

ON
THE
MOVE

The Situation of At-risk and Displaced
Artists and Culture Professionals

Intersecting Temporalities: At-Risk and Displaced Artists in Transition

Volume 1
Scoping Review



Soutenu
par



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
Fraternité*



Co-funded by
the European Union

On the Move is the international information network dedicated to artistic and cultural mobility, gathering 80 members from 29 countries. Since 2002, On the Move provides regular, up-to-date and free information on mobility opportunities, conditions and funding, and advocates for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multi-annual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

On the Move regularly commissions researchers to investigate different themes closely related to the network's activities and the work carried out by its members. Reflecting on transversal concerns and key areas of artistic and cultural mobility, the network tries to establish a clearer picture of the current movements and trends while formulating policy recommendations.

<http://on-the-move.org>

General coordination Yohann Floch and Marie Le Sourd

Author Rana Yazaji

Editors Yohann Floch and Claire Rosslyn Wilson

Translation in French Amandine Jean

Acknowledgements to Dr Mary Ann DeVlieg, initiator of the research project, as well as the Advisory Committee members.

Graphic design and layout Marine Domec

This publication uses the font Atkinson Hyperlegible – a typeface developed explicitly for visually impaired people.

<https://www.brailleinstitute.org/freetfont/>



Creative Commons Licence - Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

This publication is licensed under CC BY-NC-ND 4.0. To view a copy of this licence, please visit

<https://creativecommons.org/licenses/by-nc-nd/4.0>

Suggested citation format: Yazaji, R., *Intersecting Temporalities: At-Risk and Displaced Artists in Transition. The Situation of At-risk and Displaced Artists and Culture Professionals – Volume 1 Scoping Review*, On the Move, 2025, available at **on-the-move.org/resources**.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

Table of contents

Foreword	4
Introduction	6
Methodology	6
Limitations	7
Freedom of artistic expression: a recurring and global issue	7
Geographic focus	8
Between emergency and long-term approaches	10
Precarious reality	11
Power imbalance	12
Unfragmented approach	12
Emergency	16
Mechanisms in times of emergency	17
Post-relocation: displacement	20
Ruptures of displacement	20
Aligning needs, potentials, and services	24
Recommendations	26
Policy developments	26
Structural and institutional shifts	27
Legal and funding shifts	28
Monitoring, data, documentation and knowledge	29
Operational shifts	30
References	32
About the author	35
Advisory Committee members	35

Foreword

We are delighted to present the first volume of our international research project, which focuses on the situation of at-risk and displaced artists. This inaugural publication marks the beginning of a comprehensive and multi-faceted exploration into the challenges and opportunities faced by arts workers who have been compelled to leave their homes due to various forms of adversity.

Our heartfelt gratitude goes to researcher Rana Yazaji, whose extensive knowledge, experience, and unwavering commitment have been instrumental in conducting this scoping review. We also extend our appreciation to the Advisory Committee as well as all the initiatives, from grassroots organisations to larger entities, whose experiences and testimonies have laid the groundwork for the solutions and changes that will be addressed across this 2024-2025 research project.

The overarching aim of this research project is to identify policies and practices in Europe, the United Kingdom and the United States, that support the active inclusion of displaced artists and culture professionals. This comprehensive review will map out existing support schemes, success factors, and gaps, enabling support organisations and institutions to better monitor their programmes, share innovative responses, and update policies and programmes as needed. Our ultimate objective is to propose operational instruments that specifically address the active inclusion and long-term support of displaced arts professionals.

On the Move has been particularly active in this area through the activities of its working group on (en)forced mobility, which began in 2018. Led by international arts rights adviser Dr Mary Ann DeVlieg and founding director of alba KULTUR Birgit Ellinghaus, this group has established connections across Europe, the United Kingdom, and the United States.

The term ‘(en)forced mobility’ refers to artists or culture professionals whose mobility is not purely voluntary. It can be linked to taking up professional opportunities in another country or region, such as performances, exhibitions, residencies, or studies, but with an element of constraint. These artists may have moved to avoid censorship, persecution, armed conflict, natural disasters, violations of human rights, extreme poverty, or other difficulties that necessitated their departure from home. They may be constrained to stay in a country due to pandemic health restrictions, temporary visas, the uncertainty of their civic status, the denial of citizenship, their seeking asylum, having gained (or not) refugee status, the clandestine nature of their residency, or simply being classed as migrants.

The number of artists seeking protective relocation has significantly increased. The Finland-based organisation Artists at Risk reported that there have been at least 2,700 applications from Ukrainian and dissident Russian artists alone since February 2022. Many artists at risk seeking safety in Europe are not counted in these figures as they do not report the causes of their forced mobility, and the numbers of specialist artists-at-risk residencies have not been documented systematically.

Media and populist politics continue to fearmonger, making it difficult to enact viable, just, and humanitarian solutions. Climate change, regional conflicts, authoritarian rule, and poverty will continue to drive migration, including that of artists. The 2023 EU Council Conclusions on At-Risk and Displaced Artists addressed this issue, calling for EU Member States to support such incoming artists’ well-being and professional development.

In line with these Conclusions, and while monitoring developments related to displaced and at-risk artists, On the Move, following an initial

proposal by Dr Mary Ann DeVlieg, has embarked on a year-long research process. This process will be articulated around four main publications, the first of which is this present volume.

The first publication was conceived as a scoping review of existing literature on the topic, including project reports, testimonies, guides, and toolkits.

The second publication will be articulated around a review of existing policy frameworks at EU Member States' levels. It will highlight good practices and related cultural policy gaps, with Elena Polivtseva as the researcher, supported by Franziska Stambke. This second volume is scheduled for publication in April 2025.

The third publication will consist of a large-scale data collection through online surveys, focus groups and interviews of at-risk and displaced arts workers, as well as organisations supporting them. This report will also include an analysis of the OTM database entries addressing the situation of artists in exile. The publication is scheduled in July 2025.

The fourth and final publication is envisaged to share operational instruments that can be used in the EU, the UK, and the USA by policymakers, public and private funders, and other cultural stakeholders. It is planned for publication in November 2025.

We are very grateful to the French Ministry of Culture for supporting this first report, which illustrates its commitment to the issue through various organisations and initiatives in France that work on the issue of at-risk and displaced artists. Examples include the PAUSE programme at Collège de France, the Atelier des artistes en exil, MobiCulture, and the artist-in-residence programmes led by the Association des Centres Culturels de Rencontre or by the Cité internationale des arts, among others.¹

We also thank other initial supporters, such as the European Union through the co-funding of our multiannual programme 'New Solidarities', and CEC ArtsLink that will welcome the presentation of all outcomes in New York in November 2025.

Throughout the process, we aim to engage in different moments of discussion and advocacy in Europe and internationally, together with On the Move members and interested stakeholders especially in the final phase of the research process where operational tools and ideas for change will be shared and introduced. We invite you to join us on this journey as we strive to create a more equitable and supportive environment for at-risk and displaced arts workers, ensuring that their voices continue to enrich our cultural landscape.

Yohann Floch and Marie Le Sourd

1 You can read more about such initiatives such as the [PAUSE programme](#), the [Agency of artists in exile](#), [Nora residencies for exiled artists, investigators and professionals in France](#), [La Cité internationale des arts residencies](#), and [MobiCulture](#).

Introduction

This scoping review of existing literature covers two interconnected groups: at-risk artists and displaced artists. The review includes project reports, case studies, testimonies, guides, toolkits, and other professional resources available at the national, European, and international levels, with a particular focus on the United Kingdom and the United States of America. Its primary aim is to identify challenges and gaps, particularly regarding practical conditions and mechanisms that hinder at-risk and displaced artists' professional development and access to resources.

The scope of this review is broad, addressing topics such as policy reforms and EU reports on the implementation of various tools, as well as project evaluations by international and regional organisations. These sources assess the impact of, and shortcomings in responding to, the growing number of artists at risk (who are often at risk due to their identity or political engagement

and the way this is expressed through their art). Additionally, this study situates at-risk and displaced artists within multiple interconnected frameworks – both theoretical and practical – that extend beyond freedom of expression to include human rights, international cooperation, migration, social transformation, cultural diversity, and decolonisation.

Methodology

The study employs a scoping review approach to map the available literature, serving as a starting point for identifying key themes and challenges, as well as gaps in data and knowledge. Keywords identified for the review include at-risk artists, displaced artists, censorship, forced displacement, policy developments, emergency and evacuation of artists, and artists in exile. The keywords provided are intended as guidelines to identify and review relevant reports and documents.

Through identified keywords, relevant sources were selected from organisational archives, open access platforms and, to a lesser extent, from academic databases, prioritising documents published within the past decade to maintain contemporary relevance. The review considered the following:

- **Typology of sources:** There was a focus on projects, reports, toolkits and manuals, policy briefs, and grey literature (produced by organisations, institutions, or governments, examples of which include reports, white papers, and working papers).
- **Geographical scope:** The study focused primarily on national, regional, and international levels, with a particular emphasis on EU countries, the United Kingdom, and the United States of America.
- **Timeframe:** The study reviewed literature published in the past ten years, with exceptions for seminal works or key documents that remain highly influential.
- **Languages:** The study reviewed literature in English, with additional materials in other languages when translations were available.

Limitations

This study faced certain limitations and critical factors that influenced its scope and comprehensiveness. While no predefined exclusion criteria were applied, it is important to note that some papers and studies reviewed were not cited in the final report, not due to irrelevance but because of the limited time and scope allocated to this study.

A significant observation is that much of the existing literature originates from organisations based in and led by actors from the Global

North. Nevertheless, many of these studies actively incorporate voices and experiences from the Global South, enriching the narratives and broadening the scope of understanding. However, these perspectives are often framed within a Global North-led discourse.

It is essential to acknowledge that this study does not claim to be exhaustive. Instead, it provides a foundational step in identifying key challenges, themes, and gaps in addressing the needs of at-risk and displaced artists.

Freedom of artistic expression: a recurring and global issue

Freedom of expression, as a recognised human right, encompasses a range of interrelated rights, any violation of which undermines or endangers this fundamental freedom. These rights include, not exclusively, protection from both direct and indirect censorship, as well as freedom from threats, physical harm, or psychological abuse. Furthermore, it includes the right to freedom of movement and the right to remain in one's home country without being subjected to forced displacement. Freedom of expression also extends to the liberty to access and utilise financial and intellectual resources to support artistic endeavours.

Although the safety of artists is threatened worldwide, and while extreme measures of censorship are being implemented by 'democratic' states in the Global North, this situation is, in many cases, closely tied to conflicts and wars. The Israeli war on Gaza and Lebanon and the Russian war on Ukraine have provided grounds for severe restrictions on freedom of expression. Oppressive states in various regions of the world continue

to commit both direct and indirect violations against artists in politically tense contexts. As noted, '[u]nnecessary and illegitimate restrictions are often placed on fundamental rights and freedom of expression in times of uncertainty and securitisation'².

