

Creative Safe Haven **Advo-kit**



Table of Contents

Terminology

Advocacy: The broad mobilization of efforts taken on behalf of artists in danger

Artist in Danger: A creative or culture worker being persecuted in their home country for artistic expression

Conflict (zone): An area where the rule of law has eroded and the threat of harm to individuals or communities is imminent

Creative Resistance Fund: Provides small distress grants that may be used to evacuate a dangerous situation, to cover living expenses while weighing long-term options for safety, or to act on a strategic opportunity to affect social change.

Creative Safe Haven: Broadly, placement in a live-work art space provided on a long-term or short-term basis for an artist in danger

Culture Worker: someone who uses artistic and/or cultural practice to voice the concerns and address the issues facing their communities in order to empower and strengthen them, including: visual artists, musicians, writers, theatre and performance artists, journalists, filmmakers, arts educators, arts administrators, community organizers, indigenous culture bearers, etc.

Discipline: The media or area of expertise undertaken by culture workers (ex. film, theater, dance, etc.)

Distress Services: A series of pro bono provisions offered to artists under threat (ex. shelter, legal services, etc.)

Exile:

1

a : the state or a period of forced absence from one's country or home

b : the state or a period of voluntary absence from one's country or home

2

: a person who is in exile

Freedom of Expression: The right to seek, receive and impart information and ideas of all kinds "in the form of art" as defined by article 19 of the United Nation's International Covenant on Civil and Political Rights.

Network: A combination of fixed resources working together on behalf of artists in danger

Placement: A country and space-based recommendation following the needs assessment

Political Asylum: the right to live in a foreign country; granted by the government of that country to people who have to leave their own country because they are in danger of persecution

Resource Mapping/Resource Mobilization: Relevant research, information gathering and key introductions enacted on behalf of an artist in danger

Refugee: one that flees; *especially* : a person who flees to a foreign country or power to escape danger or persecution

Trauma: The physical or psychological affects of conflict on individuals

1 Overview and **Structure**

Introduction

The murders of Juliano Mer-Khamis (Palestine) and Maria do Espirito Santa da Silva (Brazil) have had significantly less media coverage than the imprisonment and character defamation (with financial, health and psychosocial ramifications) of Ai Weiwei (China) and members of Pussy Riot (Russia). Nevertheless, all of these cases clearly demonstrate the extreme duress and life-threatening conditions experienced by socially-conscious and politically-active artists and cultural workers on the world's frontlines.* Beyond the cases captured in the media, there are many, many more similar life stories that remain unheard.

Socially engaged art practices, particularly as carried out by western artists are currently spreading and gaining recognition, while new articulations of the role of the artist in society are being levied. Simultaneously we see the emergence of global initiatives recognizing both the rights and the important roles of such practices and bringing together the culture sector with the human rights sector - Artsfex is an emerging global networking initiative aiming to monitor violations of freedom of artistic expression; the UN Special Rapporteur for Cultural Rights, has recently launched her UN Report, "The Right to Freedom of Artistic Expression and Creativity"; Arts Rights Justice (ARJ) is a cross-sector EU level civil society dialogue platform... these are the culminating fruits of years of networking and individual labor addressing the realities of artists who are imprisoned, beaten, harassed and even assassinated. Such stories are still by and large relegated to back pages and/ or discrete media stories. Yet when pieced together they can explain pervasive global conditions faced by independent artists and freelance cultural producers.

Rare media storms such as Ai Weiwei and Pussy Riot create fleeting fame for artists - and serve complex political agendas - yet still don't change the way in which the media, legal and human rights sectors understand and address widespread conditions faced by independent artists and freelance cultural producers whose work places them in contentious situations, yet still along the fringes of vocational activism particularly in terms of protections.

"Historically, those intent on eliminating opposition and suppressing popular dissent have made a priority of quickly eliminating creators and thinkers from their midsts... if you scratch the surface of a human disaster you will find creators responding to the most difficult of circumstances, making art to live, to eat, to kindle the human spirit, to bring peace or to resolve conflict."

- Bill Cleveland,

Art and Upheaval: Artists on the World's Frontlines (2008)*

The Creative Safe Haven Advo-Kit is an expansion on the model and methodology that freeDimensional originally evolved for using arts spaces with residency programs as sites for sanctuary and refuge, essentially as safe haven. We termed this type of hosting Creative Safe Haven and, similar to our overall Do-It-Yourself (DIY) ethos, we encourage and support art spaces to use this model and modify it to their local conditions and needs. By first focusing on art spaces, it was our intention to acknowledge independent community spaces that engender/host/empower local creativity and thus uphold a principle of free expression. We see these spaces as already providing the 'connective tissue' needed for a creative community to flourish. They are thus natural points of refuge for artists in distress and natural 'first responders' using their vacant bedrooms and apartments (as well as meeting and production facilities) to host artists forced to leave their own communities. These art spaces are typically artist- (and founder- or collective-) run and thereby have a nurturing sensibility that can be built upon to provide safety at times of danger and hardship. As freeDimensional moves away programmatically from acting as an intermediary between art spaces and individuals in need, we will provide our learning on this process in the form of a supplementary workbook and training, to new art spaces who want to serve in this capacity.

Introduction

The purpose of the Creative Safe Haven Advo-Kit is to share concretely tools and practices that have been successful in supporting artists and culture workers in distress. Rather than feeling proprietary ownership for the methods and tools it has collaboratively developed, freeDimensional's approach is generative, offering its knowledge base as a set of open and evolving practices. While geared toward a DIY approach to taking care of oneself and fellow artists or culture workers during difficult times, some of the content aims to identify needed and available resources: emergency distress grants, vocational, visa information and mobility support, health and psychosocial assistance, thematic groups and forms of solidarity that may be offered by other organizations or online.

A new mode of engagement for adapting and disseminating the Creative Safe Haven Advo-kit are Culture Worker Readiness and Safety Workshops (tailored according to country, region, discipline and/or exchange across sectors within a single country/region) as well as consultations to explore in depth issues, challenges (in relation to free expression and

cultural rights) and existing support mechanisms in developing Regional Artist Safety Networks. We seek to conduct the Culture Worker Readiness and Safety Workshops with art spaces as the hosting sites wherever possible.

As a logical next step building off of its observations and learning over nearly ten years of intensive work in the field, freeDimensional is growing its ability to dispense small distress grants to individuals, collectives, organizations and movements using creativity to fight injustice through a Creative Resistance Fund (or Funding Network).

Through this work, freeDimensional seeks to convene independent artists and freelance cultural producers, as well as peace and social justice advocates/activists. Our goal is to provide accurate information and marshal resources. Together we can increase the safety of individual artists and collectives who, when they speak truth to power, are vulnerable to predictable systems of censorship and impunity that historically 'pick on' those with the most creativity/ innovation and the least protection/agency.

While creative expression is a common component to all social movements, artists do not always see themselves as activists, and thus may not align themselves with the particular resources and services that they need. **freeDimensional (fD) has identified and fills a gap in civil society by recognizing and supporting the arts and artists as important agents of social change agents of social change by strategically advocating on their behalf.**

ISSUE IDENTIFICATION

Each year, hundreds of artists and culture workers are threatened for pursuing their ideas of social change. Threats and marginalization can take the form of violent attacks, censorship, criminal charges, harassment, imprisonment, loss of employment, and physical threats (to self, family, neighbors or co-workers).

When the rule of law erodes (or has never formed) and the protective layers of civil society are stripped away due to contested elections, civil war, cross-border conflict, etc; when we know that journalists are fearful to give literal accounts of the impunity faced by their communities, then we also know that artists who bear witness to the societal condition will face danger. Sometimes these individuals need to physically move away from their homes and communities in order to escape danger.

fD engages artists and culture workers in distress, through direct services like Creative Safe Haven, resources including the Creative Resistance Fund and modes of engagement such as Community Resource Mapping and the Culture Worker Safety and Readiness Workshops/Consultations. There are two benefits to the process – at the macro level, this work serves as a bridge between the arts and human

rights sector, and at the micro level, it provides direct support to frontline activists in the form of accommodation and community resources.

FD BACKGROUND

freeDimensional (fD) advances social justice by hosting activists in art spaces and using cultural resources to strengthen their work. Since 2005, fD has helped over 200 artists doing courageous work benefitting their communities at the expense of their livelihoods, safety and free expression. fD has facilitated safe haven for artist-activists and culture workers during times of distress within art spaces and artist residency programs, as well as working with the administrators of those spaces to develop comprehensive systems of support in their communities, in order to access support from other sectors, such as immigration and legal aid, healthcare, and psycho-social services.

fD stakeholders have included a cartoonist from Cameroon, a ceramicist from Zimbabwe, a photographer from Uzbekistan, a journalist from the Gambia, a playwright from the Democratic Republic of the Congo, a painter from the Druze community, a VJay from Afghanistan, a performance artist from Burma, an environmental defender from Mexico, street artists from Brazil and many more.

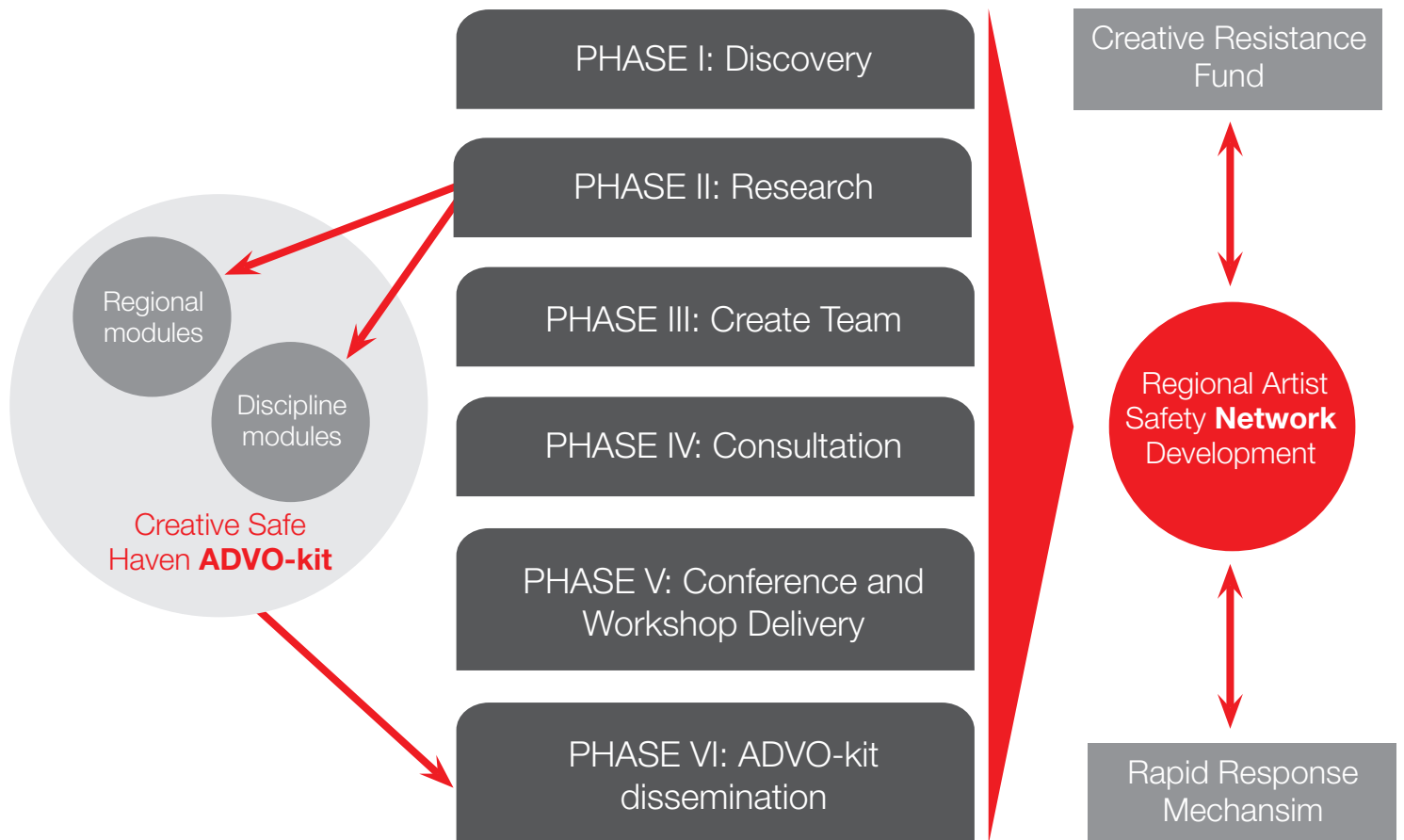
freeDimensional Tools and Services

fD offers a number of inter-related tools and services to support widespread capacity-building and awareness-raising around the needs and issues of artists doing the work of activists. All of our tools and services are modular and customizable so that fD's knowledge base can be advanced by and adapted to the realities we find in the communities with whom we work. Much of the work is delivered in phases as we believe that this kind of community engagement requires us to build relationships and understanding over time.

All of these components of our work can be designed to be country-specific, regionally-focused, discipline-centered

or grassroots exchange. Country-specific components are implemented in areas in which there is a particular urgency and increased repression or threat due to issues such as political instability or regime change. Regionally-focused components draw on commonalities (linguistic, cultural, or situational) to unite a range of culture workers from multiple countries in any given region. Discipline-centered components address the specific needs in a cultural field. Grassroots-exchange components bring together grassroots organizations across sectors to address common dangers, creating dynamic platforms for traditionally underserved populations to forge long-lasting connections.

Culture Worker Safety and Readiness Consultations/Workshops



freeDimensional Tools and Services

Creative Safe Haven **ADVO-kit**

The **ADVO-kit** is a print modular information resource including a collection of tactics, guidelines and protocols for providing safe haven and resource mapping for culture workers in distress. It includes case histories, resources and context for understanding conflict and how artists find themselves in danger. The ADVO-Kit is comprised of several general information modules, implementation workbook modules and customized region and discipline specific modules that will be generated and added through research and consultation.

