

Relocating Artists at Risk in Latin America

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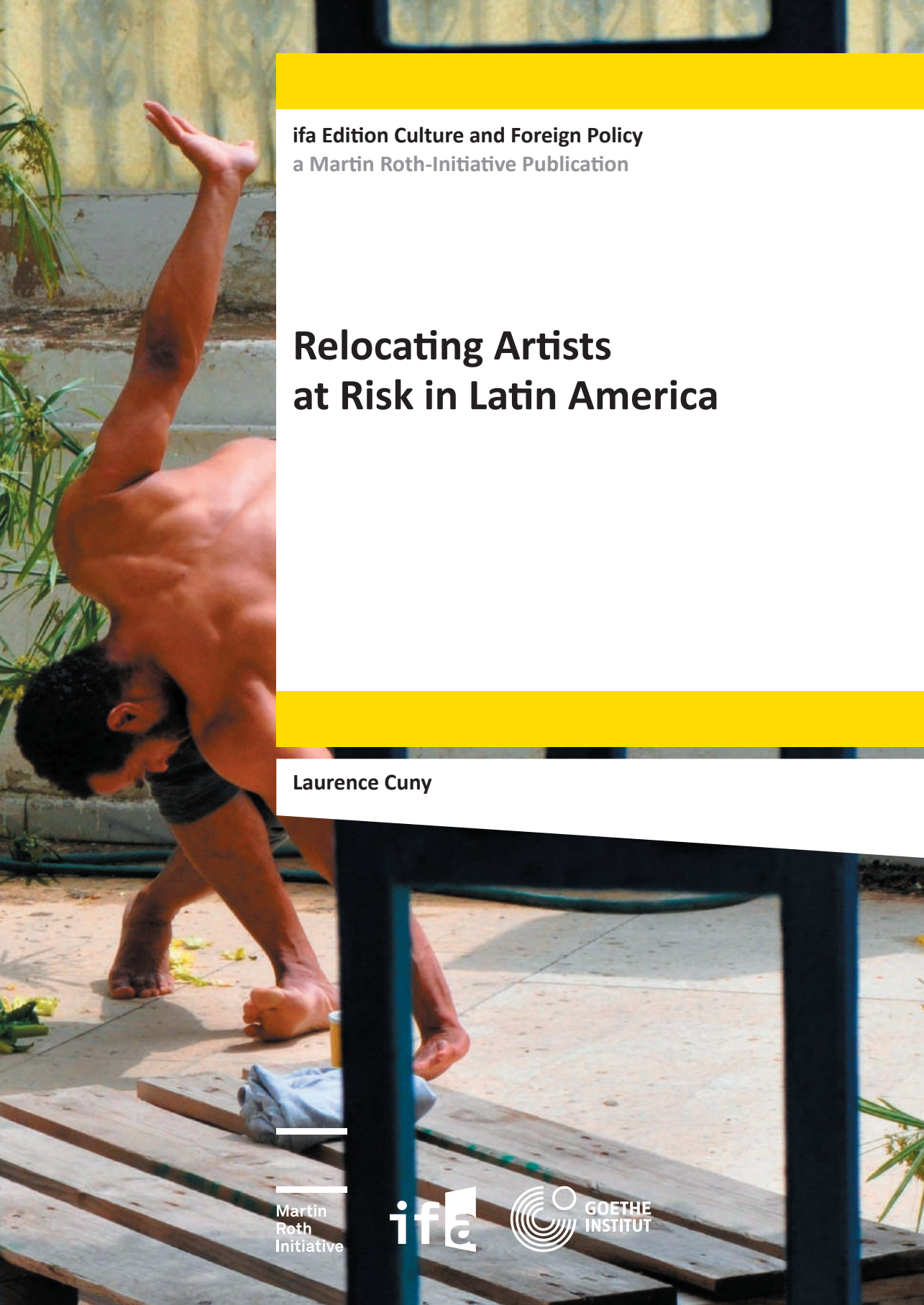
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ifa Edition Culture and Foreign Policy
a Martin Roth-Initiative Publication

Relocating Artists at Risk in Latin America

Laurence Cuny

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

Relocating Artists at Risk in Latin America

Laurence Cuny



Martin
Roth
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ifa Institut für
Auslandsbeziehungen



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Foreword by ifa's Research Programme "Culture and Foreign Policy"

The recognition of cultural rights as human rights has been hard to achieve. Equally, the impact of culture on societies needs additional elaboration. Laurence Cuny found further evidence that terminology and discourse vary through local languages and that different understandings for the role of culture and artistic freedom can lead to more obstacles. A common reference frame as represented through the United Nations (UN) is helpful. As the UN Special Rapporteur in the field of cultural rights supported in her 2018 report on the contribution of artistic and cultural initiatives to creating and developing rights-respecting societies, artists providing work that invites for multiple interpretations nourish social environments which tolerate ambiguity and are open for other's perceptions.

This interrelatedness of cultural and artistic freedom and a social practice that upholds human rights, however, is not yet widely recognized. Many artists, as Laurence Cuny shows, do not see themselves as human rights defenders as they might also see aesthetic freedom compromised by political engagement. However, artists in Latin America, as in other parts of the world, can be confronted with environments that expose them to special vulnerabilities and this study here shows how the contextualization as a human rights defender broadens network opportunities and capacities for support.

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

This study here from the Martin Roth-Initiative forms part of the research at ifa and the ifa Edition Culture and Foreign Policy, in which experts address relevant issues relating to culture and foreign policy with the aim to provide expert advice for practitioners and policy-makers. While demonstrating the potential of shelter in Latin America, Laurence Cuny points to the importance of artistic freedom as a practice to uphold democratic spaces.

Dr Odila Triebel

Head of Dialogue and Research "Culture and Foreign Policy", ifa

Foreword by the Martin Roth-Initiative

Political art has a long tradition in Latin America. There is much the world can learn from this region's social movements about fighting for the freedom of expression. Yet it is only recently that temporary international relocation programmes for at-risk artists have begun to develop there. How can art and cultural institutions and the relocation community learn from one another to meet the specific needs of artists who cannot continue their work in their countries of practice? And how do we avoid pressuring artists to label themselves as 'human rights defenders' in order to be recognised as worthy of protection or to receive funding?

This report is a mere 'snapshot' into the present moment of relocation for artists, and was written and edited from a European perspective. Given Latin America's numerous diverse regions and national contexts, the mapping of existing initiatives is far from being exhaustive. We acknowledge that a more holistic view of the complex realities can only be achieved through decolonial knowledge production and from the first-hand experience of Latin America-based authors, artists and organisations. However, this report might still be a modest contribution to the debate. To make the author's main findings more accessible, both the English and the Spanish version of this report are accompanied by an illustrated summary document (<https://doi.org/10.17901/AKBP1.06.2021>), to be followed by an episode of the Spanish-language podcast "¡El Arte no Calla!" in cooperation with Artists at Risk Connection (ARC) (see Appendix 1).

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

Prior publications by the MRI examined existing relocation programmes around the globe (Jones et al. 2019), potentials for improved collaboration between relocation initiatives (van Schagen 2020), their impact on human rights defenders' home communities in the case of Kenya (Mutahi/Nduta 2020) and the challenges of safe return and alternatives following relocation (Seiden 2020). The MRI also published a collection of best practices (Bartley 2020) and an animated short video on psychosocial wellbeing during periods of relocation (see <https://martin-roth-initiative.de/en> under "Publications"). Parallel to this study on Latin America, the MRI has published another report that is focused on regional relocation for at-risk artists in African countries (Blackmore 2021).

Many thanks to the artists and other interview partners who participated in the research; the speakers who share their experiences in the podcast, Magdalena Morena Mujica, Fransk Martinez and Philippe Ollé-Laprune; to the map designer Musa Omusi; the illustrator Mirembe Musisi; as well as to Maik Müller, Marieke Ender and Dr Odila Triebel for their contributions to editing this report. I would also like to thank Emily Pollak for her support in language and content editing.

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

Abstract

This study is a mapping of existing temporary relocation programmes and support networks for artists and cultural workers based in Latin American countries. It investigates the prerequisites for partnerships between arts institutions and human rights organisations as a means to better protect artists at risk and to promote artistic freedom. The human rights and the arts sectors approach these aims from their different perspectives, with different terminology and different focuses. The study calls upon these two sectors to develop synergies in their strategies to better meet the needs of artists at risk in Latin American regional contexts in all their diversity. As such, the study provides insights into current developments, e.g. in Mexico, Argentina, Costa Rica and Colombia.

1 Introduction

1.1 Historical trends

“Only those who dare may fly.” (Luis Sepúlveda)

The need for the protection of artists at risk and for temporary relocation is not new, even if the terminology describing these phenomena has evolved as this field has undergone professionalisation. Chilean writer and journalist Luis Sepúlveda is a paradigmatic example of the exile of Latin American intellectuals and creatives in the 1970s. He was sentenced to more than two years of prison under Augusto Pinochet's regime. Steps taken by non-governmental organisations (NGOs) and an international campaign of solidarity allowed him to flee Chile and start his journey to exile. This journey brought him first to Argentina, where he escaped and made his way to Uruguay. Finding the political situations in both Argentina and Uruguay to be similar to those in his home country, he went to Brazil and then to Paraguay. He had to flee again and settled in Ecuador for some years. He later went to Germany where he was offered political asylum and worked there as a journalist. In 1997, he moved to Spain, where he died of COVID-19 in April 2020. Already in November 1993 he participated in a colloquium related to the creation of the Parliament of Writers in Strasbourg, one of the prototypes of relocation programmes for artists.¹

Many others took the path of exile: poets Mario Benedetti and Eduardo Galeano from Uruguay, Cuban writer Zoé Valdés, Argentinian singer Mercedes Sosa, and the musicians Caetano Veloso and Gilberto Gil from Brazil (Sznajder/Roniger 2009; Fey/Racine 2000; Said 2000). Many of them first went into exile within the region before having to flee to Europe, where they were granted asylum. Although there were no formal protection or relocation schemes in place in the 1970s and 1980s, other artists reacted with solidarity, as did public authorities. Foreign artists were welcomed as contributors who would provide cultural enrichment to the societies in which they arrived. Artists and intellectuals who denounced the abuses of political regimes were thus in

¹ Conference “Le droit à la littérature”, with Edouard Glissant, Octavio Paz, Adonis, Pierre Bourdieu, Susan Sontag, Mohammed Dib and Toni Morrison. November 1993 in Strasbourg, France.

fact the first categories of ‘human rights defenders’ (HRDs) even though this concept did not yet exist and current relocation programmes had not yet been developed.² As is still the case today, the fact that creatives and artists open and maintain spaces for democratic debate was evident.

Despite the protection historically offered to them, however, Latin American and Caribbean artists (as well as HRDs) are underrepresented in the temporary international relocation initiatives that exist outside these regions, i.e. mainly those in Europe and the United States. These latter schemes offer relocation and other support services to various groups of civil society actors at risk, including artists (Jones et al. 2019). According to interviews with managers of six Europe-based relocation programmes and the information available on their websites, Latin American and Caribbean individuals only make up around 10% of the hosted individuals. More importantly, several interview respondents indicated that Latin Americans are underrepresented at the application stage despite an increase in the overall number of applicants in recent years. The main reasons for this underrepresentation are the language divide, the distance from Europe (where most relocation programmes are based), and the fact that these organisations do not work with many partners in Latin America, where their programmes therefore remain largely unknown. In addition to this underrepresentation, there are only a limited number of local or national host organisations in Latin America that can provide relocation for individuals at risk in the terms defined by international relocation programmes and donors.

The limited number of regional and local initiatives is mainly due to three factors: firstly, the development of relocation initiatives is a relatively new phenomenon, as “[...] an overwhelming majority of relocation initiatives post-date the Declaration on Human Rights Defenders (1998) and many of the smaller relocation initiatives have been founded within the past decade” (Jones et al. 2019: 11). Secondly, the development of relocation initiatives first took place in Europe and North America and has started moving to the Global South only in recent years. Finally, within the broad context of relocation programmes, attention to the relocation of artists is even more recent. “Albeit in a more limited manner the

² Online interview with author of a previous MRI report, 3 September 2020.

artistic community over the last decade has turned its attention towards the relocation of artists at risk in large part due to the pioneering work of freeDimensional (reborn as ArtistSafety.net) and Freemuse” (Jones et al. 2019: 12).

This study has been undertaken at a timely moment as we witness developments of temporary relocation programmes in Latin America. This can be reflected in the following trends:

- the expansion of current European-driven international relocation programmes to Latin America (International Cities of Refuge Network/ICORN, Shelter City);
- the development of national or regional initiatives for temporary relocation *within* Latin America in the context of new funding opportunities for regional temporary relocation programmes³;
- the political will in Europe and North America to support defenders ‘where they are’, if possible;
- more widespread recognition of the need to protect and promote artistic freedom;
- the inclusion of artists at risk as HRDs in protection schemes;
- the emerging notion of cultural rights defenders.

1.2 Research objectives and contents

The aim of this study is to map existing temporary relocation programmes for artists and cultural workers who are based in Latin America. These programmes can be extensions of international relocation programmes as well as national/regional initiatives that specifically address artists as a targeted group or include artists in the categories of beneficiaries. In light of the limited number of initiatives currently in existence, the secondary aim of this report is to identify the potential of arts institutions and arts collectives or residencies that are socially engaged to actively and meaningfully involve themselves in the protection of artists at risk, including through relocation schemes.

³ <https://protectdefenders.eu/shelter-initiatives-programme-call-for-applications/>.