The *State of Artistic Freedom 2024*³, an annual report by Freemuse, presents a global overview of the main forms of hindrance to freedom of artistic expression. By highlighting the specific challenges faced in different geographies, the report offers a comprehensive understanding of these local issues, which collectively contribute to a global picture of the larger threats. The report begins by focusing on wars and conflicts, particularly the war in Gaza and the conflict in Sudan, illustrating the severe impact on artistic freedom in these regions.

Beyond conflict zones, the report captures various forms of restriction on artistic expression worldwide. In Sub-Saharan Africa, for example, artistic freedom is severely restricted through

2 Freemuse, [Security, Creativity, Tolerance and Their Co-Existence: The New European Agenda on Freedom of Artistic Expression](#), Freemuse, 2020, p. 6.

3 Freemuse, [The State of Artistic Freedom 2024](#), Freemuse, 2024.

legislative frameworks and regulatory bodies. Conversely, in Latin America, freedom of expression faces threats from organised crime, censorship, and authoritarianism. However, there has been a shift in some parts of Latin America, as censorship based on traditional values has decreased, particularly following the change in government in Brazil.

In Eastern Europe, censorship, imprisonment, and persecution of artists remain significant issues, particularly in Russia and Belarus. Legislative and political changes in Georgia have further undermined democracy, imposing serious threats to the freedom of artists. On a more positive note, Poland's October elections promise a change, potentially ending what has been described as the 'former oppression of the arts'.

Turning to Turkey, the report identifies significant interruptions to artistic freedom, highlighted by the cancellation of art events, financial penalties, restrictions on internet access, and a new 'Disinformation Law'. Artists have also been banned under the pretext of 'national and moral values' and 'public sensitivities'.

In the Middle East, the report highlights a severe crackdown on artists and cultural workers. Countries like Iran, Egypt, and Saudi Arabia exemplify strict narrative control, attempting to isolate the region from what they deem to be foreign values, and thereby suppressing artistic expression.

Similarly, Southeast Asian states have continued to weaponise concepts such as 'national security' and 'national culture' to justify high levels of censorship. Among the arts, films are identified as the most targeted sector.

In the United States, the report notes the increasing trend of bans on books and art presentations for young audiences, which are enforced not only by private entities but also by regional, municipal, and community authorities.

The report also examines the restrictions on artistic freedom in online spaces, noting a sharp rise in incidents of censorship. It concludes that 'corporate policies and their algorithmic enforcement are in constant flux'⁴, while legislators in the United States of America, the European Union, Great Britain, and other regions are actively working on laws to regulate online environments and address these growing concerns.

Geographic focus

Although less available, there are papers and reports focusing on at-risk and displaced artists from certain geopolitical realities, and sometimes in a specific European country. For instance, the article 'Exiled lives on the stage: Support networks and programmes for artists at risk from Turkey

in Germany'⁵, or the publication *Supporting Ukraine's arts and culture*⁶ issued by the European Commission. Another example is *Cultural and creative sectors in Ukraine: Resilience, recovery, and integration with the EU* report published by Cultural Relations Platform in July 2024⁷.

4 Ibid., p. 69.

5 Verstraete, P., [Exiled lives on the stage: Support networks and programs for artists at risk from Turkey in Germany](#), Open Research Europe, European Commission, 2023.

6 European Commission: European Education and Culture Executive Agency, [Supporting Ukraine's arts and culture – EU values and solidarity at work](#), Publications Office of the European Union, 2024.

7 Karnaukh, A. and Kravchuk, K., [Cultural and creative sectors in Ukraine: Resilience, recovery, and integration with the EU](#), Cultural Relations Platform, 2024.

With regards to geographically focused policy reports, the *État des lieux des résidences pour les artistes et les professionnels de la culture étrangers en France*⁸ is an interesting example that draws important conclusions on the capacities of residencies in France to become a safe refuge for artists from war zones.

Two reports produced by the Artistic Freedom Initiative (AFI) are strong examples of carrying out a localised analysis as well as contextualised policy recommendations. The first, *Artistic Exodus: Afghan Artists Fleeing Taliban Rule*⁹, aims to 'shed light on the nature of the resettlement process for Afghan artists seeking

refuge abroad and call attention to their support needs at different points of their journeys'¹⁰. The second, *I Create; I Resist Iranian Artists on the Frontline of Social Change*¹¹, was produced in cooperation with Voices Unbound (VU) in 2024 and it produces a set of recommendations addressed to a wide range of players. This second report launched a concrete call to action, stating 'AFI and VU hope that our research will engage the international community with Iranian artists' struggle for rights and freedoms and that it will galvanise relevant stakeholders to develop targeted policies and programmes to meet the needs of artists at risk.'¹²

8 Fautrelle, S. and Tomaszewski, R., *État des lieux des résidences pour les artistes et les professionnels de la culture étrangers en France*, Ministère de la Culture, 2023.

9 Artistic Freedom Initiative (AFI), *Artistic Exodus: Afghan Artists Fleeing Taliban Rule*, AFI, 2022.

10 Ibid., p. 14.

11 Artistic Freedom Initiative (AFI), *I Create; I Resist – Iranian Artists on the Frontline of Social Change*, AFI, 2024.

12 Ibid, p. 81.

Between emergency and long-term approaches

The Council of the European Union’s conclusions on at-risk and displaced artists, reached in May 2023, invite Member States and the European Commission to take both immediate measures to provide a safe haven and adopt a long-term, holistic approach when welcoming at-risk and displaced artists. The conclusions also highlight the necessity to ‘contribute to networking and the exchange of information, best practices, and experiences between Member States and non-state actors supporting at-risk and displaced artists’¹³.

While the Council Conclusions are a commendable step in the right direction, they highlight the ongoing need for more systemic and global responses to crisis similar to the one resulting from the Russian aggression on Ukraine as well as to the challenges faced by at-risk and displaced artists beyond the confines of any single crisis. There is a critical need for policy frameworks that apply not just in times of acute crisis, but also in situations of chronic cultural repression and displacement across the globe.

This section synthesises the main themes and insights derived from institutional documents, project reports, and studies that examine the practical experiences and mechanisms supporting at-risk and displaced artists. It adopts as a starting point the following references and systems, considering them to be the main driving forces of supporting at-risk and displaced artists:

- International human right conventions

- UNESCO instruments, monitoring and funding
- The Human Rights Council (HRC)
- Civil Society Organisations (CSO)
- The 2030 agenda for sustainable development
- Regional instruments, American Convention of Human Rights, Inter-American Court for Human Rights, European Convention on Human Rights, African Charter on Human and Peoples’ Rights and others

Artists at risk and relocation programmes are a last resort for at-risk artists and culture professionals. The sector has evolved from focusing mainly on emergency interventions to adopting more comprehensive strategies that support artists beyond their initial displacement, albeit with the limitations of resources allocated, duration of residency, and legal burdens related to visa types and work permits. Resettlement assistance and residency programmes are a core part of

¹³ The Council of the European Union, [‘Council Conclusions on At-risk Artists and Displaced Artists’](#) in *Official Journal of the European Union*, The Council of the European Union, 26 May 2023.

many organisations' work, such as AFI¹⁴ that offers resettlement assistance that guides at-risk artists through the relocation and professional re-establishment process. Beside the Safe Haven Residency Programme, their services include assistance with work permits, temporary housing, and networking and community building.

Beyond practical approaches, policy development recommendations have aligned with this shift. Reports such as *Artists, Displacement and Belonging* by the International Federation of Arts Councils and Culture Agencies (IFACCA) highlight the need for supportive policies that enable displaced artists to work, study, establish social networks, and receive financial support and training. Two important policy transformations were illustrated in this report: 'a new approach

is emerging in arts and cultural policy, one that recognises and promotes more pluralistic aesthetic values equitably'¹⁵, encouraging public institutions to broaden the perspectives influencing their policy making and adopting what the report refers to as 'transversal strategies'. Institutions can work horizontally to diversify their staff and leadership to better mirror the societies they serve. Vertical governance practices can also be adopted to empower citizens to participate in shaping more responsive cultural policies. The second policy development approach is the integration perspective in policy making: 'to balance immediate needs and political priorities with the lesser known aspirations of future generations. For this to happen, the horizon line must be drawn far enough into the future to provide space for transformative work to unfold.'¹⁶

Precarious reality

The precarious professional, social, and financial realities of artists are normalised across diverse contexts, where many artists work as freelancers, often without access to social benefits. This does not only imply that artists must privately cover healthcare costs or forego paid leave, it also means they lack the ability to self-organise into professional associations and collectively negotiate for better working conditions.¹⁷ Moreover, they remain highly vulnerable in uncertain situations, such as pandemics, wars, or natural disasters. This individual vulnerability is further exacerbated by the structural fragility of the sector, which is predominantly characterised by informality.

When we also consider that it is only recently that artistic freedom and the defense of artists' rights and safety 'has been brought to the fore to be recognised as being equally important as media or academic freedom'¹⁸, the depth of this fragility is clear. Since this fragility has been acknowledged, there have been more organisations engaged in protecting artists and 'International and regional organisations such as UNESCO, the European Commission, and the Council of Europe – among others – have expanded their work on artistic freedom, commissioning studies, staging workshops and training programmes, and extending their existing freedom of expression programmes to artists.

14 See [AFI's resettlement assistance residency programme](#).

15 Arroyo, K. et al., [Artists, Displacement and Belonging](#), International Federation of Arts Councils and Culture Agencies (IFACCA), 2019, p. 4.

16 Ibid., p. 5.

17 See Gruber, M., '[Challenges and opportunities for decent work in the culture and media sectors](#)'. Sectoral Policies Department Working Paper No.324, International Labour Organisation, 2019.

18 Sara Whyatt quoted in International Federation of Arts Councils and Culture Agencies (IFACCA), [Safeguarding Artistic Freedom – Summit Report](#), IFACCA, 2023, p. 14.