Rapid Response Mechanism

(Online Database and Case Management Tool)

Essentially an interactive online database (and an expansion on fD's existing website: <http://freedimensional.org>), the RRM will provide an interface into which an artist, arts administrator or rights defender can enter details of a case of a persecuted or at-risk artist. Based on discipline, region, and other case details, users will draw upon an archive of all past cases, providing references for how similar cases were handled in the past, information on local, regional and international resources and recommended courses of action.

freeDimensional's Culture Worker Safety and Readiness Workshops

A new mode of engagement for freeDimensional's artist safety initiatives, the Culture Worker Safety and Readiness Workshops are adaptable curriculum structures designed to provide training and support internationally for culture workers at risk due to their activist-based work. The CWSR Workshops serve as forums for the convening of artists, arts administrators, human rights defenders and funders—working in various disciplines and regions—to engage with fD's approach and methodology to defending culture workers in distress, in the process facilitating information sharing and collectively determining best practices for supporting artists within and amongst fD's host partners and networks, based on local and regional contexts. Further, the workshops are designed with the

intention of enhancing solidarity, across sectors, between organizations, networks and movements in defense of free expression and cultural rights.

The CWSR workshop curriculum is delivered within the context of a multi-phase interaction that includes up to six customized phases: (Cost breakdowns for each phase are available on request)

PHASE I: Discovery

Identifying a place of emerging or ongoing conflict with culture workers at risk and analyzing the current situation with the intention of creating a dialogue about arts and activism in the region and any related risks or repercussions. **1-4 weeks.**

PHASE II: Research

fD forges partnerships with local, regional and international specialists to identifying themes, topics and participants and to develop customized workshops and conference (if desired). **1 week in region.**

PHASE III: Assembling a Creative and Organizational Team

To work with fD in identifying themes, topics and participants and in developing customized workshop and conference (if desired). **1 week in region** (can be combined with PHASE II: Research.)

PHASE IV: Regional Consultation

The creative and organizational team work with a broader community of stakeholders to surface themes for, and the design and delivery of the workshop and conference (if desired). **2-3 days in region.**

PHASE V: CWSR Workshops/Conference on Free Expression and Cultural Rights

Delivery of customized CWSR Workshop and related Conference on Free Expression and Cultural Rights (if desired) including lectures, presentations, panels, performances and exhibitions. **2-3 days in region plus preparation.**

freeDimensional Tools and Services

PHASE VI: Translation and Dissemination of ADVO-kit

Assembly, translation, publication and distribution of a customized ADVO-kit incorporating learning from the consultations to key partners for their use and for dissemination through their respective networks.

* Participants — individuals and organizations — that are natural first responders to distress situations are identified through this process as the natural user base of Creative Resistance Fund.

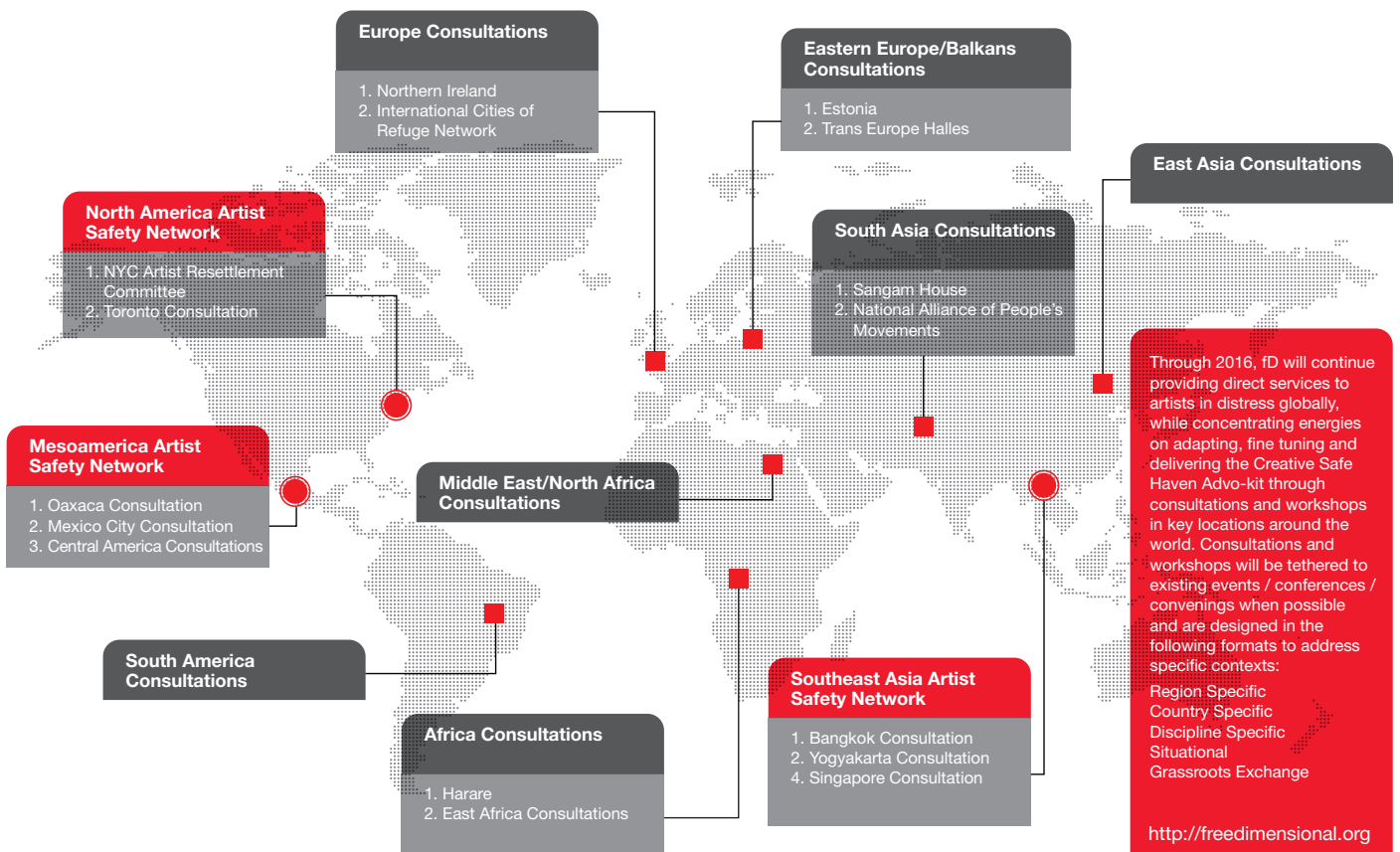
Creative Resistance Fund

The Creative Resistance Fund provides small distress grants to individuals, collectives and movements in danger due to their use of creativity to fight injustice. The fund may be used to evacuate a dangerous situation; to cover living ex-

penses while weighing long-term options for safety; or to act on a strategic opportunity to affect social change.

Regional Artist Safety Network (RASN) Development

The development of RASNs involves identifying and engaging target regions, conducting in-depth field and desk research and coordinating stakeholder consultations exploring cultural rights and artists' safety; adapting and refining tools/methods for addressing obstacles to supporting culture workers at risk through resource mapping, geopolitical mapping and training; and building structures and capacity to address obstacles to supporting culture workers at risk including establishing safe haven sites, resource networks, funding cohorts and workshop hubs.



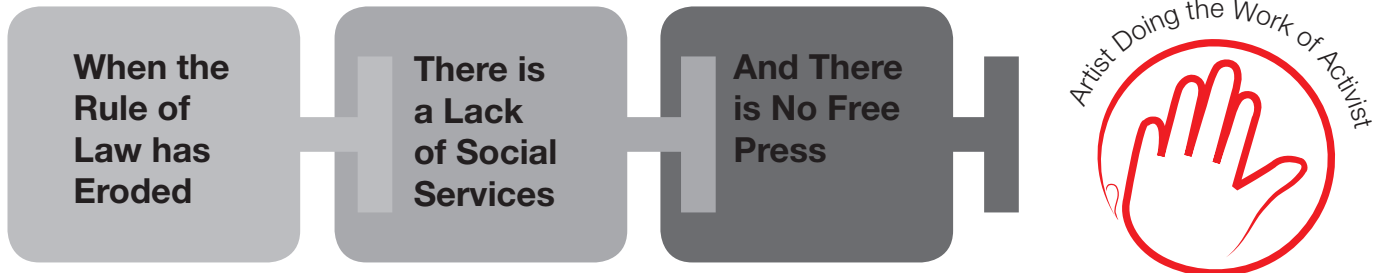
Note: Artist Safety Networks (red tabs) are activated. Consultations (dark grey tabs) are in development.

Contexts and **Considerations**

2

Distress Services Overview

1. Situation



2. Problem

When individuals who use creativity to fight injustice face persecution they often need help.

3. Solution

FD helps by linking these individuals to safe havens and other resources, many of which originate in the art world.

The artist often takes on the role of:

Government Critic

People's Advocate

Community Organizer

Rights Defender

Movement Leader



Burmese visual and performance artist Chaw Ei Thein was briefly imprisoned after a public performance exploring issues of economy in relation to military rule was deemed to undermine state authority. Subsequently, she traveled to New York City for an artist residency, during which time she was warned that her safety was in question if she were to return home. Having no source of income, housing or general stability, she began the long and difficult political asylum process and acclimating to a new life in a new country. Through

its network of residency spaces, fD was able to nominate Chaw Ei for a range of professional engagements which provided a supplementary source of income and time to continue her creative practice while making important decisions towards long term stability. Through the Community Resource Mapping process and with a small Creative Resistance Fund grant, fD was able to connect Chaw Ei to different artist and activist communities in New York City, sourcing her pro-bono legal services and helping her enter a college degree program.

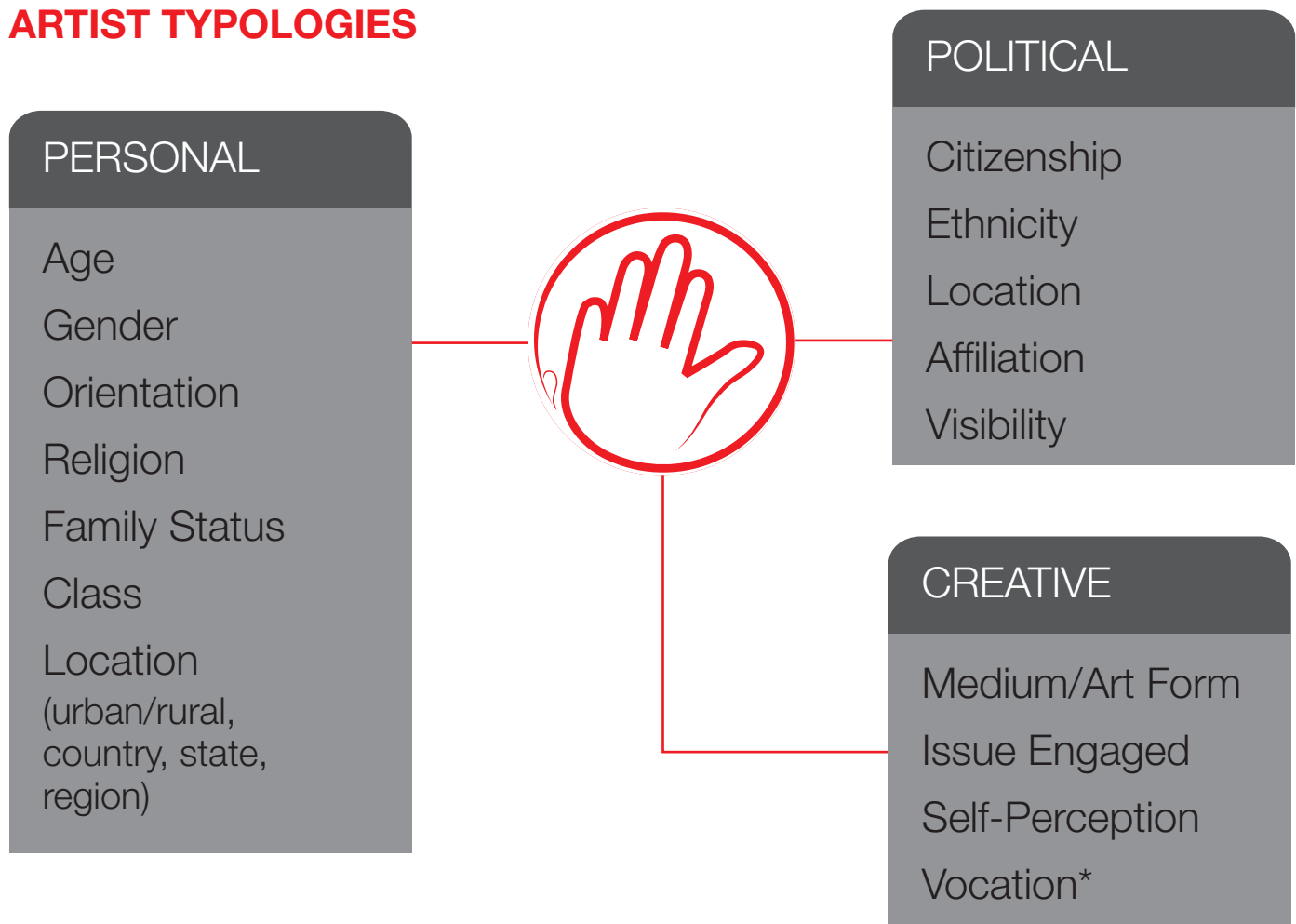
What Constitutes “Danger” & the Problem of Festishization of Danger

Somewhere between stereotype and archetype, there is useful ground for assessing the risk an artist will face for doing her/his work. A Senegalese artist once stated that all his individual projects are related; that he is a *porteur du projet* and he carries that project with everything he creates. It is perhaps this reality that is most defining and unique about an artist and their relationship to their community. It explains why/how abstract, past and – even – unrelated work can result in hardship for the artist. When freeDimensional takes on the case of a culture worker or artist in distress, we do not advocate or speak out on the issue that is the source of their distress. We understand that

the artist in question (and his/her colleagues) know best how to do this work and while we may connect them to others doing similar work, our objective first and foremost is the artist’s safety. As we transition out of direct (intermediary) service, we encourage culture workers who will do this work on their own (or within their communities, countries, regions) to adopt this tactic/safety measure.

In general, we find that a range of characteristics (or variables) including (but not limited to) the following have an impact on the safety of an artist under certain conditions:

ARTIST TYPOLOGIES



What Constitutes “Danger” & the Problem of Festishization of Danger

*VOCATION

When it comes to cartoonists working with media outlets, the line between visual art and journalism becomes blurred. That said, there are lessons that artists can learn from how journalists stay safe in general:

Liberal, left-leaning journalists can be employed by a variety of institutions, ranging from watchdog investigative initiatives to conservative, multi-national news corporations. For the latter, they may find that it is still possible to be true to their ideas, profession and the progressive lens through which they see the world even with an ill-suited affiliation. Conversely, artists (when they do the work of activists) rarely have the luxury of institutional or corporate affiliation, a feature that typically provides or insures protection and safety when working under adverse conditions.

