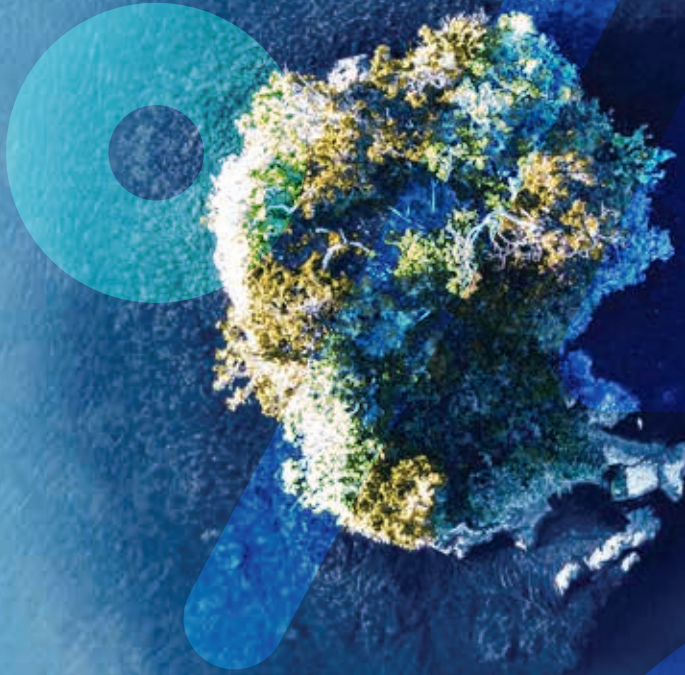


ARCHIPEL.EU PILOT PROJECT



REPORT ON FINAL RECOMMENDATIONS

ACKNOWLEDGEMENTS

This Recommendations report was drafted by the Institut français in collaboration with the members of the Archipel.eu consortium.

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We would also like to thank the Associated partners for their active participation in the project, especially Relais Culture Europe and On the Move, all the experts who took part in the selection committees and the two experts commissioned to evaluate the projects reports and conduct interviews, Visuality, as well as all the beneficiaries of the Archipel.eu project at the core of this pilot programme.

Last, we would also like to thank DG Regio at the European Commission for their supervision and fruitful exchanges on Archipel.EU programme and prospects.

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1.

ARCHIPEL.EU: AN ANSWER TO ADDRESS THE CULTURAL AND CREATIVE SECTOR CHALLENGES IN THE OUTERMOST REGIONS AND THE OVERSEAS COUNTRIES AND TERRITORIES

The Outermost Regions (ORs) and the Overseas Countries and Territories (OCTs) showcase a very diverse range of environments and cultural living heritage. Promoting and safeguarding their intrinsic culture is a guarantee of recognition for the communities and individuals who uphold this heritage, in addition to enabling its dissemination and transmission to future generations.

Culture is central to the social cohesion of multicultural societies, especially in the ORs and OCTs, as it relies on very strong ties with their natural and cultural heritage. However, these cultures are still largely unknown beyond their borders, as well as being endangered by globalisation.

In the Creative Europe programme, during the period 2014-2020, only 5 projects out of the 4,709 that received funding involved organisations from the Outermost Regions:¹ 4 projects from the Canary Islands and 1 project from the Azores.

Professionals in the cultural sector often experience vulnerability and reduced capacities because of their distinct geographical and sociological specificities. As an example, the distance to the European continent becomes a challenge when accessing European funding, which often requires the establishment of partnerships with organisations from other EU Member States, which may not even be aware of the outermost regions and overseas countries and territories.

The European Parliament called in 2020 for a pilot project that would apply a “specific approach” for the safeguarding and promotion of culture in these regions and countries via a dedicated financial mechanism - in complementarity with existing schemes -, to target the artists, cultural organisations and institutions of outermost regions and overseas countries and territories. This programme would prioritise ease of

(1) See <https://culture.ec.europa.eu/creative-europe/projects/search>

access and act as an accelerator, providing a streamlined and efficient mechanism for funding and tailored support. The European Commission launched a cultural pilot project for the ORs and the OCTs in 2020. In this context, the Archipel.eu project was selected to be implemented by the Institut français in partnership with the Overseas Countries and Territories Association (OCTA) and the Agência de Promoção da Cultura Atlântica (APCA). The project was developed in response to the call for proposals "Pilot project for the safeguarding and promotion of culture in the Outermost Regions and the Overseas Countries and Territories", launched in September 2020 by the European Commission's Directorate-General for Regional and Urban Policy (DG REGIO), by the Outermost Regions unit, to select a pilot project with a duration of 24 months and with a €1 million funding contribution - around 85% of the total costs. The cultural sector of the outermost regions and the overseas countries and territories (OCTs) was indeed supported by the Commission with a pilot project on culture and other initiatives, in complement to the Creative Europe programme.

The outcomes from Archipel.eu project, which started in 2021 and ended in June 2023, are aligned with the views of the EP report which emphasised the role of ORs in enriching the EU's cultural and linguistic heritage and, reiterated the call to support and promote the arts and cultural sector via dedicated instruments such as Archipel.eu².

The Consortium included a series of Associated Partners, tasked with supporting promotion at a local level: Centre culturel Tjibaou, Direction des affaires culturelles de la Guadeloupe, Direction des affaires culturelles de la Martinique, EUNIC, Viceconsejería de Cultura y Patrimonio Cultural - Gobierno de Canarias, Région Réunion, University of Madeira and Direção Regional dos Assuntos Culturais dos Açores, Centre culturel Tjibaou (New Caledonia), Relais Culture Europe and the Artistic network On The Move.

Over two years (from June 2021 to June 2023), Archipel.eu has tested a direct financial support scheme dedicated to cultural professionals, artists and groups of artists, organisations and cultural institutions residing in the 9 ORs³ and 13 OCTs.⁴

Archipel.eu launched four calls for proposals, to address the key objectives of the project:



Fund for the Safeguarding and Promotion of the Intangible Cultural Heritage of Outermost Regions and Overseas Countries and Territories - to safeguard and promote the intangible cultural heritage, popular arts and practices, and ancestral cultures of the ORs and OCTs.



The Collection - Archipel.eu Special Edition - to support the dissemination of artistic works to promote the cultures across the ORs and the OCTs, as well as in continental Europe.



Cultural Networking and Cooperation Archipel.eu - to support cultural and artistic cooperation by supporting the creation and development of networks, professional events, exchanges of good practices and the establishment of partnerships.



Mobility Fund Archipel.eu - to encourage mobility, exchanges and cooperation between culture and creative-sector professionals between the ORs, the OCTs and the EU.

(2) European Parliament, 'Report on the Assessment of the New Commission Communication on Outermost Regions'.

(3) French Guiana (FR), Guadeloupe (FR), Martinique (FR), Mayotte (FR), Réunion (FR), Saint-Martin (FR), Madeira (PT), the Azores (PT), and the Canary Islands (ES).

(4) Aruba (NL), Bonaire (NL), Curaçao (NL), French Polynesia (FR), French Southern and Antarctic Territories (FR), Greenland (DK), New Caledonia (FR), Saba (NL), Saint Barthélemy (FR), Sint Eustatius (NL), Sint Maarten (NL), Saint-Pierre and Miquelon (FR), and Wallis and Futuna Islands (FR).

2.

THE OUTERMOST REGIONS (ORS) AND THE OVERSEAS COUNTRIES AND TERRITORIES (OCTS) IN EU POLICIES

In May 2022, the European Commission adopted the **communication** “Putting people first, securing sustainable and inclusive growth, unlocking the potential of the EU’s outermost regions” defining priorities for EU action in the Outermost Regions.⁵ The Communication highlights the OR’s permanent constraints, such as their geographical location vis-à-vis the European continent, remoteness, less diversified economies, and mostly small size. The Outermost Regions are an integral part of the EU and benefit from a special status under Article 349 of the Treaty on the Functioning of the European Union (TFEU).

“Putting people first”, the guiding principle of the Communication on the ORs, underlines the need to create opportunities for the individuals in those regions that account for their specificities. This was reiterated in the Conclusions adopted by the Council on the Outermost Regions on 21 June 2022,⁶ which highlight the need to better integrate these regions into EU policies and programmes.

The cultural and creative sectors of the Outermost Regions and Overseas Countries and Territories have not been adequately represented in the European Cultural Area. The design of the existing support schemes, such as Creative Europe, with a focus on European collaboration and mobility, has prevented the participation of cultural organisations and artists from the ORs and OCTs, who generally work with a different geographical scope (not necessarily European) and have limited financial and operational capacities.

(5) European Commission, “Communication: Putting People First, Securing Sustainable and Inclusive Growth, Unlocking the Potential of the EU’s Outermost Regions”.

(6) Council of the European Union, “Conclusions on the Commission Communication ‘Putting People First, Securing Sustainable and Inclusive Growth, Unlocking the Potential of the EU’s Outermost Regions’”.

Many of these challenges are heightened in the case of the Overseas Countries and Territories (Article 198 TFUE), which are not part of the EU, but “associated to the EU”, and where EU legislation does not apply.

Due to their particular status of being outside of the European Union territory - although linked to EU Member States (Denmark, France, the Netherlands) – the provisions for the relation between the EU and the OCTs are established by the Council Decision of 5 October 2021⁷. However, effective access remains limited, as seen in the figures of the latest Report on the participation of OCTs in EU programmes.⁸ The DOAG includes a chapter dedicated to Culture and Tourism (Chapter 5), which establishes Cultural Exchanges, Audio-visual Cooperation, Performing Arts and the Protection of Cultural Heritage and Historic Monuments as cooperation areas to stimulate exchanges of expertise and good practices and to develop collaboration opportunities between the EU, the Member States and the OCTs.



(7) Council Decision of 5 October 2021 : “Decision on the Overseas Association, including Greenland” (DOAG), which grants them full eligibility to EU horizontal programmes, in the same conditions applicable to their linked Member State.”

(8) Fernández Fornieles, “Report on the Participation of the Overseas Countries and Territories in the European Union Programmes during the Period 2014 - July 2020”.

3.

THE RESULTS OF THE FOUR ARCHIPEL.EU CALLS FOR PROPOSALS | FINAL FIGURES FOR THE SELECTED PROJECTS

OBJECTIVES

The four calls for proposals launched under Archipel.eu achieved a very good level of response from the cultural and creative sector: a total of 250 applications were received and 51 projects selected for funding. A total of 49 projects were supported and fully implemented, while 2 projects from The Collection were cancelled.

The average success rate was 22.9%, which shows a good level of attractiveness of the schemes launched. **It is noteworthy that 3 out of the 4 Funds were successful and reached their maximum targets.**

The original Archipel.eu goal was to provide funding for at least 65 projects, carried by at least 22 artists and 43 cultural organisations/institutions.

Archipel.eu has largely met its objectives to support 43 cultural organisations and 22 artists through the different funds. The original target of 65 projects was not reached due to the lower response of the Mobility Fund, with 8 artist mobility projects selected. Despite the application process being open from October 2021 until December 2022, the Mobility Fund experienced a very low response rate, in addition to the fact that a high proportion of applications did not meet the eligibility requirements of the call, and therefore were considered ineligible. It should be underlined that mobility is present in two other Archipel.eu calls, which were substantial, hence making them more attractive grants for applicants.

Mobility has been a key component of The Collection, which included a total of 15 projects based on dissemination, in addition to most of the 10 Networking projects, which also included exchanges and mobility.

Overall, the high level of the results achieved, the high quality of the projects supported, and the overall satisfaction of the beneficiaries is prevalent through all of the Archipel.eu projects.

The extensive experience of Institut français (IF) in managing cultural calls for proposals also greatly contributed to the efficient implementation of the project at all stages, thanks to the existing digital tools and processes: management of the applications via the dedicated platform IF Prog and of the selection process, implementation of the contracts and “tailor-made” support for the beneficiaries (both for the administrative process, as well as to provide some professional expertise in the project implementation and artistic strategy).

SELECTION PROCESS AND ENSURING GEOGRAPHICAL BALANCE

Experienced external experts were hired to evaluate, grade, and rank all applications received. The Consortium project team, the Associated Partners, as well as a representative of DG REGIO (as observer) were all invited to attend the selection committees.

The main evaluation criteria were the overall quality of the project and budget coherence. Experts were advised to pay particular attention to the balance of artistic and cultural fields, gender representation, ecological issues, and the geographical representation of all the ORs and the OCTs. Experts were encouraged to give specific attention to projects coming from less represented areas. Ultimately, the level of quality of the proposal was the main selection criterion.

Ensuring a good coverage of all the geographical areas and coordinating multiple actors were crucial aspects dealt with throughout the implementation of all Archipel.eu funds. However, some challenges have been encountered during the pilot phase.

The heterogenous capacities and skills among applicants, the different communication coverage among territories, as well as longer implementation periods for the projects, have arisen as the main key aspects to improve the efficiency of the programme and geographical representativeness. The proposals section of this report offers further information of these key aspects.

It is relevant to note that the overall representation of the selected projects from the various territories has been quite proportionate to the number of applications received from the different territories.



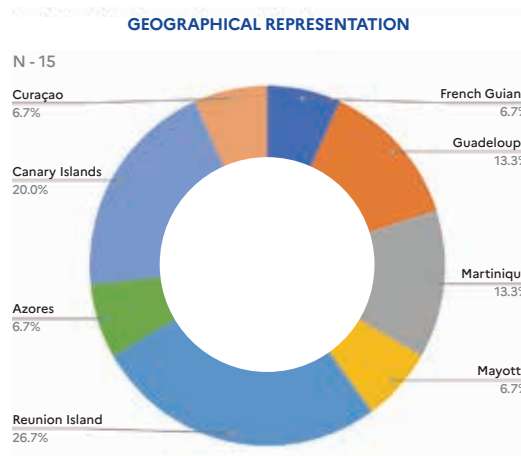
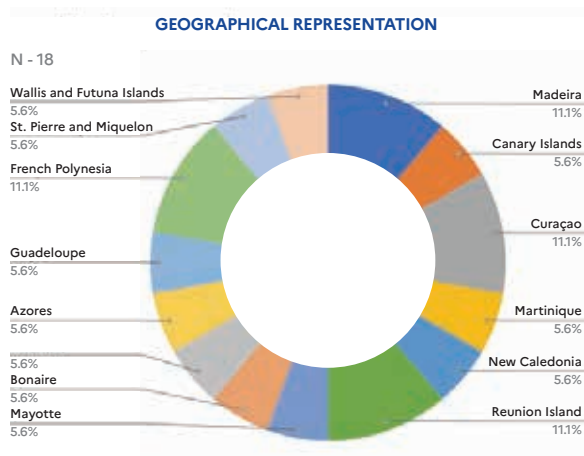
The charts below present data on the total number of applications received, selected projects, and geographical origins.

FUND FOR THE SAFEGUARDING AND THE PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE

Application period:
13/10/2021 - 13/02/2022
Proposals received: 99
Eligible: 76
Selected: 18

THE COLLECTION – ARCHIPEL.EU SPECIAL EDITION

Application period:
13/10/2021 - 16/01/2022
Proposals received: 42
Eligible: 41
Selected: 15

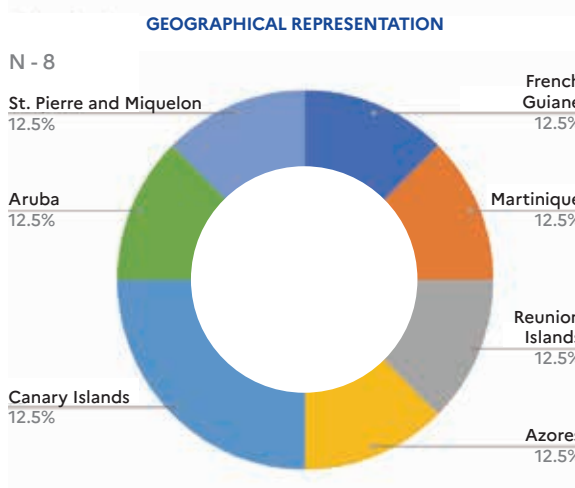
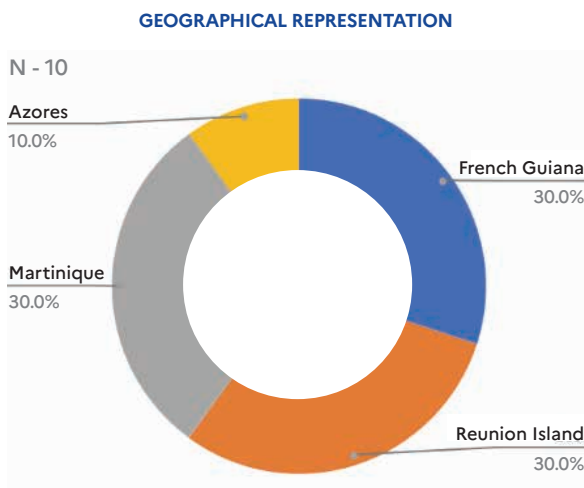


CULTURAL NETWORKING AND COOPERATION CALL

Application period:
01/03/2022 - 01/07/2022
Proposals received: 38
Eligible: 33
Selected: 10

MOBILITY FUND

Application period:
13/10/2021 - 01/12/2022
Proposals received: 71
Mainly non-eligible
Selected: 8



GENERAL OVERVIEW OF THE 4 ARCHIPEL.EU FUNDS

	Number of eligible applications by territory of origin	Number of selected projects by territory of origin
La Réunion	36	10
Guadeloupe	11	3
Canary Islands	30	6
Martinique	25	7
French Guyana	23	5
Azores	6	4
Mayotte	10	3
Madeira	18	2
Curaçao	11	3
French Polynesia	4	2
New Caledonia	13	2
Aruba	4	1
Bonaire	3	1
Saint-Pierre et Miquelon	3	1
Wallis et Futuna	4	1
Greenland	3	0
Sint-Maarten	4	0
TOTAL ORs	159	40
TOTAL OCTs	49	11
TOTAL	208	51

4.

THE IMPACT OF ARCHIPEL.EU ON THE CULTURAL SECTOR IN THE ORS AND THE OCTS

Funded by EU Funds, this pilot project acknowledges the value of culture as a strategic tool to contribute to the development of the ORs and the OCTs. The total of 250 proposals submitted to the four calls of Archipel.eu is an indicator of its importance for the local cultural sectors.

The framework of Archipel.eu has been flexible enough to welcome a diversity of projects, reflecting a broad understanding of culture, in line with the cultural and artistic life of the regions. The pilot project has encouraged a cross-cutting approach to culture, remaining open to other sectors, such as the environment, education, research, and medicine – enlarging the notion of culture to initiate exploration and innovation.

This section includes the central issues covered by Archipel.eu in relation to cultural cooperation challenges.

4.1. INTANGIBLE CULTURAL HERITAGE (ICH)

The Convention for the Safeguarding of the Intangible Cultural Heritage adopted by UNESCO in 2003 describes it as the *practices, expressions, knowledge and skills inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.*⁹ Intangible cultural heritage is essential both in maintaining cultural diversity in an ever more connected world – awareness of the heritage of communities helps to facilitate understanding and mutual respect among different communities.

(9) *Safeguarding of the Intangible Cultural Heritage - Basic Texts*“.



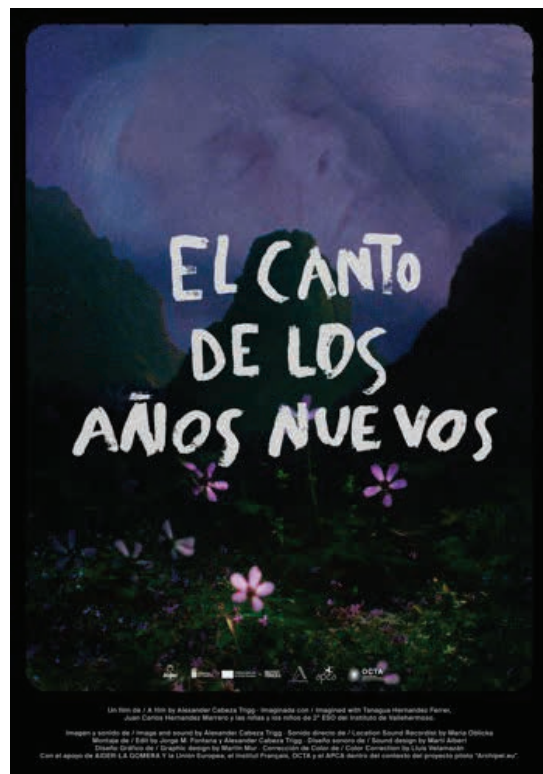
Aimed to provide the public with the varied languages of mandolin throughout Madeira.

The environments and conditions in the Outermost Regions and Overseas Countries and Territories are diverse, however the preservation and safeguarding of their heritage is a common priority for all of them. There are several underlying factors contributing to this necessity, alongside the escalating effects of climate change, which put their traditional ways of life at risk.

Archipel.eu's most successful call for proposals has been the Fund for the Safeguarding and Promotion of the Intangible Cultural Heritage. With 99 applications received, the Fund's broad understanding of culture, including rituals and ancestral knowledge, as well as the symbolic value of natural heritage, reflected well the needs and ambitions of local artists and cultural operators.

Beneficiaries of this fund have expressed concerns regarding the potential vulnerability of their intangible heritage. They emphasise the need for protective measures to safeguard this heritage, and in some instances, the need to internally and externally rediscover and reinterpret it, in order to ensure its continued relevance and significance.

The dissemination and export of Intangible Cultural Heritage is another key element to ensure its relevance both at local and international level. Providing funding to facilitate exchanges between professionals, collaboration opportunities and promotion of cultural knowledge abroad is also essential to support ICH. In a global world, traditional practices might provide a better alternative than mainstream global ones.



Collaborative filmmaking project that delves into the **silbo gomero**, the whistled language of La Gomera, (Canary Islands).

Another crucial challenge is to export, share and keep rejuvenating this heritage, so that it still produces lively and contemporary forms of culture, not only “niche” and conservative formats. The dissemination of cultural works, mobility of artists, networking and partnerships are also key elements for promoting the dynamism and worldwide recognition of cultural projects – as seen with other Archipel Calls. This vision of intangible heritage as a dynamic object is fully endorsed by the Institut français and the consortium, in line with its mission to promote contemporary art forms and culture internationally. The specific cultural knowledge can also be very inspiring for the rest of the world, with innovative diversification and resonance with global issues – such as the example of the “Agripédia-Pharmacopée kanak”.

