
New Narratives Lab

Year 1 – Mid-Term

Activity Report

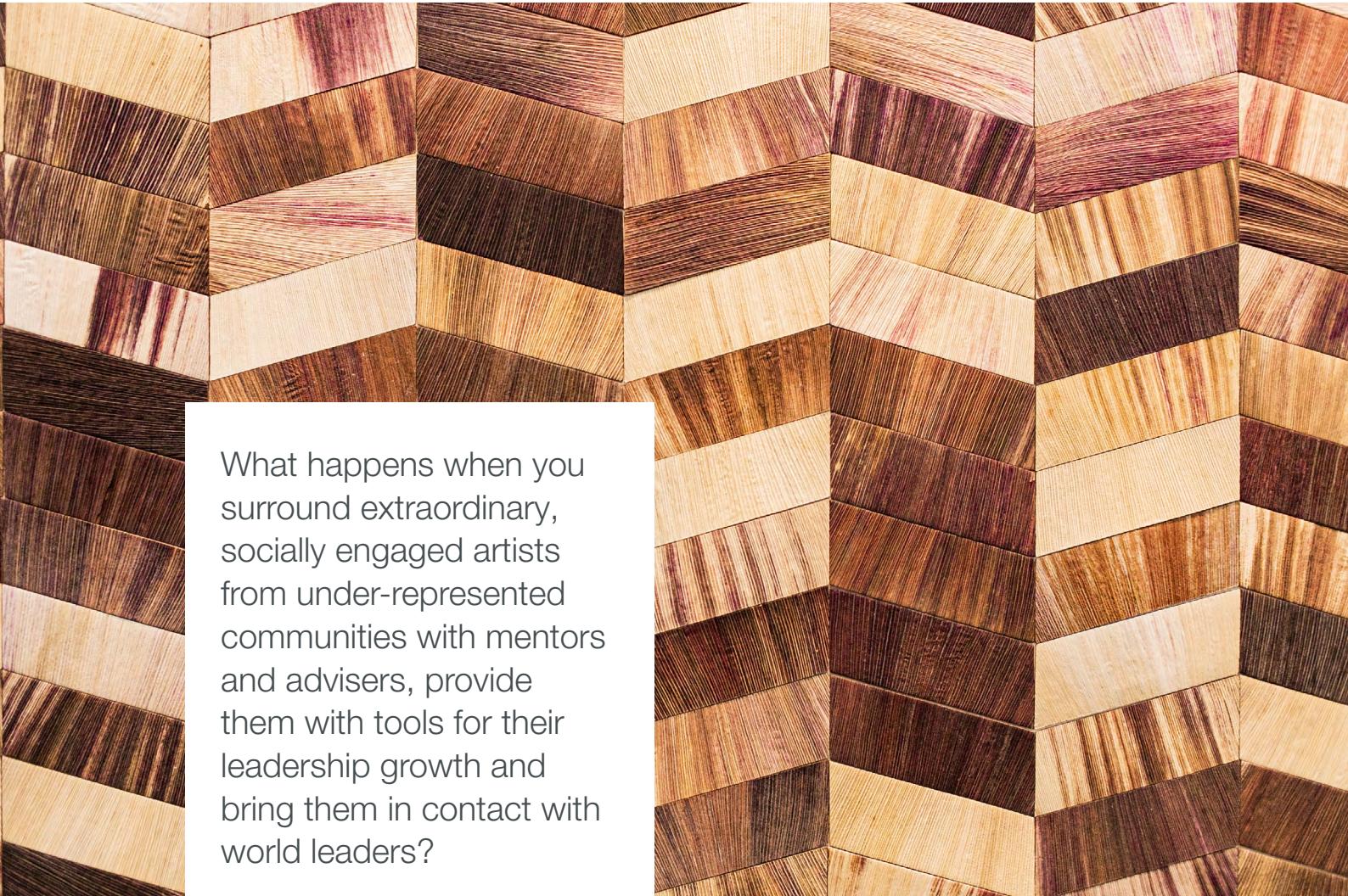
For the period July 2019 to June 2020



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Summary



What happens when you surround extraordinary, socially engaged artists from under-represented communities with mentors and advisers, provide them with tools for their leadership growth and bring them in contact with world leaders?

This report provides a detailed account of the first six months of activity of the ground-breaking New Narratives Lab fellowship programme.