FETISHIZATION OF DANGER

While an artist can depart the most dire manifestations of censorship and the proximity of harassment, violent threats and the encroachment of physical harm, some of the characteristics of censorship and challenging power can follow the artist to their new location.

When an artist, culture worker, cultural producer seeks safety in a big city where media outlets and advocacy organizations are based, the artist may become popular on the speaking (conference) circuits that work in tandem with those media and advocacy concerns. Examples range from performing at cultural, musical or literary festivals to giving testimony at high-level (e.g. UN, EU) meetings for which the artist’s distress/dangerous situation serves as an example in a broader policy maneuver (on a particular country, region, issue, or pertaining to mobility or free expression themselves).

While the artist is often inclined to speak out and use these cultural moments and ‘bully pulpits’ to get back to work (performing/making art) and to speak out on the conditions that forced their exile, we have seen cases in which the intense /immediate popularity has been counterproductive.

Here are some things to keep in mind:

- Is the artist being paid a fair wage comparable to the payment of other speakers?
- Are the people that are convening/inviting the artist people (themselves, or representative of organizations) with whom the artist needs some service, information, or advocacy support?
- Are extra-judicial agents associated with the artist’s country of origin operating actively/freely in the country/city/communities they are engaging with?
- Is the artist in a sound psychosocial state to be engaging in a public forum? This is a tricky area b/c having the opportunity to speak out is a useful nostrum for some situations; however it remains a case-by-case issue.
- Depression is a common side effect of living in exile, and while public speaking/performance can be exciting and help the individual to meet new people and feel alive, those moments can’t counter severe cases of depression.
- And since the conveners/inviters are often from different organizations, it is not likely that they can see the need or help provide psychosocial support in a concerted, long-term fashion.

What Constitutes “Danger” & the Problem of Festishization of Danger

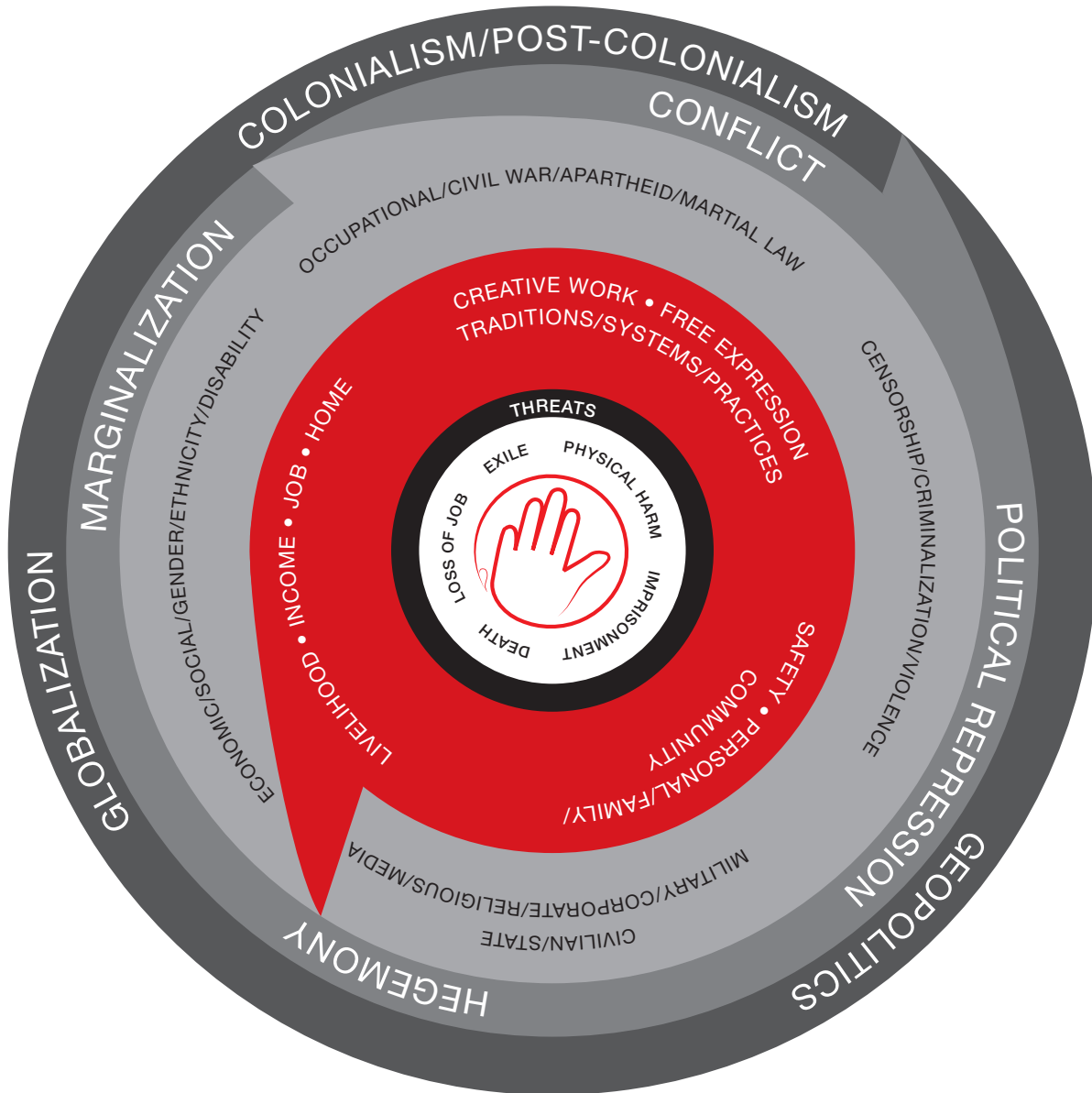
- This is where having an advocate to ask a local mental healthcare specialist for pro-bono services, or to introduce the artist to a local trauma center (some big cities have trauma/torture centers for which the artist would be eligible), and/or to simply liaise with the inviter/convener to clarify the current needs of the artist and how they might help create a situation of middle to long-term support for the artist in exchange for their

speaking and in addition to their payment (yes, a quid pro quo, but one the artist would not likely be in the mood /state of mind to ask for).

Implicit in its name, freeDimensional is a work in progress, finding and focusing on the gaps that need filling (or attention), thus supporting culture in the service of free expression, justice & equality.

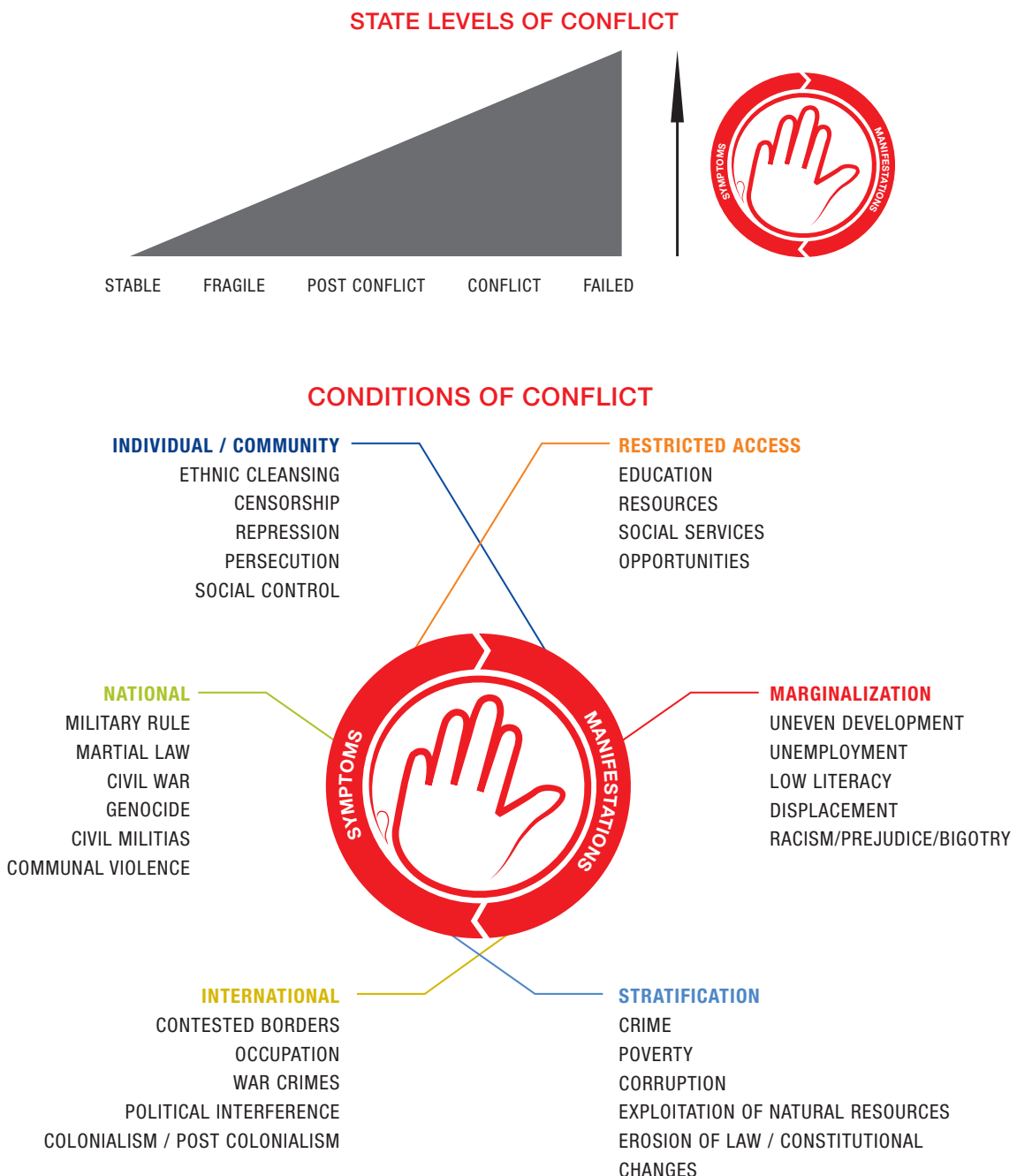
Visualization of Artist in Danger

CONTEXTS → CONDITIONS → FORMS → TARGETS → RESULTS



Identifying Conflict

When identifying and understanding the conditions and levels of conflict as they pertain to free expression and cultural rights, it is important to note that in varying situations, the symptoms and manifestations of conflict take on different interconnected contexts and roles that are not static or always immediately identifiable. This infographic is intended to help visualize the multiplicity of intersecting contexts and conditions within which an artist can find themselves targets of various interest groups.



Varying Forms of Repression

In situations where artists and culture workers are critical of social, political, and economic conditions they often find themselves subject to varying and/or multiple forms of persecution, from both state and non-state actors. Different forms of repression can range from a subversive publishing law to a direct political assassination. In order to best support artists and culture workers who are facing repression, it is important to note that these different forms are often employed in tandem with one another to ensure the interruption of critical perspectives and movement building towards social justice.



A Malaysian political artist and activist's work defacing an image of the Prime Minister is pulled from a group exhibition after a warning was delivered to the gallery.

A Jamaican radio-journalist's car is firebombed in his driveway after his call for the President's resignation – after being implicated in a corruption scandal - airs nationally.

A Chinese media artist and activist is forced to leave his studio in Beijing after a series of phone calls, unannounced visits, interrogations, arrest and detention at the hands of police.

A Pakistani comedian is kidnapped by the Taliban and forced to retire from this profession publicly or risk the lives of his wife and children.

An Israeli/Palestinian theatre director and activist is assassinated by a masked gunman, who still remains at large.

Marginalization

Social Exclusion

Loss of Work

Censorship

Defamation

Threats

Arrest

Detention

Imprisonment

Torture

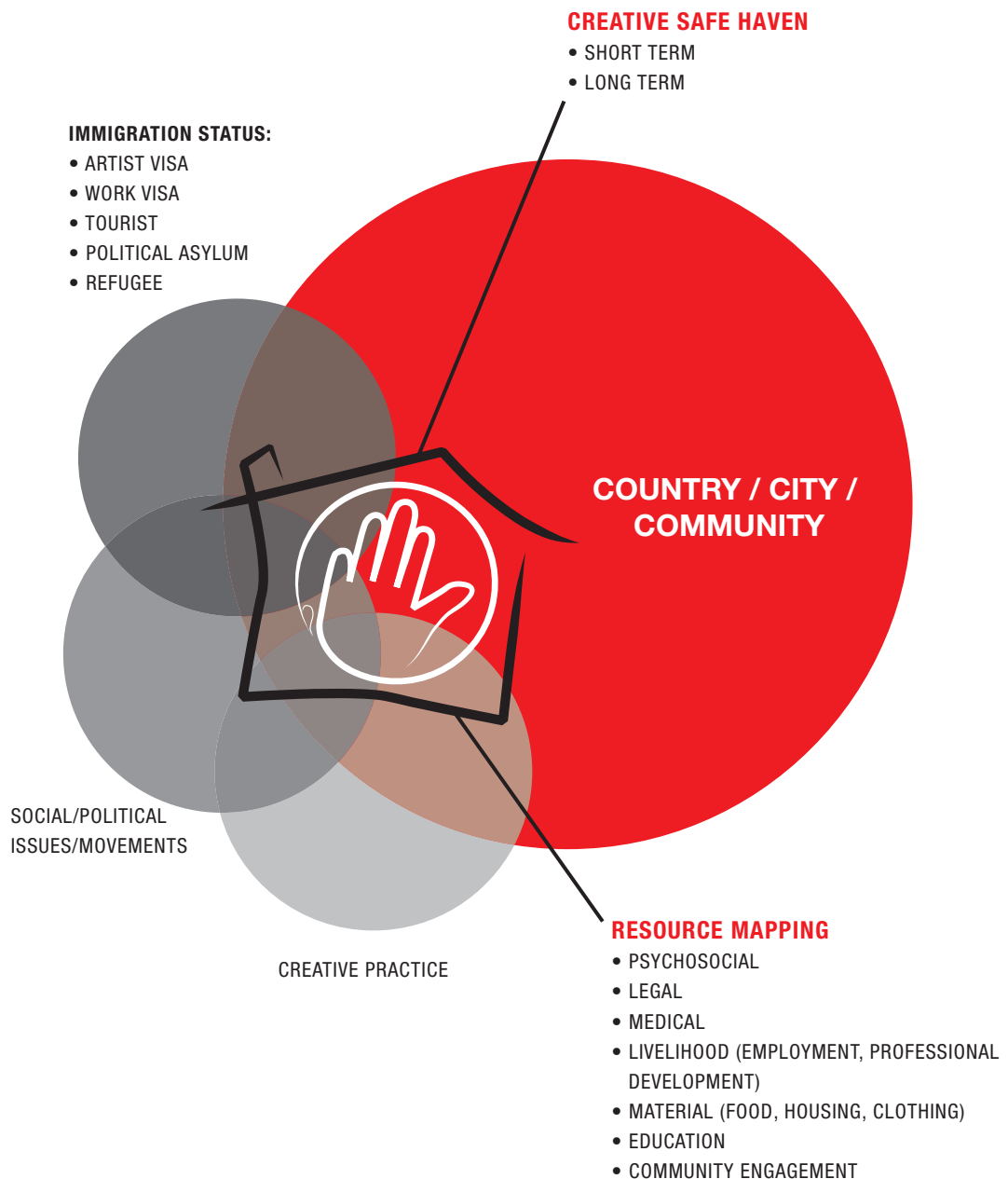
Murder



EXILE

Art Spaces as Shelter

Rooted in a community, the Creative Safe Haven model provides a nexus of creative practice and social/ political connections. Through a an intuitive and strategic process of local resource mapping, the artist (or person providing support) can access legal, medical, psychosocial, educational and other types of services and resources, eventually enabling her/him to help her/himself.



