

The handbook for Swedish cities of refuge

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Introduction

The Swedish government has commissioned the Swedish Arts Council [Kulturrådet] to encourage the creation of more cities of refuge for persecuted artists and to develop the cities of refuge system in Sweden. By publishing this handbook, the Swedish Arts Council aims to facilitate the important work carried out by these cities and encourage more Swedish cities to become cities of refuge for writers and other artists who live under threat in their home countries.

The handbook describes what it means to be a city of refuge, a member of the International Cities of Refuge Network (ICORN) network and how this works in Sweden. The handbook has two aims:

1. To provide general information about what it means to be, and how to become, an ICORN city of refuge in Sweden.
2. To provide relevant information which facilitates the work of cities of refuge and makes their stay in the cities of refuge easier for the artists affected.

The handbook provides practical advice and information about the period before, during and after the stay in a city of refuge. Under the headings, there are links to pages with more detailed information about, for example, agreements, rules and more. A checklist has been included at the end of the handbook. More information is also available on the Swedish Arts Council's website, www.kulturradet.se/fristad, and this includes a list of FAQs which the sheltered artist may have.

More information for cities of refuge, potential and current sheltered artists, the media and others with an interest in the cities of refuge network can be found on the ICORN website, www.icorn.se.

Within the cities of refuge programme, you may come across slightly different concepts with respect to artists active in the areas of writing, music, visual art and stage/film who are seeking refuge within the programme; hosted guest, city of refuge scholarship/grant, hosted writer etc. In this handbook, we have chosen to use the term guest writer/artist.

The first version of *Fristadshandboken för svenska fristäder* [The handbook for Swedish cities of refuge] was published in 2013. This updated version has been produced in partnership with the Swedish cities of refuge and translated into English for the first time. The content in this handbook is primarily based on the experience of coordinators and guest writers/artists in the Swedish cities of refuge, ICORN's head office, and information from the relevant authorities, including the Social Security Agency, the Swedish Migration Agency, the Swedish Tax Agency and The Swedish Association of Local Authorities and Regions, SALAR. Swedish cultural organisations consulted during the process include the Swedish branch of PEN, the Swedish Writer's Union, the Swedish Artists' National Organization/the Association

of Swedish Craftsmen and Industrial Designers, the Swedish Visual Communication Agency, the Authors' Centre, The Swedish Union for Performing Arts and Film, the Swedish Centre of the International Theatre Institute and the Association of Swedish Illustrators and Graphic Designers.

The majority of the public agencies, as well as a reference group including representatives from the cities of refuge, have had the opportunity to comment on the content before this handbook was published. The document will be updated as necessary.

If you have any questions about the handbook or if you would like to get in touch with representatives of cities of refuge in Sweden, guest writers/artists, stakeholder organisations or public agencies, please contact the Swedish Arts Council.

If you have any questions about the ICORN cities of refuge system, please contact ICORN's head office in Stavanger, Norway.

The Swedish Arts Council's mission

The Swedish government has commissioned the Swedish Arts Council to encourage the creation of more cities of refuge for persecuted artists and to develop the cities of refuge system in Sweden. The Swedish Arts Council will also promote issues relating to cities of refuge and improve the opportunity for guest writers/artists who have sought refuge in Sweden to play a part in public life. The assignment will be implemented in partnership with the relevant public agencies and organisations in civil society, as well as municipalities and county councils.

The Swedish Arts Council may provide scholarships/grants to help with the costs incurred during the invited writer's, visual or stage artist's stay in Sweden. Cities of refuge and guest writer/artists can apply for aid from the Swedish Arts Council for:

- projects which improve the artist's opportunity to share and be part of the public face of art and culture; debates, seminars, readings, meetings and other public events,
 - translation of the artist's work before events or publication in book, magazine or newspaper format,
 - activities which support the invited artist's own creativity,
 - efforts which aid the Guest writer/artist's involvement in artistic and social contexts.
- Website: www.kulturradet.se/fristad



The ICORN cities of refuge network

ICORN is an international membership organisation for cities, municipalities, county councils or regions which believe in freedom of speech. Every ICORN member is a city of refuge which offers temporary shelter in the form of residencies for persecuted authors, journalists, bloggers, photographers, curators, artists, actors, directors etc. The residency normally lasts for two years.

The cities of refuge network is different from other artistic residency programmes in that the most important selection criterion is not artistic merit but rather the need to get to safety and/or to make the artist's voice heard and have their works published. It often involves removing a writer or other artist from a dangerous situation where that person, through his or her work, is at risk of persecution, threats or imprisonment.

One of the important tasks of a city of refuge is to provide peace to work, social interaction with colleagues and other people, and the opportunity to work without being subjected to pressure or harassment. It is up to individual guest writers/artists to decide whether they want to become a public figure. The city of refuge cannot demand that artists take part in events or introduce themselves to the public.

A brief history

Since the early 1990s, cities around the world have issued time-limited invitations to authors or journalists who cannot work freely in their home countries. Initially, this was done through an organisation known as the International Parliament of Writers (IPW), chaired by the author Salman Rushdie. In 2006, after the network closed down, the existing cities of refuge, including Stavanger and Barcelona, formed the current organisation, ICORN. When ICORN was formed, the programme only covered writers, but since 2014, the system has been expanded to include art forms using text, visual art, music and stage as their media.

Legal status

In Sweden, the cities of refuge system was tested in court in 2014. The case involved the issue of whether membership of ICORN falls within the area of the arts or if it involves foreign policy and is, therefore, a matter for the state. In 2015, the Administrative Court of Appeal in Sundsvall ruled that the city of refuge concept was covered by the Municipalities Act since the Court believed that it involved social issues which can be regarded as being in the interest of both the state and the municipality. One such issue is to demonstrate support for freedom of speech. The ruling also determined that membership of ICORN is, primarily, a decision which falls within the area of the arts, and that, since it is not the task of the municipality to choose the individuals who are offered shelter by the ICORN network, individual municipalities can-

not be the originator of any potential criticism aimed at the threatened guest writer's/artist's home country.

The ICORN organisation

ICORN's Board of Directors consists of members from six cities of refuge, of different nationalities and with different approaches, who represent ICORN's values. The members of the Board are elected to serve for four years.

The administrative office is situated in Stavanger in Norway. The office staff has many years' experience of working with issues relating to cities of refuge in different countries, and this allows it to provide excellent support and information to the cities of refuge. The administrative office handles contacts with those who have applied for membership, both as guest writers/artists and as cities of refuge. The administration works closely with, for example, PEN International, other organisations involved in human rights and residences which offer support for both validated applicants and protection for those who need it.

Every year, ICORN hosts a meeting for members in one of the European cities of refuge. On alternate years, this is also an annual general meeting during which, among other things, the members of the Board are elected. All ICORN members are expected to attend these meetings. In addition to information provided by the Board, there are workshops covering current issues which give attendees an opportunity to share experiences. These meetings are especially important to the guest writers/artists, since it often is the only opportunity they have to meet in that year.

