Power in Whose Palm? The Digital Democratization of Photography

Session 502

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Power in Whose Palm:
The Digital Democratization of Photography
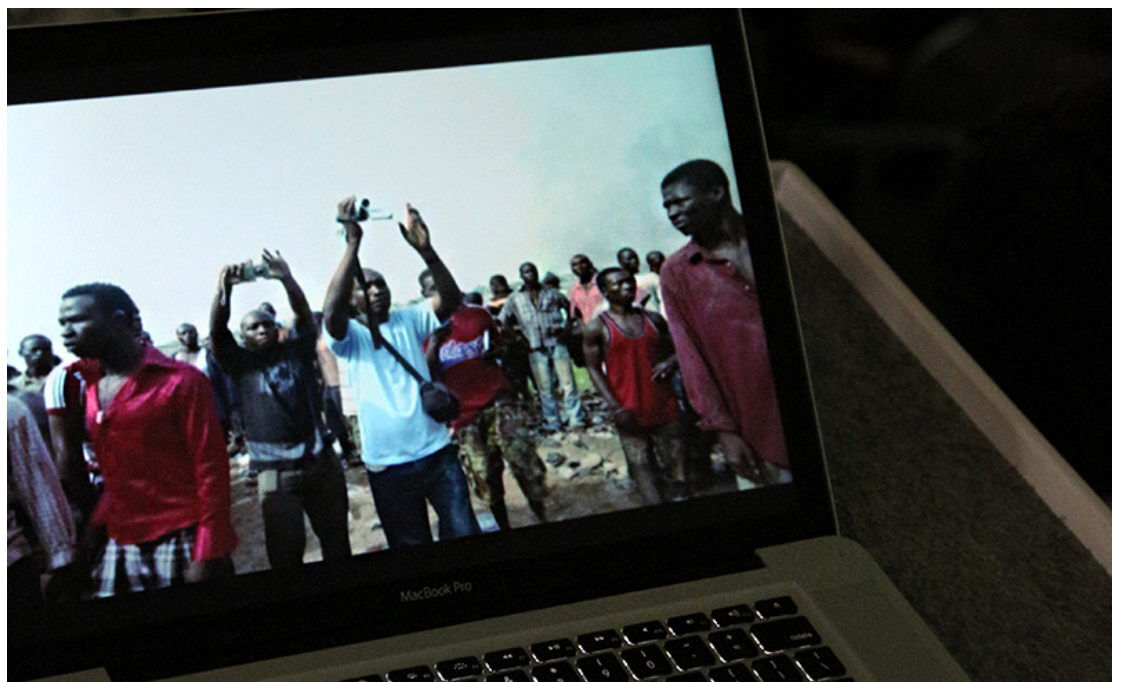
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Damaso Reyes

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Introduction

In February 2013, the Salzburg Global Seminar convened a conference entitled "Power in Whose Palm: The Digital Democratization of Photography." As an organization committed to addressing issues of global concern and to promoting dialogue among cultures for more than sixty-five years, the Salzburg Global Seminar took the view that this was an important moment to explore photography's transformative power against the backdrop of the profound technological changes brought about by digitalization.

To this end, and with the generous support of The Edward T. Cone Foundation, the Seminar brought together 48 world-renowned and emerging photographers, educators, scholars of photography, representatives of photo agencies, photography museums, festivals and centers, print and web media representatives, web entrepreneurs, and photo editors into dialogue. This multi-disciplinary, international group of participants was brought together to examine the blurring of the lines between photographic art, journalism, and advocacy, and to discuss the broader implications thereof for our societies, with the goal of inspiring a greater awareness of photography's capacity to affect social change, to gain new perpsectives on visual literacy and photography's role in education, as well as to achieve a better understanding of the ways in which the medium and the channels of distribution are evolving, and what this means for the future.

Max Reinhardt's former residence, the Schloss Leopoldskron in Salzburg, provided an especially fitting setting for open, informal exchange of thoughts and ideas over three-and-a-half-days that started with a welcome by Clare Shine, Vice President and Chief Program Officer at Salzburg Global Seminar, as well as an introductory meeting lead by Susanna Seidl-Fox, Program Director for Culture and the Arts at Salzburg Global Seminar.

After a tour of Schloss Leopoldskron - a national historic monument in Austria - the session opened with a fireside chat, where two photography-experts reflected on the dramatic changes photography has been undergoing in the past decade.

> "The Salzburg Global Seminar was an eye and mind opening experience that has further shifted how I view my work, the community at large, my relationship as a photographer within it and the role of visual literacy.
>
> Interacting with people from different backgrounds with their own unique stories, viewpoints and expertise provided me with a collective of rich contextual situations that illuminated previously unthought of ideas. "

Barbara Minishi

The ensuing program was structured around four plenary sessions and small group discussions on the following themes:

1.) The Photographer as Advocate, Awareness-Raiser, Activist;
2.) Education: The Doers and Viewers;
3.) The Brave New World: Democratization, Decentralization, Citizen Journalism, and
4.) Making Choices: Ethics of Usage, Representation of Subjects, and Intellectual Property.

Facilitator-led working groups focused on the first three of the above-mentioned themes, providing an opportunity for sustained, specialized discussion in small groups.

An evening visit to the Fotohof Center for Photography, a cooperative institution founded and run by Austrian photographers for more than thirty years, offered participants a chance to visit the Fotohof's gallery, enjoy the current exhibition, and exchange views with Salzburg photography professionals.

This report summarizes the Seminar's discussions beginning with the first evening's fireside chat, and continuing with the plenary sessions and working group findings. Its goal is to share the thinking that went on in Salzburg with a wider global photographic community. We hope that this report will be useful to the session participants and to other readers, and that they may wish to share the questions raised, the issues discussed, and the thoughts offered with other networks and organizations interested in helping photography thrive in an ever-changing world.

Panel Presentation in Parker Hall

Fireside Chat
From Memory to Experience

Stephen Mayes   *Managing Director, VII Photo Agency, Brooklyn, New York,*
                           United States

Manuel Toscano   *Principal, Zago, New York, United States*

Stephen Mayes and Manuel Toscano opened the seminar with a conversation on photography entitled "From Memory to Experience." They focused first on the transformation of photography from an object to an experience, a subject which Mayes had previously written about in Wired magazine.

Mayes emphasized that in these difficult times of transformation, the changing market and audience pose a big challenge for those on the front edge. How can the business aspect of photography be maintained and made to work, Mayes asked. Photographers are forced into a constant examination as to where the industry is going and what needs to be done to get there.

"In many ways it is a source of enormous creativity, because we are having to invent all the time how we maintain the business while the ground beneath our feet is shifting," explained Mayes and continued pointing to today's reality – the massive volume of photography out there being not produced by professionals. Many, however are lingering with photography as it used to be, in spite of using new tools, and new media.

He offered that one way in which this change - during which the very fundamentals of practice as well as the medium itself are shifting - manifests itself is through the smart phone: its portability, its invisibility (the photojournalist with a DSLR camera was always noticed and somehow separated from the people s/he photographed), its immediacy and intimacy (smart phones bring you physically and emotionally closer), and the immediate connectivity it offers enabling the user to become a voice himself, to choose his/her own tone and audience, and to actively publish via social platforms as Facebook, Tumblr, etc…

Another significant factor raised in connection with the smart phone that is truly transformative and that takes the medium to a different place is the factor of time. A photograph becomes a referencing and index point to events in a streaming environment.

Damaso Reyes

Mayes suggested that "a photograph is no longer that document which you make a treasure of and keep returning to. Nowadays, photography has become just a moment that was referred to on that day and to which the viewer doesn't return, but rather looks for what is next."

Yukiko Yamagato, Elizabeth Linder & Pablo Bartholomew

The example of David Hockney, who already captured this time aspect in photography in the 1980s, well before the advent of a cell phone, was given. He would photograph a scene in units, over different periods of time, and then piece it together. In this way time became a factor in the comprehension of the image, something that now happens on a daily basis.

As the discussion continued Toscano and Mayes explored the idea of the so-called "quantum shift" in photography, a term borrowed from Fred Ritchin's book After Photography, where it was used to describe the big change from analog to digital photography, only now accelerated by the smart phone.

"Fred said that the old fashioned photograph was essentially a fixed object, but a digital image is at no point fixed, it can exist in different places, at different times, meaning different things at the same time. The image has moved from being this fixed record to being this completely fluid document," explained Mayes referencing his understanding of quantum mechanics as being multiple and contradictory existences at the same time.

The conversation between Toscano and Mayes also pointed out that one of the problems photographers are wrestling with is that they are trying to understand the transformation of photography in isolation rather than looking at it as part of a cultural shift, living in a streaming environment of politics, capital, information, and economics.

"Photography is right at the crosshairs of technology and of culture. There is no other medium that has a more centric position to all the changes that are happening in our society," stated Mayes.

Toscano then steered the conversation to questions about authorship, the economic value of the image itself, the place and responsibility that photojournalism has in our civil society as a process of democratization. Mayes replied by saying that he increasingly

Keren Manor

believes it is not the role of professionals in the industry to attempt to define that: "The future is being defined by the users not the professionals."

Therefore it becomes our increasing responsibility as consumers as well as producers to understand what we are looking at, to be able to distinguish between the meaningful and the meaningless, the credible and the incredible. Thus the viewing process becomes a process of education.

"As professionals we can provide guides, indicators and help people to understand the content coming through the social media, but it is essentially a process of education, which then becomes a political issue. And what is interesting is that understanding imagery is becoming increasingly political," concluded Mayes, giving examples from Syria and from the Arab Spring when it was discovered that deliberate disinformation was being employed through social media.

The discussion ended with one of the Fellows asking about the impact of citizen journalism on long-term photojournalism. Mr. Mayes replied that there is a role for everyone to co-exist in this visual landscape, with more opportunities to receive multiple perspectives. He said that while there is something raw and immediate about citizen journalism, trained storytellers do not just tell you what they see, but explain the meaning of it and provide a context.