City Centers, Migration Patterns & Modes of Mobility

Regardless of the conditions that drive artists and culture workers out of their homes, communities, countries, major cities attract them as spaces of refuge and sanctuary, as well as places where they are ‘networked’ and have contact with watchdog or advocacy organizations that work vocationally (e.g. Committee to Protect Journalists) or regionally, such as country desks at large human rights organizations (e.g. Human Rights Watch or Amnesty International). These may be the closest big city (or capital) but often they are the world’s major cities far away from the source of danger/distress for the artist.

While each of the cases that we have interfaced with in a sense ‘unlikely scenarios’ — a journalist temporarily receiving accommodation from the Indonesian ambassador while waiting for support relocating from the Committee to Protect Journalists; a cultural producer using a transit visa to come to NYC from Jamaica after his radio broadcast brought eminent danger to the doorstep of his family’s home and then receiving financial support from Rory Peck Trust and housing support from an artspace partner of freeDimensional; a comedian facing threats from the Taliban moving his 6 member family from Pakistan to Kuala Lumpur, Malaysia and whose refugee status was expedited through contacts at UNHCR there (see section Case Histories for more detailed information) — what they share in common was the that relocating to a major city significantly increased their access to different types of support they needed.

OFFICIAL DEFINITIONS/ KEY DEVELOPMENTS IN RIGHTS PROVISION AND MOBILITY MECHANISMS

Universal Declaration of Human Rights (UDHR): Is a milestone document in the history of human rights that was drafted by representatives with different legal and cultural backgrounds from all regions of the world. The Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 *General Assembly resolution 217 A (III)* as a common standard of achievements for all peoples and all nations. It sets out, for the first time, fundamental human rights to be universally protected.

1951 Refugee Convention: The key legal document in defining who is a refugee, their rights and the legal obligations of states.

1967 Refugee Protocol: Amendment to the 1951 Refugee Convention that removed geographical and temporal restrictions in defining refugee status.

Dublin Regulation: establishes a hierarchy of criteria for identifying the Member State responsible for the examination of an asylum claim in Europe. This is predominantly through the State, which the asylum seeker first entered, or the State responsible for their entry into the territory of the EU Member States, Norway, Iceland and Switzerland.

The aim of the Regulation is to ensure that one Member State is responsible for the examination of an asylum application, to deter multiple asylum claims and to determine as quickly as possible the responsible Member State to ensure effective access to an asylum procedure.

MODES OF MOBILITY

Through the course of our work, we’ve come to understand that many forms of mobility can occasion safe departure and passage to another country even if they are not expressly intended for emergency evacuation. Some of these include:

GENERALLY	US CONTEXT
Transit	Student (a1)
Tourist	H1 (work)
Political asylum	O (Artist visa)
Researcher	J1 visa (non artist)
Refugee	

* Often artists who are persecuted in their home countries become ‘persons of interest’ on international security databases and monitoring systems and as a result are often routinely denied visas, adding a layer of complexity to the difficulties/ dangers (particularly in relation to mobility) faced by artists who criticize repressive governments.

Considerations for Art Spaces

Providing Creative Safe Haven for Culture Worker in Distress

The following chart provides some general points of consideration and related questions for organizations that desire to host culture workers in distress, to assess their capacity to do so in an appropriate and holistic manner.

Type of Assistance	Capacity Assessment Question
1. Time duration of placement	<ul style="list-style-type: none"> • How long a time period is the person requesting? • For how long can an organization provide a placement? • Does the organization have any capacity to facilitate the next steps (post placement planning)?
2. Financial	<ul style="list-style-type: none"> • Does the host have the resources to provide accommodation for the agreed period of time? • Who else can be engaged to share this responsibility?
3. Legal	<ul style="list-style-type: none"> • How can the host prepare to help culture workers get a visa to enter their country? • Are there legal services organizations that could provide assistance for next steps?
4. Health Care	<ul style="list-style-type: none"> • Can the host provide health care insurance? • Are there other options for providing for health care and potential health emergencies?
5. Mental Health Support	<ul style="list-style-type: none"> • What has the culture worker experienced? • What mental health services might they need? • What kind of community support and /or expectations will be present during the placement? • Will the person be able to maintain contact with family / home country / or home community while living in the host country?
6. Artist's form of expression	<ul style="list-style-type: none"> • What is the culture worker's medium of expression? • Does our art space have the capacity and can it support the continuity of the culture worker's work?
7. Language	<ul style="list-style-type: none"> • What is the culture worker's native language? • Do they work in their native language? If so, how can we support them? • Does the culture worker have sufficient proficiency in a language that is used in the art space and surrounding community to be able to avail him or herself of sufficient support and relationship opportunities?
8. Other factors	<ul style="list-style-type: none"> • Does the culture worker have any additional needs? • Does the culture worker have family concerns? • Does the culture worker's family need a place to live?
9. Art Space Needs	<ul style="list-style-type: none"> • What requirements or constraints does the art space have for the period of safe haven being requested? • What experience, talents or characteristics could assist the art space at this time? • In what ways could hosting a culture worker in distress benefit the art space?
10. Community Needs	<ul style="list-style-type: none"> • What are the current needs in the broader community of the art space that could be served through this hosting experience?

Engaging the Community

Engaging the community is the most fundamental aspect of hosting a culture worker in distress. It presents opportunities both to leverage resources that are pivotal to the wellbeing and integration of the hosted artist and also to impact the hosting community in meaningful ways.

COMMUNITY RESOURCE MAPPING

Community Resource Mapping is a critical aspect of hosting culture workers in distress. CRM is the process of assessing the specific needs and identifying and accessing appropriate resources related to a case. The resource map that is generated through the process is unique to each case/individual. The process usually involves the culture worker, hosting organization and, where possible, a case consultant or manager. With the guidance of the case consultant or primary contact at the hosting site, the culture worker is led through a process of identifying his/her shelter, health, legal, family, security, psycho-social, cultural and vocational needs. Once these needs have been identified, local partners are engaged to identify resources in the community to address them. Typical action steps include making nominations and referrals to artist residencies for a short-term safe haven or to academic programs for longer term residencies; coordination of solidarity visits from local culture workers and concerned individuals; and outreach to social service providers such as refugee, legal aid, healthcare, and psycho-social services.

AN OPPORTUNITY FOR BROAD IMPACT

A unique aspect of hosting a culture worker in distress in an art space is that it brings the world closer to a given location. Often, people learn about such cases from articles in the paper and online petitions. Hosting such a culture worker presents a tremendous opportunity to share his or her story with other public intellectuals and artists as well as the surrounding community. The surrounding community may have never had a chance to talk to a culture worker who has risked so much, and whose work and testimony brings knowledge that no written article can convey. Creative Safe Haven brings this opportunity for direct human connection. Hosting organizations have organized book and poetry readings, art exhibitions, discussions and lectures, movie screenings and food festivals to create a bridge between the artist and the community.

The art space constitutes a community of its own. In art residencies, many artists use the space simultaneously. The presence of a culture worker who has experienced the pressures and dangers of censorship illuminates the global threats to freedom of thought and expression through a personal activist lens. Fellow residents (no matter what their past experiences) can be powerful support agents and resources for each other. Through building relationships and sharing stories, the culture worker in distress unveils within this safe haven how precious the gift of free expression is, and how the lack of such freedom influences their work and penetrates daily life. The artists in residence who have not experienced such distress can provide help by translating their work into a given language, familiarizing themselves with a new culture, and, importantly, provide encouragement for artists to continue working within a safe space. Relationships like these bring to light the intersection of human rights and the arts, and the urgent need to work across boundaries of various interests.

Art spaces have been highly innovative in the ways in which they build bridges to connect fD assisted activists with the broader community:

- Art exhibitions
- Art installations in public spaces
- Community discussions
- Poetry/book readings
- Engaging local schools
- Arranging dinners, making food together, serving food to others
- Creative expression of migrants' stories
- Partnerships with local lawyers and newspapers to publicize and document activists' situations and stories
- Movie screenings
- Festivals that feature art, food, music, etc.

Engaging the Community



A Palestinian artist, filmmaker, art and press photographer and an art teacher had been living in Syria with his Palestinian wife and 3 year old daughter,

documenting the conditions of Syrian refugees and the Opposition fighters, when he was tipped off that his life was in danger. He was able to get the family out of Syria with a visa for Poland, and hoped to establish himself in Sweden where he felt he could earn a livelihood based on his work.

A call for help was sent from a friend to the ICARJ network (of which fD is a member and founder) whose members span both the human rights and the art and culture fields. ICARJ members quickly responded with pertinent contacts in both sectors - Swedish Pen and Reporters with out Borders, Cultural Department of the City of Uppsala, Swedish Arts Council, Civil Rights Defenders, Swedish Board of Migration, Amnesty International Sweden. All who were contacted offered help. As word spread, a reporter from Swedish Radio asked to interview him for a national broadcast on refugees. He had suddenly changed from documentor to documentee. In the meantime, he was separated from his wife and daughter, who were placed in a refugee centre while he was put in a closed security facility and told he would be deported back to Poland. Contacts in Sweden confirmed that due to the EU's Dublin Convention on asylum seekers in the Shengen Area, the asylum claim had to be settled in the country that had granted him a visa.

Contact was lost with the family for several days and a similar but now frantic call for help went out

in Poland, again to contacts provided by ICARJ members from both sectors - human rights and arts. Some of the same agencies were contacted this time via their Polish offices, as well as some Polish agencies helping refugees, censorship watchdogs such as Indeks 73 and also independent arts organisations such as the A-I-R Laboratory at the Center for Contemporary Art in Warsaw, Theatre Institute Zbigniew Raszewski, Kultura Miejska. Finally the word was spread to a number of independent journalists, visual and performing artists. Within days, a newly formed informal network of colleagues was activated and he and his family — who obviously spoke no Polish — were offered legal advice and support. Concerned by the isolation enforced by temporary housing in a far off village, the A-I-R Laboratory offered a week's residency in Warsaw to the whole family, to introduce them to social services and to the arts and media community. He was advised by local artists and journalists on how and where to present himself and his work for exhibitions and employment in Poland. The week culminated in a massive outdoor feast where he contributed with bread making skills. Shortly thereafter, he was offered an exhibition for his work.

This new configuration of allies has collectively and individually learned from the experience. They are now connected personally and can be activated again for other challenges. Hands have been held out in a spirit of solidarity and an artist and his family forced into exile have felt a community opening up warmly to receive them.

Key Players in Creative Safe Haven

CULTURE WORKER IN DISTRESS

fD considers public intellectuals, activist artists, journalists, musicians, writers, theatre directors, and community organizers, as well as other human rights activists whose work exposes them to persecution as eligible for Creative Safe Haven. Persecution can include but is not limited to physical attack, imprisonment, torture, social and economic exclusion, harassment, death threats, and criminal charges.

NOMINATORS

Concerned organizations or individuals that contact fD both act as nominators who tell fD about an oppressed activist. The organizations that contact fD are typically either human rights organizations or arts and cultural organizations and networks. Organizations that have nominated individuals to fD include: The Committee to Protect Journalists, Amnesty International, Scholars at Risk, FREE-MUSE, PEN, and Art Moves Africa, Arts/Rights/Justice, Artsfex among others. Also fD accepts self-nominations from oppressed activists and culture workers.

RESOURCE PROVIDERS

Once fD has determined that an individual is eligible for services, fD assesses his or her needs and taps into a large network of organizations and individuals that have access to resources and can provide needed support. The primary resource providers are art spaces, human rights organizations, academic and other hosting organizations, and concerned individuals with the knowledge of additional services in the geographic or issue area of the activist.

To date there are over 300 art spaces with residency apartments affiliated with the fD network. Art spaces are located around the world in large cities and in small communities. fD depends on these artists' residency spaces for accommodating a culture worker in distress for a period of 2 weeks to 3 months. After this time period, culture workers assisted by the fD network either continue into a more permanent exile arrangement, find another short-term placement, or may be able to return home.

In addition to Creative Safe Haven, art spaces also play a key role in uncovering other resources in their communities that could serve a person-in-distress such as psycho-social, health, and legal services.

HUMAN RIGHTS ORGANIZATIONS

Over 50 human rights organizations work with fD and, who, in addition to nominating cases for Creative Safe Haven, are aware of other resources or have distress funding that could help individual culture workers in distress. The Creative Safe Haven process often involves more than one other organization that provides referrals or direct support to the person in need.

ACADEMIC AND OTHER HOSTING INSTITUTIONS

fD routinely nominates Distress Services cases to other hosting organizations and academic opportunities such as fellowships. Often, a culture worker in distress can benefit from a politically neutral placement in an academic institution while the situation they faced at home calms down or while they make important decisions about their next steps. Besides academic institutions, fD maintains relationships with other programs like the International Cities of Refuge and Cities of Asylum networks. These programs can offer longer-term hosting alternatives for culture workers in distress.

CONCERNED INDIVIDUALS

fD program network includes an array of individuals that are disposed to offering advice, resources, and solidarity to culture workers in distress. fD finds that when a culture worker goes into short or long-term exile, a visit from a friendly face from the country of exile can go a long way to easing the mental and emotional stress of leaving one's country. These individuals are often a pool of knowledge about opportunities and resources for the culture worker in distress.

