



SALZBURG  
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SESSION REPORT

583

# Salzburg Global Forum for Young Cultural Innovators IV

CULTURE, ARTS AND SOCIETY SERIES



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## Session 583

October 14 to 19, 2017  
Salzburg, Austria

# Salzburg Global Forum for Young Cultural Innovators IV

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## About the Salzburg Global Forum for Young Cultural Innovators

In the grounds of Schloss Leopoldskron, fertile with history and breathtaking in grandeur and beauty, under an unseasonably generous October sun, began the fourth session of the Salzburg Global Forum for Young Cultural Innovators (YCI Forum). The program aims to provide training and mentoring to young artists and cultural workers, opening networks, offering support and access.

As Salzburg Global celebrates its 70-year anniversary, the YCI Forum enters the fourth year of its decade-long plan, with the global reach of Fellows extending from Adelaide, Australia, to Valletta, Malta, and 21 cities in between. The 2017 Young Cultural Innovators (YCI) hailed from 13 countries, with each participant facing unique challenges, tied to their specific heritage and industry. They were met with 10 facilitators and five speakers, and the committed staff of Salzburg Global Seminar.

Despite their geographical distances and differences in practice, the YCIs, the facilitators and speakers are intimately connected. A commitment to the arts and cultural sector, and shared ideals of community and justice make this a cohort of peers whose differences act not as barriers, but as bridges. The YCIs see themselves in a global context. They engage in international discourse without losing sight of their own communities.

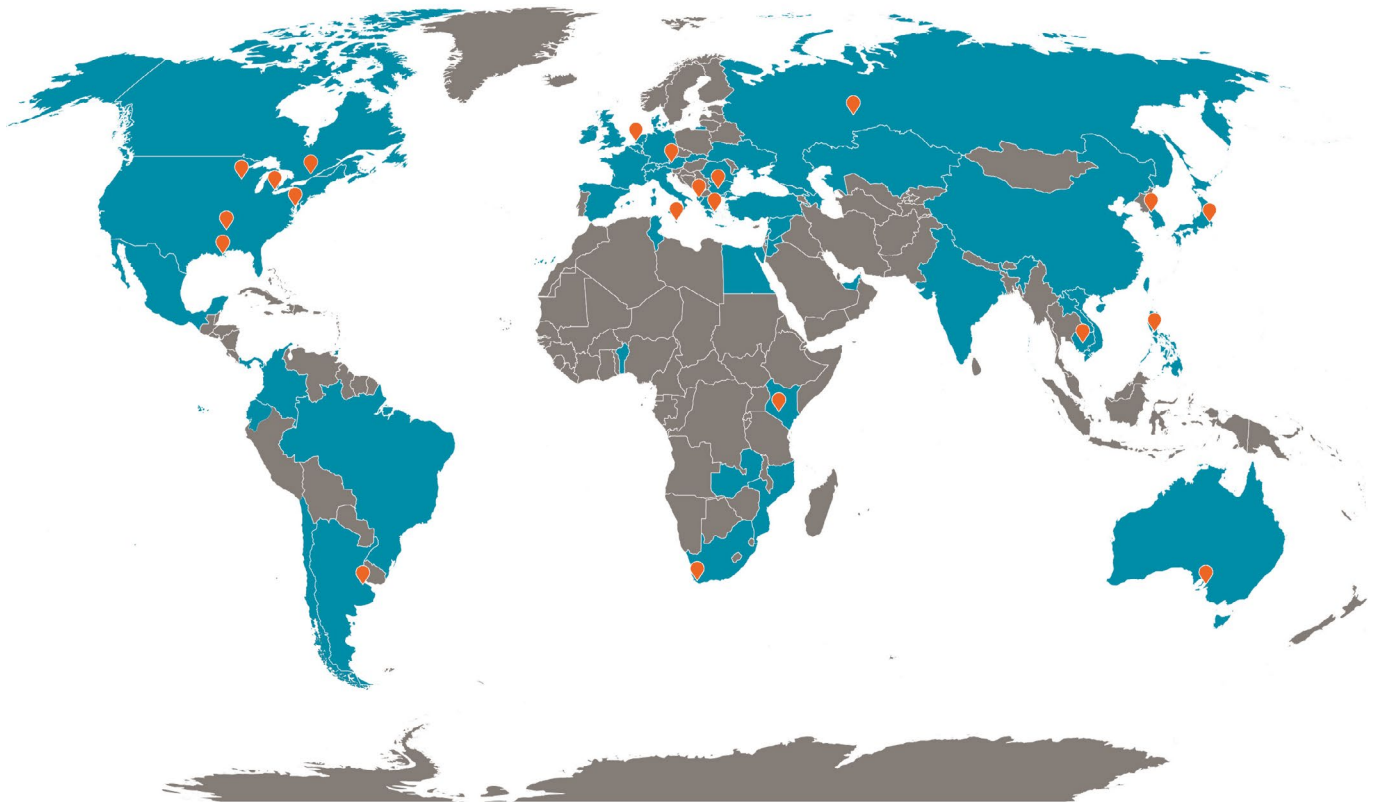


*“With more than 250 Young Cultural Innovators now connected in communities around the world, the YCI Forum is one of the most dynamic and impactful global cultural networks and a dynamic creative catalyst for innovation, civic transformation, and social change worldwide.”*

Susanna Seidl-Fox  
Program Director – Culture & the Arts,  
Salzburg Global Seminar



Caribbean philosopher Edouard Glissant argued for a new kind of globalization, one he termed *mondialité* (often translated as “worldmentality”).<sup>1</sup> Rather than the homogenizing methods of empire, he proposed a “creolized” understanding of modern life, where cultures and communities interact horizontally and interdependently. Glissant proposed that contemporary ideas of identity are in relation to and not in isolation from one another. “In Glissant’s view, we come to see that relation in all its senses—telling, listening, connecting, and the parallel consciousness of self and surroundings—is the key to transforming mentalities and reshaping societies.”<sup>2</sup>



**YCI Hubs:** Adelaide, Australia; Athens, Greece; Baltimore, MD, USA; Buenos Aires, Argentina; Canada; Cape Town, South Africa; Detroit, MI, USA; Malta; Manila, The Philippines; Mekong Delta; Memphis, TN, USA; Minneapolis, MN, USA; Nairobi, Kenya; New Orleans, LA, USA; Plovdiv, Bulgaria; Rotterdam, The Netherlands; Salzburg, Austria; Seoul, Republic of Korea; Tirana, Albania; Tokyo, Japan; and Yekaterinburg, Russia.

**Countries** represented at Salzburg Global Young Cultural Innovators Forum (2014, 2015, 2016 & 2017) and at the two seminars that led to the launching of the YCI Forum: Promoting the Next Generation of Cultural Entrepreneurs: Planning for Success (2013) and Salzburg Global Forum for Young Cultural Leaders (2012): Albania, Argentina, Australia, Austria, Azerbaijan, Belgium, Benin, Brazil, Bulgaria, Cambodia, Canada, Chile, China, Colombia, Denmark, Ecuador, Egypt, France, Georgia, Germany, Greece, Hong Kong SAR, India, Ireland, Japan, Jordan, Kazakhstan, Kenya, Laos, Lebanon, Malta, Mexico, Mozambique, The Netherlands, The State of Palestine, Panama, The Philippines, Republic of Korea, Romania, Russia, Slovakia, South Africa, Syria, Trinidad & Tobago, Tunisia, UAE, Ukraine, UK, USA, and Vietnam.



**Telling, Listening, Connecting** – these were the central tenants of the YCI Forum, neatly encapsulating the philosophy of Salzburg Global and its staff. Glissant’s reminder of our interconnectedness is as urgent today as ever; with global solidarity the only adequate response to the atomized conflicts and global chaos of our time.

## Structure

Over an intensive five days of workshops, seminars and skills-building exercises, the Young Cultural Innovators (YCI) articulate goals and built strategies, while receiving critical mentoring and connection to a global support network. With cross-cultural collaboration and community building as a goal, the Forum aims to empower the creative sector to identify and work as sources of social renewal, community transformation, and sustainable economic growth. As the YCIs are linked both to a growing international community and to their more immediate “hubs,” these aims are more successfully materialized.

The Salzburg session combines theory and practice, with skills-workshop topics ranging from entrepreneurial thinking and human-centered design to effective communication, leadership, and organizational development. As well as working in the skill workshops, the YCIs are also anchored in smaller groups. The small discussion groups are more casual in nature, providing for greater flexibility and offering opportunities for more intimate consulting and peer mentoring. While complimenting the content of the workshops, they provide balance to the speed, size and rigor of the session.

Guest speakers weave through the days, offering career insights and discussing personal strategies and techniques. From politicians to artists to consultants, the speakers are curated to provide a comprehensive cross-section of the industries relevant to the YCIs.

Finally, the YCIs self-organize into Open Spaces, leading their own workshops; sharing their knowledge; debating and discussing. From a truly multidisciplinary talent show to a panel on sex work, the Open Spaces this year were proof of the intellectual curiosity and engagement of the 2017 YCIs.



*“I feel less insular and more empowered by a sense of global ‘connectedness’ founded on empathy, respect, need for excellence, and friendship. Following the YCI Forum, I feel that I will be able to do more on the cultural and social endeavors I’m working on.”*

Andrei Venal  
Manila YCI Hub

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*“The different skills workshops and the working in small groups really helped me to be more self-confident. Now I can present myself and my work in two minutes and feel more confident in being a good leader.”*

Simone Rudolph  
Salzburg YCI Hub

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*“I am speaking for myself but also I think I do it for my other 49 Fellows when I say that this experience was a game changer for all of us, in terms of how do we see ourselves, how do we connect and grow networks across the world, and how do we think and reflect about our own and other’s work.”*

Mariano Pozzi  
Buenos Aires YCI Hub



*“The opportunity to be in the company of people from around the world working in a similar field and capacity was so energizing. It really gave me the opportunity to reflect on my work with a different point of view.”*

Julia Di Bussolo  
Baltimore YCI Hub

## *Crossing Borders: Building Alliances, Strong Relationships and Meaningful Collaborations*

The YCI Forum is a base and a meeting ground for fruitful relationships that extend beyond the time spent at the Schloss. Indeed, in their introductions, Program Director Susanna Seidl-Fox and Vice President and Chief Program Officer Clare Shine spoke of previous cohorts of YCIs not as past participants, compartmentalized to a previous body of work (as would be understandable given the demands of their work), but rather as ongoing members of a committed network of global citizens, the Salzburg Global Fellowship. Therein lies the potency of the Forum: it sees itself as a living and breathing project, generous in its breadth and open to feedback and growth.

The Fellows would confirm this sentiment: as an example, previous YCIs, when finding themselves in London, report being welcomed by Peter Jenkinson and Shelagh Wright, the Forum facilitators, with the warmth and generosity characteristic of an old friendship. This demonstrates the particular brand of community cultivated by Salzburg Global broadly, and the YCI Forum in particular.

The YCIs are provided with the opportunity to collaborate at a local level; however, the relationships are often found to transcend borders and cultures, with YCIs connecting and making work internationally. As a result of the 2016 session of the YCI Forum, for example, 16 cooperative projects were conceived and are being carried out by the YCIs. Artist Amanda Lovelee created a multi-year project and public engagement toolkit for welcoming immigrants to Minneapolis through a pop-up café in an ice-rink warming house. New Orleans YCIs are developing a “city artist program” with their city government, having been introduced to the concept at the YCI Forum. A YCI from Korea is collaborating with a YCI in Cape Town on arts-based curriculum development in South African townships. YCIs have also led day-long skills-building workshops for their peers in Athens, Detroit, and Plovdiv. There have also been numerous inter-hub exchanges with YCIs travelling and collaborating between India/Dubai, Japan/Korea, Vietnam/Japan/New Orleans, South Africa/Argentina, Salzburg/Japan, and many more. The depth of such alliances is what defines and distinguishes the YCI Forum.







*“Little was I prepared that at the YCI Forum I was to experience something so intense and exciting, something so beautiful – an experience deep on so many different levels. Brothers and sisters of every background, race, religion – we felt comfortable in expressing our vulnerabilities and concerns, our struggles and ambitions – the world becoming a single family to which we all belong.”*

Elyse Tonna  
Malta YCI Hub

## 2017 Session Forum Opening

The sun shone fortuitously in October as an international group of change-makers gathered on the grounds of Schloss Leopoldskron for the commencement of the 2017 session of the Young Cultural Innovators Forum. Undeterred by their jet lag, the enthusiasm and excitement in their introductions over coffee and sandwiches was palpable. Many of the YCIs had already connected online, and having read one another's biographies, were comforted by a sense of kinship. As one YCI explained, he felt the presence of a “tribe.” A Fellow from a non-English speaking hub looked puzzled at the word, and an attempt to translate the modern usage of this term followed. It was settled as a sense of shared values – of solidarity – and the word was to become a defining term for the days to come. Acts of translation were to be repeated over the program, each time illustrating the potency of language, the importance of nuance and creativity.