Stephen Mayes and Manuel Toscano

Plenary 1
The Photographer as Advocate, Awareness-Raiser, Activist

Shahidul Alam	*Photographer, Writer, Activist; Founder, Dirk Picture Library, Dhaka, Bangladesh*
Claudia Hinterseer	*Managing Director, NOOR Agency, Amsterdam, Netherlands*
Samuel Sidibé	*General Manager, Recontres Bamako, Mali*

Moderator: **Emma Raynes**	*Emergency Fund Program Director, Magnum Foundation, New York, New York, United States*

Shahidul Alam

Photography has had a long history of being used for advocacy and activism. In convening the session "The Photographer as Advocate, Awareness-Raiser, Activist," moderator Emma Raynes from the Magnum Emergency Fund in New York suggested that her grant-making body might be viewed as an advocacy organization given that it funds photographers to cover under-reported social issues. However, it is upon photographers themselves to decide whether and when they will step from the role of a documentarian into the role of an activist.

Shahidul Alam began by presenting his project "Crossfire," which is about the extra-judicial killings being carried out by Bangladesh's notorious Rapid Action Battalion (RAB) that has killed over a thousand people. He presented his challenge as how to work within a repressive environment and still be able to add to the debate; how to engage a viewer de-sensitized to violence and to reach him/her at an emotional level.

Alam's "constructed images use elements of real case studies to evoke stories that the government has denied." At the Crossfire exhibition he also used a Google Earth map as an interface with the public, a black canvas where visitors could write down the names of people they knew had been killed by RAB. The exhibit also featured a video of Alam's own arrest. There was a strategy in releasing the story at different stages, at different times, and through several foreign and local media channels, beginning with the New York Times.

Eventually the controversial exhibition opening was shut down by the police, but the whole process had been live-streamed, giving it a theatrical dimension. In a further action he took the government to court, knowing that there is no law that could prevent showing of this work. Later iterations of the installation included images of the police's actions against it. Five hundred sets of prints have been given to activists to set up "their

own resistance" wherever they are. As a result of the show there was a rapid decline of the extra-judicial killings, only to be replaced by an increase in the "more sinister" disappearances, the focus of Alam's new project. He concluded by saying: "I'm not a photographer, I see myself as an activist who uses photography."

Claudia Hinterseer from NOOR agency, which started as a group of like-minded photographer friends in 2007 wanting to direct their professional lives towards achieving their vision, said that the main focus for their photographers are contemporary issues of global concern. Their principles are to enhance an understanding of the world, impact views and opinions, bear witness to the struggle for human rights and stimulate social change, as well as to contribute to the visual history of mankind.

Philip Ebeling

Emma Raynes, Samuel Sidibé, Claudia Hinterseer and Shahidul Alam discuss photography and activism

As an example of what an agency can do in the area of activism, Hinterseer talked about a climate change project that NOOR photographers started in 2009.

"We thought if we all focused on one topic and presented it at the UN Climate summit, we could reach the decision makers more successfully," Hinterseer said, emphasizing the importance of funding from politically neutral foundations for this type of project in order to keep full editorial control. An example thereof is NOOR's partnership with Nikon, where photographers get funding support for their group work in return for using the company's equipment.

Pablo Bartholomew

To ensure broadest audience reach, NOOR has also organized street exhibitions in different cities and turned to different print publications. In a partnership with the

Danish newspaper Information, 50,000 copies of the newspaper's special issue, featuring NOOR photographer's content for 'free', was handed out to politicians arriving for the Copenhagen UN Climate Summit in 2009. They also produced a multimedia piece that was distributed through online platforms as well as an art show, reaching the art community in Denmark. And the project is yet not finished: to ensure its freshness, NOOR keep adding new chapters to it, now focusing more on proposed solutions to the problem of climate change. However, Hinterseer concluded, "the question remains as to whether the project actually changed policy."

Emma Raynes, Samuel Sidibe and Claudia Hinterseer during their panel presentation

Samuel Sidibé, the director of the major African photography Festival Recontres de Bamako then spoke about the role that museums and festivals can play in advocating for social change. The last edition of the African Photography Biennial, Bamako Encounters, offered a reflection on the quest for a sustainable world, with the aim to outline an inventory and pay special attention to the signs and forms of resistance possible. The strong adherence to the proposed theme confirmed the social and political commitment of African artists to the issue of sustainability.

The objective of the Biennial is to educate and promote African photographers in the world, but also, as Sidibé pointed out, to offer African perspectives on matters. "We hope the Biennial changes the fact that Africa is pictured mainly by Western photographers. Creating a space for African professionals to express their voices, and to get international recognition is our activism."

The 2011 Biennial theme did not just touch on environmental questions, but also examined how African cultural heritage is being protected to enable possible future development based on it. Local photographers were asked to work on this theme, professionals as well as children, who were given cameras to use without special

instructions. One venue that has not been used well enough so far in their struggles to promote social change, Sidibé admits, is African media. The main challenge for the Biennial's work though, seems no different from that of others: how to ensure the work's impact. They may have raised awareness, but the politics have not changed yet.

All three panelists, though representing different voices from different countries, agreed that funding for projects directed at sparking social change is very uncertain. In fact, Samuel Sidibé concluded, "it is as difficult for us as an institution, as it is for you individual photographers." The discussion wrapped up with participants talking about the obstacle of funding. One participant recommended, assuming that there will be no funding: "work first and then think about the money." and then quoted an ancient proverb: "If there is no one to walk with you, walk it alone."

The moderator then proposed a question to be discussed in more detail during the small group sessions: "What are the signs to evaluate whether our projects have an impact?" A few members of the audience shared some of their measures of success: anecdotal evidence, a project's embededness in the community, third-party feedback, longevity of impact, collecting quotes, and measuring changes in policy making, practical changes and personal changes.

Claudia Hinterseer

Plenary 2
Education: The Doers and the Viewers

Enrico Bossan	*Director of Photography, Fabrica, Treviso, Italy*
Wendy Ewald	*Photographer, Hudson, New York; Visiting Artist, Amherst College, Massachusetts; Director, Literacy through Photography International Program, Duke University Center for International Studies, North Carolina, United States*
Eric Gottesman	*Photographic Artist, California and Labrador, Canada*
Moderator: **Nii Obodai**	*Photographer, Accra, Ghana*

Wendy Ewald

Panel moderator Nii Obodai, who is currently developing a new school in Ghana, opened the discussion about the role of photography in education, claiming that it is the most important aspect in photography at this moment, with changes being so fast and issues so vast. Offering an example from his own life experience, where traditional education had failed to address his own needs of expression and communication, he found photography which "taught him to be a better human being." He felt it should be a driving force in the new educational process in order to be able to address the complexities of Africa.

Criticizing current postcolonial education as being unable to create a new generation of thinkers, Obodai sees hope in a radical change of approach based critical thinking and creativity. Through his photographic project documenting the demolition of homes in a slum community in Ghana, which was eventually presented to government policy makers, he realized the real power of an image. Since then he has dedicated himself to teaching people and bringing them the learning experience of who they really are, through the medium of photography.

Eric Gottesman, a photographer and researcher, started his presentation with a statement published in Aperture magazine in 1952, that actually sounded very contemporary and shows how little has changed in the photographic discourse based on a binary – images vs. words, printed page vs. media, photographer vs. subject, analog vs. digital, and when translated into education, teacher versus student: "Perhaps the old literacy of words is dying and a new literacy of images is being born. Perhaps the printed page will disappear and our records will be kept in images and sounds."

Enrico Bossan

For Gottesman the significant question today is: "rather than arguing whether digital itself is good or bad, can we think about 'visual listening' in the sense of who gets to speak and how does this affect what we see in the world?"

Travelling to Ethiopia for the first time in 1999, Gottesman described his own problem with preconceived images he had about the country, arising from the traditional photojournalistic imagery of famine and war produced by Western photographers, that resulted in his feeling more alienated. It was the discovery of Ethiopian image making, with a more participatory element that is absent from the classic photojournalistic aesthetic, that offered him a much more intimate view: "This kind of studio photography related a much more complex story than any of the famine images that were circulating at the time."

Nii Obodai, Wendy Ewald, Eric Gottesman and Enrico Bossan present on the role of photography as a tool for education

This notion lead to an initiative, setting up the "Sudden Flowers" collective with a group of children whose parents had died of HIV/AIDS. Since then, they have been producing photographs, videos, installations and interventions together, creating a dialogue where both subject and image-maker became interchangeable, making the educative process more participatory.

Gottesman's idea of "visual listening" helps us determine what problems new technologies can solve and what problems they create. Technology, in his view, can be part of liberation, provided that we start looking at how human beings are using it.

Nii Obodai

Emma Raynes, Rana El Nemr and Tanya Kiang

Wendy Ewald, an artist and an educator, has collaborated on many photo literacy projects that deconstruct a singular authorship and instead facilitate multiple perspectives in their reading through participatory teaching and exhibition practices. In Tanzania she lead a workshop for local primary schoolteachers who wanted pictures in their classrooms, because they represented something real for them. The final project was a series of posters using photography. They served as visual aids in the classrooms and were key to the national curriculum, including the reading of imagery.
"The main idea is to take photographs and make them an engine of teaching. They can pose as an intermediary between a teacher's voice and a student's voice, creating a participatory classroom," explained Ewald who's been doing this since 1996.

Ewald then introduced "The Pictures Woke People Up" a collaborative project between Gottesman and Ewald with the indigenous Innu people of Labrador between 2007 and 2012. The project explores preservation, repatriation and the emerging practices of social collaboration. Innu people had been placed on a reservation that had arguably created social problems. One of the first things that Gottesman and Ewald did was to go onto the reservation and show pictures of the community that Ewald had first taken in 1969. These were then collected into an archive and exhibited in 2007 – provided that the members of the community voted them in. The exhibition and an accompanying Facebook page has given the community a platform to express themselves, generating many personal comments about photographs of people that the community recognized. To re-include the perspectives that had previously been excluded, Ewald and Gottesman printed out these photographs with the Facebook comments and exhibited them in the gallery, allowing multiple perspectives to flood the exhibition space.

Enrico Bossan, director of photography at Frabrica in Treviso, took the floor last and asked rhetorically who checked their social networks first thing in the morning and who, alternatively, checked the newspapers? The question served to say that there had been a great shift in what media people read and trust. He stated that citizen journalism had actually become a hugely important aspect of our social fabric and the way of understanding our world, especially in restricted countries.

Emphasizing that being a photographer is not only about developing a technical skill, nor just about the pleasure of taking images, Bossan spoke of visual literacy as deciding on what is important to be documented and how it can be done. Overall, however, the Photographer needs to know him/herself first.

Wolfgang Bellwinkel

"I want to help photographers return to themselves, to find real and important reasons behind their artistic work," Bossan described his mission at Fabrica's educational center. Giving examples of young photographers who have collaborated with him through Fabrica, he spoke sincerely of how these photographers had touched him with their courage in choice of subject matter, honesty of viewpoint and thoughtful, artistic composition.