“AGRIPÉDIA-PHARMACOPÉE KANAK” NEW CALEDONIA

A project by the New Caledonian Agricultural Institute, who worked closely with the Kanak communities to gather information on the cultivation and medicinal uses of plants from the Kanak pharmacopoeia – very sensitive information that had never been publicly shared in writing, sometimes not even with other tribes. Before the publication of the factsheets, approval had to be requested from the Kanak Customary Senate, as they were going to share ancestral knowledge. The factsheets are now publicly available on the Agripédia.



4.2. “CENTRE AND PERIPHERY” - ARTISTIC DISSEMINATION AT ORS AND OCTS, EUROPEAN AND INTERNATIONAL LEVEL

In April 2022, the On the Move network and Archipel.eu organised a webinar to discuss cultural mobility in the Outermost Regions and the Overseas Countries and Territories with local artists and cultural professionals. The notion of “centre and periphery” in the context of dissemination and mobility emerged as one of the key concerns.

At European level, these regions and territories are denominated and grouped in relation to their geographical distance from the European continent. During the webinar, the artists highlighted the need to challenge the perspective of what constitutes the periphery and the centre.

This framing is also visible at Member State level, where these territories may be perceived as orbits of the mainland, rather than as integral actors that collaborate with each other. Notwithstanding the specific political and administrative situations of each OR and OCT, in most cases communication is only bidirectional between the region and the mainland, creating situations where local artists are known in the mainland, but not in their own periphery.

Archipel.eu has aimed to address these concerns, notably via “The Collection” call for proposals, designed to promote existing work abroad (either performing arts or visual arts), an increased challenge for isolated territories. The majority of the beneficiaries of this call have indicated that it has provided them with novel opportunities to further disseminate artistic works. To continue supporting this, the Catalogue will remain as a useful promotional tool for the artists and companies.



Summary
Selection by discipline

DISCIPLINE	Number of projects	Total amount (€)
THEATRE	10	1,100,000
MUSIC	10	1,100,000
DANCE	10	1,100,000
MULTIMEDIA	10	1,100,000
VISUAL ARTS	10	1,100,000
PHOTOGRAPHY	10	1,100,000

The funding provided by Archipel.eu was able to offset the risks of presenting non-mainstream works of art and/or unknown artists to both OR and OCT audiences, especially in the framework of festivals. This dynamic positively contributed to legitimising the art and culture of these regions and territories, their contemporaneity, overcoming the stereotypes of exoticism and mere traditional artistic practice. It also helped to accompany some of these projects in their international strategies, to consolidate or stimulate partnerships and professional networking. Therefore, this Fund was very much appreciated by the beneficiaries, as a platform to support creation and artistic dissemination, but also as “customised” capacity building support.

The Archipel.eu project team was able to offer ad hoc expertise and support as needed to artists and companies, in aspects such as planning their dissemination strategy, facilitating opportunities for visibility and networking during professional events, such as festivals or roundtables, effectively stimulating the creation of partnerships. These aspects were highly appreciated by the beneficiaries.

Many “success stories” have emerged from The Collection Fund, such as the effective implementation of artistic tours or mobility or the development of artistic collaborations.

The Fund also strived to enhance the visibility of the cultures of these territories in continental Europe, so as to better promote their contribution to

European cultural diversity. Artists also noted that international dissemination in neighbouring countries would be complementary, and of great interest to develop and support.

In some cases, beneficiaries have been able to leverage the Archipel.eu support to complement or facilitate further public assistance, leading to new partnerships or international tours that were not originally planned.



The Compagnie Christiane Emmanuel inscribes its artistic practice in a resolutely contemporary and Caribbean choreographic language, with Martinican and Caribbean idiosyncrasy at its source.

As an example, the touring photography exhibition *"Identidades atlánticas. Una perspectiva patrimonial"*⁽¹⁰⁾ that toured the archipelagos of the Canary Islands, the Azores and Madeira, has resulted in the creation of the Observatory of Photographic Heritage of Macaronesia (MACOF), linking experts/technicians in charge of the archives of all the archipelagos, which is an extraordinary legacy. This new platform is already producing a new exhibit for 2023-2024: "Doors of Macaronesia", following the success of the previously implemented project.



The exhibition aims to enhance the historical photographic heritage of the Atlantic archipelagos of Macaronesia.

Collaborative artistic project to emphasise the urgent need to act and the need to move beyond imposed orders, to respond to the worrying state of the use of pesticides and soil pollution in Martinique and Guadeloupe.

(10) [Project information](#)

4.3. PARTNERSHIPS AND COLLABORATION OPPORTUNITIES

In the cultural and art sector, partnerships and collaborations are essential for professionals to develop and exchange, alongside creating new open market opportunities and ensuring their sustainability.

Ad hoc financial support with a focus on mobility and development of partnerships has been a long-standing request of the Outermost Regions towards the European Union. In this line, Archipel.eu included a strong focus on mobility and international partnerships in three of the four calls for proposals.

The calls targeting international collaboration (Networking, The Collection) have offered a base to create relevant synergies by allowing actors to propose their own working geography rather than imposing geographic zones. Bringing together the competences and the work of complementary organisations provides a chance to scale up and/or to bridge gaps; involving different artistic venues to organise tours offers a way to maximise the investment in producing artistic works, creates opportunities to find new audiences and paves the way for further collaborations.

The Networking Fund further contributed to encourage professional meetings and platforms, festivals and cooperation projects between structures and actors from various territories. Discussions with beneficiaries highlight how Archipel.eu funds have been instrumental in exploring new partnerships with a vast range of entities from a variety of ORs and OCTs, triggering the development of new artistic projects.



LES FABRIQUES DE TROPIQUE DU KÉPONE

5.

TRENDS IDENTIFIED IN ARCHIPEL.EU

5.1. GENERAL TRENDS

The general trends identified during the project implementation have revealed a series of challenges experienced by the artists and organisations of the ORs and OCTs. The selection process was complex as it required a delicate balance between adequate geographical representation and artistic disciplines, without compromising quality. All the applications were ranked by three experts, selected for their expertise in the cultural field, and originating from diverse geographical backgrounds. During the selection process, special attention was given to ensuring gender equality, digital aspects (platforms, digitalisation, online events, etc) and the use of eco-responsible approaches.

As a pilot project, one of the main challenges that Archipel.eu needed to address was to reach local artists and cultural professionals in the ORs and OCTs on a particularly tight schedule. In order to achieve this, the pilot involved cultural institutions from the ORs⁽¹¹⁾ as Associated Partners from its early stages, with the mission to reach the local communities and disseminate information about the available opportunities in a direct and efficient manner. For the OCTs, OCTA, as the Association of the governments of the OCTs, was able to relay the information directly to the relevant local stakeholders. In general, the dissemination of information and promotion about Archipel.eu calls for proposals was severely limited by the lack of opportunities for on-site visibility actions.

For the Outermost Regions, the €20,000 budget often did not match their full ambitions for international development. On the other hand, while funding for international mobility was one of the main requests from the ORs, the Mobility Fund has been the least used fund, resulting in unspent amounts, despite having a flexible ongoing selection process taking place monthly from October 2021 to December 2022.

(11) Associated Partners from the ORs: Direction des affaires culturelles de la Guadeloupe, Direction des affaires culturelles de la Martinique, Viceconsejería de Cultura y Patrimonio Cultural, Gobierno de Canarias, Région Réunion, University of Madeira and Direção Regional dos Assuntos Culturais dos Açores.

In the case of the OCTs, the challenges were linked to their needs for their cultural sectors, which generally speaking are looking for opportunities to support creation, however at a small-scale.

5.2. OUTERMOST REGIONS CHALLENGES

Reaching the local artists and cultural professionals

The limited budget available within the framework of this pilot project has prevented the possibility to effectively assign the task of “local liaison” to offer a support role to potential beneficiaries, which has led to the fact that different regions have a heterogeneous outcome, where the information shared locally has depended on the capacities of local authorities to provide support on a voluntary basis.

The communication strategy and dedicated Archipel.eu website have aimed at providing good visibility for the project, and at reaching out with a broad and public information campaign.

Several regional Webinar sessions were also organised to disseminate the information about the calls and objectives of Archipel.eu. Even though the consortium made efforts to provide translations of all official texts in French, Portuguese, Spanish and English, there was often a language barrier in reaching beneficiaries due to time and budget constraints.

Virtual support was provided by the consortium partners in all four languages, via webinars and one-on-one on demand calls, however the importance of direct local contact cannot be underestimated to reduce symbolic distance and ensure that all eligible actors feel they have a legitimate right to respond.

Budget-related aspects and access to EU Call for Proposals

The funding, limited to €20,000 per project with up to 90% co-financing, represented a substantial financial input for most of the beneficiaries. The small size of most of the organisations, as well as the scarce funding opportunities, limit their capacity to raise and manage higher amounts. For small organisations or emergent projects, Archipel.eu served as the only source of external funding; for more established organisations/institutions already receiving public funding, it served as a complement to their own budgets.

In the Archipel.eu calls for proposals, the quality of the proposals has been the main criterion for selection, which has often meant that in the ORs, experienced professionals were able to submit ambitious projects, where Archipel.eu was only a small complement of the total funding, to the detriment of smaller organisations that depended exclusively on Archipel.eu funding.

Based on the discussions with beneficiaries, for experienced professionals in the ORs, other EU programmes such as the Creative Europe programme remain unattainable, expressing a need for a more flexible budget approach that considers both small-scale and large-scale projects, in order to provide greater financial support for projects that foster international expansion and growth, as well as providing opportunities to open doors to newcomers with small grants.

International mobility

Mobility (inbound and outbound) and international work are essential for professionals in culture and the arts to ensure their survival and/or the quality of their work, however mobility was also funded indirectly via The Collection Fund and the Networking Fund.

The Mobility Fund responded to individual artists' and cultural operators' need to fund trips when their project is at an initial stage, and/or when they are not supported by an organisation, and/or to seize new opportunities for which rapid mobilisation is essential. As indicated above, the profile of beneficiaries from the ORs has been generally more experienced professionals, for which the Mobility Fund had less relevant exposure. Overall, unstructured mobility, outside of larger objectives of dissemination or networking, does not seem to meet the needs of the ORs adequately. In addition, several other mobility programmes already exist, such as the new EU programme "Culture Moves Europe" which aims to fund the mobility of 7,000 artists from 2022 to 2025. Rather than reproducing a mobility scheme specifically aimed at these territories, a close dialogue with the Culture Moves Europe programme (CME) and DG Education and Culture to ensure that the calls and specific needs of these territories are considered in the CME calls, as well as specific communication on the possibility for cultural players from ORs and OCTs to respond, should enable greater representation of these territories among the programme's beneficiaries.

5.3. OVERSEAS COUNTRIES AND TERRITORIES CHALLENGES

In general, the OCTs experience similar challenges to the ORs, however they are often heightened. Beyond the issues discussed in the previous section, we have identified the following specific challenges in the OCTs:

Small-scale approach

In terms of reaching the local artistic communities, only one OCT (New Caledonia) was able to have a local cultural institution as Associated Partner. This was mainly as a result of the lack of large cultural institutions that can take over the task of doing local liaison without

additional resources. To mitigate this, OCTA was tasked with the role of doing the relay and support for OCT applicants. Nevertheless, the Centre Culturel Tjibaou (New Caledonia) was essential in carrying out the dissemination and support to beneficiaries both locally and for French Polynesia and Wallis & Futuna, for whom the remoteness and time difference is an absolute barrier.

The lack of large-scale organisations did result in a notable trend where the selected projects from the OCTs are predominantly from newcomers and small-scale. For these beneficiaries, the opportunity provided by Archipel.eu has proven to be pivotal.

Creation versus Dissemination

Discussions with potential applicants revealed a mismatch between the calls for proposals and the needs of these territories. The pandemic restrictions at the beginning of the project, and the general context for international travel meant that artists and cultural organisations were looking for funding to support creation at local level, rather than dissemination and networking at international level.

This reasoning might explain the success of projects submitted by OCT stakeholders to the Intangible Cultural Heritage Fund, in comparison to their lower or non-existing participation in the other three calls for proposals, which had a mobility component and required a pre-existing relationship with organisations based in other Overseas territories or continental Europe.

6.

CROSS-CUTTING ISSUES

6.1. CONNECTIVITY

Improving the Outermost Regions' connectivity is one of the priorities outlined by the European Commission's 2022 Communication on the ORs. Relying on air and maritime connections for transport and for the supply of goods, the ORs face increased costs for participating in dissemination and networking activities, which require constant travel, often increasing the necessary time allocated to the activities by several days.

Throughout the project, the fragmentation of the cultural sector of the ORs has been noticeable, as there are limited instances of collaboration and dialogue that involve all the ORs and OCTs. To address this, during the evaluation process, beneficiaries have indicated that interactions among project holders should be encouraged within the project implementation, notably via joint events.

In this context, based on the contribution and efforts of APCA, the consortium of Archipel.eu has successfully developed the "Cultural Mapping" tool, available on the project's website,¹² which is designed to address this challenge and become a valuable tool for connecting artists and professionals of the cultural and creative sectors from the ORs and the OCTs, with the objective of facilitating collaboration opportunities.

By providing simple, easily updated information (including contact details), this tool enables all cultural stakeholders, whether from these territories, continental Europe or abroad, who are interested in developing cooperative ventures in one of these territories, to identify potential new partners and familiarise themselves with the local cultural sector.

(12) Available on <https://programme-archipel.eu/>

Launched in early 2023 and active until 2025, the Cultural Map of the Outermost Regions and Overseas Countries & Territories currently includes 172 organisations that have registered and authorised the sharing of their contact details to gain visibility as stakeholders in the cultural sector of these territories.

During the three webinars organised to discuss recommendations for the future of Archipel.eu, beneficiaries expressed that, in addition to the need to increase connectivity to further develop the cultural and creative sectors, there was also a need to increase the level of participation and understanding of stakeholders involved in all phases of Archipel.eu.

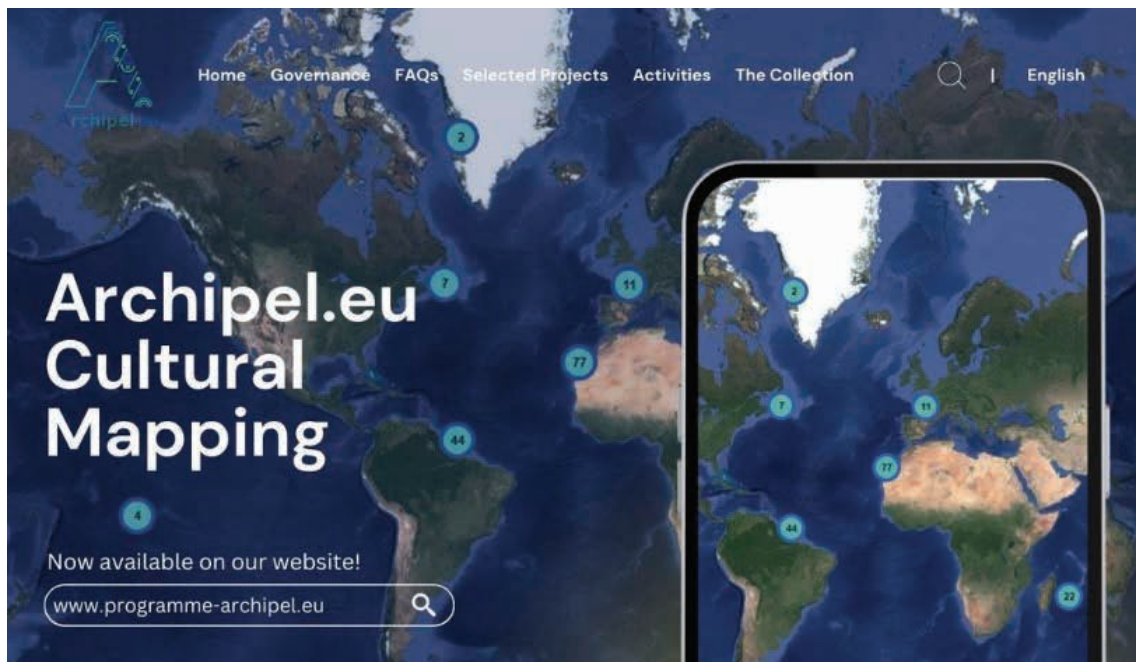
6.2. LOCAL EXPERTISE ON PROJECT MANAGEMENT

The most frequently cited issue during the webinars and feedback sessions with beneficiaries has been the need for capacity building actions. During the project implementation, the Consortium Partners and Associated Partners have worked closely with potential applicants to facilitate the process and provide personalised support and expertise in the implementation of the cultural projects.

However due to the limited resources available, both at human and financial level, this was only possible for potential applicants that had already developed their project, supporting them to fine-tune details and to ease the administrative burden of the application procedure.

In terms of the implementation of the projects, a simplified procedure was established for the contract and project monitoring system, which ensured that all organisations and artists, regardless of their capacity levels, were able to provide the requested information, while guaranteeing the accountability of all beneficiaries. This has been warmly received by the beneficiaries.

Despite efforts to offer procedures that are as flexible and accessible as possible, application remained challenging initially for some beneficiaries, due to their administrative capacities and also to the fact that for some the official documentation was not in their native language. However, interestingly, those beneficiaries with experience in other programmes, expressed that the administrative procedure was simpler than what they were used to. The more inexperienced candidates



received support as needed through the process, and over time, it has increased their capacity and helped them to get familiarised with donor procedures, a steppingstone for considering applying for European or international funding.

The feedback received during the webinars points to the fact that, to increase the accessibility and inclusivity of the project, actions to develop the competencies of the potential applicants should be at the core of Archipel.eu, not to replace existing initial training programmes, but to strengthen the skills needed to internationalise projects and help cultural operators break out of their isolation. Such capacity building programmes would be designed and implemented to level the playing field and to take into account the structural differences between the cultural sectors of these very diverse territories.

Increasing the capacity of local stakeholders would also lead to increasing the sustainability of the projects, as the competencies acquired in project development rationale, project management and procedures to respond to European calls for proposals would also be transferrable to other funding sources.

Capacity building actions are a historical request of the ORs and the OCTs to increase their levels of participation in European funding programmes. However, it is relevant to acknowledge how this is intrinsically linked to the “brain drain” phenomenon, fuelled by existing social and economic disparities across the regions of the EU, which affects the Outermost Regions disproportionately. This is underlined in the Commission’s Communication on the ORs, where the use of existing EU tools to retain young people is encouraged, alongside a commitment to take into account the OR’s specificities in the initiative to mitigate the challenges associated with brain drain.

The communication “Harnessing talent in Europe’s regions” draws attention to the demographic challenges facing the outermost regions and supports regional authorities in promoting talent such as training, retaining and attracting people.

6.3. EUROPEAN ADDED VALUE

The European Added Value of Archipel.eu has proven highly beneficial. Its impact shows how an intervention from the EU in the cultural sector of the ORs and OCTs can generate results with an international dimension, which is a novelty for most of these territories. Granting European funding for cultural projects in the ORs and OCTs expands the notion of European culture and identity, in a way that funding programmes at national levels are not able to achieve.

It is indeed essential that programmes such as Archipel.eu, and/or any future similar programme, do not try to replace local and institutional support to the cultural and creative sectors, but rather fully encompass their added value to encourage another scale to the supported projects, relying on a necessary regional, European or international ambition.

The different political and administrative contexts of each territory in relation to its respective Member State result in a variety of approaches that often focuses on the survival of the local cultural sector, rather than investing in its promotion and international development, which limits their growth potential, or prioritises culture as a tourist attraction.

Archipel.eu, thanks to its focus on Intangible Cultural Heritage, as well as by providing opportunities for dissemination and international cooperation, has been able to bridge an existing gap in these territories, where the reliance on tourism can overshadow traditional practices or creativity or confine them to certain practices to meet the supposed expectations of tourists. In fact, the territories feature a wealth of untapped and relatively unfamiliar cultural resources that are exceptionally diverse, encompassing a wide range of high-quality traditional and contemporary artistic initiatives.

Cluster 2 of Horizon Europe has a Call for proposal on cultural heritage: https://research-and-innovation.ec.europa.eu/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-europe/cluster-2-culture-creativity-and-inclusive-society_en

Presenting vastly different environmental and biodiversity contexts to continental Europe, the cross-cutting approach of Archipel.eu has allowed it to become a “Laboratory of experiences”, where synergies have been developed across sectors, with cultural projects being developed with a focus on the environment, education, research, medicine, etc.

However, beneficiaries have highlighted the need to expand the geographical perimeter of eligible territories, to include the neighbouring countries/regions which often represent more obvious and attainable areas of natural cooperation, with whom many links exist already, building on beneficiaries’ meaningful partnerships and allowing for reciprocity and meaningful cultural exchanges. Targeted areas should include North America, South America, other Pacific islands, or countries in the African continent with natural links with the Canary Islands or Réunion. A great example of this practice already exists in the context of the Interreg Caribbean programme, which allows organisations from the Caribbean ORs to implement projects with their neighbours in the Caribbean, across 40 countries and territories.¹³



This project shows the benefits of medicinal plants in curing diseases, as well as their traditional usage methods. (Mayotte).

(13) [Interreg Caribbean website](#)

7.

PROPOSALS FOR A FUTURE ARCHIPEL.EU

On the basis of the lessons learned in this pilot project, Archipel.eu provides a set of recommendations and suggestions to target future funding opportunities for the ORs and the OCTs in this policy area. Many lessons have indeed been learnt, successes achieved, and issues encountered throughout the two years of implementation of the project.

In addition, a multilevel process was implemented to collect feedback from all the actors involved: the Associated partners and the beneficiaries, alongside other key stakeholders.

The methodology for this process has included an in-depth evaluation of the supported projects, via the thorough analysis of the projects reports, and some interviews conducted with the beneficiaries, thanks to the help of two external experts.

A series of 3 webinars have also been organised in collaboration with Relais Culture Europe,¹⁴ on the topics of (1) Added Value, (2) Inclusion and Accessibility and, (3) Governance.

The outcomes of the workshops advocate for envisioning a future Archipel.eu programme as a comprehensive, long-term initiative tailored to address the shared challenges and diversities encountered in the ORs and OCTs. This programme should be firmly rooted in the territories themselves and foster the active involvement of all stakeholders and cultural professionals, both from small and large organisations to encourage their participation in a wider professional ecosystem.

