



SALZBURG
GLOBAL
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SALZBURG GLOBAL FORUM FOR YOUNG CULTURAL INNOVATORS

CULTURAL INNOVATION, LEADERSHIP AND COLLABORATION: A GLOBAL PLATFORM

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

Adena and David
Testa

SALZBURG GLOBAL SEMINAR WOULD LIKE TO THANK ALL THE FACILITATORS FOR GIVING THEIR TIME AND EXPERTISE TO THIS PROGRAM. SPECIAL THANKS ARE DUE TO PETER JENKINSON AND SHELAGH WRIGHT FOR THEIR PROGRAMMATIC ADVICE, INSIGHT AND SUPPORT.

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INTRODUCTION: SHAPING A BETTER WORLD THROUGH CULTURAL INNOVATION

Many cities and regions around the world are facing radical environmental, social, political, and economic transformation, confronting challenges such as climate change, social injustice, the need for educational reform, and growing economic disparities. Addressing these challenges takes action at all levels and in collaboration across multiple different sectors.

Recognizing that some of the most imaginative solutions at the local and community levels are found in the arts and culture sector, where young cultural innovators are helping to drive change, Salzburg Global Seminar launched the Young Cultural Innovators Forum (YCI Forum) in 2014 to connect and empower a critical mass of talented change-makers across the world to shape a more creative, just and sustainable world.

In October 2019, 50 new members joined this growing global network of cultural changemakers and creative practitioners, by taking part in the sixth program of the Salzburg Global Forum for Young Cultural Innovators – *Cultural Innovation, Leadership and Collaboration: A Global Platform*.

Supported by local partner organizations and individual philanthropists, the newest members of the YCI Forum came to Salzburg from 17 countries including Austria, Canada, India, Japan, Kenya, Korea, Malta, Philippines, South Africa, the UK, and the USA, and represented diverse artistic disciplines from the visual and performing arts, literature, and cultural heritage, to foods, fashion, architecture, and design. As ever, all participants were aged between 25-35 with at least two years of professional experience in the arts or cultural sector and a demonstrable passion for creating social change within their community.

YCI Program Director Susanna Seidl-Fox said, “By connecting this next generation of creative changemakers,

Salzburg Global aims to support and strengthen the evolving cultural ecosystem, catalyze cross-sectoral connections, and expand the possibilities for civic innovation and social improvement through the power and creativity of the arts worldwide.”

CONTINUITY AND CO-CREATION

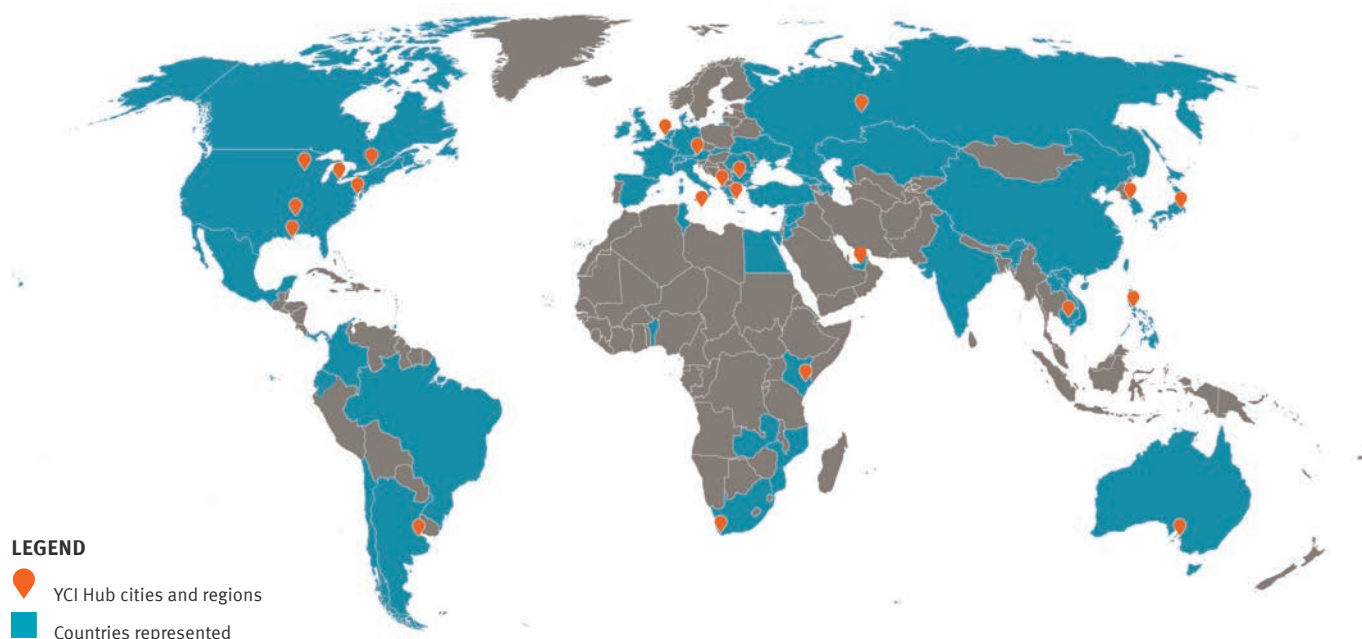
For the first time, the Forum also saw a large number of existing members of the YCI network from previous years’ programs return as facilitators, who helped co-create the program along with the long-serving faculty and Salzburg Global staff.

Faye Hobson, YCI Program Manager, said, “The goals of the program in Salzburg are to welcome the new YCIs into the YCI Forum network, connect them with each other, and provide opportunities for them to reflect on their own practice, as well as on their role in their community, in their city or region, and as part of the YCI network worldwide. This year the YCI Forum is being co-created by Salzburg Global, the YCI facilitation team, and members of the YCI Forum network. We believe that co-creation taps into the collective insight and potential of groups, and is especially effective when bringing together YCIs from around the world who are facing common challenges in their work to generate breakthrough solutions that shape a better world.”

The annual week-long residential program at Schloss



MAP OF YCI FORUM NETWORK 2014-19



Leopoldskron, home of Salzburg Global Seminar, is designed to help participants develop the dynamic vision, practical skills, and global networks they need to bridge divides, expand collaboration, and transform systems at the local, regional, and global levels. The program combines theory and praxis, with capacity building sessions focusing on communicating value, principles of self-organization, cross-sectoral collaboration, and leadership and values. This 2019 program was also aligned with several Sustainable Development Goals. Participants examined how people within the arts and cultural sector can create sustainable cities and communities as well as positive innovation for the future.

Now entering its seventh year, the YCI Forum is growing and nurturing a dynamic international network that catalyzes an expanding range of local and cross-border collaborations. The Forum represents a major, ten-year commitment by Salzburg Global Seminar to fostering creative innovation and social entrepreneurship for more inclusive and sustainable development.

The YCI Forum, through its annual Salzburg program of workshops, plenary sessions and group work, in-region convenings and ongoing network curation, seeks to:

- Support next generation creative change-makers who are major, yet unrecognized or under-resourced, drivers of civic innovation and imaginative social change;
- Expand the world-class network of Young Cultural Innovators to strengthen and encourage cross-sectoral collaboration between the arts sector and other sectors over the next five years;
- Build the capacity of a critical mass (500+) of networked

young creative change-makers committed to innovative leadership, social impact, entrepreneurial approaches, and exchange of best practices within and among “YCI hubs” worldwide;

- Generate a multiplier effect through the “YCI hubs” by sharing the learning from the Salzburg sessions and inspire innovation, collaboration, and peer mentoring at the local and regional levels; and
- Disseminate the Forum’s groundbreaking ideas around the intersection between the arts and social impact to a broad community of stakeholders and build a creative impact network for continuing dialogue, collaboration and advocacy, through social media and catalyzed by the “YCI hubs.”

This report does give an overview of each of the programmatic elements in Salzburg, but the majority of the report includes interviews with and accounts directly from YCI Fellows about why they value the program. An account of the ongoing “Contested Histories” project, sparked by a protest at the 2018 YCI Forum, is also included.

The 2019 program of the Young Cultural Innovators Forum was held in partnership with Adena and David Testa, Arts Council Korea, Arts Council Malta, the Bush Foundation, Canada Council for the Arts, Japan Foundation, the Korea Foundation, the Kresge Foundation, Lloyd A. Fry Foundation, the McKnight Foundation, the Nippon Foundation, Sheika Salama Bint Hamdan al Nahyan Foundation, Shalini Passi Art Foundation, and World Culture Open.

PROGRAM SUMMARY: A CO-CREATION APPROACH TO YCI 2019

In an exciting development to the YCI Forum, members of the YCI Forum network were invited to return to Salzburg to co-create the 2019 program, making membership of the YCI network more participatory and collaborative

Co-creation taps into the collective insight and potential of groups, helps to generate breakthrough solutions and is especially effective when bringing together diverse stakeholders facing common challenges.

Over the course of the five-day program, several YCIs from the global network led workshops, spoke on panels and organized the “Schloss is Alive” Creative Showcase. Additional workshops and “sharing groups” were facilitated

by the YCI faculty led by program facilitators Peter Jenkinson and Shelagh Wright, specially invited speakers and Salzburg Global Seminar staff.

The participants then created their own individualized program for the week by selecting from the various concurrent workshops on offer, in addition to attending plenary discussions and whole-group exercises.

WORKSHOPS

100 IN 1 DAY: HOW TO START A CITIZEN DRIVEN FESTIVAL AND MAYBE EVEN A MOVEMENT

Katharina Kapsamer, *Visual Artist, Salzburg, Austria*

During this workshop YCIs explored participatory forms of citizen engagement. The festival “100 in 1 Day” was used as a case study. Participants explored how the festival started in Montreal in 2013, and spread to various cities in Canada and the world. This included an exploration of citizen engagement on a small and global scale for city transformation.

#community building #participation #urban action

THE ART OF ASKING: REFLECTIONS OF A FUNDRAISER

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

This interactive presentation looked at strategies for resource mobilization and fundraising. Arundhati shared her reflections as a fundraiser and looked at different approaches to making an ask and sources of funding. Participants explored the steps within the resource mobilization cycle and considered what motivates a donor to give.

#resources #motivation #donors





ART PRACTICE AS TACTIC: HOW DO WE REALLY MAKE CHANGE?

Ralph Eya, Artist, Manila, Philippines

This workshop explored how tactical art practice can address the current ‘crisis’ of dehumanization and anti-dialogue. The workshop included identifying core values surrounding the changemaking framework. The discussion also included the integration of arts pedagogy into rights-based identity formation and communal relationship-building. Participants left the workshop with a practical guide for developing their own creative framework for artist-initiated projects.

[#arts activism](#) [#identity](#) [#human rights](#)

BUILDING A CULTURAL ACTIVISM CAMPAIGN

Kleidi Eski, Creative Director, Founder, Light and Moving, Tirana, Albania

Cultural activism is important in resisting oppression and promoting social change. It focuses on art and culture as forms of bringing critical issues to public attention. From gifs and internet memes to festivals; from public performance to music videos – this kind of art-oriented organizing can be almost anything. The process of organizing cultural activism is as important as the outcome and it relies on logistics, people and time. In most occasions the circumstances around cultural activism campaigns are restrictive. This workshop

explored how we can create, support and maintain sustainable cultural activism by inventively exploiting all the available resources. Can we discover resources where we don’t expect them? In this workshop participants explored a step-by-step process of conceiving cultural actions that are effective under limitations. They used the “Me and We” framework to collect the necessary pieces in designing and implementing cultural activism campaign.

[#cultural activism](#) [#networks](#) [#art organizing](#)

COMMUNITY EMPOWERMENT AND ENERGY SPREAD

Luciana Chait, Freelancer, Dijon Media, Buenos Aires, Argentina

Ro Rapoport, Producer, Las Pibas, Buenos Aires, Argentina

In this workshop participants reflected on different challenges that many communities around the world are facing, such as migration, gender inequality, and gentrification. The workshop explored how cultural movements can be used as powerful tools to organize vulnerable minorities to transform their communities through collective action. Participants looked at strategies for empowering young people to spread the energy from community work to future generations.

[#gender](#) [#migration](#) [#gentrification](#)

EMANCIPATION MAPPING

Palesa Ngwenya, *Development Coordinator, Maboneng Township Arts Experience, Cape Town, South Africa*

Siphwe Ngwenya, *Director, Maboneng Township Arts Experience, Cape Town, South Africa*

Participants in this workshop explored emancipation through modern myth-making and mapping in an interactive engagement session. The session guided YCIs through emancipation mapping, modern myth-making, and stories as a source of power. Participants discussed issues around power, naming rights, belonging and emancipation. A walking pedagogy was used to re-imagine and re-map Schloss Leopoldskron.

#storytelling #reclaiming space #power

FINDING SPACE FOR NEW NARRATIVES OF REPRESENTATION: AN OPEN EXCHANGE

Raina Lampkins-Fielder, *Curator and Program Officer, Souls Grown Deep, Paris, France*

In this informal exchange participants shared insights from their own national, professional and personal perspectives on the dynamics of race, history, censorship, and contemporary art and ideas and how they impact our work in the cultural sphere. Participants looked at three recent artistic responses to racist and traumatic moments in the American past – including the resurgence of blackface – as a point of departure for their discussion: the battle in San Francisco over controversial plans to erase a school mural depicting images of subjugated enslaved Africans and Native Americans; Kehinde Wiley's new monumental bronze statue *Rumors of War* unveiled in Times Square in New York City inspired by the equestrian statues of Confederate generals in Richmond, Virginia; and the play *Until Until Until* by Edgar Arceneaux, based on the unseen footage from African-American Broadway legend Ben Vereen's blackface performance at US President Ronald Reagan's televised 1981 inaugural gala.

#race dynamics #trauma #voice

FUTURE LAYERS AND NARRATIVES FOR LEOPOLDSKRON

Ben Glahn, *Vice President, Development and Operations, Salzburg Global Seminar*

Raina Lampkins-Fielder, *Curator and Program Officer, Souls Grown Deep, Paris, France*

Salzburg Global recognize the YCI Forum and its Fellows as an important part of our institutional evolution and acknowledge that the actions and engagement of YCI Fellows from all over the world have added new layers to the history of Schloss Leopoldskron. Participants discussed creative

responses to the Schloss Leopoldskron and looked at how these can be used to build future layers to the narratives for the building.

#multi-layered narratives #creative interventions #inclusive spaces

LEVERAGE THE LEADER IN YOU

Amber Henderson, *Assistant Professor of Management, Northern State University, Aberdeen, USA*

We each have the qualities of an influential leader, but sometimes we don't communicate those qualities constructively. This workshop took participants through an audit of their emotional intelligence, with a focus on the role that it plays in interpersonal communication. Participants reflected on their own perceived qualities, and considered how to leverage these qualities in their personal and professional life.

#interpersonal communication #emotional intelligence #leadership

SETTING THE TABLE: BUILDING PARTNERSHIPS AT THE SPEED OF TRUST

Rebecca Cordes Chan, *Program Officer, LISC National Creative Placemaking and Economic Development Program, Baltimore, USA*

We often dive into new projects or collaborations without pausing to clarify shared values, common goals, and optimal working relationships. But what happens if (and when) we hit a bump in the road? While identifying expectations early on cannot prevent issues from arising, it helps create a solid foundation on which to build and sustain partnerships. This practice-oriented participatory workshop gave participants and opportunity to name these skills and experiences, unearth unconscious biases, clarify expectations and areas of alignment with potential partners, and pinpoint areas where additional assistance is needed. The workshop concluded by using the exercises to get to know each other and consider what each person brings to the Schloss Leopoldskron "table".