Zanele Muholi is caught on camera

Plenary 3
The Brave New World: Democratization, Decentralization, Citizen Journalism

Elizabeth Linder	*Politics and Government Specialist – Europe, Middle East & Africa, Facebook, London, United Kingdom*
Turi Munthe	*CEO and Founder, Demotix, London, United Kingdom*
George Oates	*Art Director, Stamen Design, San Francisco, California, United States*
Moderator: **Manuel Toscano**	*Principal, Zago, New York, New York, United States*

Moderator Manuel Toscano opened the session with a question he hoped the ensuing debate would shed light on: which part of this world is the brave part and which is the new part?

George Oates began speaking about photography and its use as a tool by introducing her own experience in the development and designing of Flickr, the "grandfather of photo sharing," which now represents a massive photo archive of the last nine years. "We have a pretty amazing coverage of the planet and it is public," stated Oates, who expressed a personal interest to help it stay so. The experience of Flickr was designed from the outset to be social and personal. While there are around nine billion photos in the system now, "full of kittens, babies, sunsets and sunflowers," it is also fascinating how newsworthy imagery broke through. In the July 2005 London bombing, a photograph that circulated in the news media was taken by Alex Chadwick, a Flickr user who was in the Tube when the bomb went off.

Oates continued in her description of this shift from the private to the public and from the personal to the communal. Using the example of Hughes Léglise-Bataille's coverage of Paris demonstrators in 2006, which appeared on Flickr and sparked a blog entitled "Eyes of the World" by Flickr's Stewart Butterfield. There Butterfield emphasized the growing importance of the platform in offering a "window onto things that you might otherwise never see, from the perspective of people that you might otherwise never encounter."

At the beginning of her presentation, Elizabeth Linder, a politics and government specialist at Facebook, pointed out that Facebook did not start as a photo-sharing platform, but that photos are very much inherent to the experience the platform offers today.

Mohamed Dasuqi

Elizabeth Linder presents on how the presence of Facebook has changed how we view images online, literally and figuratively

"I believe that the 'real name' culture has played into why the presence of photos has become so very important on Facebook," explained Linder. In 2004 a single profile photo represented each member, as the platform was built around the concept of a college directory. It was people's "misusing" of the platform - changing their profile picture constantly - that introduced the new concept of sharing pictures on Facebook in October 2005. Today 300 million photos are added to this platform every day, with a billion active users – 80% outside of the United States, which means that Facebook would be the third largest country in the world by population.

Linder raised the question of what the Facebook experience says about the role that images have, as well as about the image makers on an individual and professional level in our society?

She summed up the philosophy of Internet companies by saying that they observe what people like and then develop the best possible products to suit the users' needs. She then talked about how our political leadership sees the role of images and Facebook. "There are more eligible voters on Facebook than actually vote in the US. The importance of connecting to these people as leaders in a political and government context is huge," stated Linder. She described the most frequent question addressed to her as being how to make the page more interesting? The answer seemed obvious to her: publish images. The most 'liked' Facebook photo of all times is a simple image of the re-elected president Obama embracing his wife.

> **"I wasn't just engaged by the participants in our sessions, I was moved by some of them. These photographers and photojournalists' bravery and commitment to story-telling was inspiring. Whatever the technology, I'm reminded that behind extraordinary pictures there are always and only extraordinary people."**
>
> Turi Munthe

Linder described the power of a photograph depicting people that we usually don't have every day access to and the accompanying feelings of authenticity, transparency and access that these images provide to the wider audience. She offered a few examples of how leaders try to be personal and professional in their imagery, distinguishing the behind-the-scene and official imagery, the first being a bigger domain of social platforms.

Turi Munthe, who started-up Demotix – a citizen journalism platform, with more than 35,000 reporters in 109 countries - spoke next about how this new world impacts the democratization and the decentralization of photojournalism and what the future might look like. By introducing Demotix – literally "of the people" - as a model with which to combat the ever-increasing lack of freedom of the press and bring stories told from a local perspective into the mainstream media, Munthe and his co-founders wished to counter some of the global media shrinkage.

"We hoped to create a safe, free platform, a grassroots version of Reuters and AP, to surface stories which otherwise were ignored," explained Munthe whose ambition from the start was to create an apolitical space for free speech with a social entrepreneurial function at its core. Launched in 2009, it was with their Iranian presidential election coverage with about two dozen photographers on the ground, from where most professional photographers were restricted, that brought Demotix its first more visible success - the cover of the New York Times. Now they generate approximately 2500 images (mostly hard-core news pictures) daily, distributing them to clients around the world and splitting the royalties with their contributors equally.

In reflection, and having recently sold Demotix, Munthe considered both the positive and the negative outcomes: the positive ones being democratizing news sourcing and financing, the negatives being relying on just a particular type of imagery (demonstrations, natural disasters, etc.) that may actually undermine the professional's ability to cover different stories - those requiring deeper visual grammar, over longer periods of time.

"We have helped people who otherwise had no way of telling stories to get their images out and actually make some money from it. On the other hand, if we rush too headlong into this brave new world, we risk cutting all those extraordinary professionals out of this equation and thereby losing a particular kind of storytelling, which is absolutely critical - not just from a visual perspective within journalism, but as a tool of political change," stated Munthe. He also expressed urgency in addressing the safety element, as more and more news organizations use freelancers to source images they broadcast and put online, but who almost never have any kind of insurance to do the work they do.

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He drew parallels with Linder on the three points around which imagery is being understood today – authenticity, transparency and access – suggesting that in the last years we witnessed a shift in reception of information that went away from trusting the authority, to an idea of a collective truth, based on several subjective perspectives. "Across a number of different spaces, we are part of an interesting cultural moment, which has replaced authority with authenticity," concluded Munthe.

The group discussion that followed raised awareness around the need for a greater educational role to be played by these major social platforms in terms of educating their users and contributors about the basics of visual literacy and ethics. The need to address the problems of disinformation and planted stories was brought up as well as the issues concerning the property rights of images distributed throughout the new social channels.

Turi Munthe

Manuel Toscano, Turi Munthe, Elizabeth Linder and George Oates

Plenary 4
Making Choices: Ethics of Usage, Representation of Subjects, and Intellectual Property

Sarah Parsons	**Director, Graduate Porgrams in Art History & Visual Culture, Department of Visual Art & History, York University, Toronto, Canada**
Charles Swan	**Intellectual Property and Digital Content Lawyer, Swan Turton LLP, London, United Kingdom**
Moderator: Susan Moeller	**Director, International Center for Media and the Public Agenda, University of Maryland, College Park, Maryland, United States**

Moderator Susan Moeller introduced the final of the four plenaries, which addressed the following questions: what ethical, editorial and intellectual property challenges are arising as a result of new technologies? How are photo editors, photographers, web platform managers, and society as a whole dealing with these complex issues?

"Putting something on Twitter does not mean the rest of the world can do whatever they like with it," warned Charles Swan, an IP lawyer in London, while offering a case study of the photographer David Morel, who has been fighting a law suit in New York against AFP, Getty Images and The Washington Post. It relates to photographs Morel took during the earthquake in Haiti and then uploaded to his Twitter account, from where they were picked up and distributed by AFP without permission of the author. While the court has ruled that AFP and Washington Post did infringe his copyright, the amount of damage has not been decided yet.

"The agency's argument was that when Morel opened his Twitter account he gave a license to Twitter to use his photographs in pretty much any way they wanted to. Morel's argument was that while he had given a license to Twitter, he had not given it to the agencies," explained Swan.
The audience was introduced to three main human rights fields concerning photography and the work of photographers: freedom of expression, the right to privacy, and the right to property. Copyright, giving a photographer control over the reproduction of his/her work is a human right to property. The rights of subjects are part of privacy right. Swan then introduced a term invented a few years ago: "the Streisand effect", a phenomenon whereby an attempt to remove a piece of information from the public has the unintended consequence of publicizing the information even more widely, usually facilitated by the Internet.

Sarah Parsons

Charles Swan

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"A photo of Barbara Streisand's Malibu house appeared on a web site that showed a collection of 12,000 California coastline photographs documenting coastal erosion. She disapproved and sued the photographer and the web site for 50 million dollars. The result of the case was that a photograph which had been downloaded only six time prior to that, had in the following month more than 420,000 views," explained Swan, "once you try to block something, it often goes viral."

Sarah Parsons from York University in Toronto focused on the relationship between photographs and the notion of privacy. "It became clear to me that the notion of privacy was in effect conjured from the air in about 1890, when Samuel Warren and Louis Brandeis in the United States wrote an article in the Harvard Law Review entitled "The Right to Privacy", said Parsons referring to what surprisingly seems to be an older discussion than we realize. One of the key things that triggered the notion was the emergence of the hand-held camera, that turned the process of photographing into one that does not necessarily require the visible cooperation of the subject.

One of the case study examples presented by Parsons was Dorothea Lange's famous "Migrant Mother" – an activist image taken for a specific purpose to raise money and public support for costly relief efforts. Decades later the woman on the photograph, Florence Owens Thompson, complained of the shame that she felt she had suffered by being universally recognized as the poor and broken mother on Lange's picture. "Her pain, Thompson said, was compounded in her belief that Lange had benefited financially from the massive success of this image, although Lange had not," clarified Parsons. In fact Lange made no more money from this image than she did from any others she shot for the project. While Lange expressed in her notes on that day that

Susan Moeller

Participants during a working group

Thomson had been cooperative because of her understanding that the photograph could help her. Still, the paradynamics of the case need to be distinguished.


Robert Munuku and Samuel Sidibe

"Both are referencing ethical issues raised by the photograph, but Lange was referring to the moment of taking the photograph and Thompson to the act of circulating it," Parsons pointed out and suggested that in this age of cell phone cameras and instant communications, this distinction may seem to have collapsed into one moment, however, in terms of ethics, it remains very important.

In discussing Nan Goldin's work "The Ballad of Sexual Dependency," Parsons shifted the ethics of usage discussion into the art context. While Goldin has been praised by some for her images that celebrate the bond between the photographer and her subject, Goldin began to face lots of criticism once her images moved from being shown in a local bar to a group of friends, on to more established venues, wider audiences, gaining commercial value. The critics considered the exposing of private moments of subjects, who may not have been fully able to give their consent, as problematic. What is interesting in her response to her critics, as Parsons pointed out, is that Goldin has not anchored her justification in artistic freedom, but has insisted on the testimonial function of her work which "almost moves her work from an artistic, to what we would understand as an activist or social documentary project." In Parson's opinion, however, it is harder to read work politically, as a testimony, once it is on sale at an upscale New York gallery or on resale at Christie's.

