

Safeguarding **Artists**




mimeta

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Cover page photo

© Sudanese Visual Artist and Political Cartoonist, Khalid Al Baih.

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“Political suppression, even more than physical danger, is what leads artists to stop creating. The artists I know from the time of the Arab Spring are either banned, in jail or dead. They either stopped working, or changed sides, maybe out of financial necessity. It is an uphill battle, that requires reflection about how the artistic sector in a certain region is best served, even if with what seems like small gestures.”

- Khalid Al Baih, Sudanese Visual Artist and Political Cartoonist,
ICORN Artists at Risk, Oslo.

Preface

The Funders Initiative for Artists at Risk endeavours to mobilise resources to safeguard artists facing threats by fostering collaborative efforts among funders. The primary goal is to release increased funding for the efforts of the organisations involved in the protection of artists at risk.

Now operating as a program organised by Mimeta, named the Funders Initiative for Safeguarding Artists, it encompasses roles such as Sponsors, Participants, and Task Managers, along with those associated with Program Ownership.

The program's responsibilities include executing an advocacy plan to secure increased funding for organisations devoted to protecting artists at risk, implementing a re-allocation mechanism for initiatives aligned with the program's objectives, and organising an annual meeting for involved parties.

Furthermore, the program has outlined two projects: contributing to the development of monitoring and reporting instruments within the sector and placing special emphasis on heightened engagement from the arts and culture sector, human rights stakeholders, and cultural sector development organisations in vulnerable regions as part of the Advocacy Campaign.

Mimeta, active in culture and development internationally since 2008, focuses on protecting cultural rights and fostering culture sector development through financial support, knowledge building, and professional advice. Registered as a Norwegian limited company with charitable statutes, Mimeta operates globally from Arendal, directing support to intermediary organisations working on behalf of practitioners in arts and media, particularly in the Middle East and Africa over the last decade.

The urgency for the initiative arises from the increasing risks faced by artists globally, threatening their voices and lives. Artists, akin to human rights defenders, are often targeted for revealing wrongdoing and speaking truth to power. Despite this, safety and security for creatives are frequently overlooked in discussions on the needs of human rights defenders. Reports from watchdog organisations reveal a rising number of artists and their families facing harm due to their work, depriving the world of diverse perspectives.

In Norway, momentum for artist protection gained traction with the launch of the Strategy for Freedom of Expression in Foreign and Development Policy in 2021, which for the first time included artists. This breakthrough, influenced by Mimeta and others, positioned artistic expression under freedom of expression in Norway's foreign policy, providing artists with the same level of protection as journalists or political dissidents. In May 2023 the UNESCO report *Defending Creative Voices* elaborated on the need for action in the protection of artistic expressions.

However, significant challenges persist in artist protection work, primarily the scarcity of resources. Many committed organisations locally, regionally, and internationally struggle to meet the rising needs of the sector, including artist rights education, alert mechanisms, legal aid, cooperation with the human rights sector, safe havens, family liaison, urgent grants, advocacy, and public campaigning.

The overarching challenge calls for immediate action to establish stronger structures for coordination, cooperation, advocacy, and resource mobilisation. It necessitates long-term policy efforts to recognise artistic expression as integral to the international fight for freedom of expression, alongside grassroots initiatives to swiftly mobilise resources for artists at risk.

Funders Initiative for Safeguarding Artists program's goals include collectively building a robust Artist Rights Protection system with strong regional footholds in the locations where violations occur and a powerful international presence. The aim is to enhance existing competencies, explore new organisational approaches, and firmly position artistic expression in the global fight for freedom of expression.

This mapping of organisations involved in the protection of the Artist at Risk gives actual insight into who they are, where they are and what they do, and, to a certain extent, their recourses and funding sources. It unveils a sector characterised by entities engaged in diverse and not necessarily interconnected efforts for emergency preparedness and advocacy, most of them grappling with insufficient resources. They are nevertheless making impressive efforts in a sector that is still in its infancy.

Cato Litangen
Managing director
Mimeta

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1.0

Introduction

This mapping was conducted on behalf of Mimeta for the ‘Funders Initiative for Safeguarding Artists’ (Formerly the “Funders Initiative for Artists at Risk”), and is meant to inform the Initiative about the work of organisations in the sector dedicated to the protection and promotion of artists at risk and artistic freedom.¹ The mapping and its recommendation are meant to highlight how the Initiative’s support could manifest in the sector.

The parameters of the mapping were “to focus on artist at risk organisations and intermediary arts organisation in the regions to learn about their activities, budgets, staffing, challenges, cooperation with others in the sector, network in regions, cross-sectorial cooperation etc. to get an overview of their way of defining and working on this issue.” As such, this document is meant to be largely informed by the organisations themselves. It was also to the benefit of this work to interview Sara Whyatt, a prominent advocate and researcher on the topic of artistic freedom, in addition to relying on the relevant research produced on artistic freedom. Participation at the Safe Havens conference in November 2023 also strengthened this mapping, and the opportunity to engage with the sector was invaluable.

The organisations are divided into four categories.

- Organisations which solely focus on artists at risk.
- Organisations working with human rights, which may include artists at risk but based on their activist activities qualify as Human Rights Defenders (HRDs)
- Organisations in which artists at risk only partly represent their work and agenda.
- Organisations working with a specific artistic field in their work with Artists at Risk.

This division highlights one issue in the sector, that there is no universal understanding of the work related to artists, artists at risk and artistic freedom. While this mapping operated with a wide understanding of artists and cultural workers, this is by no means the standard for all included organisations. This division and the plethora of organisations with differing focus within the sector also represent the different options for the Initiative’s strategic considerations. The potential engagement in the sector could for example manifest in terms of concrete initiatives, more general work with artistic rights, or cross-sectorial cooperation.

1.1 Limitations

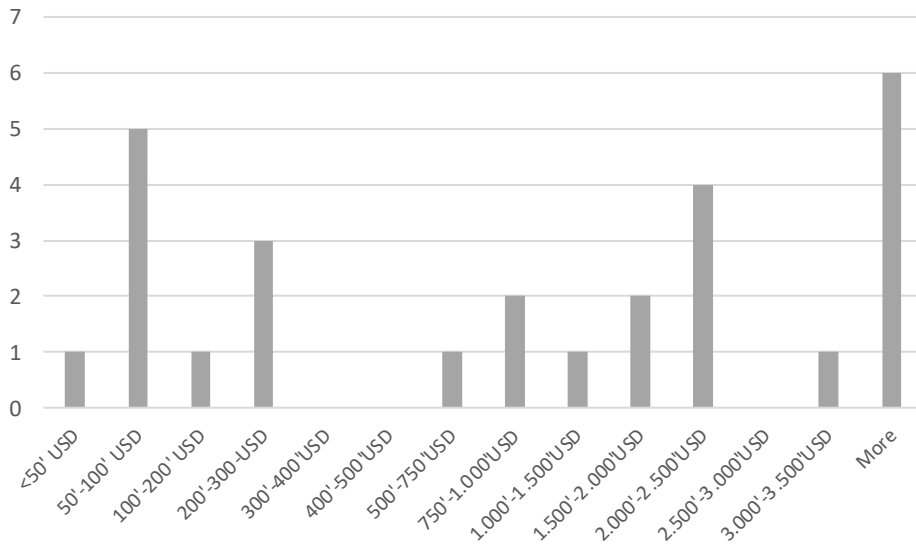
Given the parameters of the mapping, this document is meant to inform based on the organisations themselves rather than research and reports on the sector. While such literature has been beneficial and underscores the increased attention on the sector, it is not the focus of this mapping. This document is based on interviews where possible and desk studies as a general foundation.

This document is not meant as an exhaustive analysis of the sector and its actors. It does not include an analysis of donors or intergovernmental cooperation, nor specific network conferences. Of the 71 organisations included in this document, 20-30 organisations were interviewed and 18 provided information through a survey.

1.2 Financial Information

Where budgets and financials have not been publicly available, the information has been censored in this document. Rather, to still get some impressions, organisations with available financial statements have been divided into groups based on their budget. Category 1 organisation’s budgets are below \$100,000. Category 2 contains organisations with a budget between \$100,000 and 300,000. Category 3 organisations

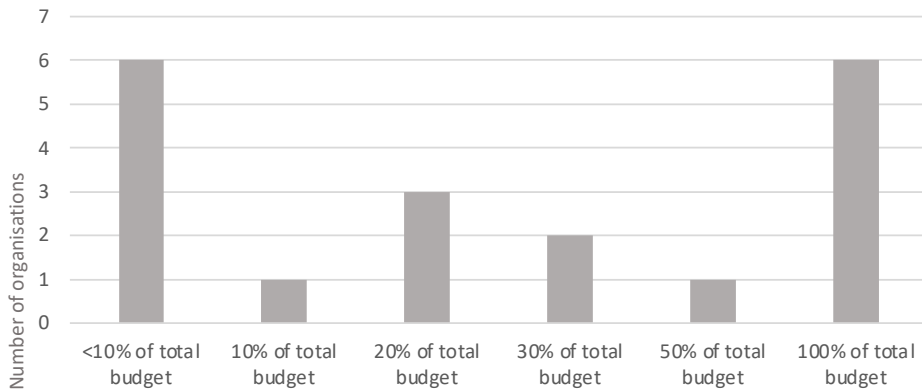
have budgets between \$300,000 and \$500,000. Category 4 organisations have a budget ranging from \$500,000 to \$1,000,000. Category 5 are organisations with budgets exceeding \$1,000,000. With organisations where the financial statements were publicly published, more detailed information were provided. Of the included organisations, only ten had published their financial statements with Human Rights organisations being the majority of these.



Total yearly budgets USD of mapped organisations in thousands.

The budgets depicted above include larger human rights organisations which make up the majority of the 'More' category. This graph includes both surveyed and mapped organisations totalling 28.

Portion of yearly budget allocated to artists at risk work of surveyed organisations



While the exact numbers for the total budget for artists at risk programs with the surveyed organisations are uncertain, the culminated total is within the range of 3.2 and 5.7 million USD. As this graph indicates, artists at risk work does not make up the majority of the surveyed organisations' budget. Included organisations total 19.

1.3 Contact

While all the included organisations were contacted, 44 of the organisations mapped did not engage with this project. This lack of responsiveness can be attributed to a multitude of reasons, such as a lack of capabilities or disinterest in engaging with this study. While there is some information available on their website, which gives an understanding of their work, it does not provide this study with valuable details of their work and capabilities. They are, however, included based their work and potential interest for the Initiatives efforts.

1.4 The Development of Artistic Freedom

What are the frameworks which ensure the protection of artistic expression as part of the human right to free expression? There are several declarations, conventions and reports, which have contributed to forwarding artistic freedom and artistic expression.

The foundation for freedom of artistic expression was Article 27 of the 'Universal Declaration of Human Rights' of 1948, which enshrined the right to participate in and enjoy cultural life, as well as protection for authors of scientific, literary or artistic productions.² Since 1948, there have been several declarations, with two being especially relevant for this mapping and the field of artistic freedom. The 'International Covenant of Economic, Social and Cultural Rights' did not enjoy widespread support in the UN at its adoption in 1966. It did, however, with article 15 in particular contribute to establishing cultural rights, which have contributed to later progress on artistic freedom.³ Also adopted in 1966 was the 'International Covenant on Civil and Political Rights', which dealt with freedom of expression, including protection of artistic freedom under article 19. Article 27 of the same document secured minorities' artistic expression.⁴

Other relevant conventions include 'The European Convention on Human Rights' of 1950, which under Article 10 secures the freedom of expression. While artistic expression is not included, it mentions the protection of ideas.⁵ The 'Arab Charter on Human Rights' of 2004 ensures the right to participate in cultural life as well as encouraging the states to cooperate to develop artistic programmes.⁶ The UN

'Declaration on the Rights of Indigenous Peoples' of 2007 and Article 11 ensured indigenous peoples right to their own culture and cultural expression.⁷ Another more recent example is the 'Declaration of Principles of Expression in Africa' of 2019, which included artistic expression, but put more emphasis on journalists.⁸

UNESCO's 2005-convention on 'The Protection and Promotion of the Diversity of Cultural Expressions' is a milestone in the field of artistic freedom.⁹ The convention created a framework for states to submit reports (QPR) every fourth year on their implementation of the conventions. These reports make it possible to track reporting states' implementation of the convention. Since 2019 states are also meant to report on artistic freedom and what measures are enacted.¹⁰ These reports are readily available on UNESCO's website and are a possible resource for advocacy work. However, there is a disconnect between what states define as artistic freedom. Norway is the only state to include artistic freedom as part of its foreign strategy on freedom of expression.¹¹

A specific UNESCO programme to highlight is the 'Aschberg Programme', currently funded by the Norwegian government which is the only UNESCO program concerned with artistic freedom. The programme's "overall purpose is to support long-term substantial legal and policy reforms related to artistic freedom, including the status of the artist and cultural professionals."¹² The programme's efforts in this endeavour have been multifaceted, including funding several pilot projects related to artistic freedom and contributing to the funding of the UNESCO report, *Defending Creative Voices: Artists in Emergencies, Learning From the Safety of Journalists* (2023) by Rosario Soraide.

While there had been extensive efforts done in the field of artistic freedom before 2013, the UN Special Rapporteur on cultural rights, Farida Shaheed's report on the right to freedom of artistic expression and creativity symbolised a rejuvenation of the sector.¹³ Since then, several reports from special rapporteurs have strengthened the field of artistic freedom by addressing the role of artists in society and human rights.¹⁴ This includes the work of the Special

Rapporteur on the promotion and protection of the freedom of opinion and expression, an important addition considering the relationship between artistic freedom of expression and the field of general human rights.¹⁵

Artistic freedom of expression has struggled to be included in the work done in the field of general human rights. This document will highlight the opinions of the sector on the subject, which includes a perception that artists are forced to become activists in order to be seen as HRDs, rather than representing freedom of expression in the process of creating art and thus worth protection. At the same time, many artists do not have this perception of themselves or their work, unaware even of their current rights, no-less the work to improve their rights which is conducted by organisations in the arts protection sector.

Other recent developments include the meeting in May 2023 between the EU ministers for culture, which expressly focused on artists-at-risk initiatives. The meeting “[a]cknowledge[d] the importance of creative and cultural rights as part of the idea of human rights. A special focus on preserving the cultural heritage

and community in Ukraine in the face of the Russian invasion. That artists should be offered protection against threats and violations of any kind and form that put them in danger because of their artistic expression.”¹⁶

There has also been a growing contribution of reports and research from the artistic freedom sector itself. Actors such as Freemuse and PEN have long worked on documenting and annually reporting violations of human rights as related to artists, PEN specifically on writers. Other initiatives from the ‘Institut für Auslandsbeziehungen’ or ‘Hildesheim Arts Rights Programme’, have also strengthened the research in the sector.¹⁷ The [Hildesheim Arts Rights Programme](#) is part of the Hildesheim University chair in UNESCO and focuses on building expertise on the subject of art protection and artistic freedom. The ‘Arts Rights Justice Library’ provides a conservation and archival service, preserving the research which is published. The programme’s efforts and workshops through its pilot programme contributed to the development of several organisations in the sector. The programme also produced research on artistic freedom in 2019.¹⁸

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1. More information about the Initiative can be found here: <https://www.mimeta.org/mimeta-news/2023/1/23/the-artist-at-risk-protection-rights-initiative>
 2. "(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author." <https://www.un.org/en/about-us/universal-declaration-of-human-rights>
 3. <https://www.ohchr.org/en/instruments-mechanisms/instruments-international-covenant-economic-social-and-cultural-rights>
 4. <https://www.ohchr.org/en/instruments-mechanisms/instruments-international-covenant-civil-and-political-rights>
 5. https://www.echr.coe.int/documents/d/echr/convention_ENG
 6. <https://digitallibrary.un.org/record/551368>
 7. https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf
 8. <https://achpr.au.int/en/node/902>
 9. <https://www.unesco.org/creativity/en/2005-convention>
 10. Laurence Cuny. 2019. Arts Rights Justice Observatory Study II: RIGHTS. Legal Frameworks for Artistic Freedom. Hildesheim, Foundation University of Hildesheim. P.20; Rosario Soraide. 2023. Defending creative voices: artists in emergencies, learning from the safety of journalists. UNESCO Report, Paris, France: The United Nations Educational, Scientific and Cultural Organization (UNESCO). p.28
 11. <https://www.regjeringen.no/no/dokumenter/ytringsfrihet-strategi/id2866234/>
 12. Rosario Soraide. 2023. Defending creative voices: artists in emergencies, learning from the safety of journalists. UNESCO Report, Paris, France: The United Nations Educational, Scientific and Cultural Organization (UNESCO). p.29. <https://www.unesco.org/creativity/en/aschberg-programme>
 13. <https://digitallibrary.un.org/record/755488> The Special Rapporteur reports to the UN High Commissioner for Human Rights.
 14. Laurence Cuny. 2019. Arts Rights Justice Observatory Study II: RIGHTS. Legal Frameworks for Artistic Freedom. Hildesheim, Foundation University of Hildesheim.
 15. A/HRC/44/49/Add.2: Research Report on Artistic Freedom of Expression – Report of the Special Rapporteur on the promotion and protection and protection of the freedom of opinion and expression. 24.07.2020. <https://www.ohchr.org/en/documents/thematic-reports/ahrc4449add2-research-report-artistic-freedom-expression-report-special>
 16. [pdf \(europa.eu\)](https://www.europa.eu)
 17. Examples of IFA produced research include Kara Blackmore. 2021 'African Artists at Risk: Opportunities for Temporary Shelter and Relocation'. IFA Edition Culture and Foreign Policy. Stuttgart, and 'Laurence Cuny. 2021. 'Relocating Artists at Risk in Latin America'. IFA Edition Culture and Foreign Policy. Stuttgart.
 18. Sara Whyatt and Ole Reitov. 2019. Arts Rights Justice Observatory Study I: Protecting and Promoting Artistic Freedom. Hildesheim, Foundation University of Hildesheim. Laurence Cuny. 2019. Arts Rights Justice Observatory Study II: RIGHTS. Legal Frameworks for Artistic Freedom. Hildesheim, Foundation University of Hildesheim. Mariam Hüber. 2019. Arts Rights Justice Observatory Study III. Justice, Opportunities and challenges for artistic freedom. Hildesheim, Foundation University of Hildesheim.