#partnerships #empathy #alignment

SLOW DOWN FOR SELF-SUSTAINABILITY

Marc Laws, *International Yoga Teacher; Co-manager, Karma Collab, London, UK*

Through creative Yoga asana flow, participants in this workshop cultivated a steady inner-fire through slow meditative movement. During the workshop participants unraveled how the arts of Yoga and sustainability go hand-in-hand by slowing down to move, breathe and be, with reverence.

#wellbeing #yoga #self-care

THE SUSTAINABLE DEVELOPMENT GOALS, CROSS-SECTORAL COLLABORATION, SYSTEMS CHANGE. . . AND YOU!

Susi Seidl-Fox, Program Director, Culture and the Arts, Salzburg Global Seminar

Faye Hobson, Program Manager, Salzburg Global Seminar

This workshop looked at what the UN sustainable development goals (SDGs) are, how culture relates to each of them, and how they can be used to help to provide a conceptual framework for the work of YCIs. Participants discussed how the cultural sector can engage in alliance building and cross-sectoral collaboration by relating our work to the SDGs. Participants explored the systems that they are trying to change in each of their contexts and brainstormed how they can work more effectively towards systems change.

[#global challenges](#) [#cross-sectoral collaboration](#)

[#systems transformation](#)

PLENARY SESSIONS

ARTS ACTIVISM PANEL

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

Luciana Chait, Freelancer, Dijon Media, Buenos Aires, Argentina

Kleidi Eski, Creative Director, Founder, Light and Moving, Tirana, Albania

Ralph Eya, Artist, Manila, Philippines

Situating their creative practice in the turbulent times in which we live, the panelists discussed the role that arts and activism can play in bringing about change. The panelists presented case studies of “Artist” projects from Albania, Argentina, the Philippines. Discussion included the role that culture can play in leading resistance and building new political movements. The discussion, moderated by Arundhati Ghosh, also touched on how to build solidarity and consensus around common issues across geographical boundaries.





HARNESS THE POWER OF LISTENING

Marc Laws, *International Yoga Teacher; Co-manager, Karma Collab, London, UK*

The breath is vital to our energy and as we explore we will develop a new understanding of what it means to breathe. Where the breath goes, the mind follows. This workshop unpacked different breathing techniques as participants experienced the benefits of each. With these tools, the YCIs were to step into the deep layers of the power of listening revealing the omniscient wisdom that awaits.

WHAT HAPPENS AFTER THE SCHLOSS

Moderator: Ralph Eya, *Artist, Manila, Philippines*

YCIs from within the global network shared their experiences of what happens after the Schloss. During this session returning YCIs gave examples from their own experiences of how YCI Hubs and the global network can become springboards for change.

SHARING SESSIONS

YCIs were divided into four facilitated small groups in which they will engaged in sharing and peer mentoring. These sessions provided an opportunity for YCIs to reflect deeply on their own practice and help each other identify ways to improve their approach to their work and increase the impact they are having on their communities.

Facilitators:

Marcos Amadeo, *Cabinet Chief, EDUCAR S.E National Ministry of Education, Buenos Aires, Argentina*

Toni Attard, *Founder, Culture Venture, Malta*

Christine Gitau, *Convener & Curator, Craft Afrika, Nairobi, Kenya*

Hiroko Kikuchi, *Artist, Co-founder/Creative Director, inVisible, Tokyo, Japan*

INTERVIEWS WITH MEMBERS OF THE YCI NETWORK

FROM ASIA TO AUSTRIA AND BACK AGAIN

YCI Fellows from East and South Asia reflect on the impact of their experiences in Salzburg

Since 2014, the Salzburg Global Forum for Young Cultural Innovators (YCI) has sought to provide a space for change-makers around the world to hone their talents and help them drive social, economic and urban change in their communities. As part of this process, participants have been able to learn new skills and gain a better understanding of they are and who they want to be. As the YCIs continue to grow, personally and professionally, they look to expand their horizons and their networks.

The YCI Forum now has a global network of 300 Fellows, all of whom are either designing collaborative projects, building skills, gaining mentors, or bringing people together in their respective regions to advance change. The YCI network spans the globe, with 21 “hub” cities and regions in 40 countries across six continents. Growth of the network in East and South Asia is especially strong. More than 60 creative change-makers from Japan, the Republic of Korea, Hong Kong SAR, Cambodia, Laos, Philippines, and Vietnam have all convened in Salzburg.

Throughout the series’ history, YCI Fellows have a tendency to try and find answers in the most innovative way. It’s a view shared by Chunnoon Song-e Song, who attended the YCI Forum in 2014. Song, from the Republic of Korea, said, “When I joined Salzburg Global Seminar, it was really an eye-opener for me because it was when I was starting to

think whether culture is an essential thing in your life.”

At the time she was responsible for the Virtual Collection of Asian Masterpieces, an Asia-Europe Museum Network project encouraging cooperation between museums in both continents. When she returned home from Salzburg, she thought, “What’s the point of showing the objects that people can not actually see?” She therefore decided on a dramatic career change and took on a job with UNESCO to work in Afghanistan. She wanted an answer to the question: does cultural heritage matter in a country which is experiencing conflict?

Speaking three and a half years later while at another Salzburg Global program, this time specifically on cultural heritage, she said she found an answer. “Culture actually matters to people – really matters to people... Often some donors, who are not residing in Afghanistan, they would ask, do you really think that culture matters in Afghanistan when children die [from] starving and etc.? I tell them you should have an interview with the Afghan people. They feel depressed without culture.”

Another YCI whose experience in Austria opened her eyes to new possibilities was Phina So, from Cambodia. She attended the second program of the YCI Forum in 2015. As well as then being a researcher at the Cambodia Development Resource Institute, she was the leader of Women Writers



Cambodia. She wanted to empower and connect writers and leaders through literature.

So said, “It was a great experience to meet and learn from many inspiring cultural leaders from around the world... I felt so overwhelmed that I wanted to quit my full-time job as a researcher and wanted to move [into] the arts completely.” And that’s exactly what she did.

Now working for the non-profit organization Cambodian Living Arts as a knowledge, networks, and policy program manager, So has more time to focus on arts and culture. She said, “Moving into a field, especially [the] arts, is a big decision. I would imagine I would not dare to make such a decision. However, after the trip [to Salzburg], I [felt] more confident to make the decision and dare[d] to dream bigger.”

In her role, So is involved with work on cultural leadership fellowships, mobility grants, and organising cultural exchanges with other professionals in the region. The Mekong Cultural Hub, an associated initiative which grew out of the YCI Forum, provides opportunities for creative cultural practitioners in Cambodia, Laos, Vietnam, Myanmar, and Thailand. For So, it is the “focal point” of contact whenever cultural exchanges are organized.

“Through these cultural exchanges, we grow the networks of arts and cultural professionals from the Mekong. Now the Mekong Cultural Hub has become a sister organization,” So said.

The importance of building connections through shared experiences cannot be taken for granted. Yu Nakamura, from Japan, attended the third program of the YCI Forum in 2016. Nakamura said her biggest benefit from the experience is the connections she has been able to make and maintain. She said, “I know if there is [a] new cultural project that I want to make, I know there is someone I might be able to talk [to] or ask.” Nakamura has already worked with several YCI Fellows, including Joo Im Moon from the Republic of Korea, and is now planning a new collaboration with YCI Fellows from New Orleans.

Arriving in Salzburg in 2016, Nakamura introduced herself as someone who “tries to preserve traditional recipes from octogenarians.” Three years later, she can safely say she’s succeeded. Since leaving Salzburg, Nakamura has published a book called *Grandma’s Happy Recipes Storybook*. She’s also produced a 10-part YouTube series featuring some of the grandmas she spoke to. The first video in the series has more than 4.8 million views. “I became [the] person [where] I can just move forward without listening [to] too much of [the] noise that tries to stop you from challenging,” said Nakamura.

Now based in Bangkok, Thailand, Nakamura has a new mission and a new business: Taste Hunters. Along with her

husband and a friend, she imports natural wine and craft sake, working with family-run, environmentally friendly producers. Nakamura said, “We are working to create a world in which various flavors can always exist on an appropriate scale rather than being dominated by monoculturation.”

As well as wine and sake, Nakamura has also developed a coconut flower sugar brand called Coconuts Nakamura – almost famous. While it may not be “world-famous” yet, her work in this field has still managed to attract the attention of the Japan Times, Japan’s largest and oldest English-language newspaper.

Another YCI Fellow based in Southeast Asia making headlines in 2019 is independent art practitioner and cultural worker Ralph Eya. In July 2019, Eya appeared in the *Manila Times* after collaborating with Salzburg YCI Katharina Kapsamer for a public wall mural (pictured, left) as part of the Smile at a Common project.

Eya and Kapsamer both met while attending the fifth program of the YCI Forum. Their project was a “creative fusion” of Kapsamer’s urban adventure project “Smile At A Fire Hydrant” and Eya’s new genre public art initiative “We Are Common.” Smile at a Common attempts to influence people’s perception of themselves and inspire attitude change by forcing people to confront their sense of identity and togetherness.

Building off this success, Eya returned to Salzburg a few months later to be a facilitator for the sixth program of the YCI Forum – a scary, exciting, nerve-wracking, and amusing experience. Eya said, “I cannot define it in a very particular way or... a black and white way – probably a rainbow, probably a spectrum of colors of emotions. That’s how it feels.”

A year or so had passed since Eya’s first visit to Salzburg, which provided time for the practitioner to reflect. Eya said, “My intent back then was to really elevate artistic practice into more engaging cultural work in the Philippines... and to create probably not just an influence, but to activate people more and activate spaces back in my country... So I think I was able to... elevate that into a wider scale. I’ve been working around in the entire country now, not just in Manila and [I have] also been building a lot of relationships with my fellow people.”

The YCI Forum is about to enter its seventh year and will continue to support the growing network of cultural change-makers, in Asia and around the world. As famed anthropologist – and founding Salzburg Global faculty co-chair – 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.”

THE ART OF DIALOG IN A TIME OF RAPID CHANGE

How artists and innovators from the UAE are using arts as a bridge to connect the Gulf region, the Middle East, and the world

“They might have certain stereotypes or preconceived ideas about [us], they might not even know the UAE per se, but just of the region as a whole... Arts and culture is a very non-threatening way to have dialog,” says Laila Binbrek, the director of the National Pavilion UAE. Binbrek oversees the organization’s operation and participation with the Venice Biennale. A resident of the UAE for 13 years, Binbrek has seen how its art sector continues to expand, flourish, and bridge divides.

For the first time, thanks to support from the Salama Bint Hamdan al Nahyan Foundation, the Salzburg Global Forum for Young Cultural Innovators welcomed participants from Abu Dhabi in the United Arab Emirates to its program. Binbrek was joined by the manager of Lest We Forget Safiya Al Maskari and Warehouse421 program coordinator Ayesha Hadir.

Al Maskari’s work involves archiving oral history, art, and photography. She says, “We had a lot of people coming to our exhibitions and saying, ‘Oh, we used to do the same thing, or we had the same thing...’ We’re different but very similar in some ways. And we did that through art.”

As part of a government initiative to create more arts within the gulf region, the UAE has made significant in-roads in the sector over the past decade. In 2007, Abu Dhabi agreed to pay \$520 million to attach the Louvre’s name to a museum being built on Saadiyat Island, which opened in 2017.

Changes in the arts sector have come at a quick pace, according to Binbrek, and sometimes it’s hard for people’s mindsets to keep up with the times. She says, “People, in general, are not really good with change, but with such rapid change, it requires sometimes some difficult conversations to happen or introspection to happen a lot quicker than maybe anticipated and really through the arts... is one of those ways to bring up those topics that even internally within, let’s say, families or communities or workspaces where you can have those discussions that are not necessarily so politically charged.”

Throughout this year’s program in Salzburg, the inaugural members of the YCI Abu Dhabi Hub networked with other innovators, discussed topics including mental health, and planned solutions for growing the arts sector internationally. Hadir says the experience showed her how much pressure she was putting on herself and her work. She says, “I feel like everything is just hectic back home and to be here and just to pause...that was very powerful for me.”

Al Maskari shares Hadir’s sentiments. She says, “It’s just it’s an eye-opener and it’s nice to learn how people approach their project and thinking outside of the box. I think that’s one thing that’s I go back with.”

Binbrek says the program gave her validation. “What you realize is that we all have very similar struggles. And sometimes what that individual has used to overcome their



problem is something that you can use in any environment, whether it's personal or a work environment."

Stereotypes, forms of oppression, strict government controls, and racism are some of the challenges participants at this year's YCI Forum have faced. Al Maskari says you can learn a lot by merely listening to someone else's story.

"I feel like it really helps to sit with other individuals. Just listen to them, and then sometimes they make you think of things that you never thought of. So it was helpful sitting with everyone and listening to what everyone has to say and hear their background, their stories, and what they do."

Despite the diversity of personalities, projects, and passions at this year's YCI Forum, Binbrek, Al Maskari, and

Hadhir suggested a common thread existed, which enabled fruitful discussions to take place. Hadhir says, "[YCI] really built like a whole different family that you never expected."

Binbrek adds, "I mean, everybody here, even though we all come from different parts of the world, we come from different echelons of society and, you know, work, but we've all come here with a particular intention to be present in this moment in time and take the most that we can from all the workshops and the different individuals who are sharing their knowledge with us. So we're really lucky in this atmosphere. But the thing is, you can create that wherever you go. You just need to identify and don't be afraid to ask to meet somebody for a coffee and just talk."



FOSTERING CONNECTIONS ACROSS A VAST LAND

Newest YCI Fellows from Canada explain how the arts are a way to bridge distances and cultures in their isolated communities

There's more to Canada than maple syrup and "nice people." That's one of the messages Canadian participants wanted to put across at this year's program of the Salzburg Global Forum for Young Cultural Innovators.

"The diversity, the connection that can be made through the arts, I think gives relationship and understanding to the super diverse and super expansive cultural practices that now exist within Canada. And I don't know if that fully exists anywhere else," says Katie Green, an artist and social entrepreneur from Montreal.

Green is one of five new recruits for the YCI Canada

Hub, joining Frances Koncan, Michael Prosserman, Daniel Rumbolt, and Alison Uttley. All five were able to convene at Schloss Leopoldskron this year thanks to the support of the Canada Council for the Arts.

Canada has a reputation for "niceness," but it hasn't escaped the trend of political polarization, according to Uttley, communications director at Business for Peace. Uttley, a Toronto native who now lives in Norway, believes art can be used as a bridge to forge connections.

"We have divides that are deep and part of this global trend. I really believe that art brings people together. It opens

minds. It changes minds. I think it's essential in the current moment we're living in to do as much communication with each other as we can," says Uttley.

The newest members of the YCI Canada Hub suggest division in the country exists both socially and geographically. "We're diverse but dispersed," agreed Daniel Rumbolt, a board member of Canadian Artists' Representation from Newfoundland.

The whole group agree arts can bridge these communities spread across Canada by joint projects and initiatives. However, to spread these projects across all of Canada, they hope more Canadians can attend future iterations of the YCI Forum.