A lawsuit by a subject against the established artist Phillip-Lorca diCorcia and his gallery that exhibited his "Heads" series, largely relied on a notion that art cannot be commerce. While the judge noted this was difficult territory, he ended up ruling in the photographer's favor, establishing that he was indeed an artist based on the level of his success. "This leads to the idea that such protection may not be available to an emerging artist," stated Parsons, who ended the session with this question: "If a subject's privacy has been violated through photography - maybe by an artist, journalist or Mark Zuckerberg – and the legal ramifications are still being sorted through, it is not clear to me from an ethical point of view, separated from the legal view, whether those distinctions are as clear as the legal cases might suggest?"

The discussion that wrapped up the session emphasized that there is no absolute right to report on a story, and that as a photographer or a journalist you must take the responsibility for photographing and publishing a picture.
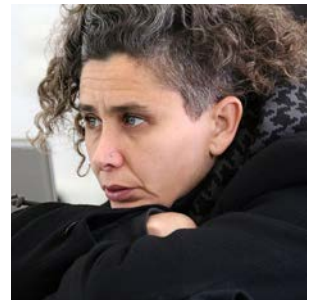
Keren Manor

Pablo Bartholomew, Eric Gottesmann and Emma Raynes

Plenary 5
Working Group Summaries

During this plenary, members of the three working groups provided summaries of their small group discussions over the course of the session.

Clement Saccomani

Working Group 1:
The Photographer as Advocate, Awareness-Raiser, Activist

Group Facilitator:
Emma Raynes   *Emergency Fund Program Director,*
                         Magnum Foundation, New York, New York,
                         United States

Focus questions: How does photography spark social change? How has photography raised awareness around critical social issues, such as disease, poverty, environmental degradation, human rights, and cultural heritage preservation? How has this or can this contribute to dialogue, debate, advocacy, and ultimately, policymaking?

The working group began their session by acknowledging that traditional distribution models are changing and that they are inadequate in an increasingly complex world, where a range of photographic practices has emerged and developed. To advocate effectively for a cause and facilitate social justice and positive change, photographers now need to actively begin using the new models of distribution for their work. Social media are an increasingly important way to reach specific constituencies as well as the broader community.

As a consequence, the work photographers produce must be reconceived to take advantage of all the different channels, which broadens what photography can be –a more engaging medium, allowing two-way conversation with viewers.

Toleen Touq

The need for photographers to adhere to a code of conduct and to be transparent with their subjects and their viewers was identified. Being honest about the limits of photography and its impact, being honest in perspective, about the pictures one takes, the captions one writes, being as honest as possible with the people photographed - whether as an activist, journalist, or awareness-raiser - is important.

The group recognized that photographers all around the world are taking immense risks trying to tell stories. Participants called on local governments and international institutions for greater protection for photographers, for the enforcement of existing laws and the creation of new legislation to protect professional photographers, and for the protection of the rights of ordinary citizens to use photography. The group recognized that photographers or existing photo associations themselves need to create local, regional, and international networks comprised of photographers to raise awareness and protect each other.

Given that many complex social issues require documentation over extended periods of time, as some issues extend over generations, the need to start looking at a multi-generational approach to photography, a more collective approach, was articulated as being necessary. To do that, funding modalities need to be found. Governments need to allocate resources for the arts and photography. South Korea's model whereby a percentage of funds from construction projects are allocated to support the arts was cited as an example. Internet companies which are making money from photography - such as Instagram, Google, Facebook, etc. – have a responsibility to support photography directly.

The group concluded by recognizing a shifting landscape in need of adaptation and reformulation of what photojournalism or activist photography can be.

Yukiko Yamagata

Working Group 1

Kirsten Hoving

Working Group 2
Education: The Doers and the Viewers

Group Facilitator:
Nii Obodai   *Photographer, Accra, Ghana*

Focus questions: What role does education play vis à vis the dramatic changes brought about by digitalization? Are we equipping the future generation of professional photographers with the mind-set and know-how they need to work in a rapidly changing context? And what about the consumers? What is visual literacy and could a curriculum be developed to teach our children and your people how to deal with the visual inundation to which they are subjected every day? Is there a research gap in this area?

The Education group summarized its findings as follows: "Visual literacy is empowerment. In a world increasingly dominated by visual images, it is imperative, that people become skilled makers and interpreters of visual images". The group introduced five steps towards promoting visual literacy:

- compile research about visual literacy and the usage within local and national education systems;
- create an international meeting forum for all levels (students, teachers, leaders, etc.…) to discuss visual literacy;
- create content and curriculum as well as delivery systems for it; develop strategies on how to adapt the content to local circumstances;

Herman Seidl and Nii Obodai

Eric Gottesman in Working Group 2

- distribute teaching methods through a digital archive and other mechanisms, through official and unofficial channels;
- conduct a series of training workshops for populations that are digitally connected and unconnected.

In order to clarify their goals, the Education group presented clarifications of certain key terms used:

Visual literacy is raising awareness of the power of images; it is how we use images, how we decipher and decode images and how we make images.
Content/methods - in terms of what the curriculum to teach visual literacy is – it means doing case studies of how images have been used and read historically, setting up effective delivery systems to get the content out, tapping into existing systems, creating a public space, ensuring visual listening to keep learning how images are being used, and to promote active learning rather than passive learning with images in educational settings.

"It was an opportunity to dialogue and brainstorm on some fundamental aspects of photography. It felt informal though the seminars were serious in attitude. As we were there of free will, it was really a labor of love, which meant that it felt genuine and authentic throughout the sessions. I appreciated that Session 502 was not too large a forum. It was possible to know most of the participants and establish a meaningful connection. I particularly like that everyone was at ease and felt free to engage or not. Truly an open mind experience. The sessions were very informing and allowed for critical feedback. I'm convinced that creating the right environment and allowing people to openly share and discuss is very essential to Humanity's conscious evolution. I hope to initiate similar opportunity back home."

Nii Obodai

Working Group 3
The Brave New World: Democratization, Decentralization, Citizen Journalism

Io Paschou

Group Facilitator:
Susan Moeller   *Director, International Center for media and the Public Agenda, University of Maryland, College Park, Maryland, United States*

Focus questions: How can we avoid the trap of thinking the current situation is unique or unprecedented? What parallels can we draw with the introduction of photography? What can history teach us? How can one channel the participatory nature of aggregation sites into sustained engagement on pressing social issues? How is value given to the photograph on a social network? How do we distinguish between democratic value and social value?

The participants of the "Digital Democratization of Photography" small group session identified the above four key questions through a planning exercise.

In thinking about the current (brave) new world situation that photography as a medium found itself, the group divided into those who believed that the digital is a radical revolution, and those who saw it as a significant change (not transforming the fundamental system by which we understand images). They agreed that throughout the history of photography, reaction to new technology has often been accompanied by fear of misinformation or overload, yet gatekeepers and leaders have always emerged.

While discussing the present phenomena, with millions of photographs being taken daily, they emphasized the continuing existing desire for a single, iconic image to represent any event. Wondering about the changes to the market, they stressed that it will always be the content which will prevail.

On the issue of aggregation sites and sustained engagement on pressing social issues, "human edited" content as oppose to algorithmic selection processes was presented as key. Acknowledging that communities need a leader and that a site's creator needs to set a clear mission and objectives that give members a sense of involvement through values and interest, the group pointed out the example of the AKA Kurdistan (http://www.akakurdistan.com) web project, which serves as a borderless space and provides an opportunity to build a collective memory of the Kurds.

Determining the value of a photograph on a social network as something identified by a perception of symbolically charged elements on an image, as well as the technology

Yvonne Welbon

behind the medium, the group agreed that while mass engagement is being driven by technology, it is individuals who drive change in the real world.

Rather than talking about "democratic" values of the photographic medium, the group focused on the visual culture participation possibilities that the new technology offers; those being production, distribution and reception of imagery.

They pointed out that as trust can easily be a casualty with citizen journalism, importance of education and transparency enabling people to control received information, is even more necessary. The common disbelief in photographic imagery today is very much in contrast with the historic perception of photography, used as evidence.

The group report ended with a question whether in fact we really want democracy in the publishing of news, the consequence of which - if not handled appropriately - can be loss a of trust in news generally.

More details can be found on the web the group created: http://pixlit.wordpress.com

Working Group 3

Closing Plenary
Reflections and Next Steps

Stephen Mayes	*Managing Director, VII Photo Agency, Brooklyn,* *New York, United States*
Shahidul Alam	*Photographer, Writer, Activist; Founder,* *Dirk Picture Library, Dhaka, Bangladesh*

Stephen Mayes

In his closing remarks Mayes compared the enormous changes that photography is going through to "swimming in the river." There are very few certainties but there is a continuous stream. Referring back to a question from the first day, Mayes postulated that this transformation is part of an "extraordinary fast evolution" to him, a seismic shift but not a revolution. "The reason I say this is the fact that we are all coming from somewhere, we all have roots, as was referenced repeatedly during the discussions about education, democratization or activism. What Mayes noticed was the group's tendency to strive to establish leadership. He was humbled to observe that the leadership proposed was all about facilitating - offering support, providing help, and not at all about being didactic.

"It really has been a process of joint exploration and discovery, using our different skills and histories, to see what we can learn from each other and how we can share it with others."

Coming from the editorial world, which Mayes described as a somewhat bleak environment with fear underlying hope and optimism, it was thrilling for him to find "intelligence, tremendous curiosity, real excitement and a sense of possibility, while recognizing our limits," within the "arrogance-free" group attending the seminar.

From the case studies provided and the various plenary discussions, there was a clear message: photography is a tool; it is not a means or an end itself.
He noted that the small group reports had made valuable points, such as that publishing is no longer a top-down structure based on the idea that "we observers bring you the evidence." Nowadays we are engaged in a dialogue with our subjects as well as with our audience. Codes of conduct, legal and physical protections, sustainability of projects with the idea of working cross-generationally, were some other ideas that caught his imagination over the course of the seminar.

Mayes was struck to find that the discussion in the education panel had been about ways that photography can be used in the educational context, rather than being told how to educate about photography. The introduction of the concept of "visual literacy",

which speaks about education of imagery and culture in a broader sense, was valuable, especially since it was accompanied by the ambition of developing a curriculum.

