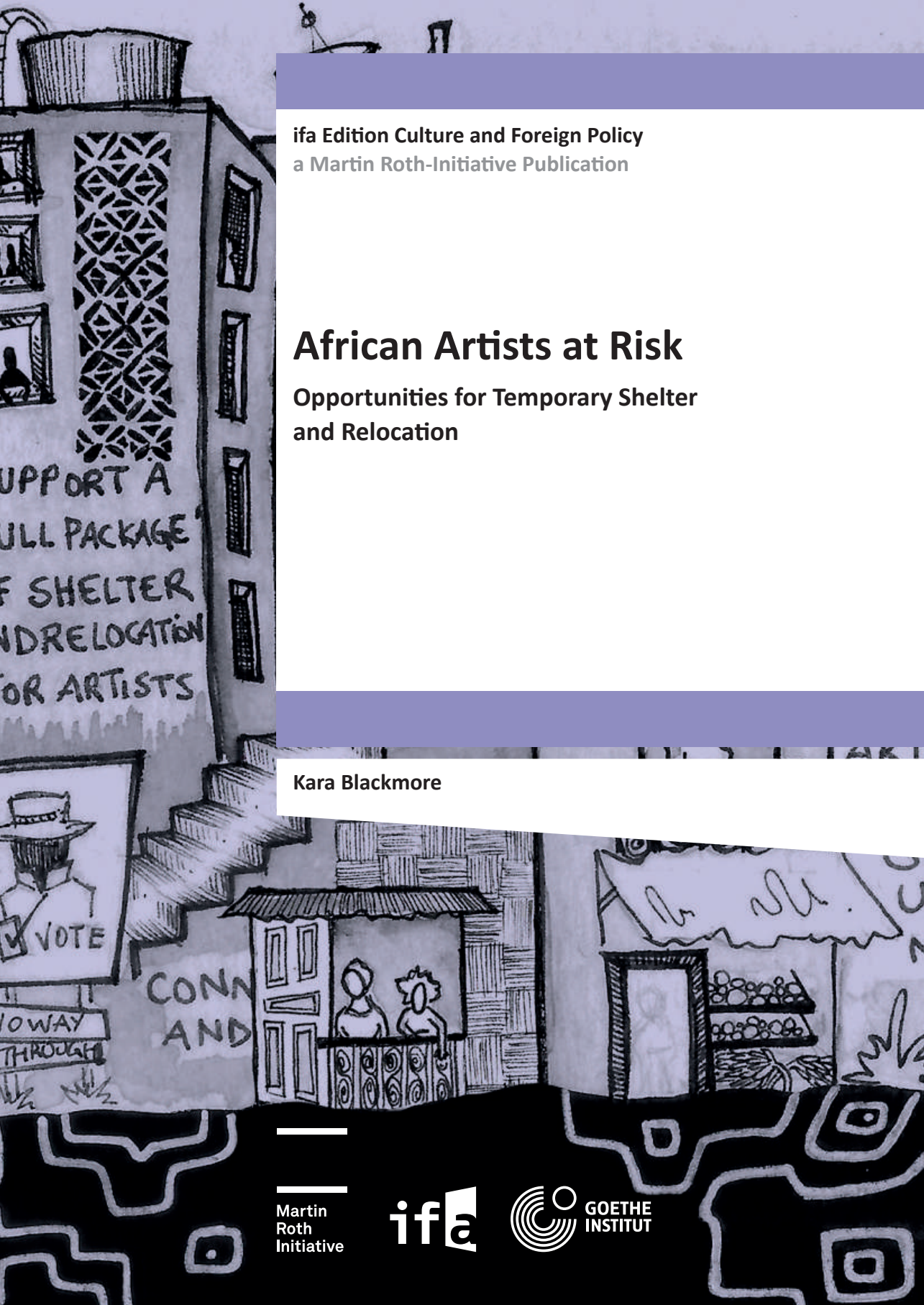


ifa Edition Culture and Foreign Policy
a Martin Roth-Initiative Publication

African Artists at Risk

Opportunities for Temporary Shelter and Relocation

Kara Blackmore

Martin Roth Initiative
ifa
GOETHE INSTITUT

ifa Edition Culture and Foreign Policy – a Martin Roth-Initiative Publication

African Artists at Risk

Opportunities for Temporary Shelter and Relocation

Kara Blackmore

Martin Roth Initiative

ifa Institut für Auslandsbeziehungen

GOETHE INSTITUT

Content

Forewords **4**
Abstract **7**

Map of initiatives for relocation, arts and human rights in African countries **8**

1 Introduction **10**
1.1 Research design and methods 11
1.2 Intended audience 13
1.3 Report outline 14
2 Freedom of expression in context **14**
2.1 Cultural rights, protection and risk 14
2.2 Bridging arts and human rights 17
3 Models of support: working towards an ecosystem approach **20**
3.1 The academic model 22
3.2 The municipality model 24
3.3 The arts residency model 26
3.4 Lesbian, gay, bisexual, transgender and queer safe spaces 27
3.5 Collaboration through advocacy and informed practice 29
4 Relocation from African artistic perspectives **31**
4.1 Understanding risk 31
4.2 Mobility within Africa 32
4.3 Funding and the 'full package' 36
4.4 African initiatives, representation and access 38
4.5 Coordination and collaboration between artists and relocation initiatives 40
4.6 Existing temporary shelter and relocation initiatives within Africa 41
5 Spotlight: Kampala, Uganda **43**
6 Conclusions and recommendations for improving temporary shelter and relocation in African countries **49**

References **53**
Appendices **56**
List of abbreviations **61**
About the author **62**

Foreword by ifa´s Research Programme, "Culture and Foreign Policy"

Free participation in cultural life as well as the protection of the moral and material interests resulting from any scientific, literary or artistic production is a human right. Artists should be granted this right. Are they in danger, shelter programmes provide relief. However, in environments where the free articulation of artistic expression is not possible, every artist trying to continue should be understood not only as a vulnerable person but also as an active human rights defender.

On the basis of this argument, the following study of Kara Blackmore sheds new light on the current unbalance of support systems, since the majority of them relocate at-risk African artists to Europe and North America. This practice however, the author states, poses not only further social, cultural and economic challenges for the artists themselves. Artists also seek to continue their work embedded in the creative sectors and industries at home as it is often the baseline and inspiration for their art as well as a way of interacting in the community. Thereby regional approaches help to sustain social as well as institutional knowledge.

ifa (Institut für Auslandsbeziehungen) is committed to peaceful and enriching coexistence between people and cultures worldwide. We promote art and cultural exchange through exhibitions, dialogue, and conference programmes. As a competence centre for international cultural relations, ifa connects civil societies, cultural practices, art, media, and science.

This study here from the Martin Roth-Initiative forms part of the research at ifa and the ifa Edition Culture and Foreign Policy, in which experts address relevant issues relating to culture and foreign policy with the aim to provide expert advice for practitioners and policy-makers. With the regional approach presented here, Kara Blackmore points to the crucial factors of funding mechanisms, representation and access to information that all need to contribute to more equity in the international system.

Dr Odila Triebel
Head of Dialogue and Research "Culture and Foreign Policy", ifa

Foreword by the Martin Roth-Initiative

International temporary relocation is a support mechanism in increasing demand for civil society actors at risk, including artists, activists, journalists, human rights defenders and others. To meet the specific needs of artists, more dialogue between professionals in the field of relocation and the artistic, cultural, and creative sectors is necessary. Furthermore, given that most donors are based in Europe or North America, increasing the number of regional initiatives based in the Global South would allow for more funding and decision-making power in the regions where most relocation applicants come from.

This report highlights some of the best practices and challenges for artists´ relocation within the African continent. Given Africa´s many different regions and 54 countries, it is impossible to effectively represent this diversity of contexts. Moreover, this report is written and edited from a perspective that is rooted in the Global North. No doubt, more decolonial knowledge-production and first-hand experiences directly from African researchers, artists, activists and organisations are needed to develop adequate support systems. However, despite its limitations, this report may contribute to the ongoing debate on how to improve existing support networks and to foster new ones. Parallel to this research project is another report that is focussed on regional relocation for at-risk artists in Latin American countries (by Laurence Cuny, 2021, forthcoming). To make the key results and recommendations of the reports more accessible, each report is accompanied by an illustrated summary document.

Both reports are published within the research programme of the Martin Roth-Initiative (MRI). In 2018, this temporary international relocation initiative was launched by ifa (Institut für Auslandsbeziehungen) and the Goethe-Institut to enable at-risk artists to continue their work in Germany or in a third country. The MRI´s research aims to foster knowledge and provide examples of good practice for the enhancement of existing relocation initiatives. The interim results of this study were discussed at a digital workshop in October 2020, and the community of practice issued feedback to the author.

Prior publications by the MRI examined existing relocation programmes around the globe (Jones et al. 2019), potentials for improved collaboration between relocation initiatives (van Schagen 2020), their impact on human rights defenders´ home communities in the case of Kenya (Mutahi/Nduta 2020), and the challenges of safe return and alternatives following relocation (Seiden 2020). The MRI also published a collection of best practices (Bartley 2020) and an animated short video on psychosocial wellbeing during periods of relocation (see https://martin-roth-initiative.de/en under "Publications").

Many thanks to the artists and other interview partners who participated in the research, to the map designer Musa Omusi, the illustrator Mirembe Musisi, as well as to Maik Müller, Marieke Ender and Dr. Odila Triebel for their contributions to editing this report. I would also like to thank Emily Pollak for her support in language and content editing.

Dr Lisa Bogerts (MRI Research Coordinator)
Berlin, February 2021

Abstract

Threats to both creativity and freedom of expression is on the rise globally, with Africa as no exception. As a result, artists, journalists and human rights defenders are seeking out shelter or safer locations in order to escape harm. However, the support systems currently in place predominantly relocate at-risk African artists to Europe and North America, which poses an additional set of social, cultural and economic challenges. This report thus attempts to understand the experiences of artists from African countries and investigates the successes and challenges of developing temporary shelter and relocation initiatives based on the continent.

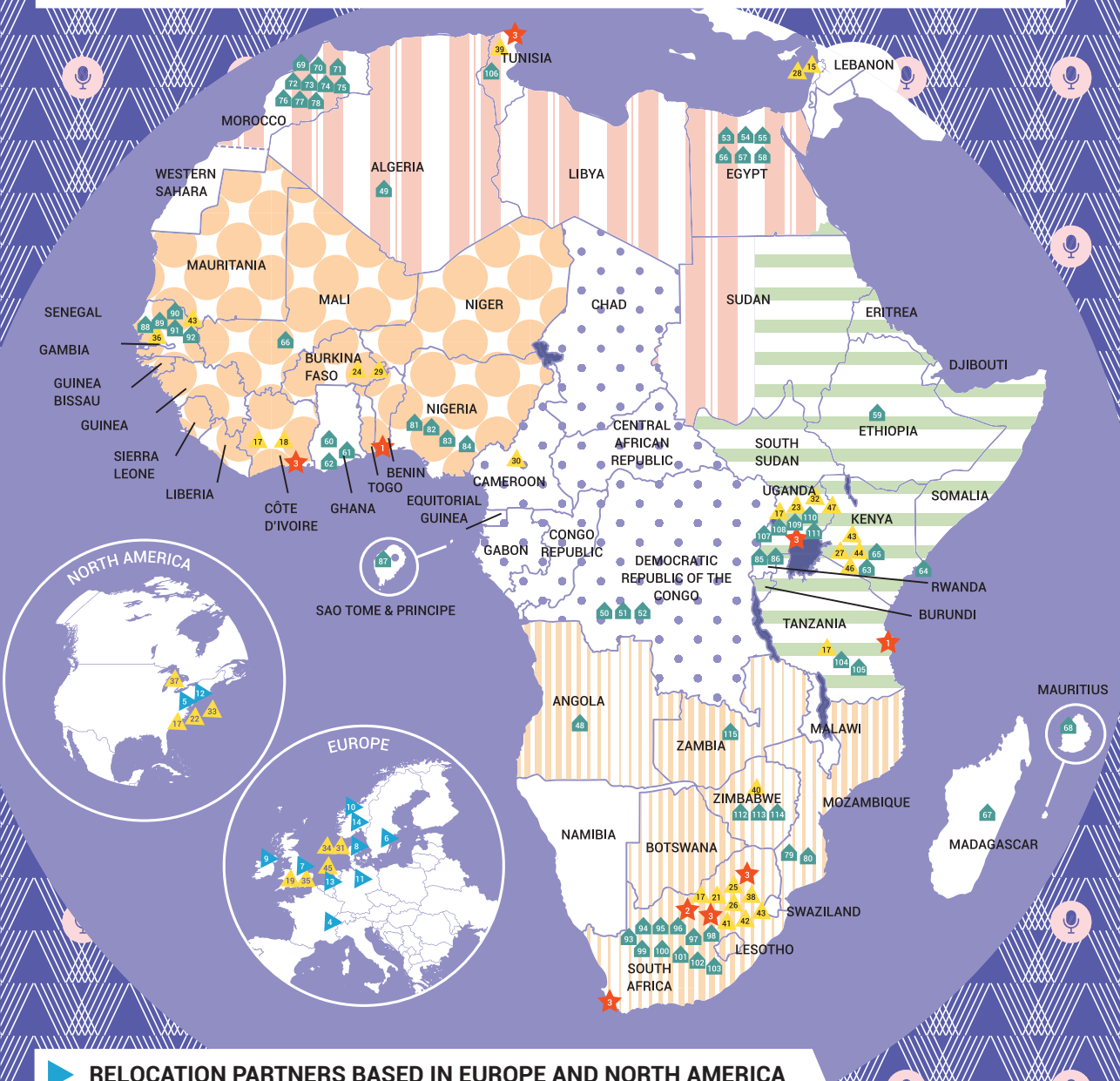
Fig. 1 (p. 8-9): Map of initiatives for relocation, arts and human rights in African countries; design by Musa Omusi/Made With Love, Nairobi (2021)