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General Comments on the Sector Based on Theme and Information Gathered

2.01 Financial Resources & Human Resources

The general impression of these issues is that they are both limiting and limited. The sector includes many types of organisations, which may have a varied focus, be it culture or human rights, while artists at

risk remain a smaller part of their work and priorities. This is also exhibited in the generally low number of staff working on artists at risk, even in organisations working exclusively on artists at risk. Though varied in magnitude, volunteer or pro-bono work is common throughout the sector.

Number of staff years in surveyed organisations working with artists at risk

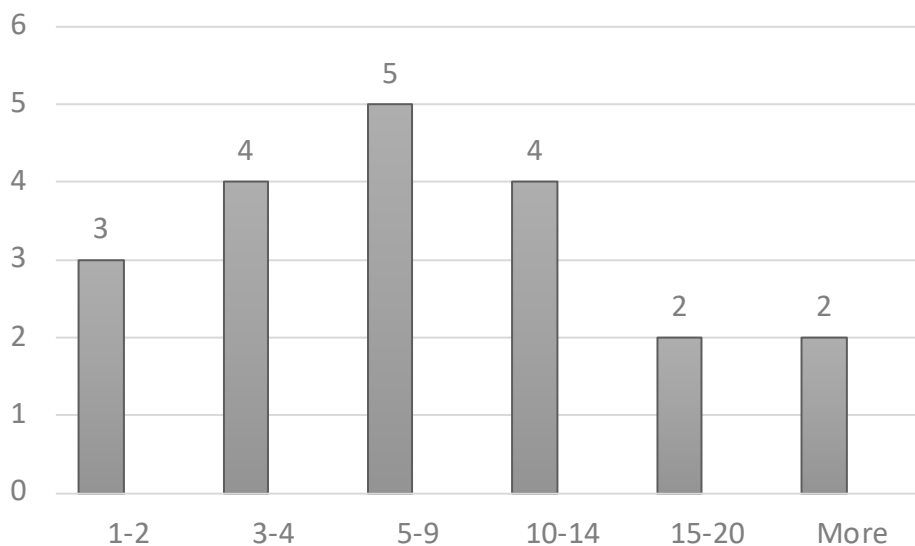


This shows that the majority of the organisations surveyed are either small themselves or have allocated a small number of staff years to artists at risk. Of the total 19 organisations surveyed, 11 reported only 1-2 employees working directly with artists at risk work.

Most of the organisations interviewed mention the difficulties and uncertainties related to grants as their main source of revenue. The limited timeframe of these grants is the main source of concern, which force applying organisation to spend much of their time securing financial support. In cases where there was steady revenue from publicly funded grants, some interviewees experienced the funding overly restrictive for the recipient organisation due to the constrictions which accompany public grants. One organisation reported having declined to apply for publicly funded grants due to the bureaucratic demands of the application process which gatekept some organisations. Others reported their limited expectations of broader cooperation in the sector, based on the innate 'struggle' over financial resources.

several in the sector expressed a need for expanding the cooperation in the sector in advocacy in national, regional and international settings to focus the sector's efforts on systemic change. Additionally, some, such as the Avant-Garde Lawyers, want the sector to have a more collaborative framework of their language, speaking with one voice and utilising an international legal framework in the sector's advocacy work. This also concerns the fact that there is a disconnect between what the various states define as artistic freedom.¹⁹ Both of these ideas of developing the sector in terms of advocacy would require knowledge building and willing cooperation. There are several network or conference platforms in the sector, such as SHIFT, which sees itself as having the potential to develop a more unified strategy in these areas.

What is the total size of your organisation in terms of paid staff years?



Totalling 20 mapped organisations, including human rights and cultural organisations

2.02 Advocacy

Much of the sector conducts to various degrees some sort of advocacy work. While some conduct advocacy on grander scales, appealing to international organisations or governmental bodies, others conduct it nationally or through international networks often including a particular campaign. Nevertheless,

2.03 Research

Research is a vital part of the work both regarding advocacy for artistic freedom and artists at risk, yet it has an abundance of expressions.

While there are several organisations, such as PEN and Freemuse, and people who produce reports on the sector, there is little academic interest or sector-

wide interdisciplinary cooperation on the topic of research. Daniel Gad of the Hildesheim UNESCO chair suggested such a sector-wide group at the Safe Havens conference in November 2023. First and foremost, organising such an event will reveal what interest there is in such a venture. Hopefully, the venture will gather those in the sector who are interested in developing the sector in terms of research. What the group would further aim to do once established is yet to be determined.

The 2023 UNESCO report, *Defending Critical Voices*, emphasised the need to support joint research, capacity building and development of resources.²⁰ Noting that ‘Supporting research can also be key in terms of emergency preparation and mitigation.’²¹

There is also local evidence-based research to consider, which works to strengthen international reporting and local legal work. This structure is also important to energise and improve.²²

There are, however, more concrete research efforts which could be funded. A challenge for including non-European voices in the sector and its work is the limited access to the sector and its research in terms of language. The Initiative could potentially engage with those who produce research reports and fund efforts to translate such reports.

Another potential point of engagement for the Initiative in the research part of the sector is strengthening the monitoring and documentation structures. Many monitoring organisations, the Arts Equator pilot program being a good example, have the potential to transfer their model and structure of monitoring to another region. Such a prospect could strengthen the monitoring work and create a structure and standard of reporting in the sector.

2.04 Training and Capacity Building

Several organisations in the ‘Artists at Risk’ sector have expressed a desire for an initiative which would focus on capacity building for organisations involved with artists at risk, including in terms of physical and online security. While there are resources available for the artists themselves, such as the [‘ARC Safety Guide for Artists’](#), this issue also concerns the organisations in the sector. The Avant-Garde Lawyers for example conduct

training in the sector, the question then becomes how available such training is and how organisations can utilise such resources.

In terms of training and capacity building for artists at risk themselves, ‘Defending Critical Voices’ points to the lack of funding as a possible reason for these tools being underdeveloped by artistic freedom organisations.²³

2.05 Digital Security

Covid-19 had several detrimental effects on artists, generally hurting their ability to make a living and forcing them online.²⁴ This digitalisation came with increased exposure to online censorship from social, economic and state actors.²⁵ This digital development also resulted in a rise in legal prosecution and criminalisation of online expression.²⁶ Several organisations in the artist at risk sector has also noted digital security as a major concern. Frontline Defenders is an example of an organisation which have set up such [digital security resources](#) for activists and HRDs. The ARC ‘Safety Guide for Artists’ also includes a section on [digital safety](#). While these resources exist, they could be more accessible for organisations in the artist at risk sector.

2.06 Legal Services

Few actors in the sector specialise in providing legal support for artists at risk.²⁷ While this includes immigration assistance, there is a particular difficulty in attempting to conduct legal assistance in all local contexts where artists are facing litigation. The legal work in the sector is heavily dependent on pro-bono work. One of the problems facing organisations focused on legal assistance provided to artists at risk is an ambiguous metric of success. Several legal actors in the sector pointed to this issue and felt that the intangibility of their work made them a lower priority in the sector and for donors.²⁸

2.07 Financial Support - Resilience and Emergency

The opportunities for artists at risk to seek financial support are developed but will always be inadequate.²⁹ There is also a difference between the generally prepared structures for support which exist and those that develop in response to a specific crisis. This only

highlights the need for more attention and structure on this issue. Several actors, both potential coordinators and contributors, in the sector expressed a desire to establish an emergency fund as part of their work on artists at risk. This is underscored in the UNESCO report, 'Defending Critical Voices', which emphasises the need for facilitating coordination for emergency response.³⁰

Areas of work in the sector's organisations



Of the 71 mapped organisations, a singular focus is rarely reported. Additionally, the magnitude of work in a field is varied. For example, all variations of advocacy, promotion and campaigning are defined as "Advocacy & Reporting".

2.08 Networks and Collaborations

Much of the literature on the artistic protection sector discusses how many artists are unaware of the assistance which is available in the sector. This is part of the necessity for cooperation and a widespread network within the sector. A plethora of specialised networks exists across the sector, in various degrees of formality and cooperation. The EU Temporary Relocation Platform (EUTRP) is an initiative of the European Commission. It is a network of entities engaged in supporting human rights defenders (HRDs) at risk who are seeking temporary relocation, or who have been temporarily relocated, several organisations engaged with artists at risk are involved, such as ICORN. Another example are the regional networks co-established by ARC which strengthened its position as a coordinator in the sector. IFEX and PEN with all its chapters are also important inclusions to consider in terms of networks and network campaigning. 'African Defenders' is a network of five African sub-

regional organisations dedicated to the promotion and protection of human rights defenders across the African continent.

Another prominent example is the sector-wide platform which is the Safe Havens conference. Safe Havens is a yearly conference which gathers all kinds of actors engaged in the sector, serving as a platform and network opportunity. Organised events have a unique potential to facilitate targeted knowledge exchange and dialogue in a sector with clear cooperative gaps. Such events are, however, dependent on engagement and commitment from the involved actors to produce any meaningful result.

As a total assessment, there is a need for increased collaborations in the sector, as underscored in the UNESCO report, 'Defending Creative Voices'. This sentiment is also emphasised by organisations within the sector, seeking a larger degree of cooperation on several of the topics in this document.

The IFEX report published in 2023 emphasises many notable issues which are applicable to the arts protection sector as well as its members and general freedom of expression. Especially regarding the nature of the relationships between organisations and funders. For example, "a lack of direct relationship with the specific local context or lived experience being tackled." Or an "Over-reliance on standardised project management approaches are alienating and undervalue specific knowledge and local context." This and other parts of the report point to the need for more cooperative collaboration and engagement with partners rather than restrictive parameters. Further noting the lack of supportive structures for collaboration.³¹

"There is limited access for at-risk artists to professional networks and leaders in the art world that can help such artists rebuild their careers in their country of resettlement."

2.09 The Role of General Human Rights Organisations

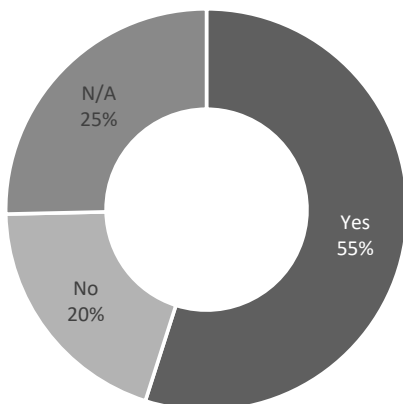
The connection between the artistic protection sector and general human rights organisation have been stagnant in terms of uniting efforts. While some human rights organisations include artistic expression in their work and artists in their protection work, there is often an emphasis on the activist role of the artist. Several interviewees noted that artists felt forced to become activists in order to be assisted by protection programs. Still, there are positive impressions of human rights organisations willing to engage with the artistic protection sector on specific campaigns, knowledge building and projects linked to activist artists at risk. This would have the potential of moving HRDs closer to being more inclusive regarding artists at risk and artistic expression as a true part of freedom of expression. The UNESCO report, 'Defending Critical Voices, noted the lack of crossover in advocacy efforts between expertise in artistic field and general human rights, and the importance of collaboration across the HRD sector.³² Sara Whyatt and Ole Reitov noted in their 2019 work, 'ARTS', that a concern for the general HRDs is the arts protection sector contributing to a hierarchy of defenders, having a more attractive appeal and taking funds from the general HRD sector.³³

A difficulty of the work done on both human rights organisations and the artistic protection sector is the crisis-based nature of the work. In the fluctuating needs of artists at risk, a difficulty arises in providing holistic services to those at risk. Increased cooperation with the general human rights sector, which has widespread resources, could provide an opportunity for filling gaps in the artistic protection sector.

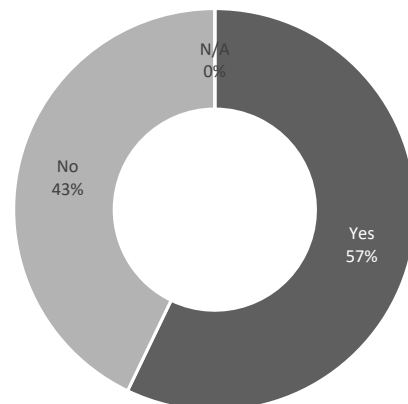
2.10 The Role of Sector-Based Arts Protection Organisations

Several organisations discussed in this document are concerned with specific artistic fields in their protection work. Whether it is writers, journalists or musicians, the issue is an important aspect of the sector. While such limited focus might seem divisive as a part of the arts protection sector, there are several benefits to such an approach. Creating a definitive organisation for an artistic field eases the access for the concerned artists as well as being able to target specific artists and build awareness regarding their rights and potential for assistance. The benefits also extend to established organisational structures within the specific artistic field, with an expected closer connection to relevant artistic institutions and donors wishing to support that specific field.

Does Your organisation work on other human rights issues than artistic rights?



Of the 14 organisations working solely with artistic rights, 8 work in other areas of artistic rights than artists at risk. The remaining 6 work solely with artists at risk.



The majority of the surveyed organisations not working with other human rights issues than artists at risk were engaged in other areas of artistic rights. All 71 organisations are represented in the first graphic, the organisations not engaged with other human rights total 14.

2.11 Temporary Relocation for Artists at Risk

The field of relocating artists at risk is an expanding part of the artists at risk sector. Yet there are certain challenges with relocation, often bureaucratic obstacles which limit its benefit as an emergency response and its availability in general. In addition, some interviewees and the UNESCO report, 'Defending Critical Voices' noted some artists participating in temporary residencies have felt expected to produce content which benefited the host.³⁴ One point which requires increased attention is the connection between the relocation work and artistic institutions. Engaging artistic institutions and artists at risk was seen by many interviewees as fundamental to the relocated artists wellbeing and continued work.

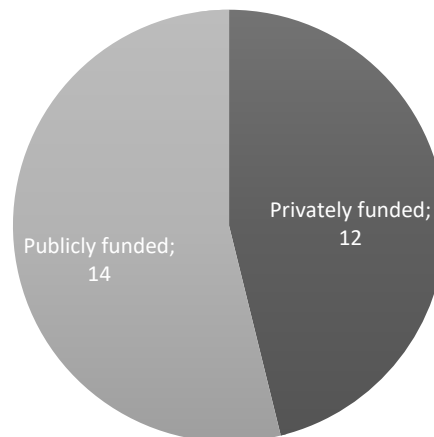
There are certainly benefits to both regional and international relocation. Regional relocation programs are argued as preferential to international programs as they can, at a lower cost, ease the transition for the particular artist at risk in terms of language,

stigmatisation and cultural integration, while also preventing 'brain drain' from the region.³⁵ Example of such regional programs exists in [Africa](#) and [Asia](#). Part of the sector emphasises the need for structural and cultural development in the artist's own state as working towards a more sustainable solution.³⁶

2.12 Structures of Funding Facilitating Cooperation

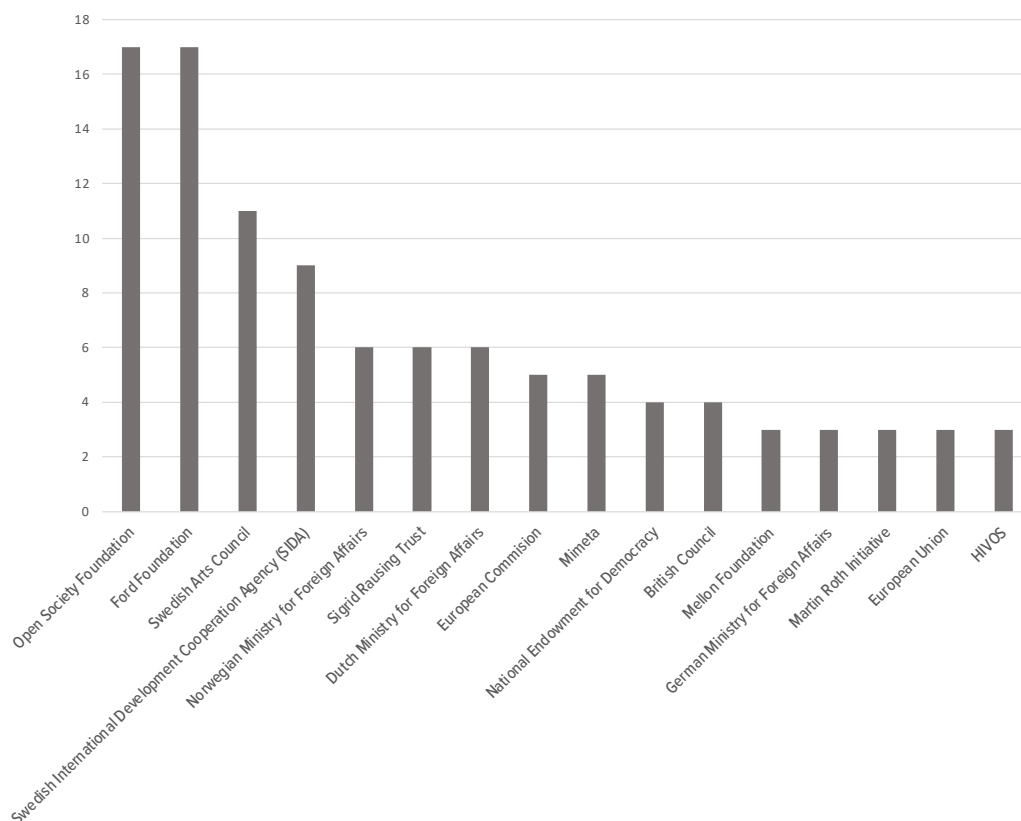
The structure of the Initiative's funding efforts is yet to be determined. There are, however, several examples of funding structures which merit consideration. The work of the Swedish Arts Council's [Artistic Freedom Programme](#) is one such example. In establishing a programme and funding projects by 11 specific organisations with different focuses in the artists at risk sector, the programme provides a platform for knowledge exchange which develops the sector. The Initiative could employ such a model to develop inter-organisation or independent pilot programs in the sector.