The brave new world discussion, emphasizing the pivotal role of photography in the new social media and within the concept of citizen journalism, warned that some caution must accompany the wonders of the new world defined by authenticity, transparency and access. There is a need to recognize the danger of misinformation and to advocate for some structure of restriction.

The example of Al Jazeera going out to deliberately find cell phone images, because they carry a sense of authenticity actually manufactured authenticity, Mayes contended, and reminded him of how it used to be in that past. Back then the black and white aesthetic, the least literal form of photography, carried this reference to authenticity, out of reference to news print, remarked Mayes.

We are in the middle of this stream of learning how the new platforms are using photography. The distinction between Facebook's being built on popularity as opposed to Flickr's being built on personal experience underlined the fact that "all these platforms do not do the same thing, rather, they are performing different functions."

The discussion on ethics and rights with fascinating examples of Dorothea Lange, Nan Goldin and Phillip-Lorca diCorcia's work had represented self-definitions on how rights are of extreme importance, and introduced how the subject's perception of the world was very key. "Photography's being as much about the people on the pictures, as about the producers, facilitators, educators and the rest, remains a pivotal point that we always need to be aware of," concluded Mayes.

Working group flip chart

"Attending the seminar for me was a very valuable experience that offered lots of food for thought beyond our shared time in Salzburg, where discussions and group work provided lots of opportunity to exchange views and expand horizons. It was one of rare opportunities that enabled me, a young photographer, to feel quite equal expressing my own views among the otherwise leading players of the industry. "

Manca Juvan

Shahidul Alam

Shahidul Alam began his conclusion with a confession: "I generally find conferences very boring," he said pointing out that some Fellows had commented on time he had spent in front of his laptop. "Had you seen me at one of those conferences, I would have been buried inside my computer, while here I was always on alert, because it was exciting, it was fun."

Alam expressed how refreshing it had been to see more people from Asia, Africa, Middle East and Latin America - what he calls the "majority world" - attending the seminar. What reassured him was that everyone present was related to photography in one way or another, but that above all "we are all storytellers," and storytelling is what the discussions were actually about.

He emphasized the importance of the storyteller, one who carries our heritage across, who bridges the gap between generations, who takes wisdom from one to another. Alam urged participants to recognize that while images may have multiple readings, visual language has a far greater sharing ability compared to other languages.

"We are photographers, we are using this wonderful tool, but at the end of the day, it is the ideas we are getting across," stated Alam, sharing his hope that this seminar group of interesting, energizing, provoking people collectively in the same boat, would retain some of the magic that had been sparked in Salzburg even after everyone had returned to their daily routine. "Deep inside we have a shared belief that a different world is possible, and that we are not only passengers on that boat, but will be involved in shaping and steering it in some way."

Alam noted that one of the ways in which the community had failed, in spite of its storytelling abilities, was to engage sufficiently outside its own space.
"A lot of what we say is spoken to the converted. It is time we step outside of our comfort zone and begin to walk on slightly more precarious ground, where things are not quite so certain, because that is where the rest of the world - those listening to our stories - is. That is where our challenge really begins."

Participants of Session 502

"Perhaps the old literacy of words is dying and a new literacy of images is being born. Perhaps the printed page will disappear and even our records be kept in images and sounds."

Presentation slide

"The main thing I found so stimulating at the meeting was the range of voices in the group. I've never been in such a diverse crowd before, and that was invigorating. How fascinating to meet people whose worlds are so different from mine, yet connected through the image. I was somewhat nervous about the meeting, since my thoughts and experience have been so much in the "everyone's a photographer now" camp - almost like it wasn't worth debating anymore. But, I soon came to think that an "everyman" photographer is distinct from a professional."

George Oates

Participants

Shahidul ALAM, Bangladesh

Shahidul Alam obtained a Ph.D. in chemistry before taking up photography, concentrating on issues of social justice. He set up the Drik and Majority World agencies, Pathshala South Asian Media Institute and the Chobi Mela festival. Honorary fellow of the Royal Photographic Society and visiting professor at Sunderland University, Dr. Alam has chaired the World Press Photo jury. He is also a new media pioneer and introduced email to Bangladesh. His book My Journey as a Witness has been described as "the most important book ever written by a photographer" by John Morris the former picture editor of LIFE Magazine.

Lara BALADI, Egypt

Lara Baladi's body of work encompasses photography, video, visual montages/collages, installations, architectural constructions, tapestries and even perfume. The breadth and variety of her international experience influences her use of iconography drawn from numerous cultures. Borg el Amal (Tower of Hope), an ephemeral construction and sound installation, won the Grand Nile Award at the 2008/2009 Cairo Biennale. During the 2011 Egyptian uprising, Ms. Baladi co-founded two media initiatives: Radio Tahrir and Tahrir Cinema. Tahrir Cinema served as a public platform to build and share a video archive on and for the revolution. Ms. Baladi has been a member of the Arab Image Foundation since its creation in 1997.

Pablo BARTHOLOMEW, India

Pablo Bartholomew is a self-taught Indian photographer. As a photojournalist, he has documented societies in conflict and transition for over twenty years. His work has been featured in numerous international magazines such as the New York Times, Time, National Geographic, Der Spiegel and Paris Match. As an artist he has exhibited worldwide at Rencontres d'Arles, France, the Rubin Museum of Art, New York and more recently at the 2012 Shanghai Biennale. He has been working for the past five years with his father's archive and has created several exhibitions and books, the most recent of which is Richard Bartholomew -The Art Critic on the writings of his father that chronicles the birth of Modern Indian art. Mr. Bartholomew was awarded first prize by World Press Photo in 1975 for his series on morphine addicts.

Wolfgang BELLWINKEL, Germany

Wolfgang Bellwinkel started to work as a photographer after completing his studies in communication design at the University of Essen. He has worked on projects in the former Yugoslavia and, more recently, in Asia. His 2005 documentary film "weg" premiered at the Bangkok Film Festival. He has lectured at universities in Germany, Singapore and Thailand, and holds workshops for the Goethe Institute, mainly in Asia. His work has been shown in various solo and group exhibitions worldwide. He recently curated the exhibition Foreign Familiar for the Goethe Institute Bangkok, which includes works of nine western photographers who live in Asia. His latest book No Land called Home was published in December 2012 by Kehrer/Heidelberg.

Pauline BEUGNIES, Belgium

Pauline Beugnies has been based in Cairo for three years, where she has been learning Arabic, working as a photojournalist for various media outlets while carrying her own photographic projects. She graduated with an M.A. in journalism, during which she attended a year-long photojournalism program at the Danish School of Journalism in Arhus. Her first step in documentary photography was working on a story about street kids in Kinshasa. In 2011, Ms. Beugnies was awarded a grant from the Belgian Journalism Fund to continue her photo essay on the Egyptian youth. Her first solo exhibition took place in April 2012 at the Brakke Ground, Amsterdam. In the future, she wants to focus on the Arab and the Islamic world, trying to build bridges between cultures and depict a society in the midst of crucial changes, beyond stereotypes.
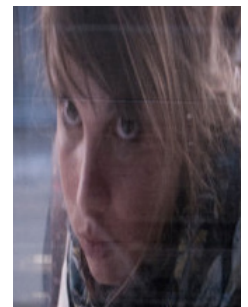
Enrico BOSSAN, Italy

Enrico Bossan lives and works in Padova and has been a professional photo reporter since 1985. He has worked with Fabrica since 2005 and became the editor of Colors magazine in April 2007. His photos have appeared regularly in national and international magazines over the years. In 1987, he won the Kodak award for professional photography. His photos have been shown at the Houston PhotoFest, the International Photography Biennale in Turin, and in Amsterdam, Arles, Milan, Rome, Salonica, Tokyo and Venice. In 2000, his books focused on healthcare and hospital life: Esodo, views of daily life in a shelter for AIDS victims, and Un Privilegio Difficile, a photo report in black-and-white on socio-medical co-operation in Sub-Saharan Africa for Doctors With Africa Cuamm.
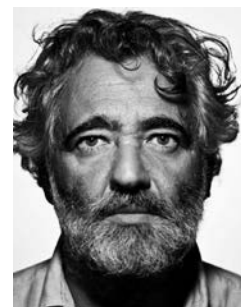
Andrew BUSROE, USA

Andrew Busroe currently serves as director of the McGaw Library, as well as an instructor in political science at Alice Lloyd College in Pippa Passes, Kentucky. He has published and lectured on the topics of information literacy, bibliographic instruction and reference instruction in Appalachia, as well as grass roots volunteering, political participation, and politics and the media. A native of Kentucky, he received a B.A. from Morehead State University, an M.A. in political science from Eastern Kentucky University, an M.L.S. from the University of Kentucky and a Ph.D. from the University of Arizona.

Francoise CALLIER, Belgium

Francoise Callier is program coordinator for the Angkor Photo Festival (Cambodia), where she is helping emerging Asian photographers all year round to show their work in festivals, shows and publications. In addition, she helps with photo projects at Anjali House, a place for underprivileged children. She worked at 2eBureau in press promotion and public relation and was an agent for photographers Helmut Newton, Jean-Paul Goude, Max Vadukul and others.

Mohamed DASUQI, Palestinian Authority

Mohamed Dasuqi is photographer for Cinema Jenin and holds workshops on photography and Photoshop at the newly established Cinema Jenin Creative classes. Together with two colleagues, he was in charge of working with local children and youths to make the second Bukra Ahla Festival, a film festival where young people make and produce several short films that screen during the festival. Mr. Dasuqi studied graphic design and photography at Najeh National University Nablus and focused on photography and video work in workshops after he finished his studies.

Philip EBELING, Germany

Philip Ebeling is the co-founder and owner of Fishbar photo gallery. He has been working as a freelance editorial and commercial photographer since 2002. His clients include Dazed & Confused, GEO, Sunday Times Magazine, LeMonde2, the Royal Academy Magazine and Benetton. His work has been widely exhibited, notably at the National Portrait Gallery and the Centre Georges Pompidou in Paris. Mr. Ebeling was awarded a one-year residency at Fabrica, Benetton's creative centre in Italy and was selected for the World Press Photo master-class in Amsterdam. He holds a B.A. in photography from London College of Printing.