With this in mind, the following questions arise: what is needed to create partnerships between arts institutions and human rights organisations? What support do existing initiatives in the arts and cultural sector(s) in Latin America need to include politically persecuted artists in their residency programmes? What, in turn, must protection programmes for HRDs take into account to meet the specific needs of artists? To facilitate the discussion triggered by these queries, this report also includes an examination of the notion of cultural rights defenders and its implications for the protection of artists, as presented in 2020 by the United Nations Special Rapporteur in the field of cultural rights. The ways in which funding priorities and opportunities are shaping the protection of artistic freedom in the region are also presented.

The study is divided into five chapters. Following the introduction, Chapter 2 traces human rights organisations' emerging recognition of creative professionals as cultural right defenders. Chapter 3 addresses the arts sector's potential role in relocation initiatives. Chapter 4 is focused on current temporary relocation programmes for artists at risk in Latin America and prospects for further development. The varying conditions and challenges in regional contexts are illustrated by four 'spotlights': Mexico, Argentina, Costa Rica and Colombia (Chapter 5). Chapter 6 summarises the study's main findings and presents recommendations. Further resources for interested readers can be found in the appendices.

1.3 Research methodology

Research for this study was conducted between July and December 2020.⁴ The research methods I employed were a literature and desk review and semi-structured interviews. I compiled information on Latin American and Caribbean participants in the relocation programmes of organisations such as Artists at Risk (AR), the Centre for Applied Human Rights (CAHR) at the University of York, the Martin Roth-Initiative (MRI), ICORN, SafeMuse and Shelter City. I also gathered this information to identify the rubric used by these programmes to designate the participants as

⁴ A warm thanks to all contributors for their time and support. Their sharing of experience and expertise allows the community of practice to improve its services and collaboration for the benefit of artists. A warm thanks also to the artists for their insights and imagination.

artists or cultural workers.⁵ Additionally, I surveyed programmes of events and international conferences devoted to artistic freedom to identify the level of participation from Latin America.⁶ After initial exploratory conversations with three researchers who undertook previous MRI studies⁷, I conducted 22 interviews. These include 16 interviews with respondents who manage programmes at the regional and international level, three interviews with respondents belonging to arts organisations and three interviews with artists about their experience of relocation. The representatives of relocation programmes were very responsive in interviews; however, this was not the case with the relocated artists. It may be that representatives of relocation initiatives have an immediate interest in developing knowledge that is directly applicable to their work. Likewise, artists may not feel at ease reflecting on the relocation programmes. This may also account for why relatively few artists (and more relocation and arts organisations' managers) participated in an online workshop organised by the MRI in October 2020⁸, and in a panel session at the Safe Havens Conference in November 2020, whose topic was relocation of artists at risk in Latin America. The involvement of artists in this type of research could be facilitated through the existence of networks of formerly relocated artists, e.g. a community of alumni who maintain contact with one another following return. This particular topic lies beyond the scope of this study, but such networks could be a conduit for artists to contribute to the design of relocation programmes.

⁵ CAHR for instance has hosted 84 human rights defenders from 48 countries since 2008: <https://www.york.ac.uk/cahr/human-rights-defenders/protective-fellowship/past/>. In describing the profile of these defenders the following categories are used: journalist, environment rights, education, advocacy, anti-corruption, human rights monitoring, torture prevention, children's rights, women's rights, among others. The terms cultural rights, artists' rights, protection of the arts, cultural diversity or activism that could be applied to artists at risk were not found.

⁶ For instance: 2012 consultation meeting with the UN Special Rapporteur; UNESCO World Press Freedom days with a focus on artistic freedom; "All that is banned is desired" Conference 2012, organised by Freemuse; Malmö Safe Havens Conferences 2015 and 2018; an additional source was the UNESCO video "What does artistic freedom mean to you?", see <https://en.unesco.org/human-rights/cultural-life>.

⁷ To identify common ground and differences between regional contexts, I closely collaborated with Kara Blackmore, the researcher who authors the MRI report on artists at risk in Africa (see Blackmore 2021). We worked on common categories to create the map (see Fig. 1) for the studies and jointly prepared for a MRI workshop in October 2020.

⁸ At the end of the MRI online workshop, some time was devoted to an exchange among participants from Latin America. The group of attendees noted the relevance of mapping current relocation initiatives and potential partners for their work.

As mentioned above, Chapter 5 presents four ‘spotlights’ on selected national contexts which provide information on the types of relocation initiatives available and their potential for development. The scope of the research does not allow for a consideration of the specific context of every country in the region. The absence of relocation initiatives in the Caribbean limited the focus of this study. Further mapping and research of the Caribbean is still required.⁹

2 Advancing artistic freedom in the human rights sector

2.1 Protecting human rights defenders and artists in Latin America

As mentioned in the introduction, poets, musicians and writers raising their voices against political regimes and human rights abuses have long been identified as needing asylum and other forms of protection. In contrast, the more recent development of relocation programmes is linked to the adoption of the 1998 UN Declaration on Human Rights Defenders (Wille/Spannagel 2019). Protection schemes have developed in parallel with the international recognition of the importance of the role of defenders in protecting human rights and upholding democratic spaces. The rationale for the adoption of the 1998 Declaration was as follows: the defence of human rights renders activists vulnerable to threats and violations who as such, are in need of protection. Although HRDs safeguard all categories of rights, the focus of human rights organisations was at first mainly placed on civil and political rights such as the fight against disappearances, torture or impunity. Consequently, the recognition of economic, social and cultural rights as human rights was difficult to achieve (Meyer-Bisch 1993; Symonides 1998). To respond to this imbalance, United Nations recommendations to states and non-state actors have gradually included other groups of defenders. Accordingly, the UN has reinforced the protection of women’s rights defenders in 2011, environmental rights defenders in 2016 and cultural rights defenders in 2020 (United Nations 2010; 2016; 2020). In turn,

⁹ Furthermore, I am conscious of my positionality as a European (non-Latin American) author, who has primarily worked on human rights law and with UN mechanisms. I am aware that the results are limited by desk-based research, which was inevitable under the travel restrictions during the COVID-19 pandemic.

this has influenced the design of relocation programmes and whom programme managers consider to be potential beneficiaries.

In Latin America, the adoption of the 1998 UN declaration brought about the creation of the Unit for Human Rights Defenders at the Inter-American Commission on Human Rights (IACHR/CIDH) in 2001, and of the Office of the Rapporteur on the Situation of Human Rights Defenders in 2011. This Office monitors the situation of all persons who work to defend human rights in the region. In its latest thematic report issued in 2012, it identifies “especially exposed groups of defenders” as including trade union leaders, campesino and community leaders, indigenous and Afro-descendant leaders, judicial officers and women (CIDH 2012). Press releases from recent years indicate references to LGBTQI rights defenders as well as journalists as particularly exposed groups. These press releases contain no reference to artists or cultural defenders, nor do reports from country visits, nor do thematic reports.

Parallel to the creation of the Human Rights Unit, state-based and civil society organisations have also developed programmes to provide protection to HRDs. Throughout the years, organisations such as Front Line Defenders, Peace Brigades International (PBI) or Article 19 have provided measures and developed skills, such as (digital) security training, legal assistance, psychosocial support, physical protection and visa support, among others. Temporary relocation is part of these integral protection systems and one of the options offered to HRDs at risk. National organisations such as Unidad de Protección a Defensoras y Defensores de Derechos Humanos de Guatemala (UDEFEHUGUA), Somos Defensores in Colombia, Justiça Global in Brazil and many others have developed local strategies and protection programmes as well as resources. Some of these resources are listed in Appendix 2.

Despite these developments, artists have long remained invisible. Interview respondents offered the following explanations:

- The repression of the human rights movement and human rights organisations in the late 1990s was so intense that the often more subtle censorship faced by artists and cultural workers has since gone unnoticed. Many

journalists, for instance, have been killed; subsequent efforts and media attention have been placed on preserving their security.¹⁰ The violation of civil and political rights through armed conflicts in many Latin American countries have been at the forefront of global attention. In comparison, cultural rights still make up an emerging field.

- Artists who have the privilege of double citizenship or hold a European passport, for instance, tend to emigrate to Europe in search of opportunities that they perceive as better than those available to them in Latin America.
- Artists are not collectively organised. They do not commonly belong to strong unions connected to an international movement. They appear to be isolated and in precarious situations that are not conducive to claiming rights.
- Artists do not necessarily identify as HRDs and may even reject being labelled as such. This label can be perceived as an infringement upon their freedom to create art and upon the polysemic nature of artwork (i.e. it has more than one possible meaning and can be interpreted in multiple ways).
- The arts sector does not set the same priorities as the human rights sector, which implies disparate understandings of artistic freedom among these sectors: creativity and communication are the primary concerns of the arts sector. Artists need the possibility to create and to show their work. Issues of protection of the status of artists, economic opportunities and social protection are a significant part of artistic freedom (UNESCO 2020). Besides the rights of individual artists, the arts and cultural sector can also understand artistic freedom to be the level of freedom enjoyed by state-sponsored cultural institutions (such as theatres or museums) in the recruitment of staff or in the choices of programming.

¹⁰ According to Reporters without borders, 11 out of the 50 cases of journalists killed in connection with their work from 1 January to 15 December 2020 were killed in Latin America: https://rsf.org/sites/default/files/bilan_2020_en-tues.pdf.

Other aspects that account for why relocation schemes have not been open to artists are the following:

- Information from international relocation networks does not reach artists. As a manager of an international relocation programme based in Europe noted, "Our advertising of applications does not reach the artist community because we have no contacts with the art world".¹¹ Respondents indicated there is a snowball effect: once an artist has been selected to be hosted, others will apply, but there needs to be an initial case.
- Human rights organisations are not prepared to host artists because they do not have the partnership structures in place to accommodate their professional needs.

The following opportunities for the inclusion of artists in relocation programmes have also been identified:

- The latest social protests in several Latin American countries have made visible the role of artists in the promotion and defence of human rights, as was the case in the Arab Spring in the early 2010s. In countries such as Chile, Bolivia, Colombia or Brazil, arts collectives have been very active on social media toward these ends. They have also denounced the politics of fear and repression enacted by some governments in the context of the COVID-19 pandemic.¹²
- The link between the arts and human rights in the context of the COVID-19 pandemic is growing increasingly evident.¹³ In April 2020, the CAHR set up a fund called "Arctivists", which supports activists

¹¹ Online interview with the manager of an international relocation programme based in Europe, 5 October 2020.

¹² See podcast "¡El Arte no Calla!", Episode 3: "Politics of Fear and COVID-19 in Honduras", <https://artistsatriskconnection.org/story/el-arte-no-calla-episode-3-politics-of-fear-and-covid-19-in-honduras-with-dina-meza>.

¹³ See also the UN Special Rapporteur's statement in March 2021: <https://www.unge-neva.org/en/news-media/meeting-summary/2021/03/afternoon-covid-19-pandemic-may-lead-cultural-catastrophe>.

and artists across the world who are responding to the outbreak of COVID-19 and to its implications for HRDs.¹⁴

- The emerging notion of cultural rights defenders and the recognition of the role of ‘creatives’ in the promotion and protection of the diversity of cultural expressions is providing new opportunities for artists to be considered as beneficiaries of relocation programmes. Artists could thereby be included in protection schemes offered by human rights organisations, based on their self-identification as defenders of cultural rights and cultural expressions (United Nations 2020). Indeed, artists may find it easier to identify as cultural rights defenders than as human rights defenders.
- Artists are enjoying more systematic inclusion by the community of practice of temporary relocation. This is evidenced in the Barcelona Guidelines on Wellbeing and Temporary International Relocation of Human Rights Defenders, adopted in 2019.¹⁵

2.2 Artists as cultural rights defenders?

“One night in October 2019, as a curfew blanketed the city of Santiago, opera singer Ayleen Jovita Romero peacefully protested by singing from her window to her neighbours. She sang ‘El Derecho de Vivir en Paz’ (The right to live in peace), a song made famous by singer Victor Jara before he was murdered following the 1973 military coup.” (United Nations 2020: 72)

This is a quote by Karima Bennoune, the UN Special Rapporteur in the field of cultural rights in 2020. The report in which it appears invites a large number of ‘creatives’ to identify as cultural rights defenders by providing the following definition:

“Many people may be cultural rights defenders, or function as such, **without necessarily describing themselves in those terms**. These include anthropologists, archaeologists, archivists, **artists**, athletes, **cultural heritage professionals** and defenders, **cultural workers, curators and museum workers, educators**, historians, librarians, **media producers**, public space defenders, scientists, **staff and directors**

¹⁴ <https://www.york.ac.uk/cahr/news/2020/callforactivists/>.

¹⁵ Available here: <https://www.hrdhub.org/wellbeing>.

of cultural institutions, writers, defenders of cultural diversity in accordance with international standards and those promoting intercultural understanding and dialogue.” (United Nations 2020: 11, emphasis added by the author)

During a workshop on Latin America that took place at the 2020 Safe Havens Conference¹⁶, participants found this document to be very helpful for their work as they struggle with adapting language and definitions on HRDs developed at the international level to their local contexts. For instance, a participant from Brazil reported on the difficulties for education of cultural workers in self-identifying as HRDs and the need to recasting the language to reflect its conceptual meaning into local languages. What language is commonly used by the different constituencies is therefore an essential element. During my research, it appeared that the category of ‘artist at risk’ was not widely used or understood among respondents. It relates to situations they know of or have experienced but they name it differently. As just seen above, the broad definition of cultural defenders provided by the UN Special Rapporteur could be a useful reference to create a common understanding. This obstacle of terminology is also found in the arts sector and even amplified as there is no direct reference to human rights.

