

SafeMUSE

Safe Music Havens

Safe Music Residencies

NORDIC PILOT - INFORMATION FOR HOST CITIES



Ramy Essam, Tahrir Square, Cairo (Photo Mark LeVine)

A young singer, **Ghazala Javed**, was shot dead on 18 June 2012 along with her father by two unknown armed men. The incident happened in the busy Mohallah Nau of Dabgari Garden in Peshawar, Pakistan, where the singer was on her way to a musical show...
(Freemuse 19 June 2012)

Fear for the safety of Tibetan singer **Lo Lo** who was arrested on 19 April 2012 and whose whereabouts and fate since then are unclear. According to the information received, the 29-year-old singer Lo Lo was arrested in Yushu region of eastern Tibet on 19 April 2012, and his whereabouts and fate since then are unclear
(Freemuse 14 May 2012)

Ramy Essam, the creator of the famous '#Jan25 Tahrir' song that was played throughout the Egyptian revolution in February 2011, appeared with severe marks of torture after being detained by security forces, reported Egyptian bloggers...
(Freemuse 11 March 2011)

On 26 October 2011, Ramy Essam's concert at the Cairo University Medicine School was abruptly stopped by the Dean of the university. (27 October 2011)
On 21 November 2011 the Egyptian singer Ramy Essam received the Freemuse Award 2011 at a ceremony in Södra Teatern in Stockholm, Sweden. (21 November 2011)

"Everybody should be able to sing songs freely in their mother language. It cannot be a crime to sing a folk song..." **Raziye Kızıl** (known as Gazin) was sentenced to one year in prison for having sung two Kurdish songs and thereby "making propaganda for an illegal organisation". A second trial now carries an extra five-year prison threat.
(Freemuse/BIA News Center on 11 October 2011)

Leonardo Lisandro Guarcax Gonzalez, promoter and defender of indigenous Maya culture in Solola, Guatemala, has been found dead with severe marks of torture. He has been affiliated to the Sotz'il Cultural Centre as an arts teacher and spiritual guide since 2001. This is the third murder to hit the Guarcax family in little more than a year.
(Freemuse 31 August 2010)

On September 12, 1973, **Victor Jara** was taken, along with thousands of others, as a prisoner to the Chile Stadium. Jara was repeatedly beaten and tortured; the bones in his hands were broken as were his ribs. Defiantly, he sang part of "Venceremos" (We Will Win). He was machine-gunned on September 16, his body dumped on a road on the outskirts of Santiago and then taken to a city morgue where they found 44 bullet shots in his body.
(Wikipedia)



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Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Universal Declaration of Human Rights, Article 19
(Adopted by the United Nations General Assembly on 10 December 1948)

Since the author Salman Rushdie introduced the idea of safe havens or cities of refuge for persecuted writers in the 1990s, this has become a worldwide scheme of 40 cities organized in the International Cities of Refuge Network (ICORN) – and growing. 24 of the ICORN member cities are Nordic. The ICORN Administration Centre in Stavanger, Norway, serves as the communication hub for the independently managed ICORN cities. There is to date no parallel scheme for safe *music* havens.

Freemuse, the World Forum on Music and Censorship (www.freemuse.org), an independent international organization which advocates freedom of expression for musicians and composers worldwide, registered a total number of 173 cases of attacks on musicians and violations of their rights in 2012. The cases include 6 artists being killed, 14 imprisoned, 2 abducted, 12 attacked, 5 threatened, 16 prosecuted and 84 detained, as well as 34 cases of censorship. The registrations include cases in more than 30 countries. (ANNEX: The Freemuse annual statistics 2012.)

The case of Pussy Riot in Russia has drawn the world's attention to these issues, and has served as a wakeup call for the international music community. The case has shown that there is a need for increasing awareness of these issues, promoting initiatives that strengthen the freedom of artistic expression and democracy building, and organizing support for endangered musicians worldwide.

In 2011 the Norwegian Musicians' Union (MFO) took the first steps towards establishing a safe music haven scheme: *SafeMUSE, Safe Music Havens Initiative*.

Project ambition

SafeMUSE builds on and supports the universal principles of human rights as they apply to the rights of musicians and their music as expressed by the Universal Declaration of Human Rights of the United Nations, advancing freedom of expression, defending democratic values and promoting international solidarity in the field of music. Article 19 of the Human Rights Declaration is foundational to SafeMUSE and affiliated cities/regions and their guest artists.

The persecution of artists in the field of music is not only due to lyrics with a political content, but also because musical expressions, often related to specific traditions or ethnic groups, is regarded an offence – or even a terrorism-related activity. Specific musical genres, language used in lyrics, or female musical activity may also spark reactions by governments or others in power. There is, however, no principal difference between the need for protection of writers and professionals within the music area (– or for that matter artists of other artistic genres). Musicians, composers and tradition bearers also need to work in a safe environment with the freedom of expression ensured by the UN Declaration of Human Rights.