Keywords to guide the programme's vision: ownership, inclusivity, grassroots engagement, and fostering fair and sustainable partnerships.

(14) The French association *Relais Culture Europe* is an innovation platform for Europe and culture. In France, it acts as the Creative Europe Desk. Its mission is to support European cultural innovation practices and the development of projects, cooperation networks and European exchange and research communities between stakeholders involved or wishing to become involved in European cultural issues.

This section builds on all the topics discussed before, summarising the suggestions and recommendations that have been identified as ways to improve a future edition of the Archipel.eu pilot project.

7.1. CALLS FOR PROPOSALS THAT ARE BETTER DEFINED AND MORE FLEXIBLE

The Archipel.eu pilot project was structured around four calls for proposals, launched between the end of 2021 and the Spring of 2022, resulting in a total of 250 applications received and 51 projects selected for funding, an indicator of the relevance of the project to the cultural sector.

However, several issues were noted:

- A considerable number of non-eligible applications to some of the Funds, in particular for the Mobility Fund (reasons include the legal status of the beneficiaries, poor quality of applications, geographical coverage and deadlines).
- Confusion between the calls: some projects would have been a perfect fit for other calls than the one they were applying to (when possible, the consortium would redirect applicants).
- Geographic distribution of beneficiaries. For certain funds, such as The Collection and Cultural Networking, the bulk of applications and selected projects came from French ORs.
- The applications timespans were too short for completely new applicants or emerging players, thus favouring organisations already well established in their professional practices.
- Geographical scope limited the opportunities to work on regional projects.
- Lack of human and technical resources in cultural organisations to develop and work on applications with an international and regional scope. Interviews have revealed that most project holders were already experienced professionals in the cultural field, notably with strong networks on the European continent.

- The health crisis posed significant challenges for artists and cultural organisations, making it difficult for them to envision their participation and engagement in international contexts.

The design of distinct funds to implement the different objectives of Archipel.eu was instrumental in reaching the various specific objectives required by the European Commission. However, in consideration of the issues listed above, some of the following actions are suggested to improve the design of calls for proposals to attract a wider range of participants and quality projects to support.

In light of the above, the report provides with the following recommendations for any future programme such as Archipel.eu:

► **Continuity of funding to facilitate accessibility via annual calls for proposals:**

Archipel.eu would need to offer a stable and continuous scheme in order to be identified as an available, dependable and reliable funding option by the professionals over a long-term perspective, in order to be able to plan and design projects with enough time. This would help to move from singular project funding to a more structural instrument, which fosters innovation and creativity. The continuity of the funding is key to its accessibility and inclusivity, as it removes the urgency of the funding, and allows newcomers to work on their applications and improve the design of the projects. A future edition of the programme should be implemented for 4 years with at least 3 annual calls for proposals.

► **Different project scales and funding that meet the different needs of the sector:**

The range of grants available needs to be enlarged to foresee the support to bigger projects, which would leave the small organisations space to apply to the smaller options. While the Creative Europe actions remain ambitious for the ORs and OCTs, there are many experienced cultural organisations for whom a larger grant amount (e.g. €50,000 to €100,000 over 3 years) would help to consolidate the structuring of certain organisations or projects and allow them to significantly scale-up a project.

► **Enlarging the geographical perimeter of the regional partnership projects:**

Eligible territories need to include the neighbouring countries/regions with whom many links exist already. In that sense, the Interreg regulation 2021-2027 provides for a specific strand (D) for the outermost regions: https://ec.europa.eu/regional_policy/policy/cooperation/european-territorial-cooperation-outermost-regions_en, building on beneficiaries' meaningful partnerships, fostering meaningful cultural exchanges and allowing for reciprocity.

► **Adapt selection criteria to take regional disparities into account**, particularly in terms of professional organisations, so as to **create a level playing field** to not favour established institutions or areas that are already well connected. In particular, these criteria should facilitate a larger representation across all ORs and OCTs among the projects selected.

► **Less funds, better defined:** Overall, the calls for proposals of a future programme for culture for the ORs and OCTs could benefit from being simplified to two types of financing:

- A small-scale yearly Cultural and Artistic Fund for artists and organisations to support projects with a regional or international dimension, with annual calls for proposals, continuing the grants of €20,000 and 90% co-financing. It could include projects with a focus on Intangible Cultural Heritage, support to festivals or professional events, dissemination of visual art exhibitions or performing art tours, or artistic residencies.
- A large-scale call for proposals to help

structure organisations over 3 years, with grants between €50,000 to €100,000. These organisations should also promote regional or international projects.

7.2. CAPACITY BUILDING ACTIONS AS A SPECIFIC COMPONENT OF THE PROJECT

The need to increase **capacity building actions** has been one of the main requests throughout the implementation of the project. Due to the limitations imposed by the budget, the pilot project had to focus solely on online workshops and information sessions to reach participants in the ORs and OCTs.

The feedback received has emphasised the importance of adopting a transversal and global approach of accessibility and inclusiveness, which begins with working on the development of the specific competencies that potential applicants need to join the European and international cultural sphere, in order to have a fair and sustainable participation from a wide range of professionals, from all 9 ORs and 13 OCTs.

Future editions of Archipel.eu should allow sufficient funding to facilitate training opportunities onsite. Virtual workshops are a great tool to share information and gather initial interest, however they fall short to provide actual training and work on practical aspects. Training sessions in the territories would also foster a collaborative approach, where project developers can meet and exchange. This physical presence in the territories should also help to consolidate a more in-depth knowledge of the cultural sectors in these areas, to the benefit of the project's implementation.

The capacity training component should be more formally (and financially) included in the project strategy to encompass a large range of activities, such as training activities in person or online (cultural management, funding research, festival organisation, artistic direction, etc), summer camps and regular tailor-made support for the beneficiaries.

Such training programmes should

be implemented in such a way as to encourage networking between the players involved: while they are learning, they meet peers and other relevant stakeholders who can eventually become partners and resources, opening them up to new opportunities.

The success and sustainability of the capacity building actions will increase substantially if the relevant stakeholders and policy makers are involved in all phases. A holistic approach that involves local authorities, the national Creative Europe Desks and Europe Direct contact points would ensure that the actions are anchored in the mission to improve access to EU programmes from these territories.

7.3. INTEGRATION OF LOCAL STAKEHOLDERS AND POLICY MAKERS

The Outermost Regions and the Overseas Countries and Territories highlight the importance of having a dedicated programme to finance cultural initiatives. It is an acknowledgement of their cultural and creative richness, their unique characteristics, and their specific cultural challenges (such as keeping heritage alive, sustaining and contributing to cultural diversity, counteracting homogenisation, promoting alternative narratives for sustainability, etc).

Such a program could foster the promotion and full participation of the ORs and OCTs within continental Europe. It plays a crucial role in cultivating a sense of European identity and encouraging a sense of belonging.

It is then crucial for the stakeholders from the ORs and OCTs to ensure an open governance where all the Culture and creative professionals, local and regional policy makers, local and European networks, Creative Europe Desks, beneficiaries, etc, are embedded and participate in the project from the conception stage.

From the start, the consortium of the Archipel.eu pilot project has involved all

the public regional cultural authorities from all the Outermost Regions as Associated partners, in addition to European networks (EUNIC and On the Move), the French Creative Europe Desk (Relais Culture Europe) and the Centre culturel Tjibaou of New Caledonia. Understanding the need to foster ownership of the project by the ORs and OCTs, meetings with the Associated partners were held regularly and information sharing was constant. They have had an advisory role during the evaluation committees and the closing recommendations phase.

The role of the Associated Partners has been key to ensure the relaying of the information at local level. However, disparities have been observed. For instance, the French ORs, where cultural organisations are well integrated within regional and national networks – despite their small scale - were able to submit projects of very high quality, which is a possible reason that explains the fact that 55% of the projects funded by Archipel.eu have been awarded to these regions.

The involvement of local institutions and policy makers, via the facilitation of networking among them across the territories, has a notable effect on the success of applications and absorption of funding. Deepening their commitment and increasing their support should be a priority for future actions.

In practice, relying on voluntary work for the dissemination of information and offering support to potential applicants is unfair to territories where the human and financial resources are already strained.

A model of funded “regional hubs” or regional cultural incubators that are partners of the project, for example initiatives such as BESTLIFE2030, should be envisaged in Archipel.eu, as they are able to disseminate information in the local languages, offer guidance to applicants, and foster the promotion of the project at local level, complementing the central management required to ensure equal coverage of the 9 ORs and 13 OCTs.

7.4. COMMUNICATION AND VISIBILITY

As a pilot project, the communication strategy of the project has focused on reaching the cultural actors of the ORs and the OCTs. Within the Consortium, webinar visibility actions were organised jointly, APCA in particular supporting the development of communication tools.

Communication tools

Archipel.eu has used a range of communication tools, mainly conveying its mission and message through the website, logos, social media, digital paid campaigns, The Collection Catalogue, videos, and The Beneficiaries Portraits Catalogue, among others, to promote the project and engage with the target audience. The Archipel.eu website has served as a central hub for information regarding the project, funding opportunities, and updates. It has successfully provided access to application guidelines, project descriptions, and contact information. Social media platforms, including Facebook, Twitter, YouTube, LinkedIn and Instagram, have been used to engage with the target audience, share project updates, and highlight milestones and success stories - these channels have been effective in disseminating information and fostering a sense of community.

Moving forward, it is recommended to maintain and improve these tools while also exploring new avenues for communication, such as interactive features and targeted audience engagement strategies.

► **Maintaining the brand identity and social media platforms:** Continuity in the use of the brand name and logo in future editions would build on the existing presence and help potential applicants to create a visual association and brand recall

for the different funding opportunities.

► **Continuing to use webinars and visibility/networking events:** Archipel.eu has organised a total of 13 webinars (available on the project's website) and 1 public event to share information about the opportunities offered by Archipel.eu, promote funded projects, and facilitate networking opportunities. In addition, the consortium partners have participated in relevant international events on culture to promote the pilot project. This should be further developed with on-site events that would complement the informational aspect and provide actual training to potential applicants. Ideally in the future, diversifying formats to accommodate different learning styles, ensure wider participation, encourage interactive sessions and incorporate



Public event in Madeira, bringing together artists, government representatives and professionals from local and regional cultural sector.

feedback mechanisms for continuous improvement.

► **Continue to promote the visibility of ORs and OCTs artists and cultural actors:** The Collection & The Portraits Catalogue: Continued development and expansion of The Collection Catalogue is recommended, as it can easily fit as a complementary communication platform to any fund. Enhancements to the catalogues could include improving the user interface and accessibility, categorising the works by themes or regions, and incorporating features that facilitate direct engagement between artists and potential collaborators or audiences (Annex 3 & 4). Videos also serve as powerful visual storytelling tools to engage and inspire the audience. It is recommended to diversify the types of videos produced by the beneficiaries. This can include interviews with beneficiaries, behind-the-scenes footage, documentation of events, and testimonials from participants. Integrating them into the project's platforms to increase engagement and create a dynamic and immersive experience for the intended audience.

Building on the existing Cultural Mapping: Cultural Mapping should be an ongoing process, rather than a one-time activity. Regular updates and revisions of the Cultural Map will ensure that it remains relevant and reflects the dynamic nature of the cultural sector in the ORs and OCTs. The sustainability of the Archipel.eu Cultural Mapping tool is ensured through APCA, which guarantees hosting and domain services for the website until 2025. This commitment demonstrates a long-term dedication to providing access to the Cultural Map for those who may benefit

from it. By securing hosting and domain services, the tool remains accessible to individuals, cultural professionals, organisations, and stakeholders, ensuring they can continue to utilise the platform as a valuable resource.

Language diversity

Archipel.eu was designed with a multilingual approach to promote inclusivity. Efforts were made to provide all official written information in 4 languages, French, Portuguese, Spanish and English, for all key communications: calls, website, etc.

For certain key events, resources were allocated to ensure interpretation to all four languages.

However, despite these efforts, there were limitations in achieving complete linguistic coverage, which may have hindered effective communication within certain territories or regions. Language barriers emerged as a recurring and prominent challenge among beneficiaries. In some instances, the predominant use of the French language in various key project documents was perceived as a barrier to accessibility, easy expression, and effective interaction for non-French speakers.

In future editions, a cultural programme for the ORs and OCTs needs to continue prioritising a multilingual approach to reach a diverse audience effectively with a corresponding allocated budget. Additional resources need to be allocated to ensure comprehensive translation services for all communication materials. Collaboration with local partners can ensure accuracy and cultural sensitivity in translations.

8.

MAIN TAKEAWAYS OF ARCHIPEL.EU

Summarising the two rich and intense years of implementation of the first pilot project dedicated to culture and creativity in the Outermost Regions and the Overseas Countries and Territories is a complex endeavour. These regions and territories are each unique in their own right, and designing a programme that is able to recognise and promote all of their intrinsic cultures comes with many challenges. Nevertheless, the many “success stories” and enthusiastic feedback from the beneficiaries have been truly rewarding for the project Team.

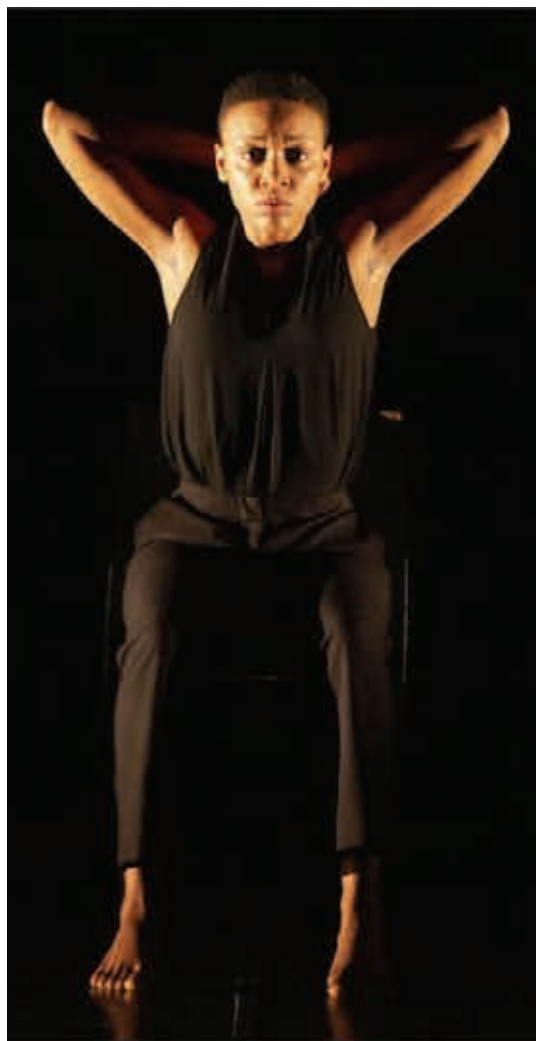
► **Throughout the project, the creativity and innovation of the ORs and OCTs has transpired in every call for proposal** – no two projects are alike - and during the selection process it has been clear how **many of the selected projects would undoubtedly not move forward without Archipel.eu support**, placing a great responsibility on the Evaluation Committee to support quality while acknowledging their different origins.

► Unexpectedly, while the issues of connectivity and artistic collaboration are a major concern for the regions, mobility without a particular context, **“dry mobility”, has proved not to be the best tool to address these concerns, as opposed to the other schemes that include mobility as a component, such as dissemination support, artistic residences or collaborative projects.**

► Launching four brand new calls for proposals, for a group of actors that have rarely been the recipients of European funding, proved too ambitious, and at times counter-productive. **It is essential to ensure diversity in the calls to cater to the varying capabilities of different recipients of the ORs and OCTs.** A holistic approach where artists and organisations have greater flexibility within fewer options will likely yield better results. In addition, artists and cultural organisations will have a much clearer idea of what they can apply for.

► **The issue of capacity building, closely linked to the questions of accessibility and inclusivity, needs to be a major component of any future programme for culture.** Recognising that artists or cultural professionals may not have the knowledge or operational capacity to undertake certain projects due to their size and complexity, **actions to develop competences will lead to effectively engage and support artists with different skills, resources, and project requirements, fostering a more inclusive and impactful programme.**

► At this moment, the groundwork for a cultural programme for the ORs and OCTs has been established by Archipel.eu. **Continuation of the funding will ensure that the work that has been done will be upheld and expanded,** guaranteeing that cultural stakeholders in these territories can begin to rely on European funding to work on the dissemination and growth of their creative work, developing new collaborative projects or participating in international festivals or events.



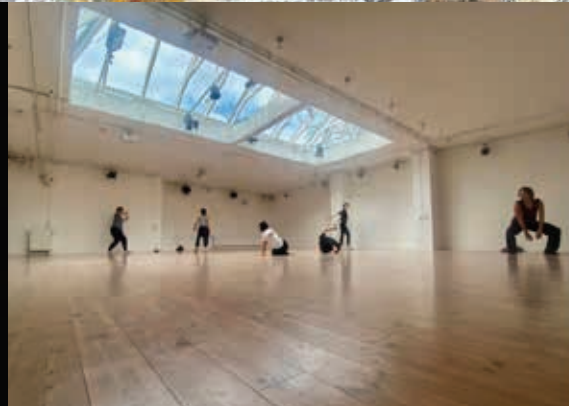
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LIST OF ACRONYMS

ANNEX 2
ARCHIPEL.EU AT A GLANCE

ANNEX 3
THE COLLECTION CATALOGUE

ANNEX 4
THE PORTRAITS CATALOGUE



Annex 1 - List of Acronyms

- **APCA** - Agência de Promoção da Cultura Atlântica
- **BEST** - Biodiversity and Ecosystem Services in Territories of European overseas
- **DG-REGIO** - European Commission's Directorate-General for Regional and Urban Policy
- **DOAG** - Decision on the Overseas Association, including Greenland
- **EC** - European Commission
- **EU** - European Union
- **ICH**: Intangible Cultural Heritage
- **IF** - Institut français
- **MACOF** - Observatory of Photographic Heritage of Macaronesia
- **OCTA** - Association of Overseas Countries and Territories
- **OCTs** - Overseas Countries and Territories
- **ORs** - Outermost Regions

Archipel.eu at a glance

Key components and accomplishments of Archipel.eu

◆ **Launching Event of Archipel.eu – Webinar session (10/13/2021)**

◆ **Consortium members**

Institut français (leader of the project) is the public establishment responsible for France's external action

OCTA is the Association of the 13 Overseas Countries and Territories of the European Union

APCA - Agency for the Promotion of Atlantic Culture is a private non-profit organization based on the Island of Madeira



◆ **Associated Partners**

- Centre culturel Tjibaou in Nouméa, Nouvelle Calédonie
- Direction des affaires culturelles de la Guadeloupe
- Direction des affaires culturelles de la Martinique
- EUNIC - European Union National Institutes for Culture
- Viceconsejería de Cultura y Patrimonio Cultural, Gobierno de Canarias
- Région Réunion
- Relais Culture Europe (French Creative Europe Desk)
- On The Move (artistic mobility network)
- University of Madeira
- University of Torino, Archipelago Europa
- Direção Regional dos Assuntos Culturais Açores

◆ **Archipel.eu Calls**

🏆 Fund for the safeguarding and promotion of the intangible cultural heritage of outermost regions and overseas countries and territories (10/13/2021-02/13/2022)

Budget of the fund: 270 000 €

Selection Committee on: 03/16/2022

18 selected projects (grants from 1 250 to 20 000€) implemented from 04/2022 to 03/2023

🔗 Cultural networking and cooperation Archipel.eu (03/01/2022-07/01/2022)

Budget of the fund: 150 000€

Selection Committee on: 08/02/2022

10 selected projects (grants from 7 500 to 20 000€) implemented from 08/2022 to 05/2023

📚 The collection-Archipel.eu special edition (10/13/2021-01/16/2022)

Budget of the fund: 170 000€

Selection Committee on: 02/08/2022

15 selected projects (grants from 5 000 to 18 000€) implemented from 03/2022 to 03/2023

🚗 Mobility fund Archipel.eu (10/13/2021-12/01/2022)

Budget of the fund: 88 000€

Applications received were reviewed by 2 experts

8 selected projects (transportation covered and per diem granted) implemented from 01/2022 to 02/2023

◆ **The Collection Archipel.eu Catalogue (2022)**

Dissemination of the 15 selected projects

Available in four languages

◆ **General Webinar sessions**

26/04/2022: **Cultural mobility in the European Outermost Regions and Overseas Countries and Territories**", in cooperation with On the Move

28/04/2022: **"Cultural Networking and Cooperation Fund"**, in cooperation with Relais Culture Europe

13/10/2022: **Launch of "The Archipel.eu Collection"**

02/02/2023: **Advice and Technical Support Meeting for all the Archipel.eu beneficiaries**

◆ **Visibility actions**

12/13/2022: Consortium Meeting in Madeira

06/01/2023: Final Consortium meeting in Brussels

09/30/2022: Organisation of a round table at the festival *Zébrures d'Automne*, Limoges France

12/01/2022: Invitation to present Archipel.EU and its programmes during the Event "Pacte de visibilité des artistes ultramarins" at the Ministry of Culture, and let by the Ministry of Outre-mer at the Carreau du Temple in Paris

◆ **Towards the recommendations -Webinars and data collection**

22/03/2023 - **Archipel.eu Recommendations: Webinar 1 "Objectives and added value of Archipel.eu"**
In cooperation with Relais Culture Europe. (English)

13/04/2023 - **Archipel.eu Recommendations: Webinar 2 "Inclusion and accessibility of Archipel.eu"**
In cooperation with Relais Culture Europe. (English)

10/05/2023 - **Archipel.eu Recommendations: Webinar 3 "Governance of Archipel.eu"**
In cooperation with Relais Culture Europe. (English)



THE COLLECTION ARCHIPEL.EU

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the European Union

ARCHIPEL.EU

Archipel.eu is a pilot project co-funded by the European Union that offers funding opportunities to artists and cultural organisations from the Outermost Regions of the European Union and the Overseas Countries and Territories.

Taking into account the specific contexts and needs of the cultural and creative sector in the Outermost Regions and the Overseas Countries and Territories, a consortium of three partners developed Archipel.eu: the Institut français, the Association of the Overseas Countries and Territories (OCTA) and the Agency for the Promotion of Atlantic Culture (APCA).

Archipel.eu aims to test, over a period of 24 months, a direct financial aid mechanism for cultural professionals, artists, groups of artists, cultural organisations and institutions, residing in the 9 Outermost Regions of the European Union and in the 13 Overseas Countries and Territories. The project aims to enhance their rich cultural heritage, disseminate artistic creations and support cultural exchanges through the mobility of professionals.