While some relocation programmes such as Shelter City Costa Rica are open to all categories of HRDs, the integration of artists appears to still be fraught with difficulty. In many instances, individuals who engage in artistic practice and are at risk can only be protected if they are also human rights advocates; that is, if their artwork defends human rights. One respondent from a human rights organisation reported that the first time the organisation was approached with a request for the relocation of an artist, that organisation did not know how to proceed or where to turn for support. They petitioned support from the regional branch of an international human rights organisation, which also considered the case to fall outside of their mandate because it concerned an artist. As a result, this organisation was unable to provide support, as this would have required entering new terrain and would have been too time-consuming in light of

¹⁶ Monolingual session “Temporary Relocation in Latin America: Three bees in one hive”, Safe Havens Online Conference, 13 November 2020.

the limited amount of resources at their disposal.¹⁷ Another respondent reported:

“In Latin America there is a divide between artistic organisations and human rights organisations. There are artists that intend to be critical voices but the human rights organisations consider them more as activists than as artists. Art can be used a tool for human rights work but it is separated from a more artistic intention. There is scarcity of organisations focusing specifically on artists at risk or on refugee artists. As a consequence, the issue is not visible.”¹⁸

Establishing partnerships with arts institutions, art residencies or arts collectives, or including these structures in the mapping of potential resources in the countries of relocation, is one strategic option for human rights organisations to better prepare themselves to protect artists at risk.

2.3 International exchange on protecting artistic freedom

Until recently, Latin American artists have been relatively absent from international conferences devoted to artistic freedom or international relocation. Cuban artist Tania Bruguera was one of four artists participating in the UN expert consultation that took place in 2012 in the context of UN Special Rapporteur’s report on artistic freedom.¹⁹ She was also present at the conference “All that is banned is desired”, organised by Freemuse in 2012. Subsequent conferences tended to invite artists enrolled in relocation programmes at that time, mostly from Africa and the Middle East.

This was also the case at one of the most important international exchange forums on the topic of arts and relocation, the Safe Havens Conference, that has brought together arts and human rights movements around the issue of relocation in Malmö, Sweden, since 2015. In 2019 a new focus was adopted on bringing the conversation on relocation to a new audience in the Global South and the

¹⁷ Online interview with the director of a human rights organisation from Colombia, 3 August 2020.

¹⁸ Online interview with the founder of an arts residency in Mexico, 10 September 2020.

¹⁹ See the website of the Special Rapporteur for more information on this expert meeting: <https://www.ohchr.org/en/issues/culturalrights/pages/srculturalrightsindex.aspx>. For the manifesto read by Bruguera at the United Nations meeting in Geneva, see: http://www.taniabruquera.com/cms/files/manifiesto_on_artists_rights_-_eng.pdf.

conference took place in South Africa.²⁰ The 2020 Conference was planned to take place in Colombia but had to be moved online due to the pandemic. A specific Spanish-language workshop was included in the conference programme to allow for an exchange of experiences and networking among the actors involved. Participants and organisers expressed their hope that the next conference will take place in Latin America.

Several organisations have had a role in promoting artistic freedom in Latin America. Artists at Risk Connection (ARC) was involved in organising a regional meeting on artistic freedom in Argentina in 2018 together with the Centro de Estudios Legales (CELS), at which artists from several countries shared experiences and strategies and gained knowledge on international protection mechanisms. As of 2019, the organisation has had a Latin American representative in Mexico, whose role it is to develop a network of artists and organisations in Latin America that address the needs of artists and connect them to organisations that can support them. Activities associated with this objective include raising awareness of artistic freedom among artists, cultural workers and organisations through “¡El Arte no Calla!”, a series of podcasts on artistic freedom.²¹ The Arts Rights Justice Programme at Hildesheim University also organised a meeting in Brazil in 2018 in collaboration with the Goethe-Institute (Art Lab Salvador) to discuss the protection of artistic freedom.²² In 2020, Freemuse adopted a regional focus through campaigns and research with dedicated staff in Latin America to monitor cases of violation of artistic freedom and raise awareness on artists at risk. All of the aforementioned entities concur that the issue at hand needs to be more present and more focus must be placed on the specific needs of artists.

2.4 Addressing the specific needs of artists in relocation

One question raised at Art Lab Salvador was: What do artists in distress need from temporary residencies? In my research I asked interview respondents (particularly managers and artists) to comment on the extent to which specificities

²⁰ The previous editions had taken place in Malmö, Sweden; see <http://rorelsernas-museum.se/en/publikationer/safe-havens-conference-global-stream/>.

²¹ <https://artistsatriskconnection.org/story/el-arte-no-calla-a-new-podcast-in-spanish-2>.

²² <https://www.uni-hildesheim.de/arts-rights-justice/index.php/laboratories/arj-lab-salvador/>.

exist in the case of hosting at-risk artists. The responses diverged between relocation initiatives that are open to all individuals at risk and those that are specifically designed to host artists. The former considered that artists share more commonalities with HRDs than differences: the need for security, protection and wellbeing as well as connections to a support network:

“Hosting an artist is not different than hosting another human rights defender. Each host will have specific needs based on his/her situation. There will be a mapping of resources and partnerships established for each host. It is in the nature of relocation programmes to be tailored to respond to the needs of each person.”²³

Relocation initiatives focusing on artists at risk recognise specific needs that are related to professional development. Interview respondents emphasised that artists need connections with the arts sector; they need space to work and to continue to showcase their work.

New relocation initiatives can also benefit from other programmes’ previous experience in hosting artists and can turn to these programmes for advice and expertise. For instance, SafeMuse has developed skills for hosting musicians and building partnerships with the music industry²⁴ and has the network and facilities in place to set up an artistic programme for musicians hosted in a relocation initiative. For instance, ICORN has called on SafeMuse’s experience when hosting musicians. Other organisations have also developed a wealth of expertise not only in relocating artists at risk but in communicating about it as well. For instance, Artists at Risk (AR) has developed a model that

“[...] involves working with local spaces and museums, artists and curators, artist unions and associations, pro bono lawyers, and human rights organisations to provide a rich local network that can work with the very specific needs of each Artists at Risk resident. This way, we also plug artists into the gig scene, the gallery scene, and so on.”²⁵

²³ Online interview with a coordinator of a regional relocation programme, 5 October 2020.

²⁴ It has also created the label LIDIO named after Chilean singer Victor Lidio Jara, killed in 1973.

²⁵ Interview with Ivor Stodolsky, in: Gagosian Quarterly, June 2020: <https://gagosian.com/quarterly/2020/06/09/artists-risk-interview/>.

Some considerations that should be made when relocating artists at risk are the following:

- As opposed to human rights activists, artists may not be prepared for the types of risks they face and may therefore need other types of support.
- Artists need to continue their practice in their new environment. In contrast to HRDs, who often continue their work remotely, artists need to continue their work in their host country and access the arts market and opportunities there.
- Artists do not have an organisation to return to; they commonly work as individuals.

This last point can sometimes be used as an argument against hosting artists. Some programmes may not wish to include the protection of individuals who do not belong to organisations that they will eventually re-join after relocation. They consider that the protection of one person should have an impact on a larger community. However, this logic should not a priori exclude the protection of artists. On the one hand, it is not guaranteed that a HRD belonging to an organisation will re-join that organisation following relocation. More broadly speaking, the multiplier effect expected from hosting an individual HRD is never guaranteed.²⁶ On the other hand, experience shows that protecting an individual artist might also have a multiplier effect and impact on a larger community. For example, through the protection of a hip hop dancer from Guatemala, a form of cultural expression that does not have visibility in one country is legitimised and promoted in another country. This new visibility raises the profile of the community of street dancers, which can in turn be a factor of protection.²⁷

This same multiplier effect can be witnessed in Mexico, where Koulsy Lamko, a poet and writer from Chad, was hosted as a relocated artist in 2003. He

²⁶ Online interview with the manager of an international relocation programme based in Europe, 5 October 2020.

²⁷ Online Interview with a relocated artist from Guatemala, 7 October 2020.

remained in Mexico following relocation. Having benefited from a two-year relocation, he opened a relocation space himself in 2010: Casa Refugio Hankili África. This space not only hosted artists from abroad, but also organised events with Afro-descendants in Mexico and other countries from the region in order to promote their cultural expression. This example shows that the protection of one artist led to the protection of a marginalised form of cultural expression.²⁸ There are additional examples of relocated artists in other regions who are involved in curating and giving space to artists in exile.²⁹ Relocated artists often remain connected to their countries of origin and can have a role in sustaining their forms of cultural expression even in exile. “These are art actors which not only greatly enrich their host countries, but are at the heart of rebuilding their often war-torn countries of origin”, as one international relocation programme puts it.³⁰ The question then arises: What is the potential involvement of the arts sector in relocation initiatives?

3 The arts sector’s potential role for engaging with relocation initiatives

3.1 Approaching artistic freedom with different priorities and vocabulary

There is no doubt that the arts and culture have the potential to bring about change: “Culture has the capacity to promote development and social transformation, and the cultural richness and diversity of Latin America are some of the most valuable resources in the region”.³¹ However, the link between the arts sector and the human rights sector has not been as evident as one may think. One interview respondent noted, “These are two separate worlds with separate financial supports, different actors involved and different needs”.³² However, as shown in the previous section, efforts have recently been made to build bridges

²⁸ Online interview with the artist Koulsy Lamko, 2 October 2020.

²⁹ See for instance concerning Syrian artists in exile the initiatives Syrian Cultural Index (<https://www.coculture.de/sci>) or the work of Ettijahat (<https://www.ettijahat.org>).

³⁰ <https://artistsatrisk.org/2017/11/08/ar-pavilion-madrid-collateral-ii/?lang=es>.

³¹ “Cultural Mobility Funding Guide: Latin America and the Caribbean” by On the Move/Arqueotopia Foundation (2018), Introduction by Francisco Guevara, p. 7, <https://on-the-move.org/funding/centrallatinamerica/>.

³² Online interview with the director of an international arts network, 30 September 2020.

between the arts and human rights with the common purpose of upholding democratic spaces. In this endeavour, the notion of artistic freedom and cultural rights can serve as common ground.

We saw in the previous chapter that the human rights movement is increasingly turning its attention to the protection of artistic freedom. Parallel to this, the arts sector is also engaging in the promotion of artistic freedom, opening opportunities for partnerships between the two communities. As one cultural organisation put it: "The arts and culture can provide a welcome space – both physical and ideological – for people with different perspectives on divisive issues to interact, engage in dialogue, negotiate difference, and foster mutual understanding" (IFACCA 2019: 2).

In recent years, the arts sector has been increasingly mobilised to defend the freedom of the arts from attempts at censorship by different actors (governments, religious conservatives and commercial groups).³³ This mobilisation is also occurring in Latin American countries as threats against democratic institutions are rising:

"What we have seen in Brazil in the last three years is a total dismantle of the cultural field. The Ministry of Culture was closed and several cultural facilities have been closed either because they don't receive governmental funds anymore or because there is no nomination of direction or staff. We also see prior censorship and persecution of artists. A group of artists, including musicians, visual artists, street artists, performers and theatre actors, formed a coalition of Brazilian artists to start speaking out. Artigo 19 has joined this group in the beginning of 2020 to start developing a censorship watch of artistic freedom, a structure for documenting, reporting and litigating in cases of artistic censorship."³⁴

³³ See the International Coalition for Filmmakers at Risk created in 2020: [https://www.idfa.nl/en/article/135007/international-coalition-for-filmmakers-at-risk-launched-officially-in-venice?filters\[category\]=news](https://www.idfa.nl/en/article/135007/international-coalition-for-filmmakers-at-risk-launched-officially-in-venice?filters[category]=news).

³⁴ Online Interview with the director of Artigo 19 (Article 19's Brazilian office) and with the director for South America on 8 October 2020. The open letter published by this group on 19 October 2017 is available in English here: <https://www.artforum.com/news/hundreds-of-cultural-figures-defend-right-to-artistic-freedom-in-brazil-71741>.

This coalition in Brazil is a good example of the alliances that can be formed between the arts sector and human rights sector. However, when arts institutions mobilise to protect artists or artistic expressions, they do not necessarily use the same language as human rights organisations. Their terminology naturally differs from that used in the field of human rights, as they do not follow a human rights-based approach. Interviews with arts institutions revealed that the notion of 'artists at risk' is not fully understood or employed by the arts sector.³⁵ Other vocabulary is used to describe such phenomena as infringement by government or non-state actors on the freedom of programming (including decisions pertaining to whom institutions invite or what they can exhibit), 'cancel culture', censorship and self-censorship. In the context of this study, I found that representatives of cultural institutions, arts councils and networks of art residencies were very open to participating and contributing to the protection and promotion of artistic freedom. For them, there is no doubt that this is part of their mission. However, they cannot simply adopt the strategies of human rights actors as long as these strategies do not meet their specific needs as artists. Spaces must be carved out to discuss these strategies at a national or regional level.³⁶

The needs of the arts sector are focused around funding the arts, i.e. supporting artists to sustain a living through their art and keeping a certain degree of independence. The impact of the COVID-19 pandemic on this sector should not be underestimated, particularly in terms of how priorities have been shifted. Moreover, the structure of the arts sector also needs to be taken into consideration as it differs from the structure of the human rights sector. Artists rely on intermediaries to be able to show their work: galleries, publishing companies, festival organisers, etc. In many Latin American countries, the status of artists remains extremely precarious (UNESCO 2019). The choice to become an artist in such an environment is already a major commitment and artists should be acknowledged as such:

³⁵ Online interview with the director of an international arts network, 30 September 2020, and with the board member of an arts residency network, 11 September 2020.