<b>Jan Heinecke</b>	<i>Fellowship Manager, Salzburg Global Seminar, Salzburg, Austria</i>
<b>Susanna Seidl-Fox</b>	<i>Program Director, Culture and the Arts, Salzburg Global Seminar, Salzburg, Austria</i>
<b>Clare Shine</b>	<i>Vice President and Chief Program Officer, Salzburg Global Seminar, Salzburg,</i>
<b>Peter Jenkinson</b>	<i>YCI Forum Facilitator; Cultural Broker, London, UK</i>
<b>Shelagh Wright</b>	<i>YCI Forum Facilitator; Director, Three Johns and Shelagh and Mission Models Money; Associate, Demos UK, Toynbee Studios, London, UK</i>

## Schloss Tour

**Jan Heinecke**, Fellowship Manager, led the group on a tour of Schloss Leopoldskron. Heinecke discussed the history of the grounds; the empire and triumph, the loss and the renewal. The palace was commissioned by the Catholic Prince-Archbishop of Salzburg in 1736, whose riches were amassed with the expulsion of 22,000 Protestants. The luxurious grounds went through stages of decline until 1918, when they were bought by Max Reinhardt, the noted theatre director and co-founder of the Salzburg Festival, for whom the palace became a home and center of cultural activity. In a pertinent story in what is known as the Chinese Room, Heinecke explained the history behind the lamps. Reinhardt had been forced to flee his beloved Schloss as Nazis advanced. In a bold move to deter and subvert the Nazi soldiers, the janitor painted the intricate turquoise and floral lamps black, masking their true beauty and value. The lamps were left behind by the Nazi occupiers; and what lay underneath the seemingly innocuous lamps was only revealed decades later, when they left traces upon being knocked over. The



tale left a salient point: our imagination is our power, and we all have roles to play in preserving and renewing that which is important to us.

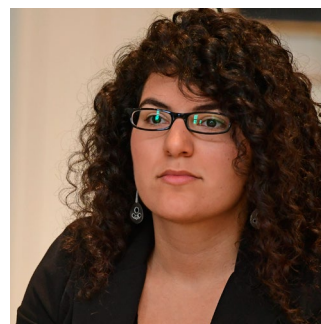
After the war, the property was restituted to the Reinhardt estate. Reinhardt's widow, Helene Thimig, offered the use of the property to three Harvard graduates, who sought to create "a Marshall Plan for the Mind." This has since become Salzburg Global Seminar that has, since inception, engaged over 36,000 Fellows from over 170 countries. This complex and illustrious background framed the days to come with ambition and urgency.

## Thematic Introductions

**Susanna Seidl-Fox**, Salzburg Global Program Director for Culture and the Arts and the initiator of the YCI Forum, welcomed the diverse group and explained the conception and evolution of the Forum over the years. Seidl-Fox's commitment to progressive and inclusive nature shone through her speech, as she addressed the Fellows and linked them to the values of imagination, sustainability and justice. The YCI Forum understands that the cultural sector has undergone profound changes in the last decade, and its challenges must be met with creative and critical thought. Quoting Margaret Mead, the co-chair of Salzburg Global's first session in 1947, Seidl-Fox said:

*“Never doubt that a small group of thoughtful, committed citizens can change the world: indeed, it's the only thing that ever has.”*

*“I have been in search of a world city that has intellectuals, artists and those trying to make the world better through their work, I have come to find that unlike the past there isn't just one place for all these people they are spread out throughout the world and it really takes seminars like this to bring them together.”*



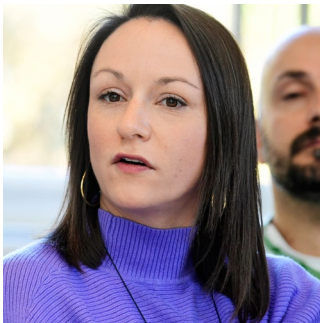
Yasmine Omari  
Memphis YCI Hub





*“Through my time at Salzburg, I reaffirmed my belief that there is nothing ‘just’ about being an artist: the work we do, day in and day out, is just as innovative and world-shifting as the work of supporters and funders.”*

Calley Anderson  
Memphis YCI Hub



*“Salzburg has really driven me to reflect on my own personal values – integrity, empathy, and courage – and to... better communicate my passion for the arts and humanities and the energy they bring to our lives and communities.”*

Sayde Finkel  
New Orleans YCI Hub

**Shelagh Wright** and **Peter Jenkinson**, London-based cultural workers, returned to facilitate the Forum for the fourth year. Their optimism and drive echoed Seidl-Fox’s, as they discussed what it meant to be a cultural innovator in today’s cultural climate.

They introduced the YCIs to Danish political party Alternativet (The Alternative), whose founder, Uffe Elbæk is a regular speaker at the Forum. The party is notable for having identified the following as their base values:

- Courage
- Generosity
- Transparency
- Humility
- Humor
- Empathy

These values are reflective of Wright and Jenkinson’s own. Their open attitude and infectious positivity served as an anchor for the Forum.

**Clare Shine**, Vice President and Chief Program Officer of Salzburg Global Seminar, lastly introduced the broader goals of Salzburg Global, describing what the organization does as “deeply human.” Her speech allowed the YCIs to understand the scale of Salzburg Global and their place within it.

## Creative Collaboration: Breaking the Ice

Following a characteristically indulgent dinner, the YCIs gathered for an evening of team-building and creative collaboration. Jenkinson and Wright led the group through a relationship-building exercising, posing questions ranging from the surface to the profound. The cohort was asked whether they love to dance, whether their family understand what they do, and whether they believe in ghosts. Those who answered yes were to take a piece of string. At the end of the session, similarities were materialized in colorful ornamentation – reminding us that there is more that binds us than divides us.

The groups then broke up into teams based on their hub cities. Each team was provided with straws, tape, newspaper and string as they were challenged to work together to build a freestanding structure. The competition was to build either the tallest or most beautiful structure, with awards provided for each. Success was contingent on clear communication and teamwork, and the hubs lost no time in creating unique and innovative structures. Rules were gracefully side-stepped, as YCIs from Japan and South Korea used their bodies as part of a structure in a truly innovative and joyful structure.

As the groups presented their outcomes, they were asked to identify key words that informed their creation; encouraging the YCIs to identify their motivation.





## Presentations

Throughout the five-day program, the YCIs would meet for a curated set of discussions and presentations. These presentations complimented the skills workshops: Uffe Elbæk, for example, was an example of the leadership discussed in Amina Dickerson's class and her argument that your legacy will be determined by the leadership values you choose to practice. The presentations were an opportunity for the YCIs to be exposed to a wide range of thought, from diverse corners of the globe.

## Leaving the Safe Zone

**Uffe Elbæk**

*Member of the Danish Parliament; Former Danish Minister of Culture, Copenhagen, Denmark*

**Uffe Elbæk** is a Danish social worker, author and leader of The Alternative political party, whose values were referenced by Jenkinson and Wright on our first day. Elbæk opened the second day of the session with frank insights into his prodigious political career, sharing strategies in project design and overcoming diversity.

“What’s the first thing you would do if you started a political party?” he asked. It was a seemingly simple but complex question. Elbæk generously recounted his story – the incredible challenges and obstacles he faced and how he overcame them. In the words of Anthony Gramsci, it required a cynicism of the intellect and an optimism of the will. “Utopia exists,” Elbæk told the YCIs, “things can be different. This is not the best version of reality.” His own political career was proof of his commitment to creating new realities. “What are the three biggest challenges facing the world today?” he asked. Answers ranged from climate change to “the myth of the meritocracy,” but the overlap suggested a cohort driven by the perception of shared injustices. In posing this question, Elbæk encouraged the YCIs to see themselves as part of the solution in overcoming them.

Elbæk is not a man of nostalgia – and thus his discussion was not limited to his own experiences. He engaged the YCIs in creating practical strategies for their work, using a model he created when setting up his own political party. An idea needs purpose, values, a concept, theme, structure and action, he said. As Jenkinson and Wright had introduced on the first day, Elbæk’s party stands for six main values: courage, humbleness, transparency, generosity, empathy and humor. The three key challenges the party faced were the climate crisis, lack of empathy and the systemic challenges. The YCIs identified their own sets of values, challenges and responses. Elbæk encouraged the YCIs to consider what is feasible, desirable and viable. In doing so, their own practice would be streamlined. Elbæk’s time with the YCIs left them invigorated; his own career emblematic of the Margaret Mead quote referenced by Seidl-Fox on their first day.

*“This Forum gave me confidence and courage, and so many valuable things other than that. To know that there are people out there that I can connect with, and that people are so thoughtful, understanding and willing to listen even to what I have to say and want to express was such an unbelievably good news for me.”*



Yuki Kato  
Japan YCI Hub



## Art and Engagement

**Hiroko Kikuchi**

*Artist, Co-Founder/ Creative Director of inVisible, Tokyo, Japan*

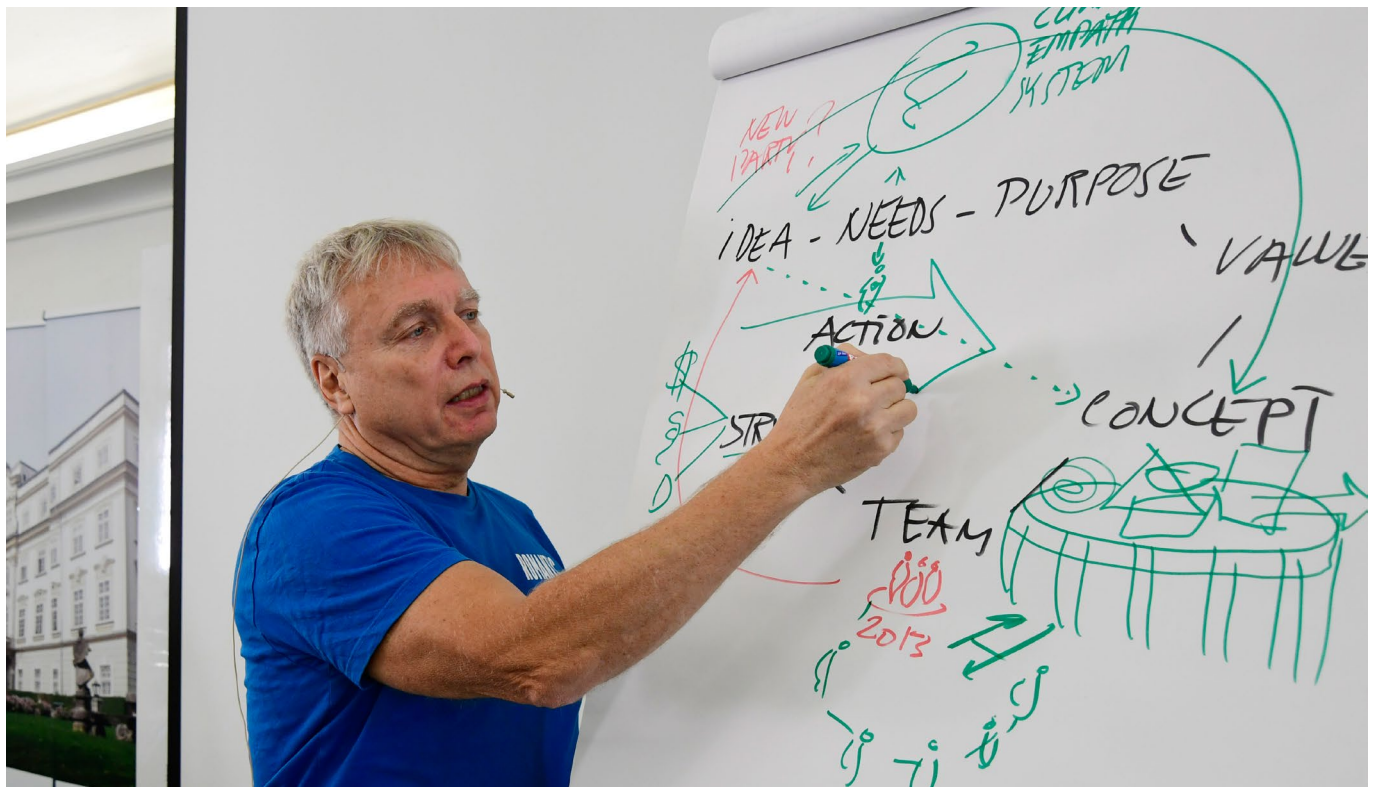
During the second presentation, YCIs gathered to discuss art as a vehicle for community engagement with **Hiroko Kikuchi**. Kikuchi is co-founder and Creative Director of inVisible, a non-profit arts and community development organization. She began her session with a “radio exercise”; a 15-minute quintessentially Japanese radio calisthenics routine. The exercise was important in highlighting the need for sustainability in our own practices, beginning with our bodies. Mindfulness will elevate all of our work, and Kikuchi’s exercise had a meditative and invigorating effect.

Having studied, lived and worked in the US for 20 years, Kikuchi returned to Japan in 2011, following the devastating Tohoku Earthquake. She worked in designing creative industry strategies to support grassroots reconstruction efforts. In one incredible instance, she was involved in the creation of a school in the radiation zone, which had been abandoned by authorities and cleaned by the elderly community, who sacrificed their own lives for the younger generation. She impressed upon the YCIs a sense of social responsibility, with her own career an illustration of it.