AFRICA-BASED RELOCATION INITIATIVES

1. Africa Human Rights Network/Shelter Cities — **TANZANIA (Dar es Salaam), BENIN (Cotonou)**
2. Hammerl Arts Rights Transfer/HART Fellowship — **SOUTH AFRICA (Johannesburg)**
3. African Defenders/Ubuntu Hub Cities (Pan-African Human Rights Defenders Network) — **SOUTH AFRICA (Pretoria, Johannesburg, Cape Town), UGANDA (Kampala), TUNISIA (Tunis), CÔTE D'IVOIRE (Abidjan)**

MEMBER ORGANISATIONS:

- Cairo Institute for Human Rights Studies
- Southern Africa Human Rights Defenders Network
- Defend Defenders (East and Horn of Africa Human Rights Defenders Project)
- Central Africa Human Rights Defenders Network /Réseau des Défenseurs des Droits Humains en Afrique Centrale
- West African Human Rights Defenders Network



RELOCATION PARTNERS BASED IN EUROPE AND NORTH AMERICA

4. Agir Ensemble pour les Droits Humains (Acting together for human rights) — **FRANCE**
5. Artist Protection Fund — **USA**
6. Artists at Risk (AR) — **FINLAND**
7. Centre for Applied Human Rights/University of York — **UK**
8. Freemuse — **DENMARK**
9. Front Line Defenders — **IRELAND**
10. International Cities of Refuge Network (ICORN) — **NORWAY**
11. Martin Roth-Initiative — **GERMANY**
12. PEN International — **USA**
13. ProtectDefenders.eu/EUTRP — **BELGIUM**
14. Safemuse — **NORWAY**

SAFETY AND SUPPORT

LOCATION OF HEADQUARTERS INDICATED ON THE MAP

- ADVOCACY
- EXHIBITION SPACE
- FINANCIAL ASSISTANCE
- GENDER AND SEXUALITY
- KNOWLEDGE DEVELOPMENT
- LEGAL SUPPORT
- NETWORKING
- PROTECTION
- WOMEN

15. Action for Hope
16. Alert-Art-Afrik
17. Amani: Africa Creative Defence Network
18. Arterial Network
19. Article 19
20. Artists at Risk Connection
21. Artist Proof Studio
22. The Artists Safety Net
23. Barefoot Law
24. Ciné Droit Libre
25. CIVICUS
26. Coalition of African Lesbians
27. Creatives Garage
28. Culture Resource (Al-Mawred Al-Thaqafy)
29. Cultures of Resistance Network
30. Doual'art
31. Euro-Mediterranean Foundation of Support to Human Rights Defenders
32. Femwrite
33. freeDimensional
34. Global Action Network
35. In Place of War
36. Institute for Human Rights and Development in Africa
37. International Freedom of Expression Exchange
38. Lawyers for Human Rights
39. Ligue Tunisians des Droits de l'Homme (Tunisian Human Rights League – LTDH)
40. Magamba
41. Market Photo Workshop
42. Market Theatre Laboratory
43. Open Society Foundations
44. Resource of Open Minds
45. TransArtists
46. Urgent Action Fund - Africa
47. Writivism

ART RESIDENCIES

ANGOLA
48. Espaço Luanda Arte

ALGERIA
49. aria

DR CONGO
50. Centre D'art Waza
51. Studios Kabako
52. Kin Art Studio

EGYPT
53. Artellewa Art Space
54. Contemporary Image Collective
55. Darb 1718
56. Elmadina For Performing And Digital Arts
57. Out Of The Circle
58. Townhouse

ETHIOPIA
59. Netsa Arts Village

GHANA
60. Nka Foundation
61. Nubuke Foundation
62. Savannah Centre For Contemporary Art

KENYA
63. Nest Collective
64. Saba Arts Residency
65. Creatives Garage

MALI
66. Centre Soleil d'Afrique

MADAGASCAR
67. La Teinturerie

MAURITIUS
68. pARTage

MOROCCO
69. Atla(S)Now
70. Café Tissardmine
71. Culture Vultures
72. Dar Al-ma'mûn / Translator In Residence
73. Espace Darja
74. Green Olive Arts
75. L'appartement 22
76. La Fabrique Culturelle Des Anciens Abattoirs De Casablanca
77. Le Cube
78. The Ultra Laboratory

MOZAMBIQUE
79. Culturarte
80. Nzango Artist Residency

NIGERIA
81. Art Noise Ng
82. Arthouse Foundation
83. Boys Quarters
84. CCA Lagos

RWANDA
85. Kigali Centre For Photography
86. Ivuka Arts

SAO TOME & PRINCIPE
87. Cacau

SENEGAL
88. Jant-bi L'ecole Des Sables
89. Kër Thiossane
90. Raw Material Company
91. The Waaw Centre
92. Bridge

SOUTH AFRICA
93. Africa Centre
94. Air Villekulla
95. Driftwood Studios
96. Greatmore Studios
97. Space Between A-i-r
98. Tankwa Artscape
99. The Bag Factory
100. The Falconer Foundry
101. August House
102. Nairox Foundation
103. The Project Space

TANZANIA
104. Warm Heart Art Tanzania
105. Nafasi Art Space

TUNISIA
106. Art Veda

UGANDA
107. 32° East Ugandan Arts Trust
108. Rwenzori Founders
109. Weaverbird
110. Nyegenyege Tapes
111. Bayimba Foundation

ZIMBABWE
112. Savanna Trust
113. Village Unhu
114. Njelele Art Station

ZAMBIA
115. Modzi Arts

This overview does not claim to be complete. Locations of initiatives are not exact geolocations in terms of cities, but only indicate the country the initiative is based in. © ifa/MRI 2021

VOICES OF RELOCATED ARTISTS

1 Introduction

Supporting at-risk artists in African countries in their efforts to achieve safety and to continue working requires an understanding of formal and informal mechanisms involved in temporary shelter and relocation. The increase in threats to freedom of expression from governments and religious fundamentalists means these mechanisms are crucial to effectively supporting impacted artists (Freemuse 2018; 2019; 2020; Cuny 2020). Certain governments in African countries have a reputation for targeting creative freedom in order to silence artists. The 2019 Freemuse report on the "State of Artistic Freedom" highlights Nigeria, Egypt, Tanzania and Uganda as some of the most difficult places for artists to freely express their ideas through their work. Across Africa, new laws are being put in place to silence artistic voices, both domestically and in digital spaces. Simultaneously, artists on the continent are fully integrated into social movements that often challenge ruling governments or conservative cultural systems. Human rights and arts organisations are coming together to find solutions for artists in the form of temporary shelter and relocation programmes.

This report is a response to the call made by shelter and relocation initiative stakeholders to establish an Africa-centred body of knowledge, as it was expressed at the 2019 Safe Havens Conference in South Africa. It understands shelter and relocation initiatives to be international programmes or organisations that help threatened or persecuted civil society actors (human rights defenders, journalists, academics, artists and others) to temporarily leave their country in order to either have a respite or to continue their work abroad. The research conducted for this report revealed different forms of support that are suited to the needs of artists within Africa, and is focussed on existing shelter and relocation initiatives as well as newly developed networks. Several key questions were posed to stakeholders in interviews. These questions include but are not limited to:

- What are the key challenges to supporting artists at risk in Africa?
- How can arts and human rights organisations better support artists to relocate or seek shelter *within* Africa?
- How can we imagine the future of support for artist relocation within Africa?

1.1 Research design and methods

This report makes three key contributions: firstly, it describes models of temporary shelter and relocation approaches that are being transferred from European and North American contexts into Africa. Secondly, it reveals the contextual complexities of shelter and relocation within African countries and across countries on the continent. Thirdly, and perhaps most importantly, it clarifies the shelter and relocation experience from the artists' perspectives. Lastly, it brings together a visualised dataset of arts and human rights initiatives that constitute an ecosystem of support (see map in Fig. 1).

The 'ecosystem' approach presented below is informed by the ways in which new African initiatives such as the Ubuntu Hub Cities and Shelter Cities have developed to support artists.[1] The development of sound relocation ecosystems within Africa is challenged by issues of identity and inclusion: whilst human rights organisations do include artists, as outlined by international conventions, artists do not necessarily consider themselves to be human rights defenders (HRDs). Uganda and specifically Kampala serves as a 'spotlight' in this research, providing a context in which foreign artists can find shelter, whilst citizens are increasingly threatened by harsh government reprisal. Like other African cities, Kampala is a budding but vibrant cultural hub, making it a home for displaced artists despite the country's challenging human rights record. This example highlights a reality that is not mirrored in European or North American relocation schemes, in which national support for freedom of expression underpins a justification for artists' safety. The ecosystem approach centres artists for the purpose of recognising their place in relocation initiatives. Through this investigation I ask: What ingredients are needed to plant, nurture and grow safe spaces for African artists?

This research report combines qualitative analysis of literature related to temporary shelter and relocation as well as interviews with people from the artistic, academic and human rights sectors. The findings included in this contribution are grounded in a systematic review of published literature and

[1] Ubuntu Hub Cities: https://africandefenders.org/what-we-do/hub-cities/;
Shelter Cities: https://www.ahrnfoundation.org/shelter-city/.

institutional reports. Using a snowball sampling method for selecting interview partners, I conducted qualitative interviews to gain insights into the lived experiences of key stakeholders and recipients of shelter and relocation support. The research lasted four months (mid-July to mid-November 2020) and aimed to document the experiences of relocated persons and representatives of hosting organisations.

Primary and secondary research was driven by a set of core questions (see p. 8) and expanded through subsets of questions which I distributed throughout different stakeholder communities (see Appendix 1). I conducted online interviews with 14 African artists; with representatives of 12 shelter and relocation initiatives within Africa, Europe and North America; of 12 donors, including in-country representatives in Africa; and of nine African arts residency spaces. Written responses were also submitted. Artists' perspectives were provided by people who have benefitted from relocation programmes within Africa and outside the continent, as well as those who have been forced to flee but have not received any formal shelter or relocation support. Such a broad spectrum of perspectives provides a glimpse into the current state of shelter and relocation initiatives in Africa and informs the recommendations presented in this report (see Chapter 6).

There exist limitations to this research: Africa is a vast continent of 54 countries with incredibly diverse contexts. Indeed, the characterisation of Africa is a malleable concept, tied to a vast continental diaspora. This report, therefore, is not intended to generalise, but to draw evidence directly from the research and my own experiences as a curator in Africa for the last decade.[2] Cursory insights reach across the national borders; most of the research is focussed on East and Southern Africa, where I have rich networks. There exist geographic, historic and linguistic challenges in a continent-wide approach. Several managers and relocated persons explained that the language of the international shelter and relocation community is English, which creates an additional barrier for artists and organisations whose language of operation is not English. Thus, most of the information gathered for this report is from interviews, documents

[2] For my reflections on positionality, research methods and ethics, see Appendix 1.

and written responses in English and some in French. Furthermore, several of the North African support systems and relocation mechanisms are linked to the Middle East, highlighting the need to further investigate conditions within the Arabic-speaking region. Finally, it is important to note that desk-based research during COVID-19 lockdown conditions also made connecting with interviewees difficult, especially considering existing digital divides within Africa, where certain regions lack regular, affordable or stable access to internet. In total, this report is only a snapshot into the regional contexts and present moment of temporary shelter and relocation initiatives in Africa.