FREEDIMENSIONAL STAFF, CASE CONSULTANTS, AND VOLUNTEERS

fD's internal staff, consultants, and volunteers serve as the hub that connects the various parties in the provision of Creative Safe Haven and Distress Services. fD carefully reviews nominated cases through research and interviews; assesses the distressed culture worker's needs and resources; develops a plan based on the resources to be found in the fD network; and implements this plan by interfacing between the culture worker in distress and resource providers. fD tracks this work so that we can learn from the Creative Safe Haven and Distress Service provision process and maintains a database of contacts and partners.

Residency Formats

Through extensive experience supporting art spaces to develop programming and build capacity to host activists, fD has identified standard short to long term residency models to support artists in danger, as well specialized formats that support varying forms of creative resistance

through cross-community engagement. **As part of its efforts to support building capacity to host activists, fD works with art spaces to design and implement specialized residency formats based on the specific needs of culture workers and communities they interface with.**

Standard

Short term/ Emergency/ Gap Placements are intended for culture workers from the same region as the destination country who find themselves in situations of danger and require an immediate Creative Safe Haven. Short term/ Emergency/ Gap placements are typically 3 months in duration and are intended to provide temporary shelter while artists transition to a longer residency placement with a partner host, or while they weigh their options and decide on a third country for permanent relocation.

Artist Resettlement is the primary residency format intended for artists who are forced to leave their home countries for an extended period of time. These artists may decide to relocate to the destination country indefinitely, may need a long-term placement while they weigh their options for permanent relocation in a third country or may intend to return to their country of origin given changes in political climate. The Artist Resettlement program is typically 6 months to 1 year and offers an in depth engagement of the artist with the resident community and more broadly with local communities. Artists will have access to production facilities (both within the art space and with partner institutions), relevant language courses, community engagement, psychosocial support, and professional development opportunities.

Specialized

Grassroots Exchange is intended to foster cross-cultural and trans-national dialogue and collaboration between: 1) indigenous, ethnic minority and other 'outsider' artists whose creative/cultural practices are endangered as a result of uneven development, marginalization and/or neglect, and 2) Artists whose practice is community based and engages social/ political/economic issues but falls outside of the mainstream (e.g. arts educators, communitarian practitioners.) The goal of this program is to strengthen endangered cultural practices between different regions/locales in the Global South, to contextualize unaddressed cultural decay/loss as a form of social and political repression, and to bring traditional and contemporary arts practice into constructive dialogue. Placements are typically 3-6 months in duration and participating artists work with local community organizations, artist cooperatives and cultural industries.

Creative Activism Program is intended for activists who are not practicing artists but who have a desire to draw creative practice into their work. Participants are generally in need of respite in order to avoid burn out from their on-going work as frontline activists. Creative Activism placements are generally 3-6 weeks in duration where participants have access to basic art classes, production facilities and engagement with modes of creative activism.

Needs Assessment and Resource Mobilization

POINTS FOR CONSIDERATION

It is important to do a thorough assessment of the needs and issues involved in each case, as early as possible in a safe haven process. Although unexpected challenges will emerge over time, the more clearly and completely the situation is understood at the outset, the more likely that the host organization and hosted artist can address issues while they are manageable.

The following questions are a basis for developing an assessment process that can be undertaken at the outset of a hosting process. This kind of inquiry also forms the baseline of the resource mapping process in which culture workers and their hosts/advocates surface needs and issues around which community resources can be secured.

Relocation

- What countries are easily accessible (overland and by air)?
- What visas are held?
- Which easily accessible countries do not require visas?
- Does the person need accompaniment in order to leave their location?
- Is the person travelling alone or with family?
- Are there any language restrictions?
- What safety and security issues must be considered?

Vocational

- What sort of equipment is required? (ie. a journalist or an artist may require a photography lab or art studio; access to musical instruments.)
- What organizational contacts are needed? (ie. organizations focused on related issue).

- What vocational skills does the person currently have that would assist their placement?

Financial

- What financial resources are available?
- Does the person have money on hand?
- Are other human rights organizations or urgent action funds available to the person?

Services

- What services will be needed in the hosting community?
 - Legal assistance (e.g., applying for asylum or refugee status.)
 - Medical and psychological assistance (e.g., have needs related to imprisonment, trauma, torture, etc.)
 - Educational assistance (e.g., applying for academic placements.)
 - Communications resources (e.g. phone cards, internet connection)

Challenges to Providing Distress Services

Context

When a culture worker arrives in a new country/city/community, they often have a wide range of complex needs that must be addressed to ensure their overall well-being and their continued impact as agents of social change.

Examples: legal, medical, psychosocial, employment and professional development, education, community engagement

Artists of different disciplines can face varying types and levels of exposure, risk and harm based on the particular location and situation.

Examples: visibility and accessibility of performing artists, arts educators and communitarian arts practitioners

Because complex geopolitical relations make mobility and relocation within regions difficult, there is a tendency to revert to North > South/ West > East (read: Colonial) binaries, particularly in terms of notions of free expression and systems of cultural appropriation/imperialism.

Examples: immigration laws, political alignment of repressive regimes, extradition treaties, operating ability of extrajudicial forces

Process

There have been a number of issues that have been raised by the network of people and organizations involved in the Creative Safe Haven process. Four challenges were identified:

Creative Safe Haven is a Short-term Solution in Urgent Situations

It does not resolve the underlying problem that culture workers in distress are threatened in their home communities because of the work they are doing. The scale and time of CSH is well balanced to help those in need, but it does not create a structure that fosters developments of free expression in the culture worker's homeland.

The difficult choices facing a culture worker in distress take time, planning, and resources that cannot be provided by Creative Safe Haven. The individual will still need to address the broader questions for a sustainable solution.

The Process is "Messy"

While this flexibility is generally a positive thing because fD and the network can stay flexible and pay attention to each case based on the individual's needs. However, it is a challenge to transfer the process in concrete terms.

Closing a case

It can be difficult to know when a case is actually closed. There is not always a clear line where fD's Distress Services are ended. Nonetheless, fD works to understand an individual's needs and acknowledge when the activist's needs fall outside the unique services fD is able to provide.

Tools **Guidelines**
and Methods
(workbook module)

3

General Steps in the Creative Safe Haven Process

This workbook is intended to provide a step by step guide and related tools to support individuals and organizations who seek to provide safe haven to artists in distress within their communities. The material is a compilation of the experience and insights that fD has accumulated over seven years of activity in making safe haven placements with our partners. Like any workbook, these tools and steps are simply a guideline. Every host or case consultant will need to use his/her best judgment in learning from and adapting what is here to best serve the needs of the culture worker and the community in which they are hosted.

Creative Safe Haven, as developed by fD, is typically a last resort solution for culture workers in distress. To generalize the Creative Safe Haven process runs the risk of understating the tailored collaborative steps that organizations and artists take in each case. The uniqueness of each art space and culture worker seeking safe haven accounts for the great diversity of collaborations that fD's program has facilitated. In its essence, Creative Safe Haven is a synergistic relationship between the culture worker and the hosting space. The art space may fill a number of roles: researching and/or referring legal, health (mental and physical), social services, and other community support. The art space provides a haven for the culture worker in distress to continue to work on their projects (artistic and otherwise), engage with artists in the space, and often use their experience to engage the local community.

Although each case is unique, fD has identified a general process in which the many pieces connect and weave together. A number of case examples will be shared to provide an understanding of both the uniqueness and the flow of the general process. The examples show areas that require attention and challenges that need to be overcome.

The following components of most Creative Safe Haven placements do not necessarily happen sequentially but more often simultaneously:

1. **Nomination of a culture worker in distress** to fD by a human rights organization or an individual.
2. **Intake form** from the culture worker describing the current situation, reasons for experiencing persecution, and basic demographic information. Assessment of the case that confirms with outside sources and referees the validity of the persecution faced by the cultural worker.
3. **Search for a host—fD** sends out a call for placement to its wide network of art spaces.
4. **Matching and Placement Process** matches the art space available with the culture worker.
5. **Post Placement Planning** makes plans for the time a culture worker must leave the art space.

General Steps in the Creative Safe Haven Process

CASE ASSESSMENT	CASE CLASSIFICATION	ELIGIBILITY	NETWORK COMMITMENT	REFERRALS	FOLLOW_UP
<p>NEEDS PRIORITY</p> <p>Psychosocial</p> <p>Legal</p> <p>Medical</p> <p>Livelihood (<i>employment, professional development</i>)</p> <p>Material (<i>food, housing, clothing</i>)</p> <p>Education</p> <p>Community Engagement</p> <p>THREAT URGENCY</p> <p>Imminent Danger</p> <p>Physical Threat</p> <p>Perceived Threat</p>	<p>SHORT TERM</p> <p><input type="checkbox"/> Home</p> <p><input type="checkbox"/> Abroad</p> <p>LONG TERM</p> <p><input type="checkbox"/> Home</p> <p><input type="checkbox"/> Abroad</p> <hr/> <p><input type="checkbox"/> Creative Safe Haven</p> <p><input type="checkbox"/> Resource Mapping</p> <p><input type="checkbox"/> Creative Resistance Fund</p>	<p><input type="checkbox"/> Yes</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Shared</p> <p>ACTION</p> <p><input type="checkbox"/> Accept</p> <p><input type="checkbox"/> Deny</p> <p><input type="checkbox"/> Pass Along to Another Organization/ Network</p>	<p><input type="checkbox"/> Creative Safe Haven</p> <p><input type="checkbox"/> Resource Mapping</p> <p><input type="checkbox"/> Creative Resistance Fund</p> <p></p> <p><input type="checkbox"/> In Country</p> <p><input type="checkbox"/> Abroad</p>	<p>CREATIVE SAFE HAVEN/ CREATIVE RESISTANCE FUND</p> <p><input type="checkbox"/> Time</p> <p><input type="checkbox"/> Funds</p> <p>RESOURCE MAPPING</p> <p>Psychosocial</p> <p>Legal</p> <p>Medical</p> <p>Livelihood (<i>employment, professional development</i>)</p> <p>Material (<i>food, housing, clothing</i>)</p> <p>Education</p> <p>Community Engagement</p>	<p><input type="checkbox"/> Active</p> <p><input type="checkbox"/> Inactive</p>

1. NOMINATION OF A CULTURE WORKER IN DISTRESS

There are two primary ways through which an individual is nominated for Creative Safe Haven.

First, an organization can nominate a culture worker in distress. At times, organizations that assist individuals in distress are focused on a specific expertise, for example professors or journalists. When an organization knows of a person in need of assistance but does not qualify to receive resources, they can fill out an intake form and send it to fD. (Official intake forms are available online. <http://freedimensional.org/services/distress-services/distress-services-intake-form/>) The second way is self-nomination. A culture worker in distress can personally fill out the intake form. This may at times be difficult due to restricted access to technology, and censorship may limit an individual's access to the intake form. In addition to the intake form, three personal references need to be provided, detailing the nominee's situation and current needs.

2. INTAKE FORM AND ASSESSMENT OF THE CASE

The intake form outlines the following aspects (see appendix for copy of the intake form):

- Basic contact and personal information
- Description of current situation
- Description of the kind and extent of persecution (for example, how is the persecution expressed via the person's work)

A wide variety of issues need to be explored in the assessment of a case in order to determine whether Creative Safe Haven is an appropriate response and what residency location and format is most suitable based on the case details.

3. SEARCH FOR A HOST

After receiving an intake form, fD evaluates the request and sends out a Call for Safe Haven to the fD network. The process of finding placement for a culture worker in distress relies on the collaboration of multiple actors. Art

General Steps in the Creative Safe Haven Process

spaces, coalitions and intermediaries who point fD to an art space that could have the capacity to host, or they forward the request to others who may be able to do so. These organizations not only help facilitate the process, but they themselves learn about Creative Safe Haven and think of ways to incorporate it within their own networks, thus spreading the tactic beyond fD. Prior to placing a culture worker in distress in an art resources available to and from both the culture worker and the art space. This is a critical part of the process to facilitate a good match and maximize the possibility of a positive experience for everyone involved.

When fD sends out a request for a residency space, typically three to four responses are received. The responding art spaces tend to be in one of the following two categories:

- Art spaces that have downtimes during the year in which their space would otherwise be unused. This might be during a time when they have a skeleton staff in place but aren't running the full residenc programme. This might mean that there is no obligation for public engagement or artistic production.
- The other variety is a residency that has an open space in their active residency period, a period that may already have a curatorial theme and/or other parameters. These parameters may be required an related to the way the residency raised money for the programme period. That is, they may have to report on how the funds were spent and even though they could include a safe haven resident, they would still need to be able to report in accordance with the specific grant requirements.

These are two generalizations of characteristics or traits similar to fD's historic placement of candidates:

- Individuals who have been threatened or harassed to the extent that they need a place to be alone for a couple months without expectations of producing work or engaging the public. They may benefit from being in the midst of an artist cohort (as a nurturing group) so it is not that they have to be alone, per se.

- The other scenario might be someone who has come through an ordeal, and really needs a platform from which speak, be creative, and advocate change for a particular issue that resulted in the ordeal experienced.

4. MATCHING AND PLACEMENT PROCESS

There are multiple factors that determine a match between a hosting organization and a culture worker in distress in need of hosting. In addition the points previously listed, an art space will need to assess not only its capacity to host a culture worker in distress and respond to the call for Creative Safe Haven but assess the potential exchange of benefits for their art space, including its surrounding community.

Areas of consideration include:

- Identifying the resources each art space could provide for the culture worker as well as resources that could be provided from elsewhere such as other human rights organizations, art networks, and local anti-censorship initiatives that can provide the resources needed (e.g. ArtsEngage Singapore – <http://sites.google.com/site/artsengagesg/>).
- Identifying the specific needs of a culture worker in distress (which can include planning for legal, health – physical and mental health – and social services. This process may also include post safe haven planning.)

Intake Form

All information uploaded on our intake form will be seen only by freeDimensional staff and Distress Services case consultants and will remain entirely confidential.

If you have inconsistent internet access or for whatever reason are unable to input to this form directly, a downloadable version is available here:

APPLICANT INFORMATION

Who is filling out this form? Are you Artist at Risk Nominator Friend/Family

If you are Nominator, Friend or Family member filling out this application please indicate your name here _____

Name of Applicant _____

Date of birth (m/d/year) _____ Gender _____

Address (optional) _____

Email Address _____ Phone #s (at least one) _____

Country(ies) of citizenship _____ Current location _____

Languages spoken _____

YOU ARE APPLYING FOR WHICH OF THE FOLLOWING:

A. Creative Safe Haven (short-term long term residency)

B. Creative Resistance Fund (small emergency grant)

C. Services/ Resources Needed Psychosocial Legal Medical Employment
 Education Housing/Food/Clothing
 Professional Development Community Engagement
 Other

Intake Form

CASE INFORMATION

1. Please indicate the level of urgency of your request Low On-going Immediate

Please state your reason for requesting freeDimensional's assistance and give a detailed account of your current situation.