The ambition of the Norwegian Musicians' Union's SafeMUSE project is to establish a scheme of **Safe Music Havens** for musicians and composers at high risk, who are censored, threatened and severely persecuted. The scheme is inspired by the ICORN cities of refuge for persecuted writers, and will be adapted to the music area by using Freemuse as clearing house and network for the assessment of the applicants, and by emphasizing the connections and integration of each safe haven artist with local and regional music environments. The standard safe haven hosting period is 2 years, with the aim of permanent relocation for persecuted music artists in a safe environment through the transition to a refugee status. In a pilot phase SafeMUSE are aiming at creating the first 4-5 safe music havens in the Nordic countries. From this the goal is gradually to develop an international scheme and establish SafeMUSE as a stand-alone operation.



In addition there is also a need for a **Safe Music Residency** scheme for musicians and composers who are also at high risk but have requested short term re-location or arts residency that does not require them to apply for refugee status. Despite harsh censorship, threats, imprisonment and other kinds of persecution, these musicians wish to stay connected to their home countries. They indicate applying for refugee status in a foreign country is a life-changing decision with potentially irreversible negative consequences that most probably will block any attempts to return at a later stage. In addition, it may further endanger their families and even fans and supporters. The safe music residency is a scheme of shorter hosting periods, from 2 up to 6 months. This gives the artist a possibility to get out of a difficult situation and have time for re-charging and re-activating networks and creative processes for a shorter period in safe surroundings, before returning home, where they like to and feel obliged to continue their activities.

The development of a safe music havens scheme is taking place in dialogue with ICORN.

The first steps:

- **Administration and coordination:** The MFO's SafeMUSE project will be the network hub and coordinator, with a function more or less similar to that of the Administration Centre of ICORN (www.icorn.org). Subsequently, after the pilot phase, SafeMUSE will be established as a standalone operation in close collaboration with the associated host cities, securing the interests for the safe haven artists, and with proper anchoring with relevant music organisations. Organizational structure and association/partnership with ICORN and similar structures for safe haven schemes of other artistic genres will be further examined.
- **Clearing of artists:** SafeMUSE has concluded an agreement with Freemuse, the World Forum on Music and Censorship, for the clearing of artists for the scheme. Freemuse has finalised the first round of clearing of persecuted music artists for SafeMUSE. The report identifies almost 30 musicians in need of protection, documents and verifies their cases and assesses their requirements and expectations. Freemuse has made use of its extensive network in the process and has subcontracted local, independent experts when additional verification and interviews have been required. The report gives an extensive and detailed insight to the deep problems of music colleagues in Europe (central/east), Latin America, Africa, Middle East and Far East, and serves as a well-documented justification of the need for safe music havens.
- **Musical environment:** SafeMUSE, in cooperation with the host cities and the SafeMUSE partners, will ensure good relations with relevant local, regional and national music communities, and will establish favorable opportunities for cooperation and work for the hosted artist.

MFO's role

The Norwegian Musicians' Union (MFO) has taken on the role of mentor for the evaluation and the start-up of the project with support from the Norwegian Confederation of Trade Unions (LO).

The MFO has appointed the following project board for the pilot period: **Anders Hovind**, Chairman (Vice President MFO), **Liv Runesdatter** (MFO board member, leader of the Rogaland County branch of MFO and freelance vocalist, composer and producer) and **Geir Solum** (MFO board member and musician in the Trondheim Symphony Orchestra). The MFO has engaged **Jan Lothe Eriksen** as manager of the project.

Partners

SafeMUSE is focused on anchoring the project in the professional music environment and towards other relevant actors and organisations. So the project is developing a wide network of partners and co-operators nationally, in the Nordic countries and in Europe. And both the European Music Council and the FIM, the International Federation Musicians, has expressed support for the project.

Further development of the professional network is a priority.

The role of the Safe Havens and Residencies

In signing the **Safe Haven Host City Agreement** with SafeMUSE, the city agrees to:

- Arrange for the relocation and reception of the guest artist to the city (invitation, visa, residence permit, travel expenses etc.).
- Provide the artist and eventually his/her family with appropriate housing, and commit to hosting them for a standard period of two years.
- Provide the artist with an appropriate scholarship/grant/financial support for living expenses for his/her period of stay.



- Help the artist to integrate with the local community, both socially and artistically.
- Appoint a Music Haven coordinator to support the artist in legal and practical matters.

(C.f. the attached Safe Haven Host City Agreement.)

In signing the **Safe Residence Host City Agreement** with SafeMUSE, the city agrees to:

- Arrange for the relocation and reception of the guest artist to the city (invitation, visa, residence permit, travel expenses etc.), and arrange for the return of the artist after the hosting period.
- Provide the artist (and eventually his/her family) with appropriate housing, and commit to the hosting for a standard agreed period from 2 – 6 months. The actual period will be determined in collaboration with the current host city.
- Provide the artist with an appropriate scholarship/grant/financial support for living expenses for his/her period of stay.
- Prepare in cooperation with the artist a hosting programme and help the artist to integrate with the relevant local and regional artistic community.
- Appoint a Music Residence coordinator to support the artist practical and other matters during the hosting period.