³⁶ In this sense the platforms for discussions offered by Goethe-Institut in Brazil provide a good opportunity for interested actors to share their needs and strategies.

“They bring very important perspectives and world views from the arts in relation to complexity and polysemy. These perspectives are not based on the truth or fact-finding missions as human rights work usually does. In this sense it is radically different from journalists’ deontology that aims at establishing facts. They play with concepts, use imagination and expressions to give access to other representations of the world, multiple truths and make them possible, associable and inspiring to us.”³⁷

There also exist politically engaged cultural and art-based initiatives, sometimes called art activism or ‘artivism’. However, these are not the only actors worthy of protection, as is emphasized by the UN Special Rapporteur in her report on the contribution of cultural initiatives to creating and developing societies that uphold rights:

“Not all artistic and cultural practices aim at shaping more inclusive and peaceful societies conducive to the realization of human rights. Social engagement towards that goal is a possibility for artists and cultural workers, **but not a requirement**. In some contexts, including those characterized by violence and repression, extreme censorship, stigma regarding artistic expression or discrimination against some artists and cultural practitioners, such as women, merely engaging in artistic and cultural practice can have deep meaning for and an impact on human rights, regardless of the specific content or aims.” (United Nations 2018: 6, emphasis added by the author)

Artists may be expected to engage in human rights work directly, i.e. to become artists. Yet as the Special Rapporteur further explains, “The restorative and transformative power of arts and culture lies in the nature of aesthetic experiences” (United Nations 2018: 4). Therefore, relocation programmes should consider hosting not only those artists whose practice is openly political or directly aimed at defending human rights; they should also interface with artists who open spaces for debate on different issues without necessarily providing an answer or a clear political message. The UN Special Rapporteur further elaborates on the specific contribution of the arts to opening such spaces and promoting a culture of human rights:

³⁷ Online interview with IFACCA Executive Director, 8 September 2020.

“Because artistic and cultural expressions inevitably carry multiple meanings and invite multiple interpretations, they nourish capacities to tolerate ambiguity and embrace paradox, the ability to imagine innovative solutions to problems and the willingness to attune to others’ perceptual sensibilities. Such initiatives contribute to promoting a human rights culture and constitute opportunities to exercise and bolster cultural rights.” (United Nations 2018: 7)

In Latin American countries, several organisations currently play an important role at the intersection of human rights and the arts and could greatly contribute to the protection of artistic expressions, although they do not describe their work as promoting artistic freedom or defending artists at risk.³⁸

It should also be noted that the defence of artistic freedom is perceived by the Global North as an instrument of cultural diplomacy. As noted in previous research, international relocation initiatives “are an expression of international solidarity within the human rights movement. The expression of international solidarity has been both a justification of and a key tactic of the international human rights movement since its inception” (Jones et al. 2019: 9). Over the course of this research, I came across a number of Latin American organisations at the national or regional level that strive for creative transformation rooted in a decolonial perspective. Such work entails both independence from international donors and a critical approach to human rights (CLACSO 2019). These critical perspectives shed light on the asymmetric power relations underlying relocation from the Global South to the North that is sponsored by organisations based in the North (thereby even reproducing these power relations). For instance, in the context of this research, a representative of one organisation asserted that the topic of freedom of expression was complex and could not be separated from colonial history. The freedom of expression of certain groups has been privileged over that of other groups. Therefore, any programme working on social transformation should also critically assess the role of the arts in colonial strategies.³⁹

³⁸ For instance, the following organisations: Centro Cultural Gabriela Mistral in Chile (<https://www.gam.cl/>), Creando Redes Independientes y Artísticas (CRIA) in Argentina (<https://lacia.org/>) or Despina in Brazil (<http://despina.org/>).

³⁹ Exchange of emails with the director of a cultural foundation based in Mexico, 28 September 2020.

This is an important point for this study and should be considered by international actors in their search for partners or alliances.

In conclusion, as discussions around artistic freedom become more prominent, it is important to recognise the priorities of arts sectors. Arts organisations need to be prepared to respond when artwork creates controversy; they need to mobilise the media or social networks through the preparation of press briefs, for example.⁴⁰ These entities should have access to legal support from organisations that know how to litigate and defend artists. They also need to have knowledge of existing protection schemes for artists and to be invited to contribute to the design of these schemes through their expertise. Physical and digital security are essential elements for which arts organisations may not have developed capacities yet. Protection schemes are primarily designed to offer security to people at risk. They can offer other services too, but security remains the core of their mission. Without security, artists will not be able to continue their work. Risk assessment and safety measures, if necessary, are therefore two fundamental elements of relocation. Learning how to assess the level of risk can be a factor enabling arts organisations to participate in the nomination processes for relocation schemes or to inform artists about opportunities for relocation. One respondent from this sector indicated how safety is a priority in considering hosting artists at risk:

“You need a network. If you don’t have experience and you are improvising, it can become very rapidly dangerous. Here when you are threatened you can be killed. And regional relocation might not be a solution as the perpetrators can cross borders.”⁴¹

The arts sector also faces specific challenges related to the precariousness of working conditions and to the lack of recognition of the status of artists in many countries (UNESCO 2020). Artists are not commonly organised in trade unions;

⁴⁰ On the role of journalists in supporting artistic freedom, see the panel on “Creativity without fear or favour” during the World Press Freedom Conference, 9 December 2020, <https://www.youtube.com/watch?v=NQf32nmahkQ>.

⁴¹ Online interview with the ARC representative for Latin America, 10 September 2020. The respondent shared the example of Berta Cáceres, a human rights defender from Honduras killed in 2016. The lawyer and activist Gustavo Castro present and hurt at the location of killing did not feel safe upon his return to Mexico and left to Spain.

thus they are more isolated when confronted with censorship and more ready to self-censor as a means to ensure their safety and adapt to market opportunities. Other challenges include the lack of funding for the arts in Latin America and limited opportunities for economic mobility.

3.2 The challenges of funding: mobility, public funding, international funding

Mobility

Considering mobility is important as freedom of movement is an integral part of relocation. For Latin Americans, movements across countries within the region can be straightforward because in many cases visas are not required to travel from one country to another. However, artists require funding opportunities to be able to travel and participate in projects in different countries. As long as artists do not have access to mobility schemes that have a positive impact on their resources and careers, travelling to Europe or North America will remain the more attractive option for them. As one respondent put it, “Artists who want to develop their career will not choose to stay in the region unless there are opportunities for them”.⁴² Indeed,

“[m]obility is still a tremendous barrier for many students, cultural practitioners, and artists in general. A mobility funding guide – in the field of culture, no less – is a great a challenge, not only bearing in mind that funding allocated toward the cultural field is dwindling worldwide, but especially because of its limited availability in Latin America and the Caribbean.”⁴³

This quote is taken from a recent mapping of mobility funding opportunities in Latin America. It is quite telling that it is part of a series on different world regions and that this edition came only after Europe, Asia, Africa, the Middle East and the United States.

The COVID-19 pandemic has added more mobility constraints and additional challenges to the already precarious situation of artists in Latin America

⁴² Online interview with the ARC representative for Latin America, 10 September 2020.

⁴³ “Cultural Mobility Funding Guide: Latin America and the Caribbean” by On the Move/Arque-topia Foundation (2018), p. 7, <https://on-the-move.org/funding/centrallatinamerica/>.

by removing earning opportunities. A respondent reported that artists in El Salvador have become dependent on food assistance schemes which makes renting a studio no longer a priority.⁴⁴ The link between the economic situation of artists and their artistic freedom in societies has been confirmed by UNESCO in recent research (UNESCO 2020).

Public funding for the arts

Arts councils play a significant role in public funding – not only as national funding bodies for artists and arts organisations but in their promotion of the arts and in policymaking as well. They usually take the form of national agencies with defined mandates and maintain a certain degree of independence from the government. Some arts councils such as Creative Scotland or Swedish Arts Council are strongly committed to the promotion and protection of artistic freedom and, in the case of the latter, have developed specific programmes towards these ends.⁴⁵ When arts councils do not exist as independent governmental agencies, funding falls directly under the purview of the national ministries of culture. Most Latin American countries do not have independent arts councils. In some cases, as in Chile, there exists within the Ministry of Culture an entity composed of civil society members which maintains a degree of independence with regard to decision-making. The openness and transparency of funding mechanisms varies.

78 arts councils and ministries of culture make up the International Federation of Arts Councils and Culture Agencies (IFACCA).⁴⁶ The following Latin American countries are national members: Argentina, Belize, Chile, Cuba, El Salvador, Guyana, Mexico, Paraguay and Uruguay. The State Secretary for Culture, Sports and Leisure of the regional state Mato Grosso in Brazil and the Ministry of Culture of the City of Buenos Aires are affiliates. The IFACCA Secretariat provides services, information and resources to member institutions and their staff as well as to the wider community. It has developed a working programme on freedom of expression and human rights; and as early as 2013 it participated in a

⁴⁴ Online interview with IFACCA Executive Director, 8 September 2020.

⁴⁵ <https://www.kulturradet.se/en/news2/programme-for-global-artistic-freedom/>.

⁴⁶ <https://ifacca.org>.

meeting on artistic freedom in connection with the publication of the UN report on artistic freedom.⁴⁷ The IFACCA also invited the Special Rapporteur in the field of cultural rights to their 8th World Summit on Arts and Culture in Malaysia and commissioned a study on artists, displacement and belonging.⁴⁸ The next World Summit is to be organised by Swedish Arts Council and devoted to safeguarding artistic freedom.

Interfacing with IFACCA can help human rights organisations better understand how arts councils and ministries of culture approach artistic freedom and can help them to adapt their discourse and material accordingly. As noted by the organisation's President, "There is a fundamental understanding that we believe in the role of arts and culture. When it comes to artistic freedom even the terminologies that we may use might not necessarily be identical."⁴⁹

International funding

International donors play a significant role in supporting relocation initiatives and in developing the promotion and protection of artistic freedom in Latin America. Several donors such as the Dutch DOEN Foundation or the Prince Claus Fund have supported activities at the intersection of the arts and human rights in the past. Actors developing relocation initiatives in the region could collaborate with these donors and learn from their experience. It would be timely to hold a discussion regarding the different regional perspectives toward artistic freedom and priorities to inform future funding schemes, as two regional initiatives started receiving funding through ProtectDefenders.eu in 2021. As funding for relocation grows and new initiatives emerge, coordination of funding will be critical to preventing overlap and encouraging synergies. Two interview respondents strongly advocated for better coordination between entities in

⁴⁷ European Culture Parliament, 12th Session Conference, in collaboration with Creative Scotland and IFACCA, 24-26 September 2013, Edinburgh, Scotland.

⁴⁸ On the world summit: <https://www.artsummit.org/>. Report available at:

<https://ifacca.org/en/what-we-do/knowledge-data/reports/artists-displacement-and-belonging/>.

⁴⁹ Simon Brault, Director of Canada Council for the Arts and President of IFACCA. Seminar organized on 19 September 2019 by the Swedish Arts Council and IFACCA: "International perspectives on artistic freedom and the role of culture in society". The recorded seminar with the full intervention is available here: <https://www.kulturradet.se/nyheter/2019/se-filmen-fran-ifacca-seminariet/>.

countries which have relocation initiatives in place that fund individual relocation through emergency grants, for example.⁵⁰

3.3 Arts residencies as potential partners in hosting artists at risk

The number of arts residencies in Latin America is very high and rapidly increasing.⁵¹ I identified more than 70 residencies through the desk review, of which 30 are members of international networks.⁵² One organisation describes this development as follows:

“Since the mid-1990s, and especially in the last decade, a significant number of independent artistic residencies have emerged in Latin America. Most of these spaces have been created as self-managed initiatives, as an exercise of creation and response to institutional voids, by artists, where despite not having multiple resources, it has been possible to generate within a common scene a continental network of residencies that is transforming training, exchange and artistic creation strategies. The residencies are one of the many ways of approaching other cultural and artistic realities, which allow establishing true and lasting relationships that favor the climate of exchange of cultural goods and services within the Ibero-American region.”⁵³

Some arts residencies are exclusively devoted to artistic production, while others work on social issues. Although the scope of this research did not allow for a thorough review of their mandate and of the artists hosted at these residencies, a brief survey showed that some residencies have hosted artists from abroad who advocate queer liberation and/or are involved in topics of gender or environmental protection. The fact that such artists are hosted can be seen as an encouraging opportunity from the perspective of actors who desire to persuade these

⁵⁰ Online interview with the coordinator of a regional relocation programme, 5 October 2020; and online interview with the director of a regional network, 12 November 2020.

⁵¹ For a definition of art residencies see: <https://resartists.org/global-network-arts-residency-centres/definition-arts-residencies/>.

⁵² TransArtists' AIR database for instance contains seven residencies in the Caribbean, 15 in Central America and 43 in South America (<https://www.transartists.org/map>).