- Find out more about the ICORN organisation: www.icorn.org/people

The Swedish ICORN network

The Swedish network within ICORN consists of coordinators in the Swedish cities of refuge, guest writers/artists, officials at the Swedish Arts Council, national partners and others with experience from, or are involved in, the work of the network for cities of refuge in Sweden.

The coordinators and guest writers/artists from cities of refuge in Sweden usually meet at least once a year. The cities of refuge are responsible for organising the meetings and take turns hosting them. The meetings discuss issues that have arisen during the year and guest speakers are invited to update coordinators on the relevant legislation or partnership opportunities. Above all, these meetings are an opportunity for coordinators and guest writers/artists in Sweden to meet and share experiences. They also facilitate new projects.

- For information about current cities of refuge in Sweden and contact details for each city, please contact ICORN www.icorn.org/contact-icorn or visit the Swedish Arts Council's website for cities of refuge www.kulturradet.se/fristad

Acting as a city of refuge

The purpose of the cities of refuge programme is to safeguard freedom of speech and defend freedom of expression by offering a persecuted cultural worker involved in film, literature, music or visual art to carry on their profession in a safe environment which offers appropriate living and working standards. The guest writer/artist is offered protection, encouraged to practice his or her profession and the opportunity to participate in the host city's cultural life. The city of refuge cannot demand any reciprocal performance from the guest writer/artist, including performances, workshops, and meetings with journalists or politicians. The main focus has to be on the safety and security of the artist, as well as his or her needs and wishes.

The initiative in becoming an ICORN city of refuge may be taken by an administrator working for the potential city of refuge, a politician, someone involved in the cultural sector or in the community. An investigation often follows, which looks at how and in what way the city of refuge should be shaped. Aspects which should be considered include:

- Who will be responsible for the city of refuge – the municipality, the region or the county council?
- Does the future city of refuge have the finances to cover scholarship/grants, accommodation for the artist, travel, visas and coordinator services?
- Is there a local and/or regional network of cultural players, job opportunities, someone to contact about medical care and welfare for the artist if he or she requires it?

If the response is positive and all questions are answered at the end of the investigation, the cultural committee in each municipality/region/county council normally decides to apply to the municipal, regional or county council executive boards for funds to run the city of refuge programme and to apply for membership of ICORN. The decision may also be taken directly by municipal, regional or county executive boards.

All cities, regions, municipalities and county councils in Sweden which wish to do so can work to promote freedom of speech for writers, musicians and artists. It is up to each city of refuge to draft its own city of refuge programme, based on its own situation, as long as the city of refuge complies with the agreement it has signed with ICORN. This agreement means that the city of refuge must act as host for an guest writer/artist for a period of two years. The city stops acting as host at the end of the refuge period. At that point, the process of inviting another artist starts. As well as providing housing and a scholarship/grant, the city of refuge must also offer a coordinator who can help the artist integrate into the city by, among other things, creating social and professional platforms.

- For more information about membership of ICORN and the membership agreement, please visit www.icorn.org/cities-guide-icorn-membership

City of refuge coordinator

The job of the city of refuge coordinator is to ensure that the artist and any accompanying family members can enjoy a safe, practical and stimulating life, at work and at leisure. The coordinator will make every effort to help the guest writer/artist integrate with the city of refuge by initiating contacts with independent cultural organisations and institutions in the local community, and by offering support in various working life and private life situations, or helping set up contacts with those who can.

The coordinator is the city's representative in the ICORN international and national network of cities of refuge, and works in partnership with other coordinators within the organisation. The coordinator is also the contact for ICORN and will participate in ICORN's work by attending ICORN conferences, seminars etc. The national network of city of refuge coordinators is an important resource for the coordinator, to which he or she can turn for help and to consult on any issues which may arise.

The role of the coordinator and the tasks he or she performs are basically the same in all Swedish cities of refuge, but may vary depending on which administration has overall responsibility, working hours and the support functions available. Usually, the coordinator is responsible for the structure, planning and implementation of the city of refuge concept, and represents the city in any city of refuge context. Tasks also include contacts with the authorities and residence permit applications. The coordinator's local network includes the city's independent cultural organisations, its cultural institutions and others, all of which are also potential partners.

Tasks should ideally be divided among several different people, but it is important that the guest writer/artist always knows who the contact person is, and who has principal local responsibility for the city of refuge programme. The city of refuge coordinator is often an employee of the arts council, but it may be an idea to add other individuals with specific knowledge of other areas. For example, a trained social worker may handle psycho-social issues, health-related issues and contacts with the Swedish Migration Agency, while another person may be responsible for supporting the Guest writer/artist's artistic career and events.

- The city of refuge coordinator can also use a checklist covering the areas which have to be dealt with before the arrival, during the stay and in preparation for the end of the residency. More information is available under the heading Checklist for coordinators.

Budget

Under the terms of the agreement with ICORN, the city of refuge accepts responsibility for the guest writer/artist's housing, as well as a scholarship/grant, during the city of refuge residency. The total annual budget may vary from city to city, depending on the cost of rented housing, whether the guest writer/artist is bringing someone with them, or if the coordinator's working hours are included in the city of refuge budget.

The membership fee for ICORN is set every other year by the international meeting of members. In 2016, the membership fee for a city/town/municipality is 2,000 euros per year, and for a region 1,500 euros per year. For the cities/towns/municipalities which are part of a region which is already an area of refuge, the membership fee is 1,500 euros per year.

What is and isn't included in the city of refuge budget?

The following items should be included when you calculate the budget needed for the city of refuge programme:

- Scholarship/grant for the guest writer/artist
- Fee for application to the Swedish Migration Agency
- Rent for apartment, plus electricity, broadband, television license, mobile phone
- Travel to and from Sweden
- Membership of ICORN
- The cost of the ICORN annual meeting, as well as travel and subsistence allowance for the guest writer/artist and coordinator
- Working hours for the coordinator and any external resources, equivalent to approximately 20–25 percent of a full-time position
- Certain costs associated with information and the translation of basic information to the guest writer/artist's native language

The following costs are not, as a rule, included in the budget:

- Administration and other costs internal to the administering body
- Everyday living expenses, including food, soap, shampoo, cleaning products, washing detergent, clothes, medicine
- Medical and dental care
- Personal insurance and in some cases additional home insurance which the city of refuge has not already purchased for the home
- Consumables, newspapers, magazines and similar items
- Sport, leisure and recreation activities
- Work-related travel, unless otherwise agreed
- Local transport
- Any payment services added to telephone bills or phone calls abroad

How a guest writer/artist is selected

The city of refuge and ICORN will discuss the choice of guest writer/artist. Usually, the city of refuge has an executive group which, based on suggestions by ICORN, will choose the candidate who the members believe will have the best stay possible in the city.

An executive group may consist of a city of refuge coordinator and a head of an institution or administration. Sometimes, a reference group consisting of representatives from the city's cultural organisations may provide assistance. The most important thing is to keep the group as small as possible to protect those who seek refuge.