9 Outermost Regions

(OR)

Azores, Canarias, French Guiana, Guadeloupe, Réunion, Madeira, Martinique, Mayotte, Saint Martin

13 Overseas Countries and Territories

(OCT)

Aruba, Bonaire, Curaçao, French Polynesia, French Southern and Antarctic Lands, Greenland, New Caledonia, Saba, Saint-Barthelemy, Saint Eustatius, Sint Maarten, Saint-Pierre-and-Miquelon, Wallis and Futuna





THE COLLECTION ARCHIPEL.EU

The Archipel.eu Collection supports the dissemination of exhibitions, shows, light artistic proposals in their implementation, in order to promote contemporary artistic creation from the Outermost Regions of the European Union, and the Overseas Countries and Territories.

This catalogue aims to highlight 15 cultural offers selected by a jury of international experts as part of the Archipel.eu Evaluation Committee. The selection proposed here is based on strong and sometimes clear-cut artistic, reflexive and political positions.

These works challenge us, question us and make us travel. They make it possible to highlight the creative vitality of territories far from their mainlands, while questioning this relative notion of remoteness.

Through theatre, music, dance or image, the artists who carry these works invite us into their worlds, presenting the complexity and richness of their lands.



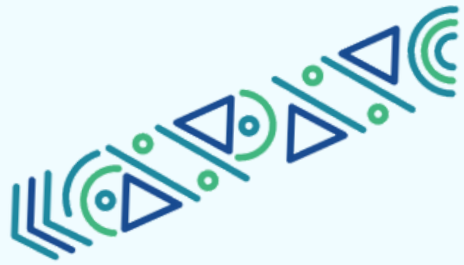
Presented in the form of a downloadable catalogue, navigation in the document is possible via several entries by discipline, by theme and by institution.

For each offer, you will find in the catalogue:

- a short presentation text
- a link to a video extract, Instagram or a website
- a link to download a detailed description and/or a technical sheet and/or a financial sheet for each project
- the international distribution strategy
- the dates of some events planned for the year 2022-2023
- international perspectives
- an electronic address to contact the structure.

Intended for French and International artistic and cultural institutions, the artistic and cultural content presented in this catalogue is calibrated to facilitate their dissemination and circulation.

The Archipel.eu team



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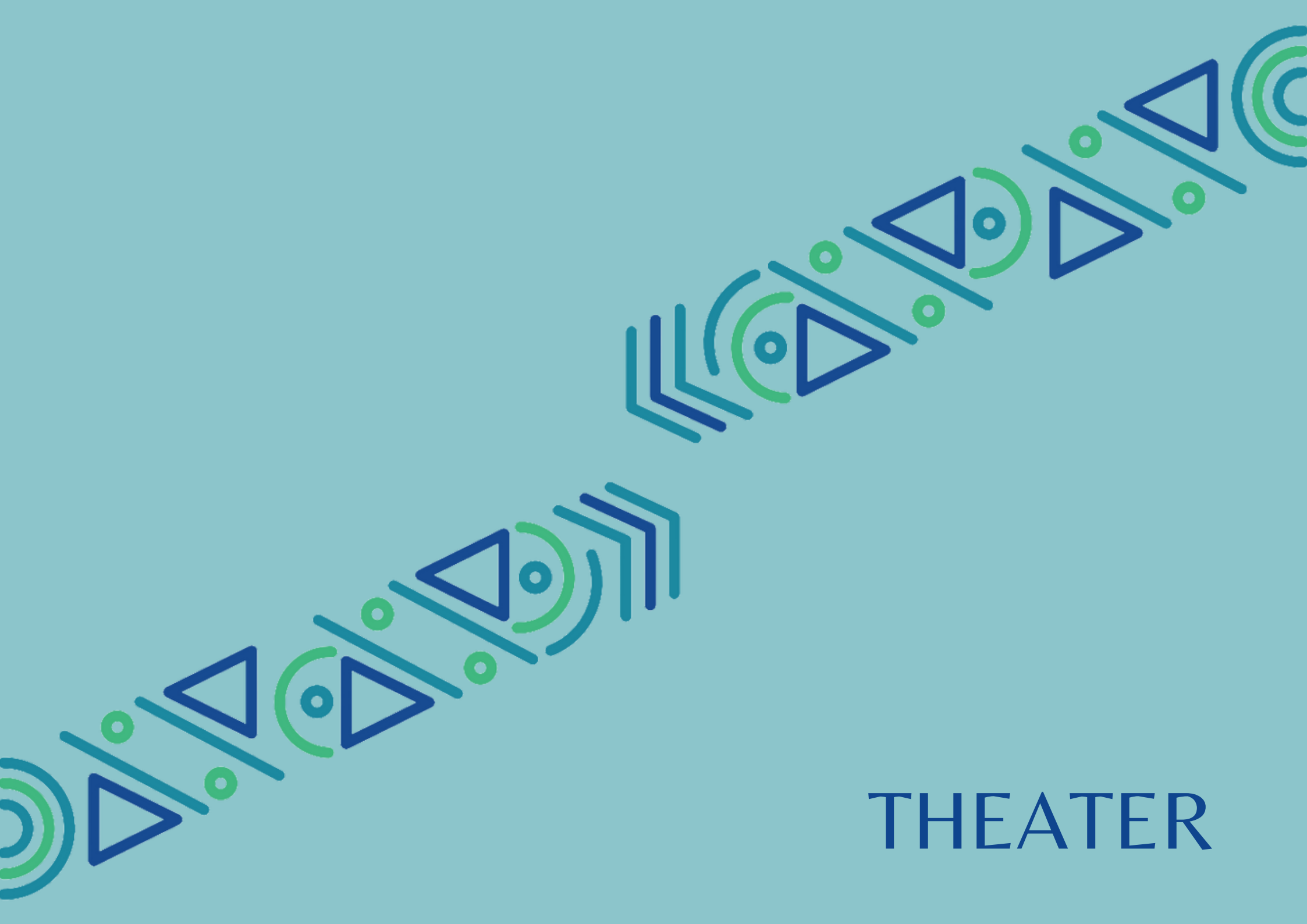
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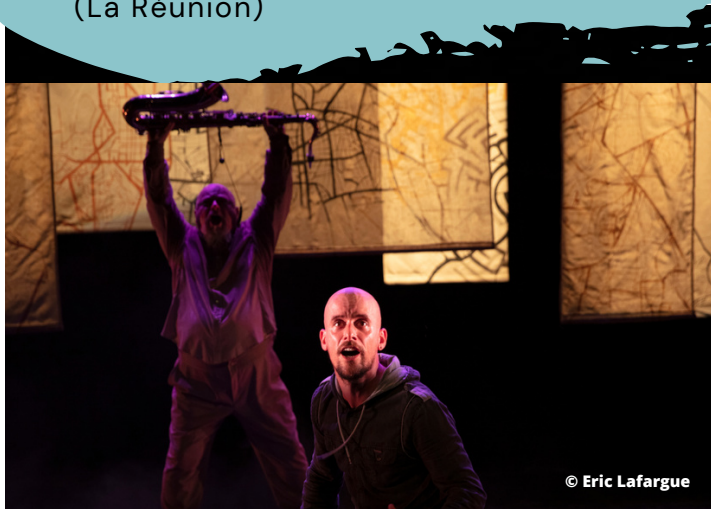
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THEATER

Frénésies

Compagnie Tilawcis
(La Réunion)



© Eric Lafargue

THE PROJECT

Frénésies is an enthusiastic ritual, a wandering in the tumult of a claimed freedom. It tells the story of Thomas, an islander "without horizon", sometimes candid, who meets his reversed double Bilal who will make him juggle between disturbing and ecstatic situations around an unforgettable trip on the American roads. Everything contributes to tightening this piece towards a philosophical, mystical high point, an intimate ritual to reconnect with oneself, with one's roots, thus becoming a new genre: an initiatory road-theater. This creation wants to question the path we want for ourselves, blocked as we are in certain places by limits that can be real or that we set ourselves.

Keywords: Road-Theater, Fun, Adventure, Jazz, Quest

The Compagnie Tilawcis

Compagnie Tilawcis was created at the beginning of 2020 on a land of intense cultural mixing, the island of La Réunion. Its goal is to transcribe through original creations the pulse of current questions through transdisciplinary artistic collaborations. With *Frénésies*, combining theatre and jazz, the Company has won two lasting partnerships by joining forces for 3 years with the Théâtre Les Bambous de Saint-Benoît, a scene under agreement of national interest, and the National Dramatic Center of the Indian Ocean.



International perspectives

Canada, Africa, United States of America, Guadeloupe, Martinique, France

Scheduled calendar

01/08/2022 | La Raffinerie Saint-Paul, La Réunion
 16/09/2022 | Médiathèque Aimé Césaire, Sainte Suzanne, La Réunion
 08/10/2022 | Médiathèque Antoine Roussin, Saint-Benoît, La Réunion
 11/04/2023 | Cité du Volcan, Bourg-Murat, La Réunion
 21/04/2023 | Médiathèque Antoine Roussin, Saint-Louis, La Réunion

 [Further information](#)

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Les Revenants de l'Impossible Amour
Compagnie La Thymélé
(Martinique)



THE PROJECT

A love story between a man and a woman. Like a "Romeo and Juliet" played by the gods of death. Jean-Simon Brutus and Dame Brigitte develop in front of us a love song which would be titled "I love you, nor do I". This story is not set in a balcony but in a cemetery, where the characters speak of desire and the absence of desire, of betrayal, of the relationship between social classes, which put a brake on mutual attraction. This text has Koltesian allures about the commerce of desire. This game takes on a Homeric dimension. Here we are projected into a cynical and mystical tragedy.

Keywords: Love, Haiti, Mystical, Codes, Power

The Compagnie Thymélé

The work of the Thymélé is centred on theatrical research with a focus on Caribbean dramaturgy, on cultural innovation in a European context. "What is changing? What is blocking? What do we create over time so that the representation of things changes? How to face the "unsustainable"? Innovation will be understood as the ability to imagine and invent, i.e. to take a fair look at what is possible at the moment. Decompartmentalise the cultural object in order to nest it in other places. We, the West Indies and French territories of the Caribbean, we are little bits of Europe in America. A beautiful singularity and a chance that we must seize in order to explore our relationship to the world.



International perspectives

Burkina Faso, Marocco, Martinique, Guadeloupe and the Caribbean "Bassin" (Haiti, Saint Lucia, Cuba, Saint Dominique, Dominica, Jamaica), Quebec.

Scheduled calendar

After a tour in Martinique and Guadeloupe in the first half of 2022, the Thymélé is planning collaboration(s) with Tel Aviv, Saint Lucia and/or Burkina Faso for October/November 2022 and May 2023.

 [Further information](#)

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Poème Confiné d'Outre-mer et Trois femmes et la pluie, Compagnie Lolita Monga (La Réunion)



THE PROJECT

On music mixing roots and machines, southern harmonies and percussions, *Poème Confiné d'outre-mer* invites us to an inner journey. It is a text-flesh that reconnects with the confiscated senses. If the body remains motionless, the thought walks and replaces the geography of the island of La Réunion, a geography of the body, that of the woman. A buried root-memory then resurfaces, which comes to “possess” the map of the body, the map of the island, the map of the world.

Trois femmes et la pluie invites the viewer to discover three portraits of women who testify with humor, sensitivity and intelligence to the female condition, the consumer society, to the Great History through intimate history. The adventures of an ordinary and extraordinary woman who gives us the weapons to face the world as it goes and as it does not go, to continue the human dialogue.

Keywords: Memory, Travel, Reunion, Woman

The Compagnie Lolita Monga

The association is approved by the DAC Réunion and supported by the local authorities (Region, Department, intermunicipality and municipality of Salazie). Its missions revolve around the production and dissemination of theatrical performances, research/artistic actions related to the territories, transmissions and cultural encounters.

Staging: *Trois femmes et la pluie* MS/ Laurent Fréchuret; *Poème Confiné d'Outre-mer*: MS / Olivier Corista.

Authors: Rémi De Vos, Carole Fréchette, Daniel Keene, Lolita Monga



International perspectives

Germany, Australia, United States of America, Canada, Martinique, Morocco, Greece, French Guiana

Scheduled calendar

01/10/2022 -15/10/2022 | Moncton, Nouveau-Brunswick, Canada
 15/11/2022 - 26/11/2022 | Saint-Esprit, Martinique
 28/11/2022 - 04/12/2022 | Port-au-Prince, Haiti
 01/03/2022 - 20/03/2023 | Macouria, French Guiana

 [Further information](#)

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Comme L'Oiseau Compagnie OTEP (French Guiana)



© Emile Zeizig

THE PROJECT

To deal with *Comme l'oiseau* of the massive phenomenon of mules in French Guiana - these people who carry drugs in their bodies between Cayenne and Paris. The author and director Bérékia Yergeau began by collecting testimonies from young people, traffickers, ex-convicts, repeat offenders and parents involved or affected by the phenomenon. A text of great poetry, entirely written in free prose, was brought to the stage by 3 generations of artists who recount the vertiginous fall of a family victim of the Guyanese mafia network. An incisive show carried by the OTEP Company which denounces the contemporary tragedy which plagues this Oversea territory.

Keywords: Youth, Traffic, French Guiana, Prevention

The Compagnie OTEP

The OTEP company (Œuvres Théâtrales Et Poétiques) is a theatrical creation company that attaches importance to the poetic imagination both on stage, in staging and in writing. The company has created a creation laboratory at the cultural centre of Kourou. It focuses its activity around the creation and organisation of workshops in a logic of transmission. To enrich its network and that of participants in professionalisation courses, it welcomes playwrights and directors for residencies and/or masterclasses.



International perspectives

Canada, Colombia, Africa, Guadeloupe, Martinique, Mexico, France

Scheduled calendar

14/09/2022 - 25/09/2022 | Lavoisier Moderne Parisien, Paris, France
19/11/2022 - 27/11/2022 | Festival FITHA, Abidjan, Côte d'Ivoire
14/12/2022 - 22/12/2022 | Festival Mantsina sur scène, Brazzaville, Democratic Republic of the Congo



[Further information](#)



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Le Parfum d'Edmond et Granmèr Kal/GMK Compagnie Baba Sifon (La Réunion)



THE PROJECT

Granmèr Kal/GMK and *Le Parfum d'Edmond* highlight La Réunion's superheroes and offer sources of inspiration to young audiences. This diptych offers two complementary artistic forms: *Granmèr Kal/GMK* is a musical tale, a light form where the setting is made up of musical instruments, while *Le Parfum d'Edmond* is a theatrical form with an offbeat and poetic scenography. These 2 shows can be offered in a special version outside the walls or for poorly equipped rooms, accompanied by artistic workshops.

Keywords: Youth, Inspirational figures, Identities, Mother tongue, Creole, Storytelling, Vanilla.

The Compagnie Baba Sifon

Created in 2005 in La Réunion by Léone Louis, the Compagnie Baba Sifon explores and questions storytelling in all its forms and often crosses disciplines: theatre, storytelling and music. Through creations, which address intimate themes, we wish to convey to the public, in particular to the youngest, the desire to invent tomorrow! The Company likes to collaborate and enrich itself with different perspectives, both in writing and in directing. By placing real or legendary characters at the heart of our approach, we want to offer inspiring figures to young audiences from the island and elsewhere. It is a question of showing young people that regardless of their social origin, their skin color, it is always possible to create The Gesture that changes the course of things and to take their destiny into their own hands.



International perspectives

Germany, Canada, Spain, France, French Guiana, Guadeloupe, Martinique, Mauritius, Mayotte, Mozambique

Scheduled calendar

20/07/2022 | Granmèr Kal/GMK – Tour in France mainland - Réseau CCAS
05/10/2022 | Le parfum d'Edmond, CDN de l'océan Indien, St Denis, La Réunion
10/11/2022 | Le Parfum d'Edmond – Lespas (Saint-Paul), La Réunion
05/04/2023 | Le parfum d'Edmond, festival Petits et grands, Nantes, France
12/04/2023 | Le parfum d'Edmond, Théâtre Massalia, Marseille, France



[Further information](#)



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Génésis

Théâtre Istambul Production
(Mayotte)

**THE PROJECT**

Génésis by Alain Kamal Martial fertilizes tomorrow. It fills it with hope. It is the sudden irruption of this forgotten human part. In the name of the light of motherhood, the face of "Ubuntu" emerges from the obscure discourse of the dramas of Africa. Far from the stories of monotheism, far from the history of slavery and colonisation, Alain Kamal Martial installs the Ubuntu (humanity) in the chronology of the Zambezi River as its place of origin and in the matrilinearity of the Makhua peoples as its promised destiny.

Keywords: Ubuntu, Ngoma, « Maternation »

Théâtre Istanbul Production

For its 20th anniversary, Cie Istanbul Production offers *Génésis* as a displacement of the line of history. It refocuses the chronological meaning on the basis of the "superior feminine". It is the philosophical matrix of the matriarchal societies of Makua, Majuni (Mozambique), Wazaramu (Tanzania) and Mahorais (Mayotte) that gives meaning to the origin and destiny of humanity. The spectator will rediscover the myths of creation. It will be lulled by the magical lyricism of the Swahili language and the magnificent voices of the choir of Tanzanian singers from the Bahati Band group (Tanzania, Bagamoyo). They are accompanied on the saxophone by Muzila Malembe (Mozambique, Maputo) and by the philharmonic ngoma of the Lumumba Theater orchestra (Tanzania, Dar-es-Salaam).

**International perspectives**

Mozambique, Kenya, Zambia, Zimbabwe

Scheduled calendar

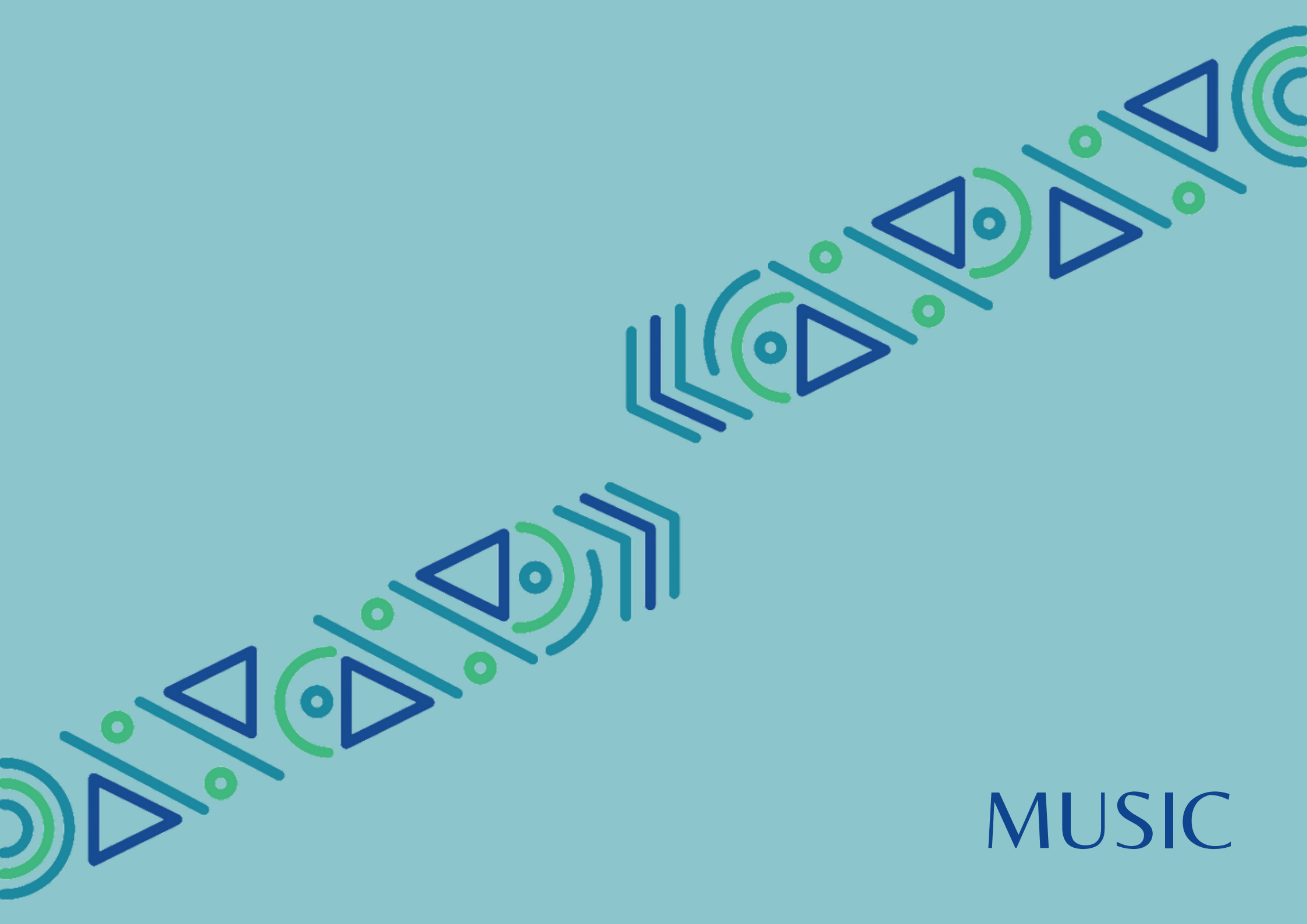
10/06/2022 | Alliance française de Tanzanie, Tanzania



[Further information](#)



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MUSIC

KRXN SL Ultra-Peripheral Music Compilation (Canarias)



THE PROJECT

Radar Keroxen - Ultra-Peripheral Music aims to organise an experimental and unconventional compilation of original sounds tracing the alternative musical map of Europe's Outermost Regions. This will be a new addition to the Keroxen Label's already ongoing series of compilations, entitled *Radar Keroxen*, which, as its name suggests, aims to detect and catalogue innovative sounds and artists located in the geographical surroundings of the Keroxen Festival and its Santa Cruz de Tenerife based record label.

Keywords: Tenerife, Canary Islands, Multidisciplinary, Innovation

KRXN SL

KRXN SL is the company behind the annual Keroxen multidisciplinary programme and festival taking place every fall in a disused gas tank converted into a cultural centre, the Espacio Cultural El Tanque, in Santa Cruz, Tenerife Island (Canarias). Each year, the event brings together more than 50 local, national and international innovative artists in a programme designed with the idea of promoting cultural exchanges and breaking down barriers between the various artistic disciplines that are part of its proposal: music, video-mapping, performances, visual arts, dance, poetry, new technologies, installations, etc.