*“It was more than a Forum, I recharged and am ready to continue on my work back home. Knowing that am not alone and my challenges are shared across the world was the most important outcome for me.”*

Julius Owino  
Nairobi YCI Hub



Uffe Elbæk explains his model: An idea needs purpose, values, a concept, theme, structure and action



*“I am walking away better equipped to continue to do my work as an artist, cultural practitioner and leader in my community and with a strong affirmation to always lead with the heart. Salzburg Global Seminar has introduced me to new friends, colleagues, accountability partners and future collaborators from all over the world.”*



Linda Kaoma  
Cape Town YCI Hub

*“There is something enlightening in the whole experience that has given me a positive and determined attitude towards my daily actions. I am filled with motivation to [have] influence as much as possible on...the sector.”*



Kledi Eski  
Tirana YCI Hub

With a contagious sense of enthusiasm and vitality, Kikuchi discussed her method of bitterness mapping. Dressing up as a bitter melon, she encourages conversation around the sources of disappointment or bitterness in our lives, as a step toward overcoming it. Kikuchi spoke about Japan's aging population; by 2024, 50 percent of the population will be over 60 years old. This is a challenge that crosses cultures; many of the YCI hubs face aging populations. Kikuchi discussed innovative strategies toward inclusion, such as schools with both young and elderly students. She impressed upon the YCIs the power of the imagination in answering difficult social problems.



## Anchor Cultural Institutions Project

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**Alberta Arthurs** *Principal, Arthurs.US; Former Director for Arts and Humanities, Rockefeller Foundation, New York, USA*

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**Karen Brooks Hopkins** *President Emerita, Brooklyn Academy of Music, New York, USA*

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**Steven A. Wolff** *Principal, AMS Planning and Research Corp., Southport, CT, USA*

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The expert panel asked how anchor cultural institutions can drive transformation in lower-income areas and communities in transition. They looked at the social, economic and artistic impact of anchor institutions and presented research from three case studies they had conducted on three very different anchor institutions in the United States.

**Karen Brooks Hopkins** discussed the strength that can be derived from collaboration with “anchor cultural institutions,” ranging from larger galleries to philanthropic groups. She highlighted the fact that large institutions have staying power, can provide important data for research, and can help the cultural community articulate the value of their work. “They are also looking for communities because they know they risk becoming irrelevant,” **Alberta Arthurs** added, encouraging YCIs to take an active and intelligent approach to working with larger institutions. The anchors are sources of economic stimulus, and the panelists highlighted the need to drive the direction of this stimulus.

The panel was met with challenging feedback during question time. While institutions can be economic drivers and cultural hubs, they can also have ramifications, with gentrification uprooting communities. Gentrification is a major issue in many of the YCI hubs, and even the most well-meaning work can have destructive after-effects. The discussion identified the need for critical communication and cross-sector collaboration. **Steven A. Wolff** suggested continuing the conversation later that same day and joined an Open Space session led by YCI **Sebastian Jackson** and in conversation with **Adam Molyneux-Berry** (see page 26). Wolff has over 30 years of experience providing counsel to arts, culture and entertainment enterprises, thus the opportunity to hear directly from him, and learn from his experiences, was invaluable for the YCIs.



*“I found my fellow YCI participants to be bold, outspoken, grounded, engaged and ready to boost and cheer others on. The international perspectives were exciting, because they were from artists and cultural professionals who are working ‘on the ground.’ It seemed clear that everyone was familiar with working with institutions; many of them work for institutions. And yet, as time went by, it became clear that this is an edgy bunch. They speak truth to power. They speak the language of the grassroots. I don’t think I have ever been in a room with so many young professionals, and so many young people who are innovating in the true sense of the word: breaking new ground, disrupting systems, challenging the status quo, elevating the poorest and least empowered in society.”*

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Helen Yung  
Canada YCI Hub





*“As a City Councilman, I gained a much greater appreciation for the role of artists in our cities. Cities must recognize the significant contributions of artists to our cultural vitality.”*

Zeke Cohen  
Baltimore YCI Hub

Heinrich Schellhorn explains the current political situation to YCIs, the day after Austria's federal election

## Official Welcome to the Province of Salzburg

**Heinrich Schellhorn**

*Minister for Social and Cultural Affairs, Province of Salzburg, Austria*

IN CONVERSATION WITH:

**Clare Shine**

*Vice President and Chief Program Officer, Salzburg Global Seminar, Salzburg, Austria*

**Heinrich Schellhorn** welcomed the YCIs to Salzburg; a gesture of commitment from the Minister toward Salzburg Global and its mission. The Green Party, of which he is a member, has three members in a government of seven in the province of Salzburg. However, the national trend is not as progressive. His official welcome took place the day after the Austrian federal elections; an exhausting and turbulent moment for the government. **Clare Shine** engaged the Minister in a frank discussion of the state of politics in Austria. The Minister spoke of his disappointment in the results (the Greens lost all 24 of their seats after receiving only 3.8 percent of the vote, compared to 31.5 percent for the conservative Austrian People's Party (ÖVP) in first place and 26 percent for the third-placed far-right Freedom Party of Austria (FPÖ); the Social Democratic Party of Austria (SPÖ) placed second with 26.9 percent). The division in Austria is complex, he explained; even the youth are divided, with a movement toward the populist far right reflecting the global trend. The Minister, however, rejected despair; emphasizing the need for reassessing the needs of the public. The opportunity to engage with Austrian politics added depth to the YCIs understanding of Salzburg Global and its work. “We tried. We'll try again,” he said pertinently.



## Skills Building Workshops

In addition to the plenary sessions, the YCIs rotated in small groups through a series of four skills-building workshops. These workshops built on the YCIs existing skill sets and introduced them to new concepts and tools they could apply to their practices.

## Storytelling in the Age of Noise

**Arundathi Ghosh**

*Executive Director, India Foundation For the Arts, Bangalore, India*

*“Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.”*

Chimamanda Ngozi Adiche

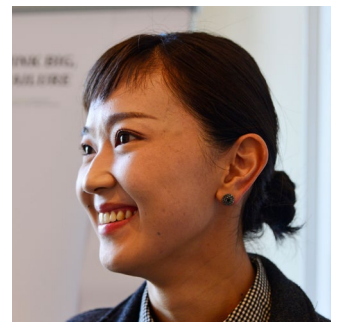
In the very first introductory session with Peter Jenkinson and Shelagh Wright, the YCIs were asked about their childhood dream job. Revealingly, **Arundathi Ghosh**’s was Robin Hood. It is widely agreed that in her capacity as the Executive Director for the India Foundation for the Arts, she has achieved her goals. Ghosh is the fundraiser for the foundation – the only one of its kind in India, providing critical support to artists by offering non-governmental funding.

Ghosh’s work requires her to connect with a wide variety of individuals, finding common ground with people who, at first glance, may appear quite different. The need for clear and powerful communication is paramount. In telling her story, she builds alliances from those she requires support from. This is an important lesson for all young artists and cultural workers: you cannot simply request funding; you must build a relationship, and to do so, you must find a common ground. The YCIs reported fundraising as one of their biggest obstacles, thus Ghosh’s skill sharing was critical.

Ghosh pushed the YCIs to identify their five “non-negotiables.” Pragmatism is a necessary element to achieving your aims, however, as Ghosh explained, “growth for growths sake only happens in one case and that’s cancer.” Understanding that on which we cannot compromise is critical to maintaining control of our story.

Ghosh’s workshop refined the YCIs stories, assisting them with the definition and clear articulation of their goals and motivations. “A story has two parts,” she told the YCIs, “It has roots and it has wings. All our roots must have wings, and all of our wings must have roots.” During the workshop, the YCIs broke into partnerships to streamline and record their own stories.

*“The lecturers and Fellows who I worked with...made me realize who I am, what I want to do, and why I want to do what I want to do. It was hard work because I also realize that there are thousands of gaps in between my vision and myself in reality.”*



Chika Ogi  
Japan YCI Hub

*“As a woman from Cambodia, I felt so grateful that I can speak and share my heritage, my life, and my Cambodian history with the rest of the world. As I move forward in my professional work, I will take with me all these great memories and experiences to develop my country and the world.”*



Sinath Sous  
Mekong Delta YCI Hub





*“Having the opportunity to expand my own personal network, to connect and learn from creative professionals from both within and outside of the US, and to dig deep and reflect on the core values that drive my work, has been an invaluable experience.”*



Lauren Rossi  
Detroit YCI Hub

## Leadership and Values

**Amina Dickerson**

*President, Dickerson Global Advisors, Chicago, IL, USA*

With an incredible depth of experience as a leader in the arts, philanthropy and corporate sectors, **Amina Dickerson** led YCIs through a workshop designed to reflect upon and enhance their leadership. Over 80 percent of the YCIs had self-identified as leaders in a pre-session survey, thus a workshop furthering their leadership qualities was of particular importance.

Dickerson began the session by having participants pick three core values, before breaking up the YCIs into groups of three to explain these values. “Vision” was featured prominently, as were less common values such as “love.” The place of such values shows the type of leaders the YCIs are and want to be, and their social-minded approach to leadership. The conversations that followed allowed the YCIs to understand what their peers require from a leader, and how they can extend potency by understanding this. The groups then listed their values, before eliminating their long-lists to a top three. The mirroring between groups allowed the YCIs to perceive the modern nature of leadership. This workshop complemented Ghosh’s, both helping YCIs understand that the personal *is* political, and that we will, in effect, reap what we sow. By allowing the YCIs to identify their own leadership goals and values, Dickerson not only allowed the YCIs to refine their style, but reminded them that their legacy will be the distillation of these goals and values.

## Entrepreneur Me

**Matt Connolly**

*Chief Executive Officer, Tällt Ventures, Bristol, UK*

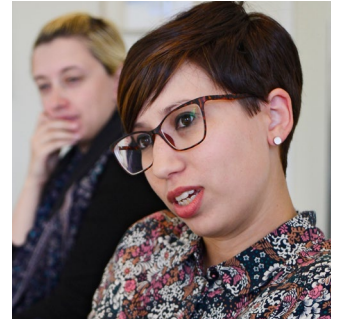
In his workshop, **Matt Connolly** encouraged YCIs to become “the entrepreneur you want to be.” Connolly founded his own business at a young age – experiencing incredible success, and learning through experience and iteration. He has distilled this experience into a series of exercises aimed at increasing productivity. His practical advice and characteristic honesty pushed Fellows to identify the daily work and practice upon which true, sustainable success is contingent.

Connolly identified the following entrepreneurial aspirations:

1. Be brave, think big and be open to failure;
2. Be creative always;
3. Inspiration is everywhere;
4. Different is good, better is a must;
5. Make time to think;
6. Try or you will never know;
7. Only work with talented and interesting people;
8. Where possible, change the world;
9. Now is the time to change;
10. Embrace disruption.

Connolly then asked the participants to choose the statements with which they identified. Therein lay their strengths and weaknesses, which the rest of the working group time was aimed at analyzing. The open atmosphere Connolly cultivated allowed YCIs to open up to the group, as they problem-solved together.

The YCIs were then teamed up in pairs as opposite to one another as possible to work through their goals, which must be assisted with daily habits. As we naturally gravitate toward those with similar work or attitude, this was an excellent lesson in filling in one another's gaps. The exercise facilitated unlikely insights, and was an example of going beyond your comfort zone. Connolly encouraged ongoing accountability between the pairs, extending the reach of the program and solidifying personal relationships between Fellows.



*“The YCI Forum provided time for self-reflection as a cultural practitioner, a leader, an entrepreneur; as well as the right space for reflection on one’s local community needs contextualized in a bigger global picture.”*

Kristina Borg  
Malta YCI Hub



*“I brought with me from the YCI Forum, huge and beautiful, the experience of sharing time, space, ideas and hours, with forty people from almost all continents working on projects and organizations in which art and culture are essential tools for social transformation.”*

Lala Pasquinni  
Buenos Aires YCI Hub





*“The workshop activities, small group discussions and guest presentation provided holistic approaches to some of the world’s most complex social issues. Through conversations with people from across the world, cultural exchanges enabled us to share our differences/similarities, and the opportunity to expand our networks globally.”*

Atianna Cordova  
New Orleans YCI Hub

## Human-Centered Design for Social Innovation

**Adam Molyneux-Berry** *Managing Director of iceHubs, Amsterdam, Netherlands / Cairo, Egypt*

**Adam Molyneux-Berry** began his session with a series of images from the Arab Spring. The images illustrated the capacity for human beings to self-organize, as well as their inherent drive toward compassion and collaboration. In one image, Christians protected Muslims during prayer. In another, communities came together to protect themselves from crime the state attempted to incite. By beginning with the bigger picture, Molyneux-Berry encouraged the YCIs to consider the seeds that drive their own work, for the seeds contain the answer.

Molyneux-Berry presented a modern and progressive approach to business models, and encouraged YCIs to achieve success through collaboration. His underlying message is a central tenant to his practice: give people the space and tools to work together, and they will produce incredible results. In his own words, “inclusivity is resilience.”

With contagious curiosity, Molyneux-Berry’s fast-moving session encouraged YCIs to perceive the world, and their role in it, in new, imaginative ways. He explained “human centered design,” and showed the YCIs how to do the field research critical for true innovation. His own success has come out of his community-based approach, and he encouraged the YCIs to engage their peers, create a persona, and thus build momentum. A successful social innovation business model must be feasible, viable, desirable; a blend of idealism and practicality, underpinned, of course, by grit, endurance and hard work. Molyneux-Berry dismissed the idea that financial challenges are our biggest hindrance – many of his most successful ventures were begun with virtually no capital. It is the idea and its successful execution that must precede the financial backing, he explained. The formula for unlocking funding is solving a challenge, not vice-versa. As lack of funding was cited as a common hindrance to success by YCIs when surveyed before the Forum, this was pertinent advice.









## Small Groups

During the session, participants were divided into four facilitated groups, small enough in size to allow for more intimate conversations and mentoring. The facilitators acted as anchors for the YCIs, and returning to these smaller teams for three meetings allowed relationships between YCIs to flourish.