From the United States, there were 19 participants at this year's program. Comparing the two countries, Rumbolt says, "If we're talking about scope and diversity in geography and place, Canada should have just as many representatives right now."

Frances Koncan, from the Couchiching First Nation, often travels to Vancouver and Toronto working as an artistic director and playwright. She believes the focus is shifting towards celebrating indigenous arts. She says, "We're a really young country compared to a lot of countries in the world. And we're also a country that has a long history of oppression of certain groups of people that are only now being able to tell their stories and practice their traditional arts. So I think moving forward, Canada's going to be like a great hub for artistic expression because we have new generations of people reclaiming their history and pushing that forwards."

Uttley says there's interesting perspectives Canadians can offer and cites artists living and working in the Arctic as an example. She says, "I think the future of the Arctic is such an important conversation, and the art happening there as well. I think it's great especially for Canada to be part of that conversation. I don't even know how to get to the Arctic in

Canada from Toronto, frankly, and it would be amazing to make friends with people from there."

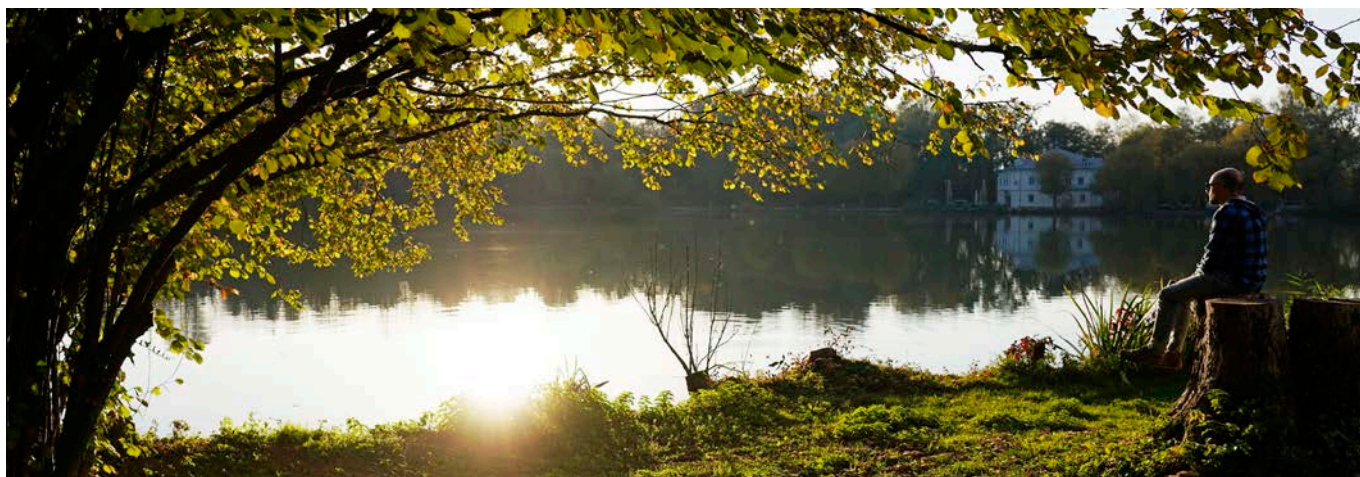
During the five-day program, participants had the chance to talk to other young artists and innovators from all over the globe. Green especially appreciated getting the chance to share potential solutions with other artists, and discovering they all face similar challenges in their own cultural and regional hubs.

"I think another really beautiful thing just about being here is that everyone's doing such different work, but in a creative realm. And I think that's super inspiring to be able to learn from other people and connect with other people that are doing things totally differently. But even with the same kind of core values and with the same kind of love," says Green.

The YCI Forum fosters creative innovation and social entrepreneurship to shape a better world. Positive social change and leadership development were key themes this year, and got the Canadians thinking about what they could do globally and within their own borders.

Michael "Piecz" Prosserman, CEO of EPIC Leadership xChange, says, "I think to me it's actually less about creating more things and more about going out of our circle in Canada because we are so far apart and it's a good excuse to sort of live in our city or in our community, which is hard to get out of...opportunities like this, I think, need to be more in places like Canada where you can't get on a train and go to another country like as you can in Europe."

Rumbolt says, "We just spent 20 minutes talking about the isolation and the issues and transportation in Canada and the fact that the five of us are from five completely different places and we ended up in Austria together is pretty incredible, and something that needs to be commended and fostered. And it needs to be something that people are excited to talk about and excited to support."



CONTESTED HISTORIES AND THE FUTURE OF SCHLOSS CURATION

Sparked by a protest at the 2018 YCI Forum, Salzburg Global Seminar has undertaken a comprehensive review of the history of Schloss Leopoldskron and adapted its programming and use of the building

2018 PROTEST AND INSTITUTIONAL RESPONSE

On the final day of the 2018 YCI Forum, Salzburg Global Seminar staff was made aware that several posters had been put up in the Venetian Room of Schloss Leopoldskron. The posters were a protest against the Commedia dell'arte paintings on the walls of the Venetian Room, which the protest indicated are depictions of blackface and racial prejudice.

Concerns were also raised in evaluations about the Chinese Room, images of actors in blackface in a 1920s performance of Othello in the exhibition of Max Reinhardt's life and work in the Meierhof, well as the lack of information, context, and proactive discussion of the issues provided.

Over the following year, as owners and stewards of Schloss Leopoldskron and with a mission to challenge current and future leaders to shape a better world, Salzburg Global Seminar took up this challenge to address the issues and concerns raised by the protest and in subsequent correspondence from Young Cultural Innovators.

Following the Venetian Room Protest of October 2018, Salzburg Global Seminar has undertaken a comprehensive review of Schloss Leopoldskron's artwork, history and cultural heritage. This is only a starting point, but we hope this review will help us improve our own understanding and practice on these sensitive issues, including ways we can continue to be thoughtful, transparent, and ethical stewards of the unique – and sometimes contested – history and cultural heritage of Schloss Leopoldskron.

NEW YCI FORUM PROGRAM ELEMENTS

During the October 2019 YCI Forum, Salzburg Global brought in several outside experts and former YCI Fellows to facilitate a series of discussions and workshops with current YCI Fellows about the contestation and the 2018 protest. These included:

- An introduction to the Contested Histories and Cultural Heritage of Schloss Leopoldskron on the first evening of the program.
- Reference to and discussion of the Venetian Room protest

during the tour of Schloss Leopoldskron.

- A facilitated workshop exploring “Future Layers and Narratives for Leopoldskron.”
- Two facilitated workshops exploring new narratives of representation, utilizing case studies of contested heritage in physical spaces, to explore how race, trauma and voice can be represented.
- Two “Emancipation Mapping Workshops” by Palesa and Siphiwe Ngwenya, members of the Cape Town YCI Hub, utilizing a walking pedagogy to map and reimagine Schloss Leopoldskron and the surrounding grounds.

YCIS' RECOMMENDATIONS

The discussions were constructive and creative, and Salzburg Global staff came away from the 2019 YCI Forum with two main takeaways:

1. Make Salzburg Global's mission, purpose, and values visible and manifest in Schloss Leopoldskron

Salzburg Global Seminar's facilities (Schloss Leopoldskron and the Meierhof) currently have no significant visual or physical representation of the mission, purpose, values of programs of Salzburg Global. Numerous people associated with YCI commented that the lack of any visual representation about Salzburg Global and its work made the physical space feels stuck somewhere between 1744 and 1938. This can be disorienting for participants, and it leaves the impression of Salzburg Global as an organization that has not developed a clear and assertive expression of its own identity, values, and programs within its own facilities, and instead has sought primarily to celebrate and preserve the history and heritage of the space.

2. Ensure that the diversity of Salzburg Global's Fellows and their work is visible in Schloss Leopoldskron

The diversity of Salzburg Global's Fellows, partners, and programs is not represented in Salzburg Global Seminar's facilities.



EXPERT MEETING

To continue this work, Salzburg Global convened a small group of experts to review, evaluate, and recommend further measures to Salzburg Global Seminar. This included discussions on how Salzburg Global can improve its understanding of these issues and apply the most thoughtful, transparent, and ethical approaches to the stewardship of the unique – and sometimes contested – history and cultural heritage of Schloss Leopoldskron. It also included conversations about how Salzburg Global Seminar should think about the two takeaways from the 2019 YCI Forum described above by adding a “21st Century Layer” to the physical environment of Schloss Leopoldskron in a way that would be influenced by the creativity and vision of the YCI Forum.

The small group of experts that convened at Schloss Leopoldskron in December 2019 came from diverse backgrounds and included historians, art historians, experts on race and the history of racism, experts on diversity and inclusion, museum curators, and experts in the *Commedia dell’arte*. The small group shared their expertise, experience, and subject area knowledge on issues relevant to the YCI Protest. In addition, they reviewed background materials about the protest, the history of Schloss Leopoldskron, the history of the *Commedia dell’arte*, as well as the feedback provided by Salzburg Global Fellows from around the world.

During the meeting, a set of initial recommendations, takeaways, and suggested actions were proposed by the expert group.

This included:

1. Values

Salzburg Global needs to establish and communicate clear institutional values that can guide its institutional decision-making, our programs, and the way we inhabit and manage our physical space.

2. Narrative

Salzburg Global needs to compose a new institutional narrative that better frames the history of Salzburg Global Seminar and Schloss Leopoldskron for a 2020 audience.

3. Risk and Experimentation

Salzburg Global needs to take more risks and be willing to experiment with how it uses and engages its physical space and facilities.

4. Manifestation

Salzburg Global needs to better and more clearly manifest its values and programs within Schloss Leopoldskron, including by showing the diversity of the people with whom it collaborates and engages, and to balance that more effectively with a celebration of its past.

5. Action & Urgency

Salzburg Global needs to take urgent and meaningful action with regard to the Venetian Room and Chinese Room and to make meaningful changes in those rooms and in other areas of the buildings during the first part of 2020. Otherwise these aspects of Schloss Leopoldskron will continue to be a source of contention and controversy.

A NEW EXHIBITION: CULTIVATING HISTORY, DOCUMENTING DREAMS

During the 2019 YCI Forum, two of the returning Fellow-facilitators, Jose Cotto from the New Orleans hub and Yasmine Omari from the Memphis hub, captured moments of the program. These candids now form the basis of new exhibition in the Meierhof Cafe at Schloss Leopoldskron, opened in February 2020.

“We are really pleased that this representation of the creativity, diversity and vibrancy of the YCI network is on display to all of our visitors at Salzburg Global Seminar and Hotel Schloss Leopoldskron,” remarked YCI Program Manager, Faye Hobson.







NEXT STEPS

In December 2019, Salzburg Global Seminar was awarded a small consultancy grant by the Samuel H. Kress Foundation specifically to explore the contestations surrounding the cultural heritage and histories of Schloss Leopoldskron with specific reference to the *Commedia dell'arte* paintings in the Venetian Room and the *Chinoiserie* in the Chinese Room.

Salzburg Global is now planning to engage two

consultants, one YCI Facilitator and participant at the December 2019 Expert Meeting, and a YCI Forum Fellow from 2019, to undertake this consultancy together over the course of the spring of 2020. It is expected that the recommendations from their report will be implemented in advance of the 2020 YCI Forum.

WHAT HAPPENS AFTER THE SCHLOSS

The Salzburg Global Forum for Young Cultural Innovators continues to build a network of Fellows in city and regional hubs all around the world. We spoke to several YCI Fellows – both from 2019 and earlier years – to learn about how their lives have changed personally and professionally since they first arrived in Salzburg

2019 TESTIMONIALS

“My experience at the Salzburg Global Seminar was truly a special experience that I am so privileged to have been a part of. Meeting with creative individuals from around the world and exchanging ideas and learning from one another is an eye opening experience. The workshops and sharing sessions that I took part in during the program were the highlight of my experience, I definitely wanted to dive in deeper with the workshops especially on leadership. The whole atmosphere and energy that was present during the period of the seminar was amazing and it made the whole experience a lot more special. Listening to what alumni’s after the program was fantastic to hear and encourages me to implement so many new ideas into the work that I do. I came back home with a different perspective and a new group of friends that I am grateful for.”

Safiya Al Maskari, Abu Dhabi

“My YCI experience was one of the highlights of 2019. I still haven’t fully adjusted back to my life here in Manila. I guess I’ll never be the same person ever again - which is a good thing. I am different, I am more inspired to do the things I love, I’m a hundred times more motivated to follow my dreams, I’ve never felt more rooted and at the same time more connected to the world. The people I met in that short week had given me the clarity I needed to keep myself aligned to my goals and everything gave me the courage to act upon the potential good that I can do for my community rather than spending my time doubting myself. “I left my heart at Schloss” and my heart beats for my YCI family, wherever I may be.”

Chino Carlo Aricaya, Manila

“During just one week of the YCI Forum my personal growth jumped upwards so much, that not only my work but also my personal relationships improved enormously. Meeting so many people from all over the world, who share the same values and very similar struggles made me understand, that I am not the only one struggling while fighting for change, and also made me realize, how important and appreciated my work actually is. When working in your own community it is easy to just see things from your small circle’s perspective, and YCI opened my view to the global perspectives. I am very grateful and honored to have been invited and have had this opportunity, and I wish more people could have such experiences.”

Silvija Čiuladytė, Salzburg

“As a poet, I have had difficulty placing into words the impact of Salzburg Global and the fellows chosen to participate in this year’s seminar. As a person, I believe I have opened more of my heart and soul. Connecting with others who have taken traumatic life experiences and transformed their pain into paint, their doubt into dreams, and their worry into worth. As a cultural innovator, my story has become part of a larger book. My culture is their culture. Through workshops and sharing sessions, my culture has expanded across borders, languages, and any imaginable barrier. I have taken home a perspective that is reflective. My craft of spontaneous poetry and art have developed into a more intimate way of expressing connections and stories, thanks to my time spent in Salzburg. I am thankful for the staff, their insight and their capacity to curate such a space that allowed us freedom and expression.

*waters deeper than dreams.
mountains peaking from the soil, heights
inspiring angels.
our angles are shapes depicting
determination.
nations without flags for our symbol
became love.
global giants, palms filled with passion,
similar to autumn leaves, yet we stay,
dancing in the winds of time.”*

**Christian Davenport (Cubs The Poet),
New Orleans**

“What can I say about YCI? YCI was a pivotal moment for me to be present in the Schloss amongst so many accomplished, beautiful, and fierce workers in the arts. The facilitators and staff gave us some space to relax but we were there to work hard on our individual art practices and the work we do with our institutions. This was a much needed time to focus on what was valuable to me but also my cohort. Navigating art spaces as a black woman has been no less than a struggle and to find a group of folks with similar or parallel experiences is a gift. Without the support and opportunity to attend this year I would have not truly understood the breadth of my potential as an art administrator.”

Joy Davis, Baltimore

“I went to Salzburg not entirely knowing what exactly it was that I was about to attend. I had a general understanding and a recommendation from a friend telling me “it was life changing”. Once I got there, I had felt slightly out of place. My work requires me to be completely involved with my Indigenous community and it was the first time I was completely removed. It was a bit jarring and I do wish there was more Indigenous acknowledgement throughout the program, but that doesn’t

change the fact that the experience was life changing. It helped me reconnect to myself and realize that I wasn't alone in my vision and hope to make a change in the world. It wasn't just a networking opportunity; it created a space for us to form bonds that'll last a lifetime. I left feeling renewed and more inspired than ever before. I truly hope I'll get to the chance to reconnect with all the people I met, and I'll definitely tell people in my community about Salzburg Global doing this absolutely incredible and necessary work. Words can't express how grateful I am that I was able to experience this."

