



SALZBURG
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70TH ANNIVERSARY

Monday, October 16, 2017

Session 583: Salzburg Global Forum for Young Cultural Innovators IV

Join in online!

If you're interested in writing either an op-ed style article for our website or the session report, or a personal reflection blog post while you're here this week, please let Salzburg Global Communications Associate Oscar Tollast know or email your submission directly to otollast@salzburgglobal.org.

If you do intend to write for your own organization either while you're here or after the session, please make sure to observe the **Chatham House Rule** (information on which is in your Welcome Pack).

We'll be updating our website with summaries from the panels and interviews with our Fellows, all of which you can find on the session page: www.SalzburgGlobal.org/go/583

You can also join in the conversation on Twitter with the hashtag **#SGSyci** and see all your fellow Fellows and their organizations on Twitter via the list www.twitter.com/salzburgglobal/lists/SGS-583

We're updating our Facebook page www.facebook.com/SalzburgGlobal and our Flickr stream www.flickr.com/SalzburgGlobal with photos from the session during this week and also after the session. If you require non-watermarked images for your own publication, please let Oscar know. Any photos published outside of Facebook should be credited: Salzburg Global Seminar/Herman Seidl

We will also be posting photos to Instagram www.instagram.com/SalzburgGlobal. Use the hashtag **#SGSyci** and we might feature your photos in the newsletter!



Photo credit: Alissa Shelton - @whamtramck



Developing models for projects, movements and causes to thrive

The question of whether to follow your head or heart is often a difficult one to answer. Of the options in front of you, one is usually safe, the other risky. When this situation arises in your career, it can feel as if the stakes become even higher.

When Uffe Elbæk stood down as Denmark's minister of culture in 2012, he had faced a similar dilemma. Before his resignation, he received criticism for holding official gatherings at an organization he had previous ties to and where his husband worked at the time.

Speaking at the fourth Salzburg Global Forum for Young Cultural Innovators, Elbæk said reports in the media felt like the "bad side" of *House of Cards*. His peers told him the period would pass, but Elbæk felt he had to make a decision. He said, "I'm happy to say I chose my love."

Elbæk stood down from his position and the Danish Social Liberal Party, continuing in his seat as an independent. He was later cleared of any misconduct. While this was a difficult time, he made the decision that gave him the most positive energy. He said, "In the end, I asked my heart. My best guiding tool in my life has always been my heart."

This decision would have a significant impact on Elbæk's career. In the spring of

2013, while standing on a street corner with two of his advisors, Elbæk expressed his disappointment with Danish politics. It led to one advisor suggesting the formation of a new political party.

This led to a more detailed discussion about how this party should look and what it should be doing. Elbæk and his colleagues followed a specific model to move from idea to realization: an idea needs purpose, values, a concept, theme, structure, and action. This process provided a way to turn the idea for a new way of politics into a reality.

The game plan, concept, and structure of the party would stand on a platform of six values: courage, humbleness, transparency, generosity, empathy, and humor. The three big challenges the movement aimed to face included the climate crisis, lack of empathy, and the systemic challenges.

In November 2013, Elbæk announced his new political party - The Alternative - to the world. Today, it has 10 MPs in the Danish Parliament and prides itself as a political movement and cultural voice.

Elbæk said the project design could be applied to small or large projects and encouraged the YCIs to reflect deeply on their own processes and values and to lead boldly from the edge.



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YCIIs on Instagram

A selection of photos posted featuring the #SGSyCI hashtag



Photo credit: Helen Yung - @helenyung



Photo credit: Mariano Pozzi - @marianopozzi



Photo credit: Sayde Faraday - @saydefaraday

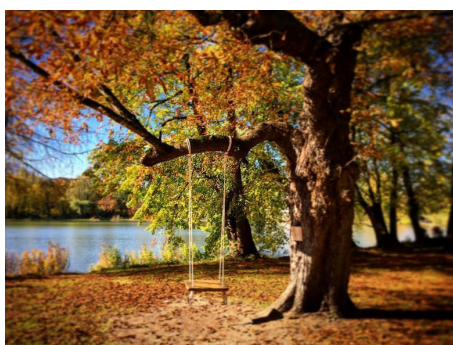


Photo credit: Karah Shaffer - @detnyc



The power of art, culture, and creativity

Art is a medium, platform, and engineering force which can connect the otherwise unconnected. That's a belief held by Hiroko Kikuchi, the co-founder and creative director of inVisible, a non-profit arts and community development organization.