The process:

1. The city of refuge informs ICORN that it is ready to receive a guest writer/artist. In doing so, the city specifies: What is the situation regarding accommodation? Can the city deal with a single person or an artist accompanied by family or other person(s)? Has the city organised the financial aspects? Has the city examined the network with respect to safety (e.g. established contact with the city of refuge's security department), social issues (e.g. with the social welfare office) and professionals (e.g. cultural organisations within the artists area of work)? By reviewing

- these aspects, the city of refuge and ICORN can jointly decide what type of artist would best benefit from the residency.
2. ICORN sends out a list of candidates.
 3. The city of refuge decides which candidate to invite and informs ICORN of this. The decision is taken either by the executive group, sometimes in consultation with the presiding committee of, for example, the arts council. Once again, it is important to keep the group as small as possible.
 4. ICORN announces who the guest writer/artist will be and provides an initial introduction.
 5. The city issues an invitation to the prospective artist and if he or she accepts, the work of bringing that person to the city begins.
- Find out more under the headings Before arrival and Checklist for coordinators.

Criteria for becoming a guest writer/artist

Any author, journalist, musician, picture or stage artist, in any country who, in their home country, has been threatened or persecuted as a result of expressing their views through their professional, artistic work, may apply to be included in the ICORN city of refuge programme. Each city of refuge has its own criteria for deciding which artists should be included in the local city of refuge programme, but no city of refuge will accept candidates who promote violence in any form.

The application process for guest writers/artists

There are three stages to the application process:

1. The individual applies for membership by completing an application form on ICORN's website. If the applicant is not in a position to complete the form himself/herself, this can be done by an appointed person. All information is received and processed in the strictest confidentiality by ICORN's administration in Stavanger.
2. The application received is validated. ICORN works in partnership with PEN International, whose sub-organisation, Writers in Prison Committee (WiPC) and its international network carries out a check on the applicant's background and need for protection. If the application is accepted, the applicant becomes an ICORN candidate.
3. As soon as a place in a city of refuge becomes available, ICORN's administration can make the candidate's profile available on a list from which the city of refuge selects its next guest writers/artist.

A candidate has the right to turn down an invitation from a city of refuge without this having a negative impact on the candidate's opportunity to receive an invitation from another city of refuge in the network. ICORN can, however, not guarantee any candidate a place in a city of refuge.

- For more information on how threatened cultural players can apply to ICORN, as well as an application form, please visit www.icorn.org/application-guide-writers-and-artists-risk



Before the start of the residency

When the guest writer/artist invited by the city has accepted the invitation, the practical work of organising visas, contacting embassies and the Swedish Migration Agency, getting accommodation ready, booking travel and preparing the local network starts.

Application for residence permit before arriving in Sweden

To enter Sweden and stay in the country, the artist and any accompanying family members need to apply for resident permits. This is done at the embassy in the country where the artist is currently residing. Anyone accompanying the artist needs to apply on the same form from the Swedish Migration Agency as the artist. Unlike the artist, those accompanying the artist will also be granted work permits. This means that the person is entitled to work.

The Swedish Migration Agency can also grant the ICORN guest artist a temporary residence permit for two years. The permit gives the artist the right to work in his or her own business operation.

Visa application process

- The application for residence permit form "Ansökan om uppehållstillstånd för fristadskonstnärer" [Application for residence permits for guest writers/artists] must be completed by the artist and submitted to a Swedish embassy or to a consul general abroad. The applicant will be identified and fingerprints and photo taken.
- The embassy sends the documents to the Swedish Migration Agency in Norrköping.
- The Swedish Migration Agency will then expedite the processing of the application in accordance with legal opinion SR 19/2015.
- The Swedish Migration Agency charges a fee for processing an application for residence permit for a guest writer/artist. The city of refuge is responsible for paying this fee.
- Once a positive decision has been taken, an order is placed for a residence permit card (UT card). This card takes a couple of weeks to make. When the card is ready, it is sent to the embassy where the application for residence permit was submitted. The artist can collect the UT card from there, and use it to enter Sweden.
- If the person has a Schengen visa, the document can be collected on arrival in Sweden. But the Swedish Migration Agency and the embassy must be informed of this, otherwise the visa will automatically be sent to the embassy where the application was submitted (sometimes the person may have to leave the country before the process is completed).

Important! Residence permit must be granted before the person arrives in Sweden.

The following documents must be enclosed with the application

- Copies of passport showing identity, the period of validity for the passport and any residence permits for stays in countries other than the artist's native country.
- Receipt showing that the application fee has been paid.
- Invitation from the municipality, county council or region.
- Documents showing that the municipality, county council or region accepts responsibility for the upkeep and subsistence of the guest writer/artist.
- PEN's validation of the guest writer/artist (this is not specified on the Swedish Migration Agency's website, but has so far been a requirement when applying for refuge.)

The residence permit can be extended to also include spouse, live-in partner and children under 18 years old, provided that their upkeep is also guaranteed by the city of refuge. Family members over 16 years old can be granted work permits in accordance with chapter 6, § 3 of the Aliens' Act. Work permits will only be issued to family members aged 16 to 18 if both legal guardians consent to this.

If the city is responsible for the application fee, it is best to ask the migration administrator at the embassy in the country where the artist is staying about bank details. It should then be sufficient for the artist to produce a printed receipt showing that the fee has been transferred.

In some cases, the artist may already be in Sweden for another reason, and already have a residence permit or visa. If so, use the same form as for a new application to apply for an extension at the time when the first visa becomes invalid.

- The form "Ansökan om uppehållstillstånd för fristadskonstnärer" can be accessed on the Swedish Migration Agency's website: www.migrationsverket.se/Andra-aktorer/Kommuner/Fristad-at-konstnarer.html

Conditions for staying in Sweden

Provided that the guest writer/artist has been invited for two years, the Swedish Migration Agency can grant a residence permit for this period, in accordance with the deferred immigration test principle. The deciding factor for this is for how long the person has financial cover – if there is no guaranteed upkeep for two years, a 2-year permit cannot be granted. The invitation sent out by the city of refuge, which offers a scholarship/grant for two years, is proof that the guest writer/artist is covered.

The guest writer/artist will be granted a residence permit by the Swedish Migration Agency under the terms of Chapter 5, § 5 second paragraph of the Aliens' Act, which states that: Residence permit may be granted for an alien who has organised his or her upkeep in some way other than through employment.

The upkeep requirement means that:

- the guest writer/artist must be able to meet his or her own needs, i.e. the person has sufficient means to cover living expenses without aid from anyone else,
- the upkeep requirement is met by aid provided by the city of refuge,
- "upkeep" refers to the cost of housing, subsistence, insurance etc.

The guest writer/artist will not be granted a work permit and does not, therefore, have the right to employment. He or she does, however, have the right to start his or her own business during the permit period. If the guest writer/artist is offered employment, he or she must apply for a work permit in accordance with Chapter 6 of the Aliens' Act.

Scholarship/grant rules

The purpose of the scholarship/grant is to give the guest writer/artist the freedom and independence to focus on his or her work without interference.

The scholarship/grant is tax free, provided it is not paid out periodically, i.e. on a monthly basis for a period longer than 12 months or on a regular basis for more than two years, and provided it is not compensation for work that has been or will be carried out on the payer's behalf. A scholarship/grant is, however, virtually always subject to tax if it is paid by an employer or is conditional on some kind of counter performance.