⁵³ <https://www.localizart.es/residencias-artisticas-en-america-latina>.

entities to host artists at risk. The potential of arts residencies to become relocation partners was already recognised during discussions on artistic freedom held in Brazil during the 2018 Art Lab meeting:

“[...] existing models have shifted in recent years from art colonies in remote locations to urban-based programmes, socially-engaged residencies, and a variety of new initiatives that respond to present social, political and economic conditions. Within this framework, residencies may serve as sites of shelter or safe haven – a field historically occupied by human rights organizations; ICORN, PEN, and ProtectDefenders are institutionalized examples – for artists in distress, who have fled or been evacuated from another location.”⁵⁴

For the purposes of this study, I placed my research focus on residencies connected to international networks that are already attune to artists in distress (such as Res Artis network)⁵⁵, or that are committed to the arts as a catalyst for social change (such as Arts Collaboratory).⁵⁶ Res Artis names human rights as one of the fundamental principles informing residencies' work:

“For residency organisations, the guaranteed protection of the full human rights of their residents, as well as their own rights, informs the fundament of their work. This makes it for you a central matter of concern that you need to be well-informed about, and to monitor and communicate assaults to those whose mission it is to work on a betterment and greater protection of artists and their rights”. (Res Artis 2015: 87)

These residency networks have the potential to engage their members in discussions around temporary relocation (members of Res Artis and Arts Collaboratory appear in the visual map; see Fig. 1). The objective of such efforts would be to provide the community of practice and actors interested in establishing relocation programmes with an initial set of potential partners at the national level. This preliminary mapping in this report allows such actors to contact residencies to see if they are interested in a partnership.

⁵⁴ <https://www.uni-hildesheim.de/arts-rights-justice/index.php/laboratories/arj-lab-salvador/>.

⁵⁵ See Res Artis' Artist Residency Handbook, especially the section on refuge residencies or residencies for artists in distress, p. 87: <https://resartis.org/res-artis-artist-residency-handbook>.

⁵⁶ <http://www.artscollaboratory.org>.

There are, however, some obstacles to overcome in the endeavour to create new partnerships. The survey mentioned above revealed that only one or two residencies explicitly refer to human rights in their mandates. Human rights organisations or relocation initiatives will therefore first need to establish common ground with these residencies. Other obstacles that came up in the interviews were as follows: firstly, arts residencies require visibility and their operations need to be legal, such that they cannot be party to informal networks of protection. Secondly, residencies are not trained to host artists at risk. They would have to partner with relocation or human rights organisations that have experience in visa processing, litigation and security in the region.

In considering partnership with art residencies, the economic impact of the COVID-19 pandemic must be taken into account as well. A recent report by Res Artis and University College London based on a survey conducted in May 2020 shows that:

- “54% of planned residencies [were] cancelled, modified, cut short or postponed.
- [...] 9% of arts residency operators [were] forced to close indefinitely.
- Just 17% of respondents [were] able to access emergency funding support.”⁵⁷

These circumstances will lead residencies to reflect on their mandate, organisation and mission. This reflection contains the opportunity to bring the issue of hosting of artists at risk into consideration.

3.4 Other potential actors: cultural events, trade unions, universities, foreign cultural centres

The desk review revealed other potential spaces available to relocation stakeholders where discussions can take place that will reach new audiences connected to the arts sector. This is the case for cultural biennales and festivals, such

⁵⁷ Analytical Report, COVID-19: Impact Survey on the Arts Residency Field (Survey I of III): <https://resartis.org/covid-19-updates/covid-19-survey/>.

as the International Biennial of Contemporary Art in South America (BIENALSUR), which has potential to hold debates on artistic freedom and relocation. The Biennial is organised by the Universidad Nacional de Tres de Febrero, an Argentinean public university, and is a platform for reflection on contemporary art and culture. It takes place every two years and attracts over 300 artists and curators. Another such space could be the Rosario International Poetry Festival.⁵⁸

Organisations interested in protecting artists at risk can benefit from a mapping of the spaces which allow them to reach artists directly or through intermediaries from the arts sector (such as curators, art critics, editors, etc.). Identifying festivals, arts universities and trade unions (where they exist) can allow organisations to inform artists about their rights, including their status according to international conventions (i.e. in terms of economic and social protection). In this way, organisations can also collaborate with artists in solidarity actions that promote and defend artistic freedom.

Lack of peer support can also pose risks for artists. Through stronger collective organisation, artists can advocate for better laws on the status of artists that would elevate their role in society. International trade unions such as UNI MEI (which represents professionals in media, entertainment and the arts) regularly develop trainings on artists' rights.⁵⁹ Their other activities include coordinating solidarity campaigns with affiliates and others in the sector in cases of human rights violations or freedom of expression in the arts or media. Additionally, UNESCO offers a training module on artistic freedom.⁶⁰

Foreign cultural centres are also spaces that can promote artistic freedom and defend artists. As the Secretary General of the Goethe-Institut states, "We maintain open spaces in shrinking spaces. We can show films without censorship, we can talk openly in a quite protected environment. This is becoming even more important in the current circumstances [of the COVID-19 pandemic]".⁶¹

⁵⁸ BIENALSUR: <https://bienalsur.org/en>; Rosario International Poetry Festival: <https://fipr.com.ar>.

⁵⁹ <https://www.iaea-globalunion.org/a-propos/uni-mei>.

⁶⁰ <https://en.unesco.org/creativity/convention/monitoring-framework/artistic-freedom>.

⁶¹ Johannes Ebert, Secretary General of Goethe-Institut, 17 September 2020, at MRI's digital network event "Defending Human Rights, Promoting Artistic Freedom: Research and Practice of Temporary International Relocation Initiatives".

Goethe-Institutes in different regions of the world (including Latin America) have not only helped to identify artists at risk. As one of the founding institutions of the Germany-based relocation programme MRI, they provide safe spaces for artists to relocate within Latin America. In 2018, the Goethe-Institut was involved in hosting two regional discussions on artistic freedom in Sao Paulo and in Lebanon. Art Lab El Salvador was organised by the Arts Rights Justice Program of the University of Hildesheim, Artist.Safety.net and ICORN with the title “An International Look at Artist Safety Hosting in Different Regions of the World”.⁶²

Censorship and cancellation of exhibitions, particularly in Brazil, has prompted the Goethe-Institut to include the protection of the freedom of the arts in its activities. This decision is reflected in the organisation of roundtables with actors from the sector; the arts residency Vila Sul in Brazil also has the potential to host artists at risk if needed. Moreover, the controversies in relation to censorship have raised a sense of solidarity among cultural and art institutions. In order to coordinate collective responses to demonstrate this solidarity, these entities have consulted with one another ahead of festivals. In addition, a coalition to defend the freedom of expression in the arts has been created, whose members include arts and human rights organisations such as Article 19.

Similar to the Goethe-Institut, the Institut Français had a hand in the creation of the relocation programme Casa Refugio Citlaltépetl in Mexico. Promoting artistic freedom is a priority enshrined in French policy. In 2016, following the attacks at the Charlie Hebdo offices, the French Parliament adopted a law that makes it a penal offence to violate artistic freedom.⁶³ A national programme for scholars at risk from abroad, recently started accepting artists at risk.⁶⁴ Institut Français could be a means to make this commitment to artistic freedom more visible in Latin America and to inform about available programmes.⁶⁵

⁶² <https://www.uni-hildesheim.de/arts-rights-justice/index.php/laboratories/arj-lab-salvador/>.

⁶³ <https://www.legifrance.gouv.fr/jorf/id/JORFTEXT000032854341/>.

⁶⁴ <https://www.college-de-france.fr/site/programme-pause/index.htm>.

⁶⁵ The French programme is called PAUSE. It offers funding to universities or research projects planning to host an individual at risk. Several European countries have developed such programmes. They have limited scope and specific conditions of access that were not researched in this study. PAUSE is mentioned here because French institutes are potential partners in providing safety and support in Latin America.

4 Developing temporary relocation initiatives in Latin America

4.1 Mapping of current relocation initiatives in Latin America

Initial mapping conducted for this research project revealed only a handful of official relocation initiatives that have relocated artists at risk *within* Latin America under the umbrella of international relocation initiatives. Most notable are the ICORN cities of refuge Belo Horizonte (in Brazil) and Mexico City (Casa Refugio Citlaltépetl and Casa Refugio Hankili África)⁶⁶ as well as Shelter City Costa Rica.

ICORN and Shelter City are focused on relocation as opposed to other initiatives (see below) which treat relocation as one part of a broader range of protection and security measures that they offer. However, these two initiatives greatly differ from one another in terms of the types of services they offer to the relocated individuals, as well as in their scope and duration.

Adopting the typology of temporary relocation initiatives as developed in previous research (Jones et al. 2019: 13-14), it is possible to compare the above-mentioned programmes according to the following criteria:

- a) the nature of the host organisation;
- b) the role of relocation within the host organisation;
- c) the type of individual who is supported in relocation.

In the case of the two ICORN programmes in Mexico City and Belo Horizonte:

- a) The host organisation is a university.
- b) Relocation is the main purpose of the programme with a duration of stay of two years and one person relocated at a time.
- c) The type of individual to be considered for relocation is defined as writers/artists at risk. This includes, “creative writers (novels, poems, epics, short stories, screenplays, lyrics, film, television scripts, theatre plays and cartoons); non-fiction writers (academic writing, essays, textbooks, journalism, prose, and technical writing, bloggers); editors,

⁶⁶ At the time of writing this report Casa África was in transition after its space has been closed.

publishers and translators; artists (photography, cartoons, painting, performance, new media art, etc.); musicians (composers and musicians of all genres).⁶⁷ However, partnerships with literature departments within universities have maintained focus on creative writers, non-fiction writers and editors; the two categories of artists and musicians have not been considered thus far.⁶⁸ The individuals hosted do not come from Latin American countries.

In the case of Shelter City Costa Rica:

- a) The host organisation is a civil society organisation (Fundación Acceso).
- b) Relocation is the main purpose of the programme with a duration of stay between three and six months and several people to be relocated concurrently.
- c) The spectrum of individuals to be considered is wide and includes artists. It is directed at HRDs from Honduras, Guatemala, Nicaragua and El Salvador.

As mentioned above, the difference between these relocation programmes lies also in the types of services they provide. Shelter City Costa Rica is based on an integral protection model with services offered at the site where the artists are relocated. Security (digital and physical) and psychosocial support is provided.⁶⁹ The model incorporates a collective space that facilitates encounters among hosted individuals to discuss wellbeing and other challenges. The model is also based on intersectionality; protection is designed to accommodate all dimensions of an individual.⁷⁰ In contrast, ICORN cities in Mexico or the University of Belo Horizonte employ a different model: the hosted individual is relatively independent and not

⁶⁷ <https://www.icorn.org/faq-writersartists-risk>.

⁶⁸ Online interview with former director of Casa Refugio Citlaltépetl and ICORN representative in Latin America, 30 September 2020.

⁶⁹ On the definition of integral protection, see: <https://medium.com/@faccesso.ca/shelter-city-costa-rica-protección-integral-para-personas-defensoras-de-derechos-humanos-en-8cf889011c24>.

⁷⁰ The Oxford Dictionary defines intersectionality as the “interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage; a theoretical approach based on such a premise” (see <https://www.womankind.org.uk/intersectionality-101-what-is-it-and-why-is-it-important/>).

part of a collective. For instance, they receive a stipend for accommodation as opposed to housing directly, though they are provided office space at the university. However, in Shelter City it is part of a larger programme with dedicated staff and/or a full range of services (including psychosocial).

The mapping identified other programmes that do not present themselves as relocation programmes but include relocation as part of their services. Relocation is therefore not their main purpose but one part of a larger spectrum of services provided and is generally considered a last resort if the individual is not safe where they are. They do not all publicise this activity for security reasons, rendering this option less visible. However, they are embedded in an ecosystem of protection as other organisations may call on them or they may be connected to international discussions on relocation. One example of such programmes is Somos Defensores in Colombia (see Chapter 5.4 below). Other examples include a network of safe houses for women HRDs, including artists, in several Latin American countries. Still other initiatives exist that are not known to the international community. Although they may interact with more formal relocation programmes at the regional and international level, they keep a low profile for security reasons, as mentioned above. Artists can occasionally be hosted in the safe houses but these are merely security resources to be used in emergencies; they are not designed for contact from the outside or to be spaces conducive to continuing an artistic practice.

A good opportunity for expanding relocation programmes in Latin America came in October 2020 when ProtectDefenders.eu launched a call for proposals to support local and regional programmes for HRDs. Funding could also be used for an exploratory phase in order to determine the feasibility of establishing a new relocation programme. Following this call, two initiatives started receiving funding in 2021. They are both national relocation programmes facilitating internal relocation within the same country, one in Brazil (where the initiative is under development) and one in Mexico through Casa Xitla.⁷¹

⁷¹ Casa Xitla is a centre dedicated to human rights, the arts, peace, spirituality and environmental sustainability located in the Southern part of Mexico City: <https://casaxitla.org/inicio/english/>.

Beyond organised programmes, there is also a significant number of informal relocations, such as self-relocation through grants. This can be on an individual basis or coordinated through networks, but such practices are kept confidential for security reasons. Previous researchers have noted that informal relocation make up a significant number of the overall number of relocations: “Despite the expansion of capacity globally in the international relocation of defenders and artists at risk, much relocation is self-organised [...]” (Jones et al. 2019: 12). Respondents to my own research reported that individuals who have self-relocated by means of an emergency grant sometimes turn to formal relocation initiatives for extra support.⁷² The development of relocation initiatives in the region will enable self-relocated artists to connect to these initiatives.