1.2 Intended audience

This study is meant for a diverse readership that includes artists, arts organisations, relocation professionals and donors. In particular, the report is aimed at those individuals working at the intersection of arts and human rights who will hereby be referred to collectively as the 'community of practice', and who include visual, literary and performing artists, activists, journalists, lawyers, scholars, relocation managers and arts residency professionals.

This report serves as a guide for arts organisations on how temporary shelter and relocation initiatives operate. In addition, particular points are relevant to donor communities involved in funding human rights, arts or diplomatic endeavours. Some of the research presented in this report will be familiar to professionals already engaged in the work of temporary shelter and relocation. However, the human rights framework embedded in relocation work is not necessarily familiar to artists or to regional practitioners within Africa, meaning that some sections of the report are aimed at explaining concepts of risk and describing relocation practices. Furthermore, the majority of respondents based in Africa – who are not directly associated with temporary shelter and relocation programmes – were unaware of organisations and support mechanisms available to them. The fact that the overlap of arts, rights and justice is still in its nascency will be further explored in the following chapters, highlighting some of the challenges of working across sectors and contexts.[3]

[3] The University of Hildesheim is developing a library of resources related to this work. It can be accessed at: https://www.uni-hildesheim.de/arts-rights-justice-library/.

1.3 Report outline

The study is divided into six key sections: Chapter 2 offers background information on artistic freedom and human rights in African countries. Chapter 3 describes the different models of support identified in this research; namely, academic, municipality- and artist residency-based. Chapter 4 is a discussion of the overall findings and key trends as they relate to temporary shelter and relocation within Africa and to African artists seeking safe spaces to continue their practice in Europe and North America. Chapter 5 provides a deeper look into specific initiatives, with Kampala, Uganda as one example. Chapter 6 finishes with a set of conclusions and recommendations for next steps towards strengthening support networks for at-risk artists in African countries.

2 Freedom of expression in context

2.1 Cultural rights, protection and risk

Threats to freedom of expression constitute a violation of human rights. The inclusion of artists as a protected category is enshrined in Article 27 of the Universal Declaration of Human Rights (1948), which establishes the rights to "freely participate in the cultural life of the community, to enjoy the arts […]" and "to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author".[4] Artists have been specifically identified in international agreements such as the 1980 UNESCO Recommendation on the Status of the Artist, which stipulates the right to create without censorship or intimidation.[5] Since 2009, the United Nations (UN) has had in place a mandate for a Special Rapporteur in the field of cultural rights to advise on issues facing artists, such as freedom of expression and the protection of cultural heritage. This high-level work within the UN has impacted how artists have been understood within wider human rights protection mechanisms. UN Special Rapporteur Karima Bennoune presented an inclusive approach to this work by defining 'cultural rights defenders' as people working

[4] Available at: https://www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf; p. 56.
[5] Available at: https://unesdoc.unesco.org/ark:/48223/pf0000114029.page=144.

in defence of human rights as they relate to issues such as values, beliefs, convictions, cultural heritage, languages, knowledge, the arts, institutions and ways of life.[6] She stated in a 2020 submission to the Human Rights Council that cultural rights are:

> "[…] not always given the attention they deserve, and not always recognized as human rights with the same standing as other rights. Cultural rights defenders are therefore often not fully recognized for their work, do not receive adequate support and are not granted appropriate protection." (United Nations 2020: 2)

The new framing of at-risk artists as cultural rights defenders bestows agency to those who are often viewed as vulnerable, shifting the narrative from passively 'at risk' to actively 'in defence' of their rights.[7]

Turning now to Africa, there are challenges to the implementation of recommended UN policies. While the guiding UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression[8] has been ratified by 31 African countries, many of these nations have governments in power that regularly violate their citizens' human rights with impunity. In 2016, the UN High Commissioner for Human Rights at the time, Zeid Ra'ad Al Hussein, reported on some of these violations in countries like Egypt, Sudan and South Sudan, and brought international focus to nations in which civil society has been shrinking, such as the Democratic Republic of the Congo (DRC) and Burundi.[9] Author, filmmaker and activist Tsitsi Dangarembga spoke about the stigma associated with international and UN-driven advocacy in countries like her home of Zimbabwe. Instead, she calls for action that employs "a multitude of African voices, a multitude of Black voices", concluding that, "We need to

[6] For a UN Human Rights Council definition go to: https://www.ohchr.org/EN/Issues/CulturalRights/Pages/CulturalRightsDefenders.aspx.
[7] This point was raised by Laurence Cuny in relation to her research on cultural rights and temporary shelter and relocation initiatives in Latin America. See Cuny (2021; forthcoming).
[8] Convention available at: https://en.unesco.org/creativity/convention.
[9] Submission available at: https://documents-dds-ny.un.org/doc/UNDOC/GEN/G20/014/98/PDF/-G2001498.pdf.

engage in each other's struggles".[10] In short, Dangarembga points out that high-level policy from external sources is not sufficient to protect artists who are at risk in countries with legacies of violations against their citizens.

Within African countries there is simultaneously a crossover between arts and human rights practice as well as distinct policy spaces for the conditions of artists at risk. Since its inception in 2004, the African Commission on Human and Peoples' Rights[11] has employed a series of mechanisms that include special rapporteurs, committees and working groups engaging in issues specific to artists, such as freedom of expression. Meanwhile, in a non-governmental capacity, organisations like the Arterial Network set up its project Artwatch Africa to monitor and publicise violations to freedom of expression.[12] Both intergovernmental and non-governmental organisations have struggled to maintain support or momentum, leaving the research, relocation and policy work to smaller civil-society organisations and national human rights commissions. One interviewee explained that there is a new cultural policy draft within the African Union that aims to bring together member states on issues of cultural protection and safeguarding freedom of expression.

A series of responses have been made to protect and relocate targeted individuals by over 30 organisations across the globe, which offer legal, mobility or financial assistances to at-risk individuals from Africa (see "safety and support" initiatives in Fig. 1). In these instances, conditions of risk are evaluated according to conventions of recognised threats to freedom of expression established by the UN. Beyond the formality of UN mechanisms, the lived experience of risk is also influenced by both the legacies of state-based human rights violations and the proximity to safety, meaning that people who have endured long-term violations understand risk differently from those who live in robust democracies. Likewise, interviewees explained to me that self-censorship

[10] CINIDB Conversation Series: Freedom of expression, solidarity, support and safety, published on 29 October 2020, available at: https://www.youtube.com/watch?v=v3NEdk9db4M&feature-=youtu.be&fbclid=IwAR35V1KY8XhZ-x7WVPsy_-YHZPQMKGvQlnHv13ymCAabXYkjQNnR-55YACo.
[11] https://www.achpr.org/.
[12] Arterial Network: https://www.arterialnetwork.org/. In the digital version of this report, direct hyperlinks to the websites of organisations are provided when they are first mentioned. This only applies to organisations listed in the map (Fig. 1) or in the list of funding opportunities (Appendix 3).

is higher in conditions where people reside far from safety. This contextual nuance was outlined by respondents from Eritrea, Egypt and Zimbabwe who described that artists have over time developed high thresholds for risk because of the sophistication and reach of state security agents and surveillance.

High tolerance for threat exists in countries with conservative Islamic and Christian populations. In these regions, and elsewhere in the world, citizens and governments have been known to attack artists, at times legislating against free speech on the grounds of religious law. In one case, Nigerian singer Yahaya Sharif-Aminu was sentenced to death by a Sharia court in August 2020 for a song he had shared on social media that was classified as blasphemous.[13] The daily threats to lesbian, gay, bisexual, transgender or queer (LGBTQ) artists are particularly high in countries where religious groups enforce anti-homosexuality laws through mob justice. Threats of censorship and reprisal against artists are on the rise due to new legislation designed to monitor or censor free speech on the internet.

2.2 Bridging arts and human rights

The structure of temporary shelter and relocation initiatives that support scholars, HRDs, journalists and activists has come to include artists. In 2012, a 'mapping' of existing shelter and relocation initiatives called for more inclusion of artists (GHK Consulting 2012). Significant transcontinental initiatives for artists include the International Cities of Refuge Network (ICORN), PEN International and Shelter City.[14] Artists at Risk (AR), the Artist Protection Fund (APF) and the Martin Roth-Initiative (MRI) expanded relocation work to set up more residency-based relocation for a variety of artists seeking safety.[15] Over the past 10 years, creative practitioners have come to be included into support networks for human rights defenders, although this inclusion has not been comprehensive. Like other protection work, relocation programmes have been

[13] https://news.un.org/en/story/2020/09/1074022.
[14] ICORN: https://www.icorn.org; PEN International, https://pen-international.org; Shelter City: https://sheltercity.nl/en/.
[15] AR: https://artistsatrisk.org; APF: https://www.iie.org/programs/artist-protection-fund; MRI: https://www.martin-roth-initiative.de/en.

mainly funded by European donors, with most artists being relocated to cities in that region, as well as to North America.

Beyond the formal oversight or protection measures enshrined in international agreements is a more colloquial debate surrounding the term 'activist'. Some artists consider their work to be activist work in defence of human rights, while others see it as merely politically or socially engaged. Filmmaker Hajooj Kuka explained that, for him, activism and artistry are distinct from one another because they require different types of labour; the first requires organising and mobilisation and the second centres around creativity.[16] The blending of art and activism is manifested in the popular terms 'artivist' or 'artivism' (Aladro-Vico et al. 2018; Nossel 2016). Such practices are gaining prominence in Africa, aided by digital technologies (Thiel 2017). Donors such as the British Council and the Open Society Initiative for West Africa[17] fund 'artivism' with the aim of developing civic discourse through creative practices.[18]

'Artivists' also engage directly in politics, sometimes standing for office or creating social movements in protest against ruling powers; persecuted people may also be motivated to stand for office as a performative act. For example, photographer Boniface Mwangi from Kenya created the 'artivist' space PAWA254[19] in 2011 and later went on to run for parliamentary office in the 2017 general elections. Countries like Uganda, Senegal, Tanzania and Guinea have seen artists operating in the highest levels of politics, with musicians running for president. According to Freemuse's State of Artistic Freedom report, the political potency of music makes it one of the most targeted art forms (Freemuse 2020). Music provides a vehicle to disseminate dissent. Such examples can be seen in recent uprisings in Egypt, Tunisia and Sudan (Branch/Mampilly 2015). 'Artivist' groups such as Y'en a Marre ('Fed Up') in Senegal, AnaTaban ('We are tired') in

[16] See footnote 10.
[17] British Council: https://www.britishcouncil.org/; Open Society West Africa: https://www.osiwa.org/.
[18] Explained in interviews with representatives from the British Council, East Africa office (based in Nairobi, Kenya), 29 July 2020; and of Raw Material Company (based in Dakar, Senegal), 16 September 2020.
[19] https://pawa254.org/.

South Sudan or the #FeesMustFall protests in South Africa all voice the desire by youth to infuse art into political perspectives (Honwana 2019).

Such vocalisations of dissatisfaction through artistic media has been met with harsh backlash. Across African countries, musicians, visual and multidisciplinary artists and writers are being threatened, attacked, imprisoned or killed because of their creative expression. New legislation used to censor artistic expression is also on the rise; notably in Egypt, Nigeria, Cameroon, Uganda and Zimbabwe (Cascais 2020). It is within this context that existing human rights networks, arts spaces and informal support systems have come to the aid of persecuted artists.

Supporting artists in need of shelter or relocation in the existing frameworks applied to human rights defenders, does however, present some challenges. One is the positioning of artists in shelter and relocation initiatives in such a way that they can continue their work. Some organisations see the value in artwork for 'self-care' in a therapeutic approach. However, there are instances whereby artists are instrumentalised for advocacy campaigns. According to one interviewee, this instrumentalisation of artists within artistic support and development programmes can create a split identity for artists who want to both create high-quality artworks but who are also expected to achieve certain objectives with their art for different purposes. The artwork then becomes not more than a mouthpiece for donors rather than self-determined expression by the artists.[20] Support mechanisms originating in Europe and North America as well as from the human rights sector within Africa should be aware of artistic licence in contexts in which creative sectors are donor-dependent.

Approaches to shelter and relocation that centre the Global South and Africa were addressed at the 2019 Safe Havens meeting in Cape Town, which affirmed the challenges discussed in this section, specifically those faced by African artists who relocate to European or North American countries (Schmidt 2019). Conversely, it also highlighted the potential for more collaboration within the

[20] Nadine Siegert, Head of Culture & Development at Goethe-Institut Johannesburg, South Africa, in conversation with the author, 19 August 2020.

continent between arts and human rights sectors in order to develop shelter and relocation initiatives. As a result of this conference, the Amani Network was launched in 2020 to support artists and human rights defenders within African countries. The Amani Network seeks out regional expertise to vet applicants and develops tailored relocations that suit artists' needs.