The methods used by Swedish cities of refuge to pay scholarship/grants vary. Some pay it quarterly, others once a year.

Professional networks

To ensure that the guest writer/artist can enjoy the best stay possible and make it easier for him or her to become a public figure, work as part of or create a social contact network, a basic network within the city of refuge should be created. It is difficult to predict what type of professional network the guest writer/artist will need or want. The level of security necessary may also vary from person to person. Some may feel completely safe once they are out of the danger zone, others may worry about persecutors targeting friends and relatives instead of the artist. Some may want to become public figures during the refuge period, others may be forced to maintain a very low profile, perhaps to the point where they cannot even reveal their name or origins.

But regardless of what the guest writer/artist wants to do about his or her public profile, all people appreciate social interaction and contacts with colleagues. Where these can be found does, of course, vary from one city of refuge to another. A start may be to contact some of the following operations, either in your own city of refuge or in a city of refuge which you know has a professional network which the guest writer/artist may benefit from.

Libraries and arts centres

The library is often central to the work of a city of refuge, but freedom of speech is something which many are concerned about, and there is every reason to get museums, theatres and any artistic centres involved. Meetings between the guest writer/artist and people involved with the city of refuge's cultural institutions often result in useable networks. Networks are the cornerstones which help an artist move forward, even if formal involvement with the work of a city of refuge may not suit all organisations immediately.

Universities and university colleges

The expert knowledge and experience of the guest writer/artist is often very much appreciated by universities and university colleges. It is not unusual for an guest writer/artist to have been associated with, or to have had close contact with, a university in their home country and, consequently, to feel at home in an academic environment. The opportunity to develop contacts and be considered for assignments even after the residency can also improve for those who develop successful partnerships with universities and university colleges. guest writers/artists are often also popular speakers at upper secondary schools and folk high schools (independent adult education colleges).

Independent cultural organisations and associations

The national and international cities of refuge network includes independent and private players who work with artists in various areas, e.g. publishing houses, music producers, stage venues, festivals, fairs, study organisations and others. These players are important to the artist's opportunity to establish himself/herself in Sweden and build a professional network.

National stakeholder organisations

The cities of refuge programme is widely supported by cultural organisations in Sweden. During the residency, many national stakeholders offer memberships, advice and support for artists. These national players are important since they can offer the guest writers/artist access to a widespread network of contacts, including publishing houses, fairs, residencies, galleries, studios to work in and stage venues both in Sweden and abroad.

Networks in Sweden

There are many players and organisations which support the cities of refuge system in Sweden.

Författarcentrum [the Authors' Centre]

Författarcentrum offers free membership for guest writers/artists who work as authors. The author should complete a membership application and send it to his or her regional representative.

Författarcentrum is a non-profit organisation for professional authors, which aims to connect authors and readers, and make literature available to the community. The organisation acts as an agency and organises bookings for authors to appear in libraries and schools, as well as at conferences and book festivals. It also runs various types of reading and writing projects for children and adults, and organises literary events, writer days and various meetings and discussions relating to literature. Författarcentrum operates in four regions with support from the Swedish Arts Council and several regional and municipal contributors, including Region Skåne, Region Västra Götaland and the City of Malmö.

- Website: www.forfattarcentrum.se

Illustratörcentrum [the Swedish Visual Communication Agency]

Illustratörcentrum offers free membership during the residency for guest writers/artists working in the areas of illustration, graphic design and animation. The membership of Illustratörcentrum includes a portfolio on the organisation's website which is used by clients to find creators. Members are actively marketed through newsletters, social media and the annual illustration catalogue Swedish Illustrators & Graphic Designers, which is sent to 2,500 clients. It also organises activities in the Stockholm, Göteborg, Malmö and Umeå regions, which offer an opportunity to network with colleagues and clients.

- Website: www.illustratorcentrum.se

*KRO/KIF [the Swedish Artists' National Organization/
the Association of Swedish Craftsmen and Industrial Designers]*

During the residency in Sweden, the guest writer/artist will be offered free membership of Konstnärernas Riksorganisation/Konsthantverkare och Industriformgivare. KRO/KIF works to improve the financial and social conditions for artists. Members benefit from the organisation's services, including advisory services, courses, benefits etc.

- Website: www.kro.se

Svenska PEN [the Swedish branch of PEN]

ICORN guest artists receive free membership of Svenska PEN during the residency. Applications can be submitted via the website or by e-mailing the administrative office. When the Executive Committee has approved the membership, an official welcoming letter is sent to the artist.

Members receive regular information on the issues/cases Svenska PEN is involved in, invitations to members' meetings in Stockholm twice a year (April and December) and invitations to events. Members can also address questions regarding contacts with other writers or translators to the administrative office. Svenska PEN cannot, however, help with publishing or translations. The organisation does not provide financial assistance.

- Website: www.svenskapen.se

*Svenska Tecknare [the Association of
Swedish Illustrators and Graphic Designers]*

Svenska Tecknare offers free membership during the residency. Svenska Tecknare is a trade organisation for professional illustrators, graphic designers, animators and cartoonists. Members have access to advice on legal matters and fees, agreement and tender templates, courses and seminars, discounts for selected shops and cultural institutions, 6 issues of the Tecknaren magazine, the opportunity to apply for scholarship/grants and continuous information about areas which affect the sector and the professional situation of members.

- Website: www.svenskatecknare.se

Sveriges författarförbund [the Swedish Writer's Union]

Sveriges författarförbund offers 2 years free membership for ICORN writers. Members receive help with appropriate scholarship/grants and residencies both inside and outside Sweden, can participate in member meetings and courses, and enjoy various membership benefits. Sveriges författarförbund publishes a guide to the association, what it is like to work as an author in Sweden and the opportunities available. The guide is available in English, German, Spanish and Farsi. The association is also trialling a programme for city of refuge befrienders, i.e. encourages members in the municipalities/regions where ICORN authors are staying to befriend those authors.

- Website: www.sverigesforfattarforbund.se

Teaterförbundet för scen och film [The Swedish Union for Performing Arts and Film]

Teaterförbundet för scen och film is a trade union for the stage and film industry, with members from the artistic, administrative and technical professions in the stage and film area. The association covers both salaried staff and self-employed members. Applications for membership are considered on an individual basis after the application is received. The basis for the operation is to negotiate appropriate terms on the labour market for the members of the association, primarily through collective agreements. The association's core activities also include issues relating to the work environment, equality and skills development, as well as monitoring members' intellectual property rights. Members of Teaterförbundet för scen och film also have access to a large number of exclusive benefits.

- Website: www.teaterforbundet.se

Teaterunionen [the Swedish Centre of the International Theatre Institute]

During the residency, Teaterunionen offers individual membership for guest writers/artists working in the stage production area. Members benefit from a large contact network covering all theatres in Sweden. All members are invited to meetings and seminars, giving the artist an insight into the world of stage art in Sweden. Teaterunionen has premises in central Stockholm and can also make meeting rooms available if required. Teaterunionen organises a major biannual festival for Swedish stage art.