### FACILITATORS:

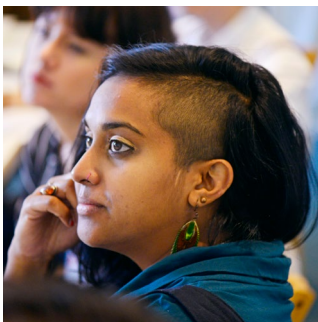
<b>Marcos Amadeo</b>	<i>Chief of Staff, EDUCAR S.E National Ministry of Education, Buenos Aires, Argentina</i>
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<b>Toni Attard</b>	<i>Director of Strategy, Arts Council Malta, Valletta, Malta</i>
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<b>Sudhanva Deshpande</b>	<i>Actor and Director, Jana Natya Manch, New Delhi, India</i>
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<b>Christine Gitau</b>	<i>Convener &amp; Curator, CraftAfrika, Nairobi, Kenya</i>
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*“The small group sessions afforded us time with a smaller cohort for on-going reflection. We talked through challenges, and, through light-hearted but impactful role-plays, we practiced confronting a few of the many ways ‘resistance to change’ manifests.”*



Nikki Shaffeullah,  
Canada YCI Hub

Before coming to Salzburg, YCIs identified and described what they consider their biggest success or most innovative practice to date. During the small group meetings, **Marcos Amadeo**, **Sudhanva Deshpande**, **Christine Gitau** and **Toni Attard** utilized that knowledge in a series of exercises. Attard, whose background is in theatre, organized role-play between the YCIs, who took part in debates. This often meant stepping into the shoes of those in opposing positions – ultimately allowing the YCIs to create better strategies to overcome opposition. In one particularly colorful example, the group was divided into two sides – a theatre group wishing to perform a feminist interpretation of Biblical stories in a church on Christmas, and community voices opposed to the action, including a priest. Reaching consensus required finesse and cooperation. Another role-play involved a group taking on the role of a government board. This illustrated the red tape that individual officers can often face, even if inclined to help, and thus the need for comprehensive preparation when working with government.











*“Beyond that the skills and personal relationships, my biggest takeaway from the Salzburg experience is hope. We are currently living in a time where so much of the world around us can seem full of evil and wickedness. A fear of the ‘other’ and the unknown constantly driving people to commit horrible atrocities. But our time in Salzburg offered a stark contrast. Our differences were dwarfed by our similarities across borders and cultures. And it was in those similarities that we all opened up with one another, collaborating through art, design, and community development. Following the Forum, I have returned to Memphis with a renewed enthusiasm for my work and ensuring an inclusive, vibrant city that provides opportunity for all.”*

Ian Nunley  
Memphis YCI Hub

## Informal Events

### City Tours

One the third afternoon of the Forum, the YCIs were offered tours of the city by the Salzburg-based YCIs. This was an opportunity to engage with the physicality of the city, providing greater context and acting as a break in the intensive programming. Tours included visits to public art works by artists including Marina Abramovic, Erwin Wurm, and Mario Merz, as well as a tour of the urban renewal project “Stadtwerk Lehen” in which cultural institutions such as the public library, the Galerie Fotohof, the Stadt Galerie, and the Literaturhaus play an important role. Manila artist and YCI Andrei Venal described the public art in Salzburg as follows:

*“Christian Winkler explained the history of the city through the lens of art, art-making, and art appreciation... I, along with another 10 YCIs had the chance to learn more about the tug of war between classical and contemporary art – particularly in the battle for the city space... It was my first-time experiencing the toggle of relationships between acceptance and resistance to sets of art divided by generations – not on a community level but being played on a whole city-social stage.”*

### Open Spaces

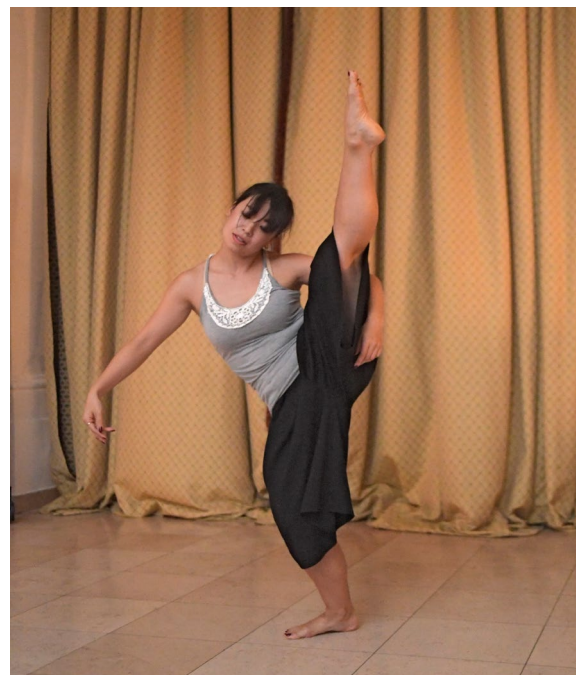
In addition to and complimenting the formal programming, YCIs organized into their own “Open Spaces” on Day 3 and 4. Intellectually stimulating and creatively dynamic, these allowed the YCIs to exhibit their wide-ranging talents. The effects of this were twofold. Firstly, the space served as an intimacy exercise – by sharing their art or talent, the YCIs were exposing a part of themselves. The evenings thus fostered a sense of solidarity and pride between the YCIs. Secondly, and critically, by viewing one another’s talents, the YCIs were naturally inclined toward global collaboration.

A group talent show saw dancing, singing, the sharing of animation, film, photography, and a broad range of artworks, including works and performances by Jermaine Bell, Kristina Borg, Kleidi Eski, Yuki Kato, Fuyuko Mezawa, Chika Ogi, Yasmine Omari, Julius Owino, Marc Pronovost, JS Ryu, Patrick Shannon, and Andrei Venal.

As a follow-on to the panel presentation on anchor cultural institutions (see page 17), Sebastian Jackson, a Detroit Fellow, engaged Steven A. Wolff and Adam Molyneux-Berry in a discussion regarding the relationship between capital, development and gentrification. It was a continuation of the discussion that was begun earlier in the day, however, this innovative, collaborative atmosphere allowed new ground to be covered. Sebastian Jackson, founder of the Social Grooming Club in Detroit, cut Steven Wolff’s hair and gave Adam Molyneux-Berry a shave while interviewing them. This had an incredible effect on the

conversation, fostering connection and dropping guards. It was what Clare Shine referred to as a “deeply human” approach. Gentrification is an issue that requires intervention and action from multiple parties, and thus clear, even-grounded communication is paramount.

Architect Gerald Feldbacher, a Salzburg-based YCI from the 2016 session of the Forum, constructed a “Flying Tea House,” which moved around the Schloss Park during the five-day session. Fellows were allowed to sign up for individual or small group sessions in the tea house, to enjoy its meditative atmosphere and escape a bit from the intensity of the Forum program. Japanese YCI Chika Ogi also performed a tea ceremony for a small group of Fellows.











## Wrap-Up Plenary

*“How might we activate arts and culture as a strategy to invest in each other?”*

*“We need to build a global perspective shift about the intrinsic and institutional value(s) of arts and culture.”*

YCI Fellows

## Where Do We Go From Here?

As the 2017 session of the YCI Forum came to a close, YCIs gathered to review the week that was, and to make plans for the future. The YCIs reflected on the lessons of their small groups, and presented these to one another in characteristically unique and innovative ways – ranging from songs to slideshows.

YCIs returned to their city/regional hubs groups, and created plans for the future that were shared with the group. Meeting regularly was a common goal for the groups, as well as connecting with previous years' Fellows. Detroit made plans for an “YCI Air BnB”; so many Fellows offering their homes for travelling Fellows is indicative of the relationships fostered by the Forum.

*“The program really reinforced the power of community and network. I know that is something I will bring back to Memphis and, along with my fellow Memphis participants, will strive to stay better-connected and regularly share ideas, challenges, and successes.”*



Dan Price  
Memphis YCI Hub

*“I feel like this event, unlike many others I've attended, has been more like an alchemical lab than a traditional cultural summit. A month after the event, I already know that there is a before, and there is an after the YCI Forum – both for my personal life, and my professional practice.”*



Marc Pronovost  
Canada YCI Hub





*“My work in social innovation will only be bolstered by the support and networking that has come from this year’s group of YCI Fellows. The skills learned and the inspiration gained will help me further my mission of creating positive social change through creativity and innovative thinking; I owe Salzburg Global Seminar so much for lighting an even greater fire in my belly.”*

Patrick Shannon  
Canada YCI Hub

## Conclusions

*“For Millennials, wide-ranging social change is a material question. Every generation has a historical window when its members are tasked with directing the country, and we are just beginning ours. If Millennials are going to alter the path we’re on, it’s realistically going to happen in the next ten to twenty years.”*

Malcolm Harris, *Kids These Days: Human Capital and the Making of the Millennial*

*“Another illusion is that there is not time enough for our work... A poor Indian chief of the Six Nations of New York made a wiser reply than any philosopher, to someone complaining that he had not enough time. ‘Well,’ said Red Jacket, ‘I suppose you have all there is.’”*

Ralph Waldo Emerson, *“Works and Days”*

*“We tried. We’ll try again.”*

Heinrich Schellhorn, Minister for Social and Cultural Affairs, Province of Salzburg, Austria

The 2017 YCI cohort illustrates the social-minded nature of young people today, contrary to the myth of millennial entitlement. They have inherited a divided world, marked by inequality, injustice, and unprecedented threats. Climate change demands international solidarity, which is ever-more politically lacking. The nuclear threat has returned, and the rise of the far right is an ominous warning for damaged institutions. For young cultural leaders to learn from the careers of others, their failures and successes, to ask questions, and to strategize together was of increased importance in this hostile state.

On the grounds of Schloss Leopoldskron, for one week in October, young people thought about the state of the world, and what steps they could take as part of the 250-plus-strong YCI Forum to create a better state at all levels: local, regional, and global. It will begin with imagination and require clear ambition, resilience and determination. Salzburg Global aims to nurture this. To end where we began, quoting Susanna Seidl-Fox quoting Margaret Mead:

*“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.”*





## Directory

### 2017 Young Cultural Innovators



**Calley Anderson**

*USA*

Calley Anderson is an up-and-coming playwright from Memphis, Tennessee. She currently lives in New York City as an M.F.A. candidate in playwriting at The New School – School of Drama. Her plays include *Davis Miller* (Vereen Bell Memorial Award in Creative Writing/Davidson College) and *Carousel* (Out of the Closet Festival/Emerald Theatre Company; Vermont Pride Theater). After completing her undergraduate degree, she spent three years in the Memphis non-profit arts sector serving as the programs coordinator for Hattiloo Theatre and the diversity and inclusion manager for the Memphis Symphony Orchestra. Both roles provided her with extensive experience in research and development, program management, and quantitative/qualitative presentation. Calley is a graduate of Davidson College, in North Carolina, where she received her B.A. in English with a concentration in film and media studies.



**Jermaine Bell**

*USA*

Jermaine T. Bell is a visual designer working in Baltimore, Maryland. In 2016, Jermaine finished his tenure as the marketing and programming director for Impact Hub Baltimore. Here, he shaped the programming and marketing goals for the co-working space. Jermaine created the Impact Hub, Rise Residency with Author D. Watkins to highlight thought leadership in inclusion and equity. Jermaine and Author created programming to highlight Watkins' literacy mission for young, black Baltimoreans. Jermaine also curated ongoing art exhibitions, and implemented health and wellness initiatives that bridged community and Impact Hub members. His work with Impact Hub Baltimore won 'The Best Creative Space Award' from Baltimore Magazine in 2016. In 2015, as programming chair of the American Institute of Graphic Arts (AIGA), the nation's premier professional membership organization for graphic design with 70 chapters and more than 25,000 members. Jermaine spearheaded REdesign and REbuild. REdesign and REbuild partnered with The Neighborhood Design Center to rebrand and relaunch small businesses' marketing collateral after the unrest in Baltimore in April 2015. Prior to AIGA, Jermaine worked at Havas Worldwide, where he gained footing in advertising with clients like Michelob Ultra, Liberty Mutual Insurance, and Constellation Energy. Jermaine holds a degree from the Maryland Institute College of Art.



**Kristina Borg**

*Malta*

Kristina Borg is a visual artist and an art educator who employs an interdisciplinary artistic practice that focuses on socio-political issues in urban-collective spaces. Her research strives to create projects involving experiential processes through which she seeks to relate with and enter into direct dialogue with the community and/or the place. Kristina is currently coordinating one a community project, entitled *Naqsam il-MUŻA* (Sharing MUŻA), as part of the run up to the Valletta 2018 European Capital of Culture. The purpose of this project is to connect local communities to the national art collection. She previously created and coordinated various art projects for children and teens, including a socio-communitarian art project for young inmates. Her works have been exhibited in Malta, Milan, Salerno, Perugia, Munich, Dusseldorf, Vienna, Vorarlberg, Leeuwarden, Haarlem, and Brussels. She earned a bachelor's degree in art education from the University of Malta in 2009, as well as a master's degree in visual arts and curatorial studies from the Nuova Accademia di Belle Arti, Milan in 2015.