Power imbalance

The power imbalance is a prominent theme in discussions and studies and it was one of the key takeaways of the 9th World Summit on Arts & Culture. The report on the Summit states: ‘Inequities, power imbalances, and colonial legacies are major barriers to the exercise of artistic freedom. Multiple entry points should be created for underrepresented groups by redistributing power, narratives, access, and resources. This can be achieved by increasing self-awareness about privileges and gatekeeping roles, reevaluating dominant models and definitions, and shifting the structures of the centre to multiple open and porous entry points for a broader engagement, particularly for those who are underrepresented to engage on their own terms.’¹⁹

In the section on opportunities and responsibilities of the 9th World Summit of Arts & Culture

report, the need to ensure fairer transnational collaboration was mentioned as one of the nine pathways ahead: ‘Several speakers asserted that unbalanced power dynamics also define the modalities of transnational collaboration. These dynamics stem primarily from colonial legacies, which impose unified perceptions of artistic quality, create an uneven landscape of cross-border collaboration and mobility, and erode the valuation of local culture and knowledge. Ultimately, this stifles the global diversity of cultural expressions and restrains artistic freedom and exchange of ideas.’²⁰

The topic was also central in *An Exercise in Sitting with Discomfort: Towards more equitable support for international relocation in North-South contexts*, a consultative research process based on acknowledging the impact of colonial history on the contemporary practices of solidarity.²¹

Unfragmented approach

All the above urges us to adopt a holistic approach, meaning an interdisciplinary, cross-sectoral, across-borders and multilayered approach in order to tackle different levels of the system. The section below explores some of these approaches.

Cross-sectoral approach

The literature on artist’s safety emphasises the importance of learning and exchanging between the artistic field, human rights defenders, and

the media sector. Much of this literature also advocates for recognising at-risk artists as human rights defenders²² giving them access to other frameworks and programmes, not solely those specifically dedicated to artists and the protection of freedom of expression. This recognition still seems to be still lacking, as AFI reports ‘artists often struggle more than other HRDs – such as activists, lawyers, and journalists – to receive humanitarian aid or immigration relief because practitioners do not always recognise art as a form of political expression.’²³

¹⁹ Ibid., p. 13.

²⁰ Ibid., p. 36.

²¹ Yazaji, R. and Schmidt, M., *An Exercise in Sitting with Discomfort: Towards more equitable support for international relocation in North-South Contexts*, ifa – Institut für Auslandsbeziehungen, 2022.

²² The EU and its Member states define human rights defenders (HRD) in the spirit of the ‘UN Declaration on Human Rights Defenders’ as: individuals, groups and organs of society that promote and protect universally recognized human rights and fundamental freedoms through peaceful means. Human rights defenders seek the promotion and protection of civil and political as well as the promotion, protection and realization of economic, social and cultural rights. Human rights defenders also promote and protect the rights of members of groups such as indigenous communities. It is therefore in the core interest of the EU and its Member States to support their work and protect them. See EU Guidelines on Human Rights Defenders and UN Declaration on Human Rights Defenders, and the Council Working Party on Human Rights’ (COHOM) Guidance Note on the [EU Guidelines on Human Rights Defenders](#) (2020, COHOM, 9793/20).

²³ Artistic Freedom Initiative (AFI), *I Create; I resist: Iranian Artists on the Frontline of Social Change*, AFI, 2024, p. 16.

An example of this learning across experiences is the report *Defending creative voices: artists in emergencies learning from the safety of journalists* published by UNESCO in 2023.²⁴ In the same year, Kajsa Ravin, Director General of the Swedish Arts Council, stated in her opening note of the discussion paper published following the 9th World Summit on Arts and Culture: ‘My vision is that artistic freedom will be more widely recognised as a human right and thereby will be more accessible to people.’²⁵ Ravin’s statement confirms that the misalignments in mechanisms and perceptions are still prevailing.

The *Defending creative voices* report also explores the concept of the ‘cultural rights defender’ as a potentially supportive framework for improving protection and support for artists, especially taking into consideration that cultural rights, as cited by Higgins and Donnellan, is ‘the neglected category of human rights’²⁶ and the Cinderella of human rights.²⁷ However, it is important to note that some artists resist being categorised in this way, as they may perceive such labels as exacerbating stress or even increasing the risks they face. ‘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 being “eligible” for 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.’²⁸

This is supported by publications targeted at specific creative practices, such as the report *Art is Power: 20 Artists on How They Fight for Justice and Inspire Change*, published by Artists at Risk

Connection, which challenges the preconception held by human rights (and even art) organisations on socially engaged artists; the report advocates for them being ‘true’ artists as well as human right defenders.²⁹

Cross-sectoral reflection guiding institutional development

A strong illustration of the importance of reflecting on conditions of hospitality through a cross-sectoral understanding and how institutions can adopt a critical understanding of their values, practices, and role, is the report published by Counterpoints in 2021 titled *It is More than Just Black People on a Stage The Barriers and Opportunities to Meaningful Collaboration Across the Arts, Migration and Racial Justice Sector*. Acknowledging racial justice connected to migration, (and, in the scope of this study, specifically the experience of displaced artists) can open the conversation to practical approaches: ‘those working specifically in the race, migration and the cultural sector, which has the gift and responsibility of conveying these stories, need to be at the forefront of conversations around power, representation and meaningful change.’³⁰

Cross border: the importance of networks, coalitions and alliances

In the study *The Fragile Triangle of Artistic Freedom: A Study of the Documentation and Monitoring of Artistic Freedom in the Global Landscape*, Reitov and Whyatt state the importance of networks. As they explain, ‘Networks are also seen by the interviewees as an important source for getting artists and cultural institutions to rally in support of artists at risk. The exchange of ideas

24 R. Soraide, *Defending creative voices: artists in emergencies, learning from the safety of journalists*, UNESCO, 2023.

25 Statement available [here](#), p. 5.

26 Symonides, J., ‘Cultural rights: a neglected category of human rights’ in *International Social Science Journal* 50 (158), 2022.

27 Interview with Alexandra Xanthaki, ‘Cultural Rights are an Essential Part of Human Rights’, ifa – Institut für Auslandsbeziehungen, 2024.

28 Mimeta, *Support for Safeguarding Artists*, Mimeta, 2024, p. 22.

29 Verlaque, J., *Art Is Power: 20 Artists on How They Fight for Justice and Inspire Change*, ARC, 2023.

30 Nwulu, S., ‘It’s More Than Just Black People on a Stage’ – *The Barriers and Opportunities to Meaningful Collaboration Across the Arts, Migration and Racial Justice Sector*, Counterpoints, 2021, p. 22.

and positive actions taken by arts and cultural institutions to counter repression can inspire ways to build new structures, such as to create parallel institutions, find free and safe spaces for alternative arts, and work around and challenge censorship. Not least, networking is essential in life-threatening cases, especially in obtaining assistance through joint advocacy or advice on risk assessment and asylum-seeking processes.³¹

This importance of networks can expand to establishing cross-sectoral alliances. For example, learning from the safety measures established for journalists is a key focus of the *Defending creative voices* report³². In addition to fostering connections within the international community working to support at-risk artists, the study emphasises the need for the art sector to draw lessons from the more robust international systems designed to support journalists. These systems include professional organisations, enhanced documentation, and broader advocacy frameworks.

In the 9th World Summit on Arts & Culture report, building alliances is described to be the *only* way forward, and it argues for alliances across borders, between creative sectors, and between the later and other sectors.

Artistic Freedom Initiative's guide *Artist Safety Hosting: A Guide to History, Ethics, & Practice* considers collaboration to be one of the four main themes to be discussed in depth when deciding whether to host artists at risk, in addition to service design, verification, and solidarity. Hosting an at-risk artist, according to the guide, can be the mission of an organisation, but mostly when it is big, very well established, and internally knowledgeable. Collaboration can help organisations pool resources and knowledge. For example, in terms of funding, collaboration can assist with the costs of artists residency in terms of local and international costs. Collaboration also enables the sharing of lengthy residencies between different locations, cities or settings (such as urban and rural residencies). Finally, the guide mentions that the 'implicit cross-field collaboration' allows for the sharing of responsibilities³³.

Sharing practices, knowledge, and experiences has proven to be of utmost importance for different players engaging with at-risk artists, which is the case in all professional fields. Moreover, such networks, alliances or coalitions, when they are continuous, also have great impact on facilitating the engagement of more players who wish to be involved but who need a strong and knowledgeable network to support them.

31 Reitov, O. and Whyatt, S, [The Fragile Triangle of Artistic Freedom](#), ifa – Institut für Auslandsbeziehungen, 2024, p. 65.

32 R. Soraide, [Defending creative voices: artists in emergencies, learning from the safety of journalists](#), UNESCO, 2023.

33 Lannier Lester, T. (ArtistSafety.net); Tucker, A. and Monterroso, S. (Artistic Freedom Initiative), [Artist Safety Hosting – A Guide to History, Ethics, & Practice](#), Artistic Freedom Initiative (AFI), 2019, p. 7.

The case of On the Move's working group (En)forced Mobility

An example of these platforms/networks is the (En)forced Mobility working group³⁴, established in 2018 by members of On the Move. Facilitated by Dr Mary Ann DeVlieg and Birgit Ellinghaus, it frequently invites guest experts from institutions or grassroots organisations, as well as project leaders involved in the subject.

In 2024, the working group's attention has been directed towards issues such as: how support mechanisms can best address and respond to artists' needs (which can evolve throughout the various stages of relocation and settlement); how to balance artists' professional development needs with responses to their humanitarian and physical requirements; and how to foster a sense of belonging over time.

The working group meeting held in April, as part of On the Move's 2024 Cultural Mobility Forum in North Wales, featured discussions on these matters. The following issues were raised as being particularly relevant:

- The importance of cross-sectoral collaborations, involving organisations active in the arts, human rights, and humanitarian support, and allocating roles within networks based on each partner's expertise
- The need to consult artists about their needs and acknowledge that, due to their diversity, no standardised approaches can be established to support displaced artists
- The need to shift the perspective to emphasise the 'artist' status of beneficiaries, rather than their displaced or at-risk condition
- The need to establish networks with a wide range of cultural stakeholders (e.g. residencies, producers, media specialists) and foster personal connections with the arts world in the host society to create sustainable careers for the artists.

The working group's meeting held in November 2024 highlighted several new threats and challenges that impede not only the work of organisations and individuals providing support for artists at risk, but also the life and professional development of displaced artists themselves. Several participants emphasised, for example, the increasing instances of censorship and self-censorship experienced by both displaced artists and organisations active in this field, as exemplified by the prohibition of events addressing the situation in Palestine and restrictions on related protests and activities. Similarly, working group members expressed concern about the violence and intimidation faced by artists, or the cancellation of their events and activities, in many European societies, particularly when they address political issues or when the participants or organisers have migrant or refugee backgrounds.

Serious concerns were also voiced about the increasingly difficult conditions in Gaza, Lebanon, and other regions and countries, and the silence of most institutions in the European cultural sector in the face of these critical developments. Some participants warned that this is contributing to increasing mistrust towards the Global North among artists and culture professionals in the Middle East, and called for a re-evaluation of relationships and a more ethical approach to funding and international cultural relations.³⁵

34 More information is available [here](#).

35 Baltà Portolés, J., [Perspective Report 2024 – On the Move members at work](#), On the Move, 2024.

Emergency

This section focuses on emergency and rescue mechanisms activated during moments of immediate risk or when threats can be anticipated. In most cases, this applies to artists who remain in their home country and are exposed to a range of known risks.