3 Models of support: working towards an ecosystem approach

"It is so helpful to have someone who will stand with you fully, especially when you have been betrayed by your people and even by your own country".[21] This statement by writer and journalist Dessale Berekhet speaks to the experience of having access to social networks that support his relocation, including formal relocation organisations like ICORN, Defend Defenders[22] and PEN, in contrast to the feeling of having been betrayed by his home country of Eritrea. Journeys like his illustrate the ways in which individuals create their own 'ecosystems' as well as the sentiments of an activist who may never be able to return home.

On the technical side, different models of support are classified in this report as academic, municipality-based, and residency-based. They respond to different levels of threat and to the various needs of the at-risk person. Across temporary shelter and relocation schemes, which usually focus on human rights defenders, support is aggregated into the forms of emergency relief, relocation for rest and respite, and relocation for continuing work. Emergency relief usually takes the form of small funds that can be used toward legal fees, urgent relocation or medical support. In temporary relocation cases, two types of relocation are available: 'rest and respite', wherein the HRD may recover from their experiences of threat or harm; and/or active relocation wherein the HRD is able to continue their work in another location. In the latter cases, networks of advocacy and logistical assistance are combined for maximum support.

[21] Interview with Dessale Berekhet, writer and journalist, 7 November 2020.
[22] https://defenddefenders.org/.

Emergency financial assistance is provided by various organisations. Such funds are allocated when there exists an immediate threat to life or threat of imprisonment, and range from a one-time payment of 500 to 1,000 euros. Applications for these funds are processed quickly and dispatched immediately. Granting of the funds does not determine where the recipient is relocated, and conditionalities are rather flexible. Freemuse, Front Line Defenders and Protect Defenders EU are the most notable sources of emergency relief funds.[23]

The term 'temporary relocation' means the applicant goes abroad for three to six months (short-term) or one to two years with the aim of eventual return. This can cost anywhere from 5,000 euros for a three-month relocation within Africa to 140,000 euros for a one-year relocation with family members to Europe. On average, a relocation period of three to six months within Southern or Eastern Africa costs around 10,000 to 15,000 euros per individual.[24] While this sum covers basic operational costs, it is not always sufficient to cover the needs of an artist or to support the ongoing costs of running the host organisation (see Chapter 4.3).

Despite the intention for shelter and relocation to be temporary, many relocated individuals are not able to return to their home country or they become stuck in cycles of chronic displacement (see also Seiden 2020). Temporary relocation can be a pathway to more permanent relocation if the political conditions in the artist's home country do not stabilise, as is currently the case in Eritrea and Zimbabwe. However, Jones (2015: 947) asserts that there is insufficient evidence to claim that relocated persons on temporary stays will go on to seek asylum. Scholars and practitioners agree there still exists a need to draw upon the long-term relationships between relocation and asylum, especially in the contexts of artists.

[23] Freemuse Artist Assistance: https://freemuse.org/artist-assistance/; Front Line Defenders Protection Grants: https://www.frontlinedefenders.org/en/programme/protection-grants; Protect Defenders EU Emergency Grants: https://www.protectdefenders.eu/en/form-c1.html.
[24] Interview with Olivier Muhizi, Director of the AHRN (based in Dar es Salaam, Tanzania), 28 July 2020. Interview with Billy Kahora, writer and scholar (Kwani publications, University of Bristol), 31 August 2020. Interview with Michael Schmidt, Fellowship Co-ordinator at Hammerl Arts Rights Transfer (based in Johannesburg, South Africa), 6 August 2020.

None of the mentioned support models operates without the collaboration of different stakeholders. They all require a combined set of skills within partner organisations or by individuals to successfully relocate an artist at risk. An ecosystem approach is useful for effectively conceptualising ways of supporting relocation, meaning that an organisation rarely has the skill set or capacity to manage all aspects of the individual's needs. The term 'ecosystem' refers to a set of interdependent relationships between stakeholders. For example, European donors may forge connections with diplomatic missions to be able to effectively secure visas for relocation procedures. The Artist Protection Fund describes this ecosystem as a process of 'innovative placemaking' and 'comprehensive residency design' that takes time to develop.[25] Successful relocations, regardless of their placement structure or process, exhibit strong ecosystems that include support for needs pertaining to legality, creativity, shelter, advocacy and wellbeing[26] (see Fig. 1).

An analysis of opportunities and challenges for at-risk artists in Africa informs the community of practice to be able to build new initiatives or expand existing systems. To this end, European and North American temporary shelter and relocation initiatives can be categorised into three models: academic, municipality- and artist residency-based. A brief overview of these models helps to define potential avenues of scaling up programmes within African countries, as well as difficulties with the global transfer of existing models across contexts.

3.1 The academic model

The academic model of relocation and support has been shaped by the work of supporting scholars at risk. Historically, academics threatened in their home contexts could move laterally within the same professional setting to a safer space. Universities (primarily European and North American) have carved out

[25] Interview with Alison Russo, Senior Director of Artist Protection Fund/Institute of International Education (based in New York, USA), 12 August 2020.
[26] On wellbeing during relocation, see the 2019 Barcelona Guidelines on Wellbeing and Temporary International Relocation of Human Rights Defenders at Risk: https://www.hrdhub.org/wellbeing.

hybrid spaces for HRDs and artists to be given fellowships. Acceptance and placement can take months, making this model unsuitable for emergency relocation. Initiatives are informed by networks such as Council for At-Risk Academics (CARA) and Scholars at Risk Network (SAR), among others.[27]

Academic models usually place HRDs or artists within an academic setting. The Centre for Applied Human Rights (CAHR) at the University of York, UK, has a dedicated programme that hosts many HRDs, but has not supported any African artists to date.[28] In 2017, the University of Hildesheim, Germany, initiated a gathering of HRDs, lawyers, artists, and cultural managers for their Arts Rights Justice Academy and satellite laboratories.[29] A tailored hosting programme within an academic institution means that the university is the primary support mechanism, making it different from the relocation programmes that seek out academic hosts to act as partners. For example, in the former, participant selection is usually done by application or open call rather than direct placements facilitated through relocation programmes, as in the latter. Overall, university fellowship programmes require individuals to go through a longer nomination or placement process that requires organisational or academic affiliation. This makes these programmes difficult for artists to access, and is therefore unsuitable for emergency situations. Academic relocation hosts recognise that these programmes require structural support from universities to sustain them, which can vary based on the resources of the institution and the department's capacity for supporting relocated persons.

Very few scholars are relocated within Africa due to the fact that placements require fully funded admission. Two African scholars interviewed for this research commented on their experiences of relocation outside of the DRC and

[27] CARA: https://www.cara.ngo; SAR: https://www.scholarsatrisk.org.
[28] Email communication with Sanna Eriksson, Protective Fellowship Coordinator at CAHR, University of York, 19 September 2020; fellowship information available at: https://www.york.ac.uk/cahr/defenders/protective-fellowship/.
[29] Interview with Daniel Gad, Arts Rights Justice Programme Manager, University of Hildesheim, Germany, 5 October 2020; Arts Rights Justice Academy: https://www.uni-hildesheim.de/arts-rights-justice/.

Uganda. One of them explained that one of the challenges of relocating to Europe or the USA is that the qualifications from African universities are not always transferrable, requiring relocated persons to undertake new degree courses in order to compete in an academic setting outside of Africa. He also observed that confidentiality and secrecy within relocation programmes means that Africans in the diaspora are not able to create networks of exiled academics.[30] His experiences and observations are not unique to scholars. As will be shown below, concerns pertaining to knowledge-sharing carry across sectors.

3.2 The municipality model

The 'city' or municipality model is perhaps the most popular shelter and relocation format, and relies on cooperation from a host city to invite and support the relocated person. The International Cities of Refuge Network (ICORN), based in Norway, is best known for this model, having established 70 global safe havens for writers and artists.[31] In 2016, the Malmö-Cape Town mayoral agreement was struck, which was designed to keep progress on track, and was reinforced by the hosting of Safe Havens in Cape Town in 2019.[32]

Another municipality model that was initiated by Justice and Peace Netherlands is called 'Shelter City', a franchise model that encourages the localised development of hubs across the globe. With 16 registered cities, they have developed a manual for how to develop a Shelter City, which features the following requirements:

1. The city must be "a place where the HRD feels safe and with the presence of the required infrastructure to set up a shelter, such as civil society organisations, educational institutions and medical and psychosocial professionals".

[30] Interview with relocated scholar (based in New York, USA), 6 November 2020.
[31] ICORN Cities of Refuge: https://www.icorn.org/icorn-cities-refuge.
[32] Interview with Michael Schmidt, Fellowship Co-ordinator at Hammerl Arts Rights Transfer (based in Johannesburg, South Africa), 6 August 2020.

2. The city must have "supportive authorities. Local, regional and national governments can play an important role, from facilitating visa issuance to providing funding".

3. The city must have "one or several local implementing organisation(s) willing to set up the shelter, handle requests and supervise the arrival, stay and return of human rights defenders".

4. "Funding can be found for the shelter initiative as a whole, but relocated human rights defenders can also be sponsored individually".[33]

As will be discussed below, two Africa-based Shelter Cities have been developed in Cotonou, Benin and Dar es Salaam, Tanzania through the partnership of the Africa Human Rights Network (AHRN).[34] The Shelter City model employs a more traditional definition of HRDs but has received artists and cultural rights defenders as well. Similarly, the Ubuntu Hub Cities of the Pan-African Human Rights Defenders Network (African Defenders) have been devised to support HRDs and artists in six African cities, namely Tunis, Abidjan, Kampala, Johannesburg, Pretoria and Cape Town.[35] Their model implements less of a formula than the Shelter Cities franchise and is more based on a network approach with partners such as Defend Defenders (East and Horn of Africa Human Rights Defenders Project) and the Southern Africa Human Rights Defenders Network (SAHRDN).[36]

The municipality model effectively creates a diplomatic relationship between the implementing relocation organisation and the local government that secures a level of national buy-in from the hosting country. Buy-in ensures the overseeing of human rights by a local government, the support of visa applications and legitimises the relocation programme. Developing a municipality-based relocation programme is, however, lengthy and does not necessarily ensure that the

[33] Shelter City (2020): How to Set up a Shelter City? Manual for Human Rights Defenders Shelters (p. 18); available at: https://sheltercity.nl/wp-content/uploads/2019/09/Shelter-City-Set-up-Manual_version-2.0.pdf.
[34] https://www.ahrnfoundation.org.
[35] https://africandefenders.org/what-we-do/hub-cities.
[36] http://www.southernafricadefenders.africa.

relocation organisation will have the resources or knowledge necessary to host artists. Expanding city-based relocation initiatives in Africa is hindered by the governments' lack of political will for upholding human rights and by relatively minimal domestic resources earmarked for relocated HRDs. Shelter and relocation programmes are also restricted in their capacity to relocate people within Africa because their funding comes from European and North American donors who often stipulate that the recipient be supported within the country whence the funds originated.

3.3 The arts residency model

Most relocations that specifically cater to artists are arranged in an arts residency model: the artist is placed in or partnered with an organisation in order to undertake a specific creative project. Such organisations might be galleries, museums, theatres or dedicated arts development programmes. On the online platform Artnet, an author claims that, "Artist-in-residence programmes give artists the opportunity to live and work outside of their usual environments, providing them with time to reflect, research, or produce work" (Neuendorf 2016). Relocations within the programmatic work of organisations like Perpetuum Mobile's Artists at Risk (AR) (Safe Haven Residencies), the APF, freeDimensional's Creative Safe Haven service, the MRI and Safemuse match individual artists with arts/writing residencies around the world.[37] In each instance, these organisations advocate that the artist be embedded in a creative network within their relocated setting.

The structure of this model is important and differs from other HRD relocation models. According to AR directors, their 'Helsinki Model' is built in a horizontal, modular and scalable way,

> "[…] allowing rapid growth of what we think of as a 'commons' of AR partners, localities and participants. The so-called 'Helsinki Model' envisions an artist-focussed ecosystem of art, human rights and residency-hosting actors on the local level, and an open and flexible network of peer-residencies coordinated as a fast-reaction platform".[38]

[37] freeDimensional: https://fd.artistsafety.net/about/future/; Safmuse: https://safemuse.org/about-us/.
[38] Interview with Marita Muukkonen and Ivor Stodolsky, Directors and Curators of Artists at Risk (based in Helsinki, Finland), 30 September 2020.