- Website: www.teaterunionen.se



During the residency

All guest writers/artists are different and have different expectations about what the two year residency will entail. Some want, or need, to be completely anonymous, and when this is the case, the city of refuge must focus on offering a safe and secure stay with only limited social contacts. Others feel the need to establish themselves and integrate as soon as possible with the Swedish arts scene. Consequently, it is essential to speak to the artist as soon as he or she arrives and is ready, and discuss how the communication between the artist and the coordinator should be handled, and what the artist expects of the host city.

The first thing that should happen after the guest writer/artist arrives in the city of refuge is to ensure that a civil registration number is applied for. Only once this has been done can the guest writer/artist open a bank account and benefit from free medical care. It can take several weeks before the national registration procedure and the issuing of a civil registration number is completed, and until then, the guest writer/artist cannot open a bank account. For this reason, it may be a good idea to have an alternative in place for the first scholarship/grant payments.

If, at the start of the residency, the artist knows that he or she wants to apply for a permanent residence permit in Sweden, with the right to work unhindered, it is important to ensure access to suitable networks and arenas as soon as possible. It may also be a good idea to obtain an F-skattsedel [notice of tax assessment for self-employed persons] and set up invoicing procedures. If the guest writer/artist wants to find employment to supplement the scholarship/grant, he or she can apply for a work permit under the normal Migration Agency rules.

National registration and civil registration number

National registration is the fundamental registration of the population of Sweden. The Swedish Tax Agency is responsible for the registration and for information on who lives in Sweden and where. Many rights and obligations are based on whether a person is registered and where. Anyone with a residence permit for Sweden with a duration of more than a year can be registered to a Swedish address. The relevant address is that where the person sleeps during each 24-hour period.

Once a person has been included in the national register, he or she can apply for a civil registration number. This entitles the person to medical and dental care. A civil registration number is also required to open a bank account.

The information in the national register is shared automatically by the Tax Agency with, for example, the Swedish Migration Agency and the Swedish Social Insurance Agency.

A civil registration number is issued through the nearest Tax Agency office. It is important to specify that you intend to stay in Sweden for more than a year. The

guest writer/artist is registered to the address he or she will live at during the residency.

Important! All information submitted to the Tax Agency is public. To prevent the address of the guest writer/artist being published on websites which list contact details, we recommend that when a Swedish civil registration number is applied for, an application for confidentiality is also submitted. In this application, the artist needs to prove that he or she needs to have his or her details protected. This can be done by using, for example, the PEN validation.

- Find out more about the confidentiality and protection of information under the heading *Sekretess och säkerhet*.

What documents to bring along to the Tax Agency:

- Passport
- Residence card and/or decision residence permit/visa
- Birth certificate/passport for any children and other family members who will be registered to the address

Social insurance and medical care

In Sweden, social insurance is an important part of society. It provides financial protection for families and the disabled, dental care, child allowance, parents' allowance. The guest writer/artist is covered by a residency-based insurance for which the fundamental requirement is that the person is living in Sweden for more than one year. The insurance cover ceases when the person is no longer regarded as living in Sweden.

Please note that the artist is not registered automatically with Försäkringskassan after obtaining a Swedish civil registration number. Försäkringskassan receives the information from the Tax Agency, but the artist is responsible for registration.

Form 5456 which is used to register for residence-based insurance can be downloaded from Försäkringskassan's website www.forsakringskassan.se

As soon as the guest writer/artist has obtained a Swedish civil registration number, he or she is entitled to medical and dental care on the same terms as Swedish citizens. If the artist has not yet obtained a civil registration number but requires emergency care, he or she can visit a hospital emergency department. If the artist does not live in the EU/EES or any of the Convention countries, he or she must pay the full cost of medical care and any aids unless he or she has a Swedish civil registration number.

With respect to the cost of medical and dental care, the rules on whether the artist or the city of residence covers all or parts of these vary from one Swedish city of residence to another. In some cities of residence, the region takes responsibility for medical and dental care until the artist has obtained a civil registration number, while other cities of refuge may cover the costs up to a certain limit or not at all.

Working as an guest writer/artist in Sweden

The residence permit issued by the Swedish Migration Agency gives the guest writer/artist the right to work in his or her own business.

If the guest writer/artist is offered employment, he or she must apply for a work permit, irrespective of whether the job offered falls within the profession the guest writer/artist is in Sweden to carry on or is something outside the cultural sphere. Setting up your own business and becoming self-employed does not, however, require a work permit and is permitted under migration law.

According to the Tax Agency, the guest writer/artist has unlimited tax liability once he or she is registered and will be staying in Sweden for more than 6 months. This means that if the guest writer/artist earns an income from his or her assignments, in the form of a salary or similar remuneration, the guest writer/artist must pay Swedish tax. This is done by paying either F tax or A tax:

- F tax applies if the guest writer/artist has an F-tax certificate and his or her own company. In this event he or she is responsible for paying tax and social charges themselves.
- A tax applies if the guest writer/artist does not have his or her own company and wants to be paid a salary. In this event, it is classed as A tax and the employer pays tax in accordance with the current taxation schedule, as well as social security contributions.

Tip: In other countries, authors and musicians may commonly be represented by an agent who is responsible for securing assignments and handling invoicing. In Sweden, most cultural workers handle these things themselves. Consequently, the opportunity to secure assignments or performances may depend on whether or not the artist is in a position to invoice, particularly if the clients are small cultural organisations. If you do not want (or have not had time) to start your own business, you can use an invoicing service which takes a percentage of your fee.

- Please visit www.verksamt.se where the Tax Agency, Bolagsverket [the Swedish Companies Registration Office] and Tillväxtverket [the Swedish Agency for Economic and Regional Growth], has collected information on how to start your own company in Sweden. The website is also available in English: www.verksamt.se/en/web/international/home
- For more information about work permits: www.migrationsverket.se/Privatpersoner/Arbeta-i-Sverige.html

Studying at a university college or university

The guest writer/artist's residence permit entitles him or her to take part in any college or university courses free of charge, as long as the artist is accepted during the period of validity of the residence permit. This means that if the artist is accepted during this period but the course continues after the residence permit runs out, the course will remain free of charge.

When applying, it is important that the artist includes the page carrying the decision by the Migration Agency. A UT card alone is not enough.

- Find out more about studying in Sweden on www.universityadmissions.se

Swedish language courses

There are various ways to learn Swedish but the most common approach is through the Sfi, Swedish for immigrants, programme. As well as language training, the SFI also provides information on Swedish laws and Swedish society.

Once the guest writer/artist has been registered in the Swedish national register, he or she is entitled to take part in Sfi. It is the municipality in which the artist resides that has a duty to offer the course. The course should be made available as soon as possible, and should start within three months unless extenuating circumstances prevent this.



After the refuge period

Perhaps the largest challenge of the city of refuge programme is that it is a time-limited solution to a problem which probably won't disappear after the residency period. In Sweden, the programme offers artists refuge for two years and, in many cases, the guest writer/artist cannot return to his or her native country at the end of this period.

The city of refuge's responsibility for the artist ends when the residency period comes to an end. This means that the city of refuge will no longer be responsible for accommodation, telephone services, transport or anything else which it has covered during the residency. It is, therefore, essential to consider in plenty of time what the next step for the artist will be when the residency comes to an end.