Basic necessities, such as healthcare and primary subsidies, considered to be the most pressing in post-relocation situations, are also of high importance in emergency cases even though the broader actions needed differ drastically. In addition to these, in emergency situations there is a great need for legal assistance, regional relocation, advocacy, and alert mechanisms.

Local and regional organisations (defined broadly and including informal structures) have the potential to react with agility, sensitivity and relative rapidity to risk and emergency situations. At the Safe Havens Global Stream 2020, it was reminded that ‘where there are strong authorities that act with impunity, artists need small, local underground organisations. Then the multilateral partnerships can work on a case-by-case basis where it is needed, but the local organisations absolutely need to be involved. In addition, post-relocation, returning home is difficult where there are no strong local organisations.’³⁶

Raising awareness about some of these needs, particularly in relation to visas, is one of the reasons for the publication of On the Move’s Lexicon to support training for consular and ministry staff on visa processes for third-country artists and culture professionals with a focus on the Schengen Area.³⁷ The lexicon comes as a direct response to one of the key recommendations outlined in the 2023 report *Schengen Visa Code and Cultural Mobility*:

*Latest Insights with a Focus on Artists and Culture Professionals from African Continent*³⁸.

Although there is no space within this report to analyse all the challenges related to visa restrictions, one important aspect to mention is the involvement of external services assigned by embassies and consulates to process visa procedures. In such cases, artists face even more challenging situations and complex demands. This is an ongoing challenge that was observed in an On the Move workshop on artist mobility and Schengen visas, which noted as early as 2012 that ‘the lack of a contact person at the Consulates/ Embassies is a key point, as it would allow the artists to explain their specific cases properly; as already mentioned, the problem gets worse when the applications are dealt with by external service providers, where applicants tend to be treated as just numbers.’³⁹

Another challenging aspect of identifying artists as at-risk is the issue of language. This includes linguistic skills and abilities, as many at-risk artists are not native speakers of commonly used languages. However, it also refers to the professional language used by support schemes and organisations. It is often highlighted that artists struggle to provide ‘adequate’ language that aligns with the human rights sector’s requirements to build a convincing case for themselves. This challenge was also emphasised in the *Safe*

36 Safe Havens – Freedom Talks, *Safe Havens Global Stream 2020 Report*, Safe Havens – Freedom Talks, 2020, p. 9.

37 On the Move, *International Mobility of Artists and Culture Professionals: The Lexicon*, On the Move, 2024.

38 Ellingsworth, J., *Schengen Visa Code and cultural mobility, Latest insights with a focus on artists and culture professionals from the African continent*, On the Move, 2023.

39 Di Federico, E. and Le Sourd, M., *Artists’ Mobility and Visas: A Step Forward*, On the Move, 2012, p. 14.

Havens Global Stream 2020 report, which put forth two key recommendations: ‘Defender NGOs and the arts sector should collaborate on easily understandable language and descriptions’ and ‘Minority, and indigenous language support must be made more available and accessible’⁴⁰.

Funding in case of emergency is crucial for the resilience of artists at risk, and “resilience grants” are also needed. Flexibility on the part of funders is required when supporting ‘cultural expression under pressure’. This necessitates continuous discussions on security and conditions with grantees.⁴¹

Mechanisms in times of emergency

The UNESCO report *Defending creative voices*⁴² has presented a set of key mechanisms and measures to facilitate interventions in emergency context, including the following outlined here.

Set up of monitoring and early warning mechanisms

A similar necessity was expressed as one of the recommendations reached by the PEN International report *Emergency Assistance: The Challenges in Ensuring the Safety of Writers in Times of Crisis*. This specific recommendation is addressed to the international community to ‘Set up monitoring mechanisms to assess the compliance of states with their international commitments in relation to both enabling positive obligations and handling of negative breaches in relation to the right to mobility for writers (and creatives).’⁴³ This necessitates the implementation of rapid, on the ground monitoring and needs assessments based on local consultation.

Systematic documentation of artistic freedom violations

This has been a central focus of organisations like Freemuse and Artists at Risk Connection (ARC).

While both are centralised in the Global North, they have been actively and extensively working to highlight and address these issues on a global scale.

Emergency assistance in home country and relocation

This measure would ensure vital, immediate support to protect artists and culture professionals. Evacuation and temporary relocation also highlights the necessity of matching artists at risk with residencies abroad.

The evacuation operation in Afghanistan led by PEN International through its PEN Emergency Fund (PEF) is one of the large-scale actions in emergency assistance. As they explain, ‘It was the first time PEN International was undertaking an evacuation of this scale. Following extensive and resource intensive efforts, PEN International staff evacuated those PEN members and their families at particular risk and secured the long-term resettlement approval for 117 people. This process has been onerous on writers and their dependents, in which a remaining handful had yet to be relocated in the early months of 2024 – over

40 Safe Havens – Freedom Talks, [Safe Havens Global Stream 2020 Report](#), Safe Havens – Freedom Talks, 2020, p. 16.

41 Ibid., p. 11.

42 R. Soraide, [Defending creative voices: artists in emergencies, learning from the safety of journalists](#), UNESCO, 2023.

43 Parbha, P., [Emergency Assistance: The Challenges in Ensuring the Safety of Writers in Times of Crisis](#), PEN International, 2024, p. 18.

three years since the Taliban regained control of Afghanistan.⁴⁴

Emergency support mechanisms for at-risk artists addresses interconnected notions, practices, and aspects and they need to create a holistic and effective response. One critical component is the safe havens for artists, which should extend to arts students, independent journalists, and academic researchers. These safe havens, including the 'cities of refuge', require targeted support systems tailored to their needs, such as access to housing, workspaces, and professional networks. Similarly, emergency residencies hosted by established artist-in-residence programmes or other cultural venues offer immediate opportunities for safety and continuity. These residencies, however, must be backed by adequate funding and adopt a cross-sectoral approach, incorporating healthcare, mental health support, and legal assistance. To further enhance the efficacy of emergency measures, administrative processes need simplification, reducing bureaucratic hurdles and enabling quicker responses. Additionally, updated and actionable networks that connect cultural institutions, diplomatic channels, and grassroots initiatives are essential for timely interventions. Finally, there is a pressing need to invest in training programmes for cultural operators interested in supporting at-risk artists. These programmes can equip operators with the necessary skills to navigate emergency contexts.

Investment in capacity building opportunities and tools

Investment in capacity building is vital to strengthen artists' safety. As noted in Institut für Auslandsbeziehungen's *The Fragile Triangle of Artistic Freedom* report, 'Organisations such as Freemuse and Artists at Risk Connection (ARC)

have run workshops, provided training and produced handbooks which have been useful for smaller CSOs, which adapted these to meet their local contexts and needs. For instance, a CSO in the Global South interviewed for this study valued the ARC artistic freedom manual, translating it into Arabic and adding to it the complexities and particularities of the Arab context, which included commentaries and interviews from the Arab world.'⁴⁵

Toolkits, guides, training, and manuals have been developed to help artists prepare for actual or potential threats posed by state and non-state actors who violate artistic freedom. These risks include censorship, imprisonment, torture, silencing, harassment, attacks, and even targeted killings. Common practical guidance on these risks is given to at-risk artists through a number of documents.

Certain guides are dedicated to a specific form of harassment, such as the *Online Harassment Field Manual*⁴⁶ produced by PEN America to support artists preventing online abuse and responding to it in case of need, while others are dedicated to a certain artistic practice, such as *Protection of Editorial Cartoonists, Practical Guide*⁴⁷ published by Cartooning for Peace.

Responding to the scarcity of such guides for artists, as opposed to human right defenders and journalists, ARC produced *A Safety Guide for Artists* in 2020, aspiring to 'offer concrete recommendations and provide a comprehensive toolkit to help artists navigate, counter, and overcome threats and persecution'⁴⁸. The guide unpacks the 'field of risk' by defining potential kinds of threats, detailing who could be subject to these threats, and outlining from where these threats are most likely to come.

44 Ibid., p. 5.

45 Reitov, O. and Whyatt, S., *The Fragile Triangle of Artistic Freedom*, ifa – Institut für Auslandsbeziehungen, 2024, p. 66.

46 Available in five languages [here](#).

47 Available to download [here](#).

48 Available in four languages [here](#).

The guide proposes a series of strategies to prepare for, or even fully avoid, situations of risk, including attempting to prevent artists' work from attracting hostile forces, all the while acknowledging how problematic this might be in terms of career and income and even mental health (due to self-censorship). Again, the necessity of actively setting up, warning and updating a supportive network, including international organisations, is one of the strategies. This support network is important for the artist to design a concrete action plan that should answer all questions related to personal security, family safety and actions beyond legal, advocacy and mobilisation measures. Legal consultation should be done in advance and financial security should be planned for. Although a last resort, according to the guide, an escape plan should be designed by the artist and their network.

A section of the guide is focused on digital safety as one of the most important things artists could do to mitigate and prevent risk. Another section emphasises the importance of documenting threats when the risk is unavoidable. Good documentation allows the artist to be prepared to respond to it. This includes documenting online, verbal and physical harassment, and documenting arrest, detention, or imprisonment. The last section addresses how to recover from risk and how and where to find assistance.

Engaging with the judicial system

It is important to provide legal support to artists and facilitate networking among artists and legal actors. 'Sanad: A Legal Support Programme for Artists and Cultural Practitioners' is an initiative by Ettijahat, a Syrian organisation dedicated to supporting culture professionals. Sanad provides essential legal consultation and support to forcibly displaced artists, focusing on those based in Lebanon and Germany⁴⁹.

Safe havens

Although considered a last resort, as mentioned above, it is not uncommon for a threat to necessitate the relocation of an individual, sometimes along with their families. In such cases, the involved organisations and systems need to transition from an emergency response to a longer-term support framework, which we will explore in the following section. In addition to relocation programmes and frameworks specifically designed to support at-risk artists, there are many examples of traditional residencies that contribute needed resources in these situations, often through collaborative efforts. An example is the call for artists at risk issued by the Cambridge-based organisation Wysing Arts Centre 'for visual artists who are the target of politically motivated threats in their home country'⁵⁰ as part of Artists at Risk⁵¹. However, it is important to note that this call occurred only once in 2017 and was not repeated. The continuity of such initiatives is crucial, as the learning curve for working with artists who have recently fled conflict and persecution is significant.