International perspectives

Azores, Madeira, Canarias

Scheduled calendar

04/11/2022 - 04/11/2022 | Porto, Portugal

05/11/2022 - 19/11/2022 | Tenerife, Spain

09/11/2022 - 09/11/2022 | Barcelona, Spain



[Further information](#)



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ANTIYANO PROGRESIVO

De Wind Imaging, Film & Photography
(Curaçao)



© Mathijs Reinen

THE PROJECT

As part of the *Antiyano Progresivo project*, research was carried out on non-conforming, underexposed and unknown music from the ABC (Aruba, Bonaire and Curaçao) and SSS (Saba, Sint Eustatius and Sint Maarten) islands. The focus is on the memories and experiences of the musicians and their audiences as well as on a selection of iconic pieces of the artists' music compiled for re-release. The research process includes interviews with artists, archival tours and discussions with music experts, which will be documented by Selwyn de Wind. After the release of the compilation album and the creation of a website, the team plans to travel to the islands to present the project in schools, community centres and museums. The final documentary could be presented in other contexts and accompanied by performances, conferences and meeting times.

Keywords: Documentation, Transmission, Education, Development

De Wind Imaging, Film & Photography

De Wind Imaging is a multidisciplinary organisation that emphasises the importance of musical documentation of the ABC and SSS islands. It is directed by Selwyn de Wind, who is the producer, and by Mathijs Reinen, the co-producer, who is also a self-taught collector, researcher and a music specialist from the six islands of the Dutch Caribbean, to which he has traveled over the course of recent years. Reinen is also the founder of Antiyano Progresivo, which he leads with Thomas Gesthuizen, co-founder and researcher in African music who has notably worked in Mali and Tanzania for many local musical organisations.

**International perspectives**

Continental Europe (Germany, mainland France, the Netherlands, etc.)

Scheduled calendar

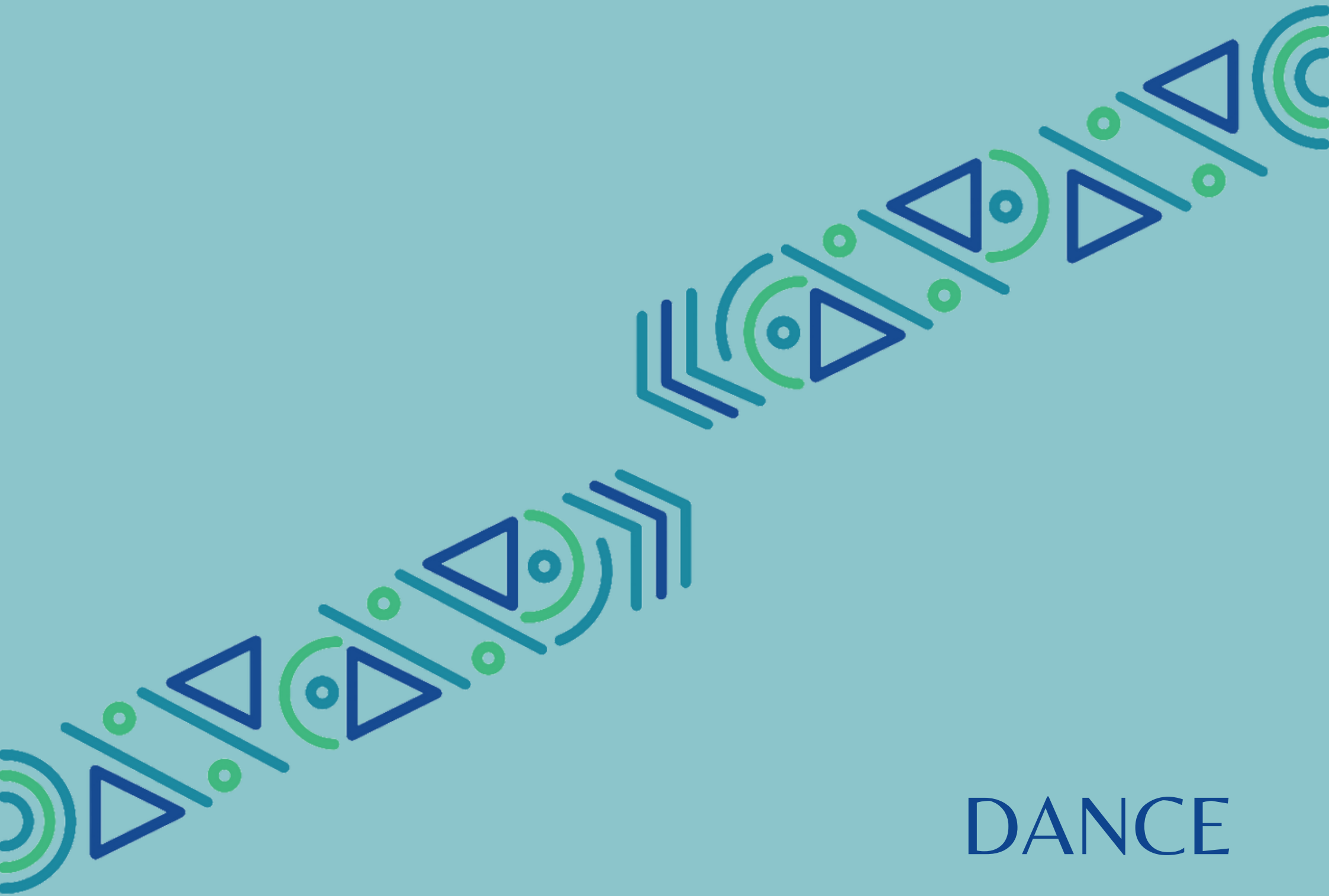
01/12/2022 - 03/12/2022 | Willemstad, Curaçao
 05/12/2022 - 07/12/2022 | Oranjestad, Curaçao
 09/12/2022 - 12/12/2022 | Philipsburg, Sint-Maarten
 07/01/2023 - 17/01/2023 | Amsterdam, The Netherlands
 01/02/2023 - 03/02/2023 | Rotterdam, The Netherlands



Further information



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DANCE

Cover, récit chorégraphique
Compagnie Myriam Soulanges
(Guadeloupe)



THE PROJECT

Cover, récit chorégraphique, is built around a dialogue between the choreographer Myriam and her father, Socrate, a Guadeloupean who immigrated to Paris in 1954. From radiophonic and photographic archives, she creates gestures in a solo performance.

“As I unpacked the archives, my memories resurfaced, crossing hers with mine – those of a woman – crossed from a very young age by relations of domination, linked to social origin, the condition of black women. » (Myriam Soulanges)

Keywords: Identity, Family and cultural heritage, Woman, Sexuality, Stigmatization of the black body

The Compagnie Myriam Soulanges

In Guadeloupe, Myriam Soulanges has been developing her artistic projects since 2010, year of creation of her association Back Art Diffusion. Her choreographic work finds its imprints in the personal testimony whose voluntary challenge is to grasp the complexity of identities and to oppose denial. The artist identifies and connects the memories of small and large history, as a political and poetic act in her research process.



International perspectives

Europe, Africa, South/North America and Caribbean

Scheduled calendar

15/10/2022 | Musée Schoelcher in Pointe-à-pitre, Guadeloupe
19/10/2022 - 22/10/2022 | Centre culturel Rob. Loyson au Moule, Guadeloupe
03/11/2022 | Théâtre Molière, Scène Nationale archipel de Thau, Sète, France
10/11/2022 | Théâtre Liger, Nîmes, France
13/04/2023 | CCN de Tours, France



[Further information](#)



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Cette Terre me murmure à l'oreille Compagnie Christiane Emmanuel (Martinique)



THE PROJECT

"Listen with your eyes to this jazz score"

In front of us, 3 human beings carrying their culture, 3 different sensitivities who express themselves on stage, 3 characters linked by a common heritage. Distant from each other, the heroes meet little by little through dance. The moments of tension and then of opposition end up giving way to the pure joy of knowing that they are brothers, aware of their common origin. The choreographer takes a descendant's look at Africa. The meeting with the Earth-Mother testifies of the similarities with Martinique in the corporality through the movements, the attitudes, the mores.

Keywords: Africa, Identity, Mother Earth, Encounter, Fraternity

The Compagnie Christiane Emmanuel

Created in 1989, the Compagnie Christiane Emmanuel inscribes its artistic line in a resolutely contemporary and Caribbean choreographic language, which draws its source from the Martinican and Caribbean idiosyncrasy. Through its various encounters, the company is also enriched by artistic exchanges between choreographers and artists of various origins. The Company's work is based on the fundamental values of dance, with respect for souls, bodies and life. It also invites dancers to act, stay in motion and get involved so that art becomes a gaze on society.



International perspectives

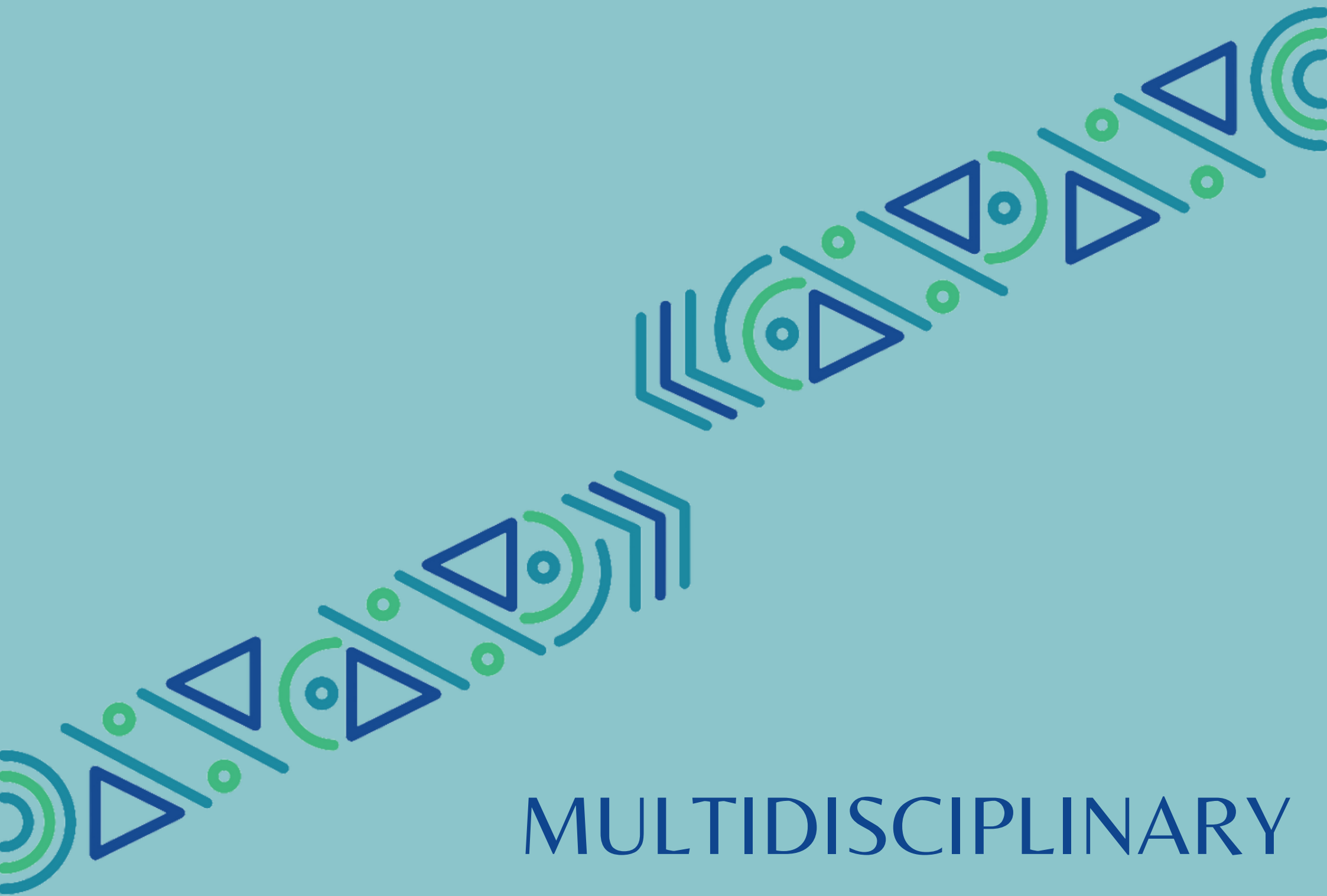
North America, South America and Caribbean, Africa

Scheduled calendar

23/09/2022 - 02/10/2022 | Les Zébrures d'Automne, Limoges, France
24/10/2022 - 30/10/2022 | Festival Mois Kréyol, Paris, France

 [Further information](#)

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MULTIDISCIPLINARY

ÁGUA - WATER

Módulos Singulares, LDA
(Azores)

**THE PROJECT**

The currents and the tides cross a body that dances, expresses itself and brings *Water* to the little ones. This contemporary dance show is based on an essential element of life. A sensory and exploratory moment full of stimuli that fill everyday life and takes on a new meaning here.

Keywords: Childhood, Education, Future, Imagination, Innovation

Módulos Singulares, LDA

Pioneer in the city of Ponta Delgada, Módulos Singulares (Estúdio 13) is a multidisciplinary space of creative industries that aims to privilege the creation, teaching and presentation of various artistic and cultural aspects. At a time when the regional territory is experiencing a real revitalisation and a strengthening of the principles of cultural creation, linked to contemporary arts, it becomes necessary to project content that creates a culture of local recreation and external attraction.

Art and creation are at the genesis of the company, essentially divided into three distinct areas: the school of performing arts, the black box (space for presentations) and audiovisual production.

**International perspectives**

Azores, Madeira, Canary islands

Scheduled calendar

01/02/2023 - 28/02/2023 | Funchal, Madeira



[Further information](#)



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Galerie Artistik Rézo Caraïbes (Guadeloupe)



© David Damoison

THE PROJECT

Unprecedented on the scale of the French West Indies of the Americas, the Artistik Rézo Caraïbes Gallery is an evolving platform that serves to promote the visibility of artists. It is an educational support in the field of visual arts and photography. This laboratory also questions the art market with its access to the acquisition of works. The virtual gallery aims to be a springboard for mobility projects for works and artists in an international network.

Keywords: Visual arts, Photography, Caribbean, Cooperation, Mobility

The Galerie Artistik Rézo Caraïbes

This non-profit association develops clear objectives: the promotion of visual arts, audiovisual works, cultural and creative industries and innovative forms in connection with all other possible fields-resources such as literature, new technologies, digital media spaces, but also music, heritage and tourism. The actions are reinforced by: the dissemination of the work of artists and authors, the setting up of cultural and artistic events in Martinique, Guadeloupe and other resonant places.



International perspectives

African continent, Cuba, Martinique and the Caribbean

Scheduled calendar

01/09/2022 - 15/09/2022 | Kinshasa, Democratic Republic of the Congo

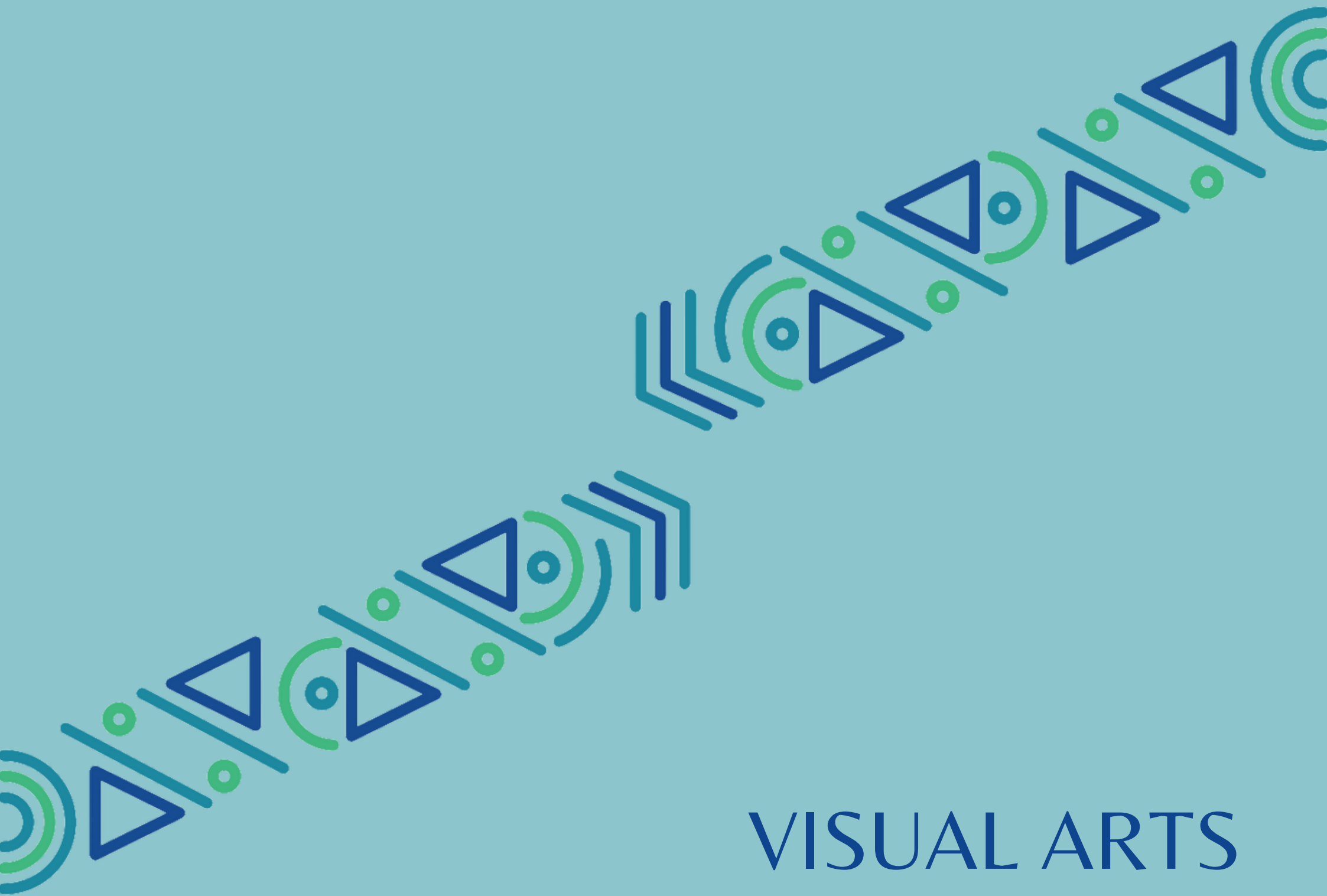
19/09/2022 - 30/09/2022 | Port-au-Prince, Haiti

11/11/2022 - 15/11/2022 | Cayenne, French Guiana

↓ [Further information](#)

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VISUAL ARTS

En des lieux sans merci

La Box
(La Réunion)



© Nathalie Muchamad / ADAGP

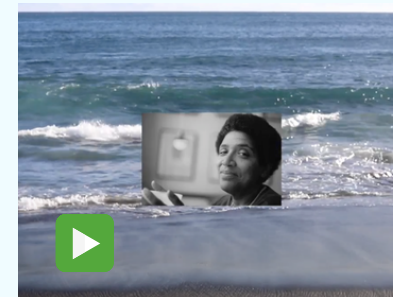
THE PROJECT

En des lieux sans merci is a visual arts project that questions the relationship to insularity and the archipelago. This creation residency is followed by an exhibition combining installation, photography, video, painting, drawing and performance. Coming from the Overseas territories of La Réunion, Martinique, Guadeloupe, and New Caledonia, the association La Box creates a dialogue on their practices and their individual and plural histories. Thus the artists move and produce in situ each time in the place that invites the project. The original proposal will therefore be enriched by a specific dialogue with each territory.

Keywords: Memory, Diaspora, Circulations, Plantationocene, Counter-narratives

LA BOX

LA BOX is an association from La Réunion which brings together artists' studios, production workshops, an exhibition space and a storage space for works. It is a question of promoting the exchange of knowledge and know-how, of pooling spatial and material resources, of developing activities of art collaboration, reception and dissemination in order to participate in the development and influence of artistic creation in the Indian Ocean area. An interest is taken in forms (architectural, urban), materials, devices, concepts, gestures, landscapes, plants that arrive by boat as in the time of the first abyss: standardised, "acclimatised", highly referenced.

**International perspectives**

Caribbean, African Continent, Indonesia, Mayotte, New Caledonia

Scheduled calendar

24/06/2022 - 01/11/2022 | Saint-Denis, Réunion

01/10/2022 - 30/11/2022 | Le Port, Réunion

2023 : Mayotte and Guadeloupe (dates to be confirmed)

↓ [Further information](#)

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Biotopias 3, Collectif PSJM (Canarias)



THE PROJECT

Biotopias 3 is curated by the PSJM collective and consists of four "street&web" artistic interventions (Doramas Park, in Las Palmas de GC and in SaladeArteSocial.COM) centred on the theme of ecology and carried out by: Elena Bajo, who questions the ecologies of capital and the Anthropocene; Ana Beltrá, who addresses concerns about the environmental impact of local problems; Stefano Cagol, who invites socio-political and ecological reflection with his works in public space; Nicolás Láiz Placeres, who studies the construction of nature as a cultural, social and economic concept, based on plastic waste from the tourist economy.

Keywords: Ecology, Biotopia, Digital Art, Environmental Art

The Collectif PSJM

PSJM is a creation, theory and management team formed by Cynthia Viera and Pablo San José. The collective presents itself as an "art brand", thus appropriating the procedures and strategies of advanced capitalism in order to subvert its symbolic structures.