October 2019 – June 2020 activity



Rena Effendi's Betazone - Annual Meeting 2020



Lynette Wallworth receives the Crystal Award - Annual Meeting 2020

From October to January, the New Narratives Lab activities were centred on the cohort's participation at the Annual Meeting 2020 in Davos. Their presence and contributions to this high-level meeting constitute a key component of their leadership journey. It allowed the Arts & Culture team together with the Artistic Director to adapt the Fellows' needs and support their evolving leadership goals. As the world slowly came to a stop with COVID-19, the planning for spring and summer activities quickly shifted and was redesigned into a fully digital curriculum.

Annual Meeting 2020

At the 50th Annual Meeting in Davos, the cohort – comprising Fellows Thando Hopa, Wanuri Kahiu and Rena Effendi, and Mentors Angelique Kidjo, Jin Xing and Platon – strengthened the foundations of the Fellowship and met in a carefully curated community programme. They embraced the Forum's platform by connecting with new leadership models and world-class leaders from across sectors, sharing the stage in breathtaking visual sessions, and featuring in global media and on social media campaigns, reaching thousands of people on stories related to diversity and inclusion.

Cohort's agenda

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
Monday 20 January	Tuesday 21 January	Wednesday 22 January	Thursday 23 January	Friday 24 January
Arrival in Davos		08.00-08.30 Lab Daily Catch-Ups	08.00-08.30 Lab Daily Catch-Ups	
Session Rehearsals	09.15-11.15 New Narratives Lab Onboarding	(Two groups: Fellows & Mentors with Artistic Director)	(Two groups: Fellows & Mentors with Artistic Director)	09.00-09.45 New Narratives Lab Debrief
17.45-19.00 Crystal Award & Opening Concert	(Cohort)	Throughout the day Mentor-Fellow Individual Catch-Ups	12.30-13.30 Meet the Leader Cara Mertes	(Cohort) 12.45-13.00 Closing Concert
20.00-22.00 Cultural Leaders Welcome Reception	14.15-15.15 Meet the Leader Laura Liswood	12.30-13.30 Meet the Leader Kenneth Roth	22.00-23.30 Cultural Leaders Nightcap	
	(Cohort)	(Cohort)		
Throughout the week: Official Programme Participation / Personalized Meetings / Media Engagement				



Media and social media

The cohort generated incredible influence throughout the Annual Meeting on the Forum's media and other media outlets as well as on social media platforms. Together with the broader Cultural Leaders delegation at the Annual Meeting in Davos, the cohort's participation contributed to the Cultural Leaders online influence, reaching a total of 1.7 million livestream views online, 2,300 global media mentions, 29,000 views of the Forum's Agenda blogs and 163.5 million reaches on social media.

Highlights of the cohort's participation include:



Global Media and Forum Agenda

[Kenyan Director Wanuri Kahiu Tells Davos, "Buy Tickets" to Back Women Filmmakers](#)

[Hollywood Reporter \(featuring Wanuri Kahiu\)](#)

[SA Supermodel Thando Hopa to address WEF IOL \(featuring Thando Hopa\)](#)

[The End of Australia As We Know It The New York Times \(featuring Lynette Wallworth\)](#)

[Now China's top transgender star eyes politics Reuters \(featuring Jin Xing\)](#)

[This man travelled to Syria to rescue his 7 orphaned grandchildren Forum Agenda \(featuring Rena Effendi\)](#)

Sessions and Videos

[The Beauty of Inclusion](#)

Betazone (featuring Thando Hopa and Angelique Kidjo)

[Seeing the Other](#)

Betazone (featuring Rena Effendi and Platon)

[The Fight for Artistic Freedom](#)

Betazone (featuring Wanuri Kahiu and Jin Xing)

[Power of Narratives](#)

Panel (featuring Angelique Kidjo)

[Celebrate Who You Are](#)

TikTok campaign #allthedifference (featuring Thando Hopa)

This Australian artist says the bushfires show the devastating reality of climate change

World Economic Forum Facebook (featuring Lynette Wallworth)

Crystal Awardee Jin Xing Weibo



Annual Meeting outcomes

Throughout the week, a true sisterhood among the Fellows was born and the overall appreciation of this experience was exceptionally high. The Fellows felt an immense sense of support from being together as a cohort, with similar aims yet through different paths. All benefited from having access to the three Mentors and the Artistic Director's guidance and expressed a preference for spending time together as a group over individual time.

Below is a detailed account of new connections, support and opportunities that emerged as a direct flow from the Annual Meeting in Davos, starting with a written reflection by each Fellow.