Holly Doll, Upper Midwest

"My participation at the Young Cultural Innovators Forum is definitely my highlight for this year. I am so grateful for the opportunity to be immersed within a group of highly talented individuals from all over the world - young people that are real change-makers and driving forces within their spheres. The carefully selected mentors and facilitators provided us with a safe environment for knowledge-sharing and personal growth. The mesmerizing peaceful surroundings, the beautiful palace and the generous hospitality offered to us, allowed us to be able to absorb the insights gathered during the sessions, clarify our thoughts and come up with our individual ways forward. I don't think it is a coincidence that at times, during our discussions we dared to compare the experience to the justifiable cliché of what it might feel like to live in heaven. With an atmosphere of respect and care, we were given a platform and space for dialogue allowing everyone to be open. Moreover, Salzburg Global opened up so as to put itself in

the vulnerable position of allowing for critique of the same context that we found ourselves in. I would like to thank Arts Council Malta for supporting my participation and Fondazzjoni Kreattività for allowing me to dedicate time towards invaluable professional development."

Justin Galea, Malta

"The YCI Forum 2019 was just an extraordinary and profound experience for me. Through this experience, I laughed my lungs out, stayed in a total silence, and learned how to focus on myself. All the sessions and time spent with other fellows helped me reflect my journey, and to listen to the inner voice I sometimes had forgotten. There was no single dull moment since we were all being ourselves, sharing everything we felt at the moment. The memories, words, and energy we have shared together will last forever. I just came back to the future and I am fully charged to step forward. Once again, thank you so much for giving me this opportunity to be a member of this amazing family. We do this together. ME / WE ♥"

Yejeong Ji, Seoul

"The seminar brought different cultures under one roof and through that, I got to learn from brilliant minds of innovators. Thank you so much once more that through the one-week session I got to discover even the real me and from there I am currently working on my new self which I strongly believe will impact my community if not my country."

Brian O. Kepher, Nairobi

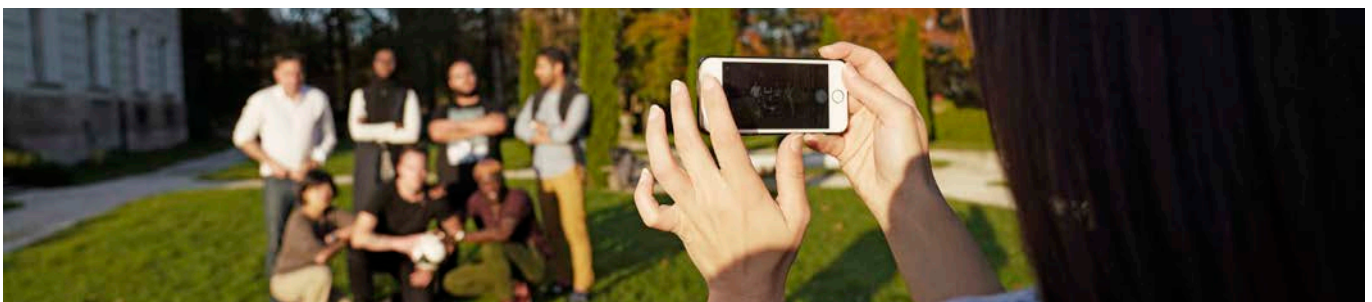
"As an independent arts manager it was already isolating for myself to continue

the work I'm currently doing to set up The Fort Arts Center. It was because of the generous support of the arts patron Shalini Passi Art Foundation I was able to attend the YCI Forum at Salzburg Global Seminar this year. This has allowed me to interact with some of the most radical and young thinkers of our times and also gave me the confidence to continue the work I'm doing. It helped me gain confidence and relinked me to my strengths which I had forgotten about. I am now connected to fellows who not only do similar work but also become my emotional support when I need them the most. We have exchanged and found so many similarities in our ideas through poetry, writing, memes, music, dance, art, and various walks around the Schloss. I'm very thankful for this opportunity of a lifetime that has truly been the most nourishing chapter of my life."

Abhinit Khanna, India

"YCI was a truly life changing experience. It broadened my global perspective on local issues I face at home. I feel connected to a bigger picture on how to make a responsible impact in the world through my day to day work. It was transformational for me personally and it could not have come at a better time. I believe we can make a positive dent in the world together with this group. It's a truly unique and important thing that is happening and I am incredibly thankful to be a part of this. I know this is just the beginning of how the network will continue to expand and work together. I'm excited to continue the conversation and contribute to the network in any way I can."

Michael Prosserman, Canada



CARL ATIYA SWANSON: DAMN GOOD ADVICE FOR BEING AT HOME IN THE WORLD

Salzburg Global Fellow reflects on his experience at the sixth program of the YCI Forum

I brought two books with me to read on the plane to Austria to participate in the Salzburg Global Seminar's Young Cultural Innovators Forum, and they couldn't have seemed more different. One was *Damn Good Advice* (for people with talent), the collected wisdom of maverick ad man George Lois. Even the title tells you what you need to know about Lois – brash confidence, a sense of some disdain for mere mortals, and a laser focus on talent and creativity. This is, after all, the man who created iconic covers for *Esquire* magazine in the 60s, drowning Andy Warhol in a can of tomato soup, and setting up Muhammad Ali as the martyred St. Sebastian.

The other book was Thich Nhat Hanh's collection of remembrances, *At Home in the World*. Hanh, the exiled Vietnamese Buddhist monk who was nominated for the Nobel Peace Prize for his humanitarian efforts, who was a confidant of Dr. Martin Luther King, Jr., who was a champion for mindfulness, humility, collaboration, and calm, Hanh could not seem to be more temperamentally distant from Lois.

And yet, in the context of this global gathering of young artists, creators, and leaders from around the world, these two books and minds convened in a surprising and powerful way. And it started with Muhammad Ali.

Ali is credited with one of the shortest poems in the English language, delivered as part of his commencement remarks at Harvard University. Cultural organizers and lead session facilitators (a.k.a. cool mom & dad) Shelagh Wright and Peter Jenkinson introduced the poem as an organizing principle for the gathering. Two words, with power: "ME, WE."



The "me" speaks directly to Lois' ethos of driven creativity – a creativity that can be used for good. As he put it in *Damn Good Advice*, "No matter what stage you are in your career, use your creativity to stand up for our heroes, and protect your culture against the villains." That phrasing, that framing, that opening of understanding held a space for connection, immediacy, and urgency – start something was a theme of the gathering. Fifty creatives from around the world put into a space together to spark each other's creativity and networks carry that energy forward.

In this context, with these people there was also the opportunity for global connection and understanding, making possible what Hanh writes about his peace activism, which is rooted in the "we." He writes, "Taking action against injustice is not enough. We believed action must embody mindfulness. If there is no awareness, action will only cause more harm." It is incredibly easy to get caught up in our own context as the only way of being. This is especially true because powerful and changemaking organizing happens at a local level. But a global understanding and awareness, a shared perspective of our "we" is what we need for transformation – as Hanh's title says, we must be at home in the world, not just at home in our home.

As the Forum progressed, breakout groups brought deeper conversation and sharing. Every single person there, whether from Manila or Cape Town or New Orleans, was deep in the process of making creative work and making meaning. The processes pushed us to make the intuitive apparent. The process of self-discovery is asking why you do the things you do, why you feel the way you do. The act of organizational discovery is asking why we have the systems we have, what have we created because of the biases and heuristics of the people, and what can we pull out. Things that go unsaid go unexamined, and the work is to say the thing first, so it can be understood. "Creativity is not created, it is there for us to find – it is an act of discovery," writes Lois.

In our personal lives, like in strategic planning and facilitation, the process of discovery is about uncovering deeper resources for resiliency. "Each of us needs a reserve of memories and experiences that are beautiful, healthy and strong enough to help us during difficult moments," writes Hanh. "Sometimes, when the pain in us is so big, we cannot truly touch life's wonders. We need help. But if we have a strong storehouse of memories and experiences, we can bring them to the mind to help us embrace the block of pain inside."

The process of being together, of being facilitated through questions and exploration grounded us in the help we all need to build for the future.

That work around surfacing connections and building relationships also underscored how the “me” and the “we” can be flipped. Even the individualist Lois writes, “No matter what field you’re in, identify the revolutionary leaders, and create for those who have the capacity to thrill to your Big Ideas.” In Salzburg, those leaders were and are all of us. The sharing of ideas was a reminder that it is not enough to do the work, you have to let people know what you are doing, so that they can support and shape your work.

To be in nourishing conversation and community, however physically temporary, was also refreshing because of some of the lack of expectations. In our home environments, in our regular practices, it is easy to feel burdened by responsibilities, by an accumulated sense of being who you are because of the things you do and the people you know. It is important to be in those relationships, but it was enormously refreshing to be reminded that you are valuable because of who you are, not what you are connected to or might have access to. That the value we bring to our organizations and work is not just knowledge and network, but personality, internal creativity. Hanh reminds us that the “we” does not exist without the “me,” when he writes, “If we only rely on external conditions, we will get lost. We need a refuge we can always rely on, and that is the island of self. Firmly established on our inner island, we’re very safe. We can take time to recover and restore ourselves, and become stronger, until we’re ready to go out and engage.”

On the transatlantic flight home, trying to process the experience and be ready to engage, giddy on a few hours of sleep, I had a synthesizing moment. “Write things down, and say them aloud to make meaning,” came to me in between getting weepy at Avengers: Endgame and turbulent naps. If someone were to grab me on the street and yell, “Why are you here?” that is my answer right now. It’s why this essay exists, it’s why every time I talk about the experience, I feel like a new facet or memory shines through.

Like any addict in recovery, I’m suspicious of high highs and low lows. But the passion and energy of the Salzburg cohort carries on, aided by Instagram, WhatsApp, and emails. In Damn Good Advice, Lois quotes Abraham Lincoln, saying “When I hear a man preach, I like to see him act as if he were fighting bees.” That’s the kind of energy we left the Schloss Leopoldskron with. In the two weeks since the end of the Forum, I count two announcements of quitting jobs, a restaurant concept opened, and a Masters’ program accepted into. Hell, I made a zine, as a shared reminder of



the experience. There is more to come, because there is more to do, and more we can do together.

I’m left with this passage from *At Home in the World*, as an extended offering of gratitude for the Fellows, facilitators, and the experience:

“One day when I was a child, I looked in a large clay water jar in the front yard that we used for collecting water and I saw a very beautiful leaf at the bottom. It had so many colors. I wanted to take it out and play with it, but my arm was too short to reach the bottom. So I used a stick to try and get it out. It was so difficult I became impatient. I stirred twenty times, thirty times, and yet the leaf didn’t come up to the surface. So I gave up and threw the stick away.

“When I came back a few minutes later, I was surprised to see the leaf floating on the surface of the water, and I picked it up. While I was away the water had continued to turn, and had brought the leaf up to the surface. This is how our unconscious mind works. When we have a problem to solve, or when we want more insight into a solution, we need to entrust the task of finding a solution to a deeper level of our consciousness.”

Thank you to the “we” who stirred up each other’s waters. Now let’s look to the future to we want to build, to start acting how we want once we are all free.

This blog was originally published on Swanson’s LinkedIn profile.

RETURNING FELLOW-FACILITATORS' TESTIMONIALS

"My time here encouraged me to be more thoughtful about what I want. We often get caught up in the work that we do that involves others. One of my core values is service, and in the organization that we run, I serve as the development coordinator, sorting out fundraising and proposals. And for me, that is a work of service. It involves one of my favorite things, which is writing. But I also had another job at the time writing professionally; I was doing two things. So my time here encouraged me to tap back into writing for myself."

Palesa Ngwenya, Johannesburg

"I met new people from my own country who were committed to very interesting and powerful causes. We got together after coming here, and we created a project together where we work with migrant communities. Most of [the other Fellows] brought in their amazing skills in filmmaking, photography, workshops, and art to combat gender stereotypes, and we work with migrant kids in Buenos Aires. We are all former YCI Fellows... I'm very happy about this project."

Luciana Chait, Buenos Aires

"In the months that followed this program, I jumped into several new endeavors. I went from a highly local practice to a national practice, which has been

amazing but at times, a steep learning curve. I have found myself using and building on the things that I learned and absorbed while at [the YCI Forum], and, now being back for a second time, also reflecting on being in this highly collaborative and creative space, the values that are embodied by the YCI cohort, and the opportunity it affords to think about and frame the impact we each want to make in the world."

Rebecca Cortes Chan, Baltimore

"I think the most the most important thing that I've done is slow down. I left the program last year, like everybody else, very excited and anxious to dive back into work. Obviously, you spend the week here with a lot of brilliant minds, and the gears start turning very fast. I left with this excitement on a very, very high note and had to go back to a very different environment, which in a lot of ways was really a blessing because it forced me to slow down. I started a new job at a community design center in New Orleans. I've been able to sort of get back to my architectural practice and my design practice a little bit as well. I also teach a course at the university. [YCI helped] me to reflect a lot more and set sail with my thoughts and explore them as much as I can."

Jose Cotto, New Orleans

"My intent back then [in 2018] was to really elevate artistic practice into more engaging cultural work in the Philippines...

and to create probably not just an influence, but to activate people more and activate spaces back in my country... So I think I was able to... elevate that into a wider scale. I've been working around in the entire country now, not just in Manila and [I have] also been building a lot of relationships with my fellow people. YCI helped me realize why relationships are more important than ever."

Ralph Eya, Manila,

"Since I've been here last year, I've still stayed in my same role. But I would say one of the things that really changed my perspective since being here last year is just being more deliberate about the things that I want to achieve and the connections that I want to make. I've taken out some things that aren't making an impact to the work that I want to do or [be] the mom that I want to be."

Amber Henderson, Upper Midwest USA

"Since leaving YCI, the one thing that probably got most of my energy was becoming a parent. One might wonder if it really influences anything professionally because it's private life, but I realized the moment I had this change that I became more sensitive towards certain issues. So all of a sudden, environmental and education and corruption and social issues, they became urgent and a high priority [for me], whereas when I was here the last time, I saw them as more distant."

Kleidi Eski, Tirana



FOSTERING CULTURAL EXCHANGE AND INNOVATION AROUND THE WORLD

Thanks to support from the Kresge Foundation, Fellows of the YCI Forum were able to launch new projects across the YCI hubs for the third year running

Salzburg Global Seminar awarded seven travel awards in 2019 as part of an ongoing scheme to deepen connections within the YCI Forum.

The projects were made possible by The Kresge Foundation and will promote exchanges from or to Detroit, Memphis, and New Orleans. Accepted proposals also involve Salzburg Global Fellows from Baltimore, Japan, Buenos Aires, and Adelaide.

CREATING CONNECTIONS BETWEEN THE UNITED STATES AND JAPAN

Yu Nakamura, who attended the YCI Forum's 2016 program, will travel with her film crew from Japan to Lafayette and New Orleans to document Cajun food, culture, and history. Nakamura is hoping this exchange will provide her with insights on how to preserve traditional food cultures in Japan and Thailand. She will connect with fellow YCIs Samuel Oliver and Alphonse Smith.