How is your work funded?



The surveyed organisations are by a small margin more likely to be publicly funded.

Top donors



This graph does not represent the amount of support but rather shows how many organisations in the sector the different funders support. Given that some of the organisations do not publish their supporters, the total number of organisations in this graph is not equal to the number of organisations included in this mapping. The organisations noted here total 49.

19. Rosario Soraide. 2023. Defending creative voices: artists in emergencies, learning from the safety of journalists. UNESCO Report, Paris, France: The United Nations Educational, Scientific and Cultural Organization (UNESCO). p. 28

20. 'Soraide'. p. 87

21. 'Soraide'. p. 96

22. The report recommends strengthening monitoring and reporting mechanisms at all levels. 'Soraide'. p.83

23. 'Soraide'. p. 82

24. 'Soraide'.p. 15

25. 'Soraide'. p. 17

26. 'Soraide'. p. 19

27. While this document includes several national legal actors, the 'Avant-Garde Lawyers' and the 'Artistic Freedom Initiative' are biggest organisations in the sector focused on legal issues and which work internationally. Such international legal work is also dependant on broad networks of national and region organisations.

28. Defending critical voices noted the international legal framework as well as supportive instrument which dealt with artists had not progressed as far as those concerned with journalists. 'Soraide'. p. 76

29. Defending critical voices noted there is still a need for emergency support for artists at risk. 'Soraide'. p. 40

30. 'Soraide'. p. 90

31. Gabriela Masfarré Pintó. 2023. IFEX Collaboration Code Report 2023, Exploring collaboration within and beyond the IFEX network, May-August 2023. P.10

32. Rosario Soraide. 2023. Defending creative voices: artists in emergencies, learning from the safety of journalists. UNESCO Report, Paris, France: The United Nations Educational, Scientific and Cultural Organization (UNESCO). P. 40 & 45

33. Sara Whyatt & Ole Reitov, ARTS. 2019, Foundation University of Hildesheim. Hildesheim, Germany. P.30

34. Rosario Soraide. 2023. Defending creative voices: artists in emergencies, learning from the safety of journalists. UNESCO Report, Paris, France: The United Nations Educational, Scientific and Cultural Organization (UNESCO). p. 43

35. 'Soraide'. p. 43

36. Sara Whyatt & Ole Reitov, ARTS. 2019, Foundation University of Hildesheim. Hildesheim, Germany. P.35

3.0

Recommendations

Where are the bottlenecks in the sector?

What are the sector's impressions of challenges?

How can the Initiative potentially assist in this and the sector in general?

How could the Initiative partner with organisations on pressing issues in the sector?

Based on the insight provided in this mapping, the following recommendations are made for the Initiative's strategic discussion. In general, the organisations working with artists at risk desire more funding and stable long-term funder commitments. This mapping will hopefully provide some insight into how increased funding could support different organisations and develop parts of the sector. These recommendations are based on a potential coalition or collaborative funding, where pooled resources could have a greater impact and flexibility in funding initiatives. This would have the opportunity to provide more stable long-term multi-sourced financial frameworks within which the organisations could operate.

-Establishing or supporting an emergency fund which could provide emergency financial support for artists at risk. Several actors in the sector have expressed the continued need for establishing emergency funds for artists at risk and sector-wide collaborations in these efforts. The Prince Claus Fund is considering establishing such a fund.

-The Initiative's coalition of funders has a unique position and networks to conduct and fund advocacy work in different regions and international bodies.³⁷

This could mean funding monitoring, collaboration and research with local experts and advocates. Freemuse has done this previously, Artistic Freedom Initiative have issued reports on national conditions, and the organisation PANAF has a project which analyses artistic freedom in various African national contexts. Such effort must however be seen as long-term as part of efforts to expand artistic freedom.

-There is a potential in funding joint projects with HRD organisations, initially with a focus on activist artists. This restriction might be necessary in the beginning to get HRD organisations to engage more with artists at risk. This would hopefully bring more focus onto artists and a more inclusive and holistic understanding of freedom of expression. Such projects could help move the dial of human rights organisations towards including artistic expression. Several human rights organisations expressed an interest in supporting joint ventures.

-Many of the interviewed organisations highlight the importance and value of close collaboration with the cultural sector. Engaging cultural organisations and institutions in hosting residencies and further advocacy is important for the artists continued artistic work. This cooperation could be developed further, potentially with funding assistance from the Initiative.

-The coalition of the Initiative's supporters represents expertise as well as funding. One alternative for the Initiative to consider would be engaging with organisations by funding collaborative pilot programs which would have more sustainable funding when operational. Multiple organisations provide examples of such work. As an example, Artistic Freedom Initiative are able to incubate their pilot programmes with the support of its funders. Another example of such initiatives would be The Martin Roth Initiative which funds pilot programmes through their local partners, like Ettijahat.

-The Initiative has the potential to support and create platforms which could foster development and collaboration in the sector. This could manifest in a number of ways, for example, platforms or workshops focused on legal expertise, like courses conducted by Avant-Garde Lawyers, or training and capacity building. SHIFT serves as an example of a sector-wide conference which brings together different actors with collaborative potential. A specific example of platforms which has fostered development in the sector was noted by one interviewee. That being the workshops of the Hildesheim pilot program, which had been an important reason for their engagement with the artistic protection sector.

The universal artistic rights
are not to protect a culture,
but to protect the individual
who wants to enhance,
modify or destroy it by her
aesthetic or intellectual
capability

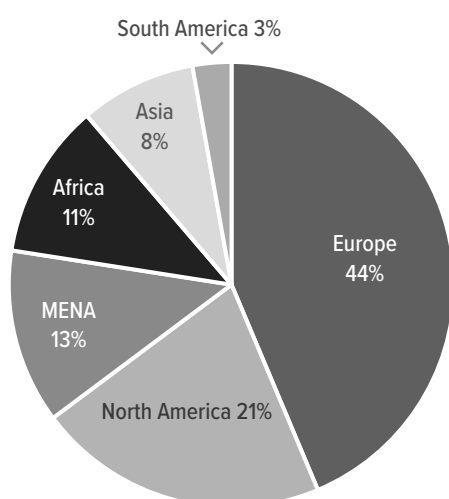


An object in the work "Score for a longer conversation" by Bård Breivik

37. One interviewee noted the underutilised opportunity to leveraging international human rights laws in particular.

4.0

Organisations



Location HQ

65 % of the 71 organisations are based in North America or Europe. Many interviewees noted this imbalance in influence and the need to actively shift away from the global North having such a dominating position in the sector.

4.1 Organisations that focus solely on Artists at Risk

Artists at Risk (AR)

[Artists at risk](#) is run by Perpetuum Mobile ry, a non-profit organisation and is focused on providing artists with residency opportunities. The organisation is headquartered in Finland and has 17 employees. AR Reported an total number of 767 residents in 2022-2023, with the cooperation of 302 hosting partners. Of these 767 residents, 602 were Ukrainian. AR is supported by UNESCO, Goethe-institut, and the Andy Warhol Foundation as well as receiving structural support from the Swedish Arts Council and the Finnish Ministry for Foreign Affairs. AR provides residencies and rapid response support for artists at risk with a global reach, enabling them to continue their artistic work and enter a network of artists. The organisation's residencies can vary from 3-24 months, and AR reported having relocated over 500 artists last year. Additionally, AR's

work with artists at risk includes funding hosting organisations. The organisation's efforts were expanded as a response to the war in Ukraine.

Part of their success lies in their multi-step relocation which relocates the artist to a preliminary safe haven before finding a fitting residency. This enables the relocation to begin quicker but also provides support for each step.

AR notes there are synergy and cooperative possibilities between networks working in the same region with the same or connected applicants.

The organisation emphasised the importance of artist at risk work being connected with cultural organisations and institutions. A key part of their strategic approach is securing artistic hosts, so the artists can continue their artistic work. AR reported being uniquely positioned to platform further cooperation between the artist at risk sector and cultural organisations.

Artistic Freedom Initiative

The [Artistic Freedom Initiative](#) is a non-profit organisation, headquartered in the USA, which focuses on assisting and supporting artists at risk on a global scale. The AFI currently consisting of 10 employees. In their statement of activity for 2022, the AFI budget placed the organisation in category 4, ranging from \$500,000 to \$1,000,000. The 2022 revenue is based in large part on privately funded grants and donations, donors included 'Andy Warhol Foundation', 'DJ McManus Foundation', 'Donation', 'Fidelity Investment', 'Individual Donation Under \$5,000', 'New York Community Trust', 'New York State Council of the Arts', 'RDM Dinesh' 'The Darby Foundation'. In their statement of activity for 2023, the AFI budget placed the organisation in category 5, exceeding \$1,000,000. The 2023 revenue is based in large part on privately funded grants from the 'Mellon Foundation' for example.

The AFI can provide a multitude of assistance for artists at risk, but their main focus is on providing legal support. This includes immigration representation in the United States as well. Their work also extends beyond obtaining legal status as they directly work with relocation efforts and support the specific artist settling in their new environment. The AFI also offers a residency program for up to two years in cooperation with a coalition of organisations.³⁸ Additionally, their program, 'Artists for Social Change', is meant to platform artists advocating for social causes.

AFI has established a network of pro bono attorneys able to provide immigration representation to at-risk artists wishing to relocate to the United States. This network allows the AFI to take on a larger caseload, focusing on emergency cases themselves, while the network contributes to long-term cases. The AFI also provides cooperate legal organisations with training.

Since the US withdrawal from Afghanistan, AFIs 'Afghan Artists Protection Project' has worked to resettle Afghan artists and their families in the US, extended to include Europe in 2022.³⁹ This project is able to assist Afghan artists with pro bono immigration representation, relocation assistance, temporary housing, resettlement funds, employment and fellowship opportunities, and ongoing support post-relocation.⁴⁰

Through their project on Afghani artists, they developed an infrastructure for relocation in Germany, which has been the most successful part of the project. About 27 of AFIs cases including 80 family members were successful in their US efforts, while the German side has seen 90 cases with about 300 family members successfully relocated. This German part of the project was developed by prominent Afghani artists in exile.

The organisation's current goal is to expand and establish a European office in early 2024.⁴¹ While they have established a good infrastructure for further work in Europe through their project in Germany, it requires funding. They are hoping to expand their European network both for collaboration and funding. Particularly as it relates to connecting with universities and arts institutions which could collaborate on residencies. Comparatively, their US projects are well established and have stable funding.

Through their project, 'Artistic Freedom Monitor', AFI seeks to monitor and report on rights violations. This has also resulted in several reports and analyses being published.⁴²

AFI established their 'Iranian Artists Support Project', in October 2022 in response to the crisis in Iran. Meant as an emergency-based short-term project for Iranian artists at risk. Seeing a lot of US support for these efforts, they have had dozens of successful applicants under humanitarian visas to the US. This project was supported by the 'SDK Foundation for Human Dignity', which has funded the AFI since its inception in 2017, allowing the AFI to incubate projects before approaching external funders.

Avant-Garde Lawyers

[Avant-Garde Lawyers](#), headquartered in France, is an international legal organisation that works with local experts to ensure pro-bono specialised legal assistance to artists at risk. The organisation reported to fit within category 1 in terms of budgets, below \$100,000 being mainly funded by public grants. All employees are engaged on a consultant basis, limiting the tax burden on the organisation. While the core team includes 4-5 people including interns, they also engage a gender expert when needed. The organisations main funder is the Swedish Arts Council through their 'Artistic Freedom Programme'.

The AGL's pro-bono network includes 70 lawyers spanning multiple regions. This work is multifaceted, as artists may experience different legal challenges, including immigration and relocation, copyright and defamation. THE AGL's goal is also to promote knowledge regarding the right to freedom of artistic expression and build a community of cultural rights defenders who can collaborate.

Part of this work is conducted through training courses for lawyers in the field of defending artists. In addition, their legal assistance includes more strategic cases which have the potential to set legal precedents securing systemic artists' rights in a region.

The AGL also works with legal communities building research and capacity building in artistic organisations, they are also able to receive cases through their collaborators. Their collaborations also include their co-partners in the Swedish 'Artistic Freedom Program', as well as regional partner organisations such as 'Defend Defenders'. The organisation, when working with immigration and relocation, connects with other organisations such as ICORN to also connect the artist with a residency and the opportunity to continue their artistic work.

There are unfortunately few actors in the artists at risk sector focused on legal support, especially on strategic cases. In part because of the dubious measure of success which limits their inclusion into funders programs. Seeing this development and their limited funding based mostly on public grants, the AGL seeks to build knowledge in private donors regarding legal assistance to artists at risk and its importance.

'The sector is too vague, rather than in line with international law, which would push their shared interest regarding artists rights, there is a need for knowledge building and a united definition.' The AGL also noted the 'Lack of global best-practice sharing for working in countries with peculiarly unstable judicial institutions / shrinking spaces of democracies...' as one of the sector's main challenges.

Artists at Risk Connection (ARC)

The [Artists at Risk Connection](#) is a subsidiary organisation of PEN AMERICA, based in the USA, but ARC adheres to a broad definition of artists. The goal of ARC was to be a central coordinator for artists

at risk, providing referrals and connecting artists with an appropriate organisation which can support their particular needs. The ARC staff consists of 9 people with various employment and fields of expertise and focus.

ARC is completely funded by grants, notable contributors are the 'Helen Frankenthaler Foundation', 'Mellon Foundation', 'Open Society Foundations' and the 'Andy Warhol Foundation for the Visual Arts'. ARC does a lot of advocacy work with international organisations, such as UNESCO and the OHCHR, making them accountable and conscious of their responsibilities on the issue of artists at risk. ARC also work with direct intervention, having established an emergency fund in 2022, which offers artists at risk an emergency and resilience grants of up to \$2,000. Around 500 grants have been provided since the fund was established.

Additionally, ARC works to facilitate cooperation among human rights and art organisations, working to include and educate HRD organisations to include artists in their definitions as well. This work also extends to ARC participating in network organisations such as [PAR](#) (Proteccion de Artistas en Riesgo America Latina y el Caribe) and The [AMANI network](#) (African Creative Defence Network). These network organisations also represent local knowledge and abilities which offer services to artists at risk as well as contribute to the coordination work of ARC. ARC has also organised closed workshops with regional actors in the artist protection sector, which helped shape ARC's work with local recommendations. The resilience fund which ARC started was partly based on one of these recommendations.

ARC produces publications, research and instruction for specific artists at risk situations, such as a guide for Ukrainian artists or a general safety manual for artists at risk. The ARC website also provides a platform for advocacy in amplifying the stories of artists at risk.⁴³

Freemuse

[Freemuse](#) is an independent international NGO, headquartered in Norway, which focus on advocating for freedom of artistic expression and cultural diversity.⁴⁴ Freemuse has a category 2 budget of between \$100,000 and \$300,000, with 3-4 paid staff years. Reports to be supported by 'Fritt Ord',

the 'Swedish International Development Cooperation Agency (SIDA)' and the 'Norwegian Ministry of Foreign Affairs'.

Freemuse has UN Special Consultative Status to the UN-ECESOC and Consultative Status with UNESCO. Reportedly has a representative on the ARC advisory committee. Freemuse also works to initiate and support local networks of artists and cultural workers.⁴⁵

Freemuse works with these and other local partners to document violations of artistic freedom and write reports which in turn can be used in advocacy at all levels. Freemuse's annual report is widely referenced and at the heart of building and sharing knowledge of violations in the sector.

For the last couple of years there has been a severe reduction in funding and a need for restructuring the organisation. Their main benefactors, The Norwegian Foreign Ministry and SIDA, withheld and later cut the funding to Freemuse. This culminated in the current state of Freemuse which retains in wide network and infrastructure but went from a category 5 budget exceeding \$1,000,000 to a category 2 budget between \$100,000 and \$300,000.⁴⁶ They have applied for increased funding from The Norwegian Foreign Ministry from 2024.

Funding and resources are the biggest challenges facing the organisation, with the restructuring, most of the organisation have been working pro-bono. Freemuse has made a deal with Safemuse for administrative cooperation while planning to retain a smaller secretariat of about four people.

According to the Freemuse, the rebuilding of its core operations is well underway, also with its local partners. In terms of development, Freemuse is working on growing its network in Asia, with multiple partners expected to join the Freemuse conference and workshop in Turkey in 2024. Freemuse reports to maintain a global network consisting of 100 organisations.

Freemuse is especially concerned with research and advocacy on a national level regarding artistic freedom and rights. The need for attention on this work was emphasised in the interview with Freemuse which

noted that Norway is the only country which offers political asylum to artists who have been relocated for two years and would be at risk if returned to their homeland. This national-level advocacy work demands a lot of resources and local cooperation. Before the restructuring of Freemuse, this work represented a third of the organisation's research budget.

Due to the restructuring of the organisation, their emergency support efforts have unfortunately been paused. Freemuse suggested that if the Initiative were to engage in such a venture of emergency support, Freemuse could participate and provide a network for verification. Further elaborating that such a collaborative effort would coordinate the effort of multiple smaller contributions which would result in a larger impact.

ICORN

[ICORN](#) is a network organisation, consisting of cities and municipalities, focused on providing Artists at Risk with temporary but potentially long-term relocation and the opportunity to continue their artistic work with residencies. Given that the members of the ICORN network are cities and municipalities, ICORN is unique in the artist relocation sector, being able to develop strong local structures for their artist residencies. ICORN has a category 5 budget, exceeding \$1,000,000. The organisation's staff are between 10-14 focused on artists at risk and their relocation. The main funding for ICORN is based on public grants from the Norwegian and Swedish governments.