“

Wanuri Kahiu

I work as a film-maker and freedom of expression advocate in Kenya. After the banning of my film *Rafiki*, we led a constitutional case in defence of freedom of expression as defined in the 2010 Kenyan Constitution. When I attended the World Economic Forum at Davos this year as a Cultural Leader and as part of the New Narratives programme, I was excited to represent my work and my advocacy. While there, the meetings organized, the access to people and one-on-one time spent with the architects of the New Narratives programme affirmed my work, giving it a larger purpose and a more precise global context. Though it was my second visit to Davos, this was the first time I fully understood the role and impact a Cultural Leader can have on the ever-changing political and social-political landscape. The New Narratives programme put together meetings with vital cultural stakeholders working in human rights, women empowerment and impact investment. The intimate conversations with these individuals gave insight on how to approach individual leadership goals and also helped define a clarifying purpose for my work beyond Davos. Now I am better able to articulate my objectives as a social impact artist and activist to global leaders, and I found the networks and relationships I need to achieve that goal. Through the New Narrative programme, I met with my mentor, Jin Xing, whose courage is a reminder of the importance and transformative power of art; the ability to push archaic systems to be more reflective of the world we share. I also met Angelique Kidjo, who has not only become an advocate for my freedom of expression advocacy but also has used her influence to grant audiences with organizations I previously had no access to. Participating in Davos invites us into conversations and panels and allows us to meet collaborators in our areas of interest. This participation allowed me to meet philanthropists and individuals who have positively added to my ability to achieve my advocacy goals for freedom of expression. One crucial relationship formed has been with the Thomas Reuters Foundation, who house TrustLaw a pro bono human rights organization working with human rights activists and defenders to gain access to global legal research and links to specialized international lawyers. We are now working with TrustLaw to bolster our case for freedom of expression in Kenya and using global and local examples of the strengths and deficits in the area. The New Narratives is a much-needed source of access, advice and resources that allow artists the power to shift discourse and include multiple under-represented narratives within the circles of influence. It has changed the way I think about my leadership goals and strengthened my ability to achieve them.

”



When I came to Davos to speak at the World Economic Forum for the first time in 2019, I was overwhelmed. I found myself walking aimlessly in the corridors of the Congress Hall just trying to figure out which talks to attend and who to meet. I was alone and desperately needed structure to make my time there less stressful and more useful. What really helped were the meetings set up by the Forum's Cultural department through which I got to know other Cultural Leaders and Forum staff a bit better. These moments of socializing with my peer creatives were pure gold when it came to understand how a person like me can feel less threatened in the context of the World Economic Forum.

This time, however, I felt a lot more confident and was able to navigate the challenging space of the Forum a lot better. This was mostly due to the Fellowship structure, our regular communication with both Forum staff and our mentors, oversight from the programme management and support from the fellow mentees. I felt I was welcomed into a very reassuring family-like environment, where I was comfortable both sharing my anxieties and helping others overcome their own. There was a great deal of mutual support between me and Thando and Wanuri. I felt we bonded within a very short time and were able to forge a relationship that will live past the mentorship year. I was inspired by Lynette and her success at Davos as a Cultural Leader, it was also great to hear similar stories from all other mentors. I also learned a lot about leadership and how to set goals from our donor, Cara. In the past I rarely saw improving my leadership qualities as a goal. For me, as a creative, improving my practice has always been the utmost priority and leadership was something I had mostly considered an inherent natural characteristic rather than a skill I should learn. Over the past years with changes in my own work, as well as experiencing the Forum and Davos, made me shift this perspective. Especially now within the framework of this Fellowship and the conversations I have had with mentors and other participants, I feel strongly that leadership is not merely a natural ability but a set of skills that I need to learn and improve over time as I move towards certain benchmarks in my own career.

As a storyteller, I am exploring many avenues of how to deliver my work to a wider audience. If before I felt that my role was simply to deliver photographs to a publication, which will then take it further, now I feel I, myself, can be an effective vehicle of delivery. I see myself as someone who can advocate for change with my own voice and not just thought the prism of my stories published in the mass media. One of the most important aspects of this work is effective communication, which involves a great deal of leadership skills. Within the realm of communication there is still a lot of uncharted territory that I'd like to explore, such as narrative writing, interview techniques, public speaking, panel facilitation and moderation. I am very excited about improving some of these skills within the framework of the New Narratives Lab Fellowship.



“
Thando Hoza

I entered the Narratives Lab carrying a community of stories that needed to be directed more effectively towards institutional progress and transformation. The Lab connects storytelling to a constellation of possibilities that translate into the interplay of social, political and economic avenues.