The organization aims to create a platform for encountering the other and unfamiliar and abides by three principles. This includes recognizing art in everyone and everyday life and understanding how art challenges the existing modalities of thinking, doing and being.

The final principle concerns respecting differences and community engagement. It is important to know and accommodate individual differences and to maximize the potential of the individual and the collective through applying appropriate community engagement methods.

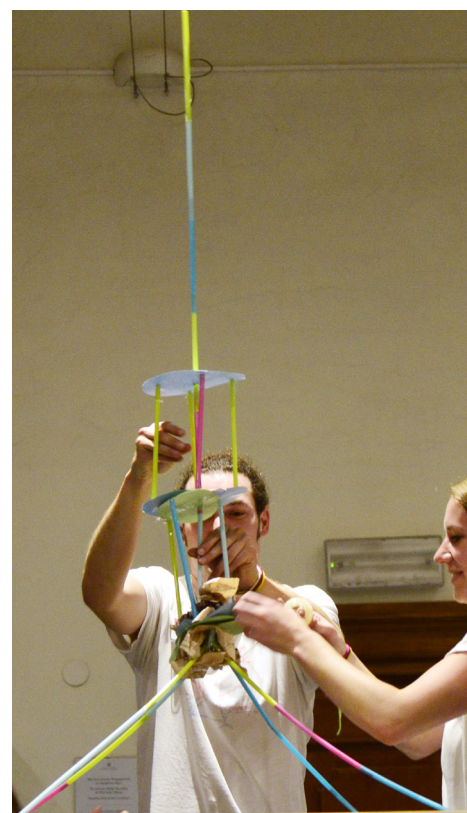
After returning to Japan in 2011, following the Tohoku earthquake, Kikuchi worked for Social Creative Platform for Opportunity: Project Wawa. While working here, she designed a creative industries strategy to help support grassroots reconstruction efforts.

She reaffirmed what artists should keep in mind when doing engagement-based work.

Kikuchi reaffirmed what artists should keep in mind when doing engagement-based work. This begins with trusting your intuition and remembering not only to use your head but to listen to your heart. She urged listeners to keep in mind the subtle differences between community engagement and audience development.

In considering communities, she

suggested a definition that moved away from the traditional notion, toward communities of shared tradition, place or spirit. She also said that the artist should remember that they are included in the engagement through their creative practice.



Julius Owino: “When you get people telling you that they see something in you... that’s really inspiring”

Celebrated Kenyan rapper speaks about building confidence and supporting others

Mirva Villa

“Being confident in yourself and having the courage to try – we didn’t have that,” says Julius Owino, speaking at the fourth Salzburg Global Forum for Young Cultural Innovators. “Over time,” he adds, “I built that confidence for myself... For me, it takes small actions and being deliberate... And what I learned [at the session] is having courage, too. Having [the] courage to try. So over time, you try, and you try, and it starts making sense.”

Owino (also known by his rapper name Juliani) grew up in the slums of Nairobi, Kenya. It was a harsh upbringing: he would see his parents and the parents of his friends work hard every day to try and make sure there was food on the table. He was 16-years-old when he got his first good pair of shoes. He lost friends who were killed as a result of crime.

For Owino, who started creating music as a teenager, it felt at the time like there was nothing to encourage him to strive for success.

“It’s really difficult to get somebody to tell you failure is not one of the things that is celebrated. You only celebrate when you’re successful.

“When you have hope, you can take anything that day. When you get people telling you that they see something in you, even when you’re not seeing it – that’s really inspiring and gets you [going].”

For the most part, Owino had to build that self-confidence on his own. Now, having become a well-known hip-hop artist, Owino wants to support people from his childhood community.

He has already founded several initiatives, including Dandora Hip Hop City, Mymisani, Customer Bora, and Taslim. The projects all have the same goal: to give hope to young people.

“To just tell these guys that actually, I see something in you that your reality is not showing you now, and here’s an environment for you to try to bring it out of yourself.”

Owino is one of 50 participants taking part in the fourth Salzburg Global Forum for Young Cultural Innovators.