Rana EL NEMR, Egypt

Rana El Nemr is a photographer and board member of the Contemporary Image Collective (CIC) in Egypt. Her work addresses topics including spaces, urban fabric, class structures, and change. Her work has been exhibited worldwide and included "Metro" at Cairo's Townhouse Gallery of Contemporary Art, "Coastline" at Gallery Image in Aarhaus, Denmark and "Telekinesis" as part of Lumo "Us" – 7th International Photography Triennial in Finland. She won the Bronze Award from the Canon Digital Creators Contest and was nominated for the Paul Huf Young Photographer of the Year Award twice. Ms. El Nemr holds a B.A. in journalism and mass communication from The American University in Cairo.

Wendy EWALD, USA

Wendy Ewald has for forty years collaborated in art projects with children, families, women, and teachers worldwide. Starting as documentary investigations of places and communities, Ms. Ewald's projects probe questions of identity and cultural differences. In her work with children, she encourages them to use cameras to record themselves, their families and their communities, and to articulate their fantasies and dreams. She has the children mark or write on her negatives, thereby challenging the concept of who actually makes an image, who is the photographer, who the subject, who is the observer and who the observed. In blurring the distinction of individual authorship and throwing into doubt the artist's intentions, power, and identity, Ms. Ewald creates opportunities to look at the meaning and use of photographic images in our lives with fresh perceptions. She has had international solo exhibitions and has published ten books.

Eric GOTTESMAN, USA

Eric Gottesman is a photographic artist and organizer whose work asks "How does 'Who gets to speak?' affect what we see in the world?" Central to his practice is collaboration, critical thought and conversation with others. He has received a Fulbright Fellowship and awards from the Magnum Foundation, Artadia, the Aaron Siskind Foundation, apexart, the Open Society Institute and others. His work is in various collections including the Museum of Fine Arts, Boston. In 2012, the Addison Gallery of American Art, the deCordova Museum and Sculpture Park and Amherst College exhibited his work. His first book, Sudden Flowers: May The Finest In The World Always Accompany You, is forthcoming. He studied politics and economics at Duke University, and fine arts at Bard College.

Claudia HINTERSEER, Netherlands

Claudia Hinterseer is the managing director and co-owner of NOOR, a photo agency and foundation. The international roster of NOOR's accomplished and award-winning member photographers seek to contribute to a growing understanding of the world by producing independent visual reports that stimulate positive social change and impact views on issues of global concern. Before founding NOOR, Ms. Hinterseer worked for over six years at the World Press Photo Foundation, first in communications, then as coordinator of educational projects all over the world, and finally supervising the masterclass program and World Press Photo exhibitions. Ms. Hinterseer has an academic background in visual anthropology from the University of Amsterdam and enjoys lecturing on photography and teaching.

Kirsten HOVING, USA

Kirsten Hoving is the Charles A. Dana Professor of Art at Middlebury College, where she teaches courses in modern art and the history of photography. Her research areas span a range of topics in 19th and 20th-century art, with books and essays on nineteenth-century political caricature, Pictorialism, Surrealist photography, and modern art. Her most recent book is Joseph Cornell and Astronomy: A Case for the Stars (Princeton). She is the founder and co-director of PhotoPlace Gallery in Middlebury, Vermont. Dr. Hoving earned a B.F.A. from Ohio Wesleyan University and a Ph.D. from Columbia University.

Manca JUVAN, Slovenia

Manca Juvan has been a freelance photographer since 2000. She was repeatedly selected Photographer of the Year in Slovenia for her reportage work and was twice commended for her work on Afghanistan by the Slovenian Association of Journalists. She was nominated to take part in the World Press Photo Joop Swart Masterclass. Her book Afghanistan: Unordinary Lives, a collection of her work on Afghanistan was published in October 2010, the English edition followed in February 2012. In 2011 she was awarded a scholarship by the Magnum Foundation in New York. Her work appeared in domestic and foreign publications including The Times, The Sunday Times, The Guardian, Chicago Tribune, National Geographic, Marie Claire and The European Voice. She is a member of international photography collective Sputnik Photos.

Tanya KIANG, Ireland

Tanya Kiang is curator and director of the Gallery of Photography – Ireland's leading centre for contemporary photography. She is responsible, with co-curator Trish Lambe, for the Gallery's main exhibition program and also undertakes guest curation projects. Ms. Kiang is a member of the selection jury for the Gallery of Photography/Copper House Gallery Showcase Award and has been a jury member for many other awards and festivals, including Belfast Photo Factory; New York Photo Festival Awards 2012; Alliance Francaise Photo Award; Lucie International Photo Awards 2011; Propeller Artist Award; and Source Magazine Graduate submission selection. She has been a nominator for the Prix Pictet International Prize for Photography since 2009.

Bill KOUWENHOVEN, USA

Bill Kouwenhoven is international editor of HotShoe magazine and contributes to other photography journals in the United States, England and Europe. He was editor of the late but not fondly remembered Photo Metro magazine of San Francisco. He is especially interested in documentary and photojournalism oriented work as well as compelling work addressing contemporary issues whether abstract or concrete. Trained in foreign policy and comparative literature at Johns Hopkins University, he lives and works in Berlin and New York. Mr. Kouwenhoven speaks German, English, Spanish and some French.
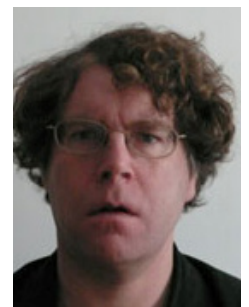
Edna LANIERI, USA

Edna Lanieri is a New Orleans based artist whose work investigates the idea of interstitial spaces and transitory experiences of idenitity, and gender. Her work has been exhibited in New York City, Miami, Los Angeles, New Orleans, Seattle and Italy. Her work is in private collections and the permenant collections of the Ogden Museum of Southern Art and the Kinsey Institute. Currently, she teaches photography at Xavier University of Louisiana.

Elizabeth LINDER, USA

Elizabeth Linder serves as Facebook's Politics & Government Specialist for the Europe, Middle East & Africa region. In this capacity, she advises political representatives, government agencies, public administrations, and think tanks across the Europe, Middle East & Africa regions on the intersection of Facebook and 21st-century governance. Ms. Linder has built Facebook's EMEA Politics & Government Program from the ground up, working with representatives from more than twenty-seven countries. Ms. Linder joined Facebook from the company's headquarters in 2008. Prior to Facebook, she specialized in U.S. politics and education at YouTube as part of Google's Global Communications & Public Affairs team. She graduated with a degree in French and Italian from Princeton University.

Keren MANOR, Israel

Keren Manor has been working as a free-lance photographer and photojournalist since 2006. She is a founding member of the activist photographers collective Activestills, which documents political activism and social struggles. It acts for social change by using photography as a vehicle of change through awareness. The collective constantly works on developing alternative ways to reach the public. Ms. Manor has been instrumental in expanding the scope of activism of the groups she belongs to, from supporting the Palestinian struggle in the West Bank to supporting other social struggles inside Israel. Ms. Manor finished her photography studies in the Geographic Photography College in Tel Aviv and afterwards specialized in photojournalism, under the instruction of the political photojournalist Miki Kratzman.

Stephen MAYES, United Kingdom

Stephen Mayes is director of VII Photo in New York and has been secretary to the jury of the World Press Photo competition since 2004. He has worked at the top levels of photography for 25 years, in the areas of journalism, art, commercial and fashion – working as manager of Network Photographers and has served as chair of World Press Photo competition. He was SVP at Getty Images developing and implementing content strategies for the world's largest content supplier and later SVP at eyestorm.com representing high-end artists in the consumer market. Mr. Mayes worked with Art And Commerce as director of Image Archive representing top fashion and art photographers for commercial licensing. He regularly writes and broadcasts on the ethics and realities of photographic practice in the new digital environment.

Barbara MINISHI, Kenya

Barbara Minishi discovered her passion for photography while studying for a B.A. in communication whilst at Daystar University, Nairobi. After graduating she started an internship with photographers Duncan Willets and David Beatty. She completed a film production design course with Film Africa which enabled the growth of her art direction skills in terms of visual communication and has worked as art director on "Nairobi Half Life" and "All that Way for Love." She recently started a year-long documentary photo project that seeks to explore the idea of identity of Kenyan women with regards to culture, motherhood, vision and their role as citizens through the symbolic use of a singular dress that acts as connective platform. Ms. Minishi is currently being documented by Al Jazeera for a feature on African Photographers to be released in 2013.

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Susan MOELLER, USA

Susan Moeller is director of the International Center for Media and the Public Agenda (ICMPA) at the University of Maryland, College Park, professor of media and international affairs at the Philip Merrill College of Journalism and an affiliated faculty member of the School of Public Policy at Maryland. She is co-founder and a faculty member of the Salzburg Academy on Media & Global Change at SGS. Dr. Moeller published several books and her commentary appears frequently in newspapers and magazines around the world. She was a fellow in the International Security Program and at the Joan Shorenstein Center for the Press, Politics and Public Policy both at the Kennedy School of Government at Harvard University. Dr. Moeller received an M.A. and Ph.D. from Harvard in history and the history of American civilization and a B.A. at Yale University. Prior to her graduate work, Dr. Moeller was a journalist in Washington, DC.

Erin MONTERO, USA

Erin Montero is professor of Spanish at the Department of Modern Languages of Warren Wilson College. She holds a course on "The Written Word and the Visual Image in Contemporary Mexico," which places an emphasis on those representations that depict globalization and the changing identity of the Mexican nation. This course prepares students for a study abroad in Puebla, Mexico. Dr. Montero holds a B.A. in Psychology and Spanish from the California Lutheran University, an M.A. in Latin American Studies from the University of New Mexico, and a Ph.D. in Spanish and Portuguese from the University of New Mexico.