2. What is (are) your area(s) of work? Please describe your latest projects as they relate to your current situation.

3. Are you facing persecution as a result of your work? (threats, attacks, harassment, arrests, socially marginalized, blacklisted, etc...) If possible, please give specific examples, with dates, locations, and key individuals involved.

4. Is the persecution you are now facing related to aspects of your personal identity? (For example: race, class, ethnicity, gender, or sexual orientation.) If so, please explain.

Intake Form

5. Have you been in touch with other organizations about your situation or sought other sources of support? If so, please tell us which ones and who your contact person there is.

6. Are you member of any organization, academic institution or professional association? If so, please describe its mission or main focus of work, provide address, phone number, email, and name of the person accountable.

7. Are you currently employed? If so, please provide your employer's contact information if relevant to your situation.

8. For any additional information you wish to provide please use the space below.

Return this form to: distress@freedimensional.org

PLEASE NOTE: All cases are carefully vetted by freeDimensional staff and volunteer Distress Services case consultants. Due to the high volume of requests and varying levels of urgency, the average response time is three days to one week.

Art Space Capacity Assessment

Organization _____

Contact Name _____

Place _____

Phone# _____ Email _____

Purpose

- Filled in by individuals and organizations in the network that offer services — in a location, multiple organizations can fill this form together as a way to collaborate on resources
- Orientation of the network and how it works (to potential volunteers, case managers, etc.)

Does the individual or organization have an understanding of the following factors that affect the artist?

	In place (have ownership or referral system in place)	Length of organizational commitment	In the process of development and negotiating terms	Identified with the potential of acquiring services	Notes
Knowledge of transnational/regional factors <ul style="list-style-type: none"> • political • historical • cultural • religious 					
Locations that the individual/org has branches/direct contact					
National factors <ul style="list-style-type: none"> • visas and immigration • political asylum • refugee 					

Art Space Capacity Assessment

	In place (have ownership or referral system in place)	Length of organizational commitment	In the process of development and negotiating terms	Identified with the potential of acquiring services	Notes
Local/host/facilities <ul style="list-style-type: none"> • Living facility • Art discipline (multi or single) <ul style="list-style-type: none"> ○ visual art studio ○ rehearsal space ○ performance space ○ recording studio ○ film/editing facilities • Community base organization 					
Local/material resources <ul style="list-style-type: none"> • food • clothing 					
Local/human resource <ul style="list-style-type: none"> • individuals of influence • access to volunteers • linkages to other local networks • services <ul style="list-style-type: none"> ○ psycho-social ○ legal ○ medical ○ childcare ○ LGBT ○ livelihood/employment ○ professional development ○ education 					
History <ul style="list-style-type: none"> • past referrals • past placements • past recipient of service (able to offer services/referrals) 					

Proactive Intervention

(Discipline/Situational/Country/Region specific)

While it not always possible to anticipate difficult/dangerous situations that arise from engaged forms of creative activism, it is important when providing critical support, as advocates and service providers to anticipate the different situations that could arise as a result of work dealing with contentious social and political issues and themes. Proactive Intervention is a process by which individuals and organizations supporting artists at risk (and artists themselves) can

systematically anticipate potential threats to their safety and well-being and take necessary precautions in order to best defend themselves against different forms of persecution that could result from their artistic practice. The following steps towards Proactive Intervention were developed in conversation with documentary filmmaker Mohamed Siam in anticipation of backlash resulting from the release of his film exploring the abuse of police powers in Egypt.

STEPS TO DEVELOP A STRATEGY

- 1 Create a list of issues that are highlighted by the artwork/project/production, who is implicated and what the sources of potential aggression are AND/OR Create a timeline that documents in detail the chronology of aggression, including locations, dates, key individuals involved, and instances of: threat, physical harm, material damages, detention, incarceration and other forms of repression.
- 2 Develop a list of possible (short and long term) repercussions and engage individuals at risk (artist, audience, cast, crew, producers, etc.) in discussion on what they are/are not comfortable with being presented in public, concerns, issues, etc. Assess whether a 'resource packet' would be useful for those involved with the artwork/project/production who may face harm.
- 3 Create a list of local organizations and key individuals in the diplomatic community, human rights defenders, art spaces and others that might be useful resources, provide support and form an ad-hoc support network for those involved in the artwork/project/production, who could find themselves facing danger.
- 4 Generate awareness among related international networks of the potential dangers that could result from the release/coverage/screening of the artwork/project/production and have them prepared, on stand-by, to launch an advocacy campaign in the event it becomes necessary.
- 5 Create a timeline of related events/coverage/screenings and start outreaching to local and regional, formal and informal support networks who can lend to the safest possible environment at each location.

Synergies, Networks and Networking



Introduction

freeDimensional is, at its very essence, a networked project. It was conceived both to interact with established networks and to create new informal networks, motivating, inspiring, working with and bringing together the worlds of art and culture, free expression, human rights, and social/political justice movements by strategically ‘filling spaces’.

As such, freeDimensional learns from and adds to the key characteristics of its partner networks: speed of communication and increased sharing of information and knowledge; the capacity to unite diverse actors across sectors towards a common goal - whether immediate or longer term- through a non-hierarchical distribution of tasks shared by people and places physically removed from one another. Guided by the values of generosity, solidarity, and the belief that small, synchronized actions can manifest significant positive change, freeDimensional catalyzes synergistic relationships that generate effects that resonate far beyond individual actions.

It is natural, therefore, that freeDimensional has been at the heart of various initiatives acting at the intersection of

the arts and human rights; uniting these sectors in order to achieve socio-political progress through practical

measures; improving the efficacy in protecting and defending artists and activists in distress who are denied their freedom of expression and cultural rights.

The following is a brief look at a select few of freeDimensional’s networking activities. The first, an informal coalition of organizations and networks around the overlapping issues of arts, human rights and social justice (ICARJ) which spontaneously emerged during freeDimensional’s annual meeting at Wasan Island, Canada in the summer of 2010. ICARJ in turn led to the formation of Arts/ Rights/Justice (ARJ), a EU Commission Working Group focused on the same themes, but with a particular focus on collectively informing policy decisions within and outside of the EU. Similarly, Artsfex was a previously postponed initiative, helped back into memory (and eventually to life) by the momentum generated at the aforementioned Wasan Island meeting.

This connectivity is indicative of the generative effect and interplay that occurs via the networking process.

Synergies, Networks and Networking

ARTS/RIGHTS/JUSTICE: MISSION AND VISION

1. INTRODUCTION

The Working Group on Arts, Human Rights and Social Justice (ARJ) was created in February 2012 as a component of the civil society dialogue platform, “Access to Culture”, with a mandate to make policy recommendations to the EC and the EU Member States, and to highlight new trends pertinent to their policy making. Its focus on arts and human rights is based on two primary observations: firstly, that the involvement of artists in human rights work and the need to defend their rights are obvious but not necessarily taken into account by human rights institutions and organizations, programmes and policies; and secondly that the arts sector (artists and cultural workers) has limited knowledge of human rights: what is guaranteed, what is not, and how to access support when they are violated.

The broad and varied membership of ARJ comprises organisations and networks operating both across the EU and internationally to foster the arts, culture and creativity in a multitude of forms and genres. The collective experience of its members gives ARJ a direct and comprehensive overview of issues related to artistic freedom, cultural and human rights, and a grassroots mandate to raise these important issues at EU and international level. A list of these members is included as an annexe to the present document.

2. VISION

Creativity is a fundamental human characteristic and the right to creative expression and the means for it must be available to all citizens. Additionally, creative expression can be a tool for voicing critical concerns and opinions of communities and should thus be offered substantial protection. Policy must take into account that as creative expression can be used to voice dissent, there is ever temptation to restrict it by direct repression or indirectly denying access to creative outlets.

Inside the EU and EU partner countries, artists’ and culture workers’ human rights are increasingly violated when the artist’s expression comes close to the work normally associated with political activists. Furthermore, the special status of artists in such cases is not recognized on a legal level. When freedoms are curtailed, the space for artistic expression shrinks. As such, artists may then start censoring them-

selves for fear of the consequences on their means of subsistence or on their personal life, face censorship in the name of religion, morals, public order, etc. Upholding freedom of expression is the cornerstone for protecting these artists. In practice, States that inhibit freedom of expression often curtail other related human rights: such as freedom of assembly, freedom of association, freedom of movement, freedom of information, the right to defend a cultural identity, etc.

Based on this understanding, the ARJ holds that definitions of human rights must be inclusive of the fact that under relevant circumstances, artists can become human rights defenders, deserving of special protection mechanisms. ARJ strives to promote participation in the arts and freedom of artistic expression as an individual human right and a collective cultural right, one that is all-too-frequently denied or repressed in the EU or in countries with which the EU has special relations.

3. MISSION

Like the two other working groups in the platform, the methods the ARJ working group will use to carry out its work are: commissioning research; collecting illustrative case studies and best practices; and collaboratively compiling policy recommendations.

Thus, to achieve its goal of feeding and driving policy change, the ARJ will:

1. Raise awareness on human rights violations of artists and culture workers; censorship and the suppression of artistic freedom;
2. Share information on critical cases of human rights violations of artists and alert relevant bodies to these situations and the issues that they raise;
3. Maintain consistent communication and work closely in cooperation with related networks and organizations sharing the same vision;
4. Participate in relevant international and policy fora to promote this vision and advocate for policy change.

Synergies, Networks and Networking

LIST OF ARJ MEMBERS

Arterial Network (<http://www.arterialnetwork.org> network / culture / Africa)

Article 19 (<http://www.article19.org> free speech/ NGO)

Circostrada/Hors les Murs (<http://www.circostrada.org> circus / street arts network)

EMC (<http://www.emc-imc.org> European Music Council)

EWC (<http://www.europeanwriterscouncil.eu> European Writers Council)

FERA (<http://www.filmdirectors.eu> Federation of European Film Directors)

freeDimensional (<http://freedimensional.org> international safe havens / Creative Resistance Fund)

IDEA (<http://www.idea-org.net> international theatre in education network)

ICORN (<http://www.icorn.org> International Cities of Refuge Network)

IETM (<http://ietm.org> international contemporary performing arts network)

FEP (<http://fep-fee.eu> Federation of European Publishers)

FIA (<http://www.fia-actors.com> International Federation of Actors)

FRC (www.cimettafund.org Roberto Cimetta Fund for Arts Mobility in the Mediterranean)

Art for Social Transformation (<http://artforsocial-transformation.blogspot.be> network/ culture / Latin America)

On the Move (<http://on-the-move.org> artists' mobility resource / work)

ResArtis (<http://www.resartis.org/en/> network / international artists' residencies)

TransEuropeHalles (<http://www.teh.net> network / independent cultural centres)

UTE (<http://www.union-theatres-europe.eu/home> Union des théâtres de l'Europe)

Synergies, Networks and Networking

ARTSFEX

I. VISION

The Arts and Freedom of Expression Network (ARTSFEX) is an international, civil society network of organizations and individuals actively concerned with the right of artists to freedom of creative expression, as well as on issues relating to human rights and freedoms generally, as expressed in the Universal Declaration of Human Rights and other international conventions incorporating issues of freedom of expression. ARTSFEX, on behalf of and in collaboration with its members, exists to promote, protect and defend artistic freedom and freedoms of assembly, thought, opinion and expression in and across all art disciplines, globally.

II. AIMS

1. Information exchange, awareness raising and monitoring

- a. To exchange, distribute and where necessary research information relevant to the promotion, protection and defence of artistic freedom globally;
- b. Through its members, to monitor and analyse censorship in the arts worldwide with the goal of identifying trends and creating an understanding of the various mechanisms and effects of censorship and persecution of artists and cultural operators due to their creative work;
- c. To raise awareness about free speech issues and highlight good practices, including through the production of publications and materials in collaboration with its member organizations;

2. Advocacy

- a. Through its members, to support individual artists and cultural operators at risk
- b. Through its members to hold governments accountable to their obligations under the relevant international conventions and national laws and provide policy recommendations, generated by its members, to decision-makers

- c. To mobilise local, regional, continental and international resources in support of the promotion and defence of freedom of creative expression globally

3. Facilitating networking and collaboration

- a. to serve as a platform for new partnerships, alliances, projects and collaborations at the intersection of arts and culture, human rights and social justice
- b. to facilitate networking and collaboration between human rights defenders in the arts and between the arts and other areas of human rights activity in support of artistic freedom-worldwide
- c. to strengthen existing and to help build and consolidate new organisations to promote and defend freedom of creative expression especially in regions and countries where these are absent

III. ACTIVITIES

ARTSFEX activities, on behalf of and in collaboration with its members, may include

PHASE 1

1. Communication: Creating, maintaining and improving a range of information and communication tools to raise awareness, improve strategic effectiveness and facilitate appropriate actions. ARTSFEX relies on member organizations and other partners to ensure the accuracy and reliability of information being distributed.