**Chase Cantrell**

*USA*

Chase Cantrell is the founder of Building Community Value (BCV), a community-inspired non-profit based in Detroit, Michigan. BCV's mission is to work closely with distressed and underserved communities to create and support transformational real estate projects. Before developing BCV, Chase specialized in real estate and corporate law - including mergers, acquisitions, sales, and other complex transactions. In collaboration with other community partners and neighborhood residents, Chase seeks to create impactful, resident-led change that improves the built environment, uplifts neighborhoods' cultural assets, and facilitates access to tangible and intangible necessities. Chase's work includes developing creative models for repurposing a portion of Detroit's massive inventory of vacant land—the largest in the

United States—into music, art, and pop-up businesses. Chase received his J.D. from the University of Michigan Law School and has been licensed to practice law in Michigan since 2008.

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**Luciana Chait***Argentina*

Luciana Chait is a language teacher and has worked as an instructional designer for the past nine years, specializing in education technology. She recently co-founded Dijon Media and Learning Experience, a cooperative company that aims to provide eLearning solutions for everyone. Luciana coordinates a cultural/educational project in vulnerable areas of Buenos Aires, called *AulaVereda* (Classroom-in-the-Streets). For the last four years, along with a group of teachers and artists, she visits a slum in the city twice a week, and partners with over thirty children and teenagers to develop their own view of culture, art, education, and values without imposition. She and her colleagues undertake projects which utilize the children's cultural background and knowledge to empower and organize the community. Luciana is in the process of obtaining her Ph.D in philosophy at the University of Buenos Aires.



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**Zeke Cohen***USA*

Zeke Cohen is the chairman of the Baltimore City Education Committee. Zeke has spent his entire career fighting for the voices of young people. He began as a teacher in West Baltimore, where he brought a group of eighth grade students to help rebuild a home in New Orleans following Hurricane Katrina. After teaching, he started a non-profit where he trained high school students to become civic leaders. His students were involved in passing several laws including the Maryland Dream Act. Zeke was elected to the City Council based on his belief that 'Community Comes First,' and that young people are our best hope for creating a better world. He holds a bachelor's degree in political science from Goucher College in Baltimore, and a master's degree in public policy from Johns Hopkins, in Maryland.



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**Atianna Cordova***USA*

Atianna Cordova is a native of New Orleans, and is passionate about using design as a tool to assist under-served communities and those affected by disasters. She is recognized as the first Louisiana School of Architecture (LSU) McNair research scholar, and her research focuses on architecture and homelessness in New Orleans after Hurricane Katrina. Atianna was also honored as an LSU Tiger Twelve recipient for the 2016 graduating class. In addition, she was awarded the 2016 'Undergraduate Prize for Architectural Design Excellence' from the University of California, Berkely for traveling to Haiti to further her research and examine the sheltering strategies that have been employed to assist those affected by the 2010 earthquake. Atianna is an avid community advocate, and works at the intersection of cultural preservation, disaster planning, and community development. She received her bachelor's of architecture from Louisiana State University, and her master's of science in disaster resilience leadership from Tulane University in Louisiana.



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**Julia Di Bussolo***USA*

Julia Di Bussolo is an artist and arts administrator dedicated to art, social justice, education, and youth development in Baltimore, Maryland. She is the executive director of Arts Every Day, a non-profit organization dedicated to expanding arts access to all Baltimore City students by building bridges between schools and Baltimore's thriving arts community. As a founding member of the Baltimore Arts Education Coalition, an emerging group of artists, educators, parents, and organizations, Julia is a leading voice of advocacy at the district, city, and state level. In 2015, she was recognized as one of the 'Top 50 Leading Women' by the Daily Record. In 2006, she received a B.F.A. in photography from the Maryland Institute College of Art as well as a M.F.A. in community arts in 2007.






**Kleidi Eski**
*Albania*

Kleidi Eski is a design professional and multimedia artist. He currently runs Light and Moving, a multidisciplinary design and animation studio with a growing portfolio of collaborations and clients. In collaboration with Classic Rock Legacy, based in New York, he is producing a multimedia musical project, called The Common Ground. He is also involved with the management of the Swiss Cultural Fund in Albania, funded by the Swiss Agency for Development and Cooperation (SDC) as lead grant facilitator. Kleidi has worked for over ten years in the field of advertising and media. He has been involved in the local cultural scene through animated film production, collaborations with established national and international musicians, multimedia theatre projects, graphic design exhibitions, communication campaigns for non-profit organizations, and visual content production associated with the Eurovision Song Contest 2017. He holds a master's degree in architecture.


**Sayde Finkel**
*USA*

Sayde Finkel works at Greater New Orleans, Inc., where she oversees long-term special projects and leads organizational research for target industries including international trade, energy, software and digital, and sustainable industries. Sayde is also the vice president of the New Orleans Film Society and is a member of the board of trustees for the Contemporary Arts Center. She has supported screenings and lectures featuring LGBTQ and women's rights issues, functioned as a NEA Media Arts Grant Review panelist, and served as board member for multiple arts education non-profits, including the Louisiana Cultural Economy Foundation. She has volunteered with the Habitat for Humanity Musician's Village program, the Tipitina's Foundation, and the Entertainment Law Legal Assistance Pro Bono Project. Sayde earned her B.A. in history, medieval and renaissance studies, and fine arts from Brandeis University in Massachusetts. In 2008, she received her J.D. from Tulane University Law School, Louisiana, specializing in intellectual property law.


**David Fisslthaler**
*Austria*

David Fisslthaler is a designer, thinker, and artist working in creative industries, fine arts, and technology. After working as a self-taught visual designer for more than a decade, David started studying multimedia art at the University of Applied Sciences in Salzburg, where he recently completed his master's degree in management and producing for creative industries. He is also about to finish a second master's degree in photography at the University of Art and Design in Linz, and is currently applying for a Ph.D position at the Center for Human Computer Interaction in Salzburg.


**Sanja Grozdanic**
*Australia*

(RAPPORTEUR)

Sanja Grozdanic is an Adelaide-based writer and editor. With an extensive portfolio of freelance work. In 2014 she co-founded KRASS Journal, an independent arts and culture publication, based in Adelaide but distributed internationally. With the tag line 'independent, ambitious and gracefully impolite,' its pages bring together artists, academics, and activists. From Hans Ulrich Obrist and Etel Adnan, to Noam Chomsky and Senator Scott Ludlam, KRASS publishes diverse and defiant voices. Since launching, KRASS has attracted international praise from the likes of MagCulture, It's Nice That, All Day Every Day, Stack Magazines, and VICE, as an example of innovative and high-quality independent publishing. In 2015, Sanja was recognized as a 'Young Social Pioneer' by the Foundation for Young Australians, taking part in an innovative social accelerator program. Her writing been recognized at Australian writers festivals such as Noted, and she has spoken at the National Gallery of Victoria's panel for Women in Publishing. She is currently embarking on a new project, creating salon-style debates considering the state of feminism today.


**Whitney Hardy**
*USA*

Whitney Hardy is an entrepreneur and philanthropist with a passion for innovation in business and the arts based in Memphis, Tennessee. She is currently the director of entrepreneurial programs at EPICenter Memphis. With a passion for business and the contemporary fine arts, Whitney founded Young Arts Patrons (YAP), a non-profit organization of under 40 philanthropists, which believes in the collective action of pooling financial resources to make a larger impact for the arts community. Through YAP, Whitney started Young Collectors Contemporary Art Fair, an art fair focused on promoting

the collecting, development, and reinforcement of emerging and mid-career artists and curators. She was recognized in DapperQ's '2016 Top 100,' selected as one of the Greater Memphis Chamber of Commerce '2016 Young Memphian,' named in the inaugural class of '40 Under 40 Urban Elite,' and listed in The Memphis Flyer's '2017 20 Under 30 Class.' She serves on the ArtsMemphis Artists Advisory Council, River City Capital board of directors, and Memphis Delta Prep Charter School board of directors. She received her master's in accounting from The University of Tennessee, Knoxville

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**Minh Duc Hoang***Vietnam*

Minh Duc Hoang is a youth activist from Vietnam, who started his career by founding the non-profit organization, Action4Future. Minh was the first Vietnamese youth in a conference of the parties to the United Nations Framework Convention on Climate Change. Since 2009, he has represented Vietnamese youth in many international meetings like the World Leadership Conference, Asia Youth Climate Workshop, and ASEAN Environment Forum. Minh has been an environmental activist for seven years, and is famous for his activity in several well-known social campaigns. In August 2014, he founded a startup company in technology for social activities called Wake It Up, which provides a Vietnamese petition platform at *Wakeitup.net*, and a crowdfunding platform at *Kindmate.net*. Minh was awarded the title '30 Under 30' by Forbes Magazine Vietnam in 2015.



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**Bledi Hoxha***Albania*

Bledi Hoxha recently joined the Albanian American Development Foundation (AADF) to support the implementation of AADF's entrepreneurship program. He has vast experience in the areas of entrepreneurship, marketing, market development, corporate social responsibility, community affairs, and other market related activities. Bledi previously worked for some of the biggest projects, companies, and development agencies in southeastern Europe. He has also taught principles of marketing, marketing management, and marketing strategy at the University of Tirana for several years. He is a Ph.D candidate in corporate social responsibility (CSR) at the University of Tirana.



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**Sebastian Jackson***USA*

Sebastian Jackson is the founder of the Social Club Grooming Company in Detroit, and has worked for over 15 years in the men's grooming industry. As a barber for over half his life, Sebastian has established himself as an industry expert, and has been recognized by the Ross School of Business, Harvard Business School, and the Stanford Graduate School of Business. He was the subject of the TV series, 'Growing America: A Journey to Success,' which aired eight episodes of Sebastian working to transform the barbershop experience and build communities in the process. He and The Social Club Grooming Company were most recently the grand prize winners of Detroit Demo Day, winning \$225,000.



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**Linda Kaoma***South Africa*

Linda Kaoma is a CNN-featured project manager with over five years of experience in project and event management in the arts sector in Cape Town. She is the program manager for arts-based humanitarian organization Clowns Without Borders, South Africa. Linda previously worked as project manager for Badilisha Poetry X-change and international public arts festival Infecting the City, and several other projects. She mostly works with organizations that are committed to using art as a tool for transformation, empowerment, and healing. Her private endeavors, such as her previous online magazine and upcoming women's events, use art in similarly innovative ways. She is also a published writer and poet and was a panelist at the Franschhoek Literary Festival in 2015 and 2016. In addition, Linda has a channel on YouTube where she reviews books. Her recent work highlight was managing a 19-day performance tour in South Sudan. Linda is a University of Cape Town alumnus with a bachelor's in commerce.





**Yuki Kato***Japan*

Yuki Kato is a musician, composer, art director, and engineer in the art and entertainment field. He has produced several Hi-Fi, commodity and TV speakers, as well as Apple Earpods. As an acoustic engineer, he worked as a research assistant for Japan Aerospace Exploration Agency, until 2015. Currently, he collaborates with many creators throughout the world to produce experimental projects in music, installation, products, events, and experiences. During his years as a student, Yuki released five music albums through a well-known Japanese independent record label. He studied acoustics engineering at Waseda University in Tokyo.

**Fuyuko Mezawa***Japan*

Fuyuko Mezawa is a dancer and company producer at Baobab Dance Company. She previously worked as a manager at an actors' agency while continuing her dancing. She was born in Tokyo, but lived in Holland and Luxemburg for ten years. Fuyuko practices several dance genres such as classic ballet, jazz, and street dance. She studied contemporary dance with Kuniko Kisanuki at Obirin University in Japan.

**Kibela Nasufi***Albania*

Kibela Nasufi is a consultant for BID Berati at the Albanian-American Development Foundation. Finding innovational ideas that change the way people approach culture in Albania has always been her motivation. After finishing her B.A. studies, she worked as a graphic designer and marketing manager at Dotido Ltd., where she found the opportunity to express and implement the knowledge earned during her studies. Following that, she worked as creative director at Icon Agency where she was responsible for brand building and developing creative guidelines. Since November 2016, Kibela has worked as a consultant for BID Berati, which has given her the opportunity to commit her time, energy, and ideas to improving as much as she can in her hometown. Her educational background includes a B.A. in art and design, from Polis University Tirana, an M.A. in fashion brand management, from BAU, Centre Universitari de Disseny in Barcelona, Spain, and an M.Sc. in communications-public relations from European University of Tirana.

**Palesa Ngwenya***South Africa*

Palesa Ngwenya began working with Maboneng Township Arts Experience as a project researcher in 2011, then progressed to her current role as development coordinator. Palesa has enabled the Maboneng Township Experience to extend its programs across three South African provinces and establish two Community Creative Districts in Kayamandi (Stellenbosch) and Soweto. The organization has an emphasis on transformation, job creation, sustainability, and inclusion of peripheral under-resourced spaces. Their work has global accolades, including: Business Arts South Africa '2013 Finalist at Innovation Awards,' '2014 Second Best Project to Visit in the World,' '2014 World Design Capital project,' '2015 Top 32 Arts Project in the World,' '2015 Winner Global Fine Art Awards,' '2017 African Responsible Tourism Awards - Best for Engaging People & Culture.' Before joining the Maboneng Township Arts Experience, Palesa was as a legal researcher at Absa Bank between 2009 and 2011. She also produced numerous publications for the Catholic Parliamentary Liaison Office. She holds a B.A. in law and international relations from Rhodes University in South Africa.