The Fellowship, in my view, began in the preparatory phase of Davos, which involved multilayered consultations with the directors and mentors of the Lab. We outlined the infant stages of identifying allies and housing cultural and analytical frameworks in narrational communication platforms such as the Betazone, social media campaigns, panels and interviews with media partners.

When I finally arrived in Davos, I felt like I had landed inside a university of ideas. There were institutions, technologies and initiatives that I was discovering in reality, which were initially beyond my imagination. The avalanche of exposure to vast ideas that populated Davos was channelled by one-on-ones with Cara Mertes, Lynette Wallworth and my assigned mentor, Angelique Kidjo, to ensure that the environment was always enabling towards learning, growth, value and purpose resilience. To ignite our developmental goals, the Lab facilitated daily multilateral meetings that connected us with leaders from different fraternities, such as human rights, film, academia and business. The sessions road-mapped the leaders' insights on how to utilize narrative-based strategies through institutions to shape social justice, social mobility, equality and/or empathy. This insight was especially important to me as it provided me with an interdisciplinary perspective that later informed my approach and contribution as an independent delegate during the establishment of the Global Albinism Alliance, in France, in unison with regional representatives across the world.

I collaborated on social media initiatives that the Lab coordinated to broaden advocacy work and awareness. An example of this is the vibrant diversity campaign produced by TikTok, entitled [#allthedifference](#), which galvanized a movement of influencers who generated over 1 billion views. Consequently, social media influencer and activist Molly Burke and I had an interview that she published on Instagram television about legal blindness, racialization and race.

Another communication platform that I gravitated towards as a storyteller is the Betazone. This platform was a creative hub that imparted ideological perspectives. It had a substructure of cooperative content creation with the developers of the Narratives Lab – enabling me to document my vision statement on concepts of inclusive representation, intersectional approaches to identity, negating >>>

institutionalized othering and approaching difference as part of human diversity. The Betazone is a powerful proponent for advocacy and expanded my advocacy work to other thought leadership domains such as [The Makers Conference](#) in Los Angeles. The CEO of Verizon media facilitated my participation in the event, which is a global leadership network that brings together more than 600 of the most powerful contributors in business, entertainment, tech and finance to explore ways to accelerate women's equality. Through this platform I forged relationships with Verizon Media, which further led to another speaking engagement request from Apple, which is intended to be in September. This signalled to me that there's an actual appetite for constructive dialogue and systematic change.

After connecting with other Cultural Leaders such as Anant Singh and having sincere and honest conversations in the debrief sessions with the Narratives Lab team, I finally had the courage to pursue film as a storytelling medium. I'm currently collaborating with film-maker and social justice activist Dream Hampton to adapt a novel by a South African author, that makes a social commentary on patterns of othering in society against the backdrop of a love story.

Since the Fellowship began, I've been guided, supported and encouraged to explore ideas, even unconventional ones. I've had access and exposure, identified allies and built relationships – and I realized that the more underrepresented narratives make their way into institutions of global influence, we may perhaps begin to fulfil the radical idea of the 'no one left behind' approach to the future.

I write this at a time when our collective vulnerability exposes the fragility of the social hierarchies that have caused severe discrimination and disconnection, I think the Narratives Lab is an initiative that I will always appreciate for its foresight because it served as a bridge-builder to foster a future where interconnectedness, solidarity and humanity can be leading components of how we build our economy.

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Additional direct outcomes include:

- **Rena Effendi** was invited to a conference at the Massachusetts Institute of Technology in May 2020 – postponed and shifted into a virtual format due to COVID-19
- **Rena Effendi** and **Thando Hopa** are currently discussing ways to develop a photo essay on Thando Hopa for *Vogue* or *Marie Claire*
- As a result of **Thando Hopa**'s participation in the Annual Meeting, she was invited to The Makers Conference, which gathered companies including Google and Apple. The latter is keen to work with Thando on exploring narratives that shed light on difference in the workplace



Refining leadership goals

A few weeks after Davos, Lynette Wallworth and the Arts & Culture team connected with each Fellow to have a first-hand summary and a moment of reflection on the Annual Meeting's impact on their leadership journey and their Fellowship's goal. The Fellows refined their goals as follows:

- **Rena Effendi:** Sharpening the narrative of a speech and how to transform the writing into spoken words; building confidence; building public awareness with learning tools to build effective campaigns around a topic; building a network of organizations
- **Wanuri Kahiu:** Learning how to negotiate space as a woman, invest and be self-reliant; learning how to build resilience, face media critics and be heard online; meeting with the right people and building a network
- **Thando Hopa:** Addressing vulnerability in leadership through different leadership styles; learning how to have control over the media exposure; building empathy, unearthing stories and actively listening to engage people with different perspectives