- a. Building and populating a website to disseminate ideas, research, stories of violations and information concerning artistic and creative freedom of expression provided by network-members and others;

Synergies, Networks and Networking

- b. Diffusing media releases, policy statements, marketing material, etc. on behalf of its members;
- c. Developing and maintaining a database of incidents of attacks on arts, artists and cultural workers;
- d. Building and constantly improving a master database of national, regional and global databases of relevant stakeholders
- e. Producing, translating and distributing regular newsletters and information alerts
- f. In collaboration with the network members, publishing interviews with artists currently or formerly at risk and human rights defenders to raise public awareness of issues

2. Direct action

- a. Facilitating collaboration between ARTSFEX members for mutual support of each others actions (protest actions, petitions, support letters to governments, regional and international bodies, and others in support of particular goals)
- b. Collaborating on and exchanging ideas on planning and executing campaigns to promote freedom of creative expression generally and in support of artists and cultural operators at risk in particular;
- c. In collaboration with its members, engaging with government and others in power of influence, as means of pressure in support of artists at risk and freedom of creative expression
- d. In consultation with ARTSFEX members, identify cases for rapid action in support and in defense of artists at risk or in support of freedom of creative expression generally ; also identify cases for action which may not have come to the attention of members, suggesting action in consultation with them

- e. Direct individual artists and cultural operators at risk to existing information, funding and other resources for emergency and ongoing support and facilitate their relationship with relevant funders and defenders of human rights as appropriate

PHASE 2

3. Capacity building

- a. Motivating and/or further training human rights defenders already active in the arts sphere or open to incorporating the defence of artists' rights in their activities
- b. Collaborating with members to assist in the creation and dissemination of toolkits for a range of target users to promote and defend artists' rights
- c. Support the development of organisations and leadership to advocate for artists' rights

4. Seminars and conferences

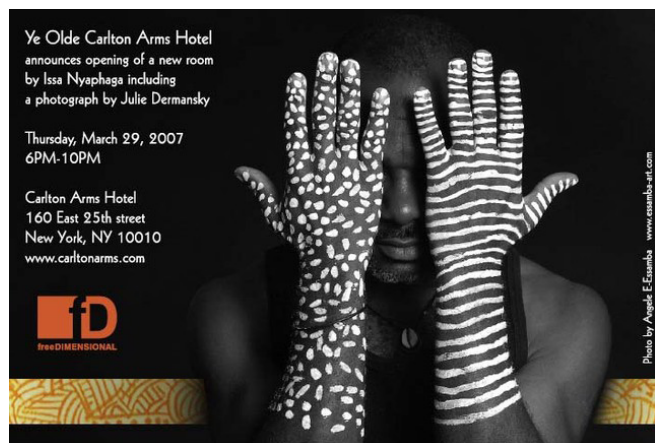
- a. Co-organising (with its members) of regular regional/global capacity building seminars, training and workshops to share information and trends in censorship and other relevant matters. Disseminating the results of such seminars.
- b. Co-commissioning research in support of policy campaigns in collaboration with members organizations
- c. Facilitating networking and collaboration between human rights defenders and thinkers operating in the arts arena

Case Histories

5



Issa Nyaphaga



Issa Nyaphaga was born in Douala, Cameroon (central Africa) in 1967 and grew up in the small village of the Tikar tribe, called Nditam, in the very heart of Cameroon's equatorial forest. As a child of the fields, Issa was in contact with the earth and nature through artistic practice. "As a young artist, it wasn't enough to be what I was. I needed to do more, getting involved in something significant and crazy", Issa said. After High School, Issa started working as a political cartoonist and reporter in a weekly satirical newspaper, *Le Messenger Popoli*. His opposition to the political regime in Cameroon, led him to jailed and tortured several times in 1994 for his publications. In 1996, he escaped from his country to seek asylum in France and has since continued living in exile.

SITUATION OF DISTRESS/DANGER

In the mid of 1990's, he was jailed and tortured several times for expressing his opponents to the Cameroon regime. In 1996, Issa escaped from his country to seek asylum in France. Eventually, he started to divide his time between Paris and the United States where he shares his work and mentors students and young artists. While adjusting his life in exile, Issa has been working on the development of a philosophical concept called "Urban Way," in which he paints his body and stages live performances that include live music. It is an act of protest against not being able to return home freely.

ACTIONS

(Steps taken to Support Artist in Distress)

After he fled Cameroon, freeDimensional helped Issa Nyaphaga gain placement in a series of artist residencies

while he adjusted to life in exile and decided on relocating to Santa Fe permanently. Today, Issa runs an indigenous rights organization and continues to produce critical art about critical issues.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

In the early 2008, Issa co-directed "Return to the belly of the Beast" a documentary project with Nicoletta Fagiolo. To remain in contact with his homeland, Issa founded Hope International For Tikar People (HITIP) in 2000. HITIP brings together a wide range of global activists who travel to Tikar country in Cameroon every summer to provide direct support to indigenous communities. Since 2009, the partnership between the U.S. charity organization Bush Medicine Partnership (Drexel University) and Hope International For Tikar People, have served more than 8000 people in the isolated communities in the rain forest of Cameroon. In the summer of 2013, with fd's support, Issa traveled to Cameroon with a team of volunteers to launch Radio Taboo, a documentary project by Sophie Rousmaniere and Jay Minton to educate villagers about public health, environmental issues, women's issues and HIV infected people. Issa speaks seven languages and holds an MFA in French Literature. He teaches art, social justice and cultural diversity at the community college in Santa Fe New Mexico. Issa also developed a unique painting technique, known as "Capillarism", which uses human hair as a first layer on his canvases (paper, canvas, wood and hardboard) prior to applying color. He experiments with different textures such as sand, mud, feathers, recycled material and leather. For more information on Issa's on-going cultural activism, visit:

<http://www.hitip.org/en/>

<http://www.radiotaboo.com/#!/the-radio>

RESOURCES

<http://artsrightsjustice.net/profile/IssaNyaphaga>

<http://www.hitip.org/>

<http://www.glasschord.com/issa-nyaphaga/>

<http://freedimensional.org/about/stakeholders/issa-nyaphaga/>

Kianoush Ramezani



Born in Rasht (the capital of Guilan, the Northern province beside the Caspian sea), May 10th, 1973, Kianoush Ramezani is an Iranian artist, cartoonist, and human rights activist and vocal critic of his government. In 1997, he founded the Gilan Association of Cartoonists. In 2009, after speaking out in response to the highly controversial Iranian elections, Kianoush was forced to flee Iran under threat of imminent arrest. Kianoush published some images indicating explicit support for the anti-dictatorship, Green Movement and claims of election fraud in Iran, resulting in his name being blacklisted by the Islamic Republic. Since December 1, 2009, he has lived in France as political refugee.

SITUATION OF DISTRESS/DANGER

Death threats and imminent danger became a part of Kianoush Ramezani's life when he spoke out in response to the highly controversial Iranian elections claiming the election was a fraud. He was then blacklisted by the Islamic Republic when he voiced the Iranian people's sharp and popularly held criticism of their government through his works. From exile, Kianoush continues to articulate the sacrifices made by his countrymen and women.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

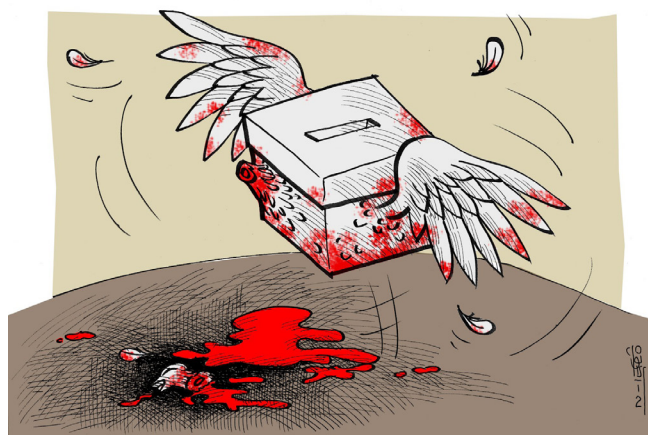
In May 2013, Kianoush's work along with 40 of the world's top cartoonists and his cartoons appeared as part of the International Exile Cartoon Expo in Paris. He contributes regularly to Iranian websites such as Gozaar and Khodnevis and in European publications such as Courrier International, le Maghreb, and TV5 Monde website. Kianoush has taught courses and delivered lectures on the cartooning process, freedom of expression, and human rights. He also founded and curated several cartoon expositions in France to support human rights in Iran and exiled international journalists. In 2010, he was the first recipient of a Creative Resistance Fund grant from freeDimensional from 2011-2012 was awarded a residency scholarship award in the Cite Internationale des Arts, at University of Paris.

RESOURCES

<http://www.freetomtocreate.com/kianoush-Ramezani>

<http://www.cartooningforpeace.org/en/dessinateurs/kianoush/>

<http://www.kianoushs.com/p/contact.html>



Zunar (Zulkiflee Anwar Ulhaque)



Zunar (Zulkiflee Anwar Ulhaque) is an independent internationally recognized artist/political cartoonist who is fighting against corruption and abuse of power in his country, Malaysia. Through his cartoons, Zunar expresses his deep concerns on various issues which remain unsolved, such as the murder of a Mongolian woman, the political conspiracy against Opposition Leader Anwar Ibrahim, the domineering wife of the current Prime Minister, to the shady Scorpene submarine purchases made by the Malaysian Government. His drawing pen has not only enabled him to express his thoughts and feelings but also resulted in the banning of his works. To date, Zunar continues to fight the legality of censorship in his case, through the Malaysian Appellate Court.

SITUATION OF DISTRESS/DANGER

In August 2009, eight officers from Home Ministry raided Zunar's house after he launched a political comic magazine, *Gedung Kartun*. More than 400 of his magazines were confiscated and banned. He was also summoned for questioning on violation of the "Printing and Presses Act." The next day, the publishing company that printed *Gedung Kartun* was also raided and warned that their license would be revoked if they continued printing Zunar's books. At the same time, the authorities started cracking down on vendors and bookshops through out the country and threatened to bring to court those who continued to sell Zunar's books. In June 2010, the government officially announced the banning of six of Zunar's books and magazines: *Funny Malaysia*, *Perak Darul Kartun*, *Isu Dalam Kartun* vol 1, 2, and 3. The banning

of his work and his detention triggered him to publish another provocative book of cartoon, titled "Cartoon-O-Phobia", a satirical jab at the fear the government has expressed towards cartoon. As a result, September 2010, hours before launching, ten police officers raided his office. Zunar was arrested under The Sedition Act and 66 copies of books and an original drawing of Malaysian Prime Minister and Spouse were confiscated. At the same time, police not only raided the printing company but also took the printing plates. Zunar was detained in KLIA police custody, hours after being held in the seven local police custodies. The next morning, the police raided the publisher, Kinibook, soon after which Zunar was released by order of the court.

ACTIONS

(Steps taken to Support Artist in Distress)

In July 2010, Zunar filed a suit against the Malaysian government to challenge the banning of his books. However, the High Court upheld the banning in July 2011. By June 2011, he filed a civil suit against the police and government for unlawful arrest and detention and July 2012. The High Court ruled that the arrest and detention of Zunar by police was in accordance with the law. Though Zunar has remained in Kuala Lumpur, the severity of the censorship of his work and his arrests indicated the need for some time away to concentrate on his work and not be bogged down with the negative creative environment in Kuala Lumpur. In 2011, freeDimensional through its Distress Services Committee was able to nominate Zunar for a 4 month residency and exhibition in Bilbao through the Festival Against Censorship.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

Zunar keeps fighting by filing appeals on his case to Malaysian Appellate Court. Recently, he initiated a movement to protest against fraudulent election in Malaysia, called "Cartoonist Against Electoral Fraud" (CAEF). freeDimensional continues to be a close ally, advocating for Zunar as his legal battle against censorship in Malaysia continues. On July 15, 2013 his appeal was heard by the Appellate court which was summarily rejected.

Website: Zunar.my

Ari Belathar



Ari Belathar (formerly known as Emma Ari Beltrán) is a young Mexican poet and playwright and journalist living in exile in Canada. In 2001, she was kidnapped and tortured by the Mexican National Army due to her work as a journalist and human rights defender and related activities between 1994 to 2001. During these years, she facilitated popular theatre, creative writing and citizen journalism workshops for indigenous communities throughout Mexico. She was also a founding member of the first Mexican community radio station during the student strike at the National Autonomous University of Mexico in 1999. *Ke-huelga 102.1 FM* was a milestone in the history of communication in Mexico; covering Mexico City and transmitting on real-time, via Internet, across the globe, it gave voice to the student movement, and served as a bridge between different social movements, nationally and internationally, instilling fear in the government and the owners of mass media. From then on, she escaped to Canada.

SITUATION OF DISTRESS/DANGER

During the nine-months of student strike, Ari Belathar was in charge of writing, producing and hosting the news show, as well as facilitating citizen journalism workshops for indigenous and marginalized communities throughout Mexico. One of the mandates of *Ke-huelga 102.1 FM* was to promote and facilitate the process for other communities to build their own radio stations, and by the end of the student strike *Ke-huelga 102.1 FM* helped found 12 other radio stations in different marginalized communities throughout the country.

Also in this period, she received several death threats and was constantly followed and monitored by the Mexican National Army and Intelligence Services. When the student strike finally ended in February 2000 with an intervention from the Federal Police, resulting in the arrest of hundreds of students, Belathar was not arrested. However, she faced, unfounded, charges of Terrorism and Conspiracy. As a result she was expelled from university, and continued to receive death threats. She then left Mexico a few weeks after the end of the student strike. She spent a little over a year in the U.S., visiting different universities as a guest speaker, raising awareness about the lack of freedom of expression in Mexico. In March of 2001 Belathar returned to Mexico when all students have been released and charges dropped. Unfortunately, it did not work for her. A week after her return, on March 23rd 2001 she was kidnapped by the Mexican National Army. She was subjected to torture and ill-treatment, for a period of two weeks and suffered all imaginable forms of ill-treatment: gang-rape, beatings, electrical shocks, dental extraction, mock executions, etc. After being released, she flew to Tijuana and entered United States then to Canada, where she has lived since.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

When she left Mexico after the student strike, Belathar was supported by international human rights organizations such as Amnesty International, PEN, and the Kovler Center for Survivors of Torture through which she was able to obtain political asylum in Canada in 2002. However, she is still unable to return to Mexico. She lived in a shelter for refugees for a period of four months where she learnt English on her own which enabled her to find her first job in Canada as Peer-Facilitator for the Young Women's Anti-Violence Speakers Bureau at METRAC (Metropolitan Action Committee on Violence Against Women and Children). Showing remarkable resiliency, she reinserted herself in the front line of the human rights struggle and resumed her writing career, in a completely new language, in spite of having just survived state persecution and torture. She is a participant in Artscape's Gibraltar Point International Artists Residency Program and she published poetry in literary journals and anthologies around the world. In 2006, Belathar served as Writer-in-Residence through



Ari Belathar

PEN Canada's Writers in Exile Program at the University of Windsor and took part in the Wired Writing Studio at The Banff Centre. In 2007 and 2008, she was invited to attend freeDimensional's Wasan Island Meeting as a Writer-in-Residence and to share her experiences of persecution with leaders in the field of arts and human rights from around the world. In 2009, Brandon University appointed her as the university's first Writer-in-Residence, as a result of this nine-month appointment, Belathar published her first collection of poetry in English, *The Cities I Left Behind* by Radish Press. In 2013, she was nominated for a Hellman/Hammett Fellowship grant by freeDimensional.