**Ian Nunley***USA*

Ian Nunley is a project manager at Innovate Memphis in Memphis, Tennessee. He currently leads a number of public policy projects aiming to find new and creative solutions to some of the city's most pressing challenges. In addition to leading an initiative to improve recycling and landfill diversion in downtown Memphis, he engages public stakeholders in the processes of designing more accessible transit systems and generating new apparatuses for blight remediation. Before moving to Memphis approximately one year ago, Ian spent five years living in both Portland and Seattle in the Pacific Northwest, working as a consultant in the fields of transportation, economic development, and sustainable food systems. Ian obtained his bachelor's in urban and environmental policy from Occidental College in Los Angeles, and his master's in urban planning and design from the University of Washington in Seattle.

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**Fari Nzinga***USA*

Fari Nzinga is an adjunct professor at Bard Early College in New Orleans, where she teaches a popular course in Black feminist thought. She is also an adjunct professor of museum studies at Southern University, New Orleans - one of only two historically black colleges and universities to house a master's level museum studies program in the US. Previously she was a project manager for a holistic, community-driven neighborhood revitalization project at NewCorp Inc., a Black-led community and economic development organization. She also sits on the editorial team of Createquity, a think tank and online publication platform that investigates the most important issues in the arts and asks what we, collectively and individually, can do about them. She has lived in New Orleans since 2009, where she conducted her dissertation research on Black-led arts organizations and community rebuilding in the post-Katrina historical moment. While conducting fieldwork in post-Katrina New Orleans, she worked for Junebug Productions, a theater production company with organizational roots stretching back to the civil rights movement. Halfway through the second year of fieldwork, she moved into an artist loft and began keeping a diary of vignettes - these were confessions of an imposter, aspiring to one day fit the bill. After writing and defending her dissertation, she made a promise to herself that she would once again pick up the pen for her own artistic pursuits. She continues to nurse her literary aspirations. She holds a B.A. from Oberlin College in Ohio, and earned both her M.A. and Ph.D. in cultural anthropology from Duke University in North Carolina.



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**Chika Ogi***Japan*

Chika Ogi is a specialist in the corporate and project planning division at Shochiku Co. Ltd.. in Tokyo, which produces Japanese traditional theatre Kabuki, as well as other theatre and films. Chika is mainly engaged in the administration of the company, and one of her missions is planning theatrical products for overseas tourists. She joined the Kabuki Tour in Las Vegas, where she was responsible for acquiring sponsors. She is currently planning the *Resurgence* project, which restores cultural assets such as films and statues at Ukiyoe Pictures to be transfigured to fit the present cultural scene. During her studies she did field work and projects focused on creating dialogue between students from Israel and Palestine. She graduated Keiko University in Japan with a B.A. in policy management with a specialization in conflict and reconciliation studies in the Middle East.



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**Soo Chung Om***Republic of Korea*

Soo Chung Om is the founder and CEO of eco-village Space Seon. Her aim is to bring human lives closer to nature by living the principles of the universe. She believes the ability to harvest and live minimally is important for our relationship with mother Earth. She is learning the art of self-reliance through farming, which is the most fundamental and important action for life at the eco village. She is centered around managing a sustainable lifestyle through her own natural health products, education projects, and basic tourism. She also has a few animals which she looks after with love and gratitude. Though she has much to learn still, she feels like she is growing every day, as crops and flowers do in the wild. Previously, Soo worked as a production coordinator for various film and television productions in the US and in Korea. She studied acting and drama therapy in New York.



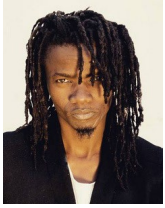
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**Yasmine Omari***USA*

Yasmine Omari is marketing and education outreach coordinator at the Germantown Performing Arts Center (GPAC), in Germantown, Tennessee. At GPAC, she has worked with the programming manager to develop a program that focuses on early learning of music and the arts in underserved schools. She is devoted to serving the community, and is very involved in promoting, creating, volunteering and participating in events featuring arts and culture in Memphis. Yasmine is one of the main organizers and creators of the Memphis Palestine Festival where she is responsible for fundraising, promotion, hosting, and managing the festival. She volunteers with Germantown International Festival, New Memphis Institute, Indie Memphis Film Festival, Arts Memphis, and many more. She also served on the Arts and Immigration Panel discussion for Crosstown Arts and Indie Memphis. Yasmine is an Arts Education Community Learning Grant panelist for the Tennessee Arts Commission where she reviews grants and helps to decide which non-profits from the state of Tennessee will receive funding.






**Julius 'Juliani' Owino**
*Kenya*

Julius 'Juliani' Owino is a celebrated Kenyan hip-hop rapper. He believes that every person has an innate ability to succeed as long as enabling environment is created, and resources and opportunities are made available. Juliani uses his influence and space to provide these resources and opportunities in his world. More than just an award-winning artist, Juliani has founded several initiatives including, Dandora Hip Hop City, MymSANii, Customer Bora, and Taslim. He strongly values partnership with organizations like the World Bank, Safaricom, Google, and the US Embassy in Kenya. His mantra—a lyric in one of his songs—is “...Kutabadilishwa na nani Kama si sisi” (Who will change things if it's not us).


**Ilir Parangoni**
*Albania*

Ilir Parangoni is project coordinator for cultural and eco-tourism at the Albanian-American Development Foundation (AADF). He has over 10 years of experience in cultural heritage and tourism in Albania. He has worked as manager of archaeological and cultural heritage projects for the Butrint Foundation programs in the UK. He has also been engaged in the field of cultural tourism in Albania and across the region for many years. Ilir holds master's degree in archeology from the University of Tirana, a degree in conservation and management of archaeological sites from the University of Bologna, and is Ph.D candidate in archaeology at the Center for Albanian Studies in Tirana.


**Lala Pasquinelli**
*Argentina*

Lala Pasquinel is a visual artist based in Buenos Aires, who works with photography, painting, video, and writing to explore possible views of the world, what is alive, and what makes us human. Her activity focus is on art and gender, and how art can be used as a tool to deeply connect with humanity and identity. Her work involves sharing with others the experience of artistic creation by taking her art to non-artistic places to raise awareness and make a social impact. She founded *Mujeres que no fueron tapa* (Women who were not on the cover), an activist project which aims to denaturalize the way in which media portray women and thus influence us through this portrayal. By 'hacking' magazines and stereotypes and transforming them through art actions and workshops, the project aims to encourage people to use an intuitive artistic experience to express their diversity and potential. She believes in art as a tool of communication and social transformation. Lala is also a teacher and consultant at *EconomiaFeminista.com*. She earned a master's degree in law and business from Universidad Austral.


**Mariano Pozzi**
*Argentina*

Mariano Pozzi is an image and sound designer at the University of Buenos Aires, where he also teaches screenplay writing. He has worked in production and directorial roles at companies including Cineworld, Magna Cine, Reguet Films, Nippur Media, Kon Sud, and Posta. He is also the technical coordinator of the Human Rights Film Festival of Buenos Aires and the Environmental Film Festival of Buenos Aires, organized by the Instituto Multimedia DerHumALC. His first short film *This is not a love story* was screened at 20 film festivals in places including Peru, Spain, Uruguay, Slovenia, and Argentina. His first feature film *Ending party* is currently in festivals distribution. His next project *Clochardes* is a feature film about women on the street and their situations. The project is sponsored by the National Arts Fund of Argentina.


**Dan Price**
*USA*

Dan Price is the co-founder and executive director of Creative Works, an organization focused on growing, empowering, and activating the creative community in Memphis, Tennessee. No stranger to community building, Dan is also the founder and director of Undercurrent, an independent, grassroots organization that has run the city's largest networking event series for nearly four years. Born in Philadelphia, he is a creative entrepreneur and has a background in writing, branding, and campaign development. Prior to founding Creative Works, he spent seven years as an advertising copywriter. Dan has a bachelor's degree in creative writing from Rhodes College in Memphis.

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**Marc Pronovost***Canada*

Marc Pronovost is a young leader in community arts - or 'cultural mediation' as it is known in Québec - working as general manager and artistic director for B21. As an artist, researcher, and project manager, Marc collaborates with other social and cultural organizations, corporations, and governmental bodies in Canada and globally to create and curate events that foster citizen participation through the arts. As a choreographer and stage manager, he co-founded a theatre company aimed at the professionalization of the next generation of actors in musical theatre which explored the questions of immersivity and public participation. He is currently curator for the Maison de la photo de Montréal, arts facilitator for Place des Arts (Québec's national performing arts complex), and collaborates with a number of local presenters around Canada in creating custom arts facilitation programs. He published his first book in 2013, *Art et développement*, l'Harmattan, Paris; and co-edited a second volume *Curating the Live Arts*, to be published in 2018 by Berghahn Books, UK.



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**Marius Qytuku***Albania*

Marius Qytuku is specialist of cultural heritage and arts in the Municipality of Berat, Albania. His work concentrates on community development through cultural heritage, and protection and promotion of cultural heritage. He has previously worked on cultural tourism, programming, and development in the Municipality of Berat. He also worked as a coordinator of the historic center in the Regional Directorate of National Culture. Overall he has 10 years of experience on the field of cultural heritage management. His first degree is in English language and culture. He also has earned a master's in the management of cultural heritage, and currently he is a Ph.D candidate in management of cultural heritage.



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**Lauren Rossi***USA*

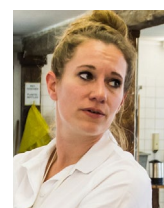
Lauren Rossi is creative industries program manager at Creative Many, where she works to empower and inform Michigan's creative industries practitioners, ensuring their economic viability in an ever changing creative ecosystem. She is a musician and the founder of Seraphine Collective, an active community of feminists designed to foster creative expression and camaraderie among underrepresented musicians and artists in Detroit. Lauren worked as program coordinator for the 2015 Detroit Design Festival, as well as education program coordinator for public programs and student engagement at the University of Michigan Museum of Art from 2011 to 2016. From 2006 to 2011 as a founding member of the small team that worked to build the Museum of Contemporary Art Detroit into one of the key cultural venues in Detroit and a contemporary art institution with a growing international profile. She received a B.F.A. in fine arts and art history from Eastern Michigan University.



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**Simone Rudolph***Austria*

Simone Rudolph is an art historian, who works as assistant to the director at the Salzburg International Summer Academy of Fine Arts. She is currently working on a project called Global Academy, which concentrates on art scenes around the globe and asks questions such as: Under which conditions is art produced today? What kind of institutions exist in other regions? How do we learn and teach art in a globalized world outside of established institutions? The project started in 2016 and will continue for at least two more years. Outside of this role, Simone has experience in organizing and curating several exhibitions and projects within the cultural sector. She studied art history and German literature in Bochum and Bologna and received a scholarship to participate in a postgraduate curatorial studies program.



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**Jung-Suk (JS) Ryu***Canada*

Jung-Suk (JS) Ryu is the executive director of Canada's oldest disability arts organization – the Indefinite Arts Centre. His progressive career has been marked by senior roles spanning a wide range of sectors, including: senior aide to a prominent parliamentarian, principal speechwriter and press attaché to the ambassador of Japan, senior consultant with the Alberta Medical Association, director of public affairs for the Canadian National Institute for the Blind (CNIB), and most recently, as director of external and community relations for the globally-renowned Banff Centre for Arts and Creativity where he oversaw the management and growth of their public sector support. A classically trained pianist – graduating from the Royal Conservatory's performance program at the age of 13 – he was the founding artistic director of the Ottawa Symphonic Ensemble and a sought-after guest conductor in the Ottawa area. Notable public appointments include:





Centennial Ambassador for the Province of Alberta in 2005, receiving the Alberta Centennial Medal in 2006, and being appointed to the National Unification Advisory Council by the President of the Republic of Korea in 2012.



### Heidi Schmalbach

USA

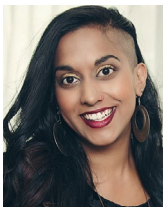
Heidi Schmalbach is the deputy director of the Arts Council New Orleans and a Ph.D candidate in city, culture, and community at Tulane University in Louisiana. She has over a decade of experience imagining and implementing projects at the intersection of the arts, urban planning, and community development. She has worked in a diversity of contexts and communities, from New Orleans and Austin, to rural Texas and Southern Appalachia. Currently, she oversees the programmatic portfolio of the Arts Council, which includes public art management, creative placemaking, youth development, and policy initiatives. Her research focuses on arts-based community development, spatial justice and land use, and emergent social imaginaries. Heidi holds a master's degree in community and regional planning from the University of Texas at Austin School of Architecture, as well as a bachelor's degree in journalism and public relations.



### Nini Senkitchanuluck

People's Democratic Republic of Lao

Nini Senkitchanuluck is director of IBosses, and co-founder and deputy director of Bizmatch Co. Ltd., where she provides business consulting and matching in the Association of South East Asian Nations (ASEAN) and the United States. She also co-founded Toh-Lao Co working space which provides support for young entrepreneurs who wish to launch their own business. Nini is also employed by the Bank of the Lao P.D.R. where, she supervises commercial banks, assists division management with international relations, and develops financial indicators and risk-based supervision. Along with her contribution to the business sector, Nini plays a critical role in youth development, particularly in cultural preservation and using media to create an impact within communities. Additionally, Nini has a number of extracurricular and volunteer activities. She works part-time as a lecturer at Lao-American College, teaching finance and accounting. She initially introduced Startup weekend to Laos and is an entrepreneurship mentor, providing coaching and mentorship to entrepreneurs to help them pursue their entrepreneurial goals in various fields. Nini holds an M.B.A. in finance from Cardiff Metropolitan University, UK.