Smith, who attended the YCI Forum's 2016 program, will also pursue a cross-cultural collaboration between the arts and culture communities in New Orleans and Japan. Traveling from New Orleans, Smith will begin his trip in Tokyo with the non-profit organization Ubdobe Japan, a health and welfare organization led by Salzburg Global Fellow Yuki Oka, who also attended the YCI Forum's 2016 program. Smith is hoping to lay the groundwork for dialogue, cultural exchange, and collaboration between Japanese and New Orleans artists related to health, welfare, and cultural innovation.

Another YCI from New Orleans will also visit Japan. Nicolas Aziz, who also attended the YCI Forum's 2016 program, will catch up with faculty member Hiroko Kikuchi and YCI Shuko Ebihara. Ebihara, who founded Kuriya, is working with young immigrants from the Philippines. Aziz will learn from Kuriya and apply his learnings working with immigrants in New Orleans. Aziz is also planning to visit the "Professionals in Schools" program in Tomioka to learn more about the impact of artists truly immersing themselves within communities.

SHARING STORIES FROM DIFFERENT CULTURES

Steven Fox, another 2016 YCI Forum Fellow, will work with Aziz for his project, "A Path to Memphis and New Orleans." Fox will explore the historical and cultural connection of the

French and Spanish cultures via Memphis and New Orleans. Fox has three goals: share research and analysis; write and share a book of poetry and photographs; and record and share a podcast with interviews.

Meanwhile, Jose Cotto, who attended the YCI Forum's 2018 program, will travel to Baltimore to kick-start a project which focuses on the impacts of incarceration on families and communities. Cotto, from New Orleans, will create space for people connected to the prison system to share their stories. He will work with Salzburg Global Fellow Bilphena Yahwon, who also attended the YCI Forum's 2018 program.

FILM SCREENINGS AND BOOK FAIRS IN DETROIT

Mario Pozzi, from Argentina, will build on his previous experience and connections, curating and producing a selection of the 2019 Human Rights Film Festival of Buenos Aires Edition. Pozzi, who attended the YCI Forum's 2017 program, will organize screenings both in Detroit and Memphis. Screenings will take place during the Freep Film Festival of Detroit (April 22-26, 2020) and under the Indie Memphis Nights format.

Before the first screening in Detroit, Sebastian Chuffer will organize a Future Filmmaker Workshop. Chuffer, who attended the YCI Forum's 2016 program, will lead a workshop which teaches children about storytelling. Shots developed by workshop participants will premiere at the second Human Rights and Environmental Film Festival U.S. Tour and will be shown again in Memphis.

Staying in Detroit, Sanja Grozdanic will curate and host a free literary event during the Detroit Art Book Fair, a fair founded by YCI Maia Asshaq. Grozdanic, who is a member of the Adelaide YCI Hub, attended the Forum's 2016 program, will meet new artists and writers to commission for her international art publication KRASS. Asshaq has previously written for KRASS, and Grozdanic hopes to include other YCI's in the future.

All travel awardees will report on their activities and accomplishments by fall 2020.

CONCLUSION: LOOKING FORWARD TO YCI 2020 AND BEYOND

Salzburg Global looks forward to the 2020 YCI Forum Scheduled to take place between October 19 and 24, 2020.

Salzburg Global remains committed to highlighting the importance of the work of young cultural innovators in our facilities. We have a number of activities planned in 2020, including:

- A rotating exhibition series in the Meierhof Café featuring the work of YCI Forum members;
- The addition of an artwork titled “The Family in the Sun” by Cape Town YCI Hub member Siphwie Ngwenya to the permanent collection at Schloss Leopoldskron; and
- Welcoming Steven Fox, a member of the Memphis YCI Hub, as an Artist in Residence during the 2020 YCI Forum.

The YCI Travel Scholarships scheme will again offer opportunities to deepen the connections within the YCI Forum network and for YCIs to work on projects together in 2020. In an effort to create connections across American

cities, members of the Baltimore, Detroit, Memphis and New Orleans YCI Hubs will convene in Baltimore for a 3-day meeting in May 2020. Members of the Upper Midwest hub will travel from North Dakota, South Dakota, Minnesota, and the 23 Native Nations that share the same geography, to attend a regional meeting in the Twin Cities in May.

Building on the co-creation approach to program development piloted in 2019, Salzburg Global will seek to involve YCI Fellows in the program design and development at a much earlier stage of planning process for the 2020 YCI Forum.

Returning YCIs will support program staff in designing the program structure, in suggesting workshop and other program offerings and by offering their facilitation skills. By creating a distributed leadership model for the program, we hope to create a program which is truly reflective of the brilliance and creativity within YCI Forum network.





YCI 2019 PARTICIPANTS

YCI MEMBERS BY HUB

ABU DHABI

Safiya Al Maskari, *Manager, Lest We Forget*
Laila Binbrek, *Director, National Pavilion United Arab Emirates*
Ayesha Hadhir, *Program Coordinator, Warehouse421*

BALTIMORE

Quinton Batts, *Design Researcher, MICA Center for Social Design*
Joy Davis, *Director and Curator, Waller Gallery*

CANADA

Kathryn Green, *Executive Director, inPath*
Frances Koncan, *Playwright, Manitoba Theatre Centre*
Michael Prosserman, *CEO, EPIC Leadership xChange*
Daniel Rumbolt, *Board Member, Canadian Artist's Representation*
Alison Uttley, *Communications Director, Business for Peace*

CAPE TOWN

Faye Kabali-Kagwa, *Theatre4Youth Western Cape Coordinator, ASSITEJ South Africa*
Litha Sokutu, *Cultural Analyst; Director, SLC Associates*

DETROIT

Julien Godman, *Contributing Writer, The Metropolitan*
Razi Jafri, *Documentarian and Project Manager, University of Michigan-Dearborn*
Robert-David Jones, *Founder/Director, Untitled Detroit*

MALTA

Justin Galea, *Program Coordinator, Fondazzjoni Kreattività*
Maria Galea, *Director, ARTZ ID*

MANILA

Chino Aricaya, *Community Manager, Pineapple Lab*
Micah Pinto, *Executive Director, Para Sa Sining Collaboratory Inc.*

MEMPHIS

Ebony Archie, *Communications & Development Manager, Urban Art Commission*
Burton Bridges, *Associate Director-Field Development, ALSAC/St. Jude Children's Research Hospital*
Chloe Moore, *Director, NEXT Memphis*

NAIROBI

Brian Kepher, *Member, El Sistema Kenya- Orchestra*

NEW ORLEANS

Christian Davenport, *Owner/Creator, Poetry Still Matters*
Gabrielle Garcia Steib, *Writer, Documentarian, Photographer, Antigravity Magazine, Encore*
Charly Pierre, *Head Chef/Owner, Fritai*

SALZBURG

Silvija Ciuladyte, *Founder, International Contemporary Music Festival CROSSROADS*
David Grethen, *Author, Creative, Marketing Innovator, Independent*
Sergej Pumper, *Chairman, Urban Foundation*
Angelika Wienerroither, *Journalist, Salzburger Nachrichten*

SEOUL

Zoe Chun, *Director, The Great Commission*
Minji Chun, *Coordinator, Editor, Korea Arts Management Service*
Yejeong Ji, *President/Co-Founder, Omkim*
YK Kam, *Shop Owner, Independent*
Ji Young Lee, *Deputy Chief Executive, Hwansang Forest*

JAPAN

Rico Kinouchi, *CEO, Tokyo New Cinema, Inc.*
Nana Ota, *Program Director, Daiwa Anglo Japanese Foundation*
Mami Takahashi, *Community Manager, Hub Tokyo Co., Ltd*

UPPER MIDWEST

Korina Barry, *Director of Outreach, Center for Advanced Studies in Child Welfare*
Shaina Brassard, *Business Development Program Manager, Seward Redesign, Inc.*
Zach DeBoer, *Artist, The Bush Foundation*
Holly Doll, *Founder/President, Native Artists United*
Aneesha Marwah, *Project Manager, Consulting & Strategic Partnerships, Artspace Projects Inc.*
Muna Mohamed, *Program Coordinator, Girls on the Run*
Dina Mousa, *Screenwriter/Author, Independent Artist*
Carl Swanson, *Associate Director, Springboard for the Arts*

YCIs IN THE WORLD

Abhinit Khanna, *Arts Manager, The Fort Arts Center*
Bridie Rollins, *Hub Coordinator, Wellcome*

FACILITATORS

Marcos Amadeo, Cabinet Chief, Educar SE, Ministry of Education, Buenos Aires, Argentina

Toni Attard, Founder and Director, Culture Venture, Mqabba, Malta

Luciana Chait, Freelancer, Dijon Media, Buenos Aires, Argentina

Rebecca Chan, Program Officer, LISC National Creative Placemaking and Economic Development Program, Baltimore, USA

Jose Cotto, Photographer and Designer, josecottoCREATIVE, New Orleans, USA

Kleidi Eski, Creative Director, Founder, Light and Moving, Tirana, Albania

Ralph Eya, Artist, Manila, Philippines

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

Christine Gitau, Convener and Curator, Craft Afrika, Nairobi, Kenya

Amber Henderson, Assistant Professor of Management, Northern State University, Aberdeen, USA

Peter Jenkinson, Cultural Broker, London, UK

Katharina Kapsamer, Visual Artist, Salzburg, Austria

Hiroko Kikuchi, Artist and Creative Director, NPO inVisible, Tokyo, Japan

Raina Lampkins-Fielder, Curator and Program Officer, Souls Grown Deep, Paris, France

Marc Laws, International Yoga Teacher; Co-manager, Karma Collab, London, UK

Palesa Ngwenya, Development Coordinator, Maboneng Township Arts Experience, Cape Town, South Africa

Siphiwe Ngwenya, Director, Maboneng Township Arts Experience, Cape Town, South Africa

Rocio Rapoport, Producer, Las Pibas, Buenos Aires, Argentina

Shelagh Wright, Director, ThreeJohns and Shelagh and Mission Models Money; Associate, Demos; London, UK

SALZBURG GLOBAL SEMINAR STAFF

Ian Brown, European Development Director

Ben Glahn, Vice President, Development and Operations

Louise Hallman, Strategic Communications Manager

Faye Hobson, Program Manager

Claire Kidwell, Features Intern

Minah Kim, KF-SGS Program Intern

Kathryn Lipka, Program Intern

Mira Merchant, Social Media Intern

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

Clare Shine, Vice President and Chief Program Officer

Oscar Tollast, Communications Associate

YCI FORUM PARTICIPANTS



SAFIYA AL MASKARI, *Abu Dhabi, UAE*

Safiya Al Maskari is manager at Lest We Forget in Abu Dhabi, UAE. She has been with the organization since its founding in 2014. She is interested in learning about methods of approaching history, and using art for cultural sustainability. Safiya's work builds on community collaboration through the archiving of oral history, photographs, and objects accompanied by robust stories. This cultural material is translated into artistic works and methods for future generations. To raise awareness about historical preservation, she works to develop curatorial material from the Lest We Forget archive. Previously, Safiya took part in a youth group that volunteered at several NGOs to learn their methods for encouraging the usage of local resources and preserving heritage. Safiya received a B.A. from Zayed University in Abu Dhabi.



MARCOS AMADEO, *Buenos Aires, Argentina (Facilitator)*

Marcos Amadeo is chief of staff of EDUCAR, a company supported by Argentina's National Ministry of Education. His duties include management of innovative digital and creative skills development for all primary and high school students in Argentina. He developed the Buenos Aires Hub, and his duties include the development and promotion of creative industries in the city, and the promotion of social inclusion in the design industry. Marcos 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, BandB and BandC 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. Marcos 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. Marcos is a Fellow of several Salzburg Global Sessions and has been a facilitator at all YCI Forums since its planning meeting in 2013.



EBONY ARCHIE, *Memphis, USA*

Ebony Archie is a Memphissippian - Memphian by choice and Mississippian at heart - who has a love for the cultural landscape of urban Southern cities. She currently serves as the communications and development manager at UrbanArt Commission. Ebony has an extensive background in community building, fostering partnerships, and facilitating projects for non-profits across Memphis. She believes in the power of storytelling and recently launched a creative agency called MEMFOLK, which captures urban folklore. Ebony studied history with a minor in Africana studies at Rhodes College, which led her to fall in love with the complex narrative of Memphis and other cities likened to it.



CHINO ARICAYA, *Manila, Philippines*

Chino Carlo Aricaya is the community manager of Pineapple Lab and Fringe Manila. As a visual artist with 21 exhibitions under his belt, including a solo exhibition in London, he has become the point person for gallery operations and the curation of group exhibitions for said companies. He also took charge of the internship and volunteer program, mentoring 70+ students since 2018. He conducted multiple community workshops and public talks uplifting the causes championed by his creative hub: Women, LGBT and Emerging artists. With his background in social media, people management and journalism, it has always been his goal to become a voice of the marginalized sectors he represents. He completed his undergraduate B.S. in computer science at the University of the Philippines and earned a management diploma in innovation and creative enterprise through scholarships provided by Thames International and The British Council.



TONI ATTARD, *Mqabba, Malta (Facilitator)*

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 creates, develops and implements 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. 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 was



KORINA BARRY, *Minneapolis, USA*

Korina Barry (Ojibwe), is the director of outreach for the Center for Advanced Studies in Child Welfare at the University of Minnesota, where she develops and maintains the center's collaborative training and policy relationships with county, tribal, state, and community stakeholders. She is also an educator and community organizer. She previously worked as a direct practice social worker specializing in Indian child welfare. Korina received her bachelor of arts in child psychology and American Indian studies, with an emphasis in Ojibwe language from the University of Minnesota. She also received her master of social work with a focus in child welfare from the University of Minnesota.



QUINTON BATTS, *Baltimore, USA*

Quinton Javon Batts is a design strategist at the Center for Social Design located in Baltimore. He is interested in understanding new design strategies and strengthening his understanding of, and approach to, community based projects and research. His projects include community capacity building, research studies that apply design thinking and human-centered design, and fellowships focused around social justice. He has previously worked on food scarcity and distribution of wealth in Baltimore City. His approach to design and passion for revitalizing black communities is what drives his work. Quinton received his bachelor of interdisciplinary studies at Virginia Commonwealth University and his master of art in social design from Maryland Institute College of Art.



LAILA BINBREK, *Abu Dhabi, UAE*

As director of the National Pavilion UAE, Laila Binbrek oversees its operations and participation in the Venice Biennale, as well as facilitating and maintaining relationships with the Salama bint Hamdan Al Nahyan Foundation, the Commissioner, the UAE Ministry of Culture and Knowledge Development, and other stakeholders. She has held this position since 2013. Previously Laila was part of The Third Line, one of Dubai's pre-eminent contemporary art galleries, which represented more than 23 artists. In 2009 Laila became the gallery director, a position for which she travelled extensively to promote the gallery and its artists. Prior to her move to Dubai in 2006, Laila held positions on the boards of the Canadian Arab Federation, Community Arts Ontario, and the Toronto Arts Council, and was extensively involved in promoting arts and culture within the Canadian Arab community and the city of Toronto. She holds a B.F.A. (Hons.) from the University of Waterloo, Canada, with a specialization in drawing and sculpture, and has participated in a number of solo and group exhibitions within Canada.