Rien Kuntari



Cordula Maria Rien Kuntari (Rien) was born and raised in Yogyakarta, a small city rich in cultural heritage in the southern Island of Java, Indonesia. She started her journalistic career in 1991 by joining *Kompas Daily*, the highest circulation newspaper in Indonesia. During her tenure at *Kompas Daily* she reported from more than 50 countries in Asia, Europe, the Americas, Africa, and the Middle East. She covered the Gulf War (1991), the Rwanda War (1994), Iraq Referendum (1995 and 2002), Cambodia (1996-1997) and East Timor until its independence (1992-1999-2002). She was a presidential correspondent from the Soeharto administration through that of Abdurrahman Wahid. She interviewed prominent politicians, ranging from Saddam Hussein, Amr Mousa, General Paul Kagame, UN Secretary General Boutros-Boutros Ghali, UN Secretary General Kofi Annan, Australia PM John Howard, Nur Misuari, Hun Sen, Xanana Gusmão, dr. Abdullah Zaini, to celebrities, such as Julio Iglesias

SITUATION OF DISTRESS/DANGER

December 4th, 2008 she launched her book commissioned by the newspaper, “East Timor, The Final Hour; A Journalist’s Notes”. Right after her book launched, she found her home smelling heavily of kerosene and subsequently did not return for almost a month. The newspaper then fired her without separation payment when her

book became best-seller and was in its second print. This book created controversy because of its explicitly unbiased coverage of the atrocities committed in East Timor between July and November 1999, where she mentioned East Timorese factions responsible for numerous deaths but more seriously the names of Indonesian National Army figureheads that were involved in conspiracy and campaign propaganda days before the referendum. The publication of this book not only resulted in losing her 23 year tenure as war correspondent for *Kompas Daily*, but also in her having to flee to the United States due to the on-going threat to her personal safety.

ACTIONS

(Steps taken to Support Artist in Distress)

In New York, several organizations, such as Committee to Protect Journalists (CPJ), freeDimensional, Scholars at Risk Network, Human Rights First, Human Rights Watch, New York Foundation for the Arts (NYFA), DART Centre Columbia University have given her significant support. freeDimensional successfully nominated her for a New York Foundation for the Arts Immigrant Artist Mentorship program in 2010 where she became familiar with the workings of New York City, in terms of resource networks and professional support. However, the most significant factor in her relocation process was a nomination by freeDimensional and acceptance as a writer-in-residence at the Ledig House, Residence for International Writers at Art OMI in upstate New York which introduced her to a community of writers from the U.S. and abroad who have since been a significant, personal support network for her as she awaits political asylum.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

Though she does not receive financial support, she is finally safe and acclimating to life in New York City while continuing to work on her next book projects. In the summer of 2013, she was invited to be a mentor at the NYFA Mentoring Program. - See more about her work at: <http://www.warscapes.com/retrospectives/indonesia/east-timor-final-hour/page/0/1#sthash.IJADHrsV.dpuf>

Chaw Ei Thein



Chaw Ei Thein was born in Rangoon in 1969 and graduated from Rangoon University with a Bachelor of Law degree in 1994. Her artistic recognition started at an early age through the numerous international art awards that she received. With her father, Maung Maung Thein, as her art teacher and mentor, Chaw's art practice has developed into a diverse art practice. Highly regarded as a painter and a conceptual as well as a performance artist, her international career is highly profiled as she candidly portrays the contradictions and confictions of her socio-political environment. Her feminist approach to her art is both gracious and candid and has earned her accolades and recognition as one of the most important contemporary artists to emerge from Burma. Amongst her numerous and most notable achievements include participation in the 2008 Singapore Biennial, 2009 Open Studios Exhibitions, International Studio and Curators Program in New York as well as several performance works together with Htein Lin in Burma and at Asia House, London in 2007. Chaw Ei Thein currently lives and works in New York.

SITUATION OF DISTRESS/DANGER

Chaw Ei Thein's work stems from her contrasting experiences of growing up in a politically oppressive Burma and

then shifting to a very different landscape in the United States. Her emotionally charged work addressing these conflicts in her native country has earned her critical acclaim, awards, and residencies in the U.S. and abroad. However, it has also forced her to live in political exile in which returning to her native country could mean reprisal from the Burmese government. Between her experiences in the U.S. and her desire to return home, Chaw Ei balances multiple tensions in her work. The instance that resulted in threats to her safety was a public performance in Rangoon that was deemed to undermine state authority. She was arrested and imprisoned briefly, after which she left Burma to attend an artist residency program in New York City. During this time, she was warned by family in friends in Burma that she would not be safe were she to return home.

ACTIONS

(Steps taken to Support Artist in Distress)

fD was able to source pro-bono legal services for her political asylum application, access to education through a Creative Resistance Fund grant, professional development support through a series of residency placements and community engagement by connecting her to a range of artist and activists in New York City. Through a nomination by freeDimensional she was accepted to the NYFA immigrant Artist Mentorship Program. Her mentorship with Alexandra Pacula has been significant to the development of her artistic career and personal pursuits.

OUTCOMES

(Successes, Difficulties, Current Status of Artist)

She is the recipient of the Elizabeth J McCormack and Jerome I Aaron fellowship in connection with the Asian Cultural Council in New York, she has lectured and exhibited extensively in and outside of Burma. Chaw Ei Thein was featured in NYFA's Immigrant Artist Project Newsletter in 2012. Currently, she is living and working safely in New York.

Website: <http://chaweithein.blogspot.com/>

6 Resources

Resources

This list of resources for artists and culture workers in distress is not intended to be exhaustive as new options continually emerge or are created through the resource mapping process. It is a sampling of some of the range of opportunities and support mechanisms that are available and have been accessed at different times on behalf of fD's stakeholders.

Artist Support and Awards

- FREEMUSE – Freedom of Musical Expression
- Freedom to Create
- The Impossible Music Sessions
- Article IX – Artist Alert
- The File Room
- National Coalition Against Censorship
- Tim Hetherington Grant – Photographers Documenting Human Rights Issues
- Residency Unlimited

Mobility

- Sin Fronteras
- On the Move
- Hospitality Club
- Visiting Arts
- Roberto Cimetta Fund – Artistic Mobility in Mediterranean
- Young Arab Theatre Fund
- ArtMoves Africa's Mobility Fund for Africa
- CEC ArtsLink
- Theatre Communications Group
- European Cultural Foundation (See STEP beyond)
- Wooloo / Art and Hospitality
- Asian Cultural Council – Visual and Performance

Arts Grants

- Culture 360

Distress Funding

- Canadian Journalists for Free Expression / Journalists in Distress Fund
- Human Rights Watch / Hellman-Hammett Emergency Grants
- International Federation of Journalists / IFJ Safety Fund
- International PEN / PEN Emergency Fund
- PEN American Center / Writers Fund
- PEN American Center/Compiled Emergency Funds
- International Press Institute / Distress Fund
- Media Institute for Southern Africa / SADC Journalists Under Fire Fund
- Reporters Without Borders / Solidarity Fund
- World Press Freedom Committee / Fund Against Censorship
- Commonwealth Press Union
- Rory Peck Trust
- Front Line / Defenders of Human Rights Defenders
- The Actors' Fund of America
- Global Human Rights Grants
- Human Rights First / Freedom House

Health and Psycho-Social Support

- Life Skills Manual (a guide to health education)
- Global Toolkit of Orientation and Training Materials for Emergencies
- African Center for the Treatment and Rehabilitation of Torture Victims (ACTV)
- Torture Treatment Programs

Resources

Legal Aid

- Center for Justice and International Law – See also: Pro Bono Guide
- La Strada International – European Network Against Trafficking in Human Beings
- Prisoners of Conscience Appeal Fund
- Open Society Justice Initiative Fellowship
- Reagan-Fascell Democracy Fellows Program

Immigration Support

- Directory of Services for Immigrants / A Guide to Community-based Organizations in NYC
- The Political Asylum / Immigration Representation Project (PAIR)
- Family, Unvalued / Discrimination, Denial, and the Fate of. Binational Same-Sex Couples under U.S. Law

Human Rights Awards and Services

- International Network for Economic, Social, and Cultural Rights
- Poets of All Nations (PAN)
- International Service for Human Rights / Human Rights Defenders Office
- International Federation for Human Rights (FIDH)
- Special Representative of the Secretary / General on the situation of human rights defenders
- Reebok Human Rights Foundation / Reebok Human Rights Award Program
- Institute for Policy Studies / Letelier-Moffitt Human Rights Award
- Frontline Handbook for Human Rights Defenders: What protection can EU and Norwegian Diplomatic missions offer?”
- Protection Handbook for Human Rights Defenders

- Martin Ennals Award for Human Rights Defenders
- International Pen and Oxfam / Novib PEN Prize
- Prix Samir Kassir Award / Awarded by the European Union
- RFK Human Rights Awards / RFK Center for Human Rights
- Baldwin Medal of Liberty / Human Rights First
- Freedom of Expression (FOE) / Index on Censorship
- Freedom to Write Award / Pen America Center
- International Center for Human Rights and Democratic Development / John Humphrey Freedom Award
- South East Europe Media Organization (SEEMO)
- The International Activist Award / The Gleitsman Foundation
- Hamburg Foundation Scholarship for the Politically Persecuted
- Amnesty International / Human Rights Defenders Program

Accompaniment

- Nonviolent Peaceforce
- Peace Brigades International
- Nonviolence International
- Peace Brigades International – Protection Manual for Human Rights Defenders
- Side by Side: Protecting and encouraging threatened activists with unarmed international accompaniment

Technology

- EngageMedia
- Civiblog
- Digital Security and Privacy for Human Rights Defenders

Resources

- Reporters Without Borders
- Virtual Activism
- Tactical Technology Collective
- NGO-in-a-Box: Security Version

Journalist Support and Publication Outlets

- Media Empowerment – A Guide to Understanding Media Power and Organizing for Media Justice in your Community
- OneWorldTV International Documentary Festival Calendar
- Driknet: Images, Communication, and Information Technology
- The Issue Magazine
- Daylight Magazine
- Majority World
- The Aftermath Project
- Journalisten Helfen Journalisten e.V.
- Breakthrough TV
- Association for Progressive Communications
- The Nation Institute Investigative Fund
- International Journalists' Network
- International News Safety Institute
- Reporters Without Borders
- Committee to Protect Journalists
- La Maison des Journalistes – See also: France Terre d'Asile
- Drik News International News Photo Agency
- Globalinfo: Daily News Service of the Developing World
- Guerilla News Network
- Peace Reporter
- An Operational Framework for Media and Peacebuilding
- Alfred Friendly Press Fellowships
- Award for the Best Investigative Report on Corruption in Latin America and the Caribbean
- Amnesty International Global Award for Human Rights Journalism
- Avina Awards for Investigative Journalism/ Initiatives for Social Transformation
- International Federation of Journalist -Journalism for Tolerance Prize
- Journalism Prize in Human Rights – Lorenzo Natili Journalism Prize
- CJFE International Press Freedom Award – Canadian Journalist for Free Expression
- Media Institute of South Africa -MISA Press Freedom Award
- South Africa's National Editor's Forum – Nat Nakasa Award
- UNESCO
- Writers Emergency Assistance Fund – American Society of Journalist and Authors
- Fund Against Censorship – World Press Freedom Committee
- Exiled Journalist Network
- Kiplinger Program in Public Journalism
- Pulitzer Center on Crisis Reporting
- Soros Justice Media Fellowship Program
- Open Society Institute – Documentary Photo Project
- Institute for War and Peace Reporting
- Dmitry Zavadsky Foundation – Free Expression in Belarus
- The Freedom of Expression Institute(FXI) of South Africa
- Media Development Loan Fund

Resources

Assistance from Academia

- International Human Rights Network
- Plan of Action: World Programme for Human Rights Education (PDF)
- Council for Assisting Refugee Academics (CARA)
- Network for Education and Academic Rights (NEAR)
- Peace Education Center
- Human Rights Education Associates (HREA)
- Oak Fellowship for Human Rights at Colby College
- Columbia University Human Rights Advocates Program – See also: Other HR Training Programs
- Scholars at Risk
- Cities of Refuge – North America
- IIE Iraq Scholars and Leaders Program
- Rotary World Peace Fellowship and Conflict Studies Programme
- P.E.O. International Peace Scholarship Fund
- AGA Khan Foundations Scholarships
- International Writers Project Fellowship – Sanctuary and Support for Creative Writers
- Scholars at Risk Network
- Villa Aurora – Artist Residence
- Scholar Rescue Fund – International Institute of Boston
- Civil Rights Foundation Grants
- The William Joiner Center for the Study of War and Social Consequences

Environment

- Taking Action – An Environmental Guide for you and your community
- Environmental Media Awards – Reuter's Foundation
- Society for Environmental Journalist

LGBTQ

- Astraea Lesbian Fund for Justice
- OUT Fund
- International Gay and Lesbian Human Rights Commission
- Human Rights Watch – LGBT Rights
- Everyday Activism – a handbook for lesbian, gay and bisexual people and their allies
- Leeway Foundation

Women

- Berger-Marks Foundation - Award Honoring Young Women for Social Justice Work
- Association for Women's Rights in Development (AWID): Reference Tool For Women Human Rights Defenders <http://www.awid.org/eng/About-AWID/AWID-News/New-reference-tool-for-women-human-rights-defenders>
- Claiming Rights, Claiming Justice: a guidebook on women human rights defenders
- “What’s the Point of Revolution if We Can’t Dance?”
- The Hegg Hoffer Fund for Displaced Women Graduates
- Global Fund for Women
- Urgent Action Fund for Women’s Human Rights

General Information and Toolkits

- Johannesburg Principles
- The Information Centre about Asylum and Refugees in the UK
- International Artist Tool
- Grackle
- Self Made World
- Art for Refugees in Transition
- ArtCorps
- Creative Exchange: Culture, Art and Refugees

Resources

- OneWorld Topic Guides
- New Tactics in Human Rights
- Provisions Library
- UNESCO: Recommendation concerning the Status of the Artist
- United Nations High Commissioner for Human Rights: Declaration on Human Rights Defenders
- Residencies: Spaces+Artists+Managers+Communities
- Cour pénale internationale: guide pratique à l'usage des victimes
- UNESCO Universal Declaration on Cultural Diversity
- 10 Tactics for Turning Information into Action

Related Networks and Resources

- International Network for Cultural Diversity
- International Coalition of Historic Site Museums of Conscience
- Culturelink Network
- AVAAZ.org
- The Dandelion Trust
- Movement Strategy Center
- Artadia – The Fund for Art and Dialogue
- Bread and Puppet
- Human Rights House Network
- International Hub Network
- Artport Project
- Greenmaps
- Speak Truth
- iBase (See Human Rights Cities)
- 4th World Movement
- The International Federation of Arts Councils and Culture Agencies
- Alternate Roots – Resources for Social Change