So far, guest writers/artists in Sweden have chosen different solutions. Some have been granted permanent residence permits as self-employed professionals, others have chosen to return to their native countries. Some have applied for, and been granted, asylum in Sweden, and others have been transferred to a different city of refuge.

Application to remain in Sweden

Guest writers/artists can apply to remain in Sweden in a number of ways. If the guest artist wants to continue to live and work in Sweden, we recommend that he or she applies for an extension to their residence permit as a guest writer/artist. Approval of such an application means that he or she will receive a permanent residence permit. It is important that the reason the guest artist wants to remain is specified in the application: to continue to live and work in Sweden, for example, because he or she has a connection with a person living in Sweden, or for reasons of safety (asylum).

Please note that if a guest writer/artist's application for permanent residence permit is turned down, he or she can still seek asylum. But if the artist first seeks asylum and is turned down, he or she cannot then apply for a permanent residence permit.

Applying for a permanent residence permit

After the 2-year residency, the guest writer/artist must apply for an extension of the permit if he or she wishes to remain in Sweden. If maintenance has been secured through the artist's self-employment, a permanent residence permit may be granted (Legal opinion in respect of residence permits for guest writers/artists [Swedish Migration Agency, SR 19/2015]).

The Migration Agency carries out an assessment of whether the artist is in a position to cover his/her own maintenance in the country over the next year. If the result is positive, an extension of the residence permit will be granted. After a certain time, normally five years including the two years spent in the city of refuge programme, the person can apply for Swedish citizenship if he or she wishes to do so.

The following documents must be enclosed with an application for extension of residence permit:

- Copies of passport, showing identity, the validity period of the passport and any permits for stays in a country other than the artist's native country.
- Receipt which shows that the application fee has been paid.
- Confirmation of any bank balances.
- Business plan showing how the artist plans to maintain himself/herself after the end of the residency.
- Confirmation of and documents showing the income earned by the artist while in Sweden.

The Migration Agency charges a fee for an residence permit application for the guest writer/artist.

Conditions for extending the residence permit:

- An application for an extension of a residence permit must be submitted before the end of the previous permit period.
- If current and future maintenance is secured through the artist's activities, an extension of residence permit may be granted.
- The assessment of whether maintenance can be regarded as secure is based on rules relating to employees and a standardised minimum amount of SEK 13,000/month.
- No requirement that the income must cover maintenance of accompanying family members.
- The form "Ansökan om uppehållstillstånd för fristadskonstnärer" [Application for residence permits for guest writers/artists] is available from the Migration Agency's website and in the same PDF as the application prior to arrival: <http://www.migrationsverket.se/Andra-aktorer/Kommuner/Fristad-at-konstnarer.html>

Application for work permit or permit based on association

If the guest writer/artist has another reason to stay, e.g. has been offered work which is not associated with the residency or wants to remain in Sweden due to a partner or a family member having been granted a residence permit for the country, the artist must apply for a work permit or permit to remain due to association.

Work permit

To obtain a work permit, the guest writer/artist must have been offered employment and signed an employment contract with the future employer. The artist must also delay starting the job until the Migration Agency issues a decision.

Permit based on association

The application process is the same if the guest writer/artist wants to apply due to association, but the assessment varies depending on whether the artist applies when he/she is already married or has a live-in partner, or is applying because he/she plans to get married or have a live-in partner.

- Information on work-related residence permit: www.migrationsverket.se/Privatpersoner/Arbeta-i-Sverige.html
- Information on residence permit based on association: www.migrationsverket.se/Privatpersoner/Flytta-till-nagon-i-Sverige.html



Application on grounds of asylum

If the guest writer/artist fears persecution in his/her native country and applies for asylum in Sweden, the application will be processed just like any other asylum application. An application for asylum must be submitted to the Migration Agency's application units.

Sweden has signed the UN refugee convention. This means, for example, that Sweden has to consider every application for asylum on an individual basis. The individual assessment looks at the applicant's gender and sexual orientation; whether, for example, the asylum seeker is homosexual, bisexual or transgender.

Sweden must grant residence permit to someone who is a refugee under the terms of the UN convention, but also to a person in need of "subsidiary protection" in accordance with the EU's joint rules and to other persons in need of refuge under the terms of the national Aliens' Act.

With respect to asylum applications, there are no special provisions for artists within the ICORN system. The Migration Agency's website provides more information about the reasons why someone would be regarded as in need of protection.

- Information on asylum: www.migrationsverket.se/Privatpersoner/Skydd-och-asyl-i-Sverige/Att-ansoka-om-asyl.html

Confidentiality and security

Sweden applies the principle of public access to official records. This principle means that everyone has the right to access official records which are not covered by secrecy. Public records are all documents (printed documents, data files, sound recordings etc.) which are stored with, received or created by a public administration. The public administration also has a duty to release documents without first trying to establish who has requested the document. This does not, however, apply to documents marked as secret.

If a person requests an e-mail or other public document from the city of refuge relating to a guest artist, the case will be considered by the city of refuge's security department before the document is released. The guest artist may be granted protection under Chapter 21 § 5 of the Public Access to Information and Secrecy Act [Sekretesslagen].

Initially, it may be difficult to determine the need for security and confidentiality since there may not be much information available on the artist. But considering this issue is a fundamental requirement. Security and confidentiality issues should be discussed with the local police and municipal security officer before the guest writer/artist arrives in the city. If necessary, the police and security officer will contact SÄPO [Swedish Security Service]. Find out who is responsible for security issues in the city of refuge's administration to ensure that this function can easily be brought into play when the artist arrives. Issue an invitation for a meeting and share what information you have on the future ICORN guest artist with the security officer.

Contacts with the ICORN guest artist

Particular care should be exercised during contacts with the artist while he/she is still outside Sweden, and sensitive issues should not be discussed. Do not express any views about the country or the regime, and do not refer to other persons in the network. Assume that all communication may be monitored.

In many cases, an artist may be safe simply by staying outside the borders of a certain country. But it should be remembered that contacts with persons of the same nationality or linguistic group may not be safe. Things said and written in the Swedish media may also have an impact on the artist's home country, and that the greatest remaining threat may be associated with relatives in the home country who may be at risk of retaliation.

It is important that any security-related discussions are balanced. The person's own fears, any political changes in the artist's home country and the current situation in Sweden or locally in the city of refuge should be taken seriously, while risks and dangers should not be exaggerated. ICORN and the city of refuge should formulate clearly what security level is involved. The city must also explain clearly what

security measures it can offer with respect to housing, the size of the town/city etc.

Be clear on how external contacts with the guest writer/artist should be handled. Should requests be addressed through the coordinator or directly to the artist?

Decisions relating to a guest writer/artist

Only a few people within the administration should have access to the persons' name and background information when decisions relating to an individual ICORN guest artist are made. The name or other personal data should not be included in minutes. Rules regarding confidentiality for aliens can be found in Chapter 21 § 5 of the Public Access to Information and Secrecy Act, and may be applied if there is believed to be a risk of injury, e.g. a serious attack or other cause of injury. Sharing confidential information is an infringement of the Criminal Code, breach of confidentiality, Chapter 20 § 3 of the Criminal Code.