Civil society organisations are increasingly responding to threats to artistic freedom of expression and advocating for artists' rights and protection. However, dedicated frameworks and programmes to directly support at-risk artists remain limited, particularly in the Global South. The needs identified through various reports and research papers in such situations are critical. While financial support is essential, unrestricted funding is even more crucial, as it is impossible to predict the exact financial resources or the allocation categories required. Additionally, simplifying administrative processes – both within organisations and in relation to visa procedures – is imperative. Existing support networks that can be quickly mobilised in response to urgent situations are also of paramount importance.

49 More information [here](#).

50 Announcement of the 2017 open call available [here](#).

51 More information about Artists at Risk is available [here](#).

Post-relocation: displacement

It is worth opening this section by noting the absence of a single mention of matters related to displaced or foreign-born artists in the Council Resolution on the EU Work Plan for Culture 2023–2026⁵², although the topic was central at other moments, (such as the Council conclusions on at-risk and displaced artists reached in May 2023). This omission might lead to questions of how integrated the topic is on a policy level and if displaced artists are seen as an integral part of the EU plans and policies.

Ruptures of displacement

One common assertion is that the safety of individuals must come first. At the same time, the discourse often reframes displacement as a temporary phenomenon, leading to terms like ‘temporary resettlement programmes’. However, it is well known that in many cases, while the support may be temporary resettlement itself rarely is.

There is also a growing emphasis on protecting artists without relocating them at all, or, when necessary, supporting them to remain in neighbouring countries close to their homeland. This approach prioritises geographic proximity and places at-risk artists in geopolitical contexts that are not far removed from their origins.

In all these discussions, several crucial aspects are often overlooked. Among them is the fact that freedom of movement is a fundamental human right, one that is continuously violated by both national authorities issuing travel bans and international systems where visas are well known

to be one of the significant challenges for the mobility of people. The presence of an artist in a risk situation, even when requiring prompt action, should never justify compromising their basic rights, even in efforts to protect them.

Accepting mere survival as an adequate solution is part of the tragedy that artists endure globally, especially those facing direct harm or threats to their lives.

There is a great awareness of the complexity of first phases of (forced) displacement. The *Artist Safety Hosting: A Guide to History, Ethics & Practice* describes this complexity well. It explains that the arrival is sudden, thus not planned, with no adequate resources or support networks at disposal: ‘This post-relocation “limbo” period can last months or even years, during which time artists often expend their financial, psychological, and emotional resources on meeting basic survival needs like managing their legal status and maintaining a roof over their heads.’⁵³

52 The Council of the European Union, ‘[Council Resolution on the EU Work Plan for Culture 2023-2026](#)’ in *Official Journal of the European Union*. The Council of the European Union, 2022.

53 Lannier Lester, T. (ArtistSafety.net); Tucker, A. and Monterroso, S. (Artistic Freedom Initiative) (September 2019), [Artist Safety Hosting – A Guide to History, Ethics, & Practice](#), Artistic Freedom Initiative, 2019, p. 37.

Accessing arts education, or the implicit expectation to retrain in Western artistic disciplines, poses significant challenges for displaced artists. They often struggle to integrate into local communities and cultural life, which limits their capacity to remain artistically active and heard. Language barriers in the host country further complicate their situation, alongside navigating existing grants and programmes that may not meet their needs. Additionally, the lack of recognition for foreign curricula or traditional artistic skills further marginalises these artists. Their aesthetics are often not acknowledged or are recognised in ways that 'other' them, limiting their creative expression. To address these challenges, there is a pressing need to reform grant systems into more flexible, demand-led funding structures.

This is summarised well in the PEN International report *Emergency Assistance*: 'The relationship between the writer and their writing is commonly thrown into flux as creatives try and grasp unfamiliar environments, with practical realities of needing to secure livelihoods, and burdened with the uncertainty and instability of short-term residency cycles. Any sense of independence, certainty or security, is corroded at the mercy of power hierarchies vested in both visa regulations but also sometimes unconsciously embedded within the design of safety mechanisms. Yet exile does not liberate or unburden writers from concern or worry about family they may have been forced into leaving behind nor broader concern about the need to promote and protect civil society engagement in the development of home countries. Instead, most writers we have assisted, have gone on to re-establish their advocacy presence in "exile".'⁵⁴

In *Perspectives Beyond Relocation: Strengthening Artists at Risk – Learning from the Diaspora*, the authors argue that 'for newly arriving at-risk artists, diaspora communities and diasporic cultural organisations can be significant catalysts for facilitating a smoother arrival in the new country. These groups have profound expertise in working in the cultural field with a personal or family experience of migration.'⁵⁵

A different, or rather a complementary, approach is discussed in the Irish Arts Council's empirical research report *Artist in the Community Scheme Cultural Diversity Strand*.⁵⁶ According to the study, artists with minority ethnic or migrant backgrounds 'experience issues common with local artists,' but they also have specific problems such as poor connectedness to art communities, language limitations, and lack of practical knowledge. Interviewees of the study put the notion of 'outsiderness'⁵⁷ at the forefront of the conversation; outsiderness is for them at the root of exclusion, isolation and being lost, as they express it. The society is perceived as already homogenous and whoever does not conform to this image is perceived as an outsider. An outsider has 'no prior history in a location'⁵⁸ with a great loss of social capital.

The pressure of integration

The Culture Action Europe project 'Engaging with SWANA cultural agents in the EU' is an important study of some of the challenges faced by SWANA (Southwest Asian and North African) artists, cultural workers and organisations in post-COVID-19 EU. The project aimed at developing inclusive advocacy actions, cultural policies and funding schemes in the EU and the project produced the report *In Search of Equal Partners*:

54 Parbha, P., *Emergency Assistance: The Challenges in Ensuring the Safety of Writers in Times of Crisis*, PEN International, 2024, p. 4.

55 Bogerts, L. and Yilmaz-Dreger, S., *Perspectives Beyond Relocation: Strengthening Artists at Risk Learning from the Diaspora*, ifa – Institut für Auslandsbeziehungen, 2024, p. 6.

56 Shtorn, E., *Research Report: Creating a Welcoming Environment, Stimulating Diverse Art. Artist in the Community Scheme – Cultural Diversity Strand*, Create, 2020.

57 Ibid., p. 17.

58 Ibid., p. 18.

*On Being a SWANA Artist and Cultural Worker in the EU.*⁵⁹ The aim of the project was to involve artists, cultural workers and organisations from SWANA countries residing in the EU in shaping European cultural policies and funding schemes that are more inclusive and that better safeguard the fundamental rights of these groups (including working conditions, mobility, freedom of artistic expression and gender equality).

Besides the obvious challenges faced by migrant artists – lack of language, lack of professional networks, or the need of knowledge of legal and funding schemes – the report states that it is more likely for SWANA artists and cultural workers to face stigmatisation as well as the symbolic politics of inclusion and diversity, which is another form

of systemic discrimination. The harmful impact caused by a narrow approach to integration policies is discussed in the study and is described as having a long-standing effect beyond the first few years after arrival. ‘While they [SWANA artists and cultural workers] see themselves as a part of the global cultural and intellectual force in the face of wars and inequalities, they still find themselves treated as recipients of narrow and rigid integration policies or a form of solidarity that can resemble charity.’

The report suggests two approaches for EU states: a corrective approach challenging existing inequalities, and a proactive approach ensuring that all future actions do not reproduce entrenched inequalities.

The case of the Working Group Cultural Policies, Immigrants, and Promotion of Cultural Diversity – Finland

The Finnish Ministry of Education and Culture had concerns over whether cultural policies have been able to respond to rapid demographic developments, namely by safeguarding the rights of people with foreign backgrounds and offering opportunities for the inclusion of this growing group in the field of arts and culture. As a result, it decided to form the working group ‘Cultural Policies, Immigrants, and Promotion of Cultural Diversity’. The working group report titled *Art, Culture and Diverse Finland*,⁶⁰ submitted to the Ministry in January 2021, contained proposals for ways to increase the participation of the population with foreign background in Finland’s cultural life and improve their opportunities to be employed in the arts and culture sector. One of the central messages was that there is a need to move from temporary projects that promote diversity to a more permanent approach, where cultural diversity is a fixed part of the basic operations and practices of organisations in the sector. Additionally, the increasing diversity of the population needed to be mainstreamed into the planning and decision-making procedures in arts and cultural policy.

Both the final report of the working group and the action plan based on it emphasise the need to develop the knowledge base and monitoring tools in the context of cultural diversity, through studies, analyses, statistics, and indicators.

In 2021, the Ministry of Education and Culture in Finland commissioned the Center for Cultural Policy Research Cupore to develop a report monitoring diversity and equality, as both the practical field and the arts and culture administration identified the need to report on and assess ethical practices, non-discrimination and equality⁶¹.

59 Al-Zubaidi, Y. et al, *In Search of Equal Partners: On being a SWANA artist and cultural worker in the EU*, Culture Action Europe, 2022.

60 Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity, *Art, Culture and Diverse Finland – Final Report of the Working Group for Cultural Policy, Immigrants and Promotion of Cultural Diversity*, Publications of the Ministry of Education and Culture, Finland, 2021.

61 Karttunen, S. et al., *Artists with Foreign Background in Finland – Diversity Report 2023*, Center for Cultural Policy Research Cupore, 2023.

The report produced by Cupore, *Artists with Foreign Background in Finland Diversity Report 2023*, sought to answer the following set of questions:

- How many artists with foreign background are there in Finland and what is their share of the total number of artists?
- Are there differences between the artists with foreign background and the artists with Finnish background in terms of demographic or occupational variables?
- Do the artists with foreign background have the same work and income opportunities as the other artists?
- Do the artists with foreign background feel that they are equal to others in the Finnish field of arts and culture as well as society at large?
- What share of the population with foreign background in Finland has an arts education degree?
- How many international students come to study arts in Finland and how many of them remain in Finland?

The report found, through the revision of existing literature and studies, that there are differences between the different art forms when it comes to the kind of challenges artists with foreign background encounter, but certain problems are common throughout the field. These challenges include discriminatory structures and excluding practices that maintain inequality compared to those with Finnish background and artists who speak Finnish as their first language. The problems often relate to not gaining access to existing networks, difficulties with getting grants, insufficient language skills, and failure (on the part of administrations or organisations) to recognise or value equally education and work experience gained outside Finland.

The situation is weakened, compared to other spheres of life, by the high degree to which careers and opportunities are dependent on informal networks.