A recording of these conversations can be found here:

[Thando Hopa; Rena Effendi; Wanuri Kahiu](#)

(PW: 4i88NG)

(PW: 4J017P)

(PW: al151Z)

Online leadership curriculum

As a result of the Davos experience and the Fellows refined leadership goals, the New Narratives Lab online leadership curriculum was adapted not only to respond to the Fellows' needs but also as a way forward despite the COVID-19 crisis and as a means to shift the focus towards a new leadership model applicable beyond this first year and cohort.

Shifting the focus

From January onwards, the cohort faced the drastic changes due to COVID-19 and proceeding with the New Narratives Lab's stipend for each member of the cohort came at a crucial time. Wanuri Kahiu, Thando Hopa and Rena Effendi faced the consequences of a severe lockdown in Kenya, South Africa and Turkey. As a freelancer photojournalist, Rena was prevented from travelling, affecting her income and the future of her work, not

to mention the effects on her personal entourage. Wanuri was able to use the Fellowship's stipend for her court fight and carry on despite the negative [ruling of her case](#), which she will now appeal. While being a major constitutional decision, her case and ruling were overshadowed by the COVID-19 media coverage, reinforcing her need to develop communication skills and media knowledge to navigate similar complexity in the future.

Shifting the focus from one-on-one residencies at the Mentor's creative space to a six-month online leadership curriculum helped maintain the "sisterhood" feeling among the Fellows after the Annual Meeting. It also led the future of the New Narratives Lab in a new direction, opening the possibilities to not only become a leadership model at large but also to diversify the participants who can benefit from such a training.

What we imagined as three individual leadership paths has become a deeply connected cohort who support, uplift and challenge each other. The bond of trust the Fellows have found in one another has only benefited by their sharing the online curriculum allowing for conversation, increased levels of communication and skills development together. As their Fellowship develops the cohort are becoming mentors to one another and it is gratifying to imagine their bond will continue, acting as a pillar of support long after the Fellowship journey has ended.

Lynette Wallworth, Artist, Artistic Director and 2020 Crystal Awardee

Launching the curriculum

The six-month online leadership curriculum proposed the following structure:

- Three modules each focusing on a particular aspect of leadership skills (women in leadership – increasing your impact; communicating with leadership – navigating the media landscape; negotiating in leadership – building your narrative)
- Mentoring, accelerating the Fellows' leadership development by offering dedicated touch points and ongoing access throughout the Fellowship
- Peer coaching, allowing for knowledge sharing, mutual growth and empowerment among the Fellows as a natural result and continuity of their Davos experience

Each module was built around a carefully curated balance of Expert Masterclasses, Lessons from the Mentors and a Meet the Leader series. Building from the cohort's agenda at Davos, the latter invites outstanding women leaders from outside the arts world in a conversation with the Fellows for them to learn, embrace and apply their own leadership style, leveraging and benefiting from the Forum's unique network and platform.

The curriculum kicked off on April 27 with a Meet the Leader, inviting Mina Al-Oraibi, Editor-In-Chief of *The National*, to share her professional journey and challenges faced within this sector and as a woman in a male-dominated environment. In June, Mentor Jin Xing complemented the “communicating with leadership” module with a two hour long class on the art of resilience. The Fellows felt extremely grateful and connected with these classes and lessons:

“What a wonderful leader you’ve connected us with. Mina, it was an absolute pleasure and honour to have you give us your knowledge, advice and for you to share with us your experiences. Thank you for being selfless with your presence, so much appreciated.”

