



SALZBURG
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70TH ANNIVERSARY

Wednesday, October 18, 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 of 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!

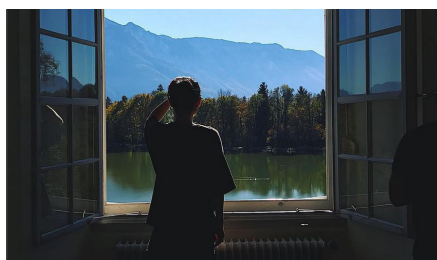


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Resilience in the face of adversity

At different stages in our career, and in life, we can feel as if we're running on empty – operating on little energy or with scarce resources. During this time, the need to remain resilient takes on an even greater significance when a big decision goes against us.

Participants of the fourth Salzburg Global Forum for Young Cultural Innovators reflected on this thought and how to respond to setbacks during an official welcome by Heinrich Schellhorn, Minister for Social and Cultural Affairs in the Province of Salzburg.

Salzburg Global Vice President and Chief Program Officer Clare Shine asked Schellhorn where he found strength and resilience in light of the Green party's performance in Austria's general election this past Sunday.

While Schellhorn described the result as a "bleak day," he felt the Greens would rise again, reflecting on the "ups and downs" he had experienced in his career.

At this week's election, the Greens gained just over three percent of the vote. Schellhorn said the party had failed to provide the right answers to the questions voters were asking.

He indicated society was changing very fast, coming to terms with globalization, immigration, and digitalization.

Schellhorn suggested "simple answers" would not solve any of the concerns but that these types of messages appealed to voters. He told participants there was a need to

remain optimistic and support the values of international cooperation and an open society.

One participant asked Schellhorn for his thoughts on where progressive change would come from, suggesting the message needed to come from the bottom up.

Schellhorn agreed and said the first thing required was for politicians to listen to the people. He then told participants that a "leadership of ideas" was needed. According to Schellhorn, democracy does not always mean the voters are right; it also means leaders being able to convince voters of their ideas.

The People's Party, headed by Austria's Foreign Minister Sebastian Kurz, won enough seats in the election to give the party control of parliament in a coalition.

To what extent did the election result reflect a generational way of thinking?

Schellhorn said the young generation was "very divided." In light of a declining birth rate in Austria and an aging society, Schellhorn predicted voters aged 50 and above, however, would play the most active part in civic society in the future.

Speaking after Schellhorn, Peter Jenkinson, YCI Forum facilitator, said this year's cohort represented a "creative army that's deeply human" that will be part of the growth going forward.

Jenkinson said, "We have to believe there is a better way and there are no barriers that can't be overcome."



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YCIIs on Instagram

A selection of photos posted featuring the #SGSyci hashtag



Photo credit: Jermaine Bell - @jtbeezwax

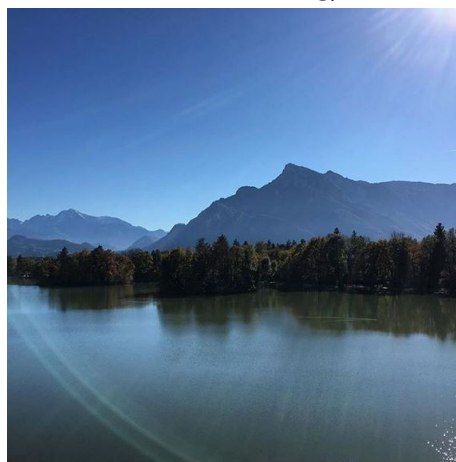


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Best practices for anchor institutions

The issues faced by cultural practitioners and the best practices for anchor cultural institutions in communities were among the topics discussed on the third day of the fourth Salzburg Global Forum for Young Cultural Innovators.

Alberta Arthurs, a multi-time Salzburg Global Fellow, and member of Salzburg Global's Advisory Council on Culture and Arts kick-started the discussion by reflecting on today's global challenges.

Arthurs suggested the world had recently experienced significant geopolitical and geoeconomic changes alongside the rise of new leaders. With that in mind, culture and the arts could act as unifying forces.

How to harness that power to build connections on a global scale is – in Arthurs' view – one of the biggest challenges for today's cultural practitioners. She said, "We need proximity, the sense of likeness and kinship that artists and activists create across countries and borders."

Arthurs said the cultural sector also required more research to support and advance the work people do on a practical level. Sat next to Arthurs were Karen Brooks Hopkins, president emerita at the Brooklyn Academy of Music, and Steven A. Wolff, principal at the AMS Planning & Research Corp.

Discussing research conducted by the Anchor Cultural Institutions Project, both Hopkins and Wolff focused on the question: How can anchor cultural institutions in low-income areas and communities in transition make maximum social, economic and artistic impact?

Several conclusions were drawn

from studying three U.S.-based anchor institutions: The New Jersey Performing Arts Center, AS220 on Rhode Island, and MASS MoCA in Massachusetts.

Key strategies included building meaningful partnerships in the community and "speaking in one voice." This strategy meant having a consistent and clear message reflected in all aspects of the institution. It was also essential to remove obstacles and make room for everyone in the community.

An ideal vision of a 21st-century cultural district is one where different institutions can co-exist side by side, creating a hub consisting of all levels of arts and culture.

Hopkins cited the Jewellery Quarter in Birmingham, England, as a successful example of cultural collaboration. The historic area consists of hundreds of jewelry stores, but also has a mix of other businesses and a vibrant community event scene, attracting visitors with tours, performances, and creative activities.

Wolff discussed further the role anchor cultural institutions play in their community. The three case studies highlighted in the research thought the most impact they had was on the city identity, diverse programming, and youth education. Wolff suggested the institutions can continue to enable cultural awareness and understanding – "things that we desperately need today."