When ICORN issues a list of potential authors, it is important to follow ICORN's instructions. They have experience and knowledge of the artist's situation, and can provide information on how the city of refuge can best ensure his/her safety. Often, it is the coordinator and manager in charge who suggests guest writer/artist candidates after a recommendation from ICORN. The Arts Council or presiding committee may then decide who to invite. Sometimes the process involves reference groups, but when it does, the name and personal data on individual candidates should not be recorded on the agenda or minutes. Make sure that as few people as possible have access to information about the guest writer/artist. Do not use e-mail to share personal or sensitive information, remember that e-mails from public organisations are public documents.

Communication via e-mail

When communicating via e-mail, it is important to remember that "e-mail is like a postcard – everything is out there". Information is more easily shared via e-mail than through printed text, and anything which is not encrypted can be read by another person. Even private e-mails are regarded as business e-mail if that which is being discussed concerns the job and work-related tasks.

Contact the security department or communications department to find out how the city of refuge can communicate with the guest writer/artist as safely as possible.

One tip is to encourage the guest writer/artist to open a new e-mail account which the administration can share to individuals in the network who want to establish contact. Ask the artist what he/she wants to do about enquiries. For example, should the coordinator inform the artist when he/she has shared the address or telephone number with someone?

Publicity

Only when the guest writer/artist has arrived can his/her name be made public, if the artist consents to this. In some cases, the individual's chances of obtaining permission to leave may be put at risk if the news is released before the artist has left the location where he/she is under threat. Do not count on the mass media prioritising the safety of the artist above the opportunity to publish news.

Tip: ideally, wait a couple of weeks after the artist's arrival before announcing this publicly, to ensure that the artist has time to settle and make a safe decision on, for example, what should be included in a press release.

Do not publish anything about the guest writer/artist on the city of refuge's website, social media, blogs or on the Internet in general without reviewing the material with the artist and obtaining his/her approval. Also remind any persons within the established network of the risks posed by the Internet. An accidental comment in a blog can have devastating consequences for the guest writers/artist or his/her family. If there is a need for substantial protection, ideally hire a trusted person who knows the artist's language to regularly check whether a publication or appearance generates increased (possibly negative) activities on blogs and in discussion groups.

The home and mobile phone

With respect to the home and telephone, there are a few tips on how to deal with this area. Remember that the most straightforward way of keeping details of the home anonymous is never to give out the address and to apply for a confidentiality label when the artist applies to the Tax Agency for a civil registration number. If the address of the apartment becomes publicly known during the guest writer/artist's stay, it may be difficult to guarantee the anonymity of the next artist if this person has a greater need for protection.

The artist may feel safer if the home:

- is located in an area with plenty of people around,
- is not located on the ground floor,
- has an entrance with a code lock,
- has a name plate with a false, common name on the door.

With respect to safety for mobile phones, it should be remembered that most mobile phones today have GPS function and that they often automatically show where a person is located. To avoid the risk associated with a search for the artist's telephone number, the guest writer/artist's mobile phone is often registered to the city of refuge rather than the artist's address and name.

Informing the network

If work has started on building, for example, security or professional networks in the city of refuge, make sure these are informed of the security situation. Ideally, call a meeting before the artist arrives and review the communication and information protocol. For organised events and public appearances, such as PR events, consider contacting experts on the situation in the relevant country to assess the security situation.

Protected personal data

Within the public administration, all documents and decisions relating to the guest writer/artist can be declared confidential under Chapter 21 § 5 of the Public Access to Information and Secrecy Act. The most reliable way for a person in Sweden to keep their identity secret is, however, to use fictitious personal details, i.e. create a completely new identity. But there are also other ways for an artist to keep a low profile or even hide their identity.

- To find out more about the various ways to protect the identity of a guest writer/artist, please visit <https://www.skatteverket.se/privat/folkbokforing/skyddadepersonuppgifter>

Protected personal data

The guest writer/artist can apply for protection for personal data to keep his/her address secret, among other things. In this event, all mail is forwarded via the Tax Agency. The guest writer/artist himself/herself must apply for protection for personal data at the Tax Agency. For this reason, it may be appropriate to permit the city of refuge coordinator to contact the responsible administrator at the Tax Agency to explain the situation.

A decision on protection of personal data is valid for a year, after which it is necessary to apply for an extension. If personal data is protected, it is the responsibility of the individual concerned to inform the various authorities with whom he/she may be in contact of this. Very few people in Sweden have personal data protection, and a simpler way to protect the artist may be to ask the Tax Agency to label the information as confidential.

Confidentiality label

A confidentiality label acts as a warning signal and makes it harder for others to access personal data in the population register. It means that the Tax Agency labels the personal data to indicate that no one is permitted to share the information without permission and security checks.

Since confidentiality-labelling of an address and telephone number is associated with registration in the population register, it is necessary to ask the Tax Agency for this when applying for a Swedish civil registration number. The conditions for having personal data labelled as confidential is that the person is at risk of violence, threat of violence, persecution or other forms of harassment.

A confidentiality label is no guarantee for complete confidentiality. If there is a request for access to personal data, the authority will carry out an independent confidentiality assessment. This may result in the authority sharing the information. It does, however, make it more difficult for websites which list contact details to publish the artist's address.

The confidentiality label is reconsidered every year to ascertain whether it is still needed.

Right to remain registered at previous place of domicile

The Right to remain registered at previous place of domicile is a form of address protection which comes into force when the person listed to an address moves to another, secret address. In practice, it means that the actual place where the person lives is not shown in the citizens register and is not distributed to other authorities. Instead of being registered to the actual address, the person is registered to the municipality. The address of the tax office is entered as a special postal address. A note that the person's personal data is protected, as well as the address of the tax office, is passed onto other authorities.

The requirement for being granted this status is that special reasons apply to the person and that he or she can be assumed to be at risk of crime, persecution or other serious harassment. The circumstances should, in principle, be the same as those which apply when a restraining order is issued under the Prohibition of Visits Act (1988:688).

Fake personal details

The use of false details is the final step in the confidentiality chain and means that a completely new identity is created for the protected person. In the event of particularly serious threats, a person may be granted permission to use another identity, known as fake personal details. The person is given a new name and a new civil registration number, and must also move to a new, secret address.

An application for fake personal details must be filed with the Swedish Police. The new identity is registered in such a way that it does not appear as fake personal details. Only the Swedish Police has information on the link between the new and the old identity.

All documents and decisions relating to the guest writer/artist can be declared confidential under Chapter 21 § 5 of the Public Access to Information and Secrecy Act. The strongest protection for a person who wants to keep his or her identity confidential in Sweden is the use of fake personal details, i.e. a completely new identity, but there are other ways in which the artist can maintain a low profile or even keep his or her identity secret.



Check list for coordinators: before arrival, during the residency and preparations as the residency comes to an end

Introduction to the check list

There is a lot to keep track of before and during the residency, as well as when preparing for the end of the stay in the city of refuge. The check list lists the most common tasks, administrative and practical, which the coordinator is responsible for. We recommend that a city of refuge goes through the check list to find out what needs to be organised and before the arrival of the guest writer/artist, including issues which affects the budget, the administration and any policies, as well as who on the city of refuge team or in the administration is responsible for the city of refuge doing what.