### Nikki Shaffeeullah

Canada

Nikki Shaffeeullah is a Toronto-based performer, director, curator, facilitator, and community-engaged artist who has lead and supported projects across Canada and internationally. Currently, she serves as artistic director of The AMY Project, an award-winning devised theatre and arts mentorship program for young women and non-binary youth. She is also assistant artistic director of the acclaimed community arts company Jumbies Theatre. In 2017 Nikki launched and directed Parallel Tracks, a national training program for community-engaged artists of color. For four years Nikki was editor-in-chief of alt.theatre magazine, Canada's only professional journal dedicated to the intersections of politics, cultural plurality, social activism, and the stage. Nikki trained in puppetry at Humber College in Ontario, and studied with Peru's Teatro Yuyachkani and Thailand's Makhampom Foundation. During her studies, her thesis, *Staging Diversity: A Decolonial Praxis of Intercultural Feminist Theatre Creation*, won the 2013 Canadian Association for Theatre Research Award in Intercultural Theatre. She holds an M.F.A. in theatre practice from the University of Alberta.



### Karah Shaffer

USA

Karah Shaffer is co-founder and executive director of Facing Change: Documenting Detroit, a monthly event series, public art initiative, and fellowship program that pairs emerging photographers with award-winning documentarians, editors, and curators in a mentorship which produces human-centered multimedia stories about Detroit. In its second year, the fellowship supports photographers developing narrative-changing stories which premiered to an audience of 150,000 at DLECTRICITY festival in September 2017. As executive director, Karah facilitates everything from mentoring photographers, to the creation of expansive public art installations, and the curation of a monthly speaker series that draws renowned documentarians from around the world. Karah amassed extensive experience at the Bronx Documentary Center in New York, where she worked as coordinator and facilitated sold-out documentary photography and film events, gallery shows, and workshops. She passionately engages Detroiters at every level to re-cast Detroit's narrative both locally and globally.

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**Patrick Shannon***Canada*

Patrick Shannon is an artist and storyteller of indigenous Haida ancestry, specializing in filmmaking, photography, and graphic design to celebrate, inform, and tackle important issues both urban and rural. He has a decade of experience working within the Vancouver film, television, and design industries, and currently operates a multimedia creative studio based out of Haida Gwaii, British Columbia. Inspired by his cultural upbringing, Patrick endeavors to use technology and media to empower locals in addressing the social and cultural issues within Canada's indigenous communities. In 2013 Patrick was selected by Ashoka Changemakers and American Express as one of the top 15 'Emerging Innovators' in Canada for his social enterprise work. In 2015 he was selected as the 'Young Entrepreneur of the Year' by the BC Aboriginal Awards for his creative studio and youth mentorship on Haida Gwaii. Patrick is currently producing films across Canada and instructs indigenous entrepreneurs on how to use technology and media to start and grow their businesses across British Columbia.



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**Alissa Shelton***USA*

Alissa Shelton is the owner of Bank Suey, a community space in the heart of Hamtramck, Detroit. She believes that every citizen has the power and responsibility to change their community, given the right skills or inspiration. A 1920s bank building turned Chop Suey restaurant, turned community space, Bank Suey has hosted 55+ gatherings with 2500+ attendees. Topics for gatherings are unified by a purpose: to build skills, understanding, and confidence resulting in citizen involvement and greater community wealth. In her "day-job" Alissa is the director of training and alumni relations for a national non-profit, Incremental Development Alliance, which focuses on training citizens to become small scale real estate developers in their neighborhoods. Alissa serves on the Hamtramck Downtown Development Authority and volunteers for the Hamtramck Music Festival. Alissa is enthusiastic about citizen ownership, historic preservation, local politics, and is endlessly curious about other people. She holds a B.Sc. in psychology from Wayne State University in Detroit, Michigan.



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**Mariana Sheppard***USA*

Mariana Sheppard is the associate director of education and public programs at the Contemporary Arts Center, New Orleans. Prior to her appointment at the Contemporary Arts Center, Mariana worked at Scholastic Inc. where she spearheaded the company's philanthropic efforts both domestically and globally. During her tenure there, she was responsible for implementing national literacy initiatives with a focus on empowering underserved communities through arts development. Mariana received her B.A. from Louisiana State University and her M.A. from Columbia University in New York, where she studied under the direction of curator and MacArthur fellow, Dr. Kellie Jones.



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**Jessica Solomon***USA*

Jessica Solomon is the senior program officer at the Robert W. Deutsch Foundation. As part of the Foundation's leadership team, she works to improve the quality of life in Baltimore and beyond, with a focus on arts and social justice. Jessica is a practitioner, cultural worker, and facilitator with over 10 years of extensive experience spearheading organizational and programmatic development across social justice organizations and cultural institutions. She often experiments with the ways art and culture can shift how people and organizations feel, participate in, and respond to social change. She has a strong commitment to arts, culture, and equity as essential tools in place-based strategies to nurture the growth of opportunity. She serves as faculty for the National Arts Strategies Creative Community Fellowship. Previously, she served on the Executive Committee of Alternate ROOTS, Citizen Artist Baltimore, and PolicyLink's Arts, culture, and community development advisory group. Jessica earned B.A. in communication studies and African-American studies from the University of Maryland, College Park, and an M.Sc. in organizational development from American University in Washington D.C.






**Sinath Sous**
*Cambodia*

Sinath Sous is a senior HR manager at Phare, Performing Social Enterprise, in Siem Reap. Sinath has spent ten years at Phare, and credits these years as the best professional experience of her life as a performing arts actor. She supervises a local and international team, increases the social impact of Phare, organizes staff and artists at events and festivals, and contributes to Phare culture. She feels that as a woman in Cambodia, it is important to learn and share. She believes arts can change the world and bring about social change, and is proud to work for an organization that shares this mission. Sinath graduated with a master's in business administration and law from the University of Management and Economics in Battambang, and holds a master's in law and economic science from Khemarak University in Phnom Penh.


**Elyse Tonna**
*Malta*

Elyse Tonna is a specialist in architectural design, and combines her skills with her passion for conservation and retrofitting of buildings, historical research, and architectural detailing. In mid-2017, she set up Glug Malta under the international licensed company, Glug Events International, with the aim of organizing creative events to unite local creatives and promote them on an international level, as well as expose the local cultural and artistic scene to foreign iconic talent. First elected to the Committee of the Malta Society of Arts in 2014, Elyse has since worked on the restructuring of the organization and school, with the aim of attracting younger generations and promoting their involvement in the local arts scene. In 2013, she formed a youth non-profit and received EU funds on behalf of the Youth in Action Program to develop a short documentary about the general and historical development of the locality of Attard and the lifestyle and culture of its people. Elyse has a background in music, having obtained her Dip.LCM in 2008. She was also a part of the design team of the Insiter magazine. She graduated with a bachelor's in architecture and engineering from the University of Malta in 2013.


**Violetta Tsitsiliani**
*Greece*

Violetta Tsitsiliani is the founder of the cultural initiative The Language Project, which has organized several workshops and events with Greek and international partners. She has worked as a freelance translator and coordinator in cultural projects. Currently, she is rapid response translation Greek team leader at Translators Without Borders. She is an alumna of the R. Bosch Stiftung and a scaling award winner of the StART – Create Cultural Change program, as well as a member of the ChangeMakerExchange Forum of Ashoka, and the FutureLab Europe Forum of the Network of European Foundations. Her main academic interests focus is on creative industries and professional practices in Greece. She is a member of national and international translation associations, as well as a board member of the International Visual Sociology Association. Violetta studied translation at the Department of Foreign Languages Translation and Interpreting at Ionian University in Corfu, and holds a master's degree in cultural management from Panteion University in Athens.


**Andrei Venal**
*Philippines*

Andrei Venal is the executive creative director of the Philippine based non-profit DAKILA, which teaches the creative aspects of campaigning, educating, communicating, and organizing the Filipino youth. His scope of work ranges from branding and building socially relevant campaigns; creating experiences through on-ground and online activations; and developing innovative learning tools, activities, and creative strategies. He believes that the path to social transformation is through collective and collaborative efforts, by individuals and institutions, social development offices, the government, and community organizations. He recognizes the power that organized change makers working together can have, and through DAKILA, he helps bridge the gap between like-minded groups by developing avenues of collaboration. Prior to 2015, he worked as a graphic designer for a studio, a senior art director for a multinational advertising agency, and as an educator on visual communication and design in a university in Manila. Andrei was also the creative director of Active Vista International Human Rights Film Festival in 2015-2016. Aside from working to help change the world for the better, Andrei finds happiness in creating art, learning history, map-making, and developing board and card games for his friends.

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**Maggie Villegas***USA*

Maggie Villegas is a Baltimore-based arts and culture producer, and the executive director of the Baltimore Creatives Acceleration Network (B/CAN), a new citywide creative entrepreneurship support system spearheaded by the Maryland Institute College of Art. Prior to her role at B/CAN, Maggie developed and oversaw community-driven arts initiatives throughout the City of Baltimore on behalf of the Baltimore Office of Promotion and The Arts from 2014 to 2017. These initiatives included Art @ Work, Neighborhood Lights, Lots Alive, the Baltimore Mural Program, and the Transformative Art Prize. In 2009, she co-founded the non-profit arts incubator, EMP Collective, and served as its first director until 2014. EMP Collective was recognized by the Baltimore City Paper as 'Best Collective' in 2012 and 'Best Multi-Use Art Space' in 2014. She also previously served as vice president of the board of directors for the Bromo Arts District. In addition, she is among the founding organizers of Artists for Truth, a newly formed educational and funding platform in Baltimore, and a trustee of the Baltimore chapter of the Awesome Foundation. She has a rich background in production and stage management across the country. She holds a B.A. in theatre management from Florida State University and is an M.F.A. candidate in integrated design at the University of Baltimore.



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**Christian Winkler***Austria*

Christian Winkler lives as a cultural manager, curator, and writer in Salzburg, Graz, and Vienna. In 2004, he co-founded the art-collective POETRO, a loose group of young poets based in Salzburg which organized events and literature-projects within the Youth in Action program of the European Union until 2008. While studying literature and philosophy, Christian began working for the Graz based Kulturzentrum bei den Minoriten in various positions, mainly focusing on audience development and interdisciplinary crossover projects which combined contemporary dance with literature and music. In 2010, he became part of the curatorial board of the annual Elevate Festival for political discourse, arts, and music. In 2016, Elevate became part of the transnational EACEA-project 'We are Europe.' In 2015, he co-founded the Salzburg based organization INTERLAB, which hosts an annual festival that transforms vacant factory spaces into temporary centers for performing arts, music, lectures and talks on global social and political issues.



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**Helen Yung***Canada*

Helen Yung is a Toronto-based interdisciplinary artist, researcher and cultural consultant. Her artistic practice involves responding to communities, situations and texts with interactive experiences, social practices and immersive environments. She is currently artist-researcher with the Culture of Cities Centre. Her latest commissioned research paper looks at 'The Riser Project,' developed by Generator Theatre and Why Not Theatre. This collaborative venture has emerged from the Toronto theatre community to address systemic challenges facing independent theatre artist-producers. Since 2015, Helen has been leading a multi-sectoral research partnership with CultureLink, the Centre for Social Innovation, and Humber College, looking at how the arts can innovate and transform the settlement process for newcomers to Canada. She has been commissioned, produced, presented and supported through grants and residencies by organizations at home and abroad, including Performance Space (Australia), Buddies in Bad Times Theatre (Toronto), Espacio Camargo (Argentina), Critical Path Choreography Research Centre (Australia) Harbourfront Centre (Toronto), Dreamwalker Dance Company (Toronto), CAMAC (France), Oboro (Montreal), L'Institut international de la marionnette (France), and others. As a cultural researcher and consultant, she has worked with many key cultural 'actors' in Canada. Previously, she was the founding community engagement consultant for Culture Days (national office).





## Facilitators



**Marcos Amadeo**

*Argentina*

Marcos Amadeo is chief of staff of EDUCAR, a company supported by Argentina's National Ministry of Education. His duties include general management for the development of innovative digital and creative skills for all primary and high school students in Argentina. Marcus has successfully launched and positioned the new Metropolitan Design Center in Buenos Aires, developed an end-to-end social development department and foreign trade and led new incubator programs for creative startups. He is a public affairs and creative industries developer, and has over ten years of experience in government cultural affairs, political analysis, BandB and BandC corporate business, community relations and crisis management. He was previously general director at the Buenos Aires City Government, Ministry of Economic Development, General Board of Creative Industries and Foreign Trade. Marcus also worked as project leader in the Trade Department, as country manager for the Young Americas Business Trust at the Organization of American States, and as financial advisor at HSBC Bank in Argentina. He is invited to speak worldwide on a variety of topics, including creative industries, international trade, start-ups and investment platforms. He also developed Buenos Aires Hub, and his duties include the development and promotion of creative industries in the city, the promotion of social inclusion of the design industry—locally and abroad—and the development of new business opportunities for creative start-ups. Marcus holds a B.A. in political science from Buenos Aires University, an M.A. in international studies from Torcuato Di Tella University, and an M.B.A. from Austral University, IAE Business School, Argentina. He is a Fellow of several Salzburg Global Sessions.