Zanele MUHOLI, South Africa

Zanele Muholi captures the lives and love of Black lesbians in post-Apartheid South Africa and had her first solo exhibition at the Johannesburg Art Gallery in 2004. She has worked as a community relations officer for the Forum for the Empowerment of Women, and as a photographer and reporter for Behind the Mask, an online magazine on lesbian and gay issues in Africa. Her solo exhibition Only half the Picture, travelled to the Market Photo Workshop in Johannesburg and the Afrovibes Festival in Amsterdam. In 2008 she had a solo show at Le Case d'Arte, Milan, and in 2009 she exhibited alongside Lucy Azubuike at the CCA Lagos, Nigeria. Ms. Muholi completed an advanced photography course at the Market Photo Workshop, South Africa, and holds an M.F.A. in documentary media from Ryerson University, Toronto.
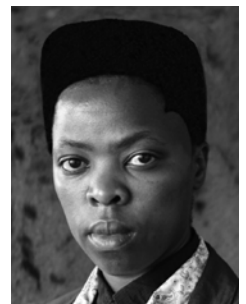
Turi MUNTHE, United Kingdom

Turi Munthe is the CEO and founder of Demotix, the multi-award winning citizen newswire, with over 35,000 reporters in over 190 countries around the world. Mr. Munthe has been a publisher, editor, policy analyst, lecturer, journalist and talking head. He has written for many of the world's leading English-language newspapers, appeared on most major broadcasters, and has lectured on new media all over the world. He is the author of The Saddam Hussein Reader. He is on the board of three charitable institutions, serves as an advisor to several tech/media start-ups, and is a fellow of the Royal Society of Arts. Mr. Munthe is English-French and was educated at Oxford University and New York University.

Robert MUNUKU, Kenya

Robert Munuku is project coordinator at PAWA 254, a collaborative space for creatives and youth to achieve work of social impact across Kenya. His career has advanced from a social science and humanities background to a more specialized focus on social research and evaluation of social programs. Throughout his work, Mr. Munuku has been exposed to people of various cultural and social backgrounds affording him a diversified approach to dealing with common problems faced in society. He received a B.A. in philosophy and sociology from the University of Nairobi and currently pursues an M.A. in rural sociology and community development

George OATES, Australia

George Oates joined Stamen Design as art director in 2012. Hailing from Adelaide, South Australia, she has worked in the web since 1996, mostly in design roles. Before Stamen, she led the Open Library project at Internet Archive and was lead designer in the team that created Flickr. Towards the end of her tenure, Ms. Oates created the Flickr Commons program, a way for public institutions to share their photographic holdings on Flickr. A renowned public speaker, she has spoken to a wide variety of crowds internationally about web design, community management, curation and digital humanities. She was appointed a research associate position with the Smithsonian Institution Libraries in January of 2011.

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Nii OBODAI, Ghana

Nii Obodai is at ease with the vast and diverse world of his continent and the world at large. His work mainly explores his expansive relationship with human culture and the love of the stories that abound in his world. In his work he is unafraid to challenge the common catch cries of what is accepted. Through his images, his audience experiences the dignity of his visual poetry. He is the founder of Nuku Cafe, a creative space for artists to express their passion. Since 2006 he holds photographic workshops and likes to inspire people to unfold their potential. Nii Obodai has published three books, including Who Knows Tomorrow, which explores the legacy of Ghana's independence dream. He is currently working on establishing a creative holistic school. He has exhibited in Europe, USA, Asia, and Africa.

Sarah PARSONS, Canada Io PASCHOU, Greece

Sarah Parsons is associate professor and director of the graduate program in Art History and Visual Culture at York University in Toronto where she teaches the history and theory of photography. She has published on the ethics of photography in relation to the photographs of Sally Mann and the photo criticism of Susan Sontag. Her current research explores the role of photography in constructing notions of public and private space. She received a B.A. from Queen's University in Kingston, Ontario, and a Ph.D. from the University of Santa Barbara. For the last ten years, she has helped to coordinate The Toronto Photography Seminar, a collaborative research group on photography.

Io PASCHOU, Greece

Io Paschou is a lecturer at the Department of Photography and Audiovisual Arts, Faculty of Fine Arts and Design at the Technological Educational Institute of Athens. She has presented papers in conferences throughout Europe and Greece, while working on similar scientific and educational programs: National University of Athens, Maison de l'Orient et de la Méditerranée (Lyon), Maison Méditerranéenne des Sciences de l'Homme (Aix-en-Provence), Institut National d'Histoire de l'Art (Paris). Solo and collective exhibitions of her work have been presented in Greece, France, Belgium, Luxembourg and Italy. Dr. Paschou wrote her thesis on the relationship between photography and archeology and received an M.A. and Ph.D. in art history from Université de la Sorbonne-Paris I.

Emma RAYNES, USA

Emma Raynes is the program director of the Magnum Foundation's Emergency Fund, a granting program that supports independent photographers to cover under-reported stories on pressing social issues. She is also a member of the faculty at the International Center of Photography in New York City. She received a Hine Fellowship from Duke University's Center for Documentary Studies to complete a collaborative photographic project in Brazil and a Surdna Fellowship for her photography and research on women's issues in Nepal. Ms. Raynes earned a B.A. in art history from Bowdoin College and an M.A. in cultural anthropology from the New School for Social Research.

Damaso REYES, USA

Damaso Reyes is a freelance photographer and writer for various publications and institutions, including The Associated Press, The United Nations Development Program, and The Wall Street Journal. Since 2005, he has been working as principal photographer for "The Europeans", a long term photographic documentary project examining the changes that Europe and its people are experiencing as the EU expands and continues to integrate. Themes include immigration, national identity, and politics and economics. He is project leader at the World Policy Institute, where he researches and documents issues of integration and immigration in Europe and contributes to the "World Policy Journal." Mr. Reyes holds a B.F.A. in photography from New York University, Tisch School of the Arts, Department of Photography & Imaging.

Clément SACCOMANI, France

Clément Saccomani worked as a freelance photographer for several years, covering conflicts and violence against women in the world and was represented by Gamma Agency. Since 2009, he has been working for Magnum Photos. He became editorial director in 2011 and has realized many editorial and social projects, for corporate clients, international organizations and NGO's. He is now working within a global landscape and is particularly focused on non-profit partnerships as well as editorial opportunities for over fifty photographs around the world. Clément Saccomani lives and works in Paris. He studied political sciences.

Samuel SIDIBE, Mali

Samuel Sidibe has been director general of the National Museum of Mali in Bamako since 1987. In 2009, he was appointed by the Minister of Culture as director of the Rencontres de Bamako, Biennale Africaine de la Photographie, the major photography event on the Continent. His university background is in art history and archaeology. He is very engaged in the fight against illicit trafficking of Malian heritage and has published articles on the topic.

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Charles SWAN, United Kingdom

Charles Swan is an experienced lawyer and founding partner of the London media law firm Swan Turton LLP. He is committed to delivering practical, innovative and cost-effective solutions to clients in the marketing and photography worlds. His clients include leading advertising, marketing and design agencies, advertisers, trade associations, image libraries, photographers, agents, publishers and artists. Mr. Swan heads the firm's advertising and photography groups and advises on a wide range of issues including copyright, trade mark and privacy issues. He is chairman of Adlaw International and a director of the Association of Photographers. Mr. Swan is a frequent speaker on marketing and photography law issues.

Manuel TOSCANO, USA

Manuel Toscano is currently owner and president of Zago, a U.S. based design agency with offices in New York, Rio de Janeiro and Geneva. Zago's clients include Fortune 500 companies, international nonprofits, start-ups and global brands. Zago has received several prestigious awards, and its work has been accepted into the permanent collection of the Museum of Modern Art and the Getty Museum. Mr. Toscano was originally trained as a photographer, starting his career at United Press International in Washington DC in the late 1980's. As a testimony to his passion and commitment to photography, he currently serves on the board of the photo agency VII. He received a B.F.A. at the Corcoran School of Art and an M.F.A. at the School of Visual Arts.

Toleen TOUQ, Jordan

Toleen Touq is an independent cultural operator based in Amman, Jordan. Since 2009, she has directed and co-curated the yearly "Hakaya" storytelling and performance festival with Al-Balad Theatre and in 2010 was outreach and education manager at the first "Karama" human rights film festival in Amman. She is also engaged in initiating projects and programs that expand the relationship between arts, culture and politics through audio interventions, public discussions and social activism. In 2012, she completed a blogging residency with the Manifesta Journal "Monuments of Despair" and was co-curator of the 7th Berlin Biennale project "Key of Return." She also co-curated the multi-disciplinary program "The river has two banks" and received the Chevening Scholarship for the Clore Leadership Program.

Clara VANNUCCI, Italy

Clara Vannucci has been interested in photography ever since she was a child. She was an assistant to photojournalist Donna Ferrato and did an internship at Magnum Photos in New York. She started to take pictures at Rikers Island Jail's Battered women section and started a project on theater in prison in Tuscany. Her work was published internationally in Repubblica, L'Espresso, Class, Choc Magazine, The New York Times, The New York Times Lens, Io Donna, Le journal de la Photographie, Le Ccourrier International, and LifeStyle Mirror. Ms. Vannucci holds a degree in graphic design from the University of Architecture of Florence.

Yvonne WELBON, USA

Yvonne Welbon is an award-winning independent filmmaker and has produced and distributed over 20 films. Her work has been screened on PBS, Starz/Encore, HBO, TV-ONE, IFC, Bravo, the Sundance Channel, and in over one hundred film festivals around the world. "Living with Pride: Ruth Ellis @ 100" has won ten best documentary awards. Sundance Documentary Fellow project is "Sisters in Cinema", a documentary and website. Ms. Welbon received a B.A. in history from Vassar College, an M.F.A. from the School of the Art Institute of Chicago and a Ph.D. at Northwestern University. She is also a graduate of the American Film Institute's Directing Workshop for Women. She is an assistant professor in the Journalism and Media Studies Department at Bennett College in Greensboro, NC.

Yukiko YAMAGATA, Japan

Yukiko Yamagata is the associate director for the Open Society Foundations Documentary Photography Project. The project believes in the power of images to advance social change. Through grants and exhibitions, the project supports photography to engage and mobilize people around issues of justice and human rights. Prior to joining OSI in 2005, she was a researcher for the In Motion: The African American-Migration Experience project, an exhibition, book, website, and digital archive organized by the New York Public Library's Schomburg Center for Research in Black Culture, and a senior curatorial assistant / researcher in the Department of Photography at the Whitney Museum of American Art.

Observers

Andrea LOPEZ-PORTILLO, Mexico

Andrea López-Portillo is a teacher at the American International School Salzburg. She is the former communications program associate at the Salzburg Global Seminar, where she produced photographic documentation of sessions within the organization and was also the program associate of The Salzburg Academy on Media and Global Change. Ms. López-Portillo received a B.A. in communication with a major in film at Universidad Iberoamericana (Mexico City). She has volunteered in film festivals, photographic archives and art galleries, and achieved a work experience placement at BBC Mundo in London in 2010. Her images and articles have been published in Mexican and English newspapers, Austrian magazines, and online, and her artwork, which is inspired in global citizenship, has been exhibited across Mexico and in London.