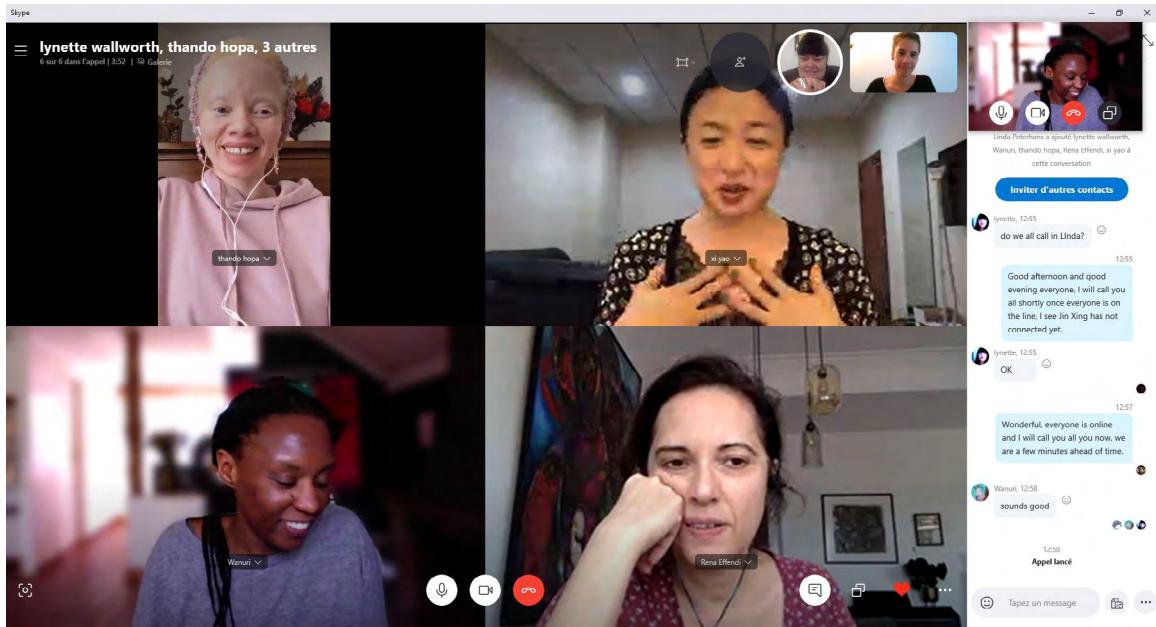
Thando Hopa

“Thank you again very much for all your insight and great conversation and I look forward to more! Thank you, Mina, for your wisdom and sincerity!”

Rena Effendi

“Talking to Jin Xing and the Fellows about resilience made me rediscover the tools that I preferred for resilience. Strangely, finding sources that remind me of love was the most effective form of resilience for me, because it helped me stay grounded in communicating politically sensitive matters through creative, advocacy work.”

Thando Hopa



Lesson from Mentor Jin Xing on the art of resilience - Online leadership curriculum

In her role, Lynette Wallworth maintains regular communications with the cohort both via individual and group calls to support their leadership journey, advise and fine-tune their goals where needed. In May, the Fellows benefited from a one-on-one class with Lynette as part of the “negotiating in leadership” module to sharpen their individual narrative:

“The session we had with Mina influenced the content of the session with Lynette. This session was quite in depth in how it merged my personal story with wider institutional purpose. This session was probably one of the most layered sessions in terms of content and analysis in terms of my own development.”

Thando Hopa

“It was a wonderful soulful conversation, the kind that allowed me to reflect on my past and the important influences on my art and my life in general. I find it especially inspiring in terms of building a coherent personal narrative and understanding better these almost subconscious choices I often make when I tell stories in a certain way.”

Rena Effendi

Further modules in the course of the summer and early autumn include a class with Media Trainer Charlotte Hume, Founder and Director of the Harvard Negotiation Program Daniel Shapiro, and the continuation of the Meet the Leader with women from business, government and civil society.

At the current stage of the online leadership curriculum, Rena Effendi's words capture the essence of the cohort and benefits of the New Narratives Lab:

"They [the Fellows] are becoming my soul-sisters and this relationship will continue beyond the program for sure. Sharing this experience with them gives me strength and boosts my confidence in ways I could not foresee. I see that we often share similar vulnerabilities, while at the same time, we are all imminently ready to give each other support."

Despite the swift turnaround towards an online curriculum, confirmations of guests and experts required additional time due to planning and coordination among different parties. Lynette and the Arts & Culture team decided to cancel the gathering of the cohort during the United Nations General Assembly week in New York in September 2020 due to COVID-19, postponing to later in the year an in-person or virtual gathering among the cohort and between the outgoing Fellows and the new cohort.

The New Narratives Lab has deepened its purpose as it has grown and adapted to external circumstances. Its pilot year taught it how to adapt and build initiatives in a world struck by a crisis, highlighted gaps to address for its next iteration and celebrated the power of solidarity among the cohort.