To activate this model, AR relies on what they call the 'Local Advisory Council' to respond to the context and needs of the relocated artist in the region of relocation.

Artists find value in the residency model for several reasons: firstly, it increases the likelihood of creating new work while in exile. Exhibitions, productions, collaborations or experimentation with new material are all rendered possible in these settings. In addition, the model fosters an immediate link to a likeminded community of creatives, mitigating the isolation commonly felt by participants in the municipality model. Residencies that are embedded in creative communities are also able to accurately budget and fund artistic work, setting it apart from academic or municipality models. This is not to claim that the municipality models do not partner with artistic spaces. Residency models, however, create an ecosystem that is rooted in the arts and is driven by the specific needs of the artists to continue their creative expression. Therefore, the residency model might not be appropriate for the 'rest and respite' variant of relocation.

3.4 Lesbian, gay, bisexual, transgender and queer safe spaces

The aforementioned list of relocation models could be extended to include those for LGBTQ artists in need of safety and support. A 'safe house' constitutes shelter on a daily basis, even within home countries, and relocation when threats escalate. Thus, safety has to do with identity as much as with creativity or activism. When arranging for temporary shelter and relocation, it is essential to know whether or not LGBTQ people can be received in safety.

According to Amnesty International, within Africa, four countries punish homosexuality with death and 33 have outlawed homosexuality (with some countries passing laws against 'promoting' homosexuality).[39] Thus only 21 countries are legally safe for artists to be open about their non-binary genders and non-heteronormative sexualities. Indeed, relocation programme managers confirmed to me that within Africa, LGBTQ individuals make up some of the highest numbers of people in need of relocation.

[39] https://www.amnesty.org.uk/lgbti-lgbt-gay-human-rights-law-africa-uganda-kenya-nigeria-cameroon.

Fig. 2 (p. 28): The Quingdom - In transition; photo project on gender fluidity; by De Lovie Photography, Kampala 2019 - ongoing; https://deloviephotography.com/projects/the-quingdom

Artists are even targeted in countries like South Africa, where homosexuality is legal. For example, actors and filmmakers involved with the film "Inxeba" ('The Wound'), released in 2017, received public attacks, and the film was reclassified as pornographic in an attempt at censorship (van Damme 2018).

Organisations, safe houses and arts collectives have been established in response to the challenges faced by LGBTQ people in Africa. Some examples like the Coalition of African Lesbians or the Kenya-based Nest Collective seek to create 'safe spaces' that react quickly and are able to move people at risk through vast continental networks.[40] For security reasons, much of the information about safe spaces is kept within LGBTQ communities and is not published. However, it is necessary to consider the role of queer arts spaces in protecting this subset of targeted groups.[41]

3.5 Collaboration through advocacy and informed practice

These models and their selection of applicants are informed by research commissioned or performed by organisations such as Freemuse, PEN International, MRI and UNESCO as well as scholars invested in relocation programmes. Annual reports such as Freemuse´s "State of Artistic Freedom" or their research database provide insights into trends around violations against freedom of expression. In addition, some of these organisations survey the severity of human rights violations, though many of the cases never go public because of their sensitivity.[42]

[40] Nest Collective: http://www.thisisthenest.com/; Coalition for African Lesbians: https://www.cal.org.za/.
[41] For a case study of Kenyan HRDs (including LGBTQ activists) who returned home after relocation, see Mutahi/Nduta (2020).
[42] Interview with Paige Collings and Sverre Pedersen, Freemuse Campaigns and Advocacy (based in Copenhagen, Denmark), 28 September 2020.

Opinions differ amongst practitioners working within these models on whether or not to publicise the experiences of relocated persons on websites and through advocacy platforms. Practitioners follow the decision of the relocated individual; some advocate for public profiles, as a public presence can make a person recognisable and therefore protected from threat upon return. However, other members of the community of practice claim that visibility makes the individual more at risk, especially if they are seen to be 'allied with human rights agendas'. Yet, on the other hand, artists usually have a public profile, and unless they are deemed particularly vulnerable, would benefit from the visibility offered by hosting platforms. For instance, a viral solidarity video was released on social media related to a September 2020 case involving 11 creatives and activists arrested in Sudan.[43] Expressions of African and global solidarity, supported by the public profile of filmmaker Hajooj Kuka, actually reached the prison guards and improved the treatment of the detainees while they were imprisoned.[44]

Solidarity is also achieved through recognition in the form of awards, prizes and honorary degrees, which help artists gain legitimacy in their work. In one instance, the HART (Hammerl Arts Rights Transfer) residency-based programme in South Africa has been set up to receive relocated artists within a framework of excellence and recognition.[45] Prizes and awards also table social issues that artists raise in their work, highlighting them on a global stage. For example, when Tsitsi Dangarembga was arrested while protesting in Zimbabwe during 2020, she was also on the shortlist for the Booker Prize, which granted her visibility to continue her activism.[46] Similarly, many of the Prince Claus[47] Laureates have at some point been at-risk or continued their socially engaged artmaking in exile.[48]

[43] https://twitter.com/hashtag/FreeHajooj?src=hash. The video was circulated with the #FreeHajooj and #ReleaseTheArtistsSudan.
[44] See footnote 10.
[45] Interview with Michael Schmidt, Fellowship Co-ordinator at HART (based in Johannesburg, South Africa), 6 August 2020.
[46] See footnote 10.
[47] Prince Claus Fund: https://princeclausfund.org/.
[48] Interview with Joumana El Zein Khoury, Director of Prince Claus Fund, 8 November 2020.

It is clear that networks and collaboration are essential to building and maintaining shelter and relocation structures. Each model relies on a unique ecosystem to ensure shelter and relocation. Expertise within the ecosystem might include accessing technical assistance from legal experts, translators, physicians or trauma specialists. Within the creative sector, support could come in the form of knowledge specific to this sector and resources like materials or equipment. In addition, there exists a need to work with creative liaisons and professionals such as producers, curators, designers, sound technicians or business experts in local creative economies. Compiling support from professionals and resources can create a 'full package' approach to relocating artists at risk from African countries (see Chapter 4.3 and Appendix 2). Given the constraints of academic and municipality programmes, as well as programmatic restrictions in residency models, many creative needs of relocated artists are not met. This poses a challenge to relocation stakeholders who are trying to manage the expectations of relocated artists.

4 Relocation from African artistic perspectives

4.1 Understanding risk

As a starting point for an in-depth discussion of findings, I address the notion of risk and its intercultural understandings. The concept of risk and threat are implicit in work that supports HRDs. However, arts organisations interviewed for this research questioned the notion of the 'artist at risk'. Colleagues would ask, "What is an at-risk artist in conditions of chronic insecurity for all citizens?", or, "How do you define risk?". These questions point to the fact that the notion of risk might seem obvious to some but is rather ambiguous to others.

A majority of the arts organisations, funders and artists I interviewed for this research said that they undertake some form of risk assessment, which is often ad-hoc. Human rights organisations within Africa often adapt formal risk matrices and security protocols that have been developed by organisations such

as Protection International, Front Line Defenders and Amnesty International.[49] Artists within Africa explained to me that it is often difficult to assess risk because there is little public knowledge of how domestic laws impact artistic work. For example, governments do not have to publicise laws on defamation, pornography or the interpretation of art gatherings as forms of political dissent. As one artist explained, "We only find out it's illegal once we're being arrested".

Risk is an ever-changing factor in chronically insecure settings and thus requires ongoing informed evaluation, especially for artists who continue their work in exile. Representatives from Freemuse and the Prince Claus Fund explained to me that artists are able to continue their work under extremely oppressive conditions because local networks use their own systems to track threats.[50] As Seiden (2020) identifies, there is a double layer to risk when people continue their work in exile, in that public profiles and continued advocacy jeopardise a safe return for the artists. Writer Dessale Berekhet, speaking of his time in Kampala, explained that there is wealth of diaspora knowledge to guide artists, including knowledge on political rivalries in host locations that is not always known within human rights organisations. He asserted that relocated people can learn about the contexts of risk from those who sought refuge before them. Artists have been advised to follow simple mitigation measures such as not travelling alone after returning from a relocation programme, doing regular check-ins with protection managers when in route to a relocation programme, and, in some instances, pausing their work until they arrive in full safety.[51]

4.2 Mobility within Africa

There exists the distinct advantage of mobility for people who relocate within regions across Africa. The 2019 African Development Bank's Visa Openness Index shows that many nations within Africa are receptive to other African nationals.[52] In some instances, travellers can obtain visas upon arrival within

[49] See e.g. https://www.protectioninternational.org/en/protectionmanuals; https://www.frontlinedefenders.org/en/resources-for-hrds; or https://securityinabox.org/en/.
[50] Interview with Paige Collings and Sverre Pedersen, Freemuse Campaigns and Advocacy (based in Copenhagen, Denmark), 28 September 2020. Interview with Joumana El Zein Khoury, Director of Prince Claus Fund, 8 November 2020.
[51] Interview with Dessale Berekhet, writer and journalist, 7 November 2020.
[52] https://www.afdb.org/en/documents/2019-visa-openness-index-report.

economic communities like the Southern African Development Community (SADC) or the East African Community (EAC). The Economic Community of West African States (ECOWAS) has been trying to deploy the regional visa (ECOVISA) within member states. Similarly, the African Union (AU) has pledged to create a unified passport for African citizens. Thus, movement in cases of emergency or short-term relocation are ideal in regional settings, which are not subject to the barriers of visa processes required by travel to European and North American countries. This ease of movement is important for people whose families are also in danger and who need to relocate with them.

Funds are available for artists to travel to attend events (such as festivals or biennales) as well as to participate in exchanges and residencies. Previously, much of this money was reserved for people from African countries to travel to European and North American contexts. Donors from France, Norway, Sweden, the USA, the UK, Switzerland and the Netherlands explained in interviews and correspondence that they want to support more intra-Africa exchange and travel. This desire is informed by an increase in visa restrictions and complicated application processes that entry into European or North American countries prescribes. Furthermore, artists interviewed in this research expressed a desire to collaborate and link into creative sectors and where industry is present. These conditions encourage creatives to seek refuge in countries like South Africa, Senegal and Nigeria, which have relatively strong creative industries.

Interview respondents also pointed out one misconception around mobility: an artist from Mali remarked, "I don't know why they [donors] think that all Africans want to come and stay in Europe or America, like it's the best place in the world".[53] This sentiment is echoed by other artists who are pointing out that their socially or politically engaged artwork is relevant to their contexts; their departure from these contexts disrupts their creative practice. While artists might benefit from an exchange, respite or temporary safety in Europe or North America, this research exposed that permanent migration is rarely their ideal goal. Another artist from Ethiopia said, "We go to Europe because there is no option here [in Africa] to be safe and keep creating".[54] In addition to the lack of mobility and

[53] Interview with anonymous singer (based in Bamako, Mali), 2 August 2020.
[54] Interview with anonymous visual artist (based in Addis Ababa, Ethiopia), 18 August 2020.

support, some of the resources within Africa or the creative sectors therein remain unknown to artists. More information-sharing is thus required within the continent.

The key reasons artists gave for their desire to move within Africa, even including those residing outside the continent, are social and cultural. Familiar cultural settings make for easier transitions for artists moving between neighbouring countries. Often they find the same languages, food and social infrastructure in diaspora communities. For example, Kenya hosts large populations of Somalis, and Uganda Eritreans. Artists can thus find communities they feel comfortable integrating into, mitigating the culture shock associated with relocation. Conversely, in places like South Africa, there are high rates of xenophobic attacks, making it difficult for foreigners from other African countries to integrate.

To be sure, European and North American cities of refuge also have African diaspora populations. However, one respondent who benefited from a European shelter experience pointed out that there is a disparity between prosperous populations living within African diasporas on the continent and the marginalisation of migrant communities across European cities. Of course, this notion is not a truism in all contexts, but she was speaking to the fact that a variety of social experiences exists that makes success during relocation easier. She further explained that the diaspora communities in Europe can be closed compared to those in African countries where she lived before her relocation. Her experience further highlights the point made by many temporary shelter and relocation organisations; namely, that HRDs and artists at risk often move through several locations before they ever make it off the continent.[55]

Fig. 3 (p. 35): Illustration from "The Visa Centre: Immigrants, White Saviours and Uneven Rejection" by Charity Atukunda, Kampala, 2019 (https://blogs.lse.ac.uk/africaatlse/2019/07/04/visa-immigrants-white-saviours-rejection/)

[55] Interview with anonymous writer, 22 October 2020. This point was also raised during a group discussion within a feedback workshop hosted by Martin Roth-Initiative in October 2020.