Based on the wide range of statistics studied in this report, learnings were focused on data collection and analysis. The report also criticised the research and knowledge base in cultural policy in Finland, arguing that it did not sufficiently include artists with foreign backgrounds. 'The research and knowledge base in cultural policy can be reasonably criticised for an inability to capture diversity. The perspective of diversity is by no means present in a cross-cutting way in the knowledge base.'⁶² Furthermore, the study identifies important topics for further research, many of which can also be found in other literature. These topics include the following:

- The access of artists with foreign background to decision-making positions in arts and cultural policy
- The education and employment paths of immigrant artists
- The continued residence and integration into the field of arts and culture of international students who have come to Finland to study arts
- The recruitment of second-generation immigrants in arts education
- The prior study and artistic experience of artists born outside Finland when they came to the country compared to the education and qualifications received in Finland
- The effects of intersectionality, (i.e. several overlapping factors, such as origin, ethnic background, gender, and age, on the situation of an artist)
- The racism prevalent in working life in the arts and culture sector

62 Ibid., p. 89.

The pressure of (mis)representation

Migration studies, policy papers concerned with integration policies on the level of the EU states, and actions and notions on EU level, discuss two sides of a coin. The first side is the perception of migrant artists, and even more so in the case of displaced artists, as mere representatives of a certain culture, political reality, or even a certain narrative, which in turn diminishes the possibility for true cultural diversity in Europe. The Council of Europe's *Free to Create: Report on Artistic Freedom in Europe*, issued in March 2023, elaborates on this and includes testimonies from artists gathered in Ljubljana, Slovenia.⁶³ The same

concern was discussed at the 9th World Summit of Arts & Culture. For example, Basma El Hussein, Founder of Action for Hope⁶⁴ said at the summit, 'while artists in exile may be treated well by their host countries, there is often pressure for them to create certain types of artworks.'⁶⁵

The other side of the coin is migrant artists' lack of representation in decision making positions. As highlighted in the *In Search of Equal Partners* report, 'This has far-reaching consequences for the visibility of the community, reproducing narrow and biased qualifications or eligibility criteria for accessing institutions and funding. Further work must recognise that this is hardly something to be changed by the force of EU actions.'⁶⁶

Aligning needs, potentials, and services

Evidently, the length and nature of an artist's residency in a country must be considered when designing services for artists. The nature of their residency determines the type of visa they hold, which in turn impacts whether they are legally permitted to work or can only receive subsidies.

The most pressing needs expressed by artists in various reports, beyond relocation⁶⁷, can be categorised as basic necessities, which includes healthcare, housing, and primary subsidies. These are followed by the need for a secure legal status, such as a residence permit, and integration into the social security system of the host country.

Counselling and psychological support are also crucial and require individualised assessments

tailored to each hosted artist. Additionally, access to professional and supportive networks is vital. Many reports highlight the significant role informal connections, such as friends, play in easing relocation and hosting challenges. Moreover, rebuilding a professional network enables hosted artists to envision their careers and projects, hopefully, without the burden of stigmas.

Finding support networks is especially important when considering the limitations relocation programmes face in preventing additional stress and hardships faced by artists. As commented by Lisa Bogerts in the podcast *Deep Dive: Cultural Work in the Diaspora*, 'these support mechanisms cannot prevent artists from negative experiences

63 Whyatt, S., [Free to Create: Report on Artistic Freedom in Europe](#), Council of Europe, 2023.

64 More information about Action for Hope is available [here](#).

65 International Federation of Arts Councils and Culture Agencies (IFACCA), [Safeguarding Artistic Freedom – Summit Report](#), IFACCA, 2023, p. 26.

66 Al-Zubaidi, Y. et al, [In Search of Equal Partners: On being a SWANA artist and cultural worker in the EU](#), Culture Action Europe, 2022.

67 Bogerts, L. and Yilmaz-Dreger, S., [Perspectives Beyond Relocation: Strengthening Artists at Risk Learning from the Diaspora](#), ifa – Institut für Auslandsbeziehungen, 2024.

such as cultural shocks, feeling isolated or overwhelmed with German bureaucracy or even to be confronted with racism or other forms of discrimination. So it's crucial that these artists are aware of these challenges when they decide to move to another country such as Germany.⁶⁸

Even basic needs can, in certain cases, shape a whole programme or organisational approach. As explained in the Artist Safety Hosting report,

'When freeDimensional began, some 15 years ago, it was hard to make placements in New York City due to the price of real estate. We heard from free expression organisations and foundations that the idea for a collective/group housing situation for artists, activists, scholars, journalists and human rights defenders fleeing to New York City for repression at home had been considered over the years.'⁶⁹

The case of NYC Artist Safe Haven Residency Programme

The NYC Artist Safe Haven Residency Programme is designed to house and nurture international artists who are persecuted on the basis of political affiliations, ethnicity, location, religion, and/or gender, as well as those forcibly displaced, artists who need a respite from dangerous situations, or artists from countries experiencing active, violent conflict. The residency programme is led by a coalition composed of six organisations: Artists at Risk Connection, Residency Unlimited, Westbeth Artists Housing, Tamizdat, Artistic Freedom Initiative, and ArtistSafety.net. The programme is built and run through a cross-sectoral collaboration, in which 'each member organisation commits to applying a unique skill set that leverages their expertise, experience, and resources. This includes providing housing, legal services, creative and professional development, access to psychosocial support, community engagement, and networking opportunities.'⁷⁰

However, such a collaborative approach is time consuming and demands highly specific skills, as well as a lengthy process of trust building and a clear definition of the roles and contributions of each member. This becomes especially critical when working with persecuted artists, where time is often of the essence.

The processes within the programme are divided into four phases, according to the chapter 'Before placement' written by Artistic Freedom Initiative within the report *Artist Safety Hosting*, there is 1) intake and selection and legal assistance, and 2) visa and petitions; during placement there is 3) creation, cultivation and planning; and after placement there is 4) exit strategies in motion and moving forward.

68 [Deep Dive: Cultural Work in the Diaspora](#). Podcast with Lisa Bogerts and Serap Yilmaz-Dreger, ifa – Institut für Auslandsbeziehungen.

69 Lannier Lester, T. (ArtistSafety.net); Tucker, A. and Monterroso, S. (Artistic Freedom Initiative), [Artist Safety Hosting – A Guide to History, Ethics, & Practice](#), Artistic Freedom Initiative, 2019, p. 21.

70 Ibid., p. 40.

Recommendations

In the majority of the reports, research, and studies analysed in this review, recommendations are typically categorised by the concerned groups – such as states, the EU, civil society organisations, art organisations, and occasionally academic institutions.

However, in this recommendations section, we propose an alternative approach: organising recommendations based on five levels: policy developments, structural and institutional shifts, legal and funding shifts, monitoring, data, documentation and knowledge, and operational shifts. This scoping review has identified several critical gaps and challenges, highlighting the need for targeted interventions and policy

reforms. The recommendations presented here represent a synthesis and clustering of those found in the reviewed documents, enriched by insights from case studies and testimonies. They aim to provide actionable guidance for policymakers, cultural institutions, and support organisations, emphasising the importance of addressing structural barriers and fostering more inclusive and flexible support systems.

Policy developments

While the scope of the migration policy critique and system proposed in *Escaping the Deterrence Trap: Key Building Blocks for a Better Migration System*, published by the Robert Bosch Stiftung,⁷¹ is broader than our specific focus on policies related to at-risk and displaced artists, it offers crucial insights into understanding the larger migration system. This allows us to approach protection policies with a rights-based perspective. The report critiques calls for greater control that rely on restrictive measures, such as pushbacks or outsourcing asylum processes, arguing that these approaches fail to yield positive outcomes. Instead, it emphasises the importance of addressing the key question: How can governments and political decision-makers embrace the complexity and uncertainty of migration management, rather than viewing them as obstacles and resorting to measures that merely create an illusion of control?

The report advocates for a novel approach rooted in three fundamental principles: system awareness, flexibility, and options. It also highlights positive examples of measures and tools, noting that ‘Current innovations, policy pilots, and experimentation point to core building blocks for a revamped migration system that better addresses and more sustainably and legitimately orders migration and human mobility in a complex and fast-paced world. Flexible approaches to protection, Safe Mobility Offices (SMOs) in Central and South America, pilot programs for labor migration such as Germany’s Western Balkan Regulation, community sponsorship initiatives, refugee labor mobility, emergency evacuations, and humanitarian visas are some examples.’

Many of the policy developments refer to EU countries, but they have broader applicability in

71 Bither, J. and Einsporn, H., [Key Building Blocks for a Better Migration System – Escaping the Deterrence Trap](#), Robert Bosch Stiftung, 2024.

other regions. Adapting these developments, this scoping review recommends the following:

- The development of a common EU asylum policy and synergies in national approaches to the relocation of artists and culture professionals in exile.
- The harmonisation of social systems in Europe with regard to the social status of artists.
- The reconsideration of the complexity of European funding schemes for artists, including increasing the accessibility of the Creative Europe funds to the more vulnerable.
- The development of specific European policies and special funds supporting cross-border artistic mobility and collaboration, with the particular aim of adapting to the reality of artistic cross-border work⁷².
- The provision of further guidance 'regarding the processing of visa applications submitted

by dissidents and human rights defenders, and to address deficiencies encountered in Schengen Evaluation'⁷³ in line with the amendment of the Visa Code Handbook in the Implementing Decision of the European Commission, stating necessary revisions and modifications of Schengen visas issuance.

- The reorientation of diversity policies based on the anti-essentialist approach ('Anti-essentialism is the idea that a person or a group are not supposed to have a specific set of traits, beliefs, or expressions necessary for their identity or identification'⁷⁴).
- As this approach to identity is always negotiable, tokenism could hold a positive impact on policy development giving 'the chance to represent an unprivileged group within spaces that usually lack diversity.'⁷⁵ The increased diversity of representation in decision-making spaces through diversity of hiring in permanent as well as consultation roles.

Structural and institutional shifts

With regards to structural and institutional shifts, this review proposes the following recommendations:

- Support regional and local institutions and networks with funding; as the UN Special Rapporteur in the field of cultural rights said in 2021, 'It is also important to consider that sometimes small amounts of funds provided to local, regional, grassroots, frontline initiatives to help artists and cultural rights defenders
- on-the-ground, to help tackle root causes of human rights violations and persecution can be the most effective way to work, even if it may be less flashy than bigger external approaches.'⁷⁶
- Support Civil Society Organisations (CSOs) through various schemes – including training, legal assistance, funding, and political advocacy – to effectively document and analyse breaches of freedom of expression affecting

72 Safe Havens – Freedom Talks, [Safe Havens Global Stream 2020 Report](#), Safe Havens – Freedom Talks, 2020.

73 European Commission, [Annex to the Commission Implementing Decision amending Commission Decision C\(2010\) 1620 final as regards the replacement of the Handbook for the processing of visa applications and the modification of issued visas](#) (Visa Code Handbook I), European Commission C (2024) 4319 final.