ICORN assisted 24 artists at risk with temporary relocation the last year. Their member cities which are the actors who provide this service span 70 cities. The individual member cities are responsible for funding the artist's residency. Additionally, ICORN in collaboration with PEN and the Norwegian ministry for Foreign Affairs has established a system of funding support for the residencies which the members can apply for. While the individual member cities function independently and are responsible for their activities, there is a secretariat based in Stavanger, Norway which coordinates the efforts of ICORN members. The secretariat also handles the task of verifying the applicants. ICORN cooperates with many actors focused on artists at risk and human rights in general,

for example through the Swedish Culture Council program 'Artistic Freedom Initiative'. ICORN is also part of the EU Temporary Relocation Platform (EUTRP) and has a representative on the ARC advisory committee.

Considering the distinct nature of its members, being cities and municipalities, the challenges facing ICORN's work are perhaps unique in the sector. A point of concern that the organisation expressed which concerns the entire arts protection sector is that although there has been a positive increase in attention to the issue of artists at risk, the support from large international bodies has fallen short in funding or concrete supportive efforts.

Martin Roth Initiative

The [Martin Roth Initiative](#) is an initiative by 'Institut für Auslandsbeziehungen' and the 'Goethe Institute', the MRI is not an emergency service but focused specifically on the relocation of at-risk artists and cultural workers. The organisation consists of 10 employees and is funded by the German Ministry of Foreign Affairs.

The organisation runs two programmes which deal with relocation. The first line programme, which works with and supports host institutions, offers temporary residence in Germany where the artist can continue their artistic work through a host institution. The second programme focuses on in-regional relocation meant to provide the artist at risk with 'rest and respite' for a shorter period than the first programme. There was previously a third line programme which focused on facilitating knowledge and research on the topic of relocation, this programme has been put on hold. When verifying applicants, they are assisted by local knowledge such as the various Goethe institute offices or local civil society organisations (CSOs) which they cooperate with.⁴⁷

As part of their work, they currently run different pilot programmes which empower local organisations in different regions working with the relocation of artists at risk. One example of such a pilot programme is with the organisation Ettijahat, which will be further expanded upon when discussing that particular organisation below.

There will be challenges even for well-funded organisations such as this. Being funded by the German Ministry of Foreign Affairs, they are forced to follow their specific mandate on relocation of artists at risk and are for example not able to provide general humanitarian support or support for the structure of an organisation. As with any other organisation, there will be limitations on what the organisation can process. Additionally, while the MRI works on a global scale, the organisation noted the problem of inequality of access to their services due to its English format. This creates a barrier for non-English speaking people who could otherwise be eligible for support.

As the organisation is dependent on political support for their work, there are some expectations of future cuts in their funding. As such, they are open to discussions of cooperative funding initiatives on projects which are within their mandate of relocation. For example, they are not able to give structural support to organisations but could create synergies with other funding organisations which would benefit artists at risk and hopefully close some of the gaps in the artist protection sector.

Safe Havens Freedom Talks

[Safe Havens Freedom Talks](#) (SH|FT) is a non-profit organisation based in Sweden, which is dedicated to the protection and promotion of artists at risk and artistic freedom. This work is manifested in the organisation's annual conference. SH|FT has a category 2 budget, in the range of \$100,000 and \$300,000 with the funding being mostly publicly funded grants. The organisation is "... operating with a pro-bono board and management", with one person employed all year part-time and another part-time employee connected to the relevant location of the conference each year. In addition, SH|FT provide short-term salaries or fees to artists, advisors, curators, speakers etc. SH|FT is supported by Safemuse and the Swedish Arts Council.

While the conference started in Sweden, it began rotating the host city, to emphasise the global focus of the conference. The conference is a platform for the sector where all kinds of actors can connect and strengthen global networks.

“Moreover, often artists do not perceive themselves as human rights defenders (HRDs). That means that artist at risk won’t look for help that easily at human rights organisations.... If [human rights organisation] and the artist HRDs cannot find each other the artist at risk will not have access to emergency protection, relocation, and preventive support (e.g. trainings, advocacy).”

4.2 Organisations Working with Human Rights Which May Include Artists at Risk but Based on Their Activist Activities.

Agir Ensemble Pour les Droits Humains

[Agir Ensemble Pour les Droits Humains](#) is a Lyon-based NGO which seeks to defend human rights activists. 1-2 employees are estimated to be directly involved in the organisations work with artists at risk. The organisation’s budget puts the organisation in category 5, exceeding \$1,000,000 and is supported by both public and private contributions. Costs related to their work with artists at risk are intangible, but the organisation estimate to have relocated between 1-9 artists at risk during the last year. Public contributors include “the French Development Agency, the European Union, the Ministry of Foreign Affairs of the Netherlands, the Greater Urban District of Lyon and the City of Lyon, Resacoop, etc.’ Private contributions include ‘the National Endowment for Democracy, Fondation de France, Fondation Un monde par tous, Sigrid Rausing Trust, Voice, etc.’ The organisation belongs to several human rights defence networks and has an emergency relief fund dedicated to the protection of human rights defenders in danger. The organisation provides technical and financial support to local organisations, expanding their

capacity. Their work with artists at risk is dependent on the artist also being an activist and thus included in their work on human rights defenders in general. Their relocation efforts with artists at risk are twofold, internal relocation or relocation to Lyon for 6-12 months where the artists will be supported to continue their work and establish themselves, AGIR cooperates with for example ICORN as part of this work.

In the organisation’s local HRD advocacy efforts, they may involve artistic methods in cooperation with local art and civil society organisations. AGIR has no specific programs or expertise linked to artists at risk, as it is not a priority for the organisation. It is, however, open to cooperating on future projects linked with activist artists at risk.

Center for a Free Cuba

The [Center for a Free Cuba](#), based in the US, is a non-profit organisation focused on campaigning and advocating for human rights defenders in Cuba. While the organisation does not conduct a specific program for artists at risk, they assist dissident artists at risk. This assistance is tailored to the activist’s needs but includes smaller financial assistance, medical support or coordinating opportunities for support for artists at risk from organisations in the artistic protection sector.

The Gulf Centre for Human Rights

The [Gulf Centre for Human Rights](#) is a non-profit organisation based in Lebanon which defends human rights in the Persian Gulf and several neighbouring states. Their work largely revolves around advocacy and campaigning, which can include artists working with human rights causes.

GCHR participates in multiple networks focused on human rights, like the EU platform 'Protect Defenders', FIDH, and IFEX. The GCHR wants to open a location in Lebanon for HRDs at risk, this would include artists who are activists.

Their funders include the 'Sigrid Rausing Trust', 'Open Society Foundation', 'Norwegian Human Rights Fund' and the European Union.

GCHR is a potential supporter of the initiative's project which would include artists who are working on human rights or social change.

Defend Defenders

[Defend Defenders](#) or 'East and Horn of Africa Human Rights Defenders Project', is an NGO based in Uganda, which promotes, coordinates and protects HRDs in the East and Horn of Africa. This work is done through monitoring and reporting, emergency support, protection grants, relocation programs and legal support. Defend Defenders is a large organisation funded mostly by publicly funded grants, with a category 5 budget and work related to artists at risk representing less than 10%, yet 10-14 paid staff years in the organisation are involved in the work for artists at risk. A noted donor is the Swedish Arts Council.

The organisation serves as the secretariat of multiple pan-African HRD networks, such as 'African Defenders'. African Defenders conducts a regional relocation program called 'Ubuntu Hub Cities'.⁴⁸ It also holds consultative status with the UN Economic and Social Council as well as observer status with the African Commission on Human and Peoples' Rights. The Swedish Arts Council's Artistic Freedom Programme describes the organisation's work on artists at risk thus, "With support from the Swedish Arts Council, DefendDefenders has increased its advocacy work to promote and protect artistic freedom as a human right, and to raise awareness of artists as

human rights defenders and their situation in African countries. The work also includes providing emergency protection for artist- human rights defenders at risk in Africa, and to provide them with training in rights-based work, in addition to individual support."⁴⁹ Defend Defenders is a part of the AMANI Network and the Protect Defenders organisation.

The organisation noted the difficulty of artists not engaging the protection sector as HRDs and artists thus not being aware of protection opportunities available.

4.3 Organisations Where Artists at Risk Only Partly Represent Their Work and Agenda

Al Mawred Al Thaqafy

[Al Mawred Al Thaqafy](#), also known as Culture Resources is a regional non-profit organisation based in Lebanon which supports artistic creativity in the Arab region by supporting artists, cultural actors and cultural institutions. The organisation's budget for 2023 places them in category 5, exceeding \$1,000,000. The 'European Commission: Thaqafa Dayer Maydour' and 'Open Society Foundation' are the largest contributors. Other noted contributors and partners are the 'Ford Foundation', the 'DOEN Foundation', 'Mimeta', 'Swedish Art Council', the 'British Council', 'ICORN', 'PEN America: ARC Guide'.

Through its program 'Stand for Art', and its emergency fund scheme, Mawred offer artists from Arab countries support in relocation, organising legal advice and psychosocial support. They also connect artists with temporary artistic residencies.⁵⁰ The organisation is part of the AMANI Network and has a seat on the advisory committee of ARC.

Following the war breaking out in Sudan and supported by organisations such as 'DOEN Foundation' and 'ARC', Mawred collaborated with 'Action for Hope' and launched an emergency initiative to support at risk or displaced Sudanese artists and protect cultural resources in Sudan. The grant available for Sudanese artists and cultural actors to settle in a host city/ country is fixed at €2,000. By the deadline for the first round of support on 31 July 2023, the programme had received 197 applications, with 100 applicants internally

displaced in Sudan and 97 fleeing abroad. Based on the evaluation from Sudanese representatives, the first component of this programme will provide support for 38 applicants, 18 of which came from the artists displaced within Sudan and the remaining 20 recipients from the émigré artists. This programme is ongoing.

Action 4 Hope

[Action 4 Hope](#) Action 4 Hope is an organisation, based in Lebanon, which focuses which focuses on providing displaced or marginalised groups with the opportunity for artistic expression and development. The main focus of the organisation is not artists at risk, but more so to provide a cultural arena for displaced or marginalised groups. Even so, artists at risk work is a part of the organisation's efforts. While the organisation has between 10-14 staff, their artists at risk work is covered by 1.5 employees and an estimated 20% of their budget. The 2023 budget exceeded \$1,000,000, placing the organisation in category 5, the contributions, which are mainly privately funded grants, The Ford Foundation was the largest contributor. Other contributors were the 'DOEN Foundation', the 'Sigrid Rausing Trust', the 'European Cultural Foundation', 'Culture Resource', 'British Council', 'Culture Protection Fund', 'Mimeta', 'UNESCO Ashberg', 'DOEN Foundation', 'Ettijahat', 'Open Society Foundation'.

However, in 2023 they began a collaboration with Mawred, supported by various organisations such as ARC, to support artists who had been displaced as a result of the war in Sudan. This support was a grant of up to \$2,000. A4H will provide 30 grants and Mawred 38, hopefully fully transferred by the end of 2024. This project expanded its scope as well, to include advocacy for cultural rights and training of artists and artists at risk in advocacy. Funding is one of the major challenges to this project, as the situation in Sudan often gets neglected in Western media. Another obstacle to their work in Sudan is banking regulations making it difficult to transfer grants to recipients. Luckily, the Sudanese cultural scene is very organised, if not formally. The Sudanese project will continue into 2024.

Ettijahat

[Ettijahat](#) is a civil society cultural organisation based in Lebanon working to promote independent culture across the Arab world, with some emphasis on Syrian

culture both in Syria and Syrians in exile. Currently, there are two of their employees working part-time on artists at risk projects. The budget for 2023 exceeded \$1,000,000 placing the organisation in category 5 with the Ford Foundation being the largest contributor. Other organisation which contributed to Ettijahat's budget in 2023 were 'DOEN Foundation', 'Asylum Access/RRLI', 'Drosos Foundation', 'Cultural Protection Fund', 'OSF', 'Swedish Art Council', 'Martin Roth Initiative', 'Rosa Luxemburg Foundation', 'The British Council', 'German Federal Foreign Office', 'Goethe Institute', 'Choose Love', 'Counterpoints Arts – British Council', and 'Mimeta'. According to the organisation, their work related to artists at risk is about 15% of their annual budget.

As noted in their values, they also seek to promote freedom of expression for all artists and cultural practitioners, and the safety of artists subjected to marginalisation. Their work with artists at risk is varied in scope but provides services to about 100 artists, through legal advice, direct assistance in averting danger, support as a safe haven for a six-month period and assistance in relocation. Through their previous project 'The Art Lives Initiative', they provided support in covering medical expenses for cultural practitioners and artists in the Arab region, assisting 40 artists in the Arab region in 2021. The amount of monetary support is determined on need but is estimated to provide each beneficiary with \$1200-2500 as a one-time contribution. Through the project SANAD Ettijahat also provide legal and practical support for artists in exile. Particular areas of focus for SANAD are Syrian artists in exile living in Lebanon and Germany.⁵¹

The funding remains the biggest challenge for the organisation, in the day-to-day, the inflexibility of the funding which the organisation receives. Having more flexible funding would allow the organisation to be more proactive in its work with particular cases. As in many other human rights organisations, the strain and potential burnout of the staff is a factor. Ettijahat also wants to build knowledge in the region, creating potential partner organisations who can assist in artists at risk efforts.

The organisation seeks to expand their support to relocation as well, as it currently serves mostly as a referral for organisations such as the Martin Roth

Initiative. Of 200 cases handled through SANAD, only five dealt with relocation.

In 2023 they began a pilot project, as a part of SANAD, of temporary relocation of 6 months for artists and their families. So far, 12 artists and their families have been supported through this project. The artists are also given a grant, based on several factors, which have been averaged at €5,000 for the artists so far. The artist's cases were nominated by partners such as Mawred. The Martin Roth Initiative contributed to this pilot, and it was done in cooperation with a Turkish organisation called 'Douzan for Arts and Culture'.

CADAL

[CADAL](#), or Centro para la Apertura y el Desarrollo de America Latina, is a private non-profit organisation, based in Buenos Aires, working with human rights, mainly in Latin America. The organisation has 9 employees and a number of volunteers and interns. Cadal is financed with a variety of contributions. They are currently working on projects financed by the 'National Endowment for Democracy', Konrad Adenauer Stiftung, 'Undersecretariat for Human Rights and Cultural Pluralism of the City of Buenos Aires' and the 'CADAL Foundation'.⁵² Cadal reports to have had good experiences working with the organisation Freemuse until Freemuse had its funding cut.

The organisation has several projects which concern artists at risk, most notably 'Defense of Freedom of Artistic Expression'.⁵³ The organisation's work is broad and includes political advocacy, monitoring, analysis, investigation and temporary relocation.

A potential turning point for the organisation is this coming January 2024, when they will get clarification on whether two important projects will be renewed, allowing the organisation to maintain the main structure of its staff, including the person running the 'Defense of Freedom of Artistic Expression'. Another project being evaluated in January 2024 includes a proposal to support artists forced into exile, with some emphasis given to musicians and filmmakers. Cadal can include artists in their temporary shelter project which is based in Buenos Aires.

The Action Committee for Artist Rights

The [Action Committee for Artist Rights](#) is a project of the 'International Theatre Institute', focused on documenting and reporting violations of the rights of theatre artists. The ITI is funded by mainly publicly funded grants, with a budget in the range of 50-100 thousand USD and in budget category 1, of which their abovementioned work on artists at risk represents less than 10%.

The organisations work also concerns the artist's right to free artistic expression and campaigning on this issue. ACAR also reports to represent the ITI in international networks which deal with threats to theatre artists, presumably a network of theatre organisations which provides ACAR with information. One of the organisation's goals is to support the development of a UNESCO reaction scheme for persecuted and censored artists.

Nhimbe Trust

[Nhimbe Trust](#) is a Pan-African CSO based in Zimbabwe working within culture and development. They conduct research, monitoring, training and advocacy on human rights. Their budget is a category 2 budget, between \$100,000 and \$300,000. Reports to be supported by Africalia, British Council, UNESCO, the Daneford Trust, Artists at Risk Connection, Mimeta and the Swedish Arts Council.

Nhimbe runs a program which monitors violations of artistic freedom in Sub-Saharan Africa culminating in an annual report on the topic. This annual report analyses cases of both civil and institutional artistic freedom violations which, in turn, can be used in the organisation's advocacy. This program, which represents the majority of their work on Artists at Risk, is handled by one lead researcher. This program, despite the reconstruction of Freemuse, contributes to Freemuse's annual report.

The challenges and limitations of the organisation are linked to the available resources but are connected to their ability to maintain local networks and the verification process in general.

Institute of International Education Artist Protection Fund

The [IIE-APF](#) (Institute of International Education Artist Protection Fund) is part of the 'Institute for

International Education' (IIE) broader constellation of assistance programs, including one of which covers scholars.

The APF supports artists at risk from any field of practice by offering fellowships at host institutions in safe countries. The APF is sponsored by the Mellon and Ford Foundations. Reports to have supported 74 Fellows since 2015, partnered with 80 higher education host institutions in 17 countries. The APF is a part of the ARC advisory committee.⁵⁴

While the IIE'S financial report for 2022 is available, there is no concrete post related to the APF in the organisation's revenues or expenditures. The 'Programme services' seemingly concern all of the IIE programs, rather than limited to the APF.

The Prince Claus Fund

The [Prince Claus Fund for Culture and Development](#) is an NGO, based in the Netherlands, which seeks to support artists and cultural practitioners in Africa, Asia, Latin America, the Caribbean and Eastern Europe, especially where cultural expression is under pressure. The Fund's publicised report notes that the total income for 2022 was €6,479,201 with total expenditures being €6,477,391.⁵⁵ Of the expenditures, total programme expenditures were €6,002,377, cost of generating funds were €237,285 and management and administration costs were €237,729. The Fund is supported by the Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery and private individuals and institutions.

The Fund presents an international award which honours people or organisations reflecting progressive and contemporary approaches to the themes of culture and development.⁵⁶ In terms of supporting artists at risk, the Fund supported its network partner VCRC/ Kyiv Biennial which launched an emergency support initiative for the cultural community of Ukraine, mainly to financially assisting the people who chose to remain in Ukraine.⁵⁷ The Prince Claus Fund is considering establishing their own emergency fund.