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There exist specific considerations pertaining to relocation within Africa: firstly, it is helpful for temporary shelter and relocation programmes to analyse existing migration routes and regional trends whereby people seek safety from war or oppression. Secondly, it is not necessarily less costly to travel within Africa than to Europe or North America. Lastly, when an individual is relocated, it is often dangerous to be too close to the country from which the individual has fled. For example, Zimbabweans are not necessarily safe in South Africa, Rwandans in Uganda, or Nigerians in Ghana, as political cooperation structures formally or informally permit tracking, tracing and intimidating relocated persons. Host organisations usually understand the surveillance structures in place in such regions and can navigate them accordingly.

4.3 Funding and the 'full package'

Respondents reported that funding is one of the most difficult aspects in supporting artists and developing temporary shelter or relocation within Africa; specifically, being able to fund the 'full package' for support and to have the flexibility to adapt to informalities and changing conditions. A 'package' approach means that organisations are not scrambling between donors to apply for separate funds for administrative support, artist materials, artist liaisons and institutional sustainability. As described above, relocation stays within Africa are commonly less expensive than relocation to a European or North American city.

Both arts and human rights organisations across African countries receive the majority of their funding from European and North American donors. These donor frameworks come with certain sets of conditionalities that constrain relocation work and stipulate accountability measures that are not viable in informal economies. For example, much of the day-to-day communication and movement is paid for in cash and through informal traders. One relocation manager explained that even sending large sums can make recipients a target because money transfer systems are often overseen by government. In terms specific to artists, they might not know what type of work they will be able to create before relocation and therefore may not be able to budget for it. That being said, relocation organisations should try to work with local arts organisations to predict some of the potential needs of the artist depending on their genre of work and level of experience. Representatives of arts organisations in different parts of

Africa reported that they would be willing to host threatened artists but do not have the funding required to be able to do so because their organisations are often restricted to activities and outputs usually associated with programmatic funds. For a list of some funding opportunities, see Appendix 3.

There are new financing mechanisms that are being driven from within African countries. Artists regularly use crowdfunding platforms, for example, to raise money for their work during and after their relocation. Innovation in new independent funds or match funds have grown in the last few years, such as the African Culture Fund, HEVA Fund in East Africa, Fonds Maaya in Mali and the Lockdown Collection in South Africa.[56] Each fund uses a different model that integrates local philanthropy, crowdfunding and art sales. They access local and international art markets to support everyday living costs for artists as well as career-building activities. Each fund also invests in knowledge exchange and creative economies.

These new forms of funding are vital to temporary shelter and relocation for two reasons: firstly, they recognise the position of artists within larger creative economies. Secondly, they can support the needs of at-risk artists from the creative sector in emergency situations. They also focus on the short-term realisation of creative projects and the long-term business development need in African creative sectors. Accessing alternative funds could be instrumental in developing artwork during relocation or upon return. In addition, they offer hybrid structures of financing as an alternative to the usual foreign donor structures.

Organisations and artists I spoke to for this research have lamented that they continue to adapt to different funding priorities, each with their own bureaucratic systems. One HRD organisation seeks out solutions to this issue by holding donor meetings to invite different donors to collaborate.[57] Such

[56] African Culture Fund: https://www.africanculturefund.net/en/; HEVA Fund: http://www.hevafund.com; Fonds Maaya: https://www.fondsmaaya.com; Lockdown Collection: https://www.thelockdowncollection.com.
[57] Christina Orsini and Walda Keza Shaka, Defend Defenders Protection and Relocation Officers, in conversation with the author, 17 July 2020.

collaboration helps donors understand the pressures they place on people who do not have the skills or the resources to be spending significant amounts of time applying for different line items or meeting the demands of bureaucratic systems. Stichting DOEN navigates the issues of donor-beneficiary relations by being the 'financing' partner of arts organisations in the Arts Collaboratory network, in which funds are only one part of the larger sharing economy.[58]

In addition to the needs they share with HRDs, artists require materials and access. They require supplies, equipment and skilled collaborators to be able to create their work. This is a different set of needs to those of HRDs, who might be able to continue their work remotely in offices. Artists also need access to creative communities and space to exhibit their work. For example, artists require introductions to venues, specialists, suppliers of materials, etc. at their host location. Working in spaces with high levels of informality means they rely on local knowledge in order to access the resources they need to continue their practice. Creative liaisons act as a kind of chaperone to aid transition and introduce artists to key people in art spaces who can further their practices in their temporary home. Human rights donors who are used to financing certain aspects of relocation cannot always adequately calculate artistic needs and in some cases funding does not support the costs of artistic production, of dissemination or of archiving. As a result, hosting organisations have to look elsewhere to adequately support the artists' needs to continue their work in exile.

4.4 African initiatives, representation and access

Within the community of practice, there exists the desire to invest in more shelter and relocation initiatives and to formalise some of the ad-hoc support currently practiced. In October 2020, Protect Defenders EU made an open call to establish new temporary relocation programmes, to amplify the scope of existing regional programmes and to strengthen existing programmes that seek a more holistic approach.[59] At the 2020 Safe Havens virtual conference,

[58] Stichting DOEN: https://www.doen.nl/en; Arts Collaboratory: http://www.artscollaboratory.org.
[59] https://protectdefenders.eu/uploads/files/Call%20for%20proposals%20-%20Shelter%20-Initiatives%20Programme%281%29.pdf.

colleagues identified that, given the COVID-19-based restrictions on mobility, European and North American initiatives could redirect their resources into programmes supporting intra-Africa relocation. Furthermore, the UNESCO 2020 policy guide for a resilient creative sector advocated for more direct support to artists.[60] These efforts toward localisation would not eliminate established organisations in favour of the 'local'; rather, they are geared toward an alternative distribution of resources while retaining institutional knowledge.

One challenge to expanding temporary shelter and relocation for artists within Africa is related to representation and decision making. One relocation manager mentioned that "there are very few Africans at the big European conferences [held on these issues] even if many of the recipients come from African countries". While this dearth of representation is partly due to travel costs and visa difficulties, it has a substantial impact on the direction of the field and creates gaps that could easily be filled.[61] The issue of representation points to a post-colonial and often racially divided component in this work, a component that is not unique to shelter and relocation but found more broadly in development and humanitarian structures. When asked for recommendations, several artists suggested organisations help build alumni structures that can support knowledge-sharing and intra-Africa learning that is not filtered through Euro-American conferences, workshops, reports and other formal ways of exchange.

Respondents also brought up the issue of access to information and transparency. Although a new body of information is emerging on this issue of artists' rights, censorship as well as shelter and relocation, representatives of arts organisations reported that its existence is unknown in the field and that sometimes access is an issue (especially in the case that material is published in academic journals). Often a systematic handover of information fails to take place within shelter and support organisations, making it difficult for stakeholders to maintain relationships within the ecosystem. However, the development of the 2021 guide and toolkit for artists by the Artists at Risk

[60] UNESCO (2020): Culture in Crisis, available at: https://en.unesco.org/creativity/publications/culture-crisis-policy-guide-resilient-creative.
[61] This point about representation was reiterated in the 2020 Safe Havens Conference, suggesting a virtual meeting as a hybrid option for more inclusive ways of working.

Connection and the cyber security toolkit by Freemuse are useful advances in knowledge-sharing (see Appendix 4). Shelter and relocation networks can ensure that new information reaches those people who need it. However, this endeavour requires more than posting information on social media or organisational websites.

4.5 Coordination and collaboration between artists and relocation initiatives

Knowledge-sharing can be a great source of empowerment, as discussed in the 2020 study by MRI on collaboration between temporary international relocation initiatives (van Schagen 2020). Echoing previous findings, respondents for this report said they wanted more opportunities to meet and share information, and implied that regions enduring new forms of censorship and threat could learn from those regions that had been enduring it for some time. Within Africa, there are five commonly understood languages that can easily foster knowledge exchange.

Coordination and collaboration between donors and managers on one side and participants of relocation programmes on the other alleviate the difficulties of applying for support funds or to relocation programmes. For example, artists often lack the affiliations to organisations required for nominations or vetting enjoyed by HRDs (like journalists, lawyers or activists), because most artists operate independently. The juncture between donors/managers and at-risk persons is where associations, galleries, and creative networks will be critical to vetting processes of applicants for shelter and relocation. The Amani: Africa Creative Defence Network was launched to bring together key organisations within and external to Africa to respond to the need for more collaboration in order to support HRDs within Africa and to have a focal point that is also artistically aligned. The Amani Network recognises that,

> "While many organizations operate nationally, regionally, and internationally with mandates focused on artistic freedom and protecting artists at risk in Africa, a lack of clear communication between those organizations often causes assistance work to be duplicated and precludes artists from receiving adequate support in time."[62]

[62] https://artistsatriskconnection.org/story/amani-africa-creative-defence-network.

4.6 Existing temporary shelter and relocation initiatives within Africa

Within the Amani Network, there exist two key initiatives to explore and follow as they develop. The first is the Ubuntu Hub Cities of African Defenders (Pan-African Human Rights Defenders Network) and the second is the Shelter City programme of the Africa Human Rights Network (AHRN). There also have been many informal relocations and some formal relocations supported by Artists at Risk (AR) in cities such as Abidjan, Tunis and Bamako. With human rights organisations as core partners, relocated persons receive valuable legal support and are provided for across the ecosystem (see Fig. 1). Many of these relocations have been made possible with funds from Protect Defenders EU's support grant.

Shelter Cities in Dar es Salaam, Tanzania and Cotonou, Benin are inspired by relocated HRDs in the Netherlands, who saw the potential to establish the municipality model within Africa. These new initiatives were set up in 2019 to welcome HRDs, who include artists seeking safety and who wish to continue their practice within Africa. The Benin shelter is primarily aimed at supporting Francophone HRDs and LGBTQ people. It has not relocated artists as of yet. The Dar es Salaam programme has been able to relocate several HRDs, including six artists in 2019 (funded by MRI). In the programme structure, residents come for three months to rest and have access to psychosocial support to facilitate their recuperation, as well as access to new professional networks.

The AHRN´s regional focus on the Great Lakes connects the community of practice within that part of Africa. The organising team understands the contexts of conflict and oppression that are interconnected between Rwanda, Burundi, Uganda, Kenya, Tanzania and the DRC. Dar es Salaam is, according to organisers, an ideal place for shelter because it has a history of welcoming migrants and a relative lack of threat to activists from the region. For artists, Dar es Salaam has a vibrant creative sector.

Some of the challenges faced by artists relocated to this Shelter City are not unique and are experienced in other migration settings. For example, Francophone artists undertook to learn English, though some of them spoke basic Kiswahili, the national language that is also used across East Africa. Moreover, the interviewed relocation director explained that, although they had

partnered with an arts residency space, they had not adequately budgeted for the materials, exhibitions and recordings that artists wanted to create.[63] As a result, they had to reallocate and seek out additional funds.

In the 2019 Dar es Salaam relocation programme, collaboration and solidarity amongst hosting communities and artists continued through the relocation period, including at the exhibition that was held at its conclusion. According to the director, ambassadors, non-governmental organisations (NGOs), art collectors, fellow artists and many others attended this event. The diversity of the audience validated the work of the artists and made them feel hopeful that they could continue their practice – not just upon returning home but also within the larger regional network. Indeed, two collaborations between relocated artists and Tanzanian artists that were established during the Dar es Salaam relocation have continued following their return.

The Ubuntu Hub Cities in South Africa (Johannesburg, Pretoria, Cape Town), Uganda (Kampala), Tunisia (Tunis) and Côte d'Ivoire (Abidjan) are networked and have different focuses for their support of HRDs and artists. The strong university networks in South Africa provide the scope to follow the academic model. Cities have good connections within civil society networks; yet interviews with managers and recipients of these programmes showed the need to connect artists beyond civil society networks.

Although artists are relocated to the cities named above, they do not always continue their work within the new local ecosystem. For example, writers relocated to Kampala were unaware of the support available within creative communities and organisations such as PEN Uganda, Femwrite, Writivism and libraries found in the city.[64] Similarly, one musician explained that he was unable to professionally record his music whilst in exile because he did not have

[63] Interview with Olivier Muhizi, Director of the AHRN (based in Dar es Salaam, Tanzania), 28 July 2020.
[64] PEN Uganda: https://pen-international.org/centres/ugandan-centre; Femwrite: https://www.femrite.org; Writivism: http://writivism.com.

connections to production studios and was not willing to risk paying for production without knowing the quality of the outputs.[65] These examples highlight the informality in creative sectors and the range in the quality of skills and support of relocation programmes that seek to help relocated persons access creative sectors.