Next steps

From June onwards, the following steps are being developed and activated:

Online leadership curriculum

- Ongoing support to the cohort to sustain its leadership journey by pursuing the curriculum until November 2020
- Reconnecting virtually with the cohort in September 2020 along with the Funder to debrief on this pilot year, witness the benefits and results, and discuss the Fellows' involvement in the new cohort
- Presenting the New Narratives Lab curriculum to Ford Foundation staff in September 2020 with the cohort as a means to introduce a new leadership model

Cohort 1

- Producing a final report of activity of the pilot year and a tangible outcome product to showcase the cohort's growth and value of growth in the New Narratives Lab
- Including in the Annual Meeting 2021 planning points of interaction between the outgoing and new cohort during the meeting
- Bringing both cohorts physically together when post-COVID-19 allows to maintain the bonding opportunity across cohorts as this is a major benefit in their leadership development



Cohort 2

Shifting the new cohort's approach:

- Activating the Cultural Leaders network for the nomination process
- Giving special attention to those with leadership aspirations along with Fellowship's criteria
- Evaluating the available resources and capacity to increase the new cohort candidates
- Proposing the current journey for the new cohort – start in March 2021, including an online learning curriculum; financial contribution; access to the Forum's network; participation in regional events if situation allows; and participation in the Annual Meeting 2022
- Shifting from a Mentorship approach to an Advisor or Ambassador role as a result of the leadership focus of the curriculum, during which relevant Cultural Leaders are invited to complement the Fellows' journey
- Finding a new partner for the new cohort and to activate the 2021-2022 year



Mentor Platon with Fellow Rena Effendi - Annual Meeting 2020



Hilde Schwab with 2020 Crystal Awardee and Mentor Jin Xing - Annual Meeting 2020

Annex 1: Background

Why is the New Narratives Lab needed?

When we talk about leaders, most of us usually don't think about artists in this context and perceive leadership within the realm of activities involving chief executive officers, heads of state or next-generation entrepreneurs. Those artists who have managed to enter the spheres of power and influence to lead others in committing to social change have largely been from the mainstream themselves. However, under the radar, many other artists are poised to become "cultural leaders" and shape how the public thinks by using their enormous cultural capital to effect change. As artists, as storytellers, as capturers of the imagination like no other group, these artists' potential to change norms and values is enormous.

Yet, many of these artists often lack access and resources and are sometimes confronted with situations that require some of the most sophisticated leadership skills, a challenge that becomes even greater when coming from a marginalized community. How, then, can they have a seat at the table and gain access to the right networks and resources to learn the ways in which they can shape narratives that politicians, the media and the general public can embrace?

The New Narratives Lab intends to provide this support. In the past years, we have seen the tangible benefits the World Economic Forum can offer storytellers whose works engage the international community on crucial issues. We have observed how collaboration with the Forum opens channels of ongoing opportunities and provides an unparalleled platform to these artists, to these cultural leaders, to emerge as next-generation leaders. The 2020 Crystal Awardee and artist Lynette Wallworth couldn't be a better example of this engagement and has first-hand experience in leveraging the Forum's assets to create extraordinary social impact. In her role as Artistic Director, she further grounds the purpose of the New Narratives Lab and provides a trusted support to these artists.

Now more than ever, how we support these exceptional artists who have the potential to be leaders could make all the difference. We need new narratives to bring people together to achieve a more inclusive and sustainable world. We need artist leaders, from diverse backgrounds and with a variety of life experiences, who can shape these narratives and help us reshape a post-COVID-19 world.

Cohort 1

The Fellows

The selected Fellows are artists who have shown excellence in their creative work, promise in narrative-shaping and are deeply committed to societal issues. They have shown leadership aspirations and are on a leadership trajectory yet may not have had the access to opportunities afforded to others to make a significant impact. Special emphasis is on artists from under-represented communities including, but not limited to, women, people with disabilities, LGBTI people, young people, indigenous people or people who have faced discrimination based on their race, ethnicity, political or religious identity.

Through one-to-one mentorship with experienced members of the World Economic Forum's network of Cultural Leaders, these Fellows are supported to use the Forum's resources to navigate circles of power and decision-making, create valuable alliances, learn how to make their voices heard and bring about change.



Rena Effendi is an award-winning photographer whose work portrays the socioeconomic effects of globalization on marginalized communities around the world. Through her photography, she gives a voice to the unheard and sheds light on the fragile balance between tradition and modernity in post-conflict societies. She is poised for her work to generate more impact, coinciding with the emotional effect of her storytelling, yet doesn't possess the know-how to connect narrative with action and to call for accountability from targeted audiences. Throughout the Fellowship, Rena is supported in her quest to combine powerful storytelling with real-world impact through the creation of multistakeholder coalitions.