Coculture

[Coculture](#) is a cultural organisation, based in Germany and established in collaboration with the Ford Foundation, which seeks to provide a platform for displaced artists (mainly Syrian) where they can continue

and exhibit their creative work. The organisation also reports to provide training and connections to wider cultural environments. Coculture is supported by the 'Ford Foundation', 'Allianz Kulturstiftung' and the 'Martin Roth Initiative'. Noted partners are 'Artists at Risk Connection', 'Ettijahat' etc. Reportedly has a representative on the ARC advisory committee.

Coculture has conducted a specific program to assist artists at risk, called 'Support the Supporters'. The programme does not have sustainable funding, but Coculture is interested in developing this work. Coculture has also hosted fellowships for artists at risk through collaboration in the sector. On its own initiative, Coculture worked with Afghani filmmakers to assist with the relocation of artists at risk in Afghanistan following the crisis.

The organisation criticised the reactive order in the sector, in which the focus of support for artists at risk follows the topic of the day, rather than generally evaluating artists at risk on the merits of their case.

The organisation highlighted several challenges with the general work with artists at risk, most importantly for the artists themselves. Some artists have reported the difficulty of being an artist and feeling forced to be an activist to get assistance. Additionally, the options for artists are limited, forcing them to make impossible choices such as potentially separating from their families. To mitigate this, networks could coordinate their efforts more to support the artists and/or their families. Coculture also had some impressions as well of artists being used to exemplify the merits of their host organisation, being asked to perform and be a poster. There could be more sensitivity to this issue.

Tanzania Artist Rights Organisation

[Tanzania Artist Rights Organisation](#) is an NGO which advocate for, report and monitor artistic freedom in Tanzania. While the organisation does not have any specific programmes related to artists at risk, they are partnered with another organisation on a project called 'Sanaa Rights' which translates from Swahili and means Arts Rights. The project is in its first of three years and is funded by the Norwegian embassy in Tanzania. The project is meant to advocate and support artistic freedom in Tanzania. Taro also supports artists at

risk with pro-bono legal assistance. The organisation consists of 5 staff, 1 of which is full-time and the rest part-time, in addition, there are also lawyers and accountants who assist the organisation pro-bono.

A concern is the lack of regional networks in East Africa focused on artists at risk, engaging with human rights organisations in the region often requires the artists in question to be activists as well. The organisation's experience with appealing for assistance from international organisations is slow and problematic in emergency situations.

TARO is a member of the AMANI network which coordinates artists at risk efforts in a Pan-African setting. Taro is also a part of the Avant-Garde network. Limited funding limits their ability to develop the organisation and take on more straining legal and advocacy work for artists at risk.

Arts Equator

[Arts Equator](#) is an organisation based in Singapore that is focused on promoting regional art practice in Southeastern Asia. Specifically, by supporting arts criticism with a regional perspective. Reports to produce weekly articles and that it functions as an active archive for researchers, writers and students. Arts Equator has a category 1 budget, with 2 staff members and about 30% of the budget being involved in the organisations work with artists at risk. Arts Equator is funded by the Swedish Arts Council as part of their 'Artistic Freedom Programme'.

Beginning in 2023, the organisation offered a fellowship with the goal of developing arts writing and criticism in the region. The fellowship is for six months and remote but includes a stipend of about \$3700. The first round of fellowships will include 5 fellows.

Arts Equator began a pilot project in 2022 in partnerships with 'Five Arts Center' to gather reliable data on arts censorship. The project reported on violations, between 2010 and 2022, related to artistic expression in Cambodia, Indonesia, Malaysia, Philippines, Thailand and Vietnam. The [report](#) and the [database](#) of the cases are available on the organisations website. There was also produced reports on the individual states. While the selection of states in the

region was limited to these six, they provide ample diversity in governmental structures, as well as social and religious settings.

While this program served as archival research, the structures of the research could facilitate continuous monitoring and reporting. The model of the database also has the potential to be exported to other regional settings. Yet the work done already is fodder for advocacy work in the region, where multiple states have not signed on to the 2005-convention. Expanding such advocacy work could be based on establishing training programmes utilising the data collected.

The ambitions beyond the pilot programme for the organisation would be to continue the monitoring service and/or expand the scope of the project to the rest of the 11 countries in Southeast Asia.

Arts Equator saw several ways in which the arts protection sector could develop in the region. One proposal was the establishment of an alert system for artists at risk, including of censorship, which could strengthen the advocacy work done in the region. There is also a need for a mapping of artists' groups, their work and their needs. This would in turn facilitate knowledge building with artists regarding their rights.

There is also a possibility of establishing a censorship fund by which artist organisations could be reimbursed for their financial losses as a result of censorship. Such a venture would have several benefits. The first is that it would support artistic ventures' survival, but it would also have the added benefit of revealing the extent of censorship. This would support monitoring and strengthen awareness among artists regarding their rights. Additionally, as a measure assisting artists at risk, it would cost significantly less than for example relocation, which is an extreme measure catering to a minority of artists at risk, particularly of those who are subject to censorship.

Article 19 Brazil and South America

'[Article 19 Brazil and South America](#)' is a regional section of the organisation Article 19 which covers Brazil and South America. The organisation is concerned with freedom of expression. The Brazil and South America section seems to focus especially on

the at-risk side of freedom of expression. This work includes advocacy and reporting, verification work, and legal support for artists at risk. The Brazil and South America Section is a category 2 organisation (\$100,000 to \$300,000) funded by mostly privately funded grants. Work related to artists at risk representing 20% of its budget. The section reported to having below 10 employees with 1-2 directly involved in the organisation's work with artists at risk. The section emphasised the need for strategic advocacy and litigation work in regional human rights systems like the inter-American.

Aflamuna

[Aflamuna](#), formerly known as Beirut DC, is a non-profit cultural organisation based in Beirut.

Aflamuna provides training and facilitates independent Arab filmmaking in the Arab region. The organisation has 8 employees and a category 4 budget between \$500,000 and \$1,000,000.

The noted contributors for the organisation in 2022 were the Ford Foundation, the Swiss Embassy, Svenska Postkod Stiftelsen, the Rockefeller Philanthropy advisors, IRIS, the French Embassy, Swedish Institute, IMS, Heinrich Boll Stiftung, Mimeta, the Culture Resource, the AFAC, CNC, Institut Francais.

In terms of work for artists at risk, Aflamuna is developing a specific program for the security of filmmakers in the Arab region. This programme will be launched in the next few months and will serve as a tool and training for filmmakers. This will hopefully prepare the filmmakers for issues their production might face and minimise the risks associated with their work.

In general, the organisation serves more as a point of referral to a regional collaborator like Mawred when concerned with artists at risk. With Mawred's extensive work on artists at risk in the Arab region, Aflamuna does not want to silo the filmmakers at risk.

Aflamuna is in cooperation with Mawred and Ettijahat working to translate the ARC 'Safety Guide for Artists' into Arabic.

4.4 Organisations Working with a Specific Artistic Field in Their Work With Artists at Risk

PEN International

[PEN International](#) is a registered charity which works to protect, shelter and resettle writers at risk. This includes international campaigns, monitoring, direct assistance to writers at risk, research & reports, and advocacy. The PEN organisation consists of 147 autonomous, also financially, centres across 100 countries which work in their respective regions, networked from London and PEN International. PEN International has a representative on the ARC advisory committee. PEN International had a total revenue of £1,539,00 in 2022. The largest contribution to the organisation came from SIDA grants, constituting 45.2% of the revenue at £696,000.⁵⁸ The organisation's expenditures totalled £1,475,000. The major points of expenditure were 'Support/Administration' at £602,000 (40.8%) and 'Centres engagement' at £590,000 (40.0%).⁵⁹ PEN international's annual reports can be accessed through their website.⁶⁰

PEN International's provided substantial direct intervention for writers at risk in 2022. PEN International facilitated the relocation of 57 at-risk Afghans, consisting of members of PEN Afghanistan and their families.

In addition, the PEN Emergency Fund, administrated by PEN Netherlands, available to writers and journalists at-risk worldwide, provided financial assistance to 55 authors in need in 2022.⁶¹ Almost all requests for support is via the 'Executive Director and the Regional Coordinators' of PEN International who work in close collaboration with the administrators of the PEN Emergency Fund. PEN International is responsible for the application form and verification. The emergency grants awarded in 2022 amounted to a maximum of €2000 per author and is a one-time grant unless circumstances demanded urgent continued support. One of the challenges is a barrier with financial transactions hindering the applicants from receiving their grant, the Fund made use of couriers in those instances where monetary transactions were restricted. The Funds income amounted to €70,133 with the contributions coming from both private individuals

(31.36%) and organisations (68.5%). The large majority of the expenditures was financial support totalling €88,081 (91%), with a total expenditure of €96,770, resulting in a €26,637 budget deficit.⁶²

The International Coalition for Filmmakers at Risk (ICFR)

The [International Coalition for Filmmakers at Risk](#) is a network organisation registered in the Netherlands working with artist at risk, specifically filmmakers.⁶³ Their work in the protection sector is multi-faceted, mainly focusing on advocacy and campaigning, and mainly working with jailed filmmakers. They also offer emergency funds for filmmakers at risk, their ambition is to be able to proactive rather than responsive as crises develop. Their Emergency Fund was launched in March 2022 as a response to the crisis in Ukraine, providing over 400 filmmakers with grants between €500-1500 each. The organisation raised €646 034 in 2022, with total operational expenses amounting to €484 334, with €433 500 being used for direct emergency funding of filmmakers and the remaining €49 450 spent on management expenses. The 2022 fiscal year closed with a positive balance of €161 699, with the majority allocated to the reserve for Ukraine support. In addition to contributions made by the founding partners and other organisations within the film community, the ICFR was supported by several organisations.⁶⁴

The ICFR also envisions their work to also include the relocation of filmmakers at risk. By the end of 2021, they had successfully coordinated the relocation of 26 filmmakers from Afghanistan to Europe in cooperation with Medienboard, Nipkow Programme, Berlin Air Residencies and ICORN, with the majority being relocated to the Netherlands.

The organisation expressed in its 2022 annual report a concern about the stability of its funding and the financial risk expanding the organisation would have.⁶⁵ This continues to be the main limitation of the organisation. In 2022, the ICFR was dependent on the structures of its founding organisations. The founding organisations withdrew their financial support in 2023 but continued to each contribute a member of staff to assist the ICFR with financial management, technical support and their work on advocacy. The founding

organisations also continue to serve as board members of the ICFR. The ICFR received financial support from the Ford Foundation for growing the organisation in 2023. This will allow the ICFR to add both a coordinator and a case officer, in addition to the program director. The current goal is securing both a stable source of financial support, but also additional strategic partnerships with organisations which could offer additional resources and a greater network.⁶⁶

As a part of this ambition, their short-term goal is to create a board of advisors which would provide expertise in various regions. This would provide the ICFR with a more comprehensive understanding of the various crises and contexts in which they work to support filmmakers.

Cartoonists Rights

[Cartoonists Rights](#) is a non-profit organisation registered in Virginia, USA, focused on the protection of socio-political cartoonists to carry out their work without fear of recrimination.⁶⁷ The tax returns for the organisation are published on their website, noting a total revenue of the organisation for 2022 consisting of contributions, gifts, grants and similar received amounting to \$53,267.⁶⁸ Total expenses were \$49,417, leaving a surplus of \$3,850 and net assets at \$37,648 at the end of 2022.⁶⁹ The organisation has one employee who manages the work of the organisation with the board serving as advisors. They added one employee as temporary support staff during 2023.

The organisation's definitions are not restricted to only paid cartoonists, as fewer and fewer are able to be paid practitioners. As part of this work, they advocate extensively. During the last years there has been an increased focus on criminalisation especially. Of direct intervention they provide emergency support and some resilience funds, the organisation does not work with long-term support. Additionally, the organisation coordinates legal, financial and moral assistance to cartoonists at risk. They have established a legal advisory network from which cartoonists can receive free guidance under certain criteria's, meant as an immediate response before full legal representation can be secured. The organisation is cooperating with UNESCO on extending this legal support to cartoonists at risk.

Funding is the biggest obstacle to the organisation's work. With one member of staff, they are unable to give all applicant equal attention and are forced to prioritise. The potential workload and applicants are increasing as well. In terms of verification of applicants, the organisation has regional representatives who can assist with verification in addition to evidence gathering.

Cartoonists rights is of the advisory board committee at Artists at Risk Connection (ARC). 'Cartoonist Rights' can give artists, who are outside the cartoonist definition, referrals to other organisations through ARC who can provide support. 'Cartoonists Rights' has also cooperated with ARC in supporting the relocation of cartoonists.



An object in the work "Score for a longer conversation" by Bård Breivik

An idea is not strong in itself, nor is it becoming strong by some kind of embedded dynamics. Ideas need coinciding interest to grow, engagement to be visible, investments to move and network to be present.

38. 'The New York City Artist Safe Haven Residency Program' is supported by 'The Andy Warhol Foundation for The Visual Arts' and 'The Wilhelm Family Foundation'.
39. Developed and launched in 2021 with funding from the Mellon Foundation, its expansion into Europe was supported by 'The SDK Foundation for Human Dignity'. <https://artisticfreedominitiative.org/projects/aapp/>
40. The AFI will publish a report on this in November 2023.
41. Probably in the Netherlands.
42. This project is supported by the 'SDK Foundation for Human Dignity'. <https://artisticfreedominitiative.org/projects/artistic-freedom-monitor/>
43. Several of ARCs publications, such as 'We Have Always Had to Fight: African Artists on Human Rights and Artistic Freedom', has a regional focus which highlights the voices from the region, both for the artists themselves and organisations.
44. Freemuse does not however follow violations of freedom of artistic expression as it relates to journalists and non-fiction writers, depending on other organisations such as PEN to fill this need.
45. Music freedom is a global network of artists which Freemuse established.
46. The Norwegian Foreign Ministry and SIDA represented 85% of Freemuse's budget before the restructuring.
47. The UN defines a CSO or NGO as "A civil society organization (CSO) or non-governmental organization (NGO) is any non-profit, voluntary citizens' group which is organized on a local, national or international level. Task-oriented and driven by people with a common interest, civil society organisations (CSOs) perform a variety of services and humanitarian functions, bring citizens' concerns to Governments, monitor policies, and encourage political participation at the community level." <https://www.un.org/en/civil-society/page/about-us>
48. <https://africandefenders.org/what-we-do/hub-cities/>
49. <https://www.kulturradet.se/en/our-operations/programme-for-artistic-freedom/our-partners/>
50. <https://mawred.org/stand-for-art/?lang=en>
51. <https://ettijahat.org/page/914?lang=1#gsc.tab=0>
52. The CADAL Foundation is based in the US.
53. <https://www.cadal.org/defense-of-the-freedom-of-artistic-expression/>
54. <https://www.iie.org/wp-content/uploads/2023/07/2022-Institute-of-International-Education-FS.pdf>
55. The income of the Fund was largely financed by government grants, totalling €3,771,604. The remaining income came from 'Other non-profit organisations' €1,895,312, 'Lottery organisations' €589,817, 'Companies' €201,756 and 'Private individuals' €20,712.
- The expenditures of the Fund are divided into various posts in the financial statement for 2022. 'Programmes' accounted for €2,757,517. 'Special projects' accounted for €928,698. 'Monitoring, Evaluation & Learning' accounted for €217,005. 'Cultural emergency Response' were €1,774,356. 'Next Generation' accounted for €233,749. 'Amplifying Creative Voices' accounted for €109,808.
56. Their annual reports and financial statements are available on their website, <https://princeclausfund.org/annual-reports>
57. <https://esi.kyivbiennial.org/en>
58. Other sources in revenue were, 'Other income and interest' amounted to £298,000 (19.4%), 'Other grants' amounted to £237,000 (15.4%), 'Members due' amounted to £162,000 (10.5%) and 'Circles' amounted to £146,000 (9.5%).
59. Remaining expenditures were, 'CSP grants' totalling £95,000 (6.4%), 'Writers in prison' at £67,000 (4.5%), 'PEN/OPP' at £55,000 (3.7%), 'CSP activities' at £43,000 (2.9%), 'Board & Governance' at £14,000 (0.9%) and 'Centenary expenses' at £9,000 (0.6%).
60. <https://www.pen-international.org/who-we-are>
61. The recipients were from Myanmar (15 recipients), Ukraine (6 recipients), Turkey (5 recipients), Uganda (4 recipients), Belarus, Nicaragua (3 recipients), Egypt (2 recipients), Afghanistan, Zimbabwe, Syria, Cuba, Iran, Sri Lanka, Bangladesh, Honduras, Eritrea, Chechnya, Albania, Kenya
62. The PEN Emergency Fund's annual report is available at their website, <https://penemergencyfund.com/en>
63. The ICFR was founded by the International Documentary Film Festival Amsterdam, the European Film Academy and the International Film Festival Rotterdam.
64. The supporting organisation listed in the 2022 annual report are Open Society Foundation - Ford Foundation - EFAD association - the Centre national du cinéma et de l'Image animée (CNC) - Netherlands Film Fonds - the German film funding bodies Filmförderungsanstalt FFA - FilmFernsehFonds Bayern - Film- und Medienstiftung NRW - HessenFilm und Medien - Medienboard Berlin-Brandenburg - MFG - Medien- und Filmgesellschaft Baden-Württemberg - Mitteldeutsche Medienförderung - MOIN Filmförderung Hamburg Schleswig-Holstein - MV Filmförderung - NDR via nordmedia - Film- und Mediengesellschaft Niedersachsen/Bremen - Federation of Screenwriters Europe - SOCIETE CIVILE DES AUTEURS - Tokyo Film Festival - NAPA - VEVAM
65. Their 2022 annual report is available at <https://www.icfr.international/f/docs/about-us/2023-Annual-Report.pdf>
66. Some of the ICFR's strategic partners are Sundance Institute - APSA (Asia Pacific Screen Awards) - Documentary Organisation of Canada - FERA (Federation of European Screen Directors) - FSE (Federation Screenwriters of Europe) - Movies That Matter - MOOOV Film Festival - One World Human Rights Film Festival - Film Fund Hamburg - FIFDH (Geneva International Film Festival and Forum on Human Rights) - Sydney Film Festival - Hamburg Film Fund - Filmförderung MOIN
67. Registered as Cartoonists Rights Network International Inc.
68. IFEX contributed \$9,895, The Herb Block Foundation contributed \$20,000, Individual contributions amounted to \$12,511. The remaining \$10,861 was received through other trusts, grants and fundraising.
69. Of the expenses for 2022, the support of cartoonist under the post 'professional fees and other payments to independent contractors' is the biggest expense with \$30,370. Other expenses filed are 'grants and similar amounts paid' totalling \$13,306 (\$10,306 was support for "cartoonists in trouble", and \$3,000 was donated in support of the 'Inker comics project in Ukraine') and 'other expenses' totalling \$5,729. Their tax returns are available on their website, www.Cartoonistsrights.org

5.0

Desk Studies of Unresponsive Organisations

These organisations' lack of responsiveness can be attributed to a multitude of reasons, such as a lack of capabilities or disinterest in engaging with this mapping. While there is some information available on their website which gives an understanding of their work, it does not provide this study with valuable details of their work and capabilities. They are, however, included based on interest in their potential contribution.