International perspectives

Azores, Madeira, Canary Islands

Scheduled calendar

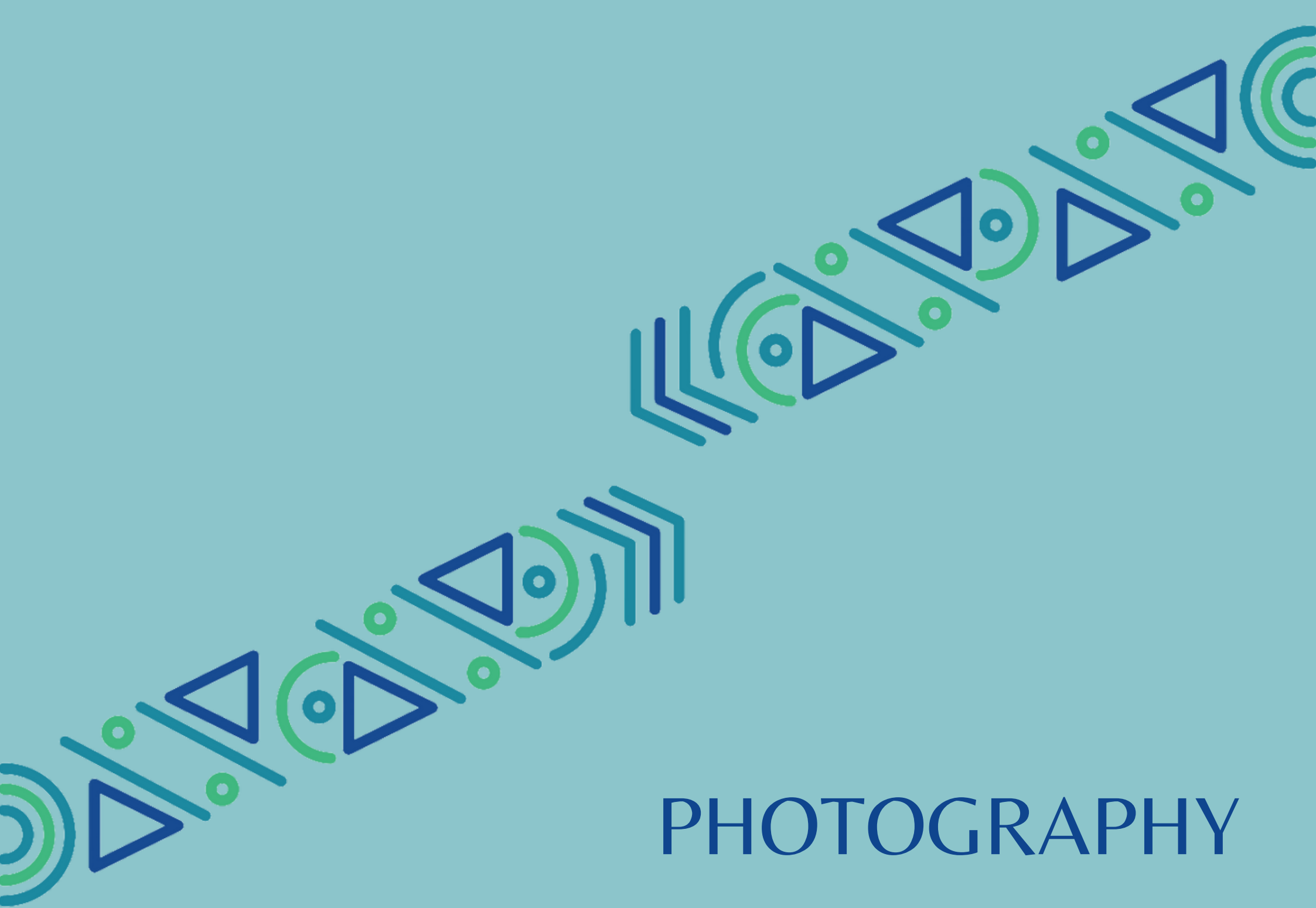
14/10/2022 - 14/11/2022 | Parque Doramas, Las Palmas de Gran Canaria, Canary islands and online at SaladeArteSocial.COM



[Further information](#)



Contact : Cynthia Viera | cynthia@psjm.es



PHOTOGRAPHY

Identities Atlánticas. Una Perpestiva Patrimonial Memória Digital de Lanzarote/Cabildo de Lanzarote (Canarias)



THE PROJECT

The project aims to enhance the historical photographic heritage of the Atlantic archipelagos of Macaronesia. It offers a reflection on the role of photography in the creation of colonial and post-colonial iconography in this part of the Atlantic. The project materializes by presenting two photographic exhibitions in the Azores, Cape Verde, the Canary Islands and Madeira: “*Atlantic Identities*”, presenting the foreigner's vision of the south part of these territories; “*Javier Reyes. The artisan's gaze*”, showing the perspective of an island photographer.

Keywords: Atlantic archipelagos, Colonial iconography, Cultural identities, Macaronesia

The FEDAC, Cabildo de Gran Canaria

The project is organised by the Historical Photographic Archive of the Canary Islands of the Cabildo de Gran Canaria in collaboration with the Digital Memory of Lanzarote, of the Data Centre of the Cabildo de Lanzarote. The two councils are the governing body of each of these Canary Islands. Gabriel Betancor Quintana holds a doctorate in modern and contemporary history of the Canary Islands from the ULPGC; he specialises in the adaptation of the Islands' natives to colonial society after the Spanish arrival.



International perspectives

Azores, Madeira, Cape Verde

Scheduled calendar

04.06.22 - 02.07.22 | Lanzarote
08.07.22 - 15.08.22 | São Miguel, Azores
25.09.22 - 15.10.22 | Praia, Cape Verde
06.10.22 - 02.11.22 | Isla de Lanzarote
19.10.22 - 19.11.22 | Casa de Colón, Isla de Gran Canaria
13.01.23 - 15.02.23 | Funchal, Madeira



Further information



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Co-funded by
the European Union



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This catalogue was produced by Gabriel QUADROS, under the coordination of Madina REGNAULT, in collaboration with Helena SOUSA, Beatriz OLIVEIRA, and Hélène MORALES.

This document has been prepared with the financial assistance of the European Union. Its contents are the sole responsibility of Archipel.eu Consortium and can in no way be taken to reflect the views of the European Union.



PORTRAITS ARCHIPEL.EU

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ARCHIPEL.EU

Archipel.eu is a pilot project co-funded by the European Union that offers funding opportunities to artists and cultural organisations from the Outermost Regions of the European Union and the Overseas Countries and Territories.

Taking into account the specific contexts and needs of the cultural and creative sector in the Outermost Regions and the Overseas Countries and Territories, a consortium of three partners developed Archipel.eu: the Institut français, the Association of the Overseas Countries and Territories (OCTA) and the Agency for the Promotion of Atlantic Culture (APCA).

Archipel.eu aims to test, over a period of 24 months, a direct financial aid mechanism for cultural professionals, artists, groups of artists, cultural organisations and institutions, residing in the 9 Outermost Regions of the European Union and in the 13 Overseas Countries and Territories. The project aims to enhance their rich cultural heritage, disseminate artistic creations and support cultural exchanges through the mobility of professionals.



9 Outermost Regions (ORs)

Azores, Canary Islands, French Guiana, Guadeloupe, Réunion, Madeira, Martinique, Mayotte, Saint Martin

13 Overseas Countries and Territories (OCTs)

Aruba, Bonaire, Curaçao, French Polynesia, French Southern and Antarctic Lands, Greenland, New Caledonia, Saba, Saint-Barthelemy, Saint Eustatius, Sint Maarten, Saint-Pierre-and-Miquelon, Wallis and Futuna.





Mapa das Regiões Ultraperiféricas & dos Países & Territórios Ultramarinos

- Regiões Ultraperiféricas
- Países & Territórios Ultramarinos

PORTRAITS ARCHIPEL.EU

This catalog is intended to publicize the projects supported by Archipel.eu, namely through the project calls: Networking and Cultural Cooperation, Fund for the Safeguarding and Promotion of the Intangible Cultural Heritage of the Outermost Regions and Overseas Countries and Territories and the Mobility Fund.

In this catalogue, a total of 35 cultural offers are highlighted, selected by a jury of international specialists within the scope of a committee of the Archipel.eu project. The selection proposed here is based on artistic, reflective and political positions.

These works challenge us, question us and make us travel. They allow highlighting the creative vitality of territories far from continental Europe, while at the same time questioning this relative notion of remoteness.

Through theatre, music, dance or writing, the artists who carry these works invite us to enter their worlds, presenting the complexity and richness of their lands.



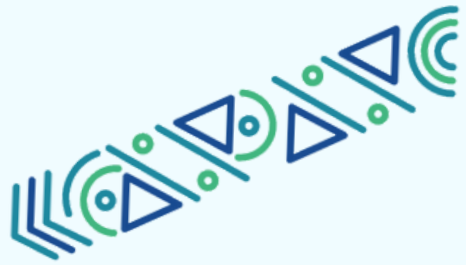
Presented in the form of a downloadable catalogue, navigation in the document is possible through various entries by fund, by theme and by institution.

For each project, you can find in the catalog:

- a short project presentation text
- a description of the responsible structure
- the dates of some events planned for the years 2022-2023
- a link to the project website/social media
- an email address to be able to contact the structure.

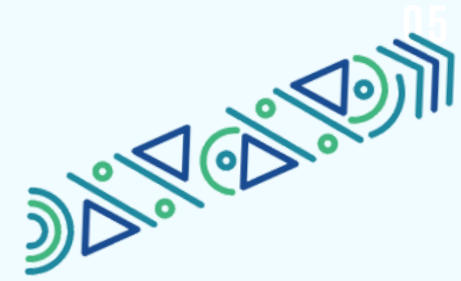
Aimed at French and international artistic and cultural institutions, the artistic and cultural content presented in this catalog is "calibrated" to facilitate its dissemination and circulation.

The Archipel.eu Team



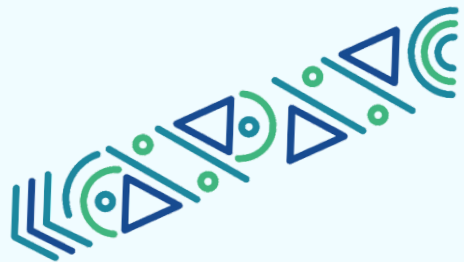
Summary

Selection by call



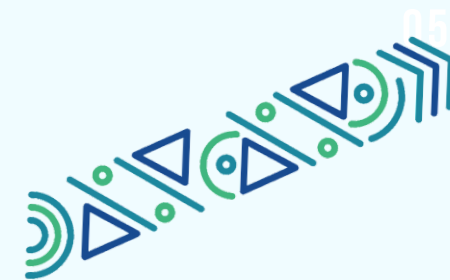
CULTURAL NETWORKING AND COOPERATION

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- Cia. Kameleonite (Martinique), Les fabriques de Tropique du Képone 10 - 11
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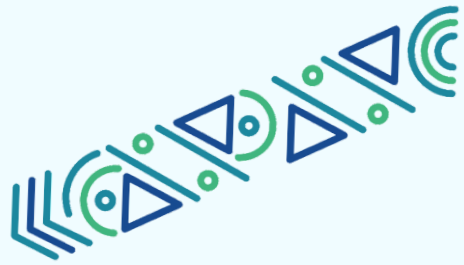
Summary

Selection by call



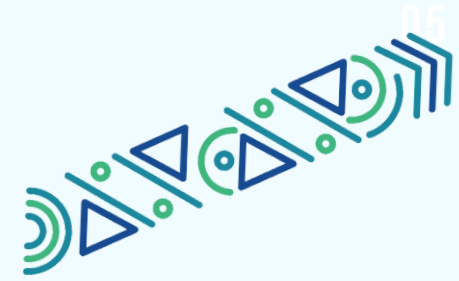
FUND FOR THE SAFEGUARDING AND PROMOTION OF THE INTANGIBLE CULTURAL HERITAGE OF OUTERMOST REGIONS AND OVERSEAS COUNTRIES AND TERRITORIES

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Summary

Selection by call



MOBILITY FUND ARCHIPEL.EU

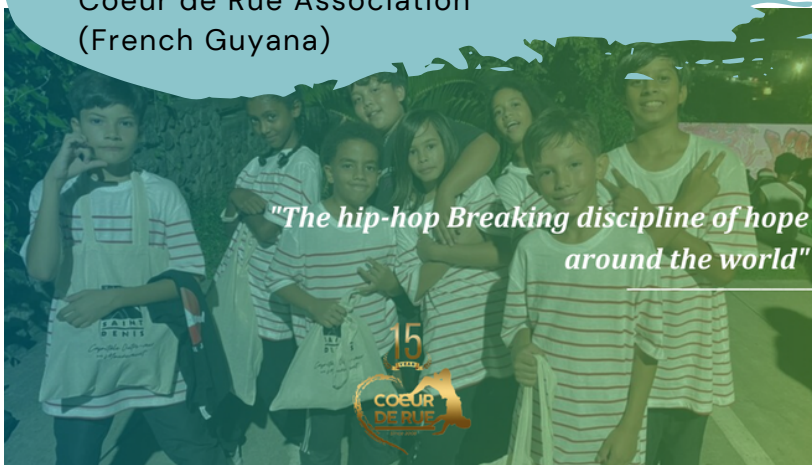
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CULTURAL
NETWORKING AND
COOPERATION

The hip-hop Breaking, discipline of hope around the world

Coeur de Rue Association
(French Guyana)



THE PROJECT

This is a cooperation project between Réunion and Guyana around Hip Hop culture. The movement and urban art have now become a vector of social ties and with the following values: artistic, sporting, cultural and educational. The mission is to provide technical improvement courses for young dancers from Réunion, in order to improve their level and share their experience under the guidance of Bboy Dizzy and Bgirl Nadi and discuss common issues related to the development of Hip Hop in the overseas departments and establish a long-term action program.

Keywords: Hip-hop, Dance, Urban art

Coeur de Rue Association

Created in 2007, Coeur de rue was born thanks to two dancers Laurent ROBERT and Clémence FLAHAUT from a company specialized in Hip-hop, titled champion of Réunion for several years.

Collaborating with the greatest national and international dancers, they realize that hip-hop dance, one of the most popular dances in the world, is not recognized in Réunion and its commune. Thus, they decide to return to their origins (to the street), in order to meet young dancers from the neighborhood who do not have access to the halls, become professional or channel themselves through dance.



Scheduled Calendar

September 2022 | Déplacement à La Réunion, France
April 2023 | Déplacement en Guyane, France

↓ [For more information:](#)

✉ **Contact:** Laurent Robert | berot.laurent@hotmail.fr

Les Fabriques de Tropique du Kepone
Compagnie Kameleonite
(Martinique)



THE PROJECT

Choreographers Marlène Myrtil (Compagnie Kameleonite), Myriam Soulanges (Back Art Diffusion) and visual artist Louisa Marajo conceptualize their meeting around a research axis with ecological resonances: the use of pesticides and soil research in the West Indies.

This artistic collaboration project dedicates time for reflection to the multiple exploration of the imaginary body and the visual arts, thus seeking to position itself on a worrying inventory of lighting fixtures in the territories of Martinique and Guadeloupe.

Keywords: Dance, Coreography, Plastic Arts, ORs, France

The Compagnie Kameleonite

Created in 1998 by Marlène Myrtil in Paris, the Kameleonite company set up in Martinique in 2008 to develop a work with immediate resonance with overseas territories.

Currently, it affirms its field of inspiration linked to the notion of heritage and identity, emphasizing the need to look at our immediate environment, in the contexts of ecology and preservation of the land of Martinique.

The company's repertoire has already been distributed in France, Belgium, New York, Guadeloupe, Guyana and Martinique.

compagnie
KAMELEONITE
Martinique



Scheduled Calendar

24/09/2022 to 07/10/2022 | Centre Culturel Robert Loyson, Guadeloupe
23/01/2023 to 31/01/2023 | Scène Nationale, Martinique

↓ [For more information:](#)

✉ **Contact:** Marlène Myrtil | kameleonitecie@gmail.com

Résonance
Écritures théâtrales contemporaines en
Caraïbes - ETC Caraïbe
(Martinique)



THE PROJECT

Résonance is a networking and artistic cooperation project between cultural operators from the ORs and Continental Europe, committed to supporting contemporary Caribbean theatrical creation. The objective is to gather and show solidarity between their actions in favor of the work of the authors. To resonate places, works, imaginations and make heard the plural singularity of Caribbean theatrical writing in French.

The medium-term objective is to expand this network of theatrical writing professionals to operators active in other ORs (Companhia Lolita Monga - Réunion, PTU (Tjibaou Cultural Center of New Caledonia) or countries in the Greater Caribbean Region (Haitan Festival Quatre Chemins).

Keywords: Theater, Works, Écriture, French

The ETC Caraïbe Association

ETC Caraïbe is an association of playwrights based in Martinique. It supports authors by offering various support systems: training, dramaturgical advice, writing research, reading, staging; promotes its visibility in the media and its presence in major festivals; supports the edition, publication, translation and mobility of books outside the territory; encourages the renewal of these writings through artistic and Caribbean and international cooperation and exchanges.



Scheduled Calendar

- 29/09/2022 to 02/10/2022 | Festival Zébrures d'Automne, France
- 01/09/2022 to 31/12/2022 | Guadeloupe, France
- 08/11/2022 to 15/11/2022 | Festival les "Théâtrales de Novembre" à l'Université des Antilles/Terres d'art, France
- 01/01/2023 to 31/05/2023 | Région Caraïbe, France
- 01/04/2023 to 30/04/2023 | Terre d'arts (pour José Jerdinier), France
- 20/05/2023 to 25/05/2023 | Festival "Afrique en création", Czech Republic
- 01/05/2023 to 31/05/2023 | Terre d'arts (pour Ysabelle Saïti), France

↓ **For more information:**

✉ **Contact:** Nadia Chonville | etccaribe@gmail.com



Rencontres professionnelles du FIFAC
AFIFAC – Association Festival International
du Film d'Amazonie et des Caraïbes
(French Guyana)



THE PROJECT

Rencontres professionnelles du FIFAC promotes the launch of a network that brings together professionals from the documentary sector of the ORs and OCTs and support for cooperation initiatives (training, exchange of good practices, circulation of films, etc.) professional FIFAC meetings. Its activities will include: international co-production meetings, conferences on industry topics and the creation of a digital platform.

Keywords: Audio-visual, Network, Meetings, Festival

The FIFAC Association

AFIFAC was created in 2019 with two initial objectives: To offer the general public a selective contest of documentaries and unpublished web content that illustrate the diversity and authenticity of the peoples, cultures and consciences of the Caribbean Amazon region and to support the structuring and development of the sector of local and regional audiovisual production.

Since its launch, AFIFAC has been conceived as a platform for the development of the audiovisual sector in French Guiana and the Caribbean, with the aim of contributing to the production of new works that will be shown at FIFAC and other festivals.



Scheduled Calendar

11/10/2022 to 15/10/2022 | Camp de la transportation, France

↓ **For more information:**

✉ **Contact:** Emmanuelle AFIFAC | direction@festivalfifac.com

Mise en réseau de structures et diffusion du théâtre réunionnais

Association Komidi
(La Réunion)



"Mise en réseau de structures et diffusion
du théâtre réunionnais"

THE PROJECT

This is a networking project between two festivals (Festival Oui! and Festival Komidi at Réunion) and a group of 3 theaters in Avignon (Le Cabestan, Grand Pavois and l'Optimiste) in order to establish partnerships: joint programming, development of tools common, creation and development of a common digital communication for a greater visibility of the structures and the programming.

Keywords: Festivals, Networking, Collaboration, Visibility, Programming

The Komidi Association

The association perpetuates the Komidi Festival following a spatial development policy through the creation of ephemeral theaters in the heights of the island, far from access to the cultural offer, providing rooms with greater dissemination, in order to respond to the demand (school and general public) that has been increasing since the creation of the festival.

They develop artistic practices workshops and artistic residencies, as well as other training systems, also creating a theater training center for amateurs and professionals.

The association establishes networking partnerships with local and international structures and festivals, with the aim of disseminating Réunion creations at these festivals and establishing links for future partnerships and collaborations.

KOMIDI



Scheduled Calendar

01/02/2023 to 15/02/2023 | Festival Oui ! , Spain

01/05/2023 to 15/05/2023 | Salles permanentes de Komidi, France

↓ **For more information:**

✉ **Contact:** Elsa Simonet | elsakomidi@gmail.com

Journées d'études professionnelles autour de la Danse Contemporaine dans La Caraïbe

La Maison Rouge
(Martinique)



THE PROJECT

La Maison Rouge, with researcher Lazaro Benitez Diaz, will organize study days around the memory of contemporary dance in the Caribbean, based on the question: how to accompany dance?

The study days propose to explore different ways in which the archive is used to question the processes of creation, transmission, staging and performance of dances and how this phenomenon occurs in the Caribbean. Seized sometimes for its functionality, sometimes for its framework of action, the dance archive and its conservation, safeguard, identification and appreciation remain problematic in the Caribbean.

Keywords: Dance, Journeys, Files, Caribbean

La Maison Rouge Association

La Maison Rouge: La Maison des Arts is a space that manages and animates a space for meeting and exchanging around contemporary dance.

It offers dance classes for young people from 2 to 18 years old, taught by teachers accredited by the state, also betting on the professionalization of the sector. To this end, it welcomes national and international choreographers in residence, offers internships, masterclasses, workshops and artistic meetings and supports the training of choreographic artists. As an Artistic Factory Workshop, Maison Rouge: Maison des Arts continues its actions to affirm its role as a reference place for creation and training in the contemporary dance sector.



Scheduled Calendar

21/03/2023 to 25/03/2023 | La Maison Rouge (d'autres lieux partenaires sont à prévoir: Domaine de Tivoli, Tropiques Atrium Scène nationale, Maison du Bèlè) , France

↓ [For more information:](#)

✉ **Contact:** Céline Baltide | developpement.lamaisonrouge@gmail.com

DERIVA - Artistic Residence in Azores
MOOT Lab, Lda.
(Azores)



THE PROJECT

Deriva is an annual residency program for dancers/ performers/ movers promoted by MOOT, in the Azores. This pilot residency aims to develop creative work and consolidate a strategic partnership between MOOT and Lake Studios, a research center and residency in contemporary dance, based in Berlin. One of the main objectives is to learn from Lake Studios' experience in building an artist residency space that contributes to the development of experiences of excellence, without neglecting and even preserving the cultural heritage and local environment.

Keywords: Dance, Residency, Collaboration, Creative Work

The MOOT Platform

MOOT is an online platform to support the training and well-being of dancers and movement practitioners. MOOT is a complementary tool to dance and movement training based on a holistic and integrated view of the different needs of dancers and movers. It's always available and accessible from anywhere. It intends to democratize education in dance and movement, offering products and services that inspire confidence and quality through the rigorous curation of trainers and other relevant professionals. Based in the Azores, MOOT's mission is to support the global community of dancers and movement lovers.