74 Shtorn, E., [Research Report: Creating a Welcoming Environment, Stimulating Diverse Art. Artist in the Community Scheme – Cultural Diversity Strand](#), Create, 2020, p. 8.

75 Ibid., p. 22.

76 Benboune, K. UN Special Rapporteur in the field of cultural rights, Article 27 Manifesto, [Speech at Safe Havens Conference](#), Safe Havens – Freedom Talks, 2018, p. 84.

artists and culture professionals (such as researchers and cultural workers) at local and regional levels, as there is significant ‘untapped potential’ for CSOs to engage with UN human rights mechanisms and treaty bodies⁷⁷ (shadow reports produced by Freemuse are a good example of how to engage with international agencies’ tools and frameworks).

- Support multidisciplinary teams in safe havens, shelters and residencies, (including psychologists, security advisors, daily accompaniment officers, etc.), promote the importance of diverse languages

skills, and foster the understanding of the importance of both family relocation and the administrative related work (as included in the recommendations of *Safe Havens Global Stream 2020 Report*⁷⁸).

- Improve the transparency of the validation processes used by temporary relocation programmes and organisations, as there is currently very little information or analysis available in order to understand on what criteria artists are selected, and to what extent the selection process involves consultation with local networks.

Legal and funding shifts

Threats and, consequently, displacement of artists arises from distinct but often overlapping factors, such as censorship and limitations on artistic freedom or forced displacement driven by conflicts, crises, or systemic repression.

Displacement linked to censorship and lack of artistic freedom frequently occurs when artists face targeted suppression, such as imprisonment, bans on their work, or the loss of access to platforms due to exercising their cultural rights. This form of displacement necessitates tailored legal responses, such as the call for ‘Emergency Artistic Freedom visas that allow entry to identified receiving regions and nations and provide work authorisations of sufficient duration for creative workers who have been or could be at risk due to exercising their cultural rights, including their artistic freedom.’⁷⁹

Recent advocacy, including the 90th PEN International Annual Congress resolutions,⁸⁰

has underscored the urgency of such measures, recommending:

- the extension of existing emergency assistance frameworks (for journalists and human rights defenders) to writers and creatives,
- the establishment of facilitated visa procedures within relevant visa codes, including common criteria and specific assessment mechanisms,
- the training of assessors of visa applications to verify and certify cases of creatives and writers at risk, and
- the establishment of protocols for issuing replacement travel documents or accepting valid ID documents when passports are withheld by oppressive governments.

Forced displacements linked to broader crises, including conflicts or natural disasters, often involve immediate humanitarian needs,

⁷⁷ R. Soraide, *Defending creative voices: artists in emergencies, learning from the safety of journalists*, UNESCO, 2023, p. 32.

⁷⁸ Safe Havens – Freedom Talks, *Safe Havens Global Stream 2020 Report*, Safe Havens – Freedom Talks, 2020.

⁷⁹ Salzburg Global Fellows, *The Salzburg Statement on Supporting Artists on the Front Line*, Salzburg Global, 2023, p. 2.

⁸⁰ PEN International, *90th Annual Congress Resolutions: Resolutions: Global call to protect writers and uphold freedom of expression in Palestine, Israel, and beyond*, 2 October 2024.

such as shelter, security, and psychosocial support. Addressing these challenges requires a coordinated response from multiple levels of competency, which include the following:

- **Legal and policy level:** developing frameworks for emergency visas and cultural protection protocols.
- **Humanitarian level:** providing immediate relief, housing, and trauma support.
- **Cultural level:** ensuring the continuation of artistic practices through residencies, access to resources, and platforms for displaced creatives to contribute to their host communities.

The differentiation between these types of displacement highlights the importance of targeted interventions that address both the specific risks faced by artists and the broader challenges of forced displacement. Based on this literature, this review proposes the following recommendations:

- Facilitate rapid interventions on the ground by local structures to create possibilities to

earn, since the most vulnerable are the non-citizens and refugee artists as they cannot be funded by grants available to citizen artists and funding for individuals at risk are almost always short term and do not at all address the long-term needs of artists and culture professionals – many of whom are in acute situations.⁸¹

- Promote long-term and institutional, rather than project-based, funding (a need identified in different organisational reports) since working with emergency situations and displacement paths requires the possibility for open ended results and high flexibility in managing financial and institutional resources.
- Ensure that funding for at-risk artists should not be exclusive to the art sector or to artists at risk since one of the recommendations listed in the report of the Special Rapporteur in the field of cultural rights in the forty-third session of the Human Rights Council was that ‘Funders should ensure that cultural rights defenders are eligible for any funding programmes available to human rights defenders, and ensure they are adequately represented among recipients’⁸².

Monitoring, data, documentation and knowledge

With regards to monitoring, data, documentation and knowledge, this review proposes the recommendations outlined here.

The establishment of immediate and long-term monitoring mechanisms is critical. These mechanisms should prioritise local knowledge, an awareness of threat patterns, and risk assessment informed by local experiences. Such

an approach enables the rapid implementation of measures to mitigate potential risks and ensures swift intervention when risks materialise.

There is a pressing need to address the lack of data, information, and lessons learned that the international community faces in dealing with the situation of at-risk and displaced artists. While emphasising the importance of international and

81 Safe Havens – Freedom Talks, [Safe Havens Global Stream 2020 Report](#), Safe Havens – Freedom Talks, 2020.

82 United Nations, [Report of the Special Rapporteur in the field of cultural rights](#), Human Rights Council, Forty-third session. Promotion and protection of all human rights, civil, political, economic, social and cultural rights, including the right to development Cultural rights defenders, 2020, p. 20.

cross-border cooperation, it remains essential to base efforts on studies and policy papers developed at the national or regional level.

It is also important to acknowledge diversity in the cultural policy knowledge base, which requires reliably and repeatedly produced data that are relevant and usable in cultural policy planning, such as statistics and surveys concerning the arts and culture sector. The fragmentation and other shortcomings in the cultural policy knowledge base undermine the potential to use the data in decision making and knowledge-based management in the field. It is important not to create regular special surveys or reports monitoring situations of artists with foreign background because it would uphold a perception of a group that is 'other' and is pigeonholed as an entity of its own. The ability to examine people of different backgrounds within the same framework and time period is important for cultural policy reasons and to achieve the objective of equality.⁸³

It is advisable to set up monitoring mechanisms to assess compliance of states with international conventions and declarations.

Additionally, there is a pressing need for capacity building in the area of monitoring and

documentation, particularly in the Global South but not exclusively. While there are annual case lists and ongoing monitoring and reporting efforts, these tasks require professional, paid staff. The small organisations engaged in this specialised work often rely on volunteers in the regions, some of whom operate in extremely hostile and complex situations. Therefore, there is a critical need for substantial capacity building and networking among those involved in monitoring, and, above all, recognition and compensation for this work as an expert task.⁸⁴

In addition to the crucial role of data collection as a foundation for research and policy development, there is an urgent need to understand the personal and human stories of artists, scholars, and other professionals who are in exile or have experienced displacement. The Géo-Récits project serves as a notable example that fulfils this mission, by 'producing and disseminating knowledge about the migratory journeys of scientists, artists, and intellectuals facing dangerous situations (wars, dictatorships, individual persecutions, etc.) since the beginning of the 20th century' through interactive narrative cartographies, allowing life stories to be situated in an interconnected manner.⁸⁵

Operational shifts

Programmes designed to support at-risk artists following displacement should be viewed as a temporary or an initial step in the artist's new reality. To avoid long-term dependency, these programmes should be conceived with a focus beyond their immediate duration. As highlighted in an interview with Anais Chagankerian from the UNESCO Diversity of Cultural Expressions Entity

(Aschberg Programme) on 25 January 2023 for the study *Perspectives Beyond Relocation*⁸⁶, long-term support risks labelling and victimising artists, which could negatively impact their work. It is essential that artists do not have to conform to the roles and expectations associated with such support.

83 Karttunen, S. et al., [Artists with Foreign Background in Finland – Diversity Report 2023](#), Center for Cultural Policy Research Cupore, 2023. Whyatt, S., [Free to Create: Report on Artistic Freedom in Europe](#), Council of Europe, 2023.

84 Safe Havens – Freedom Talks, [Safe Havens Global Stream 2020 Report](#), Safe Havens – Freedom Talks, 2020.

85 More information about Géo-Récits is available [here](#).

86 Bogerts, L. and Yilmaz-Dreger, S., [Perspectives Beyond Relocation: Strengthening Artists at Risk Learning from the Diaspora](#), ifa – Institut für Auslandsbeziehungen, 2024, p. 17.

Engaging with diaspora communities is a crucial aspect of creating sustainable relocation strategies for displaced artists, both during and beyond the initial phases of arrival. Recognising the diversity within diaspora communities and the specific risks artists face in their countries of origin, it is important to consider that artists might feel threatened by interacting with these communities. Nonetheless, the study *Perspectives Beyond Relocation* recommends two key actions: consulting with diaspora communities when designing support or emergency programmes, and strengthening the in-house capacities and infrastructure support for diaspora organisations.⁸⁷

Finally, there is a need to strengthen networks and coalitions among diverse artist communities to foster a collaborative approach as a high-potential space. Collaboration not only contributes to countering the isolation experienced by displaced artists but also enhances their understanding of the possibilities and limitations in new contexts. The culture field has developed many programmes positioned to answer this need, for example (to name just a few): in France the PAUSE programme at Collège de France, the atelier des artistes en exil, the Cité internationale des arts and the ACCR's Nora programme⁸⁸; in Germany, the Green Haven⁸⁹ at The Green Room; in Finland, the Ukraine Solidarity Residencies Programme⁹⁰ at HIAP Finland. Additionally, networks and coalitions provide local artists with the opportunity to embrace diversity in a dynamic and non-homogeneous art-making environment. A good

example of this approach is the Rawabet project, an open call for performing artists in residence in Malmö, Sweden, organised by Ettijahat – Independent Culture and Masahat.⁹¹ The context description of this call illustrates challenges that the international art community has been dealing with for a decade: Northern Europe was once seen as a safe haven for people, fleeing persecution, yet since the 2015 Mediterranean refugee crisis, the journey to Europe often led to disappointment upon arrival, as the rise of xenophobic discourse has turned migration into a polarising political topic impacting the course of European societies. In Europe, solidarity coexists with racism. Migrant communities who often carry a rich cultural heritage navigate a landscape where cultural hybridisation must come to terms with a xenophobic cultural clash within societal majorities. The Rawabet residency asks what Europeanness means in 2025, 10 years after the so-called European migrant crisis. 'How do diasporic communities inhabit their new homes and cultures and how does their cultural heritage feature as an enriching feature of their cultural expression as new European citizens and cultural producers? How do they live in Europe today as they witness their host countries contribute to global inequalities that contributed to causing their migration in the first place? What political and ethical issues arise when migration is understood within its historical, political, and economic entanglements, including imperialism, racism, and authoritarianism?'⁹²

87 Ibid., p. 24 sq.

88 More information about the [PAUSE programme](#); the [Atelier des artistes en exil](#), the [Cité internationale des arts](#) and the [ACCR's Nora programme](#).