4.2 International initiatives based in Europe and the United States, safety and support networks and art residencies

The mapping also identifies a number of organisations that relocate persons outside of Latin America or have an indirect role in regional relocation programmes through their involvement in the selection process, artist outreach, provision of resources and promotion of artistic freedom in the region. Among them are international protection and relocation initiatives based in Europe and the United States, such as SafeMuse, Artists at Risk (AR), CAHR, MRI and, to a certain extent, Scholars at Risk, whose new programme for practitioners at risk also includes artists.

There are also national and international support organisations with a cross-continental scope, such as PEN International, Artists at Risk Connection (ARC), Front Line Defenders, Article 19, Freedom House and Urgent Action Fund (Fondo de Acción Urgente). By advancing artistic freedom through the organisation of seminars, talks, conferences and monitoring campaigns they raise awareness about the situation of artists at risk in the region (and HRDs in general).

Another category in the mapping called safety and support comprises organisations that can be potential cooperation partners for relocation initiatives in specific areas of work, such as providing legal support, networking opportunities,

⁷² Online interview with a regional relocation programme coordinator, 5 October 2020.

security or exhibition space. Art residencies are highlighted in a separate section of the map as potential cooperation partners in the arts sector.

4.3 Visualising the ecosystem of relocation in Latin America

The map in Fig. 1 has been designed to make visible current initiatives and potential for development of new initiatives in Latin America. It translates the information gathered into a visual tool that can be used by individuals and organisations who seek to become more knowledgeable about relocation in Latin America. In doing so, it might encourage contact and exchange between actors from the artistic sector and from the human rights and relocation community. It can also serve as a starting point for a deeper analysis at a national level. For security reasons, the names of some initiatives remain confidential as they prefer not to be included in the map.

4.4 Prospective developments

When asked which countries in the region could host relocation programmes, most respondents considered Costa Rica to be a good option for defenders from Central America with a potential expansion as well to Mexico and Colombia. In South America, Uruguay was considered to be an option due to its political stability and, to a lesser extent, Chile and Argentina were also presented as possibilities. Finally, due to the language particularity, its size and the political situation, Brazil was presented as a candidate for domestic relocation schemes, i.e. internal relocation from one Brazilian region to another. The Caribbean does not seem to be a current priority in the expansion of relocation programmes.

Several respondents reported that they had planned to expand their international relocation programmes or to create new relocation programmes in Latin America. Details of these plans cannot be provided at this stage because discussions are still ongoing. Developments were foreseen in Argentina, Brazil, Chile, Mexico and Uruguay.

Fig. 1 (p. 42-43): Map of initiatives for relocation, arts and human rights in Latin American countries; design by Musa Omusi/Made With Love, Nairobi (2021)



INTERNATIONAL PROTECTION AND RELOCATION INITIATIVES BASED IN EUROPE AND THE UNITED STATES

1. Agir Ensemble pour les Droits Humains - based in France
2. Amnesty International - based in the UK with regional office in Mexico
3. Article 19 - based in the UK with regional office in Brazil
4. Artist Protection Fund - based in the USA
5. Artists at Risk Connection - based in the USA with Latin America representative in Mexico
6. Artists at Risk (Perpetuum mobile) - based in Finland
7. Centre for Applied Human Rights - based in the UK
8. International Network for Economic, Social and Cultural Rights (ESCR-Net) - based in the USA
9. ProtectDefenders.eu / Human Rights Defenders Relocation Platform (EURTP) - based in Belgium
10. Freedom House - based in the USA
11. freeDimensional - based in the USA
12. Freemuse - based in Denmark
13. Front Line Defenders - based in Ireland
14. International Cities of Refuge Network (ICORN) - based in Norway
15. Martin Roth-Initiative - based in Germany
16. Open Society Foundations - based in the USA with offices in Brazil, Colombia, Haiti and Mexico
17. Peace Brigades International - based in Belgium with field projects in Colombia, Guatemala, Honduras and Mexico
18. PEN International - based in the UK with regional office in Mexico
19. SafeMuse - based in Norway
20. Protection International - based in Belgium
21. Scholars at Risk - based in the USA
22. Urgent Action Fund for Women's Human Rights - based in the USA with sister fund based in Colombia


















★ RELOCATION INITIATIVES IN LATIN AMERICA

23. Shelter City San José	Costa Rica
24. ICORN City Belo Horizonte	Brazil
25. ICORN City Mexico (former Casa Refugio Citlaltépetl)	Mexico
26. ICORN member Mexico (Casa R. Hankili África)	Mexico
27. Somos Defensores	Colombia
28. National relocation initiative supported by ProtectDefenders.eu (under development)	Brazil
29. Casa Xitla (national relocation initiative, supported by ProtectDefenders.eu)	Mexico

SAFETY AND SUPPORT

-  NETWORKING
-  LEGAL SUPPORT
-  EXHIBITION SPACE
-  KNOWLEDGE DEVELOPMENT
-  SECURITY
-  FINANCIAL SUPPORT
-  WOMEN

LOCATION OF HEADQUARTERS
INDICATED ON THE MAP

-   30. Arquetopia Foundation
-   31. Artigo 19
-   32. Casas Brasileiras de Refugio (CABRA)
-   33. Casa Giap
-   34. Centro de Estudios Legales y Sociales (CELS)
-   35. Centro Cultural Gabriela Mistral (GAM)
-   36. Consejo Latinoamericano de Ciencias Sociales (CLACSO)
-   37. Creando Redes Independientes y Artísticas (CRIA)
-   38. Despina
-   39. Fondo de Acción Urgente
-   40. Fundación Acceso
-   41. Humanist Institute for Development and Cooperation (HIVOS)
-   42. Iniciativa Mesoamericana de Mujeres Defensoras de Derechos Humanos
-   43. Institut français
-   44. Unidad de Protección a Defensoras y Defensores de Derechos Humanos de Guatemala
-   45. Vila Sul / Goethe-Institut

ARTS RESIDENCIES

MEMBERS OF RES ARTIS NETWORK

ARGENTINA

- 46. Brota Residency
- 47. Residencia Corazón
- 48. Proyecto 'ace (Arte Contemporáneo En Expansión)
- 49. Casa Belgrado
- 50. Colectivo Raro
- 51. Ruido Blanco
- 52. Panal 361
- 53. Tribu De Bueno
- 54. La Paternal Espacio Proyecto (LPEP)

BOLIVIA

- 55. Flor De Sol

ECUADOR

- 56. Arte Facto Sonoro

MEXICO

- 57. Malo Art Residency
- 58. La Ceiba Gráfica
- 59. Anima Casa Rural
- 60. Akumal International Artist Residency
- 61. Casa Lü
- 62. Fundación Gruber Jez
- 63. Casa Xaaninna

CHILE

- 64. Museo De Arte Moderno Chiloe
- 65. La Wayaka Current

COLOMBIA

- 66. Fundación Arte Sumapaz

COSTA RICA

- 67. Mauser Eco House
- 68. Intercultural Odysseys
- 69. Jaguar Luna Center Of Imagination

BRAZIL

- 70. Casa Das Caldeiras Cultural Association
- 71. Casa Tamarindo
- 72. Despina
- 73. Mst Urban Residency
- 74. Kaysaa
- 75. Terra Una
- 76. Cayo Residency
- 77. Alto
- 78. Casa Na Ilha
- 79. Residencia Artistica Faap

MEMBERS OF ARTS COLLABORATORY

BOLIVIA

- 80. Kiosko

COLOMBIA

- 81. Casa Tres Patios
- 82. Lugar A Dudas
- 83. Más Arte Más Acción
- 84. Platohedro

COSTA RICA

- 85. Teor/ética

MEXICO

- 86. Crater Invertido



5 Spotlights on selected national contexts

5.1 Mexico: a pioneer in relocation extending its model to other countries

Context

Mexico City has long been involved in the relocation movement. It inaugurated its first Casa Refugio (Citlaltépetl) in 1999 with the signing of the agreement, “México, Distrito Federal: Ciudad Refugio” by the Head of the Government of Mexico City and the representatives of the International Parliament of Writers, the ancestor of ICORN. Casa Refugio was an association of writers at first, among them Colombian writer Álvaro Mutis, and has been a member of ICORN since 2006. Over the years, it has hosted thirteen writers coming from outside Latin America who faced repression in their home countries. This has been possible through funding from the Secretary of Culture of Mexico City.

Some of the hosted writers have stayed in Mexico after the period of relocation ended and have become cultural icons, such as Kosovar poet Xhevdet Bajraj or Koulsy Lamko from Chad. Following a two-year residency at Casa Refugio (Citlaltépetl), Lamko opened Casa Refugio Hankili África (Casa África) in 2009 to host African artists and Latin American artists of African descent, granting visibility and legitimacy to their cultural expressions. Casa África also became a part of the ICORN network. Following changes in the political climate, both Casa Refugio and Casa África were closed in 2018. The buildings they were housed in belonged to the Mexico City Council and this authority decided to offer other services in connection with freedom of expression. One such service is the hosting of journalists at risk in the Casas as Mexico is indeed the most dangerous country for journalists, according to Reporters Without Borders.⁷³ In 2019 alone, Article 19 registered more than 400 attacks against Mexican journalists.⁷⁴ Despite these closings, the former directors of both initiatives remain involved in the development of relocation initiatives within the country and the region, and a new ICORN agreement has been signed with the Universidad Autónoma Metropolitana (UAM) Cuajimalpa as main coordinator.

⁷³ <https://rsf.org/en/mexico>.

⁷⁴ <https://www.article19.org/resources/mexico-attacks-against-the-press/>.

It should also be noted that in 2015 an ICORN City of Refuge was established in the city of Oaxaca. The agreement was signed between ICORN and the Oaxaca Government at the Institute for Graphic Arts in Oaxaca (Instituto de Artes Gráficas de Oaxaca).⁷⁵ Guest writers were hosted at the San Agustín Centre for the Arts, which illustrates the possibility to involve arts institutions as hosts.⁷⁶ The City was no longer active at the time of writing this report.

Current developments and expansion of a model of temporary relocation

The former director of Casa Refugio has remained the representative of ICORN in Latin America and now holds the Chair in Culture and Exile at UAM Cuajimalpa. A collaboration between Casas Refugio and the Latin America-wide organisation Consejo Latinoamericano de Ciencias Sociales (CLACSO) has been initiated to expand the network to Uruguay and Argentina. The ICORN cities of refuge model will remain in place with a priority for writers and artists from outside Latin America: "It remains a priority to host writers from other continents and origins. This is an opportunity to enter into contact with a totally different culture and enhance cultural diversity." The duration will also remain at one or two years: "Most people we speak with have experienced exile for them or close friends or relatives. They know it can be long. Therefore the length is not an issue."⁷⁷

The ICORN model (see p. 37) has been used for writers and creators when they are hosted through universities' literature departments. This model could

⁷⁵ The establishment of Oaxaca as a City of Refuge was initiated by Fondo Ventura through the Oaxaca International Book Fair (FILO), the Alfredo Harp Helú Foundation (FAHHO), the National Council for Culture and Art (CONACULTA), the Secretary of Culture and Art in Oaxaca (SECULTA) and the San Agustín Art Centre (CaSa).

⁷⁶ The logistic organisation was the following: the Alfredo Harp Helú Foundation was to provide the plane tickets, the Secretary of Culture and Art in Oaxaca and the National Council for Culture and Art were to cover the costs of language lessons, medical insurances and entertainment. The San Agustín Centre for Art would provide housing to the writer and the Oaxaca International Book Fair was coordinating and liaising with ICORN; see <https://www.icorn.org/article/city-oaxaca-joins-icorn>.

⁷⁷ Online interview with the former director of Casa Refugio and ICORN representative in Latin America, 30 September 2020. See also: <https://www.icorn.org/city/mexico-city-casa-refugio-citlaltepctl>.

be applied to other artists through partnerships with arts universities. Interestingly, it also maintains a degree of continuity that is not dependent on electoral changes but rather on the university model.

This model also faces some challenges: while funding for accommodation and travel may not be difficult in the context of a university budget, finding funding for living expenses in the form of a stipend is the most difficult task associated with the model.⁷⁸ Furthermore, it will be crucial to establish partnerships with potential donors in coordination with international and national human rights organisations to find strategies to fund stipends for the relocated artist.

During the interview, the coordinator of the relocation programme of ICORN in Mexico listed Valparaiso in Chile, Bogotá in Colombia and Montevideo in Uruguay, as well as Rosario in Argentina as potential places to initiate relocation programmes. Other potential relocation sites in Mexico include San Luis de Potosí and Oaxaca.

Besides the formal initiatives listed above, there are many actors in Mexico working on issues connected to artistic freedom and who can be part of an ecosystem of protection. Casa Giap, for example, based in San Cristobal de las Casas, offers space for reflection on the arts and politics in connection with social and indigenous movements.⁷⁹ The Latin American representation of PEN is also based in Mexico. Finally, as mentioned earlier in this report, Casa Xitla is a space committed to the relocation of individuals at risk within the country.

Lessons and ways forward

- The role of universities as hubs for the coordination of relocation programmes and the potential of arts universities to host artists at risk should be further explored. Networks such as Scholars at Risk or CAHR (based at the University of York, UK) would do well to share their experience with interested institutions.

⁷⁸ Online interview with the former director of Casa Refugio and ICORN representative in Latin America, 30 September 2020.

⁷⁹ <https://casagiap.org>.

- Although this model is not designed for writers and artists from Latin America, involved persons can share their expertise in working processes and negotiating agreements with different authorities.
- Relocation of individual artists has the potential to contribute to the diversity of cultural expressions as enshrined in the 2005 UNESCO Convention on the Diversity of Cultural Expressions.⁸⁰ The protection of the cultural expressions of Afro-descendants in Mexico makes a strong case for the extension of relocation initiatives to include all artists at risks as a means to defend artistic freedom and cultural diversity.
- The dependence of the functioning of relocation programmes on the political situation in the host country demonstrates the need to evaluate political stability when determining the feasibility of establishing a relocation initiative.