Julius “Juliani” Owino is one of 50 participants taking part in the fourth Salzburg Global Forum for Young Cultural Innovators

Among other creators and innovators from the arts and culture sector, Owino is taking part in seminars and break-out groups discussing entrepreneurship, storytelling and leadership.

By the end of the session, participants like Owino will be able to develop their ideas, skills, and global networks that will help them and their causes to grow in stature.

First started in 2014 to empower and advance young change-makers, Salzburg Global’s Young Cultural Innovators network now includes more than 200 creatives all over the world.

“Through faith in [myself], I actually realized that I have a lot to offer...”

Uniting and empowering young people is something Owino feels strongly about. He raps in Sheng – a Kenyan language mixing English, Swahili, “and any other thing that can make sense” because in a country divided by tribes and class lines Owino says that’s one of the things that unifies people, particularly young Kenyans.

“It’s a language that keeps changing... It was created by Kenyans to break barriers when it comes to tribal issues, class

issues... Sheng is one of the main things that has been able to do that,” Owino says.

Speaking to Salzburg Global on the second day of the session, Owino says he has “already gained a lot” from the experience.

“For me, even to be here with all these 50 amazing people that I’m amongst, who are doing things all over the world... and I’m just a guy from Nairobi. It has increased my confidence and my validation,” says Owino. “If I can get to do a YCI [event] in Nairobi, that would be amazing.”

“Kutabadilishwa na nani Kama si sisi” is the name of one of the songs on Owino’s first album, which translates in English as “Who will change things if it’s not us?”

The song reflects on his experiences growing up in the slums. Its message is to empower young people to take up the responsibility to improve their own lives.

“It’s easy to become the victim, and it’s easy to have that perception about yourself, that you just have to survive and die... Through faith in [myself], I actually realized that I have a lot to offer. So that’s why I’m saying, who’s going to change things if it’s not us?”



HOT TOPIC: To date, what do you consider your biggest achievement or best innovative practice?

Oscar Tollast

“I’m a social activist. Most of the time I design projects to raise awareness on the environment. The moment that I succeeded [most] was about three years ago. That time, my city planned to cut down about 6,000 trees inside the city without any transparent reason. The day I received the news, they had already cut down 1,000 trees and the next day, they cut down 1,000 more.

In two days, we built an emergency action team and we held a protest. And you know, in Vietnam holding a protest is very sensitive and you can go to jail... But we thought that we had to do something. That was the first time I organized a protest inside my country and fortunately it really succeeded. The local government stopped the cutting down of the trees right after the protest. One month later they had an investigation with the people of the local authority and some people got fired for that reason.”

Minh Duc Hoang

Youth activist and founder of Action4Future, Vietnam

“I think my biggest success is in real estate. So in the city of Detroit we have the largest vacant personal inventory in the United States. So, the city government owns

about 100,000 parcels and often we talk to traditional developers about how they would develop those properties. But I think the biggest innovation is actually teaching Detroiters how to do development work, so that they themselves can reform, regenerate and reimagine their communities. So we actually have a training program where we teach Detroiters about small-scale development and we’re seeing more impact than I would’ve thought so early on.

We have people go through the program and immediately buy property, who immediately begin to redevelop it... To go back to those communities and talk to them, it’s been amazing what they’re already doing, so I guess that’s the biggest impact.”

Chase Cantrell

Founder of Building Community Value (BCV), United States

“The most successful and sustainable project I’ve done is the establishment of Margarita Artisan Center. It’s a center composed of artisan members who produce handmade crafts. We have established the center as an NGO and have just finished the establishment of an artisan market in the historic center of Berat.

The project in which I’ve been innovative is the establishment of a tourism interpretation office in the city of Berat. We

identified the values of city [crafts, religious tolerance and archeology] and we tried to reflect those values as best as we could in the office with different media and presentation formats.”

Marius Qytuku

Cultural heritage and arts specialist in the Municipality of Berat, Albania

“I feel so blessed and I’m happy that I made it in this field of work because it’s so hard. I’m an art historian, and I think I am, more or less, the only person from the group I studied with that actually made it to work in the art scene and work with contemporary artists.

It’s so vivid. Contemporary art changes constantly and it relates to politics a lot and other stuff that is going on in the whole world.”

Simone Rudolph

Art historian and assistant to the director at the Salzburg International Summer Academy of Fine Arts, Austria

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