So far, MOOT has mainly focused on developing its online platform, its components, business models and funding model.



Scheduled Calendar

03/04/2023 to 29/04/2023 | Academia da Artes e Juventude da Ilha Terceira, Azores

01/05/2023 to 06/05/2023 | Lake Studios, Berlin

↓ [For more information:](#)

✉ **Contact:** [Vanessa Canto](mailto:vanessacanto@mootmovementlab.com) | vanessacanto@mootmovementlab.com



Dialogues de Territoires
Théâtre de Macouria
(French Guyana)



THE PROJECT

Within the framework of the Dialogues de Territoires project, the Théâtre de Macouria, conventional stage (Guyana) invites artists, cultural entrepreneurs, scientific researchers from the ORs, the European area or neighboring countries (outside the European Union), in order to carry out cultural exchanges known as "thinking workshops" with the public, artists and researchers from Guyana around cross-cutting themes. The objective of the exchanges is to generate the sharing of knowledge in terms of valuing heritage and methodologies in terms of cultural and creative industries.

Keywords: Exchanges, Creative Industries, Share, Workshop

The Théâtrale Guyanaise Company

The Cie Théâtrale Guyanaise is an association under the law of 1901 which administers the Théâtre de Macouria (French Guiana), which is in the process of being designated a Conventional Stage of National Interest. Since the year of its creation in 1995, Cie Théâtrale Guyanaise has always worked for the professionalization of Dramatic Art in French Guiana and more generally of the creative and cultural industries. In 2022, after selecting its project Stage of National Interest, La Cie works to develop relationships with other stages, artists and companies from neighboring territories in order to contribute to the construction of a network of solidarity between cultural structures of the ORs and overseas territories, in good circulation with the other countries of the European Union.



Scheduled Calendar

08/12/2022 to 10/12/2022 | ZONE URBAINE : Théâtre de Macouria, France
09/12/2022 to 10/12/2022 | ZONE RURALE : Ferme de Colin Lebeau, France
05/12/2022 to 07/12/2022 | Université de Guyane, France

 [For more information:](#)

 **Contact:** Gregory Alexander | g.alexander@theatre-de-macouria.com

Danses et croisements culturels

Touka Danses CDCN Guyane
(French Guyana)



THE PROJECT

Danses et croisements culturels is led by Touka Danses CDCN Guyane, in partnership with the CCN de Roubaix, the contemporary dance school P.A.R.T.S located in Brussels and the CDCN Lalanbik in Réunion. This project has the following objectives: To structure and professionalize young dancers from Guyana, Réunion and Indian Ocean territories; encourage cooperation with structures in the ORs and European countries to promote and sustain cultural exchange; sharing and promoting different cultures of the outermost regions and overseas countries and territories and promoting and developing the use of digital technologies.

Keywords: Dance, Partnership, Cooperation, Cultural exchange

The Touka Danses Company

Touka Danses CDCN Guyane was created in 2012. Appointed by the Ministry of Culture in September 2015, it became France's first overseas CDCN and joined the network of National Centers for Choreographic Development (A-CDCN). Between 2017 and 2021 reached 165 companies, 350 artists, 190 performances, 15 co-productions, 28 residencies, 25 studio receptions, 55,000 spectators and 32 cities and towns reached.

They work to give continuity to existing missions, preserving the quality of work, as well as to develop professional training to offer balanced and realistic job prospects for young dancers in Guyana, in order to support them in their projects at national and international level.



Scheduled Calendar

01/09/2022 to 31/05/2023 | CMDTG, Lalanbik, CNN Roubaix, Ecole P.A.R.T.S, France

[For more information:](#)

Contact: Touka Guyane | toukadanses.cdcnguyane@gmail.com

Plateforme Jeune Public Zévi / La Réunion

Zévi
(La Réunion)



THE PROJECT

The Jeune Public Zévi platform aims to support the mobility of actors/authors/professionals from young audiences and even young amateurs from Réunion and Mayotte in both territories and in mainland France. The Zévi platform maintains a close relationship with Young Audience festivals in mainland France. The objective is to create a twinning with another platform for the young public, in order to be welcomed and welcome and to develop partnerships and/or collaborations.

This cultural cooperation serves for the Zévi platform to reflect with others on inventing other forms of cultural intervention other than the dissemination of works for “audiences”.

Keywords: Cooperation, Platform, Cultural Intervention

The ZEVI Platform

ZEVI is a professional network whose vocation is to bring together structures, artistic teams and personalities. Reunion Island continued to structure itself around the challenges of young audiences by creating the Young Audience Zévi platform in 2018, thus joining all national platforms. They have been working on developing the young public sector, involving new members in working committees, training, conferences and masterclasses. ZEVI intends to professionalize the sector in the Indian Ocean area, opening it up to the rest of Europe.



Scheduled Calendar

01/09/2022 to 29/12/2023 | Réunion, Mayotte, Métropole, Europe

 [For more information:](#)

 **Contact:** Emilie Magnant | bibliotheque2@ville-troisbassins.re



FUND FOR THE
SAFEGUARDING AND
PROMOTION OF THE
INTANGIBLE CULTURAL
HERITAGE OF ORS E OCTS

A Rota do Bandolim da Madeira

Associação de Bandolins da Madeira (Madère)



THE PROJECT

The *Madeira Mandolin Route* aims to bring to the public the various mandolin languages throughout the Region's municipalities. In this way, routes were created that allow the community to have direct contact with this tradition, adding places, customs and flavors. Since the end of the 19th century, practices related to the mandolin have been a strong cultural movement in the various municipalities of Madeira. This project emerges as an in-depth cultural mapping of this artistic and musical practice living on the island, through research and an updated survey of the active groups of the Orquestra de Bandolins da Madeira.

Keywords: Mandolin, Tradition, Music, Madeira

The Madeira Mandolin Association

The Madeira Mandolin Association, as a cultural association, establishes the link between the various mandolin groups existing in the Autonomous Region of Madeira, being since its creation in 2000 the promoter and organizer of the Regional Meeting of Tunas and Mandolin Orchestras of Madeira Madeira, an annual event that brings together on stage all the active groups in the Region, and since 2016 this event is part of the Madeira Mandolin Festival, Its mission is to promote, develop and internationalize the cultural identity related to the universe of mandolin instruments and its vision is centered on the social appreciation of heritage and musical practice related to the mandolin, in order to win over more audiences and artistic professionals.



Scheduled Calendar

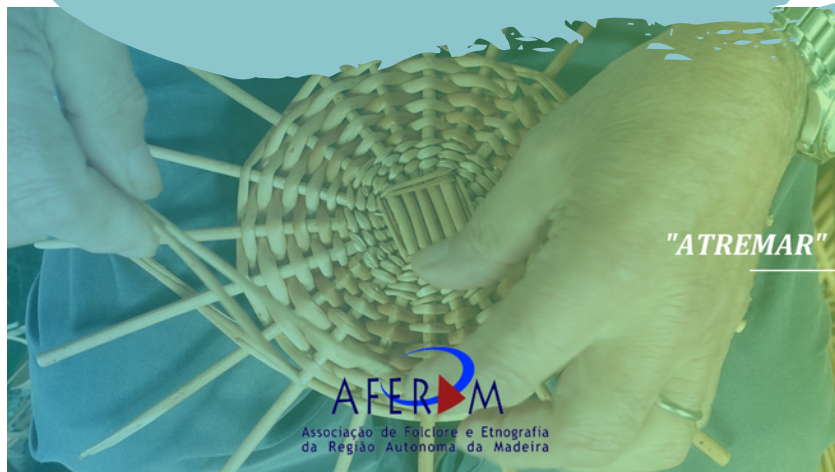
04/04/2022 to 30/09/2022 | Madeira Island, Portugal
 16/06/2022 to 19/06/2022 | 1st National Plectro Internship, Lamego, Portugal
 14/10/2022 to 15/10/2022 | Teatro Municipal Baltazar Dias, Funchal, Madeira
 15/10/2022 to 16/10/2022 | Teatro Municipal Baltazar Dias, Funchal, Madeira
 14/10/2022 to 16/10/2022 | Portal das Artes, Funchal, Madeira
 18/11/2022 to 19/11/2022 | Funchal / Porto, Portugal

↓ [For more information:](#)

✉ **Contact:** Norberto Cruz | geral@bandolins-madeira.net

AtreMar

AFERAM & Associação Casa Invisível
(Madeira)

**THE PROJECT**

AtreMar is a cultural and artistic mediation and training project that aims to understand, preserve and disseminate the Intangible Cultural Heritage of Madeira Island, with a focus on the region's traditional professions and crafts, seeking to outline common aspects that unite with other ORs - Azores and Canary Islands . The project intends to rescue and highlight the traditional social realities of the region's communities, through the representation of different professions - from the south to the north of the island - collecting, preserving and highlighting the unique characteristics of each place through their traditional crafts. The common thread is an almost forgotten collective memory of the region, seeking to bring this theme closer to younger audiences in a playful and simultaneously pedagogical way, through an analogue game available digitally.

Keywords: Tradition, Crafts, Education, Analog Game

The AFERAM Association

AFERAM is a non-profit association that aims to defend cultural heritage, namely the collection, preservation and dissemination of ethnofolklore uses and customs of RAM, defend research and training in the field of ethnography and folklore, as well as promote actions to foster quality in regional folklore.



**Associação de Folclore e Etnografia
da Região Autónoma da Madeira**

**Scheduled Calendar**

01/05/2022 to 31/03/2023 | Madeira Island, Portugal

⬇ [For more information](#)

✉ **Contact:** Catarina Claro | claro.catarina@gmail.com

The song of the new years. Intergenerational conversations. Around the intangible heritage of La Gomera

AIDER LA GOMERA (Canary Islands)



THE PROJECT

The song of the new years is an educational and audiovisual project that delves into the Gomero Silbo, the whistled language of La Gomera, and seeks to unearth its connection with the landscape and the first settlers of the island. The project traces the oral heritage of the silbo to deepen the connections between the indigenous Canaries, the older generation and the youth of today. This investigation focuses on a local and participatory vision of heritage, in which people from different generations of rural areas on the island come together to discuss their history, identity and future. This project is an experimental educational proposal that uses the audiovisual format as a means of valuing and exploring the intangible cultural heritage of the island of La Gomera, through close collaboration with its inhabitants.

Keywords Tradition, Silbo gomero, Oral Inheritance, Heritage

The AIDER LA GOMERA Association

The Insular Association for Rural Development of La Gomera (AIDER - La Gomera) is a non-profit association that works for endogenous rural development, bringing together 30 entities that represent the rural context of the island. AIDER works with a participatory and gender-conscious approach, which places the local population at the center of the decision-making process. Each project carried out by AIDER is based on the concerns and aspirations of the rural context of the island and takes the form of a bottom-up perspective.



Scheduled Calendar

01/04/2022 to 15/06/2022 | TEMOCODÁ- Workshops in school, Spain
01/10/2022 to 22/10/2022 | Vallehermoso, Spain

↓ [For more information](#)

✉ **Contact:** [Inmaculada Hernández](mailto:gerencia@aidergomera.com) | gerencia@aidergomera.com

Museums for All - Museum Digitalisation Project Plan Association of Museums & Heritage of Curaçao (Curaçao)



THE PROJECT

The mission of this project is to raise awareness of the history of Curaçao's population and visitors to the themes of the Ka'i Orgel museums to enrich it and make it more accessible to a wider audience. This project consists of implementing a scalable all-in-one technology to enhance the range of museum activities digitized in an App. The app allows visitors to access the museum's collections, exhibits and content, both on-site and off-site. Audio guides take visitors on a journey through captivating multimedia content.

Keywords: History, Technology, Museum, Digitalisation

The Museums & Heritage of Curaçao Association

The Association undertakes to promote viable solutions that enhance the strategic resilience of its members. With a focus on contributing to structural modernization, areas of common need are best served through joint solutions and collaborative efforts. Its activities focus on managing collections, especially digital ones, introducing preventive conservation techniques, improving the physical conditions of museums and making them accessible to people with reduced mobility, and investing in the development of experience tourism products.



**Association of Museums
& Heritage of Curaçao**



Scheduled Calendar

01/06/2022 to 31/12/2022 | Museo di Kai Orgel, Netherlands

↓ **For more information:**

✉ **Contact:** Mayqualida Pandt | museumsforcaraeo@gmail.com

Podcast des Proverbes Créoles

Association culturelle et radiophonique de la Trinité
ACRT (Martinique)

**THE PROJECT**

The project consists of producing an audio repertoire of proverbs from Martinique, Guadeloupe and French Guiana. The directory will take the form of three series of podcasts made available on the site. The proverbs have been broadcast daily on the entity's antennas since September 2022. This project aims to list and perpetuate Creole expressions in an almost indestructible format, facilitate transmission by using a format suitable for current cultural consumption, promote orality and facilitate the practice of Creole.

Keywords: Oral Inheritance, Crioulo, Podcasts, Proverbs

The ACRT Association

ACRT, based in Martinique, aims to produce and broadcast the radio programs for Identity Radio and Identity Radio Martinique. These radio stations are dedicated to disseminating knowledge and know-how and promoting Martinique's regions. Its commitment is to give the public the keys to understanding the cultures and knowledge of the ORs. They also produce a cultural offer that is accessible, playful, plural, educational and open to all arts.



Association Culturelle et Radiophonique de la Trinité

**Scheduled Calendar**

12/05/2022 to 28/02/2023 | Studios de Identité Radio, France

↓ **For more information:**

✉ **Contact:** Tedd Etile | acrt@outlook.fr

L'accordéon diatonique dans les îles de l'océan Indien: connaissance, transmission, ouverture au monde

Association Klé de Sol Créole (La Réunion)



THE PROJECT

Three courses are organized, consisting of a masterclass on the repertoires of the three islands (Madagascar, Réunion and Rodrigues), three times a week, where they will be taught on each of the islands by local musicians and offered to diatonic accordion practitioners from all over the world, and in stages, a moment of exchange and creation between musicians from the three islands, each stage ending with an inter-island concert. The Malagasy and Rodrigues accordionists have little or no experience in terms of internships or masterclasses, so an important component of the project is to pass on the teaching skills possessed by the Reunionese team. The project aims to promote Indian Ocean music, share knowledge among participating musicians such as repertoires, techniques and pedagogies, and also train professional and/or amateur accordionists, confirmed or in training, whatever their geographical origin.

Keywords: Music, Repertoire, Accordion, Courses

The Klé de Sol Créole Association

Created on September 2, 1998, the school is a non-profit association with the mission of developing artistic education, especially music, in the municipality of Saint Louis. Thus, its mission is organized around three axes: The first is to allow the greatest possible number of people to have access to learning music. The second involves offering musical training with a diploma, validating 1st and 2nd cycle courses through the organization of exams. And the third is to participate in the county's cultural life, organizing neighborhood actions, school interventions, concerts, among others.



Scheduled Calendar

12/03/2022 to 19/03/2022 | Rodrigues, Mauritius
 0/03/2022 to 27/03/2022 | Tuléar, Madagáscar
 11/07/2022 to 16/07/2022 | Saint-Louis, France
 19/07/2022 to 24/07/2022 | Rivière Coco, Mauritius
 27/07/2022 to 04/08/2022 | Tuléar, Madagáscar

↓ **For more information:**

✉ **Contact:** Florence Lebouteux | florence.lebouteux@gmail.com

Les plantes médicinales à Mayotte, quelques usages au quotidien

Département de Mayotte (Mayotte)



THE PROJECT

This project consists of producing a 20-minute video showing the traditional uses of medicinal plants in everyday life. In the introduction, care is reminiscent before colonization as well as a focus on some significant epidemics and on the coexistence of two care systems: the traditional system, through healers, and the scientific system, through the hospital. As a locution, excerpts of oral statements about the proposed plants will be broadcast, duly subtitled, in French, allowing to understand the comments collected in the local language.

Keywords: Medicinal Plants, Tradition, Systems

The Mayotte Department Archives

Within Mayotte Departmental Council, the Directorate of Departmental Archives and Scientific Documentation manages the public archives produced by the entire department. The Archive collects, classifies and preserves the archives in suitable conditions in order to guarantee their physical integrity and durability over time and communicate them to the public that requests them. This collection and enhancement also concerns oral archives (life stories, short stories, testimonies, etc.



Scheduled Calendar

15/03/2022 to 30/12/2022 | Archives départementales, France

↓ **For more information:**

✉ **Contact:** Charly Jollivet | archives.mayotte@cg976.fr

Dokumental Karnaval Antiliana Fundashon Historiko Kultural Boneriano (Bonaire)



THE PROJECT

Dokumental Karnaval Antiliana is based on the investigation of the local and regional tradition of "Karnaval" on the island of Bonaire and on other islands of the former Netherlands Antilles (Aruba, Curaçao, St. Maarten, Saba and St. Eustatius). This investigation includes research into different aspects from origins to current practices on the various islands. Topics such as music, dance, clothing, food, implementation and form and observed similarities/differences between the islands and how they have developed over time are included. Research is done largely through literature and conducting interviews. After gathering all the information, it is presented in the form of a documentary.

Keywords: Documentary, Tradition, Investigation, Cultural Practices

The Boneriano Foundation

Fundashon Historiko Kultural Boneriano is a small foundation with just 3 employees who work in different areas necessary to carry out different projects. They have expertise in researching historical and cultural aspects of society, have ways of capturing knowledge through interviews (journalism), filming and photography, and also ways of disseminating that same knowledge through documentaries, programs, books and courses .



Scheduled Calendar

21/06/2022 to 21/12/2023 | Fundashon Historiko Kultural Boneriano, Bonaire

⬇ **For more information:**

✉ **Contact:** **Emma Pratt** | fuhikubo@gmail.com

Agripédia - Pharmacopée kanak
Institut Agronomique Néo-Calédonien (IAC)
(New Caledonia)



THE PROJECT

This project aims to integrate on the Agripedia.nc website more than 30 sheets on the cultivation and medicinal uses of plants from the Kanak Pharmacopoeia and from the documentary fund of the IAC, the Institute for Research for Development (IRD) and the Kanak Culture Development Agency (ADCK). The IAC, IRD and ADCK have an exceptional and invaluable documentary fund of several hundred files related to the Kanak pharmacopoeia and the Kanak food and ornamental garden, but these exist in disparate and fragile formats with varied content. These archives often result from anthropological surveys carried out by scientists among knowledge holders.

Keywords: Archives, Plants, Medicinal Uses, Search, Kanak

The IAC Organisation

The IAC is a research-oriented organization whose activities and results contribute to the development of sustainable agriculture, the development of biological resources and the preservation of nature, knowledge traditions and territories. The organization's main missions are to produce and disseminate scientific knowledge, produce tools and recommendations for public policies, develop local, regional and international cooperation and, finally, "shed light" on social debates.



Scheduled Calendar

01/04/2022 to 31/03/2023 | Centres documentaires et site de l'IAC, France

↓ **For more information:**

✉ **Contact: Laurent L'Huillier** | lhuillier@iac.nc

Cine-Teatro Açor (Passado/Presente/Futuro)

Kairós - Cooperativa de Incubação de Iniciativas de Economia Solidária (Azores)



*"Cine-Teatro Açor,
Passado/Presente/Futuro"*

THE PROJECT

The main objective of this project is to recover the Cine-Teatro Açor for the community of the village of Capelas, São Miguel island, and for its neighbourhood. Thus, it proposes the construction of a Cultural Center with training offers in theatre, dance and performing arts, as well as the creation of shows with and for the community. Training for specialized trainers is also planned so that this initiative can continue. The mission is to recover the memory of the Cine-Teatro, because without memory there is no future.

Keywords: Theater, Recovery, Performing Arts, Training, Community, Memory

The Kairos Cooperative

Kairós develops its action in the vast space of the social economy, investing in innovation, in the creation and management of responses in the field of solidarity and socioeconomic action. To this end, the cooperative intervenes in a systematic and integrated manner with the community, following a logic of local development and social and territorial cohesion, in order to safeguard equal opportunities among the young population, but also adults, in a situation of increased risk. of indigence and exclusion.

**Scheduled Calendar**

16/08/2022 to 23/08/2022 | Vila das Capelas, Azores
18/11/2022 to 25/11/2022 | Vila das Capelas, Azores
06/01/2023 to 13/01/2023 | Vila das Capelas, Azores
01/02/2023 to 28/02/2023 | Lisbon, Portugal

↓ **For more information:**

✉ **Contact:** Carlota Blanc | cfariablanc@gmail.com

RARA'A: tresser en Polynésie Française, restituer et transmettre les savoirs et savoir-faire

Musée de Tahiti et des îles: TE FARE IAMANAHA
(French Polynesia)



THE PROJECT

This project of analysis and rediscovery of know-how and basketry practices in French Polynesia (PF) is organized around a study of the collections (technological, biological, cultural, digital expertise) of the Museum of Tahiti and the islands -Te Fare Manaha MTI-TFM, followed by an experimentation phase with specialists in basket weaving, aiming to (re)invent weaving processes that no longer exist today, later promoting the results of this action-research.

Keywords: Basketry, Weaving, Investigation

The Tahiti et des îles museum

Located in Puna'auia, in Hiti land, Te Fare Iamanaha offers visitors the keys to a reflection on the common cultural heritage of the Polynesians of which it is the guardian, at the same time that it highlights the singularities and particularities of each archipelago. The museum's collections consist mainly of ethnographic objects, mainly from French Polynesia, as well as from other regions of Oceania. Te Fare Iamanaha also maintains fine arts collections, a photographic and archival fund, movable objects, but also natural collections.



Scheduled Calendar

10/06/2022 to 30/03/2023 | Musée Te Fare Manaha, France

↓ **For more information:**

✉ **Contact:** **Miriam Bono** | dir.museetahiti@gmail.com

Immatérialités des connaissances et pratiques de communautés côtières boréales concernant l'environnement marin

PIIRESS (Saint Pierre & Miquelon)



"Immatérialités des connaissances et pratiques des communautés côtières boréales concernant l'environnement marin"

PIIRESS

THE PROJECT

The project, led by anthropologist Anatole Danto, is dedicated to the intangible cultural heritage carried by coastal communities in the Northwest Atlantic, carried out through comparative action research between two territories: the archipelago of Saint-Pierre and Miquelon (France) and the Greenland municipality from Kujalleq (specifically Narsaq region, Denmark). These territories are populated by approximately the same number of inhabitants (6,500/7,500), experience ecosystem proximity (coastal boreal regions) and socioeconomic similarities (coastal fisheries, small-scale agriculture, targeted tourism).