5.2 Argentina: ready for a relocation programme?

Argentina seems to have nearly all the requisite ingredients for the ecosystem that must be in place to host a relocation programme: human rights organisations with knowledge and experience, a vibrant cultural and arts community, and a wealth of art residencies and organisations at the intersection of the arts and human rights sector. However, no such programme exists as of yet.

Context

Freedom of artistic expression has been considered to be respected in the country, despite some isolated cases (Lohmann 2002).⁸¹ A recent report indicates eleven cases of violation of artistic freedom in the country, mostly related with the pandemic, defending women or LGBTIQ rights (Freemuse 2021). In fact, monitoring and documenting artistic freedom has not yet been performed in a systematic manner at a national level. The Centre for Legal and Social Studies (CELS), one of the longer-standing human rights organisations in the country, established a programme on the arts and human rights in 2016. The rationale for

⁸⁰ <https://en.unesco.org/creativity/convention>.

⁸¹ For some recent cases see: <https://freemuse.org/regions/north-south-america/argentina/>.

launching such a programme was based on the finding that “despite the fact that many artists are inspired by their concern over the same social problems that guide CELS’ work, the potential for this strategic alliance remains little explored”.⁸² Furthermore, “literature, film and video, theatre, photography, visual arts, dance and other artistic forms have constituted a tool and provided support, context and the motive for diverse forms of memory, denouncement and reflection on human rights in Argentina”⁸³ (see also Cuny 2019: 43).

Art has thus now been added to the traditional strategies of human rights activities, which include strategic litigation, research, public policy advocacy and training. In October 2018, CELS organised a seminar on arts and human rights in Buenos Aires in partnership with Artist at Risk Connection.⁸⁴ This seminar was the first of its kind in that it brought together artists from other regions of Latin America who were invited to share the challenges they face in their artistic work when promoting human rights. It provided space for discussion on issues around artistic freedom within the framework of UN reports.

Although CELS has not developed a programme to systematically monitor violations of artistic freedom, it continues to intervene when artistic freedom is under threat. In a recent case involving censorship of an artwork that was in defence of abortion rights, one of the lawyers in the organisation legally defended the artist Silvia Lucero. Her controversial piece, “La virgen abortera” was exhibited at CELS’s office.⁸⁵

In 2020, Freemuse also started organising debates on artistic freedom and bringing an international perspective on the protection of artistic freedom to Argentina as well as creating links with artists from other countries such as Colombia, Brazil, Cuba and Chile.⁸⁶ As one programme officer noted, the human rights

⁸² <https://www.cels.org.ar/web/en/arte-y-dd-hh/>.

⁸³ <https://www.cels.org.ar/web/en/arte-y-dd-hh/>.

⁸⁴ <https://www.cels.org.ar/web/2018/10/encuentro-arte-activismo-y-derechos-humanos/>.

⁸⁵ For an interview with the artist, see <https://artistsatriskconnection.org/story/maria-feminista-an-interview-with-sylvia-lucero>.

⁸⁶ Mentioned by Diana Arévalo, Freemuse Campaigns and Advocacy Officer for Latin America, at the MRI online workshop on 15 October 2020.

community is fully committed to the defence of freedom of expression, but artistic freedom and protecting artists at risk seem to be new notions that have not yet received the same attention they have in other contexts. The work of Freemuse will therefore consist of sharing information and engaging in discussions with all interested actors.

Parallel to the work undertaken by the human rights community, there is a wealth of art residencies and artists' initiatives at the intersection of the arts and human rights. One example is CRIA (Creating Independent and Artistic Network), comprising individuals, groups and cultural spaces. CRIA promotes projects aimed at transforming society and employs an approach based in human rights.⁸⁷ There also exists a vibrant community of artists who are internationally connected with biennales as well as university programmes and foreign cultural centres. Furthermore, artists have historically been repressed in this country and therefore the need for protection of artists is commonly understood.

All these elements indicate that there are resources for artists at risk in Argentina. One factor that has constrained the development of a relocation initiative is the country's political instability and the lack of financial resources. However, the international NGO Consejo Latinoamericano de Ciencias Sociales (CLACSO) has recently been approaching universities and other relocation programmes have plans to expand their networks in Argentina.

Lessons and ways forward

- The mobilisation of different actors at the national level (by CELS) as well as on the regional and international level (by ARC) in the recent case of artist Silvia Lucero shows an increasing consideration of artistic freedom.
- Several actors are working on offering spaces for artistic expression. There is a need to coordinate these efforts to establish a relocation programme. The possibility of hosting this programme at a university could be further explored.

⁸⁷ <https://lacia.org/eng/>.

5.3 Costa Rica: a regional relocation programme for Central America

Context

Costa Rica does not suffer from the same level of violence committed against HRDs as other countries in the region do. According to the World Press Freedom Index 2020, for instance, Costa Rica ranks 7 out of 180 countries, while Guatemala ranks 116, Nicaragua at 117 and Honduras at 148. It is also the only country in Central America that is not facing drug-related corruption or violence.⁸⁸ Costa Rica is therefore a good candidate to host safe havens for HRDs and artists at risk. However, this does not mean that no violence is committed against HRDs in Costa Rica; in particular, defenders of indigenous rights are at risk.⁸⁹

Relocation programme Shelter City Costa Rica

Launched in 2018, Shelter City Costa Rica works toward the protection of HRDs from Central America and is open to all categories of individuals at risk. HRDs are hosted at the Integral Protection Centre for approximately three months (and in some cases up to six months). A 'plan of stay' is made for each hosted individual and outlines ways in which these participants will strengthen their skills related to self-protection. Participants are able to share their experience with one another, develop research, access internships or courses, as well as engage in social or community exchanges that are made available through alliances and agreements with different public institutions and NGOs. In addition, a plan of return is developed from the beginning of the stay, which includes a security plan and follow-up after return. If return is deemed unsafe, Shelter City assists the individual to look for other opportunities, which may include other relocation programmes.⁹⁰

As it does not have a specific thematic focus and it is open to all individuals at risk, artists have been hosted over the programme's two years of existence. As a former coordinator of the programme reported, "There is a large definition of

⁸⁸ <https://rsf.org/en/world-press-freedom-index>.

⁸⁹ See OHCHR press release (June 2020): <https://www.ohchr.org/EN/NewsEvents/Pages/DisplayNews.aspx?NewsID=25938&LangID=E>.

⁹⁰ Presentation of Shelter City Costa Rica at Safe Havens Online Conference, 13 November 2020.

HRDs. Hosting an artist is not different than hosting another defender. For each individual we have to develop partnerships that respond to this person's specific needs."⁹¹

How the programme developed

Shelter City Costa Rica developed as a combination of the work of two organisations, a regional organisation working mainly on Central America, Fundación Acceso, and an international relocation programme based in Europe, namely Justice and Peace Netherlands. These two levels have been combined within a programme that benefits from the previous experiences of both organisations involved in its creation. Consultations were also made with other actors at the national or regional level who have been involved in providing security to human rights defenders as a means to better define the needs of the programme.

The programme is directed by Fundación Acceso, a non-profit organisation based in Costa Rica that has been in existence for more than 20 years. It supports HRDs at risk in Central America by providing training on the security of information and communications (Fundación Acceso 2015). In addition, it has received funding from the Humanist Institute for Cooperation with Developing Countries (HIVOS) to establish a rapid response network on digital security which extends to Mexico and Colombia. As part of its internal strategy of development, Acceso chose to develop integrative protection rather than focusing exclusively on digital security. An integral protection programme was designed and submitted to the European Union (EU) for support. The programme accepted defenders from Nicaragua, Guatemala, Honduras and El Salvador, as these are the countries where the foundation has had experience. The project was not awarded EU funding but it later found a sympathetic ear at the Dutch Embassy. The project reached the Shelter City programme of the organisation Justice and Peace through the Dutch Ministry of Foreign Affairs. The development of a relocation initiative in Costa Rica was part of a more global strategy to develop shelters outside the Netherlands, as was the case in Dar es Salaam, Tanzania and in Tbilisi, Georgia. The final agreement has three partners: Shelter City (by Justice and Peace Netherlands), Fundación Acceso and the Government of

⁹¹ Interview with the co-founder and former coordinator of Shelter City Costa Rica, 5 October 2020.

Costa Rica. The political support of the government is a key factor of success. As a case in point, this government has created a special category of visa that allows Nicaraguan individuals to have legal stay.

Notably, the MRI and Shelter City Costa Rica collaborated in a case in which Shelter City hosted an artist and the MRI stepped in to provide support for an extension of stay because the artist could not return to their home country. Funding from the MRI enabled the artist to prolong their stay and to carry out a project using artistic methods to support refugees from Nicaragua.

Lessons and recommendations

- Similar to Fundación Acceso, developers of relocation initiatives should build on the existing experience in providing security to HRDs by organisations such as Front Line Defenders, Protection International, Peace Brigades International and other actors in Latin America.
- Establishing a relocation initiative can be facilitated through the combination of an experienced local/regional organisation with international support.
- Strategically, it is worth considering limiting the geographical scope of beneficiaries at the start. Once experience is acquired, this scope can be expanded to include other countries.
- The case of Shelter City Costa Rica shows that integral protection and support adapted on a case-by-case basis allows for all individuals at risk to be hosted. There is no one-size-fits-all plan for all beneficiaries and individual needs assessment and planning allows this type of relocation schemes to host all individuals including artists, and even address their professional needs, such as provision of work space and contact with other artists.
- Collaboration between relocation initiatives is beneficial for artists as it enables the coordination of support following the conclusion of a relocation period (see van Schagen 2020).
- The success of relocation initiatives relies on the involvement of the government and political stability in the host country.

5.4 Colombia: progressive integration of artists as cultural rights defenders

Context

2018 was one of the worst years for HRDs and social leaders in Colombia, with a total of 805 documented cases of violence; among these cases were 155 murders, as recorded by the programme Somos Defensores. This rate represented an increase of 43.75% in relation to 2017.⁹² The Colombian internal armed conflict officially ended in a peace accord in late 2016. However, the violence did not decrease and journalists and activists still face very high levels of threats and assaults.

Since 2012, Somos Defensores has published trimestral bulletins with updated information on categories of threats, categories of perpetrators and the sites of violations. These bulletins show that among the individuals that are being harassed and/or killed we can find individuals defending minority cultural expressions, including academics, cultural promoters and artists.⁹³ One example is Edwin Grisales, a member of the Red de Artistas Populares del Suroccidente (RAPSO) and a Hip-Hop network. He typically falls under the 'cultural rights defenders' definition as developed by the UN Special Rapporteur. Somos Defensores could use this category in its human rights reporting as a means to give more visibility to violations against artists and cultural workers, as they are still insufficiently identified as being at risk. The Colombian government's protection programme for HRDs, for instance, does not include artists. Moreover, the focus of support from international donors is on defenders whose scope has to do with gender, LGBTQI issues and environmental protection. Cultural rights defenders or artists do not appear as specified categories in calls for proposals made by international donors. Human rights organisations receiving funding from these donors do not include these categories in their reporting either and they do not even appear in disaggregated data.

⁹² https://somosdefensores.org/wp-content/uploads/2019/04/informe-somos-defensores-2019-ingles_web.pdf, p. 41.

⁹³ Somos Defensores (2020): Boletín Trimestral, Enero-Marzo 2020: <https://somosdefensores.org/boletines-trimestrales1/>.

Integrative approaches to relocation: Somos Defensores

Somos Defensores (We Are Defenders) is a comprehensive protection programme designed to prevent violence against HRDs and protect them when violence occurs. It seeks to protect individuals that defend the interests of social groups and communities impacted by violence in Colombia. It is composed of three human rights organisations: Asociación MINGA, Benposta Nación de Muchachos and the Comisión Colombiana de Juristas (CCJ).⁹⁴ Relocation is one of the options of last resort that is offered when safety is at risk. However, there have been no cases of relocation of artists as of yet. The director of the programme explained that a new trend has emerged in recent years; namely, an increase in requests for protection issued by artists and cultural workers: “Until now cases of cultural workers or artists only arrived to us through the media but now we have people calling on us”.⁹⁵ However, it has been difficult to respond to these new requests. The programme director shared a recent experience after receiving a request for relocation from a performing artist:

“It is difficult to know how to take the case of an artist. Even bigger international human rights organisations that have regional offices in Latin America do not consider artists as a category for protection. This means that the organisation is left with an enormous work to find which channels should be used. It is a hard job to convince other organisations that artists also need protection.”⁹⁶

At the time of writing this report, the organisation had not yet been able to relocate artists at risk but was advocating for better integration of artists into protection and relocation programmes; in particular, through a continental initiative for HRDs coordinated by Justiça Global in Brazil.

The organisation has developed the practice of social mapping (in Spanish: cartografía social) as part of their protection strategy. One representative explained,

⁹⁴ <https://somosdefensores.org/quienes-somos-1/>.

⁹⁵ Online Interview with the coordinator of protection and pedagogy at Somos Defensores, 3 August 2020.

⁹⁶ Online Interview with the coordinator of protection and pedagogy at Somos Defensores, 3 August 2020.