5 Spotlight: Kampala, Uganda

Kampala, Uganda was a key location for this research in that it provides a closer look at perspectives on shelter and relocation in context. It is also a timely case, considering the sitting president Yoweri Museveni contended for a sixth term in January 2021 and extended his already 33 years in office. Museveni's main opposition was 38-year-old musician Robert Kyagulanyi, popularly known as Bobi Wine. In addition, activists and LGBTQ people living in Uganda under Museveni's government experience threats, imprisonment and censorship. For example, academic, poet, and feminist writer Stella Nyanzi was given an 18-month prison sentence for writing a poem on Facebook that made reference to the vagina of the president's mother.[66] Despite these dynamics between the citizens and the state, Uganda is also home to over 2 million refugees and is characterised by international donors as one of the most welcoming hosts. This case selection illustrates Jones' (2015) call to look more closely at the intersection of refugee situations with temporary shelter and relocation. Kampala provides insights into the need for Ugandan HRDs and artists to seek safety on the one hand, and on the other hand, into the ways in which migrants in Uganda experience safety away from their home country.

[65] Interview with anonymous musician from South Sudan (based in Kampala, Uganda), 5 September 2020.
[66] Monitor Newspaper, 2 August 2019, available at: https://www.monitor.co.ug/uganda/news/national/dr-nyanzi-sentenced-to-18-months-in-jail-1840942.

Kampala has an active civil society, built up in recent years to support post-war efforts for social justice and human rights.[67] Relevant bodies operate in the country on the basis of a 'no-party' or 'partial' democracy, whereby the same party and president have been in power since 1986, despite holding regular elections. Organisations key to this shift in judicial and human rights oversight are the donor-funded national Human Rights Commission and the Justice, Law and Order Sector, among others.[68]

The creative sector in Uganda is much smaller than the human rights or social justice sectors, making artists more susceptible to reprisal. This legacy stems from the presidency of Idi Amin (1971 - 1979), who targeted artists, academics and activists, resulting in the suppression of politically and socially engaged art. If artists do create provocative work today, they could be subjected to charges under the Anti-Pornography Act 2014; if they create politically sensitive performance art in public, they could be subjected to the Public Order Management Act 2013; if they make content related to LGBTQ people, they could be charged with being homosexual or promoting homosexuality under the Anti-Homosexuality Act 2018.[69] New regulations that institutionalise approval for online or media content have just recently come into place.[70] These examples show the justifications the government makes to suppress creative activism. In

[67] Uganda has had many civil conflicts but the most significant one relevant to the new wave of justice and human rights work is between the Government of Uganda and the rebel group Lord's Resistance Army.

[68] Oloka-Onyango and Barya (1997) break civil society in Uganda into the following categories: (a) women, (b) human rights groups and professional associations, (c) the trade union movement, (d) economic and business associations, as well as (e) traditional cultural and religious institutions. Ugandan Human Rights Commission: https://www.uhrc.ug/; Justice, Law and Order: https://www.jlos.go.ug/.

[69] Anti-Pornography Act: https://ulii.org/ug/legislation/act/2015/1-7; Public Order Management Act: http://www.ilo.org/dyn/natlex/natlex4.detail?p_lang=en&p_isn=96868; the Anti-Homosexuality Act is not in the public record; see https://www.amnesty.org.uk/ugandas-anti-homosexuality-bill-becomes-law.

[70] See Amnesty International's press release on free speech: "Uganda's new anti-human rights laws aren't just punishing LGBTI people", 18 May 2020, https://www.amnesty.org.uk/uganda-anti-homosexual-act-gay-law-free-speech.

addition, social reprisals come from religious fundamentalists, usually charismatic Christian churches.

Artists and human rights defenders create safe spaces to continue their work under the conditions described above. Organisations like Defend Defenders, PEN International, Protection International, Amnesty International, Open Society Initiative for Eastern Africa, Coalition for African Lesbians, the UN Office for the Coordination of Humanitarian Affairs and others provide emergency relief funds for people under threat. Most of these organisations work to move citizens out of Uganda into neighbouring countries and then, if necessary, to European or North American cities. One unique form of such efforts was the 2014 'underground railroad', developed by the Quaker chapter Friends of Uganda, following the 2014 introduction of the death penalty (that was later revoked) imposed for the crime of homosexuality.[71] The research for this paper included records of six Ugandans who have fled the country and 23 African artists who have sought shelter in Kampala at some point in the last five years, whilst people like Stella Nyanzi and Robert Kyagulanyi (see above) have both left Uganda and later returned there to continue their work.

Congolese, Rwandese, Eritrean and Burundian residents in Kampala explained that there exists a series of 'safe houses' for people fleeing their home country as a result of their political activism.[72] Such residences are transition homes for new migrants. One Congolese safe house manager explained there is one residence where young artists and aspiring politicians often land. He reported that these individuals, mostly young men, use their music to gain popular support, sometimes revealing corruption or other illegal activities committed by their political rivals. He further explained that these musicians enjoy coming to Kampala because of the large Congolese diaspora community, which enables them to continue sharing their political messages with citizens abroad. Except for one, none of the six identified safe houses receive support

[71] http://friendsugandansafetransport.org/2014/09/.
[72] See Refugee Law Project (2005) for a discussion on the conditions of urban refugees in Kampala.

funding. Thus these would constitute an informal and self-funded system of relocation that is common in this region of Africa.

Foreign Cultural Institutes like Alliance Française and the British Council, as well as Goethe-Zentrum Kampala and domestic art spaces, are other relevant players in the field of artistic freedom.[73] Representatives of these organisations in parts of Southern, Eastern and West Africa echoed the findings in Kampala, and wondered how they could more effectively support at-risk artists.

In general, arts organisations within Kampala do not have the resources or specialist human rights knowledge necessary to help at-risk artists. In some instances, representatives also fear that they will be targeted by helping those at risk. One festival producer described the dilemma of supporting at-risk artists but not wanting their facilities to be considered a safe house because that status would place the whole organisation in danger of being seen as 'harbouring activists'. Lastly, though not unique to Kampala, there is a concern shared by artists that they will be aligned to 'human rights language' by engaging in shelter and relocation work and therefore compromising the quality of artistic standards. This concern derives from the instrumentalisation of artists to illustrate NGO slogans, and was echoed in interviews with arts organisations in Senegal, South Africa, Kenya and Ethiopia. Nevertheless, nearly every arts organisation felt that they could be better equipped to help at-risk artists by tapping into existing human rights networks.

Uganda is a popular destination for at-risk artists due to the long-term effects of conflict and oppression in neighbouring countries and its 'open-door' refugee policy. Such policies mean that people can work and study freely, provided they find employment or educational placement.

Fig. 4 (p. 47): Kampala Skyline, photo by Kara Blackmore, 2014

[73] Alliance Française, https://afkampala.org/; Goethe-Zentrum: https://goethezentrumkampala.org/.

Lastly, it is worth mentioning that artists who are already seeking shelter under refugee relocation schemes or who have the resources to voluntarily relocate do find the means to creatively express themselves. One example of such means in Kampala is the Refugee Law Project's Video Advocacy Unit to Media for Social Change that trains and employs refugees in visual storytelling.[74] Artists are sometimes supported by the United Nations High Commissioner for Refugees (UNHCR) and NGOs within refugee settlements across Uganda, such as Nyakavali and Bidi Bidi. Artists also come to Kampala to seek out education during unrest in their home countries. In some instances, refugee artists have been able to publish their work through local outlets such as Fountain Publishers or self-publish through cheap printing options.

This spotlight on Kampala brings several points to the fore: firstly, temporary shelter and relocation is possible in a country with restrictive laws and whose democracy is compromised. Conditions may be different for migrant populations than for citizens in these cases. Secondly, Kampala's relocation context demonstrates the role of informal protection and the need to recognise or support such informal spaces. It also shows the gap between the vibrant human rights and social justice civil society and the arts sector. Lastly, the example of Kampala reveals the need to consider countries that welcome refugees as potential host countries for relocation. Furthermore, relocation support can go to those who have already used their personal resources to move but who require additional funds or expertise to continue their work in exile. Considering conditions in Uganda and similar contexts, such as Zimbabwe, that reflect these findings, it would be useful to develop more collaborations wherein HRDs and artists could exchange experiences.

[74] Interview with Patrick Otim, Video Advocacy Unit/Refugee Law Project, 31 July 2020; https://www.refugeelawproject.org/video-advocacy-documentaries.html.

6 Conclusions and recommendations for improving temporary shelter and relocation in African countries

This report has touched on several issues related to building dynamic 'safe spaces' for artists in and from Africa. It revealed how communities of practice are developing new initiatives and has presented some of the experiences shared by artists. This report aimed to inform temporary shelter and relocation managers, donors and hosts as a means to better respond to the needs of at-risk artists. There remains much to be learned about the continent, whilst recognising the existence of specific national contexts and individual nuance in each relocation case.

I have described in this report different ecosystems with shelter and relocation models that are reinforced by a network of support organisations. Together, these allied entities advocate for well-informed tailor-made support to artists at risk. A focus on Uganda showed that even if an African host country does not meet the international standards to uphold human rights, it can still be suitable for temporary shelter and relocation. Kampala demonstrates that conditions for citizens and for non-citizens can be vastly different. Furthermore, Kampala is indicative of other African host cities with regards to informality of safe houses and organisations that respond to the needs of threatened artists in an ad-hoc manner. Understanding how informal systems can interface with European and North American donors will be vital to developing future shelter and relocation initiatives in Africa.

This report is also informed by the experiences of artists themselves. The perspectives of respondents illustrate that staying closer to home is ideal for them, refuting the problematic myth that artists exaggerate their risk to be able to travel to Europe or North America. Artists who relocated within the continent of Africa have experienced far less discrimination than those who travelled into predominately white spaces. The former were mostly self-funded and did not have access to the resources offered by European and North American shelter and relocation programmes, which include education or artistic collaborations. Relocated persons supported by partners in the Amani Network and residency-based relocation models reported that they were well catered for, noting that

human rights organisations did not always know how to best aid artists because they lacked the knowledge or networks to do so.

This report sheds light on some of the key points related to temporary shelter and relocation in Africa and for African artists, however, there are still more avenues of research to investigate. For example, an exploration of Arabophone and Lusapohone countries would enhance the continental perspective across Africa. In addition, advocacy and solidarity need to be further examined in their relation to social media and safety for African artists. Lastly, there is a gap in the information and current documentation of laws and violations pertaining to African artists. Such insights can connect artistic protection needs to larger protection mechanisms already in operation on the continent.

The following recommendations are a summation of ways forward, derived from my research conducted with artists, arts organisations, human rights organisations and relocation managers. These recommendations are aimed at building a stronger community of practice that is informed by the needs of artists and by the contextually based concerns of shelter and relocation within Africa.[75]

1. **Offer artists the opportunity to apply directly to programmes.**
   HRD models preclude many at-risk artists from shelter or relocation support because they are not attached to an organisation that can vet them. Offering direct applications to artists with artistic vetting processes will allow more artists to benefit from temporary shelter and relocation programmes.

2. **Link existing residency and mobility programmes.**
   African arts spaces such as residencies, galleries, museums, production houses, publication outlets, etc. are rapidly building more platforms to host and relocate creatives across the continent. These should be integrated into already established relocation programmes. If done successfully, this measure can support artists in their contributions to creative sectors in their host country. Furthermore, it can set up a network that could support the

[75] Stakeholders from the community of practice were able to review and comment on these recommendations during a virtual workshop in October 2020.

artist to move to another residency space if they are not able to safely return to their home country.

3. **Support a 'full package' of shelter and relocation for artists.**
   Pre-departure and post-arrival consultations can assess the specific needs of each artist. Different requirements can be assessed based on the artists' conditions of departure and artistic formats. Support should be offered for the range of needs that HRDs have as well as for materials necessary to the creation of new artwork, access to professional equipment or space and for creative liaisons.

4. **Create sustainable funding strategies.**
   Organisations in this field are struggling to cover their costs and to be able to experiment with reformatting relevant models. Operational funding that is independent of relocation periods can help mitigate these struggles. Working towards good fiscal health in organisations means having flexible funds that can be invested regardless of the relocation period. It is also useful to look towards economic alternatives for relocations that would not rely on donors.

5. **Track and trace existing migration and security situations.**
   Identifying historical migration trends can help determine where diaspora populations exist. These diaspora communities can support hosting efforts and can inform relocation programmes on the security situation within the African host country. Understanding existing migration patterns can also identify host countries that would be open to asylum seekers, should the artist not be able to return home safely.