Keywords: Coastal Communities, Heritage, Marine Environment

The PIIRESS Association

Created in 2019, the PIIRESS association has the role of positioning the archipelago as a center for subarctic sciences, hosting and centralizing scientific research activities in subarctic environments and societies; promote local research spin-offs, associating scientists with political and economic actors in the archipelago, and also open up to the international scene and different disciplines.

PIIRESS



Scheduled Calendar

01/06/2022 to 15/03/2023 | Kommune Kujalleq, Grønland, Denmark
01/06/2022 to 15/03/2023 | Saint Pierre & Miquelon, France

↓ **For more information:**

✉ **Contact:** Anatole Danto | anatole.danto@orange.fr

Mayotte organological study

Pôle Régional des Musiques Actuelles de La Réunion
(La Réunion)

**THE PROJECT**

Musical instruments convey the cultural, spiritual and aesthetic values of the communities that make and use them, ensuring the transmission of knowledge. The project therefore aims to create cultural and scientific mediation tools that can be consulted on the PHOI platform. In addition to the organological records, this work will result in a complete inventory of instruments, as well as the most exhaustive mapping possible. The latter will serve as a basic public document and will be subject to regular updates.

Keywords: Musical Instruments, Heritage, Cultural Mediation, Inventory

The PRMA Association

The Pôle Régional des Musiques Actuelles de La Réunion is a non-profit association inaugurated on September 1, 1997 by a common desire of the Réunion Region and the State to establish a partnership with users and cultural actors interested in contemporary music and traditional . Its missions have four axes: heritage, information, assistance in the professionalization of the music sector and observation of the musical environment of Réunion.

**Scheduled Calendar**

04/04/2022 to 31/07/2022 | La Réunion, France
01/08/2022 to 22/08/2022 | Mayotte, France
23/08/2022 to 20/12/2022 | La Réunion, France

↓ **For more information:**

✉ **Contact: Fanie Precourt** | patrimoine@prma-reunion.fr

Construction de pirogues traditionnelles et promotion de sports traditionnels

Service territorial de l'action culturelle
(Wallis & Futuna)



"Construction de pirogues traditionnelles et promotion de sports traditionnels"

THE PROJECT

Traditional canoeing and cricket are the most popular traditional sports in the Territory of the Wallis and Futuna Islands, which are now played occasionally or even less so. During the design of the canoes, primary and secondary school students will be invited to discover and learn how to build a canoe, and during the canoe race, young people will be introduced to traditional sports. The objective of this project is to revive the construction of traditional canoes, a means of maritime transport from the ancestors for the preservation of this traditional know-how and also the traditional canoe race, a traditional sport.

Keywords: Canoeing, Tradition, Sports, Preservation

The territorial service of cultural action

The Service is set up in Wallis and Futuna with the mission of safeguarding, protecting and transmitting heritage through cultural events. Created in 1982, the service has been raising awareness for the preservation of heritage and protecting it through the elaboration of a heritage code, developing tourism through the cultural offer, visits to cultural spaces and artistic activities and, finally, promoting the creation industrial art and the professional artist movement.



Scheduled Calendar

30/03/2022 to 20/08/2022 | Wallis, France

↓ [For more information:](#)

✉ **Contact:** Falakika Tuhimutu-Taofifenua | chef.stac@mail.wf

Production of mediation deliverables on the Polynesian language and its relationship with the natural environment

Te Fare Natura (French Polynesia)



THE PROJECT

This project aims to produce a set of products (booklets, documentaries, exhibitions, 360° films for VR headsets) for Polynesian schools. 4 subthemes are carried out within the project: a work on the etymology of plants endemic to the Society Archipelago, another on the etymology of plants introduced by Austronesian navigators during their migrations in the Pacific Ocean, a linguistic work on Polynesian legends and myths and one on toponymy with the Tahitian names of ancient living places in the Opunohu Valley.

Keywords: Production, Mediation, Linguistic, Polynesia

The Te Fare Natura service

Fare Natura is a service of EPHE (Ecole Pratique des Hautes Etudes) and has the status of a public establishment of a scientific, cultural and professional nature. Fare Natura has an operational agreement with the government of French Polynesia to ensure the management and animation of the ecomuseum. Fare Natura is also part of a logic of training young people from priority neighborhoods through their reception in the civic service or their integration in the training courses for the EPHE masters.



Scheduled Calendar

01/01/2022 to 31/12/2022 | Ecomusée Te Fare Natura, France

↓ [For more information:](#)

✉ **Contact: Oliver Pote** | olivier.pote@ephe.psl.eu

Culture Vivante: Au service des savoirs traditionnels

Centre culturel Goa ma Bwarhat à Hienghène -
Association DOO HUNY (New Caledonia)

**THE PROJECT**

The "Living culture: at the service of traditional knowledge" project aims to train volunteers and professionals in audiovisual and digital tools and finally develop - with students - a true traditional Kanak garden to enrich the cultural center's museum. It will be a matter of capturing, archiving, reformulating and transmitting a part to the 4th year students. It is an approach pedagogy on the fundamentals of Kanak culture.

Keywords: Knowledge, Tradition, Museum, Cultural Center, Kanak

The cultural center Goa ma Bwarhat à Hienghène

Inaugurated in October 1984, a month before the start of the Events, the cultural center of Hienghène suffered the impact of this turbulent period. It was from 2000 onwards that the center regained stability thanks to the intervention of the province, which entrusted its management to the Doo Huny association. The center was built at the time with materials that were not suited to stand the test of time. The province then decided, in January 2011, to renovate it and carry out some expansions, opening its doors again in 2018.

**Scheduled Calendar**

11/04/2022 to 22/04/2022 | Ouendjik et Tanghènea, New Caledonia
09/05/2022 to 13/05/2022 | Centre culturel, New Caledonia
11/04/2022 to 30/09/2022 | Collège public Paik Kaleon, New Caledonia
25/07/2022 to 30/07/2022 | Centre culturel, New Caledonia
20/07/2022 to 22/07/2022 | Conservatoire d L'igname

↓ **For more information:**

✉ **Contact:** Jean-Mathias Djaiwe | kadare@gmail.com

ATOUM: Rimed Razyé an Driv'

La Ressourcerie des arts
(Guadeloupe)

**THE PROJECT**

Atoumo Rimed Razyé an Driv' is a cultural and scientific project that forms part of the educational project of the College of Trois-Rivières. It is an artistic, cultural and heritage device that highlights and makes known the great wealth of the natural and intangible heritage of medicinal plants. The project is a network of creative medicinal gardens in southern Basse Terre, an educational and experimental artistic platform, a cultural mapping of holders of traditional knowledge.

Keywords: Knowledge, Tradition, Heritage, Plants

The Ressourcerie des arts Association

The aim of the association La Ressourcerie des Arts is to create, raise awareness and educate about the recycling of resources through ART.

**Scheduled Calendar**

30/04/2022 to 10/06/2022 | Centre Ville, Basse Terre, Guadeloupe
 01/07/2022 to 30/08/2022 | Sylvatheque, Gourbeyre, Guadeloupe
 01/09/2022 to 30/10/2022 | Parc National, Saint-Claude, Guadeloupe
 01/11/2022 to 30/12/2022 | Ecole Primaire, Baillif, Guadeloupe
 01/01/2023 to 28/02/2023 | Residence, Trois-Rivieres, Guadeloupe
 01/03/2023 to 30/03/2023 | College, Vieux-Habitants, Guadeloupe
 01/03/2023 to 30/03/2023 | Ecole Primaire, Terre de Bas, Guadeloupe

⬇ [For more information:](#)

✉ **Contact:** Fred Sene | ressourceriedesarts@gmail.com

PapIA ku mi
Wintertuin Curaçao
(Curaçao)



THE PROJECT

PapIA ku mi is a Papiamentu language generation project using Artificial Intelligence. PapIA ku mi means 'talk to me' in Papiamentu. Papiamentu is a creole language spoken by about 250,000 people, mainly on the island of Aruba, Curaçao and Bonaire, being one of the official languages. PapIA is deliberately spelled with a capital I and an A to highlight the first few letters of Artificial Intelligence. The main objective of this project is to investigate to what extent it is actually possible to generate papiamentu using AI.

Keywords: Language, Heritage, Crioulo, IA

The Wintertuin Curaçao Association

The Wintertuin Curaçao foundation uses the imaginative power of art to connect the people of the island through literature. Curaçao's history is often told through tales of decolonization and the territory's love-hate relationship with the Netherlands.

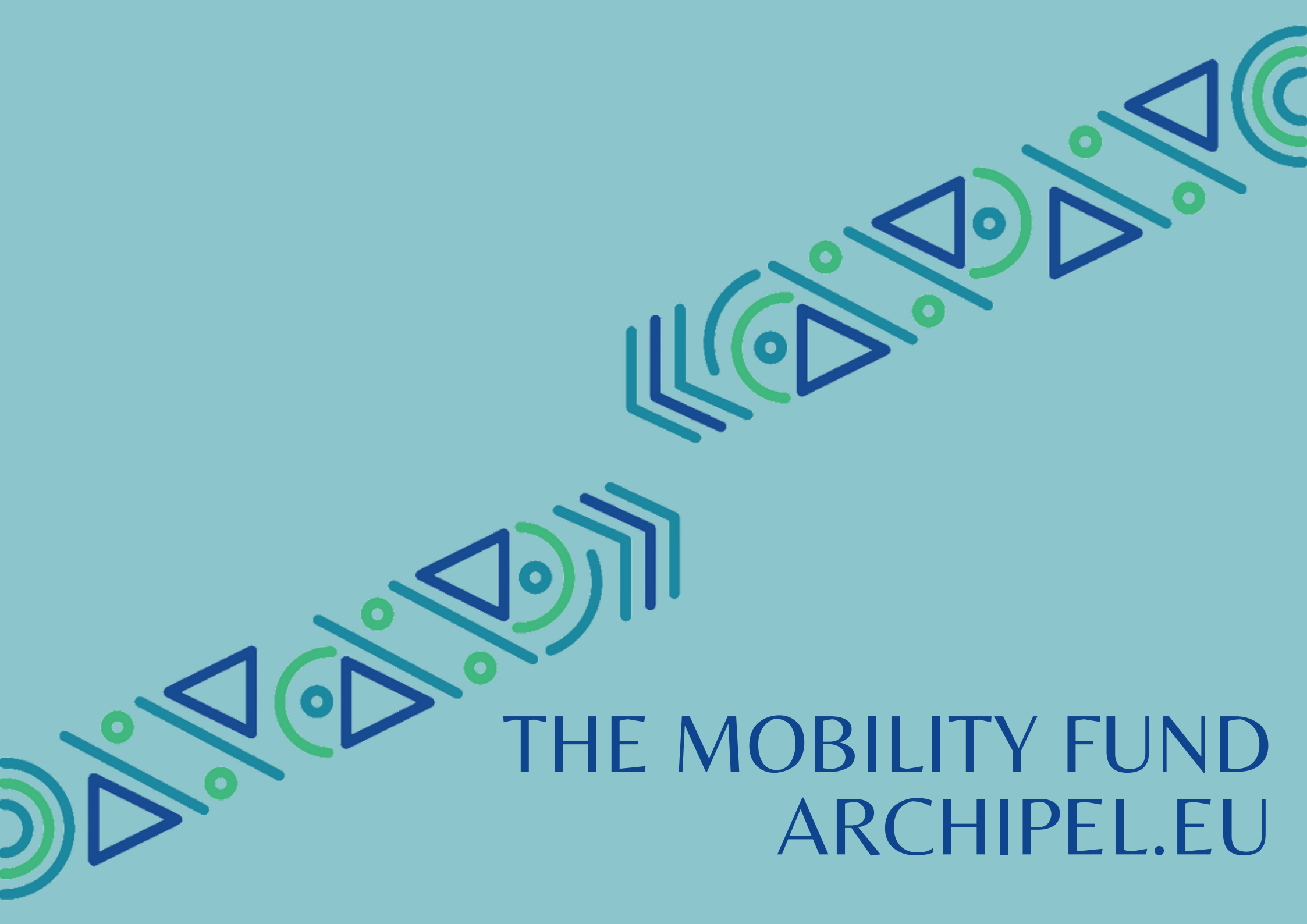


Scheduled Calendar

06/01/2022 to 30/06/2022 | Create software program - Willemstad, Curaçao
01/07/2022 to 31/07/2022 | Collect data from public - Willemstad, Curaçao
01/08/2022 to 31/08/2022 | Develop and train - Willemstad, Curaçao
01/09/2022 to 30/09/2022 | Agreements - Willemstad, Curaçao
01/10/2022 to 31/10/2022 | Compile data - Willemstad, Curaçao
01/02/2023 to 01/03/2023 | Deliver first prototype - Willemstad, Curaçao

↓ [For more information:](#)

✉ **Contact:** Joeri Oltheten | joeri@wintertuin.nl



THE MOBILITY FUND
ARCHIPEL.EU

INOUI – project Art & Science à Saint Pierre et Miquelon

Alexandra Hernandez
(Saint Pierre & Miquelon)



THE PROJECT

The INOUI project is an enhancement of the seabed of Saint Pierre and Miquelon. This project led to finding ecologists, researchers and oceanographers to understand the state of the ocean, climate emergencies and the strategic place of Saint Pierre and Miquelon in terms of marine ecology. The INOUI show-project seeks to shed a new light on the ocean that surrounds the islands of Saint Pierre and Miquelon, promoting underwater sounds as an intangible cultural heritage of the archipelago.

Keywords: Ocean, Valorization, Ecology, Heritage

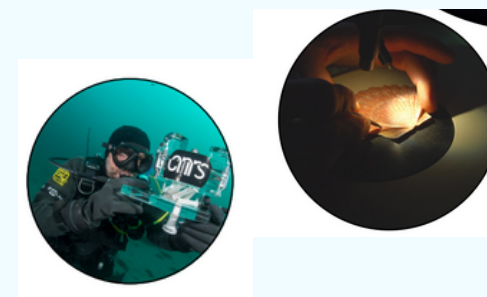
Testemunho de Alexandra Hernandez

"This residency was particularly important ahead of the upstream underwater recording work that will take place over the summer and the creation period that will extend from September to December 2022.

In addition to the financial support that allowed me to travel to mainland France, I am very happy for that, through the Archipelago. eu, a European program was interested in artistic creation and the protection of the biodiversity of this tiny French territory in North America."

--

Alexandra Hernandez is an artist from Saint Pierre and Miquelon, beneficiary of mobility at LEMAR – Laboratory of Marine Environmental Sciences, in Brest (France) – April 2022.



⬇ **For more information:**

✉ **Contact:** Alexandra Hernandez | alexh81@hotmail.com

Writing Residency / Finnish Night
Ewlyne Guillaume & Alfred Alexandre
(French Guyana & Martinique)



THE PROJECT

This residency immersed in everyday life in Finland, in a small town full of painful memories, brought together Martinican playwright Alfred Alexandre, director Ewlyne Guillaume - director of the Kokolampoe theater center in Guyana. Ewlyne, with the playwright Alfred Alexandre, had the opportunity to enter a true writing stage with the project's actresses, accompanying them step by step in their daily lives and their reactions, unspoken words, sighs and looks.

Keywords: Residency, Memories, Writing, Finland

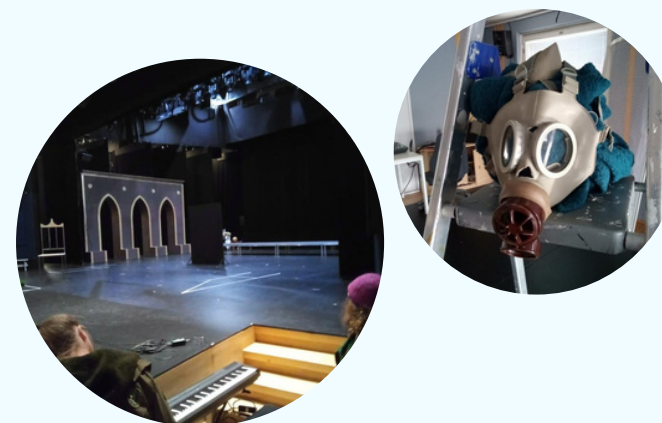
Testimony of Ewlyne Guillaume

"Thanks to the Archipel.eu Mobility Fund, we were able to fulfill our mission of producing a text during a period of immersion in everyday life in Finland, in a small town full of painful memories. Our reading and research would not have allowed us to understand its importance without physical contact with Rovianemi and its inhabitants.

The main challenges we experienced were related to the Finnish language. However, we were able to communicate in both French and English."

--

Ewlyne is director of the Kokolampoe theater center in French Guiana and Alfred is a Martinican playwright.



⬇ **For more information:**

✉ **Contact:** Ewlyne Guillaume | guillaume.ewlyne@wanadoo.fr

Macaronésia Mítica

Javier Estupiñán
(Canary Islands)

**THE PROJECT**

Macaronésia Mítica was a project that starts from the first forms of collective storytelling, such as folklore and myth, which are shared, adapted and in constant evolution across borders and between cultures. The aim of this project is to discover some of the myths of Macaronésia. This was a personal journey of discovery and growth in an unknown land, similar to the one where Javier was born and raised.

Keywords: Macaronésia, Memories, Myths, Discovery

Testimony of Javier Estupiñán

"Thanks to the support of Archipel.eu, I went to São Miguel, with the aim of finding the myths of the Azores and creating lasting ties with artists from these islands that could evolve into future common projects. I still had a few extra days for my research on myths and legends and also to meet some cultural groups from São Miguel that could offer me a deeper understanding of the island's culture. This was a starting point for possible future projects and lasting relationships, as well as a perfect opportunity to create a transnational dialogue and cross-cultural linking the Macaronésian islands in ways."

--

Javier Estupiñán is an artist from the Canaries, beneficiary of mobility in the Azores, at the Walk&Tlak festival in São Miguel.



⬇ **For more information:**

✉ **Contact:** **Javier Estupiñán** | estupinan.javier@gmail.com

Curator in Residency

Jorge Esda
(Canary Islands)

**THE PROJECT**

The project undertaken by Esda included a collaboration with the Palais de Tokyo, where Esda could work alongside Senior Curator Daria de Beauvais on her past, current and future exhibitions. Esda also visited artists' ateliers and participated in more than 25 contemporary art exhibitions, having the opportunity to meet artists, curators and other cultural agents from the French art community and beyond.

Keywords: Exhibitions, Contemporary Art, Curators, Artistic Community

Testimony de Jorge Esda

"The mobility fund was also an opportunity to introduce the Canary Islands contemporary art scene to many curators. This included a presentation to the Palais de Tokyo curatorial team, where Esda spoke about a selection of artists and projects, especially represented throughout the Archipel.eu mobility: the Right to the Island and how it articulates with contemporary art and popular movements in the Canary Islands, as well as Club Culture and its relationship with the Right to the City for oppressed minorities."

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Jorge Esda is a researcher and art manager from the Canary Islands, beneficiary of mobility in Paris - October 2022.



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Festival Sete Sóis Sete Luas

Laurent Jamet
(La Réunion)

**THE PROJECT**

This is a festival around the world about music and mural art shows and develops projects mainly in the field of popular, ethnic, traditional music and visual arts, always involving important personalities from European and Mediterranean cultures. This is now a project promoted by a Cultural Network made up of 30 cities from 12 different countries: Brazil, Cape Verde, Croatia, France, Italy, Luxembourg, Morocco, Portugal, Slovenia, Spain, Tunisia and Turkey.

Keywords: Festival, Music, Art, Network, Tradition, Cultural Network

Testimony of Laurent Jamet

"The project allowed me to acquire new professional experiences, make new useful contacts in the near future for my career and enrich my curriculum by making myself known abroad, as well as getting in touch with foreign institutions (Cape Verde, Portugal) with which could potentially lead to new collaborations for future projects. Thanks to this mobility, I had the opportunity to take on new challenges, always seeking to adapt my works to the context, culture and history of the host countries".

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Laurent Jamet is an artist from the island of Réunion, beneficiary of mobility in the 30th edition of the Festival Sete Sóis Sete Luas (Azores, Portugal) - July/August 2022



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RARA - Residência de Artesanato da Região dos Açores

Mariana Lopes
(Azores)



THE PROJECT

The Azores Region Crafts Residence Azores Region is a continuous production project based in S. Miguel, Azores. The project began in 2015 and encompasses two complementary aspects: annual artistic residencies and future commercialization of the resulting products under its own brand: RARA. The artistic residency proposes a cross between professionals in the creative areas and Azorean artisans, on the island of S. Miguel, crossing traditional techniques and endogenous raw materials with different conceptual models, thus enabling the transition to new supports and products.

Keywords: Residency, Craftsmanship, Crossing, Tradition

Testimony of Mariana Lopes

"In this residency, we learned a process that was decisive in the experience of a territory, how it develops and gives new meaning today, and how it moves towards new conceptual models, which include perceiving them in their community, social and artistic dimensions. of communication and exchange of knowledge between the outermost territories, which share some constraints that were an essential part of their territorial, social and community development. housing growth."

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Mariana Lopes is an artist from the Azores, beneficiary of mobility at the Lava Circular Festival, Canary Islands - October 2022



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Artistic Residency in Kassel

Samuel Sarmiento
(Aruba)

**THE PROJECT**

Samuel participated in a group of public conversations within the scope of the summer school “Extractivism and its malaise: cultural and artistic counterculture movements”, where he had the opportunity to continue working on his artistic research. His drawings function as a memory or collection of a group of conversations and experiences during a quick visit to Kassel.

Keywords: Talks, Artistic Investigation, Drawings, Kassel

Testimony of Samuel Sarmiento

"The development of my project and my presence at Hans-Jürgen Burchardt's 'Global Extractivisms' session was made possible thanks to the support of Archipel.eu, where I had the opportunity to participate in the debate on topics such as "Neoextractivism in the 21st century. What can we learn from Latin America's latest development cycle" and "Nothing lasts forever. Neoextractivism after the commodities boom."

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Samuel Sarmiento is an Aruban artist, mobility grantee in Kassel, Germany - September 2022



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Co-funded by
the European Union



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This catalog was produced by Beatriz Oliveira (APCA), under the coordination of the Institut Français, in collaboration with APCA Madeira and OCTA team.

This document has been prepared with the financial assistance of the European Union. Its content is the sole responsibility of the Archipel.eu Consortium and cannot, in any way, be taken to reflect the views of the European Union.