SHAINA BRASSARD, Minneapolis, USA

Shaina Brassard is the business development program manager of Seward Redesign, a geographically-based community development corporation in Minneapolis. Shaina joined Seward Redesign in April of 2016 and manages small business development, the Great Streets Business District support, facade improvement and loan fund programs. She is also responsible for conducting outreach to area businesses and promoting commercial corridor revitalization. Shaina has experience in fundraising, creative placemaking and arts administration in racially diverse, low-income neighborhoods. Before Seward Redesign, Shaina spent four years as the communications manager and interim executive director at the West Broadway Business and Area Coalition in North Minneapolis. There she secured and managed a \$250,000 ArtPlace America grant for the West Broadway District Arts Initiative, produced the annual FLOW Northside Arts Crawl and other public art and placemaking installations that celebrate the community's unique cultural assets and bearers. Shaina has a B.A. from Vassar College in Poughkeepsie, NY, spent several years living and working in La Paz, Bolivia and is fluent in Spanish.



BURTON BRIDGES, Memphis, USA

As Field Development's associate director, Burton Bridges leads a diverse team that produces dynamic content and memorable experiences for St. Jude's Children's Research Hospital supporters nationwide. With more than a decade of non-profit fundraising and strategic communications experience, he has fostered multi-million-dollar national partnerships and built innovative strategies to acquire public support for St. Jude Children's Research Hospital. Around Memphis, Burton is deeply involved in the artistic community as an avid stage actor and storyteller with professional and community theatres. He has also taken great pride in raising queer visibility by collaborating and performing with Memphis' two LGBTQ+ companies: Emerald Theatre and Friends of George's. He currently serves or has served on the boards of directors of the DeNeuville Learning Center, Delta Sigma Pi, the CBU Alumni Association, and the Memphis and Shelby County Music Commission. Burton has volunteered at the Memphis Child Advocacy Center since 2008 and serves as a member of its Works of Heart art auction committee. He is also an alumnus of the New Memphis Institute and Leadership Memphis. Burton graduated summa cum laude from Christian Brothers University with a B.S.B.A. in finance. He also holds a master of arts in journalism from the University of Memphis.



LUCIANA CHAIT, Buenos Aires, Argentina (Facilitator)

Luciana works in educational research and innovation, and has worked as an instructional designer for the past 11 years, specializing in education technology. She has her own company, Dijon - Media and Learning Experience, a cooperative company that aims to provide eLearning solutions for everyone. As a volunteer, Luciana coordinates a cultural/educational project in vulnerable areas of Buenos Aires, called AulaVereda (Classroom-in-the-Streets). For the last six years, she has visited a city slum with a group of teachers and artists to collaborate with over fifty children and teenagers to develop views of culture, art, and education, and organize new tools for social change. In the last year, she has partnered with a feminist collective of musicians, Las Pibas, to bring together art work and education to achieve a world with more equal opportunities for all. She is in the process of obtaining her Ph.D. in philosophy at the University of Buenos Aires. Luciana attended the YCI Forum as a participant in 2017.



REBECCA CHAN, Baltimore, USA (Facilitator)

Rebecca Cordes Chan is the program officer for the National Economic Development Program at Local Initiatives Support Corporation (LISC), a community development intermediary that provides grants, loans, equity investments, and technical assistance to underinvested neighborhoods across the U.S. Her work is focused on using arts and culturally-based strategies as tools for inclusive economic development, and centers empathy, creativity, and social justice as the foundation for solving complex community development issues. Rebecca's current projects include contributing to the creation and implementation of community-based economic inclusion agendas in three U.S. cities, facilitating a creative placemaking

peer learning circle for the National Coalition for Asian Pacific American Community Development, and co-designing the Local Leaders' Institute on Creative Placemaking, a leadership initiative of the National Endowment for the Arts and LISC. She holds a B.A. from the University of Illinois-Champaign and a M.S. from the School of Design at the University of Pennsylvania. Rebecca attended the YCI Forum as a participant in 2015.



MINJI CHUN, *Seoul, Republic of Korea*

Minji Chun is an arts writer, curator and translator based in Seoul. She is currently working as a coordinator/editor of TheArto, a platform for international exchange and promotion of Korean contemporary art by the Ministry of Culture of Korea and Korea Arts Management Service. Her research and writing/curating projects were funded by several institutions, including the Ministries of Foreign Affairs of France and Japan and Korea, Korea Arts Management Service, Seoul National University Asia Center, Seoul Museum of Art, and Seoul Foundation for Arts and Culture. Her current research centers on post-colonialism of contemporary art in Asian countries and cultural mobility based on cross-cultural/cross-sectoral art networks. Minji graduated from Yonsei University as a valedictorian, double-majoring in French literature and digital arts. She earned her master's degree in art management from Seoul National University. Minji was a Korea Foundation – Salzburg Global Seminar program intern at Salzburg Global Seminar in 2018.



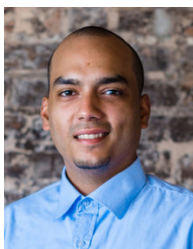
ZOE CHUN, *Seoul, Republic of Korea*

Zoe Chun is an independent curator and founder of The Great Commission, a contemporary art non-profit organization that produces exhibitions, performances, publications, films, and music to explore contemporary values in an experimental point of view. Through local and international projects, they seek to open up the spontaneous capacity of contemporary art, to pursue structural changes and diversity of culture and arts specific to the genre and content, and ultimately to encourage a practical restoration in life. Previously she worked at Kukje Gallery as the director of communications between 2014 and 2017, and as assistant director of the exhibition department between 2011 and 2013. In 2010, she participated in the ex Dia Art Center's X Initiate Project's exhibition. In 2008, she worked with the late modern architect Jeong Ki Yong, on 'Round Table', a project at Insa Art Space. Zoe was also involved in curatorial support at 'MoMA PS1' for the retrospective exhibition of Kenneth Anger; MOS's Young Architects on-site exhibition; and Jonathan Horowitz's exhibition in 2009. In 2006, she worked on the ARCO Art Museum's architectural retrospective exhibition 'Space Project', where she organized contemporary dance, experimental plays, performances, and lectures.



SILVIJA ČIULADYTĖ, *Salzburg, Austria*

Silvija Čiuladytė is the founder of the international contemporary music festival, CROSSROADS in Salzburg, Austria. The festival emerged in 2016, following contemporary music concerts of the same name, organized by Silvija in 2014 and 2015. Her vision is that CROSSROADS becomes one of the most prominent and unique contemporary music festivals in Europe, while also contributing to Salzburg's cultural scene as an international, innovative, open and attractive event. Silvija is an active music performer, and regularly works with different classical and contemporary music ensembles and orchestras. She also manages various projects in Salzburg in collaboration with her fellow Lithuanian artists and composers, as well as the GOYA quartett. Silvija received a bachelor of arts degree from the Mozarteum University of Salzburg. She is currently studying in the master's program on performance practice in contemporary music, at the University of Music and Performing Arts Graz, Austria.



JOSE COTTO, *New Orleans, USA (Facilitator)*

Through his photography and design practice, josecottoCREATIVE, Jose Cotto explores the relationships between people, place, and time. Jose 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. Previously, Jose served as the director of design for Arts Council New Orleans, spearheading the organization's youth design and build program, placemaking initiatives, and in house graphic design and branding needs. Jose holds a bachelor's in architecture and design from the University of Massachusetts-Amherst and a master's in architecture from Tulane University. Jose attended the YCI Forum as a participant in 2018.



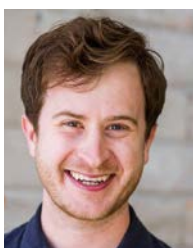
CHRISTIAN DAVENPORT, *New Orleans, USA*

Christian Davenport conducts business under the name Cubs the Poet. As a poet, he writes poetry in different spaces, for different occasions and educational purposes. While working, he ask questions to encourage and prompt creative input from participants which activates the creative composition of spontaneous poetry. He is also the poet laureate of Baton Rouge, Louisiana. As the inaugural poet laureate, he will create programming and workshops based around poetry and community work. He is working hand in hand with the Arts Council and Mayor of Baton Rouge. His previous works have included a presentation and performance during a TED Talk on pivotal moments. He has created content for public companies, using poetry and visual imagery to promote a given product. He is also working on his first children's poetry and illustration book.



JOY DAVIS, *Baltimore, USA*

Joy Davis is the director and curator of the Waller Gallery in Baltimore, Maryland. She founded the Waller Gallery in 2018. Joy is excited to interact with her peers and explore new approaches and ideas around nurturing leadership and collaborative projects in art and cultural spaces. She also works as a host and producer for Unravel Podcast, a fashion history and culture podcast. In 2015 she joined the Costume Society of America and in 2017 became the vice president of the Mid-Atlantic region. Her scholarly projects include subject matter that is underdeveloped in academia and transcends many fields of study: fashion, history, art, media, and performance among people of color throughout history. She received her B.A. degrees in history and media studies from the University of Maryland, and her M.A. in fashion and museum studies from the Fashion Institute of Technology in New York.



ZACH DEBOER, *Sioux Falls, USA*

Zach DeBoer is a community-based artist working primarily in the field of creative placemaking in Sioux Falls, South Dakota. He is inspired by the transformative power that art and design can have on the places people live. Zach is passionate about public art integration, creating walkable places, and designing more equitable cities. An interdisciplinary artist, Zach's past work includes a variety of public murals, tactical urbanism projects, and the organization of dozens of arts and culture events throughout the region. He received his B.F.A. in art education from the University of South Dakota.



HOLLY DOLL, *Mandan, USA*

Holly Doll is the founder and president of Native Artists United, owner of Five Nations Arts, contracted with George Washington University and the Bureau of Indian Affairs to help develop mandatory cultural education/sensitivity within tribal tourism, and a public speaker on cultural education and racial sensitivity. She has over 10 years of experience in cultural education and non-profit work. She serves on the national advisory board of the Episcopal Church for their racial reconciliation initiative and on the board for Invisible Innocence, a non-profit dedicated to helping survivors of human trafficking. She works

directly with her communities on local, statewide, and tristate levels dedicating her career to finding new, creative ways of addressing pressing issues the Native communities face on a daily basis.



KLEIDI ESKI, Tirana, Albania (Facilitator)

Kleidi Eski is a multimedia artist, designer and activist. Currently, he runs Light and Moving, a multidisciplinary practice that provides design and animation for non-profits, artistic projects and cultural activities. He has actively contributed to local environmental campaigns against development of Hydro Power Plants in the wild rivers of Albania. He is affiliated with the Swiss Cultural Fund in Albania as a cultural consultant and grant lead facilitator. He holds a master's degree in architecture. Kleidi attended the YCI Forum in 2017 as a participant.



RALPH EYA, Manila, Philippines (Facilitator)

Ralph Eya is an independent art practitioner and cultural worker. His work spans across the fields of alternative education, community organizing, and new genre public art. Currently, he is focusing on expanding his art initiatives through regional engagements in the Philippines. Ralph's interdisciplinary practice seeks to contribute in activating individuals and the youth via artistic approaches in rights-based identity and critical consciousness formation, cultivating people's right to freely be involved in the cultural life through participatory and accessible means of creative production. He has produced and curated several exhibitions in partnership with various foundations and organizations, and has presented his collaborative art praxis both locally and internationally. He is a fellow of the Artists for a Better World program of the Singapore International Foundation, a recipient of the Social Impact Initiative Prize of Megacities Organization Paris. Ralph attended the YCI Forum as a participant in 2018.



JUSTIN GALEA, Attard, Malta

Justin Galea is a program coordinator for Fondazzjoni Kreattività - the organization responsible for the Spazju Kreattiv program and for managing the facilities at St James Cavalier, Valletta, Malta. Apart from the day-to-day coordination of productions happening within the spaces at Spazju Kreattiv, Justin is responsible for managing the organization's artist-in-residence program as well as a number of cultural initiatives for youth. Justin's professional areas of interest are sustainability of cultural organizations, cultural participation and urban communities. Justin is also a musician and singer, currently fronting alternative Maltese language band Djun. Justin received a B.Sc. (Hons) in IT from the University of Malta and an M.A. in cultural and creative industries from King's College, London.



MARIA GALEA, Mosta, Malta

Born and raised in Malta, Maria Galea is originally an artist by nature, and art advisor and creative entrepreneur by profession. Maria is director of I AMLTD, a company formed for the implementation of ARTZ ID, a new online platform for the art market. In 2018, Maria was awarded the Creative Industries Platform Fund by Arts Council Malta, to develop ARTZ ID. The platform takes an innovative approach to tackling industry fragmentation, sustainability and entrepreneurial skills. A former director of four galleries, Maria has made a name for herself within the art industry. In 2015, she opened Marie Gallery 5, a new gallery system with the aim to internationalize local artists, exhibiting works in New York, Dubai, Miami and India. In 2016, she formed a partnership with hospitality firm Iniala. With them, Maria developed Iniala5, a joint initiative to create an impact in the local art scene by opening multiple gallery spaces and implementing new business opportunities for artists to use as a platform for professional growth. Maria holds a degree in finance and the art market from Sotheby's Institute of Art in London.



GABRIELLE GARCIA STEIB, *New Orleans, USA*

Gabrielle Garcia-Steib is a multidisciplinary artist and educator from New Orleans, who also frequents Mexico and Nicaragua. Her work explores identity in forms of documenting and archiving narratives through outdated processes to construct a reality that bridges together Latin America with New Orleans. She studies ways in which image and memory are used to communicate in political landscapes. She is currently researching landscapes of migration, and printing familial archival texts and images that signify the repetition of Nicaraguan oppression by the hands of U.S. intervention as well as the Banana Trade. She studied creative writing, digital media, and began to do ethnographic research on Latinx's in the South before graduating Loyola University of New Orleans.



ARUNDHATI GHOSH, *Bangalore, India (Facilitator)*

Arundhati Ghosh is the executive director of the India Foundation for the Arts. After spending a decade in the corporate sector, Arundhati joined IFA as its first fundraiser in 2000. She assumed office as the executive director in 2013, after completing 13 years with the organization. Arundhati has received recognition from several quarters for her work in the non-profit sector. In 2010, she received the Global Fundraiser Award from Resource Alliance International, the same year IFA won the 'India NGO of the Year' award in the medium category. She is currently a recipient of the Chevening Clore Leadership Awards fellowship. She was 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 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 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, 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 was a facilitator of the YCI Forum in 2016, 2017, and 2018.



CHRISTINE GITAU, *Nairobi, Kenya (Facilitator)*

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. Christine is a Fellow of Salzburg Global Session 561, Beyond Green: The Arts as a Catalyst for Sustainability, in 2016, and was a facilitator of the YCI Forum in 2017 and 2018.



JULIEN GODMAN, *Detroit, USA*

Julien Godman is a professional interdisciplinary storyteller in Detroit, Michigan. His current roles include marketing and PR manager for arts production house, CMAP; social media manager for grassroots arts organization, Sidewalk Detroit; and contributing writer to Detroit media outlet, The Metropolitan. Julien is the owner and creator of Tonic and Juice, an experiential event-oriented culinary venture and coordinates public relations for Detroit Kite Fest, an event-oriented radical inclusion and communal play organization. Julien works on cross-cultural exchange, accessible storytelling, and narrative-based public relations. His latest creative endeavors include a series of socially relevant travelogues from Colombia to France, Armenia to Tunisia; and his first published book entitled 'Andanzas, vol. i, Friends' a collection of short stories on one of humanities most innate experiences, friendship. Since 2007, he has been actively involved in many of Detroit's narratives through arts non-profits, social experiments, mission based for-profits, and media outlets.