**Toni Attard**

*Malta*

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



**Matt Connolly**

*United Kingdom*

Matt Connolly is the founder and CEO of Tällt Ventures, a global research and innovation consultancy. With researchers across 14 countries, Tällt tracks over 1 million startups and helps clients avoid disruption, innovate and grow. In his early twenties, Matt set up his first business - a multi award-winning digital innovation agency which quickly grew to become UK's Number 1. He subsequently founded and invested in a number of other ventures - mainly within the world of tech startups. Matt is a regular speaker on disruptive innovation and his team publishes the DISRUPT 100 Report. Outside of work, Matt tries to balance the digital world through a mix of trail running, backcountry snowboarding and open water swimming. He is a Fellow of *Salzburg Global Forum for Young Cultural Innovators III*, in 2016.



**Sudhanva Deshpande**

*India*

Sudhanva Deshpande is an actor and director with Jana Natya Manch (Janam), a radical political theatre group based in New Delhi. He has been involved in the creation of dozens of street, proscenium and other performances, and has lectured and led workshops in institutions across India, as well as in Palestine, South Africa, Germany, The Netherlands, Poland, the US, and UK. He has held teaching positions at the National Institute of Design in Ahmedabad, and the AJK Mass Communication Research Centre at Jamia Millia Islamia in New Delhi, India. He writes on theatre and politics, and has edited various texts including *Theatre of the Streets: The Jana Natya Manch Experience* (Janam, 2007), and co-edited *Our Stage: The Pleasures and Perils of Theatre Practice in India Today* (Tulika, 2009). He co-directed two documentary films on

Naya Theatre and Habib Tanvir. Since 1999, he has been managing editor of LeftWord Books, an independent publishing house in New Delhi, and has also been involved with May Day Bookstore and Cafe since 2012.

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**Amina Dickerson**

USA

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



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**Christine Gitau**

Kenya

Christine Gitau works at Craft Afrika, a social enterprise with a mission to develop domestic and regional markets for contemporary artisan and design products in Nairobi, Kenya. Christine works as a consultant on three international programs within the East African region, which are Centre for the Promotion of Imports from Developing Countries (CBI-EU), Design Network Africa (DNA), and Intracen. She is a 2014 East Africa Acumen fellow. Christine is a Fellow of *Beyond Green: The Arts as a Catalyst for Sustainability*, in 2016.



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**Arundhati Ghosh**

India

Arundhati Ghosh is the executive director of the India Foundation for the Arts. After spending a decade in the corporate sector, she joined IFA as its first fundraiser in 2000 and became executive director on June 1, 2013. In 2010, she received the 'Global Fundraiser Award' from Resource Alliance International, the same year IFA won the 'India NGO of the Year Award' in the medium category. She is a recipient of the fellowship under 'Chevening Clore Leadership Awards' in the UK in 2015. She is also a recipient of the Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics, London in 2005. Arundhati was selected as one of the top three leaders in the city of Bangalore under the Lead India campaign of The Times of India in 2008. She sits on various boards and advisory panels including those of the Beyond Sight Foundation, the Archive of Indian Music, the Seagull Foundation for the Arts, the Indian Writer's Forum Trust, The Museum of Arts and Photography, Bangalore and Barapani. She is also a member of the core team that is putting together a capacity building program for theatre practitioners across the country under the aegis of India Theatre Forum, called SMART - Strategic Management for the Art of Theatre. Arundhati has an economics degree from the Presidency College, Kolkata, and a post-graduation degree in management from the Mudra Institute of Communication, Ahmedabad. She also has a degree in classical dance and is a published poet in Bangla. She is a Fellow of *Salzburg Global Forum for Young Cultural Innovators III*, in 2016.



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**Peter Jenkinson**

United Kingdom

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







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**Adam Molyneux-Berry** *Egypt*

Adam Molyneux-Berry is the managing director of iceHubs Global - an international network of technology innovation hubs transforming local sustainability challenges into sustainable businesses. Over the last 4 years, he also co-created two other organizations; icecairo - Egypt's leading green tech innovation hub and 'maker' space, and Nawaya - a social enterprise advocating sustainable agriculture and agri-business based entrepreneurship. Adam has a passion towards bringing people together around complex challenges and turning these challenges into opportunities. He believes that by combining innovation and entrepreneurship methodologies with the 'maker' movement and the power of the crowd, even the most complex challenges can be transformed into opportunities for the formation of green businesses. Adam's work in eco-innovation has allowed him to be part of a movement using social enterprises to create triple-bottom-line products and services, improving the livelihoods of communities, and creating jobs for youth, while also helping to grow green economies and activating emerging futures. He is a Fellow of *Salzburg Global Forum for Young Cultural Innovators III*, in 2016.



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**Shelagh Wright** *United Kingdom*

Shelagh Wright has worked for decades with a diverse range of people and projects around the world on cultural and creative economic policy and sustainable practice. She is a founding director of open°, and a director of the Together Foundation, Mission Models Money, and ThreeJohnsandShelagh. She is also an associate of the think tank Demos, the Culture+Conflict initiative, the Compass progressive politics network; and UK Ambassador to The Alternativet, the cultural-political party in Denmark. Her publications include: *Creativity Money Love*, *Where does it hurt?*, *After the Crunch*, *So. What Do You Do?*, *Making Good Work*, and *Design for Learning*. Shelagh has also written articles and papers on sustainable cultural, creative, and social enterprise skills, and investment policy. Shelagh was a contributor to the Creative Britain strategy and a member of the EU Expert Working Group on the Creative Industries. She is also on the boards of several UK arts and cultural organizations. She is a Fellow of several Salzburg Global Sessions.

## Guest Speakers

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### Alberta Arthurs

USA

Alberta Arthurs is a consultant and commentator active in the fields of culture, philanthropy and higher education. She was the director for arts and humanities at the Rockefeller Foundation most recently and, before that, she was president and professor of English at Chatham College (now Chatham University) in Pittsburgh. She has served previously in deanships and as instructor in English at Harvard/Radcliffe. She also held administrative positions, and taught English and American literature, at Rutgers University and Tufts University. She has served on numerous non-profit boards and advisory committees, and on corporate boards. Her engagement with non-profit cultural and educational concerns, her consultancies and her project building have been both national and international. Recently, she organized NEXT - Transition Advisors, a team of colleagues well experienced in management and governance who consult on issues of transition in non-profits. She writes and often speaks on contemporary culture and its challenges. Alberta was educated at Wellesley College and holds a Ph.D. from Bryn Mawr College in English Literature. She is a Senior Salzburg Global Fellow and serves on the Advisory Council on Culture and the Arts.



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### Karen Brooks Hopkins

USA

Karen Brooks Hopkins currently serves as the first senior fellow in residence at the Andrew W. Mellon Foundation, as well as the Nasher Haemisegger fellow at Southern Methodist University's National Center for Arts Research. Karen was Brooklyn Academy of Music's president from 1999 until her retirement in June 2015. She began working at Brooklyn Academy of Music in 1979. She was elected to the Alexander Onassis Foundation board and the Jerome L. Greene Foundation Board in 2015. In 2006, she was elected by the New York State Legislature to the Board of Regents for a term that expired in 2010. In 2005, Hopkins received the 'Encore Award in Arts Management Excellence' from the Arts and Business Council of New York, and she chaired the hospitality and tourism cluster of the Initiative for a Competitive Brooklyn. In May 2004, Karen concluded a two-year term as the chair of the Cultural Institutions Group, which comprises 33 prominent New York City cultural institutions. In this capacity, she also served as a member of the Mayor's Cultural Affairs Advisory Commission, and was a member of the boards of NYC and Company, the Downtown Brooklyn Partnership, and the Global Cultural Districts Network. Karen is an active member of the Performing Arts Center Consortium, a national association of performing arts centers, and served as its chair from 1994 to 1996. She was also a participant on the advisory committee of the Salzburg Global Seminar Project of Critical Issues for the Classical Performing Arts from 2000 to 2002 and a fellow of the Cap Gemini Ernst and Young Center for Business Innovation from 2001 to 2002. She is a Fellow of several Salzburg Global Sessions.



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### Uffe Elbaek

Denmark

Uffe Elbæk is founder and former principal of The KaosPilots – International School of New Business Design and Social Innovation. Today he serves as special advisor for the new leadership team at the school. He is a member of the Danish Parliament with 'The Alternative,' a party he founded. He served as minister for culture until 2013. Uffe was elected to the City Council of Århus for the Danish Social Liberal Party, a position he stepped down from when he was hired by the City of Copenhagen as the CEO of the World Outgames (2009). Uffe is on the board of several Danish and international organizations, and has over the years received numerous honors and awards, ranging from his appointment as ambassador for the local premiere league football club AGF, to Knight of the Dannebrog. He has given himself the title: senior troublemaker and solution finder. He is a Fellow of several Salzburg Global Sessions







### **Hiroko Kikuchi**

*Japan*

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



### **Steven Wolff**

*USA*

Steven A. Wolff is the founding principal of AMS Planning and Research Corp. and AMS Analytics, based in Connecticut. For nearly 30 years, Steven has provided counsel to leading arts, culture, and entertainment enterprises on strategic initiatives, planning and development of capital facilities, and arts research. In 2006, AMS launched PACStats, a global benchmarking tool for performing arts center operations. Additionally, Steven has guided the development of more than \$8 billion in major performing arts centers across North America and overseas including recent, new venues in Salt Lake, Las Vegas, Chicago, and Orlando. He has provided counsel exploring change initiatives, governance and management evolution, strategic planning and program evaluation, for organizations from the Apollo Theater to the Mellon Foundation, and the US Department of State. He received a master of fine arts degree in theater administration from Yale School of Drama where he served on faculty teaching decision support. He is a member of the Institute of Management Consultants holding the designation Certified Management Consultant (CMC).

## YCI Forum Staff

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**Susanna Seidl-Fox**

*Program Director, Culture and the Arts*

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



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**Faye Hobson**

*Program Associate*

Faye Hobson joined Salzburg Global Seminar in January 2017 as a program associate. She primarily supports the planning, management and implementation of the culture, arts, and society program and networks. Previously, she worked across a range of non-profit arts organizations in Northern Ireland in roles including community engagement, arts administration, and development. She was non-executive director at artist-led gallery and studios Platform Arts in Belfast, for two years. Following her studies, she undertook an internship with the Metropolitan Arts Center, Belfast, focusing on fundraising and event management. In 2016 she participated in the inaugural global cultural leadership program facilitated by the European Cultural Diplomacy Platform, convened alongside the 7th World Summit in Arts and Culture in Valletta, Malta. Faye was also a British Council research fellow at the Venice Architecture Biennale in 2014. She holds a bachelor's degree in photography from Falmouth University, UK, and a diploma in management practice from the University of Ulster, UK.



## Additional Session Staff

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*Vice President, Development and Operations*

**Clare Shine**

*Vice President and Chief Program Officer*

**Thomas Biebl**

*Director for Marketing and Communications*

**Ian Brown**

*European Development Director*

**Elizabeth Cowan**

*Davidson Impact Fellow*

**Jan Heinecke**

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*Communications Associate*

**Eunpyo An**

*Program Intern*

**Tomas De La Rosa**

*Communications Intern*

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**Mirva Villa**

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**Anna Speth**, *Library*  
**Abby Van Buren**, *Development – Salzburg*  
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**Joy Willis**, *Program*



### Report Author:

**Sanja Grozdanic** is an Adelaide-based writer and editor. With an extensive portfolio of freelance work. In 2014, she co-founded *KRASS Journal*, an independent arts and culture publication, based in Adelaide but distributed internationally. With the tag line “independent, ambitious and gracefully impolite,” its pages bring together artists, academics, and activists. From Hans Ulrich Obrist and Etel Adnan, to Noam Chomsky and Senator Scott Ludlam, *KRASS* publishes diverse and defiant voices. Since launching, *KRASS* has attracted international praise from the likes of *MagCulture*, *It’s Nice That*, *All Day Every Day*, *Stack Magazines*, and *VICE*, as an example of innovative and high-quality independent publishing. In 2015, Sanja was recognized as a “Young Social Pioneer” by the Foundation for Young Australians, taking part in an innovative social accelerator program. Her writing been recognized at Australian writers festivals such as *Noted*, and she has spoken at the National Gallery of Victoria’s panel for Women in Publishing. She is currently embarking on a new project, creating salon-style debates considering the state of feminism today.

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[www.SalzburgGlobal.org/go/583](http://www.SalzburgGlobal.org/go/583)

[yci.SalzburgGlobal.org](http://yci.SalzburgGlobal.org)

# Salzburg Global Seminar

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

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

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

FOR MORE INFO, PLEASE VISIT:  
[www.SalzburgGlobal.org](http://www.SalzburgGlobal.org)

## Salzburg Global Forum for Young Cultural Innovators

The *Salzburg Global Forum for Young Cultural Innovators* is a ten-year project of Salzburg Global Seminar that champions young artists and cultural changemakers who are using innovative and creative practices to catalyze civic, social, and urban transformation in their communities around the globe.

Launched in 2014, the YCI Forum supports the emerging generation of Young Cultural Innovators through capacity building, mentoring and global networking, and connects these Young Cultural Innovators to other innovators in their communities for greater impact. The YCI Forum empowers the creative sector as a catalyst of civic innovation, social improvement, and sustainable economic development in YCI hubs around the globe by linking and engaging individuals and communities connected to the Forum with one another through the annual session in Salzburg, regional follow-up events, community-based projects, inter-hub exchanges, and cross-sectoral collaboration. With more than 250 Young Cultural Innovators now connected in communities around the world, the YCI Forum is a major creative catalyst for innovation, civic transformation, and social change worldwide.

FOR MORE INFO, PLEASE VISIT:  
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