The presentation raised a lot of thoughts among participants on the role large anchor institutions should hold in their communities and the relationship and exchange between smaller community initiatives and more prominent organizations.

Luciana Chait - We're losing great art by turning our backs on people who lack access to opportunities

AulaVereda project coordinator calls for better access to arts and education for children

Mirva Villa

For the past four years, Luciana Chait and her colleagues at AulaVereda have visited a slum in Buenos Aires twice a week. With their help, more than 30 children and teenagers have been able to develop their view of culture, art, education, and values without imposition. “We think that children are agents of change,” says Chait, speaking at the fourth Salzburg Global Forum for Young Cultural Innovators. “They’re change-drivers, not just receivers of what adults can give them. We live in a world centered around adults, but we think children can give a lot themselves.”

Chait, a coordinator for AulaVereda, says the project aims to empower children living in vulnerable parts of the city and the surrounding area. Chait’s work primarily involves people living in a slum called Villa 31. A problematic housing situation, unemployment, and a lack of access to schools and hospitals are just some of the challenges being faced by residents. Nestled right next to the wealthiest part of Buenos Aires, the contrast is stark.

AulaVereda (Classroom-in-the-Streets) looks to provide children with the same education and cultural skills that other children have. Chait believes culture is created from the bottom-up and ordinary people have great artistic skills and ideas to encourage cultural development that needs to be brought to society.

“Usually we think of “Culture” with a capital letter, that people who have the money can pay for it and have access to it. The “culture” of the peoples – lowercase – is forgotten, and so we try to reinforce the culture and artistic skills of children and teenagers in vulnerable areas.”

Chait’s passion for supporting the education of these children and youth comes from her background as a teacher. But she also feels passionate about ensuring that great talents are not lost due to lack of opportunity.

“The world is unfair, and it needs to change; that’s for sure. We’re losing a lot of great art by turning our back on people who don’t have the time or the



Luciana Chait is one of 50 participants at the fourth Salzburg Global Forum for Young Cultural Innovators. For more information on AulaVereda’s work in Villa 31, please visit facebook.com/AV.Villa31

tools to produce, so we’re losing a lot of great artists, great painters, great singers and other skilled people because they are either too busy working or dealing with a harsh everyday life. We have to look for a way to stop losing a lot of great things in the world.”

Chait hopes that her experience at Salzburg Global will provide her with ideas on how to make the project more professional and to help it grow – not only in size but also in quality.

“I’m hoping to go home with more tools to make the project grow. I’m really convinced that this project needs to be everywhere, not just in a few places... I also think that there are experiences around the world from other people that will help me enrich the project.”

Finding links and creating new connections is also valuable for Chait as she seeks to advance the growing movement concerning children’s rights.

Chait says, “There is a cultural

movement, and there is a child movement around the world, so children are getting organized in different ways. I think we need networking for that.”

Another aspect of education Chait is working hard to revolutionize is electronic learning, which she has been working on for a decade. Several years ago, Chait worked with the government in South Africa, helping to tackle illiteracy. Now, she is involved in a project to train community health workers in the United States to fight against issues such as diabetes in vulnerable areas.

She recently co-founded Dijon - Media and Learning Experience, a body which helps organizations and people develop electronic learning materials.

In Chait’s mind, “Technology and education could bond together to help solve the world’s problems.”



HOT TOPIC: How can we build a more vibrant and resilient arts and cultural sector?

Tomás De la Rosa

“I think it’s about returning art to the ordinary lives of individuals. [This is] because art as an expressive tool was expropriated from people since the industrial revolution and became a commodity rather than an expressive activity as it used to be. We need expressive activities in our life because the world is full of pain, inequity, [and] poverty among other things that make us feel radical feelings such as anger or sadness. We need a way of expressing this discomfort and these feelings.

There are plenty of artists whose works are very interesting and with highly strong messages in terms of culture and community, but they are inside museums or galleries. These are not spaces for simple regular people that think art is not for them. Art needs to be taken out of these spaces and shared with the community.”

Lala Pasquinelli

Visual artist and founder of Mujeres que no fueron tapa, Argentina

“Arts and politics are two entirely different things, but people looking for ways to combine the two, such as a “Young People’s Party” or a “Culture and Arts Party” have made us move toward making it a core element of local government, and

heavily considered into decision-making processes in order to diversify the interests available to the city government.

If we want to be more resilient, and adaptable over time, it is important everyone remains involved in the process and has a say in how structures operate and where funding goes.

This creates a more diverse political atmosphere that touches all sectors, is aware of arts and culture and constantly engages with them in order to not only develop a more resilient sector but also a more resilient city in general because cities are the ultimate resource for artistic and cultural development.”

Ian Nunley

Project manager at Innovate Memphis, United States

“Projecting your thoughts in a global way is certainly a way of achieving this, as you are able to think about people around the world who might be struggling with the same issues as you are in your city or town, and learning from their experience to be able to apply some of their lessons to your local work just like they will to theirs.

More opportunities for international and intercultural exchange represent a tool to create a more globalized arts culture, which is crucial for it to be more vibrant and resilient.”

Julia Di Bussolo

Artist and executive director of Arts Every Day, United States

“To create a more resilient arts culture, first you need to make sure your project is resilient in terms of not dying out as other organizations or institutions have done in the past due to a lack of funding and commitment from communities and governments. To do this, you must design said institutions or hubs in a way where creative and communication strategies are equally important as sustainability strategies.

Internal and external factors play a major role in how long a certain organization or institution survive. For the arts sector to be resilient, it must be prepared for external forces to come its way and affect it. This design allows organizations and institutions to be prepared for change, as said change will happen regardless of you being prepared or not. Only flexibility ensures an institution will survive through systems coming and going.”

Andrei Venal

Executive creative director of DAKILA, Philippines