Index on Censorship

[Index on Censorship](#) is a fully remote non-profit organisation based in the UK. Index on censorship campaigns for and defends free expression worldwide.⁷⁰ The organisation operates with eight staff, two of which are part-time. The organisation also employs researchers on fixed, short-term contracts throughout the year.⁷¹ The financial year 2021-22 saw total income rise from £811,132 to £1,136,618, mainly accounted for by a new grant from Human Rights House, a second grant from Google and an increased donation from Clifford Chance. The Armitage Foundation (New Philanthropy Capital) renewed its funding for a further three years and the organisation received renewed funding from The David and Elaine Potter Foundation, Open Society Foundation, Arts Council England and Wales and Fritt Ord.⁷²

The organisation monitor threats to free speech; the gathered information is then used to raise awareness. The organisation has a broad and inclusive definition of freedom of expression. It supports artists directly by conducting a fellowship and the publishing of censored writers and artists. Much of their work is devoted to monitoring the suppression of freedoms in for example Belarus and Beijing.

The organisation's magazine is available in more than 9,000 universities worldwide and had nearly a million article downloads in 2021/2. Index has launched a new work programme to explore, in the first instance, how the Chinese Communist Party is seeking to leverage its power to censor people outside its borders.

Frontline Defenders⁷³

[Frontline Defenders](#) is registered and headquartered in Ireland as a company limited by guarantee and not having a share capital. The FLD is an organisation which seeks to protect human rights defenders at risk.⁷⁴ The FLD employs 74 staff members, with additional support provided by interns and volunteers. The total income of the FLD amounted to €11,039,073, with total expenditures being €11,038,468, resulting in a positive balance of €129,199. The income consisted of both restricted and unrestricted funds from charitable activities (€7,504,178 – 67.9%) and donations/legacies (€3,534,895 – 32.02%).⁷⁵

While the figures donated are not available, the noted donors are Irish Aid, Iris O'Brien Foundation, American Jewish World Service, Brot für die Welt, Catalan Agency for Cooperation to the Development, Channel Foundation, The Christensen Fund, Environmental Defenders Collaborative, European Commission, Fair Wind Foundation, Fondation Nicolas Puech, Ford Foundation, German Foreign Office, Global Affairs Canada, The Goldman Environmental Foundation, Hivos International, Humanity United, 'Immigration, Refugees and Citizenship Canada', Kazickas Family Foundation, Lifeline: Embattled CSO Assistance Fund, Luxembourg Ministry of Foreign and European Affairs, Ministry of Foreign Affairs of Denmark, Ministry of Foreign Affairs of the Netherlands, Ministry of Foreign Affairs of Finland, Misereor, Mize Family Foundation, Oak Foundation, Open Society Foundations, Organisation internationale de la Francophonie, Overbrook Foundation, Robert Bosch Stiftung, Royal Norwegian Ministry of Foreign Affairs, Swedish International Development Agency, Swedish Postcode Lottery, Swiss Federal Department of Foreign Affairs, Taiwan Foundation for Democracy, Tikva Grassroots Empowerment Fund/ Tides Foundation.^{76/77}

Frontline Defenders is active in local, regional and international advocacy on behalf of human rights defenders at risk. They also respond to protection and security needs by providing support through grants, capacity building, visibility, networking and advocacy. Although based in Dublin, they maintain regionally based field staff in the Americas, Asia, Africa, Europe & Central Asia, and the Middle East.

In 2022, Front Line Defenders issued 206 Urgent Actions and statements on behalf of 369 individuals at risk in 56 countries, and undertook advocacy with the relevant national authorities, submitted cases to the UN and regional mechanisms and lobbied on 92 of the cases. Front Line Defenders provided grants to HRDs amounting to €2,865,114, including 1051 protection grants to 855 individuals and 196 organisations at risk in 108 countries. 245 HRDs from 28 countries participated in workshops/consultations focused on risk analysis and protection planning and well-being. 378 HRDs from 55 countries received security advice through 150 engagements, comprising of 52 in-person consultations, 59 remote consultations, 2 in-person workshops, 19 remote workshops and 18 meetings. 346 HRDs and 197 human rights organisations in 72 countries were supported by Digital Protection Consultants.⁷⁸

The FLD's key risks and uncertainties are harm coming to a human rights defender as a result of FrontLine Defenders action (or inaction). Harm coming to Front Line Defenders staff, fellows or representatives. Decline in funding/ loss of a key funder. An incident seriously damaging the reputation of Front Line Defenders. Personnel developing problems due to stress. Information systems compromised – including fraudulent access/ spying.

The organisation is involved with a multitude of international bodies, it has special consultative status with the Economic and Social Council of the United Nations, and partnership status with the Council of Europe. In addition, FLD has observer status with the African Commission on Human and Peoples' Rights (ACHPR). In addition, the FLD supports the work of the Special Rapporteur for Human Rights Defenders at the aforementioned ACHPR by providing an intern/fellow for support on an annual basis.

The FLD also serves as the lead partner in Protectdefenders.eu, the European Union Human Rights Defenders mechanism, established to protect HRDs at high risk worldwide. The FLD also provides rapid security grant support to HRDs in partnership with the Lifetime Embattled CSO Assistance Fund.

Human Rights House Foundation

The [Human Rights House Foundation](#) is an independent, international not-for-profit human rights organisation registered in Norway.

HRHF works with the protection of Human rights defenders and in collaboration with its network can provide legal, financial and psychological support, as well as temporary shelter and relocation assistance in Eastern Europe and the Caucasus.⁷⁹ While HRHF do not work with artists as a particular target group, some artists may be supported by their program if the artist is working on human rights and is at risk because of that work. In 2021, HRHF conducted a mapping of the protection infrastructure for human rights defenders at risk in eight Eurasian countries. The report of the mapping also gave impressions of the gaps in the existing protection programmes.⁸⁰

The HRHF also works to establish human rights houses in various places where civil society organisations can become a network to advance human rights. The organisation 'Index on Censorship', which works for expression of freedom and against censorship, is noted as a member of the Human Rights House in London, Index on Censorship itself reports to have gone fully remote.

72% of the organisation's 2022 budget of 3.5 Million USD was funded by the Norwegian Ministry for Foreign Affairs.⁸¹ HRHF's annual budgets are available on the organisation's website.'

Artists' Shelter

[Artists Shelter](#) is a CSO based in Mae Sot, Thailand, focused on supporting exiled artists from Myanmar. Part of the organisation's goal is to create a safe space for artists to continue their creative work, exhibit this work, and raise awareness of the ongoing political situation in Myanmar. This involves advocating for more support for the democratic movements in Myanmar. Reports to provide grants for artists to continue their creative work.

International Freedom of Expression Exchange (IFEX)

[International Freedom of Expression Exchange](#) is a network, registered in Canada, of organisations promoting freedom of expression through campaigning and advocacy work on a global scale. This includes producing annual reports focused on freedom of expression. The network also provides a directory of support opportunities in several countries which can assist those at risk. Containing more than 100 members, 12 of them work with artistic freedom and artists at risk, including four PEN chapters.

The Human Rights Film Network

The [Human Rights Film Network](#) is a network organisation, headquartered in Amsterdam, which consists of more than 40 independent festivals. The network organisation, focused on films which deal with human rights, also reports to support filmmakers in danger of human rights violations. The network has previously conducted campaigns where colleagues of the network are threatened or at risk. The networks members vary in their work with filmmakers at risk, the [Freedom Film Network](#) is an example of its members. Freedom Film Network is a Malaysian non-profit organisation focused on supporting social documentary filmmaking and expressly issues of freedom of expression. This work includes arranging an annual film festival.

In addition to capacity and knowledge building for filmmakers, the organisation conducts advocacy work and highlights cases of filmmakers at risk in Malaysia. The organisation's website also presents available resources for artists at risk, including tools, fellowships and urgent response funds.

Several of the members of the HRFN also support the aforementioned ICFR which focuses on filmmakers at risk.

Voice Project

The [Voice Project](#), an NGO based in the US, campaigns and advocates for artists and activists persecuted in their fight for freedom of expression. Their tax returns reveal a budget less than \$50,000.

Aid for Artists in Exile (AID-A)

[Aid for Artists in Exile](#) based in Germany, reports to support artists who are persecuted in their home countries and prevented from continuing their creative work. This support manifests in various ways, such as financial support, providing an exhibition platform for artists, and an award for activist artists advocating for democracy and free expression in their home countries. Notes a lot of relevant partners in the sector, including the 'Martin Roth Initiative', 'Safemuse', 'Freemuse', 'Artists at Risk' and 'Artists at Risk Connection'.

Association for Freedom of Thought and Expression (AFTE)

The [Association for Freedom of Thought and Expression](#) is an NGO, based in Cairo, which reports on and advocates for freedom of expression and information in Egypt. AFTE monitors and produces research articles on various subjects within the sector of freedom of expression and information.

Cairo Institute for Human Rights Studies (CIHRS)

The [Cairo Institute for Human Rights Studies](#) is an NGO, based in Egypt/Tunisia, which conducts national, regional and international projects on research and advocacy for human rights in the Arab region. Additionally, the organisation reports to develop, propose and advocate for legislative changes on human rights in the Arab region. The organisation also provides training for HRDs. The CIHRS also has consultative status with the United Nations ECOSOC and observer status with the African Commission for Human and Peoples' Rights. The organisation is a member of the EMHR Network and IFEX.

Unchained Vibes Africa

[Unchained Vibes Africa](#) is a cultural organisation, based in Nigeria, committed to 'developing arts and culture projects geared towards social causes'. UVB's work includes campaigning and organising events and workshops that highlight social issues and capacity building for artists and cultural practitioners. Nhimbe noted UVB as a collaborator in the region.

Adil Soz

[Adil Soz](#) is an NGO, based in Kazakhstan, which reports to be a legal aid entity offering legal support and training for free speech actors, with a special emphasis on journalists and media. The organisation also monitors violations of freedom of speech, compiled in reports on its website. Reports to be supported by 'Open Society Foundation', 'Soros Foundation – Kazakhstan', IFEX and several European governmental agencies.

Institute for Human Rights and Development in Africa (IHRDA)

[Institute for Human Rights and Development in Africa](#) is a pan-African NGO, based in Gambia, which provides pro-bono legal work for victims of human rights abuses in Africa, both in national and regional contexts. Noted donors are 'Open Society Foundation', 'National Endowment for Democracy', 'The Sigrid Rausing Trust', as well as several big government agencies. The IHRDA does not specifically focus on freedom of expression, but its scope may include it. The organisation also reports to provide training and other capacity-building workshops for HRDs. IHRDA has a large amount of partners which it collaborates with on the different aspects of its work, litigation & advocacy, publication & communication, capacity building and monitoring bodies.

Thai Lawyers for Human Rights (TLHR)

[Thai Lawyers for Human Rights](#) is an organisation based in Thailand, which offers free legal support to victims of human rights abuses, including taking on strategic cases. The organisation also monitors, reports on and advocates against human rights violations.

Centro de Estudios Legales y Sociales (CELS)

[Centro de Estudios Legales y Sociales](#), or The Center for Legal and Social Studies, is human rights organisation based in Argentina. Note their supporters past and present without distinction. Reports their funding from as late as 2021, where the total revenue was 267,652,525 Pesos, of which 44.21% was contributed by foundations. 'Open Society' is mentioned as a major contributor to several programs, providing \$1,040,000 from 2020 to August 2022 and \$2,060,500 from 2021 until July 2025 for institutional support.

The organisation monitors, reports and advocates against human rights violations, including cases of activist artists. CELS also offers legal support to victims of human rights violations and a multitude of social, economic and cultural issues. Part of their work deals with these issues in the form of strategic litigation in cooperation with other organisations.

Cubalex

[Cubalex](#) is an NGO registered in the US, which monitors and advocates against human rights violations in Cuba. The organisation also reports to provide training and pro-bono legal assistance to victims of human rights violations in Cuba.

Zimbabwe Lawyers for Human Rights

[Zimbabwe Lawyers for Human Rights](#) is a non-profit human rights organisation with a head office in Zimbabwe, which through legal support, training and research, supports victims of human rights violations in Zimbabwe. Published annual reports as late as 2021, where noted partners included the 'Ford Foundation', the 'European Union', 'SIDA', 'Sigrid Rausing Trust' and 'USAID'

Shelter City

[Shelter City](#) is a network organisation, based in the Netherlands, which operates a global network of 21 cities supporting human rights defenders, specifically including artists. The organisation offers temporary relocation of three months to those HRDs at risk. In addition, the organisation reports to focus on supporting artists during the temporary escape, including training and networking. The website also provides links to other organisations which may be able to provide all manners of support for HRDs at risk. Notes a large number of partners, including 'Freedom House', 'Open Society Foundation', 'Martin Roth Initiative' and 'Protect Defenders'.

Hamburg Stiftung

The [Hamburg Foundation for Politically Persecuted People](#) is a German foundation which offers temporary relocation for HRDs at risk to Hamburg. Artists may be part of this definition but are not the exclusive target of the foundation's efforts. The foundation offers a few temporary residencies of one year to HRDs with priority given not those at risk, often on the recommendation of larger international organisations.

Alan Cheuse International Writers Center

The [Alan Cheuse International Writers Center](#) at the US-based George Mason University, hosts international writers for fellowships and residencies, with a focus on writers at risk and social justice. These efforts have been done in cooperation with organisations such as ICORN and 'City of Asylum'.

City of Asylum

[City of Asylum](#) is an NGO based in the US, which offers short and long-term residencies to persecuted writers and artists. Part of these efforts are legal, social and financial support but also the continued work of the artists in question as they "transition into a life in exile". The organisation has a representative on the advisory committee of ARC. In response to the war in Ukraine, the organisation established a program to assist displaced Ukrainian writers. This programme was supported by 'The Education Foundation of America'.

Pause Programme

[Pause Programme](#) is a French residency program focused on relocation for doctoral students or artists/teachers who are in an emergency situation or already in exile. This work is done through coordinating their residency with a host institution. The organisation also does advocacy work. They produce annual reports about their activities in French. The organisation has a lot of partners in the field of scholars at risk, also partnered with 'Artists at Risk Connection'. The organisation is supported by a plethora of French organisations and foundations, including the 'Open Society Foundation'.

ArtVeda

[ArtVeda](#) is a non-profit organisation based in Tunisia, which promotes culture in Tunisia. Part of the organisation's work includes hosting artists at risk in residencies and giving them the opportunity to exhibit their work and participate in workshops. ArtVeda's residency work is partnered with 'Artist at Risk' and funded by 'Creative Europe' and 'The Institute of International Education(IIE)'. The organisation seemed to have hosted two artists so far.

Safemuse

[Safemuse](#) is a Norwegian non-profit organisation which provides short and long-term residencies for artists at risk or artists who have limited artistic freedom, also in collaboration with the ICORN network. They also advocate and promote artistic freedom. Safemuse's residency program in Oslo, which invited 4 artists in 2023, is funded by Oslo municipality. Its 'Hvitsten Art Haven' is funded by EEA-grants and received 7 Polish artists in 2023, most of which were short-term. Some of Safemuse's most notable funders are 'The Norwegian Ministry of Foreign Affairs', 'Fritt Ord' and 'CREO'.⁸³ Safemuse is also a close cooperative supporter of the Safe Havens Freedom Talks.

Maharat Foundation

[Maharat Foundation](#) is an organisation based in Lebanon focused on defending and developing democratic structures. Maharat is reported to conduct advocacy work for artists at legal threat in Lebanon. The organisations noted financial supports include 'UNWomen', 'UNDP', and the 'Delegation of the European Union to Lebanon'.

Hammerl Arts Rights Transfer (HART)

[HART](#) is a human and artistic rights non-profit organisation based in South Africa. HART offers a 6–12-month residency in Johannesburg to all creative disciplines at risk as a result of their efforts relating to human rights. The organisation is a member of several networks such as the AMANI network, which provides rapid responses to at-risk artists in Africa.

Witness

[Witness](#) is a non-profit organisation registered in the US, which focuses on assisting activists in technological uses to document and share evidence of human rights abuses. The total net assets by the end of year noted in June 2022 were \$11,398,417. Incomes totalled \$6,248,814 with the majority of donations given without restrictions. Total expenses were \$4,951,783 resulting in an increase in net assets of \$1,297,031.

The organisations work consists of training people in using for example video for these efforts and advocacy strategies. WITNESS' programs are global but based

in key regions including Sub-Saharan Africa, Asia and the Pacific, Latin America, the Middle East and North Africa, and the United States.