Thando Hopa is a model, diversity advocate and lawyer. In 2018 she was the only South African on the BBC's list of 100 most influential women and in 2019 she made history by becoming the first person with albinism to appear on the cover of Vogue. Her entire life has been dedicated to unearthing a humanity that she was not finding in media. The history of one of Thando's identities – albinism – is the most underrepresented in historical archives and media. Her career and voice have challenged the fashion industry's values and notions of diversity and inclusion. Yet, in comparison to other communities with longer histories of social progress, Thando has less of an archival base to rely on previous generations of people with albinism, having instead to blaze a trail of inclusive representation with limited access and resources. Throughout the Fellowship, Thando is supported in her development as a leader in advocating for more inclusive representation in media to benefit and support all bodies and identities.



Wanuri Kahiu is a film-maker, speaker and science fiction writer. She speaks globally about AFROBUBBLEGUM, the advocacy for images of fun, fierce and frivolous African images. Her award-winning film *Rafiki*, a joyful lesbian love story about two girls, was the first Kenyan film to be invited to the Cannes Film Festival in 2018. After the film was banned in Kenya, Wanuri sued the Kenya Film Classification Board for the infringement of her constitutional rights to freedom of expression. In April 2020, the court refused to lift the ban, leading Wanuri to continue her constitutional fight for freedom of expression across the region. Wanuri has been thrust into the national spotlight in the debate on creative rights and freedom of expression, without the required expertise or the networks or resources to advocate effectively. Throughout the Fellowship, Wanuri is learning how to navigate the legal landscape and develop the narratives that will empower artists in Kenya and beyond to advocate effectively for their freedom of expression.

The Mentors



Jin Xing is a choreographer, media personality and China's most popular TV hostess. She is a former male ballet dancer and army colonel, who was the first person, publicly, to undergo gender reassignment surgery in her country. She is the founder of the award-winning Jin Xing Dance Theatre, the country's first independent dance company. Her television shows, which have included *Venus Hits Mars*, *The Jin Xing Show* and *Chinese Dating*, draw more than 100 million viewers a week and create a space for discussion on contemporary life in China. She is a Chevalier de l'Ordre des Arts et des Lettres of the French Government and received an Honorary Doctorate of Dance from the Royal Conservatoire of Scotland. She is the recipient of the World Economic Forum Crystal Award and has participated in the Annual Meeting and Annual Meeting of the New Champions of the World Economic Forum.



Three-time Grammy Award winner **Angelique Kidjo** is one of the greatest artists in music today. She is the recipient of the World Economic Forum Crystal Award and the Amnesty International Ambassador of Conscience Award. Kidjo has cross-pollinated West African music with elements of American R&B, funk and jazz, as well as influences from Europe and Latin America. She has worked with some of the world's leading orchestras. Kidjo works tirelessly to support girl's education in Africa in her role as UNICEF Goodwill Ambassador and through her Batonga Foundation. In 2019 she accompanied President Macron of France to the G7 to launch a \$251 million fund to support women entrepreneurs in Africa.



Platon is one of the great photographers of our time. His iconic pictures of world leaders have appeared regularly in and on the covers of the New Yorker, Rolling Stone, the New York Times Magazine, Vanity Fair, Esquire, GQ and the Sunday Times Magazine amongst others. For the past 10 years he has focused his efforts on the power of photography and storytelling to celebrate human rights advocates and those who fight for equality and justice, first with Human Rights Watch, and since 2013 with his NGO, the People's Portfolio. A brilliant communicator, Platon speaks regularly around the world and has participated on numerous occasions in the World Economic Forum Annual Meeting. He serves on the board of the World Arts Forum.

The Artistic Director



Lynette Wallworth's immersive video installations, virtual reality and film works reflect on the connections between people and the natural world. Her past work includes CORAL, Evolution of Fearlessness and the virtual reality films Awavena and Collisions, which the World Economic Forum premiered and executive-produced. Collisions won an Emmy Award for Outstanding New Approaches to Documentary and was used in an outreach campaign to impact global efforts for a ban on nuclear tests. Wallworth has been awarded a UNESCO City of Film award, the Bryon Kennedy Award for Innovation and Excellence and was named as one of the "100 Leading Global Thinkers" by Foreign Policy magazine. She is a member of the World Economic Forum's Global Future Council on Virtual and Augmented Reality and a member of the Board of Trustees for the Sundance Institute and has been an advisor on numerous Sundance Labs. She has participated in various World Economic Forum events and is the recipient of the World Economic Forum Crystal Award.



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OF THE WORLD

The World Economic Forum, committed to improving the state of the world, is the International Organization for Public-Private Cooperation.

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