(C.f. the attached Safe Residence Host City Agreement - *under preparation*)

During the pilot period the SafeMUSE secretariat together with the pilot host cities will become familiar with and gain experience in the operation of safe music havens.

Selection of artists

The selection of the artist will take place in close consultation between the relevant city and the SafeMUSE secretariat based on a list of artists in need of protection, documented and verified by Freemuse. This will ensure that the city and the relevant professional music community find the selection of artist appropriate, and that the host period will be as fruitful as possible for all parties. *This process has to take place in the greatest confidence in the interests of safety for all applicants.*

Budget

The SafeMUSE budget for the pilot phase covers the administration, build up and running of a network secretariat and the Freemuse preparation costs. The direct costs for each host city and the operation of the safe music havens and residencies are not included in this budget. The funding for these expenses must be procured by each host city from national, regional and/or local sources.

(In Norway the Safe Music Haven artists will be part of the state's standard refugee program, but the candidates will be additional to the actual existing refugee quota agreement between the city and the authorities.)

There will also be a need for an Emergency Fund that can meet unforeseen expenses arising in connection with this type of activity. SafeMUSE is currently working on finding resources for the establishment of such a fund. This is not yet in place.

SafeMUSE has until now obtained funding from Norwegian Confederation of Trade Unions (LO), the MFO, Norwegian Society of Composers and Lyricists (NOPA), the Norwegian Ministry of Culture, the Norwegian Ministry of Foreign Affairs and Nordic Culture Point (Nordic Council of Ministers, support commitment). SafeMUSE is continuously working to acquire additional funds as well as stable supplemental funding for the continuation of the project.

Host cities' costs

The host cities' periods of responsibility and financial obligations for the **Safe Haven** program will need to cover:

- Hosting the artist for a standard period of two years. This includes the provision of furnished housing for the artist (and family, if applicable) and appropriate financial support for living expenses.
- Providing an invitation, visa/residence permit and travel expenses.
- Appointing a Safe Music Haven coordinator to support the artist throughout the hosting period.

The host cities' periods of responsibility and financial obligations for the **Safe Residence** program will be as for the Safe Haven program, but for shorter periods for each artist. In addition the host will also have to cover the travel expenses for the artist's return.



Attention notes

It is of utmost importance that the hosting city has the necessary facilities, professional institutions and networks that will match the personal and professional needs and expectations of the applicant, or if relevant, how the hosting cities will be able to compensate for potential shortcomings.

Several immigrant communities carry with them political and religious conflicts from their home countries. In some cases authoritarian states have an intelligence apparatus that is active in exile and in some instances members of exile communities may have personal grudges against a known artist deriving from a particular religious, cultural or ethnic grouping. There could be conflicting interest - political and religious grudges or social norms - that could add pressure to an already persecuted applicant. It is therefore crucial that the hosts analyze if a potential applicant will be safe with the existing exile/refugee community in the particular hosting city and whether hosting a controversial artist could even fuse internal conflicts.

During the pilot period we will try out and gain experience from the operation of the very first Safe Music Havens and Safe Music Residencies, in close cooperation with the involved hosting cities and relevant professional environments. And in this period of build-up and development of the program all partakers will have to be flexible and open for adjustments and changes – all in an on-going and open dialog between the actors.

SafeMUSE, Safe Music Havens Initiative

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Freemuse annual statistics: Violations of freedom of musical expressions in 2012

Geographical presentation of musicians who were killed, attacked, abducted, threatened, detained, persecuted, imprisoned, or subject to censorship.

Country	threatened	attacked	abducted	killed	detained	prosecuted	imprisoned	censored
Afghanistan								1
Angola		8			1			
Azerbaijan	2						2	
Belarus					1	1		2
Brazil								1
Cameroon	1				63			
China								1
Colombia	1			3				
India								1
Indonesia								2
Iran	1						1	7
Jordan					1			
Kenya								1
Kuwait								1
Kyrgyzstan								1
Malaysia								1
Mexico			2	1				1
Morocco					1		1	
Myanmar/Burma							1	
Pakistan				1				2
Poland						1		
Russia							3	2
Somalia				1				1
South Korea								1
Sweden								1
Tibet					1			
Tunisia					1			
Turkey		3			15	14	2	4
Turkmenistan							2	
Uganda								1
Venezuela		1						
Vietnam							2	2
Total	5	12	2	6	84	16	14	34
	threatened	attacked	abducted	killed	detained	prosecuted	imprisoned	censored

Please note that the documentation is representative of cases registered by Freemuse. The statistics were compiled in February 2013.

For more information, please visit <http://freemuse.org/sw50112.asp>