The University of York, Centre for Applied Human Rights

The [Centre for Applied Human Rights](#) has a long history of conducting academic research on the topic of human rights. In addition, the centre hosts a fellowship for human rights defenders or activists at risk.

Agency for Artists in Exile (AAE)

The [Agency for Artists](#) in Exile is a French organisation, which seeks to connect artists in exile with European and French networks which could support the artist in continuing their artistic work. The agency also arranges several platforms such as festivals for the artists to exhibit their work. The organisation is supported by several French organisations and the French cultural ministry, as well as the 'Sigrid Rausing Trust'.

Article 19

[Article 19](#) is an international organisation registered in England, which works for free expression in general, however, their definitions include artistic expression and protective work of people under threat for their expression. Article 19 is a reoccurring voice in the arts rights sector. The organisation reports to work litigiously in pushing back at governmental and international attempts at limiting free expression. The organisation produces annual reports and publishes its financial statements, 2021 being the latest. Some of their noted partners and donors for 2022 include several governmental agencies and ministries of foreign affairs, international organisations such as UNESCO and a plethora of private foundations such as the 'Ford Foundation', 'HIVOS', and 'Open Society'.

The abovementioned section of Article 19, Brazil and South America section, is the regional section with a clear inclusion of artistic freedom. Article 19 is divided based on geography, as such these regional organisations seem to differ in their focus.

Freedom House

[Freedom House](#) is a US-based non-profit organisation. The organisation works to defend and promote human rights. One of the organisation's 13 main

issues is freedom of expression. Artists seem to be included in this idea, if not specifically targeted. The US Government supplied 85% of the organisation's \$86,000,000 budget in 2022.⁸⁴ Freedom House produces several reports, including an annual report on 'Freedom in the World', this research is then utilised in advocacy activities by the organisation and by activists for political change. Reports to provide emergency support services such as relocation, financial, legal and medical support.

The Center for Human Rights in Iran (CHRI)

The [Center for Human Rights in Iran](#) is a non-profit organisation based in the US which monitors human rights violations in Iran with the collaboration of an extensive local network. This information is in turn used in the organisation's advocacy work. The centre also has a program which platforms repressed artistic voices as a form of advocacy.

Alert-Art-Afrik

[Alert-Art-Afrik](#) is an organisation based in the Netherlands and a member of ARC's AMANI network. AAA monitors and highlights African artists and other activists engaged in HRD. The organisation also reports to assist these groups with training and capacity building.

Samir Kassir Foundation

[The Samir Kassir Foundation](#) is a foundation based in Lebanon which focuses on the MENA region. Within this region, the foundation monitors human rights violations related to media and cultural freedom. The organisation provides emergency relocation to journalists and media professionals at risk. The foundation has several international partners and supporters, including the Danish, Dutch and American Departments of Foreign Affairs.

National Coalition Against Censorship (NCAC)

The [National Coalition Against Censorship](#) is a US-based coalition of 50 national non-profit organisations which have united under NCAC to monitor, report, advocate and promote freedoms threatened by censorship in the US. This includes artistic freedom of expression.

Protect Defenders

[Protect Defenders.EU](#) is an EU-mechanism which seeks to defend and support human rights activist globally. This mechanism is led by 12 NGOs, Front Line Defenders, Reporters Without Borders, OMCT, FIDH, ESCR-NET, ILGA, Urgent Action Fund, Protection International, Peace Brigades International, EMHRF, FORUM-ASIA, and EHAHRDP (Defend Defenders). Protect Defenders' work can include emergency response, temporary relocation, training, monitoring and advocacy. ProtectDefenders.eu is financed by and works in synergy with the European institutions when necessary, but it is operated independently and is constituted as its own formal entity with its own mandate. Artists are included in their definition of human rights defenders, but presumably as activists. Resources for artists in particular are linked.

Protect Defenders coordinates the efforts of the 'European Union Temporary Relocation Platform'. EUTRP is a member organisation which include organisations such as ICORN, Artist at Risk, Artist at Risk Connection and the Martin Roth Initiative. As such, Protect Defenders through EUTRP and its members, can provide relocation services for artists at risk. Reportedly has a representative on the ARC advisory committee.

ProtectDefenders.eu is supported by the European Instrument for Democracy and Human Rights (EIDHR), which provides for 95% of its funding.

Asian Forum for Human Rights and Development

[Asian Forum for Human Rights and Development](#) or Forum-Asia, is a network organisation consisting of 85 member organisations mainly in Asia. The umbrella organisation is based in Thailand and focuses on human rights defenders. Through the organisation's support HRDs are provided training, legal and emergency financial support as well as temporary relocation. The latest annual report published is from 2021. Noted donors included 'Freedom House', 'Ford Foundation', and the 'European Commission'. Forum-Asia is a part of the Protect Defenders organisation.

The annual report from 2021 noted the following regarding the organisations work with artists at risk, “ In collaboration with PEN America’s Artists at Risk Connection and the Mekong Cultural Hub, we coproduced a podcast series titled Creating Artistic Resilience: Voices of Asia and the report Arresting Art in June to tell the lived experience of artists and cultural rights defenders in Asia, and explore how art is often used as a form of resistance in extremely repressive political climates.”⁸⁵ Any further detailed impressions of the organisation’s work with artists at risk would need more information.

The International Federation for Human Rights (FIDH)

The [International Federation for Human Rights](#) is an NGO based in France federating 188 organisations. The organisation’s main focus is HRDs and providing the HRDs with services such as monitoring, reporting, financial/legal/medical support and advocacy. The organisation also conducts strategic litigation. Artistic expression seems to be included in their definition but there are not specific programs which cover artists at risk. Financial statements are available as late as 2021. Noted supporters include several national Ministries of Foreign Affairs and international foundations such as ‘Open Society’. FIDH is a part of the Protect Defenders structure.

Africa Human Rights Network (AFRN)

The [Africa Human Rights network](#) is a non-profit network organisation based in the Netherlands and is a member of the AMANI network. The organisation promotes and protects HRDs in the Great Lakes region, this is done through services such as training and temporary relocation. Involvement with artists at risk work is indicated, both through AMANI and their ‘Artists Exchange Programme’ which is meant as a knowledge exchange between local and relocated artists. The latest published financial report is from 2018.

People in Need

[People in Need](#) is a Czech-based non-profit NGO which provides humanitarian aid, also legal and social support to HRDs in several countries. Unclear to what degree artists at risk are a part of this specifically. The organisation is supported by a sea of international organisations including several EU organisations and human rights organisations such as ‘Freedom House’ and ‘Frontline Defenders’. Other international supporters include the ‘Open Society Foundation’.

Urgent Action Fund for Women’s Human Rights

[Urgent Action Fund for Women’s Human Rights](#) is a US-based global fund which supports women and transgender HRDs, this support includes emergency funds. While this presumably includes female activist artists, there is no program specifically covering artists at risk. The organisation consists of 22 employees, with a total revenue of \$19,035,723 and expenditures of \$13,681,325 in 2022, net assets or fund balance at end of year totalled \$28,238,435. There is a plethora of donors listed, including the Ford Foundation, the Gates Foundation, Rockefeller Foundation, Protect Defenders, SIDA, and Apple. The organisation is also a part of the Protect Defenders organisation.

The Pan-African Network for Artistic Freedom (PANAF)

The [Pan-African Network for Artistic Freedom](#), based in Kenya, is a network organisation which advocates for artistic freedom of expression. The organisation’s work began in 2022 and include research, monitoring, reporting and training. The network consists of various cultural organisations and was founded by [Selam](#), a partner of the Swedish Arts Council’s ‘Artistic Freedom Programme’. Noted supporters are Selam and the Swedish Arts Council.

PANAF has produced extensive research reports on the state of artistic freedom in the eight different national contexts of their members. This work provides local evidence-based research for international reporting, while also being an important foundation for local advocacy work.

Koalisi Seni

[Koalisi Seni \(The Indonesian Arts Coalition\)](#) is an Indonesian non-profit umbrella organisation focused on artistic freedom and strengthening the artistic sector in Indonesia. Noted former supporters include, HIVOS (2012–2015), the Embassy of Denmark (2015–2017), Ford Foundation (2017–2021), the Embassy of Norway (2017–2019), the Indonesian Music Conference (2018–2019), and UNESCO (2020–2021). Noted current supporter is the Ford Foundation.

The organisations work manifests mainly in extensive national advocacy work. In addition, the organisation is concerned with training and knowledge building of its member organisations. As part of its advocacy work, the organisation conducts studies and research on the topic of cultural policies.

In terms of monitoring and reporting on violations of artistic freedom, the organisation has been involved in several ventures. In 2020, Koalisi Seni was supported by UNESCO through the Korea Funds-In-Trust scheme to perform a study on cases of artistic freedom violation between 2010 and 2020. The organisations also report to have created a website/database, supported by UNESCO, to record violations of artistic freedom.

70. The annual financial report of the organisation is available at their website, www.indexcensorship.org

71. Total expenditures amounted to £1,002,113, with charitable activities being the majority at £728,028 (72%) and the remaining expenses being the £270,123 related to raising funds. Of the charitable activities, the total costs of publication, which is outsourced to a subsidiary, amounted to £190,488, while projects amounted to £537,540. Of the costs related to projects, £499,530 were direct costs while £38,010 were support costs. Group staff costs totalled £335,289. In addition, Governance costs were £16,226 and office costs were £3,000. There was a cost of £10,000 related to the organisation going fully remote.

72. The donors listed in their annual report noted with specific amounts. Donations totalled £44,734. Grants totalled £384,059 and were from the following organisations. £50,000 from John Armitage Charitable Trust, £83,000 from Clifford Chance, £40,000 from The Elaine and David Potter Foundation, £37,217 from Fritt Ord, £114,086 from Google, £10,000 from Twitter and £5,022 from bequests. Charitable activities amounted to £752,480 from the following sources. £10,722 from Liverpool John Moores University, £419,695 from the National Endowment for Democracy which were restricted funds focused on greater accessibility to digital means, £43,915 from Arts Council England, £40,913 from the Swedish Lottery which were restricted funds meant for combating legal threats and actions silencing journalists, £114,264 from publishing fees and royalties, £48,500 from event income, £1,800 from the Justice for Journalists Foundation, £72,509 from OSF Euroasia which were restricted funds meant for combating legal threats and actions silencing journalists, and £162 from CAPA. Various related party transactions amounted to £42,280 in revenue. Total costs of raising funds were £270,123. The organisation also managed to exceed their desired unrestricted funds in reserve of three months' worth of operating costs (£41,000 per month), totalling £166,326.

73. Registered as 'Front Line, the International Foundation for the Protection of Human Rights Defenders'

74. There also exists a separate and independent charity named Frontline Defenders USA.

75. While the figures donated are not available, the noted donors are Irish Aid, Iris O'Brien Foundation, American Jewish World Service, Brot für die Welt, Catalan Agency for Cooperation to the Development, Channel Foundation, The Christensen Fund, Environmental Defenders Collaborative, European Commission, Fair Wind Foundation, Fondation Nicolas Puech, Ford Foundation, German Foreign Office, Global Affairs Canada, The Goldman Environmental Foundation, Hivos International, Humanity United, 'Immigration, Refugees and Citizenship Canada', Kazickas Family Foundation, Lifeline: Embattled CSO Assistance Fund, Luxembourg Ministry of Foreign and European Affairs, Ministry of Foreign Affairs of Denmark, Ministry of Foreign Affairs of the Netherlands, Ministry of Foreign Affairs of Finland, Misereor Mize Family Foundation, Oak Foundation, Open Society Foundations, Organisation internationale de la Francophonie, Overbrook Foundation, Robert Bosch Stiftung, Royal Norwegian Ministry of Foreign Affairs, Swedish International Development Agency, Swedish Postcode Lottery, Swiss Federal Department of Foreign Affairs, Taiwan Foundation for Democracy, Tikva Grassroots Empowerment Fund / Tides Foundation

76. The charitable work of the expenditures of 2022, totalled €10,754,937. Support costs, such as operational costs, related to this work totalled €1,513,669 (14.07%). The 'Grant and Programme' accounted for €9,241,268 of the expenditures. Within this division, the Protection Grant assistance for HRDs was the biggest expenditure with €3,210,860 (34.7%). The remaining expenditures were categorised as 'Programme for HRDs' 15.9%, 'Protection training & Capacity Building' 11.4%, 'Regional-based protection coordination' 14%, 'Multilingual resources for HRDs' 0.99%, 'Dublin platform for human rights' 7%, 'Dublin human rights festival' 0.03%, 'Visibility & legitimacy for HRDs' 5.6%, 'Memorial projects' 0.92%, 'International advocacy for the protection of HRDs at risk' 9.1%

77. The FLD has secured several multi-annual funding arrangements and is focused on continuous support. Nevertheless, the FLD has a financial safety net in the form of a 'Donor Trust' if the organisation were to experience severe financial strain. The reserve necessary in such an event is calculated to be 6 months of operational overhead costs, €4.6 million as of 2022, with the balance of the Trust being €5.4 million.

78. The FLDs 2022 annual report, available on their website www.frontlinedefenders.org, contains various data on their work monitoring HRDs and their challenges.

79. HRFH is partnered within the international network of Human Rights Houses (specifically in Belarus (Vilnius-based), Georgia, Armenia and Ukraine).

80. The report of the mapping is called 'Protecting Defenders' and is available on their website.

81. The remaining funding came from the European Commission (12%), Foreign Commonwealth & Development office of the United Kingdom (6%), ERIM (Equal Rights & Independent Media, 4%), Federal Department of Foreign Affairs of Switzerland (4%), Office for Foreign Affairs Principality of Liechtenstein (1%) and 'Others' (2%)

82. Their annual financial report for 2022 which includes comparable numbers from 2021 is available at their website, <https://humanrightshouse.org/wp-content/uploads/2022/12/HRHF-Annual-Accounts-2022.pdf>

83. CREO is a workers union for artists in Norway.

84. Financial statements available online.

85. <https://www.forum-asia.org/uploads/wp/2022/09/FORUM-ASIA-2021-Annual-Report-Charting-a-Year-of-Human-Rights-Resilience-in-Asia.pdf> (p.36)

86. The English version of the study is available on the organisations website, https://drive.google.com/file/d/1CSjBuzZViCqBYwrRJ_zfOik-ebzld5zli/view

87. The website is linked on the following website, but otherwise not accessible at the time of writing. <https://koalisiseni.or.id/en/advocacy/artistic-freedom/>

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<https://www.unesco.org/creativity/en/2005-convention>

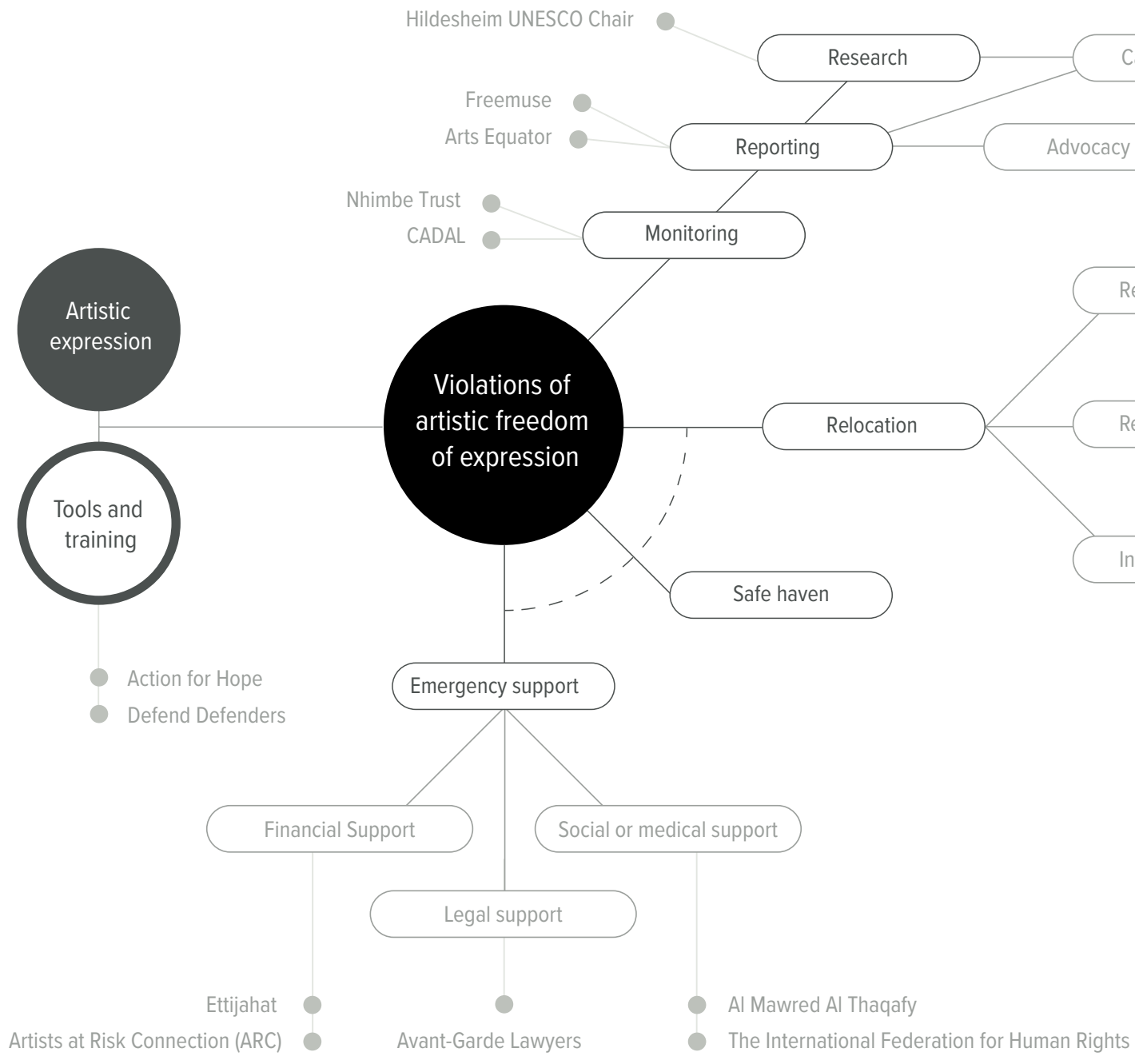
The Norwegian Ministry for Foreign Affairs Strategy for Freedom of Expression in its Foreign and development policies.

