovators in their cities and countries.

For more info. please visit:
www.SalzburgGlobal.org