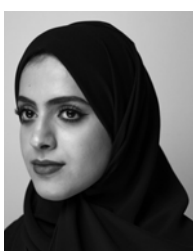
KATHRYN GREEN, *Montreal, Canada*

Katie Green is an artist, a social entrepreneur, and a community connector at heart. For over 10 years Katie has worked in various capacities developing programs and opportunities for professional artists to connect with youth in a mentorship capacity. As co-founder and executive director of inPath, a social enterprise based in Tiohtiá:ke/Montreal, Katie and her team work alongside Indigenous Communities, schools and organizations across Turtle Island to co-develop, implement and sustain creative programming. Katie's passion for developing youth-centered, contextually relevant and responsive 'living' programs is carried throughout inPath's work, adapting to the needs voiced by the communities they serve. Katie holds relationship at the center of everything she does, working to inspire agency, build resilience and create environments for shared experiences to collectively learn, grow, share and even fail within a supportive network of creative peers. Katie has a B.A. and M.A. in art education, a passion for out-of-the-box thinking and a tendency to question and push the boundaries of most existing structures.



DAVID GRETHEN, *Salzburg, Austria*

David Grethen is an author, creative and marketing innovator, born in Germany. In his work on cultural projects, he explores questions of identity and sense-making in the age of consumerism. His debut novel Breakwater tells the story of 200 students from 40 nations traveling the globe on an ocean vessel searching for their place in the world. Together with his collaborators, David is also researching drivers of human behavior, aiming to develop a new leadership approach that is based on trust and cooperation. David holds a master's degree in audio production from the University of Westminster, London, and a master's in international business from Macquarie University, Sydney.



AYESHA HADHIR, *Abu Dhabi, UAE*

Ayesha Hadhir joined Warehouse421 in 2018 as a program coordinator for art, culture and heritage. In this position, Ayesha works on events and exhibitions, and liaises directly with artists and others exhibiting their work at Warehouse421. A talented artist herself, and an alum of the Salama bint Hamdan Emerging Artists Fellowship (SEAF), Ayesha has a bachelor's degree in visual art from the College of Arts and Creative Enterprises at Zayed University. Her work is predominantly installations using textiles and has been shown in various exhibitions in the UAE.



AMBER HENDERSON, *Aberdeen, USA (Facilitator)*

Amber Henderson is an assistant professor of management at Northern State University in Aberdeen, South Dakota. It is her personal and professional goal to increase the global scope of Indigenous entrepreneurs through continued training opportunities focused on global expansion. She focuses on building strategic and decision-oriented business initiatives. She has prior industry experience in banking and financial services, and most recently as a regulatory analyst in the electric and natural gas industries. Her research topics include managerial and economic topics as they relate to tribal communities. She is honored to be a Native Nations Rebuilder Fellow, National Center for American Indian Enterprise Development 40 under 40 Award Recipient, Harvard Project on American Indian Economic Development at the Harvard Kennedy School Fellow. Amber is a citizen of the Turtle Mountain Band of Chippewa (Anishinaabe), and received her B.A. from the University of Jamestown, M.B.A. from the University of Mary, and D.B.A. (Management) from Anderson University, Indiana. Amber attended the YCI Forum as a participant in 2018.



RAZI JAFRI, *Detroit, USA*

Razi Jafri is a Detroit-based activist, cultural worker and documentary photographer and filmmaker whose work focuses on ethnicity, religion, culture, politics, and the changing cultural landscape in America. He is currently working as a photographer, exhibit manager and curator for an interdisciplinary exhibition series called Halal Metropolis, which explores Muslim visibility and identity in Southeast Michigan. He is also currently working on a documentary film about an election in America's first Muslim majority city, Hamtramck, Michigan. The film entitled, Hamtramck, USA, anticipates a broadcast on public television in summer of 2020. He is also working on a documentary film called Loyalty, which follows the story of three Muslim chaplains in the US Armed Forces. Razi was a member of the inaugural Documenting Detroit fellowship in documentary photography and photojournalism. He attended the University of Michigan, and received a bachelor's degree in engineering.



PETER JENKINSON, *London, UK (Facilitator)*

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. Most recently, as a founding director of the new open² 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 Culture+Conflict, 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. Peter is a Fellow of several Salzburg Global Sessions and has been a facilitator of the YCI Forum since 2014.



YEJEONG JI, *Seoul, Republic of Korea*

Yejeong Ji is the president and co-founder of Omkim, a civil society organization that recycles unwanted items and delivers them to people in need as a way to address the imbalance of resources. She recycles leftover bar soap, crayons and used paper, and distributes them to neighboring areas and countries suffering from the lack of hygiene and educational materials. She is interested in co-working with people in various fields and trying to grow further in her field as well. She received a B.A. in English, international relations, and Chinese.



ROBERT-DAVID JONES, *Detroit, USA*

Robert-David Jones is the curator, founder and director of Untitled Detroit (UD) and former public programs manager for Red Bull Arts Detroit. Founded in 2014, UD focuses on expanding Detroit's identity as an international center for creative and artistic life through exhibitions, representation, and a residency exchange program. UD has supported 30 artists from 6 countries, while engaging the next generation of collectors in Detroit and simultaneously stimulating the city's creative economy by offering an awe-inspiring selection of limited edition works. Robert-David helped to lead the Red Bull Arts Detroit residency program as project manager in 2015, working collaboratively with Red Bull to design and execute public programs reaching diverse communities and engaging a wide range of ideas and forms of expression by identifying areas of need within the community - both local and global - to be served.



FAYE KABALI-KAGWA, Cape Town, South Africa

Faye Kabali-Kagwa has worked as the Theatre4Youth coordinator for the Western Cape at ASSITEJ, the International Association of Theatre for Children and Young People, South Africa since 2016. She is interested in archiving live performance and cultural spaces, especially for young people and children. Her role at ASSITEJ allows her to be the touch point for the education sector, arts sector, and community initiatives. She is also the poetry slam curator and coordinator for the Open Book Festival. In 2018 Faye won a joint prize for her audience engagement strategy plan at the Cape Town International Film Market and Festival. Faye is in the process of developing a live film dubbing project; a participatory exercise that transforms the film audience into active participants. She has been invited to run this event as part of the shnit festival in October 2019. Faye graduated from Rhodes University in Grahamstown, South Africa, with an B.A. honors in sociology.



YK KAM, Seoul, Republic of Korea

YK Kam is an art producer and a baker. She has worked with many international artists, translating and interpreting for their production in Korea since 2011. Her interest is expanding the boundaries of community approaches to local shops - like her cake shop - into something more interesting so that the form of art enriches and arrives in people's daily lives naturally.



KATHARINA KAPSAMER, Salzburg, Austria (Facilitator)

Katharina Kapsamer is a visual artist and cultural worker based between Salzburg, Vienna and Paris. In her research she explores the artistic potential of social space and social realities, vacancies and unoccupied territories, how spaces define behavior and the possibilities they contain for transformation. A crucial component of her work is based on methods of sociological art and cross-disciplinary collaboration in various teams, collectives and duos. She synthesizes the results into artistic interventions such as installations and conceptual art at the interface between public and private space. Her work has been shown in exhibitions and festivals in Austria, France, USA, Canada and the Philippines. Selected as artist in residence by the Federal State of Salzburg at Cité internationale des arts in Paris she is currently working on community and collective images of failure. Kapsamer 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 the University of Salzburg and Agnes Scott College, Atlanta, GA, USA. She holds an MA from the University of Salzburg. Katharina attended the YCI Forum in 2018 as a participant.



BRIAN KEPHER, Nairobi, Kenya

An advocate for African art music, Brian Kopher is a member of the Nairobi Orchestra and has also played with the National Youth Orchestra of Kenya; the Kenya Conservatoire Symphony Orchestra; the SCOKENDIA Ensemble in the United Kingdom; and the Dar Choral Society and Orchestra in Tanzania. Brian is also the music director of Ghetto Classics, a role that saw him direct the orchestra performing to both H.E the President of Kenya and Pope Francis on his Papal State visit to Africa in November 2015. Currently, Brian is the music director at Arusha Meru International School in Tanzania. In January 2018, he was recommended to become an associate fellow of The Royal Commonwealth Society by the Queen's Young Leaders Program. He also joined the World Civic Orchestra in New York City as their guest timpani player. He has also had conducting master classes with a number of high profile conductors. In March 2017, he had a chance as a guest to rehearse under Professor Kalam Tonu, from the University of North Carolina Symphony Orchestra, rehearsing Giuseppe Verdi's Requiem, Dies Irae. In September 2017, he joined the Seoul International Community Orchestra in South Korea as principal timpanist. Brian is humbled to have been selected by the jury panel of the 5th International Gustav Mahler conducting competition to follow the competition in Bamberg, Germany, as the first African in the program in May 2016. Throughout all of these musical experiences he is devoted to facilitating the development of African music preservation and

appreciation. His focus is on native African folk tunes orchestration. Brian graduated in 2017 from Kenyatta University with an associate degree in music with distinction.



ABHINIT KHANNA, *Bombay, India*

Abhinit Khanna is an arts manager, creative producer and independent curator based in Bombay, India. He has over 9 years of work experience in the visual arts, design and creative business development. He has worked with award-winning independent magazine Motherland published by Wieden + Kennedy and consulted GVK for their iconic Mumbai International Airport's T2 Art Programme – Jaya He! His recent consulting projects include Lodha Luxury Group where he was responsible for exhibition design, arts management and launch event for #LodhaxPicasso. He has micro-consulted for Cultivate Art - a brand new arts platform for emerging artists and young collectors. He also advises private art collectors and helps build private art collections for museums in India and abroad. He was listed in Verve Magazine's Art issue as 40 young creatives to look out for in 2018. In April 2019, Abhinit was awarded the prestigious fellowship for his outstanding work as an arts manager and leader in South Asia by Art Think South Asia.



HIROKO KIKUCHI, *Tokyo, Japan (Facilitator)*

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 industry's 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. Hiroko was a facilitator of the YCI Forum in 2017 and 2018.



RICO KINOUCHI, *Tokyo, Japan*

Rico Kinouchi has been described by the HuffPost as the 'Tesla of the Film Industry'. His films have been screened and awarded at international events such as the Moscow International Film Festival, the Tokyo International Film Festival, and the Busan International Film Festival. Rico has been CEO of Tokyo New Cinema since 2015; an instructor of Aoyama Gakuin University School of Culture and Creative Studies since 2017; a member of International House of Japan; and a member of Junior Chamber International Machida since 2018. He was a researcher at the Harvard Medical School and has a double-degree B.A. from Washington and Lee University in art and science.



FRANCES KONCAN, *Winnipeg, Canada*

Frances Koncan is an artistic director, writer, director, and producer of mixed Indigenous (Anishinaabeg) and Slovene descent. Originally from the Couchiching First Nation, Treaty 3 Territory, she is currently based in Winnipeg, Manitoba, Treaty 1 Territory. Her current work practice includes leading a project in partnership with the Manitoba Association of Playwrights to research and generate new, culturally-sensitive dramaturgical methodologies, and at the Manitoba Theatre Centre, initially as box office staff, then apprentice director, assistant director, and now a playwright programmed in their 2019/2020 season. For 2020/2021, she will also be joining the Winnipeg Free Press as an arts reporter, with a special focus on Indigenous arts. Her practice as a writer, director, producer, and arts administrator aims to explore current artistic practices and methodologies, and create new ones utilizing culturally specific and culturally sensitive practices (ie. land-based dramaturgy for Indigenous writers), as well as exploring the

potential applications of theatre and the arts in the areas of mental health and social wellness. She is a graduate of the City University of New York Brooklyn College's M.F.A playwriting program, where she taught undergraduate English, and prior to that earned her B.A. in psychology from the University of Manitoba.



RAINA LAMPKINS-FIELDER, Paris, France (Facilitator)

Raina Lampkins-Fielder is curator of the Souls Grown Deep Foundation, and program officer of the Souls Grown Deep Community Partnership. She is an art historian, museum educator, and curator of 20th century and contemporary art, with a focus on American and African-American creative expression. Prior to her role as curator at Souls Grown Deep, she was the artistic director and curator of the American Center for Art and Culture, Paris (formerly Mona Bismarck American Center). Previously, she was the Whitney Museum of American Art's associate director, chair of education. Other past experiences include; serving as director of academic advising for Parsons Paris School of Art and Design, overseeing the academic policies for an art and design undergraduate curriculum; chair of the museum program for the New York State Council for the Arts; manager of public programs, film and video at the Brooklyn Museum; public programming associate at the New Museum of Contemporary Art in New York City; and education programs coordinator at the Andy Warhol Museum in Pittsburgh, Pennsylvania. Raina received her B.A. in English literature from Yale University, and an M.A. in the history of art at Cambridge University, UK, as a Mellon fellow.



MARC LAWS, London, UK (Facilitator)

A passion for connection and an expanse of mind-body-soul wisdom, acquired through his own journey as an ex-professional soccer player and sports therapist, continually inspires Marc to explore the human body. When he came across the ancient teachings of yoga his soul and mind lit up. He learnt that the ancient spiritual science offers a direct means of stilling the natural turbulence of thoughts and restlessness of body and mind. Marc loves to share, and endeavors to create a space for others to tap into their true nature, higher self... your teacher within you. Marc's classes combine physical precision flow with fun and soulful exploration of yoga. The experience is a quest of self-discovery to unlock true potential that reaches beyond the status quo. His personal mantra is: Never look down on a person unless you're helping them up. Born in England to a Canadian mother and an American father, Marc has African, Native American and Ukrainian roots, and thinks of himself as a citizen of the world.



JIYEONG LEE, Jeju, Republic of Korea

Jiyeong Lee accompanies visitors to Hwansang Forest Park and provides commentary to them to convey the value of nature. Hoping that the forest isn't only consumed as a tourist destination, she strives to educate local children to protect Gotjawal as well. To promote local resources, she also organizes Farm Parties for farmers. She studied social education at JEJU National University.



ANEESHA MARWAH, Minneapolis, USA

Aneesha Marwah is a project manager for Artspace's consulting and strategic partnerships team in Minneapolis. Her projects include feasibility and market studies for new communities looking to develop affordable live/work mixed-use communities and creative spaces for artists and arts organizations including: Asheville-NC, Arlington-VA, Hopkins-MN, Maywood-IL, Aurora-CO, Cook County-MN, Northwest Arkansas, Chaska-MN, Charlotte-NC, Griffin-GA, and Baltimore-MD. She's also closely involved in Artspace Immersion, an 18-month capacity-building program for arts organizations advancing their own space-related initiatives in the Twin Cities, Memphis, and Detroit. Prior to moving to Chicago for graduate school, Aneesha lived in New Orleans for nine years, where she attended Tulane University and was a legislative aide. She has seen the intrinsic relationship between politics, urban planning, affordable housing policy, art as a community-driver, and the value of preserving space for culturally distinct communities. Aneesha

spent her childhood in Saudi Arabia. She brings her knowledge and experience living and working in different parts of the world to the consulting team as she assists communities creating affordable spaces for artists. She earned her master's degree in urban planning and policy from the University of Illinois at Chicago.