Anneliese SCOPE, Austria

Born in Vienna, Anneliese Scope has been living in Salzburg since 1974. Until her retirement in 2002, she was the official photographer for the Salzburg Global Seminar and was worked freelance for various newspapers, as well as the Salzburger Festspiele. Her passion for, and interest in art has lead her to participate in international workshops and in numerous national exhibitions. As an active member of a local independent organisation, she is still engaged in a number of visual projects.

Herman SEIDL, Austria

Herman Seidl is a freelance photographer based in Salzburg, and has worked over 30 years for national and international newspapers, magazines, companies, and photo agencies. He is a staff member and curator at the FOTOHOF, a center for contemporary photography in Salzburg and a lecturer for photography in the Department of Communications at the University of Salzburg, as well as in the Department of Multi-Media-Art at the University of Applied Sciences in Salzburg. He studied Romance languages and communications at the University of Salzburg, where he also received training in photography. He has received various art grants (Italy, United States, France) for his personal work. Exhibitions in Austria and abroad.

Jessica WHITE, United Kingdom

Jessica White is a curator, art education facilitator and writer. She is founder of Thinc, an intercultural art education association that explores the central importance of learning through art. She studied at the University of Oxford, as well as in Manchester and Salzburg. She is currently active in creative curriculum implementation practices with various partners in Salzburg such as Spektrum, Land and Stadt Salzburg. Her most recent project is interdisciplinary in focus giving at risk teenagers opportunities to experiment learning English through art. Furthermore she is joint coordinator and educator for a Comenius EU project bringing together eight European countries by learning through art. She is also curator and manager to a portrait photographer in Vienna and often researches and publishes photo-essays.

Staff

Clare SHINE

Clare Shine was appointed vice president and chief program officer of Salzburg Global Seminar in January 2012. A firm believer in multi-disciplinary thinking, her own background spans law, business, sustainability and the arts. Clare is a UK-qualified barrister bilingual in French with 20 years' experience as an international environmental policy analyst for the UN and regional organizations, governments, the private sector and NGOs. Her work and publications have focused on biodiversity and ecosystems, international trade, transboundary cooperation and conflict prevention, and she has extensive experience of governance and capacity-building across Europe, Africa, South-East Asia and the Austral-Pacific. Clare has played an influential role in biosecurity strategy development since 1999, working as legal adviser to the Global Invasive Species Programme/World Bank, the European Union, the Council of Europe and the Convention on Biological Diversity. She co-authored the European Strategy on Invasive Alien Species endorsed by 43 countries and jointly led the team advising the EU on implementing the Nagoya Protocol on Access and Benefit-Sharing for Genetic Resources. Clare was made an Associate of the Institute for European Environmental Policy in 2008 and is a long-standing member of the IUCN Commission on Environmental Law. She began her career in industry and the media after studying literature at Oxford University and has written regularly for the Financial Times arts section since 2003.

Susanna SEIDL-FOX

Susanna Seidl-Fox is program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars in field of arts and culture each year. She joined the staff of the Salzburg Global Seminar in 1995 and has served in various capacities including academic program coordinator, director of program development, and director of seminars. From 1986 to 1995, Ms. Seidl-Fox worked as a simultaneous interpreter for the Office of Language Services of the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. Ms. Seidl-Fox also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. She was a Fulbright Fellow and studied German literature at the Universities of Mainz and Berlin. Ms. Seidl-Fox has a B.A. in German literature and political science from Dartmouth College, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.

Robert FISH

Robert Fish first joined Salzburg Global Seminar in 1998, and is currently the multimedia specialist. Originally, from Upstate New York, he attended Cornell University, and received his Bachelor of Fine Arts in Photography from the Rochester Institute of Technology. His interests and skills span across a wide range of disciplines, including computer programming, graphic design, video editing, database administration, and conceptual art. He especially enjoys playing squash, handball, tennis, mountain biking, hiking and Frisbee. When he is not spending time together with his wife, son or cat, he can often be found doing repairs underneath a car in his driveway, cooking a meal in the kitchen, or reading the latest Wired magazine in the bathtub.

Louise HALLMAN

Louise Hallman is the editor at Salzburg Global Seminar, where she manages online and print editorial content along with other in-house journalism and marketing projects. In her role she creates, commissions and edits content for SalzburgGlobal.org, manages social media platforms, contributes articles and features to external publications, and liaises with visiting members of the press. Louise holds Master's degrees in international relations and Middle East studies from the University of St. Andrews and multimedia journalism from Glasgow Caledonian University. Prior to joining SGS in April 2012, she worked for WAN-IFRA as the manager and publication editor for the SIDA-funded 'Mobile News in Africa' project and the International Press Institute, as a press freedom advisor and in-house journalist, where she focussed on Latin America and Europe.

Astrid KOBLMUELLER

Astrid Koblmueller is a program manager for the Salzburg Global Seminar in their office in Salzburg, Austria, where she assists (offsite) program directors with the development, administration, and logistics of several sessions per year. She is also assisting the director of administration and is in charge of intern training and office supply coordination. Originally from Salzburg, she worked as a project manager and as an FSC consultant for a local wholesaling company before she joined the Seminar. She also formerly worked as a student assistant at the English Department, University of Salzburg. Ms. Koblmueller is the winner of the Fulbright Prize in American Studies, 2006. She is a graduate from Commercial College, Salzburg, and received an M.A. in English and American studies from the University of Salzburg.

Julia STEPAN

Julia Stepanjoined the Salzburg Global Seminar in May 2011. In her role as program associate she assists program directors with the development, administration, and logistics of several sessions per year. Prior to this assignment she has worked first as a nanny, then as a personal assistant in the U.S. Julia received an M.A. in American studies, focusing on cultural studies, from the University of Graz, Austria and did a one-year student exchange at the University of Wisconsin, Eau Claire. Julia's biggest passion is travelling.

Edward THACKER

Edward Thacker is a program intern for the Salzburg Global Seminar. Originally from London, he holds a B.A. in geography from the University of Leeds. There he wrote his dissertation on urban squatting in London and its relationship to degrowth, a concept that rejects the paradigm of economic growth while exploring how an equitable downscaling of production and consumption can increase human well-being and enhance ecological conditions. Since leaving university last summer, he was an intern for the parliamentary campaign Local Works, promoting the Sustainable Communities Act, a new, radical piece of legislation that provides the only 'bottom-up' democratic process existing in England. During this time, Edward has also been involved with the Friern Barnet People's Library, a DIY community project involving activists from the Occupy Movement and the local community that has transformed a closed-down public library into a fully functioning community hub and site of resistance.

Participants of Session 502 by Country or Region

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George Oates

AUSTRIA
Anneliese Scope
Herman Seidl

BANGLADESH
Shahidul Alam

BELGIUM
Pauline Beugnies
Françoise Callier

CANADA
Sarah Parsons

EGYPT
Lara Baladi
Rana El Nemr

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Clement Saccomani

GERMANY
Wolfgang Bellwinkel
Philipp Ebeling

GHANA
Nii Obodai

GREECE
Io Paschou

INDIA
Pablo Bartholomew

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Tanya Kiang

ISRAEL
Keren Manor

ITALY
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Manuel Toscano
Clara Vannucci

JAPAN
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Toleen Touq

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Barbara Minishi
Robert Munuku

MALI
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Andrea Lopez-Portillo

NETHERLANDS
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PALESTINIAN AUTHORITY
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SLOVENIA
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SOUTH AFRICA
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UNITED KINGDOM
Stephen Mayes
Turi Munthe
Charles Swan
Jessica White

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Wendy Ewald
Eric Gottesman
Kirsten Hoving
Bill Kouwenhoven
Edna Lanieri
Elizabeth Linder
Susan Moeller
Erin Montero
Emma Raynes
Damaso Reyes
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Edward Thacker, *Program*

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ABOUT THE REPORT AUTHOR:
Manca Juvan has been a freelance photographer since 2000. She was repeatedly selected Photographer of the Year in Slovenia for her reportage work and was twice commended for her work on Afghanistan by the Slovenian Association of Journalists. She was nominated to take part in the World Press Photo Joop Swart Masterclass. Her book Afghanistan: Unordinary Lives, a collection of her work on Afghanistan was published in October 2010, the English edition followed in February 2012. In 2011 she was awarded a scholarship by the Magnum Foundation in New York. Her work appeared in domestic and foreign publications including The Times, The Sunday Times, The Guardian, Chicago Tribune, National Geographic, Marie Claire and The European Voice. She is a member of international photography collective Sputnik Photos.

PHOTOS:
Robert Fish and Damaso Reyes

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Participants visit the Fotohof in Salzburg

Salzburg Global Seminar

Salzburg Global Seminar designs, facilitates and hosts international strategic convening – at our historic castle retreat and around the world – to drive progress based on imagination, sustainability and justice.

We are a game-changing catalyst for global engagement on critical issues in education, health, environment, economics, governance, peace-building and more. We work with carefully chosen partners to connect forward-looking institutions across sectors, foster groundbreaking ideas and deliver long-term results.

Salzburg Global's partners include the world's foremost policy makers, corporations, civil society organizations, think tanks, universities, donors, entrepreneurs and artists. Visionaries and practitioners alike, they seek meaningful engagement on the world stage. Together, we leverage expertise, resources and passion to build understanding, strengthen skills and increase investment in equitable solutions.

Salzburg Global Seminar was founded in 1947, by three young visionaries at Harvard University, as an international forum for those seeking a better future for Europe and the world. They believed former enemies could talk and learn from each other, even as countries reeled from the ravages of war. Looking beyond Europe's immediate needs for physical reconstruction and economic development, they argued for a "Marshall Plan of the Mind" as a critical element of recovery. From day one, Salzburg Global's program has addressed the principles, values and leadership responsibilities critical for peace and human dignity to flourish.

Over sixty-five years later, Salzburg Global has a unique track record of supporting regions, institutions and sectors in transition. As a fully independent, non-profit organization, we have convened over five hundred sessions bridging cultural, ideological and geographic divides, launched cross-cultural educational programs that drive institutional change to scale, and created peace-building initiatives and networks.

Our founding vision – to gather on equal terms, think radically and act courageously – is as vital as ever. We are proud to be a respected force for good and continue to embrace innovation, nurture transformation and inspire solutions.

Our programs are devised with timeliness and pertinence in mind. Because of our desire to respond to a rapidly changing global environment, our program is under continuous development, so please check the calendar on our website for updates.

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