89 More information about [The Green Haven at The Green Room](#).

90 More information about the [Ukraine Solidarity Residencies Programme](#) at HIAP, Finland.

91 More information about [Masahat](#).

92 More information about the [Rawabet call](#) for reference.

References

Al-Zubaidi, Y. et al, *In Search of Equal Partners: On being a SWANA artist and cultural worker in the EU*, Culture Action Europe, 2022. Available [here](#).

Arroyo, K. et al., *Artists, Displacement and Belonging*, International Federation of Arts Councils and Culture Agencies (IFACCA), 2019, available [here](#).

Baltà Portolés, J., *Perspective Report 2024 – On the Move members at work*, On the Move, 2024. Available [here](#).

Bankston, J. et al., *I Create; I resist: Iranian Artists on the Frontline of Social Change*, Artistic Freedom Initiative, 2024. Available [here](#).

Benounne, K. UN Special Rapporteur in the field of cultural rights, *Article 27 Manifesto, Speech at Safe Havens Conference*, Safe Havens – Freedom Talks, 2018. Available [here](#).

Bither, J. and Einsporn, H., *Key Building Blocks for a Better Migration System – Escaping the Deterrence Trap*, Robert Bosch Stiftung, 2024. Available [here](#).

Bleie Andersen, A. O., *Support for Safeguarding Artists*, Mimeta, 2024. Available [here](#).

Bogerts, L. And Yılmaz-Dreger, S, *Perspectives Beyond Relocation: Strengthening Artists at Risk Learning from the Diaspora*, ifa – Institut für Auslandsbeziehungen, 2024. Available [here](#).

Cartooning for Peace, *Protection of Editorial Cartoonists: Practical Guide*, Cartooning for Peace, 2019. Available [here](#).

Deep Dive: Cultural Work in the Diaspora. Podcast with Lisa Bogerts and Serap Yılmaz-Dreger, ifa – Institut für Auslandsbeziehungen. Available [here](#).

Di Federico, E. and Le Sourd, M., *Artists' Mobility and Visas: A Step Forward*, On the Move, 2012. Available [here](#).

Ellingsworth, J., *Schengen Visa Code and cultural mobility, Latest insights with a focus on artists and culture professionals from the African continent*, On the Move, 2023. Available [here](#).

European Commission, *Annex to the Commission Implementing Decision amending Commission Decision C(2010) 1620 final as regards the replacement of the Handbook for the processing of visa applications and the modification of issued visas (Visa Code Handbook I)*, 2024. Available [here](#).

European Education and Culture Executive Agency, *Supporting Ukraine's arts and culture: EU values and solidarity at work*, European Commission, 2024. Available [here](#).

Fautrelle, S. and Tomaszewski, R., *Etat des lieux des résidences pour les artistes et les professionnels de la culture étrangers en France*, Ministère de la Culture, 2023. Available [here](#).

Fine, G. and Trébault, J., *A Safety Guide for Artists*, Artists at Risk Connection (ARC), 2021. Available [here](#).

Freemuse, *Security, Creativity, Tolerance and Their Co-Existence: The New European Agenda on Freedom of Artistic Expression*, Freemuse, 2020. Available [here](#).

Freemuse, *The State of Artistic Freedom 2024*, Freemuse, 2024. Available [here](#).

GéoRécits, *Understanding the Exile*. Université Paris Nanterre. Available [here](#).

Gruber, M., 'Challenges and opportunities for decent work in the culture and media sectors'. Sectoral Policies Department Working Paper No.324, International Labour Organisation, 2019. Available [here](#).

Higgins, N. and Donnellan, K., *Ireland's cultural policy and the protection and promotion of the cultural rights of migrants*. Routledge, Taylor and Francis Group VOL. 32, NO. 2, 171–189, 2023. Available [here](#).

Human Rights Council, *Cultural Rights Defenders*, Report of the Special Rapporteur in the Field of Cultural Rights, A/HRC/43/50, 2020. Available [here](#).

International Federation of Arts Councils and Culture Agencies (IFACCA), *Safeguarding Artistic Freedom – Summit Report*. Sydney, IFACCA, 2023. Available [here](#).

Interview with Alexandra Xanthaki, 'Cultural Rights are an Essential Part of Human Rights', ifa – Institut für Auslandsbeziehungen, 2024. Available [here](#).

Karttunen, S. et al, *Artists with Foreign Background in Finland – Diversity Report 2023*, Center for Cultural Policy Research Cupore, 2023. Available [here](#).

Karnaukh, A. and Kravchuk, K., *Cultural and creative sectors in Ukraine: Resilience, recovery, and integration with the EU*, Cultural Relations Platform, 2024. Available [here](#).

Lannier Lester, T. (ArtistSafety.net); Tucker, A. and Monterroso, S. (Artistic Freedom Initiative), *Artist Safety Hosting – A Guide to History, Ethics, & Practice*, Artistic Freedom Initiative, 2019. Available [here](#).

Nwulu, S., *'It's More Than Just Black People on a Stage' – The Barriers and Opportunities to Meaningful Collaboration Across the Arts, Migration and Racial Justice Sector*, Counterpoints, 2021. Available [here](#).

On the Move, *International Mobility of Artists and Culture Professionals: The Lexicon*, On the Move, 2024. Available [here](#).

Parbha, P., *Emergency Assistance: The Challenges in Ensuring the Safety of Writers in Times of Crisis*, PEN International, 2024. Available [here](#).

PEN America, *Online Harassment Field Manual*. Available [here](#).

Reitov, O. and Whyatt, S., *The Fragile Triangle of Artistic Freedom*, ifa – Institut für Auslandsbeziehungen, 2024. Available [here](#).

Safe Havens – Freedom Talks, *Safe Havens Global Stream 2020 Report*, Safe Havens – Freedom Talks, 2020. Available [here](#).

Salzburg Global Fellows, *The Salzburg Statement on Supporting Artists on the Front Line*, Salzburg Global, 2023. Available [here](#).

Sethi, S. et al., *Artistic Exodus: Afghan Artists Fleeing Taliban Rule*, Artistic Freedom Initiative, 2023. Available [here](#).

Shtorn, E., *Research Report: Creating a Welcoming Environment, Stimulating Diverse Art. Artist in the Community Scheme – Cultural Diversity Strand*, Create, 2020. Available [here](#).

Soraide, R., *Defending creative voices: artists in emergencies, learning from the safety of journalists*, UNESCO, 2023, available [here](#).

Symonides, J., 'Cultural rights: a neglected category of human rights' in *International Social Science Journal* 50 (158), 2002. Available [here](#).

The Council of the European Union, 'Council Conclusions on At-risk Artists and Displaced Artists' in *Official Journal of the European Union*, 2023. Available [here](#).

The Council of the European Union, 'Council Resolution on the EU Work Plan for Culture 2023-2026' in *Official Journal of the European Union*, The Council of the European Union, 2022. Available [here](#).

Verlaque, J., *Art Is Power: 20 Artists on How They Fight for Justice and Inspire Change*, Risk Connection (ARC), 2023. Available [here](#).

Verstraete, P., *Exiled lives on the stage: Support networks and programs for artists at risk from Turkey in Germany*. Institut für Theaterwissenschaft, Free University of Berlin, 2023. Available [here](#).

Whyatt, S., *Free to Create: Report on Artistic Freedom in Europe*, Council of Europe, 2023. Available [here](#).

Yazaji, R. and Schmidt, M., *An Exercise in Sitting with Discomfort: Towards more equitable support for international relocation in North-South Contexts*, ifa – Institut für Auslandsbeziehungen, 2022. Available [here](#).

About the author

Rana Yazaji is a researcher, trainer, and cultural manager. She serves as the co-director of “Arts and International Cooperation” at Zurich University of the Arts and is currently conducting artistic research on contemporary arts and popular culture during and post-war. Her work combines research and cultural practices, focusing on three interconnected levels: creative initiatives, institutional building, and policy discussions.

In 2011, she co-founded Ettijahat – Independent Culture, a Syrian organisation formed to support independent arts and culture in playing their role in social and political transformation. In 2014, Rana became the Executive Director of Culture Resource (Al Mawred Al Thaqafy), a regional cultural organisation active in the Arab region.

Rana completed a BA in Theatre Studies from the Higher Institute of Dramatic Arts (Damascus, 2001), an MA in Design and Management of Cultural Projects from the New Sorbonne University (Paris, 2005), and an MA in Theatre Directing and Dramaturgy from the University of Paris X (Paris, 2006).

Advisory Committee members

Anupama Sekhar – independent expert (United Arab Emirates)
Birgit Ellinghaus – alba KULTUR (Germany)
Bojana Panevska – DutchCulture / TransArtists (The Netherlands)
Clymene Christoforou – D6: Culture in Transit (United Kingdom)
Dirk de Wit – Kunstenpunt / Flanders Arts Institute (Belgium)
Dr Mary Ann DeVlieg – independent expert (Italy)
Dr. (habil.) Gokce Dervisoglu Okandan – Researcher (Turkey)
Fairouz Tamimi – independent expert (Sweden)
Geoliane Arab – Onda, Office national de diffusion artistique (France)
Ghita Khladi – Afrikayna (Morocco)
Ivanna Karpeniuk – Ukrainian Cultural Foundation (Ukraine)
Ixone Sabada Fernandez – Moving Artists (Spain)
Gracie Golden – AFI, Artistic Freedom Initiative (United States of America)
Julie Trébault – ARC, Artists at Risk Connection (United States of America)
Laëtitia Manach – On the Move France (Turkey)
Lara Bourdin – independent expert (Canada)
Lina Allia – Phd candidate On the Move France, Radio Grenouille / Euphonia, Lyon University (France)
Liudmyla Kozhekina – Ukrainian Cultural Foundation (Ukraine)
Olga Yurkova – Ukrainian Institute (Ukraine)
Ouafa Belgacem – Culture Funding Watch (Tunisia)
Outi Elena Valanto – TGR, The Green Room (Germany)
Simon Dove – CEC ArtsLink (United States of America)
Yelyzaveta Sidelnykova – Ukrainian Institute (Ukraine)

ON
THE
MOVE

Soutenu
par



**MINISTÈRE
DE LA CULTURE**

*Liberté
Égalité
Fraternité*



Co-funded by
the European Union