MUNA MOHAMED, *Columbia Heights, USA*

Muna Mohamed is the co-founder of the Cedar Riverside Community Travelling Basketball Program (CRCTB), which housed the first ever AAU traveling basketball for Muslim female athletes. As a coach, she focuses on providing a culturally-tailored sport program for East African girls. Currently, she is working on her start-up, Modest and Active, which will provide modest active wear that inspires women and girls to participate in an active lifestyle without compromising cultural and religious values. Muna is inspired to use coaching as a mechanism to empower young girls to engage in sports, and to be an active role model off and on the basketball courts. Muna took part in a community-based research project 'The Impact of Culturally Sensitive Apparel Co-Design Project on the Physical Activity of East African Adolescent Girls', which designed and created culturally appropriate active wear for East African girls. She helped to initiate the creation of the first-ever sports uniform for Muslim girls. Muna received her Masters of science in kinesiology at the University of Minnesota.



CHLOE MOORE, *Memphis, USA*

Chloe Moore is a design strategist, sociologist, and humanitarian who serves as a fierce advocate for children and families. Her reverence for human dignity drives her to reimagine and create a more joyful and just world where all people are well, regardless of their social standing and identities. She currently leads NEXT Memphis, a \$32 million pilot program structured to equitably expand access to high quality early childhood education across Shelby County. Her past projects include working with the National Institutes of Health on an international collaboration serving persons with disabilities in Trinidad and Tobago; and supporting local refugee and immigrant populations through creating a citizenship program and catalyzing food entrepreneurship opportunities. She was recently awarded the Memphis Flyer's 20 under 30 designation and the Urban elite 40 Under 40 award. A native Memphian and a Clarence Day Scholar while at Rhodes, Chloe received a B.A. in anthropology/sociology in 2016.



DINA MOUSA, *Saint Paul, USA*

Dina Mousa is a screenwriter and author, born and raised in Cairo, Egypt, and now living in Saint Paul, Minnesota. Her books for young readers were long-listed in the prestigious Golden Baobab contest for African authors, for 'The Sunbird and Fatuma' in 2014 and for 'Maya and the Mystery of the Cat Burglars' in 2016. She is a peace lover; her work mainly focuses on young girls and women in marginalized communities, race, identity conflict, poverty, victims of war and the mistreatment of animals. Dina is a traveler, and a foodie. She explored Asia and fell in love with South Korea, where she lived for six years. Dina is a degree holder in screenwriting and cinema production.



PALESA NGWENYA, *Cape Town, South Africa (Facilitator)*

Palesa Ngwenya began working with Maboneng Township Arts Experience as a project researcher in 2011, then progressed to her current role in the organization as development coordinator. Palesa has enabled the Maboneng Township Arts Experience to extend its programs across 5 South African provinces, establish 2 Community Creative Districts in Kayamandi (Stellenbosch) and Soweto, as well as Cinema Homes in the culturally rich community of Alexandra Township. The Maboneng Township Arts Experience's emphasis on transformation, job creation, sustainability, plus the inclusion of peripheral under-resourced people, spaces and places in the context of relevant creative innovation has been globally recognized. Palesa is inspired by an intuitive lifestyle of serving and learning while infusing Ubuntu into the travel industry. Palesa launched her professional career as a legal researcher at Absa Bank from 2009 to 2011.

She then found more meaningful work as a researcher in the South African NGO space, rendering her services to the Catholic Parliamentary Liaison Office, for which she produced numerous publications. Palesa holds a B.A. in law and international relations from Rhodes University. Palesa attended the YCI Forum in 2017 as a participant.



SIPHIWE NGWENYA, *Cape Town, South Africa (Facilitator)*

Siphiwe Ngwenya is the creator of South Africa's first creative economy of home industries in the township. Siphiwe has 16 years of experience in civic engagement and entrepreneurship, along with 18 years in the professional art field. He is a painter, illustrator, conceptualist, explorer and self-taught social scientist. When he returned from a scientific expedition that took him from his hometown, he came back with a mobile solar and wind-powered workstation for his neighborhood, and proved to the South African community that his career is more than offering social solutions to youth in peril. Today, Siphiwe is an ambassador who has been shaped in the fire of people's pain. His music, art, and message have always been reserved for something of much higher significance. Keeping to his philosophy of the home as the epicenter of cultural affairs, Siphiwe founded the Maboneng Township Art Experience, turning hundreds of townships into galleries. This initiative aims to use cultural tourism to positively transform marginalized communities while offering guests a one-of-a-kind South African experience to enjoy and learn from. Siphiwe attended the YCI Forum in 2015 as a participant.



NANA OTA, *London, UK*

Over the past year and a half, Nana Ota has been working at Daiwa Anglo Japanese Foundation in London, UK, as a program director. Her specific mission in the foundation is to promote a strong link between the UK and Japan through various cultural events and activities. She has organized more than 50 academic seminars which focus on global issues, including education, economies, politics, journalism, mobility, gender and sustainability. Additionally, she has led various cross-cultural events and more than 10 art exhibitions to introduce Japanese contemporary artists in London. Before joining the Foundation, she was engaged in multiple developments activities globally while working for various cooperation organizations such as the Ministry of Foreign Affairs of Japan, UN Women Ecuador, University College London, OECD in Paris, and UNOPS in Copenhagen. These experiences provided her with a strong aspiration and passion to promote international cultural understanding among people from different cultural backgrounds.



CHARLY PIERRE, *New Orleans, USA*

Charly Pierre is co-owner and head chef of Fritati, a restaurant in St. Roch Market, New Orleans. Growing up in a Haitian household naturally educated him in dishes deeply rooted in his family's past. He received Zagat's 30 under 30 award, Eater's National Young-guns award, and has made numerous TV appearances including his winning Food Network's Chopped competition in 2017. Apart from food, contributing to the community was always a major driver in his work. He has held numerous fundraisers for Haiti. He now hosts 'The Culture Talks', a series of community forums focused on male self-awareness in a patriarchal society. These discussion groups aim to stimulate male conversation on women's rights, masculinity and gender equality. By the time Charly had graduated high school in Cambridge, Massachusetts, he had already run the line at his restaurant and received a scholarship to Southern New Hampshire University.



MICAH PINTO, *Manila, Philippines*

Micah Pinto is a co-founder and the current executive director of Para Sa Sining (For the Arts), a non-government organization that envisions a culture of inclusion through collaborative art. Para Sa Sining has produced different collaborative projects that are interdisciplinary and multi-genre in nature. Projects include performances, exhibitions, festivals, and community programs. She has also worked with different institutions and agencies in the creative industry as producer, cultural programmer and workshop facilitator. She has recently participated in the Tokyo Performing Arts Meeting (TPAM) in Japan in 2019; the

14th AIMAC International Conference on Arts and Cultural Management in 2017; and the ANCER Research Camp in LA SALLE College of Arts, Singapore in 2016. She is currently studying an M.A. in art studies majoring in curatorial studies at the University of the Philippines.



MICHAEL PROSSERMAN, *Toronto, Canada*

Michael 'Piecez' Prosserman empowers social impact leaders to grow and thrive. He is currently the CEO of EPIC Leadership Support Inc., a firm focused on mental health in the workplace, leadership transitions, team culture and organizational growth. He speaks from lived experience, bringing a practical, innovative approach to coaching, consulting and teaching. Michael founded Unity Charity, an organization using hip hop to improve youth mental health. He built Unity from the ground up over 15 years from his passion for breakdancing ('B-boying'). Under his leadership, Unity grew from a group of volunteers to over 80 paid staff having an impact on the lives of over 250,000 youth. Michael has spoken and run workshops for over 300 groups internationally from Canada to Italy, to Asia and the Arctic. By high school, Michael was accepted into Cirque Du Soleil and was featured in the major motion picture, Honey. He has competed world-wide, placing first in over 26 dance competitions and has been featured in over 60 major media outlets. He serves on the board of directors for several charities and has a strong passion for making the world a better place in a responsible and respectful way.



SERGEJ PUMPER, *Salzburg, Austria*

Sergej Pumper develops artistic projects that aim to inspire audiences to reflect on what individuals can do to contribute to the common good of society. He is chairperson of the Urban Foundation, which has produced the annual dance theatre festival 'Hip Hop goes Theatre' in Salzburg since 2008. He also founded Create Syndicate in 2010, a network of creatives that realizes commissions in the field of conception and production of live entertainment for corporate and public entities. Since 2014, he has dedicated thinking to combine his scientific background with his experience as an artist who reflects on the human condition. He tries to develop a deeper understanding of human behavior in the framework of interconnected biological, cultural and digital evolutionary processes. Since he was a child he loved dancing. This led him to a decade of work in different international urban dance companies as a dancer and choreographer. He gradually started to extend his work into the fields of concept, directing and production. He received an engineering degree in chemistry and studied microbiology and genetics at the University of Vienna.



ROCIO RAPOPORT, *Buenos Aires, Argentina (Facilitator)*

Ro Rapoport is musician, composer, teacher and producer from Buenos Aires, Argentina. With a group of female artists, she co-founded Las Pibas Producen, in Barcelona, with the main goal of empowering women in the music industry. Las Pibas Producen aims to provide support increasing production and participation of women on stage at festivals and music shows. Rocio also works on developing her original music and as producer on projects for social impact. Rocio attended the YCI Forum in 2018 as a participant.



BRIDIE ROLLINS, *London, UK*

Bridie Rollins is program coordinator at OKRE, a new center of expertise being incubated at the Wellcome Trust to support collaboration and exchange across research, social impact and entertainment. Prior to this, Bridie helped run The Hub, a transdisciplinary residency space at the Wellcome Collection. The initiative brought together a range of voices and expertise across academia, health and the arts to experiment with more inclusive, co-creative research practices. With an academic background in international relations and experience working in China, Malawi, and Brussels, Bridie is keen to work collaboratively across different social and cultural contexts.



DANIEL RUMBOLT, *St John's, Canada*

Daniel Rumbolt is an artist and arts administrator living in St. John's, Newfoundland and Labrador. He is the assistant director of Eastern Edge Gallery, and is on the board of directors for Canadian Artists' Representation (Le Front des artistes canadiens). His art practice is informed by his experiences as a queer artist raised in rural communities throughout the Great Northern Peninsula of the island, and through earnest contemplation of memory and mourning. He aims to discover and establish tangible connections between rural and urban creators, fostering interconnectivity on a provincial, national, and international scale. He received his B.F.A. from Memorial University of Newfoundland.



LITHA SOKUTU, *Cape Town, South Africa*

Litha Sokutu is a director at the Social Literacy Conversation (SLC), a Cape Town-based organization he co-founded in 2017. Operating in schools, universities and non-profits, SLC serves his passions for storytelling, social cohesion, intercultural collaboration and creating democratic workplaces. Litha has appeared on local radio and Al-Jazeera's 'The Stream', discussing topics of organizational research and intercultural politics. SLC's largest client is a 1000-person volunteer organization, the National Sea Rescue Institute, who tasked SLC to undertake multivariate research in order to augment their recruitment policies, conduct nationwide training on gender and racial harassment, as well as create an e-learning curriculum on how to be a culturally aware volunteer that fosters a working environment which appreciates South Africa's complex demographics. Whilst at university, he co-founded 8Street Stories, an award-winning production company focused on telling Black millennial stories. Litha studied at the University of Cape Town, where his master's thesis focused on the modern-day socio-economic effects of Apartheid's rural-to-urban labor migration system.



CARL SWANSON, *Saint Paul, USA*

Carl Atiya Swanson is the associate director at Springboard for the Arts, a national leader in artists' resources and artist-led community development. He manages projects across Springboard's program areas, leads development and partnerships, and launched Creative Exchange, a national hub for stories and toolkits for artists and organizations to solve local challenges and create new opportunities. He has presented on arts leadership, creative placemaking, and community engagement for Americans for the Arts, the Delta Regional Authority, IdeaLab, the Minnesota Council of Nonprofits and others. Carl is a theatermaker and writer, and has served on the boards of the Young Nonprofit Professionals Network - Twin Cities, and Dissonance, advocating for mental health and wellness in creativity. Carl holds a B.A. in studio art from the University of Southern California, and an M.B.A. from the University of St. Thomas Opus College of Business.



MAMI TAKAHASHI, *Tokyo, Japan*

Mami Takahashi is a community manager at Impact HUB Tokyo, and a member of Impact HUB Global Network, a community for people who want to make an impact in society. She joined the team May 2018 and works for a community of more than 200 people who are entrepreneurs, NPO leaders, freelancers, artists, and engineers. Her main roles are to support various programs accelerating the development of selected projects in Japan, event planning, and administration for community collaboration and interaction. She obtained a B.A. in design at Japan University College of Art, Tokyo.



ALISON UTTLEY, *Toronto, Canada*

Alison Uttley is the communications director of Business for Peace and a marketing consultant. She has worked in marketing and communications at some of Canada's largest cultural institutions, including Luminato, the Toronto International Film Festival, and Canadian Stage. For three years, Alison also hosted a monthly conversation series in Toronto about topical political issues with the non-profit organization Why Should I Care. She was a participant in the inaugural Global Cultural Leadership Program as part of the European Union's Cultural Diplomacy Platform, as well as a fellow of the Toronto Arts Council and The Banff Centre Leaders Lab. Alison holds an B.A. Honors from the University of Guelph. With an aim to combine her interests in culture and social change, Alison started a master's program in the theory and practice of human rights at the University of Oslo in 2017.



ANGELIKA WIENERROITHER, *Salzburg, Austria*

Angelika Wienerroither is a journalist for the daily newspaper Salzburger Nachrichten. She joined the organization in 2011. Besides being a journalist, Angelika focuses on art, especially photography. In her darkroom, she develops photographs showing surreal places, emotions, and times of transition. Angelika has a master's in international business, a bachelor's in sociology, and is currently enrolled at Mozarteum Salzburg, studying photography.



SHELAGH WRIGHT, *London, UK (Facilitator)*

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; a director of the Together Foundation, Mission Models Money and ThreeJohnsandShelagh; an associate of the think-tank Demos, the Culture+Conflict initiative, the Compass progressive politics network; and UK Ambassador to The Alternativet, the cultural-political party in Denmark. Her publications include: Creativity Money Love; Where does it hurt?; After the Crunch; So. What Do You Do?; Making Good Work and Design for Learning; in addition to articles and papers on sustainable cultural, creative and social enterprise, skills and investment policy. 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. Shelagh is a Fellow of several Salzburg Global Sessions and has been a facilitator of the YCI Forum since 2014.

YCI FORUM STAFF



FAYE HOBSON, *Program Manager*

Faye Hobson is a program manager at Salzburg Global Seminar where she supports the planning and implementation of programs and initiatives including Culture, Arts, and Society program; the Education for Tomorrow's World series, the Salzburg Global Forum for Young Cultural Innovators; and Karanga: the Global Alliance for Social and Emotional Learning and Life Skills. Prior to joining Salzburg Global in 2017, Faye worked in cultural management and community development in Northern Ireland. In 2019, Faye participated in The Thorvald Stoltenberg Seminar, exploring how to foster coexistence, trust and dialogue among young people living in diverse societies. In 2016, she represented Ireland at the European Union Cultural Diplomacy Platform's Global Cultural Leadership Program and the 7th World Summit in Arts and Culture in Malta. She undertook a research fellowship at the Venice Architecture Biennale for the British Council in 2014. She regularly writes and speaks on cultural management training. Faye holds a bachelor's in photography from Falmouth University, UK, and a diploma in management practice from University of Ulster, UK.



SUSANNA SEIDL-FOX, *Program Director, Culture and the Arts*

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

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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 37,000 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.

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