https://www.regjeringen.no/no/dokumenter/ytringsfrihet_strategi/id2866234/

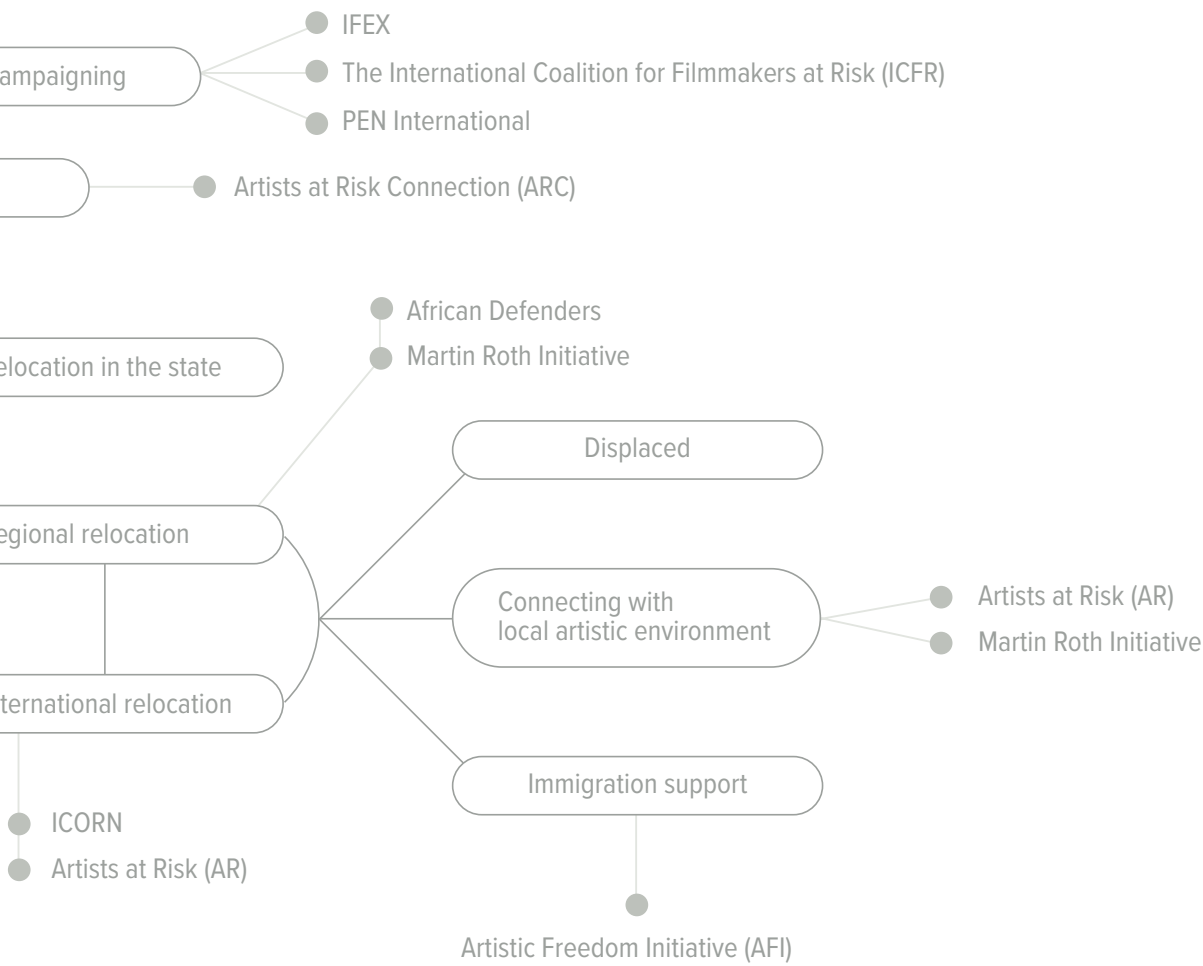
The UN 'Declaration on the Rights of Indigenous Peoples' of 2007.

https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

EU Ministers of Culture Meeting May 2023, Council conclusions on at-risk and displaced artists. Brussels. pdf (europa.eu)



Overview of Artist Protection Sector



The noted organisations are examples, not an exhaustive impression of the organisations working in the sector.

This visualisation does not necessarily depict every experience of the artist protection sector or in what order these structures engage.

Organisations	Regional focus	Budgets	Percentage going to Artists at Risk Work	Noted and Notable Donors
Artist at Risk	Global	n/a	n/a	Swedish Art Council
Artistic Freedom Initiative	Global	4	100%	Mellon Foundation, Andy Warhol Foundation
Avant-Garde Lawyers	Global	1	100%	Swedish Arts Council
Artists at Risk Connection	Global	n/a	100%	Mellon Foundation, Andy Warhol Foundation, Open Society Foundation, Hele
Freemuse	Global	2	100%	Fritt Ord, SIDA, Norwegian Ministry of Foreign Affairs
ICORN	Global	5	100%	Swedish Arts Council, Norwegian Ministry of Foreign Affairs
Martin Roth Initiative	Global	n/a	100%	German Ministry of Foreign Affairs
SHFT	Global	2	100%	Safemuse, Swedish Arts Council
AGIR	Global	5	<10%	The European Union, the Dutch Ministry of Foreign Affairs, the French Development Endowment for Democracy, Sigrid Rausing Trust etc.
Center for a Free Cuba	Cuba	n/a	n/a	n/a
Gulf Centre for Human Rights	The Persian Gulf	n/a	n/a	European Union, Sigrid Rausing Trust, Open Society Foundation
Defend Defenders	East and Horn of Africa	5	<10%	Swedish Arts Council
Al Mawred Al Thaqafy	Arab region	5	n/a	Open Society Foundation, Ford Foundation, Swedish Art Council, Mimeta, Bri
Action for Hope	Arab region	5	20%	Ford Foundation, Open Society Foundation, Mawred, British Council, UNESCO Mimeta, DOEN Foundation, Sigrid Rausing
Ettijahat	Mashriq region	5	15%	Ford Foundation, Open Society Foundation, DOEN foundation, Martin Roth Initiative, Foreign Office, British Council, Rosa Luxemburg foundation, Swedish Arts Cou
Cadal	Global, Latin America	n/a	n/a	National Endowment for Democracy, Konrad Adenauer Stiftung
ACAR/ITI Germany	Global	1	<10%	n/a
Nhimbe Trust	Africa	n/a	n/a	Africalia, British Council, UNESCO, Daneford Trust, Swedish Arts Council, Mim
IIE-APF	Global	n/a	n/a	Mellon Foundation, Ford Foundation
Prince Claus Fund	Africa, Asia, Latin America, the Caribbean and Eastern Europe	5	n/a	The Dutch Ministry of Foreign Affairs, the Dutch Postcode Lottery and private
Coculture	Global South	n/a	n/a	Ford Foundation, Allianz Kulturstiftung, Martin Roth Initiative, European Commi Stiftung, European Cultural Foundation, the Kirby Smart Family Foundation
Taro	Tanzania	n/a	n/a	The Norwegian Embassy in Tanzania
PEN International	Global	5	100%	SIDA
ICFR	Global	2	100%	Ford Foundation, Open Society, several film institutions
Cartoonists Rights	Global	1	100%	IFEX, the Herb Block Foundation
Index on Censorship	Global	5	n/a	Human Rights House, Google, Clifford Chance, the Armitage Foundation, Dav Foundation, Open Society Foundation, Arts Council England and Wales, Fritt
Frontline Defenders	Global	5	n/a	SIDA, Open Society Foundation, Ford Foundation, German Foreign Office, HIV Commission, Ministries of foreign affairs - Denmark/Netherlands/Finland/Norw
Human Rights House Foundation	Eastern Europe, Western Balkans, the Caucasus	5	n/a	Norwegian Ministry of Foreign Affairs, European Commission, Foreign Commi Office of the United Kingdom, Federal department of Foreign Affairs of Switze Affairs Principality of Liechtenstein
Artists' Shelter	Myanmar	n/a	n/a	n/a
IFEX	Global	n/a	n/a	n/a
HRFN	Global	n/a	n/a	n/a
Voice Project	Global	1	n/a	n/a
Aid-A	Global	n/a	n/a	n/a
AFTE	Egypt	n/a	n/a	n/a
CIHRS	Arab region	n/a	n/a	n/a
Unchained Vibes Africa	Africa	n/a	n/a	n/a
Adil Soz	Kazakhstan	n/a	n/a	Open Society Foundation, Soros Foundation - Kazakhstan, HIVOS
IHRDA	Africa	n/a	n/a	Open Society Foundation, National Endowment for Democracy, Sigrid Rausing Foundation, Norwegian Human Rights Fund, Ashoka
Thai Lawyers for Human Rights	Thailand	n/a	n/a	n/a
CELS	Argentina, Global	n/a	n/a	Open Society Foundation, United Nations Trust Fund to End Violence against Women Foundation, Brot für die Welt, Heinrich Böll Foundation – Southern Cone

	Number of employees	Number of employees focused on artists at risk	Field of work within artists at risk
	17	17	Residency
	10	10	Legal support, relocation, residency, advocacy, reporting, training
	4	4	Legal support, legal training
n Frankenthaler Foundation	9	9	Coordinating efforts, advocacy, training, reporting, emergency financial support
	4	4	reporting, advocacy, financial support
	10-14	10-14	Relocation, residencies
	10	10	Relocation, residencies, research, financial support
	2	2	Advocacy, conferance
ment Agency, National	15-20	1-2	Relocation, advocacy, financial support
	n/a	n/a	Advocacy, financial and medical support, coordination
	n/a	n/a	Advocacy and campaigning
	>20	10-14	Relocation, advocacy and reporting, training, financial support
ish Council, ICORN	n/a	n/a	Relocation, coordinating residencies, legal and psychosocial support, emergency financial support
D:Ashberg, Ettijahat,	10-14	1.5	Emergency financial support, legal support, advocacy, training
itiative, German Federal Council, Mimeta	15-20	1-2	Financial and legal support, residency and training
	9	n/a	Advocacy, monitoring & reporting, temporary relocation
	5-9	1-2	Advocacy
eta	n/a	1	Research, monitoring, reporting training, advocacy.
	n/a	n/a	Fellowships
donations	n/a	n/a	Award
mission, Heinrich Böll	n/a	n/a	Platforming displaced artists, training, fellowship and relocation coordination
	5	n/a	Advocacy, monitoring & reporting, legal support
	n/a	n/a	Advocacy, monitoring, reporting, research, direct assistance and relocation
	1	1	Advocacy and campaigning
	1	1	Advocacy and campaigning, coordination of legal and financial support
id and Elaine Potter Ord	8	8	Advocacy, monitoring, reporting
OS International, European way/Swiss etc.	74	n/a	Advocacy, training, financial support
onwealth & Development erland, Office of Foreign	n/a	n/a	Legal, financial and psychological support, relocation
	n/a	n/a	advocacy, platforming and supporting displaced artists
	n/a	n/a	Advocacy, campaigning, research, reporting
	n/a	n/a	Advocacy, campaigning
	n/a	n/a	Advocacy, campaigning
	n/a	n/a	Financial support, exhibition platform, fellowship
	n/a	n/a	Monitor, reporting, research, advocacy
	n/a	n/a	Research, advocacy, training
	n/a	n/a	Campaigning, capacity building
	n/a	n/a	Legal support, training, monitoring, reporting
g Trust, SIDA, Ford	18	n/a	Legal support, training, capacity building
	n/a	n/a	Legal support, monitoring, reporting and advocacy
Women, Bertha	n/a	n/a	Monitoring, reporting, advocacy, legal support

Organisations	Regional focus	Budgets	Percentage going to Artists at Risk Work	Noted and Notable Donors
cubalex	Cuba	n/a	n/a	n/a
Zimbabwe Lawyers for Human Rights	Zimbabwe	n/a	n/a	Ford Foundation, the European Union, SIDA, Sigrid Rausing Trust, USAID
Shelter City	Global	n/a	n/a	Open Society Foundation, Martin Roth Initiative, National Endowment for Democracy
Hamburg Stiftung	Global	n/a	n/a	n/a
Alan Cheuse International Writers Center	Global	n/a	n/a	n/a
City of Asylum	Global	n/a	n/a	The Education Foundation of America
Pause Programme	Global	n/a	n/a	Open Society Foundation, Ministère de la Culture, Fondation L'oréal, etc.
ArtVeda	Tunisia	n/a	n/a	n/a
SafeMuse	Global	n/a	100%	The Norwegian Ministry of Foreign Affairs, Fritt Ord, CREO
Maharat Foundation	Lebanon	n/a	n/a	UNWomen, UNDP, the Delegation of the European Union to Lebanon
HART	Africa	n/a	n/a	n/a
Witness	Global	5	n/a	Fritt Ord, Open Society Foundation, SIDA, OAK Foundation, Jacob and Hilda Blaugrud, MacArthur Foundation
University of York, Centre for Applied Human Rights	Global	n/a	n/a	n/a
Agency for Artists in Exile	Global	n/a	n/a	Sigrid Rausing Trust, French ministry for Culture and several French organisations
Article 19 International	Global	n/a	n/a	UNESCO, Ford Foundation, HIVOS, Open Society Foundation, Fritt Ord, DANIDA, Ministry of Foreign Affairs, Netherlands Ministry of Foreign Affairs, SIDA, DFID, USAID
Article 19 Brazil and South America	South America	2	20%	Swedish Arts Council
Freedom House	Global	5	n/a	US Government Grants
The Center for Human Rights in Iran	Iran	n/a	n/a	n/a
Alert-Art-Afrik	Africa	n/a	n/a	n/a
Samir Kassir Foundation	Middle East and North Africa	n/a	n/a	Danish and Dutch Ministries of Foreign Affairs, American Department of Foreign Affairs
National Coalition Against Censorship	United States of America	n/a	n/a	n/a
Protect Defenders	Global	n/a	n/a	European Instrument for Democracy and Human Rights (EIDHR)
Asian Forum for Human Rights and Development	Asia	n/a	n/a	Freedom House, Ford Foundation, European Commission
FIDH	Global	n/a	n/a	Open Society, The European Commission; Swedish International Development Cooperation Agency (Sida); Agence Française de Développement (AFD); Ministry for Foreign Affairs of Norway; Ministry for Europe and Foreign Affairs of France; Ministry of Foreign Affairs of the Kingdom of the Netherlands; Irish Aid; Mairie de Paris; Organisation internationale de la Francophonie (OIF); Belgium Foreign Affairs, Foreign Trade and Development Cooperation; Danish Ministry of Foreign Affairs; Thai Ministry of Foreign Affairs; Thailand; Embassy of France in Mali,
African Human Rights Network	Africa	n/a	n/a	n/a
People in Need	Global	n/a	n/a	Freedom House, Frontline Defenders, Open Society Foundation, EU Institutions
Urgent Action Fund for Women's Human Rights	Global	5	n/a	Ford Foundation, the Gates Foundation, Rockefeller Foundation, Protect Defenders
PANAF	Africa	n/a	n/a	Selam, Swedish Arts Council
Arts Equator	Southeast Asia	1	30%	Swedish Arts Council
koalisi Seni	Indonesia	n/a	n/a	Ford Foundation
Aflamuna	Arab region	4	n/a	Ford Foundation, the Swiss Embassy, Svenska Postkod Stiftelsen, the Rockefeller Foundation, IRIS, the French Embassy, Swedish Institute, IMS, Heinrich Boll Stiftung, Mimesis, the AFAC, CNC, Institut Français.

	Number of employees	Number of employees focused on artists at risk	Field of work within artists at risk
	n/a	n/a	Monitoring, advocacy, training, legal support
	n/a	n/a	Legal support, training, research
democracy	n/a	n/a	Relocation, training, networking,
	n/a	n/a	Relocation, residency
	n/a	n/a	Fellowships, Residency
	n/a	n/a	Residency, legal/social/financial support
	n/a	n/a	Residency, advocacy
	n/a	n/a	Residency, training, networking
	n/a	n/a	Residency
	n/a	n/a	Advocacy
	n/a	n/a	Residency
Blaustein Foundation,	n/a	n/a	Training
	n/a	n/a	Fellowships
itions	n/a	n/a	network, platforms, festivals
DA, Norwegian Ministry of	n/a	n/a	Advocacy
	10	1-2	Advocacy, verification, legal support
	n/a	n/a	Research,advocacy, emergency relocation, emergency financial/legal/medical support
	n/a	n/a	Monitoring, advocacy, platforming
	n/a	n/a	Monitoring, advocacy, training, capacity building
ign Affairs	n/a	n/a	Monitoring, emergency relocation
	n/a	n/a	Monitoring, reporting, advocacy
	n/a	n/a	Emergency response, relocation, training, monitoring, advocacy
	n/a	n/a	Training, legal and emergency financial support, relocation
nt Cooperation Agency s of Finland; Ministry of Ministry of Foreign Affairs of national de la Francophonie Embassy of Switzerland in	n/a	n/a	Monitoring, reporting, Financial/legal/medical support, advocacy, strategic litigation
	n/a	n/a	Training, relocation
ns	n/a	n/a	Humanitarian aid, legal/social support
enders, SIDA, and Apple	22	n/a	Emergency financial support
	n/a	n/a	Advocacy, research, training
	2	2	Advocacy, reporting
	n/a	n/a	Advocacy, monitoring, reporting, training, research
eller Philanthropy advisors, eta, the Culture Resource,	8	n/a	Training and tools

For more information about the ' Support for Safeguarding Artists' program
conducted by Mimeta, please visit
www.Mimeta.org/Safeguarding



www.mimeta.org