The process leading up to the arrival of a guest writer/artist

Administrative tasks before an artist is invited

- Apply for membership of ICORN.
- Sign an agreement between ICORN and the city/municipality.
- Draw up a project plan for the city of refuge. (What type of artistic focus can the city of refuge accommodate and ensure the best possible residency for? Can the city of refuge accept a single person or a family? What security needs can the city of refuge satisfy? Who should be part of the working party and control group? What is the budget? At what intervals should the scholarship/grant be paid out?)
- Make a plan for any medical care required and payment of the scholarship/grant during the first few weeks until a civil registration number is granted.
- Contact the head of security for the city of refuge to carry out a risk assessment.
- Organise accommodation for the artist.
- Start working with local network contacts. For example, organise an information meeting and invite representatives from independent cultural organisations and other stakeholders, and explain what a city of refuge is.
- Contact the persons in charge of other cities of refuge and the Arts Council to keep up-to-date on information and share experiences.

Time to invite the artist

- The coordinator contacts ICORN and provides information about the city of refuge and what type of artist the city of refuge can issue an invitation to. ICORN then matches the city of refuge with potential guest writers/artists and sends the suggestions back to the city of refuge.
- When the city of refuge receives ICORN's list of suggested artists, the control group, if there is one, meets to agree on which artist to invite. In some cases, the chairman and vice chairman of the arts council may also be involved in the decision.
- Once the city of refuge has decided who to invite, it contacts ICORN which, in

turn, informs the city of refuge whether the artist has accepted or declined the invitation.

- If the invitation has been accepted, the coordinator will send a formal invitation from the city of refuge to the artist, signed by, for example, the head of administration and the chairman of the arts council.

Things to organise before the artist arrives

- Make sure the accommodation is set up properly. Are there kitchen utensils? Do the computer, television and telephone connections work? Will a parking space be required? Ensure that all keys for the apartment, laundry room etc. are available, and that the apartment has been cleaned.
- Contact the Migration Agency and organise visa and residence permit. If the artist is accompanied by others: ensure that those accompanying the artist are included on the same form as the artist, which is then submitted to the Migration Agency.
- Book travel. What is needed before the artist travels? Will a special booking for additional luggage be required? How will the artist travel from the airport/train station? Who will meet the artist on arrival?
- Review the security assessment with those responsible and possibly with ICORN. Will it need updating?
- Draw up a plan for the first weeks in the city of refuge and book any meetings necessary to organise a civil registration number, any insurance, bank account and alternative bank account for the first weeks
- Organise pre-school/school places for any accompanying children.
- Prepare work equipment and any work space needed, if the city of refuge is responsible for this.
- Prepare Swedish-language training, e.g. through Sfi, to ensure that it is available if the artist wants to learn Swedish.
- Put together a welcome package, including important telephone numbers, map, bus timetables, communication information (for a proposed template, see the appendix "Guest city guide").
- Stay in touch with the artist via e-mail, to find out what he/she needs. Then consider what introductions (professional and social) may be appropriate during the first weeks.
- Prepare the professional and social platforms. (When contacting other players, it is important to remember that the artist may never actually meet these groups or individuals. It may be sufficient for the coordinator to send an e-mail, explaining about the city of refuge and asking if the contact is interested in helping out, should the need arise.)
- Create a reference group representing local cultural organisations, with representatives from museums, libraries, colleges, local publishers, organisers of film festival, discussion groups and readings.
- Develop a profile of the city and what it can offer the artist.
- Investigate what strong diaspora groups are available and what cultural infrastructure exists in the form of places where performances can be held, feminist and

- activist groups etc.
- Involve other contacts which the artist may interact with: colleague-to-colleague networks, ICORN's international and national meetings, workplace etc.

When the artist arrives

- Complete the national registration forms at the Tax Agency to obtain a civil registration number. NB: When applying for a civil registration number at the Tax Agency, always apply to have the guest writer/artist's information labelled as confidential to ensure that his/her address does not end up on hitta.se, ratsit.se etc.
- Once the civil registration number has been issued – set up a bank account.
- Sign up the artist with the Swedish Social Insurance Agency.
- Offer Swedish-language training.
- Scholarship/grant payments. If necessary, pay the scholarship/grant for the first month in cash since it may take a few weeks for a civil registration number to be issued and to set up a bank account.
- If the artist so wishes, jointly draw up a plan for activities during the first few weeks.
- Show the artist the layout of the city and where central community functions are located.
- Organise contacts with organisations catering to colleagues of the artist, e.g. Svenska PEN, Sveriges författarförbund, Teaterunionen, KRO/KIF etc.
- If possible and if the artist is interested, organise meetings with other ICORN guest artists in the immediate area.
- Provide sector-related information, e.g. with respect to scholarship/grants, grants available for projects, publishers, newspapers and magazines.
- At the artist's request, help coordinate contacts with various events organisers.
- Stay in touch. Even if the artist wants to avoid appearing in public, he or she will still need social contacts.
- Try to ascertain whether the artist needs to see a psychologist or psychiatrist.
- Provide help with contacts with schools and nurseries.
- Provide information on what the city's assignment and areas of responsibility are.
- Provide information on what opportunities there are for remaining in Sweden after the residency ends: permanent residence permits, via association or asylum. Ask whether the artist wants to start to plan for this immediately, or if you should discuss it later.
- If the artist already knows that he or she wants to remain in Sweden, and maybe even where they want to live, explore the opportunity to get the artist on a housing waiting list.
- If the artist wants to work in his/her artistic field and in compliance with the rules for residence permits – explore the opportunity for setting up a company and help with contacts which would allow the artist to do this.

Different ways of introducing the artist to the city of refuge

If the artist agrees:

- Organise a welcoming event with invited guest, e.g. politicians from the city, representatives from other cities of refuge, local cultural organisations and media.
- Issue a press release.
- Hold a "Say hello to the city" evening. Organise it so that the coordinator and artist sit in a café or bar, and ask representatives from museums, libraries, colleges, local publishers, organisers of film festivals, discussion groups and readings to come by to say hello.
- Organise an appearance by the artist on a local stage in preparation for the end of the residency.

The process at the start of year 2

- At an early stage, raise the question of what the artists wants to do after the end of the residency.
- Make it quite clear from the start what the artist can expect from the city of refuge and what options there are.
- Provide information on what public and community organisations are responsible for what, and give the guest writer/artist the tools to search for information himself/herself. Some of the information is available in different languages.
- Help the artist find officials and individuals who have knowledge and competence not available within the arts council (if the position of coordinator falls within this administration).
- When applying for residence permits, work permits or asylum, contact the Migration Agency well before the residency comes to an end.
- Mobilise the professional networks and any contacts established to see if there is support available.
- Plan any closing events.
- Book any travel home, or travel to a different location.
- Terminate leases for computers and any other technical equipment.
- Draw up a plan for inviting the next Guest writer/artist.

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