“Being willing to dialogue with other sectors, such as academics, artists, businessmen, makes it easier for you to strengthen your understanding of the issues you handle and at the same time allows to build bridges, have support in other spaces, touch audiences different from the traditional ones.”⁹⁷

Potential partners in protecting artists at risk

Other actors whose work does not involve relocation but who could have a role as partners in relocation ecosystems were touched upon during the interviews with respondents. These roles would be based on the type of work these actors carry out. One example is the organisation Más Arte Más Acción, which is part of the Arts Collaboratory network and aims to protect cultural diversity by exhibiting indigenous art. Another such potential partner could be Videos y Rollos, a community-based organisation that is politically committed to the development of cultural training for young people. Respondents also mentioned that preliminary discussions had been taking place with municipal authorities in Bogotá who showed interest in relocation.⁹⁸ As mentioned earlier in this report, the Safe Havens Conference has also developed contacts with Bogotá, where it intends to organise its next conference.

Lessons and recommendations

- Useful resources for the protection of HRDs are available and can be used by new programmes. For instance, the tool of social mapping can be replicated and applied to the relocation field (Somos Defensores 2019).
- Somos Defensores understands the needs to provide protection to artists at risk and, as such, advocates at the regional level for the enhancement of protection for HRDs and the recognition of artists as cultural rights defenders.
- Collecting specific data on threats and violence committed against cultural rights defenders and artists could serve as a basis for requests for relocation or for the expansion of relocation programmes to include these individuals.

⁹⁷ Online Interview with the coordinator of protection and pedagogy at Somos Defensores, 3 August 2020.

⁹⁸ Online interview with the former director of Casa Refugio and ICORN representative in Latin America, 30 September 2020.

6 Conclusions and recommendations

The aim of this study was to map existing temporary relocation programmes for artists and cultural workers based in Latin America. As this is an emerging field with only a few initiatives in place, one of the objectives was to identify potential actors and/or entities from the fields of the arts, human rights or international relocation that could be involved in the development of such initiatives. Below is a summary of the main findings, whose revisions are based on the discussions held at an online workshop by MRI in October 2020.

6.1 Summary of main findings

- The conversation around artistic freedom in Latin America in the terms used by the relocation community is relatively new and under construction. Promotion and protection of artistic freedom is an emerging field of work in Latin America and relocation initiatives are very recent or are still in the process of being formed. The community of practice is still mostly based in Europe and North America and is slowly starting to develop initiatives in different regions of the Global South. Latin American defenders and artists are underrepresented in international relocation schemes and make up only 7% to 15% of the overall participants in these programmes.⁹⁹ This trend is slowly changing with stronger engagement of international relocation programmes in Latin America and a move towards protecting 'defenders where they are', which translates into support from donors to regional relocation initiatives.
- The level of violence and repression committed against HRDs and journalists has been so high that the often more subtle censorship of the arts has gone relatively unnoticed. On a positive note, many human rights organisations have developed expertise over the years in protection measures across Latin America (i.e. networks of safe houses, security measures and training, including in digital security). These organisations can expand their protection to include artists at risk and share their expertise with new initiatives focused on the arts.

⁹⁹ This estimation is based on a review of the websites of existent relocation programmes.

- The COVID-19 pandemic is both exhausting and reinforcing the arts community. Artists are using their creativity to denounce human rights abuses (i.e. in Chile and in Colombia) and new programmes centred around 'artivism' are emerging. However, the already fragile status of artists and precariousness of their labour tends to reinforce self-censorship as economic survival increasingly becomes a priority.
- In at least two countries (Brazil and Mexico) relocation programmes are built around a university. Some practitioners desire to expand networks of universities involved across Latin America.
- There exist more than 30 arts residencies connected to international networks. These residencies usually do not employ human rights terminology, but some are nevertheless socially engaged and could become potential partners in the establishment of relocation programmes. Arts organisations usually do not have experience in safety and protection mechanisms or in judicial processes (presenting claims, following threats, etc.). They can, however, provide accommodation and spaces for exhibitions and discussions around artistic freedom that engage new audiences. Many arts venues can bring opportunities for debate on artistic freedom and can speak to the arts community.
- Foreign cultural centres in Latin America (such as the Goethe-Institut, Instituto Cervantes, Institut Français or Pro Helvetia) can offer safe spaces for discussion on censorship, relocation and artistic freedom. They can invite actors both from the arts and cultural sector and the human rights sector to discuss their strategies in protecting and promoting this freedom. They can also offer spaces for the exhibition of controversial art and cultural expressions by minority groups. They can equally provide information on relocation opportunities both within the region and through the programmes offered by their countries.
- Artists do not generally view themselves as cultural rights defenders in need of protection. Engaging with arts collectives and arts organisations thus requires an adaptation of strategies to respond to some of

their concerns. In terms of language, it also requires an effort to identify common ground.

- Bilateral cooperation agreements or EU-based calls for proposals for new relocation initiatives do not give visibility to artistic freedom and the role of artists. This has had an impact on the work of organisations at the national/regional level. It also has an impact on protection. Recognising artists as cultural rights defenders can entitle them to the same benefits as HRDs, for instance trial observation or support from EU diplomats.¹⁰⁰

6.2 Recommendations

The following recommendations are put forward to the international, regional and national actors that are part of the ecosystem of the protection of artists at risk and relocation programmes:

- 1) **Increase awareness and monitoring of artistic freedom both at the national and regional level.** This includes documenting violations of artistic freedom; enhancing visibility of the situation of artists at risk when needed; listing relevant legislation and monitoring case law; developing support networks and research; and offering spaces for information-sharing and awareness-raising.
- 2) **Examine the potential that labelling artists as ‘cultural rights defenders’ (when relevant and accepted by them) may have for their protection,** and further explore the link between protecting artists at risk and promoting access to a diversity of cultural expressions and the full realization of cultural rights.
- 3) **For new temporary relocation programmes, a mapping of country/regional/international allies** should be the starting point of a feasibility

¹⁰⁰ [https://www.europarl.europa.eu/Reg-Data/etudes/BRIE/2018/630267/EPRS_BRI\(2018\)630267_EN.pdf](https://www.europarl.europa.eu/Reg-Data/etudes/BRIE/2018/630267/EPRS_BRI(2018)630267_EN.pdf); see also EU Guidelines on the Protection of Human Rights Defenders: <https://eur-lex.europa.eu/legal-content/en/txt/?uri=legissum:l33601>.

study. Identification of previous experience with the relocation and protection of artists at risk as well as the collection of available tools can be a means to inform decisions and maximise resources.

- 4) **Include art residencies and art institutions in the mapping of country/regional resources.** Arts residency networks should be invited to discussions on the protection of artists at risk as they can invite their members to partner with relocation programmes.
- 5) **Include the promotion and defence of artistic freedom and the support of shelter initiatives in the programming of foreign cultural centres.** These entities should offer spaces for discussions that are suited to the language and priorities of cultural and arts institutions. They should likewise extend an invitation to human rights organisations.
- 6) **Reinforce cooperation between organisations that provide emergency grants for self-relocation of artists at risk and for relocation programmes.** Such organisations can build on the in-country expertise of relocation initiatives to inform decisions on security situations and adequate financial support. These organisations can also inform self-relocated artists about the existence of relocation initiatives and facilitate their access to services through programme partnerships.
- 7) **Further examine the role of universities in hosting artists at risk within the region and the potential for hosting schemes at universities.** Build on the expertise and resources developed at the regional and international level to develop university-based hosting programmes.
- 8) **Adapt training programmes provided by relocation initiatives to the specific needs of artists.** This may include training and resources concerning the following activities: curating controversial content; writing an artist's statement on controversial material; acquiring knowledge on artists' rights; including status of the artist and copyrights; or communicating the importance of artistic freedom.

- 9) **Conduct an evaluation of the experiences of artists from Latin America hosted in relocation programmes** to assess their needs and to analyse the multiplier effect in terms of the number of applicants and the impact on their communities.

- 10) **Include country-specific mappings of cultural actors and resources that can be activated when hosting artists at risk.** In particular, identify and liaise with artists' professional entities to provide relocated artists with the best opportunities to continue their work. Such entities may include trade unions (where they exist), artists' independent organisations, museums, exhibition spaces, biennales and festivals, touring companies, studios, as well as all actors involved in an artist's professional development at the local, regional and international level.

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Appendices

Appendix 1: Podcast episode “¡El Arte no Calla!”, April 2021

What is an artist at risk? What is a relocation programme? What is artistic freedom? What are the programmes providing support to artists at risk in Latin America? What are the opportunities for collaboration between the arts and human rights sectors? These are the questions addressed in a podcast episode prepared in collaboration between Artists at Risk Connection (ARC) and the Martin Roth-Initiative (MRI). It will be released at the end of April 2021 as part of the series “¡El Arte no Calla!”, a monthly Spanish-language podcast that explores art, freedom of expression and human rights in Latin America (<https://artistsatriskconnection.org/story/el-arte-no-calla-a-new-podcast-in-spanish-2>). The podcast invites a relocation programme manager, a relocated artist and the director of a cultural and arts federation to share their perspectives and discuss the issues covered by the report. The episode aims to raise awareness about the need to protect artists at risk and cultural defenders in Latin America and about relocation programmes as an option for protection.

Appendix 2: Further resources on artistic freedom, human rights and relocation

In English:

Artists at Risk Connection (2021): Safety Guide for Artists,
https://artistsatriskconnection.org/files/ARC_SafetyGuide_EN.pdf

FreeDimensional (2013): Creative Safe Haven Advokit,
<https://www.uni-hildesheim.de/arts-rights-justice-library/tag/creative-safe-haven/>

Fundamental Rights Agency of the European Union (2017): Exploring the connections between arts and human rights,
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<https://ncac.org/resource/museum-best-practices-for-managing-controversy>

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<https://www.indexoncensorship.org/campaigns/artistic-freedom/art-and-the-law/>

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Martin Roth-Initiative (2020): Wellbeing of Civil Society Actors in International Relocation, animated video, <https://vimeo.com/491564819>

On the Move/Arquetopia Foundation (2018): Cultural Mobility Funding Guide - Latin America and the Caribbean, http://on-the-move.org/files/Guia_Ingles.pdf

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In Spanish (or Portuguese):

Artists at Risk Connection (2021): La guía de seguridad para artistas, https://artistsatriskconnection.org/files/ARC_Guia_ES.pdf

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Justiça Global (2016): Guia de proteção para defensoras e defensores de direitos humanos, <http://www.global.org.br/wp-content/uploads/2016/08/Guia-Defensores-de-Direitos-Humanos.pdf>

Martin Roth-Initiative (2020): El bienestar en la reubicación internacional (vídeo animado con subtítulos in español), <https://vimeo.com/491564819>

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List of abbreviations

AR	Artists at Risk
ARC	Artists at Risk Connection
CAHR	Centre for Applied Human Rights
CELS	Centro de Estudios Legales y Sociales
IACHR	Inter-American Commission on Human Rights (CIDH in Spanish)
CCJ	Comisión Colombiana de Juristas
CIDH	Comisión Interamericana de Derechos Humanos (IACHR in English)
CLACSO	Consejo Latinoamericano de Ciencias Sociales
CRIA	Creando redes independientes y artísticas
EU	European Union
EUTRP	European Union Temporary/Human Rights Defenders Relocation Platform
HRD	Human Rights Defender
HIVOS	Humanist Institute for Development and Cooperation
ICORN	International Cities of Refuge Network
IFACCA	International Federation of Arts Councils and Culture Agencies
LGBTQI	Lesbian, gay, bisexual, transgender, queer, intersex
MRI	Martin Roth-Initiative
NGO	Non-governmental organisation
PEN	Poets, Essayists and Novelists
PBI	Peace Brigades International
OHCHR	Office of the High Commissioner for Human Rights
UDEFEQUA	Unidad de Protección a Defensoras y Defensores de Derechos Humanos de Guatemala
UNI MEI	Global Union Media, Entertainment & Arts Sector
UNESCO	United Nations Educational, Scientific, and Cultural Organisation

About the author

Laurence Cuny is a human rights lawyer, researcher and evaluator specialised in cultural rights and artistic freedom. She is a member of the UNESCO's Expert Facility on the 2005 Convention on the Diversity of Cultural Expressions and has collaborated on several occasions with the mandate of the UN Special Rapporteur in the field of cultural rights. In 2019 she authored the study "RIGHTS", a guide to the international, regional and national legal frameworks for artistic freedom, published by the University of Hildesheim. She is the author of the report "Freedom and creativity. Defending art, defending freedom", published by UNESCO in 2020. She is a member of the UNESCO Chair on the Diversity of Cultural Expressions at Laval University in Quebec and is currently undertaking research on artistic freedom as an emerging cultural right. She previously worked as programme manager of the Observatory for the Protection of Human Rights Defenders and coordinated the annual publication "Human Rights Defenders on the Front Line". At the local level she is involved in community radio broadcasting, soundscaping and the promotion of visual arts.

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A shirtless man with a beard is performing a yoga pose in a courtyard. He is in a low lunge position with his right leg forward and his left leg back, with his right hand on the ground and his left arm extended upwards. He is wearing dark shorts. The background shows a white wall with a blue metal gate and some green plants. The scene is brightly lit, suggesting it is daytime.

Relocating Artists at Risk in Latin America

This report maps existing support networks for artists at risk in Latin America and conditions for regional temporary relocation initiatives. What must protection programmes take into account to meet the specific needs of artists? What is needed to expand existing initiatives or create new ones? What support do initiatives in the arts and cultural sector need to include politically persecuted artists? And how can we build a bridge for partnerships between art institutions and human rights organisations?