6. **Continue expanding alumni networks and support systems.**
   Alumni of temporary shelter and relocation can share their knowledge and mentor newly relocated artists. Wherever possible, initiatives should work towards connecting their alumni to newly relocated persons.

7. **Improve digital connections and safety.**
   It is important to recognise the digital divide and high costs of internet-based work in Africa. Organisations and artists also require more cyber security

training as well as resources to digitally archive art pieces in case artists are attacked during their relocation.

8. **Recognise artists have their own unique needs.**
   Human rights organisations should continue to welcome artists but be careful not to instrumentalise them as illustrators or performers. This shift requires a better understanding by host institutions of the work that socially engaged artists do and how they continue their work in exile.

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Appendices

Appendix 1: Reflections on interviews, research methods and ethics

This research project followed the research standards and ethics outlined by the Martin Roth-Initiative. As such, all responses were voluntary and kept anonymous whenever the desire was expressed. As an external research project, there was no bias towards MRI nor was there any promise of support made to the respondents. The research has followed key ethical parameters on safety, data security, transparency and diversity, whilst being aware of power asymmetries.

Ethical and methodological considerations were taken in this study. Firstly, there is a reflexive recognition of my positionality as a white European/US-American outsider. This asymmetrical positionality is partly mitigated by my extended and embedded relationship to multiple contexts within Africa, such as Uganda and South Africa. I am also limited in my inability to speak Arabic or Portuguese, so I had to rely on English- or French-speaking colleagues working in those regions. Fortunately, arts and human rights organisations tend to be multilingual. However, it is likely that I am unwittingly omitting initiatives for this reason as well as due to the limitations of desk-based research and a constrained timeframe.

The list below is a set of guiding questions for the interviews conducted within the research for this report.

To determine scope and identify initiatives:

- What are the existing shelter and relocation initiatives in Africa?
- How do these initiatives support artists?
- What are the needs of artists who are seeking shelter or are relocated?
- Which existing networks can at-risk artists tap into or access?
- Does your organisation support at-risk artists, if so in what capacity?

To get a sense of experiences:

- What factors have been successful in your shelter or relocation programme?
- What challenges have arisen during your shelter or relocation experience?
- What do you think is necessary to meaningfully support at-risk artists who need shelter or relocation?
- Is your organisation equipped to carry out a risk assessment for artists?

To determine conditions for scaling up:

- How do you think organisations can better support artists in relocating or seeking shelter within Africa?
- How can we conceive of a 'full package' for relocation?
- What do you envision for the future of support for artist relocation on the continent?
- If you could build a utopian shelter or relocation programme, what would it look like?

African countries incorporated into this research include:
Algeria, Morocco, Tunisia, Egypt, Ethiopia, Eritrea, Kenya, Uganda, Rwanda, Burundi, Tanzania, Somalia, Zimbabwe, South Africa, Democratic Republic of the Congo, Angola, Cameroon, Nigeria, Ghana, Senegal, Côte d'Ivoire, South Sudan, Sudan.

Foreign donor countries incorporated into this research include:
UK, USA, the Netherlands, Switzerland, Germany, France, Norway, Sweden.

Appendix 2: 'Full package' inclusion

From interviews and other sources, I have determined that the following costs would have to be included when financing a 'full package' for relocated artists:

- Coordination costs
- Travel and visa (if necessary)
- Accommodation
- Health insurance
- Mental and physical evaluation
- Living stipend (including transportation and communication costs)
- Creative materials costs
- Cyber security training
- Creative displays: exhibitions, music concerts, theatre performances, film screenings, etc.
- Organisational coordination costs
- On-the-ground liaison costs
- Courses and capacity building: creative economy/business training, language, continuing education

Appendix 3: Funding and financing organisations and initiatives

Organisation	Website
Africalia	https://africalia.be
African Artists' Foundation	https://www.africanartists.org
African Arts Trust	https://www.theafricanartstrust.org
African Culture Fund	https://www.africanculturefund.net/en/
Alliance Française/ Institut Français	e.g. in Southern Africa: https://alliance.org.za/
Art Moves Africa	http://artmovesafrica.org/
British Council	https://www.britishcouncil.org/arts
Fonds Maaya	https://www.fondsmaaya.com
Goethe-Institut	https://www.goethe.de/en/lan.html
HEVA Fund	http://www.hevafund.com/
Kuonyesha Art Fund	https://www.kuonyesha.civsourceafrica.com
Lockdown Collection	https://www.thelockdowncollection.com
Prince Claus Mobility Fund	https://princeclausfund.org/mobility-fund-1
Rele Arts Foundation	https://artsandculture.google.com/partner/rele-arts-foundation
Residency Unlimited	http://www.residencyunlimited.org
Stichting DOEN	https://www.doen.nl/en
Trust Africa	http://trustafrica.org/en

Appendix 4: Further resources for artists and (potential) relocation programme managers and organisers

Arts Rights Justice Toolkit (by Culture Action Europe):
https://cultureactioneurope.org/files/2016/03/ARJ_Public_Toolkit_2016.pdf

Arts Rights Justice Library (University of Hildesheim, Germany):
https://www.uni-hildesheim.de/arts-rights-justice-library/

Creative Safe Havens Advocacy Kit (by freeDimensional):
https://hildata.uni-hildesheim.de/api/v1/objects/uuid/500012c2-2844-4b01-a5b5-98d1abf21acd/file/id/11284/file_version/name/original

Culture in Crisis: Policy Guide for a Resilient Creative Sector (by UNESCO):
https://en.unesco.org/creativity/publications/culture-crisis-policy-guide-resilient-creative

Digital Toolkit (by Freemuse):
https://www.canva.com/design/DAECyySjyGc/mGDmsB6b6BeSsbK1Tr4k2A/view?website#2:digital-toolkit

Global Action Network for Support and Collaboration:
https://actionnetwork.org/forms/join-the-global-action-network

How to Set up a Shelter City? Manual for Human Rights Defenders Shelters (by Shelter City Netherlands):
https://sheltercity.nl/wp-content/uploads/2019/09/Shelter-City-Set-up-Manual_version-2.0.pdf

Resources for Human Rights Defenders (by Human Rights First):
https://www.humanrightsfirst.org/sites/default/files/HRF-Defenders-Resources.pdf

Safety Guide for Artists (by Artists at Risk Connection) (also available in French):
https://artistsatriskconnection.org/guide

Santa Clara Principles: On Transparency and Accountability in Content Moderation to Hold Social Media Companies to Account:
https://santaclaraprinciples.org/cfp/

Wellbeing of Civil Society Actors in International Relocation, animated video (by Martin Roth-Initiative):
https://vimeo.com/491564819

List of abbreviations

AHRDN	Africa Human Rights Defenders Network
APF	Artist Protection Fund
AR	Artists at Risk
ARC	Artists at Risk Connection
AU	African Union
CAHR	Centre for Applied Human Rights at the University of York
CARA	Council for At-Risk Academics
CINIDB	African Cinema Information Database
DRC	Democratic Republic of the Congo
EAC	East African Community
ECOVISA	Visa of the Economic Community of West African States
ECOWAS	Economic Community of West African States
EU	European Union
EUTRP	European Union Temporary Relocation Platform
HART	Hammerl Arts Rights Transfer
HRD	Human Rights Defender
ICORN	International Cities of Refuge Network
LGBTQ	Lesbian, Gay, Bisexual, Transgender, Queer
MRI	Martin Roth-Initiative
NGO	Non-governmental organisation
PEN	Poets, Playwrights, Editors, Essayists, Novelists
SADC	Southern African Development Community
SAR	Scholars at Risk
SAHRDN	Southern Africa Human Rights Defenders Network
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNHCR	United Nations High Commissioner for Refugees

About the author

Kara Blackmore is a curator and academic who works at the intersections of arts, heritage and post-conflict reconstruction. She has curated exhibitions on issues of forced migration, international justice and public health in countries such as Uganda, South Africa, the UK and the Netherlands. Her work has been published in outlets such as the Journal of Refugee Studies, Wasafiri, and Art Africa. In theory and practice, Kara works to build stronger communities within the arts, heritage social justice and academic spaces. She is currently based at the Firoz Lalji Centre for Africa at the London School of Economics and Political Science.

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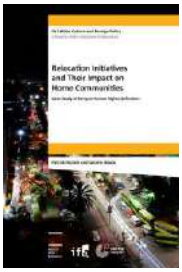

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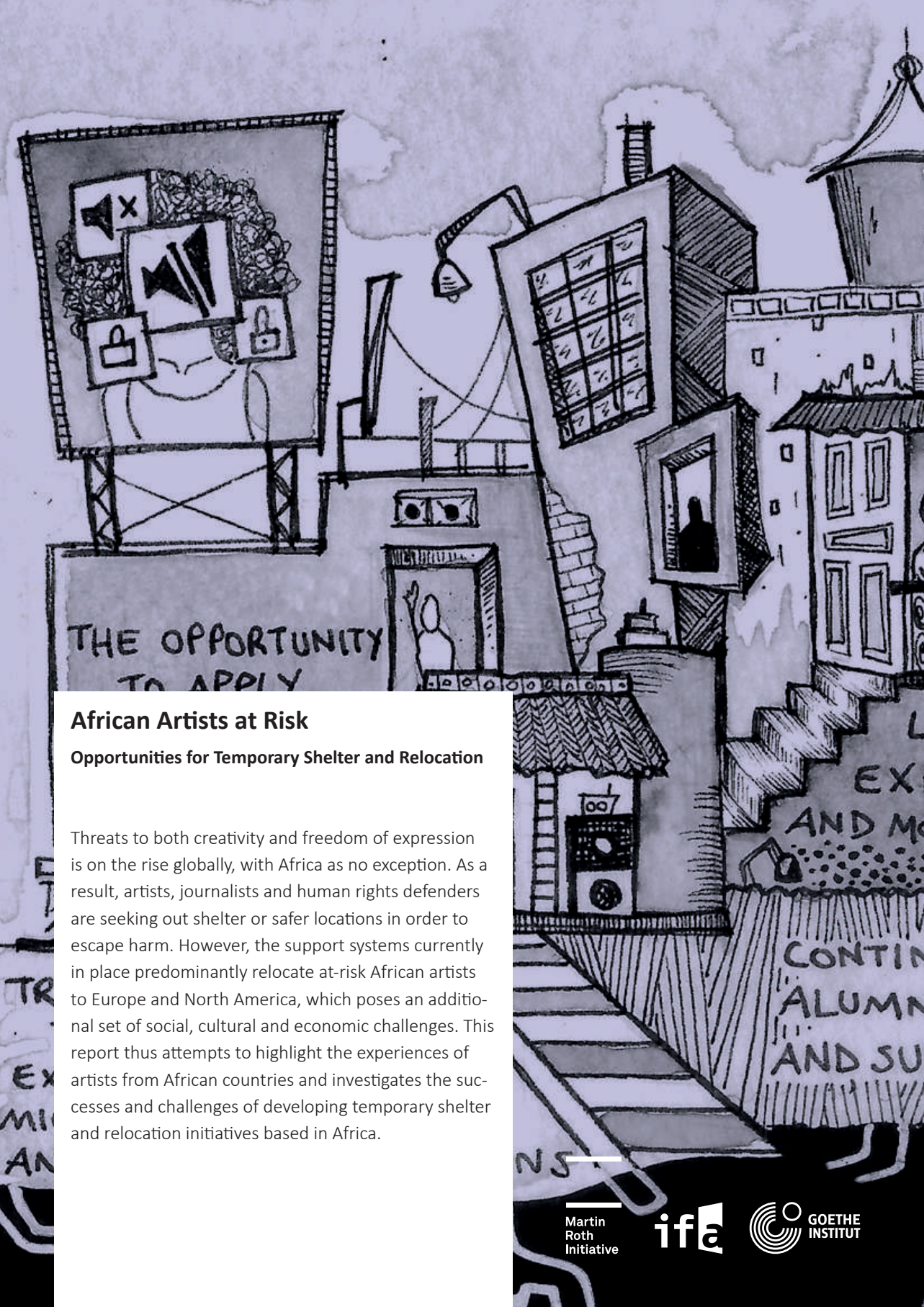

African Artists at Risk

Opportunities for Temporary Shelter and Relocation

Threats to both creativity and freedom of expression is on the rise globally, with Africa as no exception. As a result, artists, journalists and human rights defenders are seeking out shelter or safer locations in order to escape harm. However, the support systems currently in place predominantly relocate at-risk African artists to Europe and North America, which poses an additional set of social, cultural and economic challenges. This report thus attempts to highlight the experiences of artists from African countries and investigates the successes and challenges of developing temporary shelter and relocation initiatives based in Africa.

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