ART EXPLORA FESTIVAL

Co-funded by the European Union

Rethinking Cultural Mobility for a Europe of Cultural Rights



Art Explora Festival - Final Conference

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How can art become a truly shared space? This question sits at the heart of the Art Explora Festival. Between March 2024 and November 2026, the festival sailed across the Mediterranean, from Valletta to Tunis, with 15 stopovers. At each one, a museum-boat opened its decks and the quays to everyone. 960 artists and 89 local partners took part, and 420,000 visitors came on board, including 13,000 schoolchildren and beneficiaries of social organisations.

Each stopover was designed with the people who live there. Local curators shaped the programme with artists, institutions and NGOs. Touring works met local scenes and led to hybrid formats where everyone could recognise something of their own, take part, and discover something new.

This matters well beyond the festival. Europeans are deeply attached to culture: in the Special Eurobarometer "*Europeans' attitude towards culture*" (2025), 79% say it is personally important to them, and when asked what fosters a sense of community, they rank culture first, ahead of shared values and history. Yet our societies face deep social divides, and many people still face barriers to cultural participation. At a time of multiple crises (environmental, humanitarian, economic, and armed conflict), this EU-supported project shows that culture can be a path to encounter and to building a hopeful future. We need shared cultural spaces where art brings us together, face to face with otherness, and helps us rediscover the joy of exploring and sharing cultural experiences. So what should an itinerant, inclusive, accessible and participatory European cultural policy look like? Drawing on this European cooperation project, we invite you to explore cultural mobility in Europe through the lens of cultural rights.

My warmest thanks go to all the partners, artists, communities and audiences who made this a shared journey.

Bruno Julliard
General Director, Art Explora

Programme
18 November 2026
Ateliers des Tanneurs, Brussels

For three years, the Art Explora Festival has sailed the Mediterranean. 20,000 km travelled, 15 port cities from Cyprus to Portugal via Albania, Malta and Tunisia, 960 artists programmed and more than 420,000 visitors welcomed aboard our museum-boat, with the support of the European Union through the Creative Europe Programme.

As the first season of the festival comes to an end, we invite cultural professionals, artists and policymakers to an afternoon of debate, inspiring keynotes and live music. Together, we will reflect on the question at the heart of the festival's journey: how can we combine the transnational circulation of works and artists with the active participation of local communities in Europe?

Master of Ceremonies Rebecca Armstrong, cultural projects facilitator, creator of the #2050 podcast and poet

15:30
Introduction
Bruno Julliard, *General Director, Art Explora*

15:40
Opening keynote
Glenn Micallef, *European Commissioner for Intergenerational Fairness, Youth, Culture and Sport*

"An EU that upholds and strengthens European values and cultural rights": a closer look at one of the key directions of the Culture Compass for Europe

15:50
Three years navigating the cultures of the Mediterranean

16:00
Panel discussion — Rethinking Cultural Mobility for a Europe of Cultural Rights

Moderated by Emilie Boucheteil, Director of Audience and Engagement, Art Explora

- Judith Videcoq
  Head of the Creative Europe Unit, DG EAC, European Commission
- Natalie Giorgadze
  General Director, Culture Action Europe
- Margherita Petti
  Coordinator, Perform Europe
- Daniel Azzopardi
  Director of Strategy, Arts Council Malta, former Artistic Director of Spazju Kreattiv

With a video contribution from Jacob Moe, artist and founder of the Archipelago Network

17:20
Concluding remarks
Gilles Pelayo, *Head of Unit Creative Europe – Culture, EACEA (European Education and Culture Executive Agency)*

17:40
What's next? Art Explora Festival, season 2

17:50
Inspiring closing: Cultural Rights in 2050
Rebecca Armstrong, *cultural projects facilitator, creator of the #2050 podcast and poet*

18:00
Concert
Battista Acquaviva, *Corsican singer who took part in the Art Explora Festival in Durrës*

18:30–20:00
Cocktail and networking

Speakers



Rebecca Armstrong spent fifteen years in local governments, working on citizen participation, territorial cooperation and climate issues, and led Rouen's bid for European Capital of Culture. Now an independent facilitator, she conducts studies and leads public consultations. She is also a writer with a passion for sound and voice: podcasts, community radio and public readings.



Judith Videcoq is Head of the Creative Europe Unit in charge of the programme's Culture strand at the European Commission. She joined the Commission in 2003, serving as internal auditor and later Deputy Head of Unit for finance at DG EAC, after working at UNICEF in New York and in European consulting firms. She studied business administration and European geopolitics.



Daniel Azzopardi is Director of Strategy at Arts Council Malta. He was previously Artistic Director of Spazju Kreattiv, Malta's National Centre for Creativity (2020–2025), and Festival Director of ŻiguŻajg International Arts Festival for Children and Young People. A board member of the European Network of Cultural Centres, he is also a visiting lecturer and an award-winning actor and director.



Margherita Petti is Project Coordinator of Perform Europe, a funding scheme supporting inclusive, diverse and sustainable cross-border touring in the performing arts. Previously Membership Manager at IETM, she has also managed social media for Naples-based Bus Theater since 2018. She holds a master's in cultural management from the University of Bologna and dances in Brussels' underground scene.



Natalie Giorgadze is General Director of Culture Action Europe, the major European network of cultural networks, organisations, artists and policymakers, where she co-leads strategy, community development and knowledge transfer. She previously worked at Women in Development Europe and in human rights and environmental networks. A journalist and social psychologist by training, she studied Cultures and Development at KU Leuven.

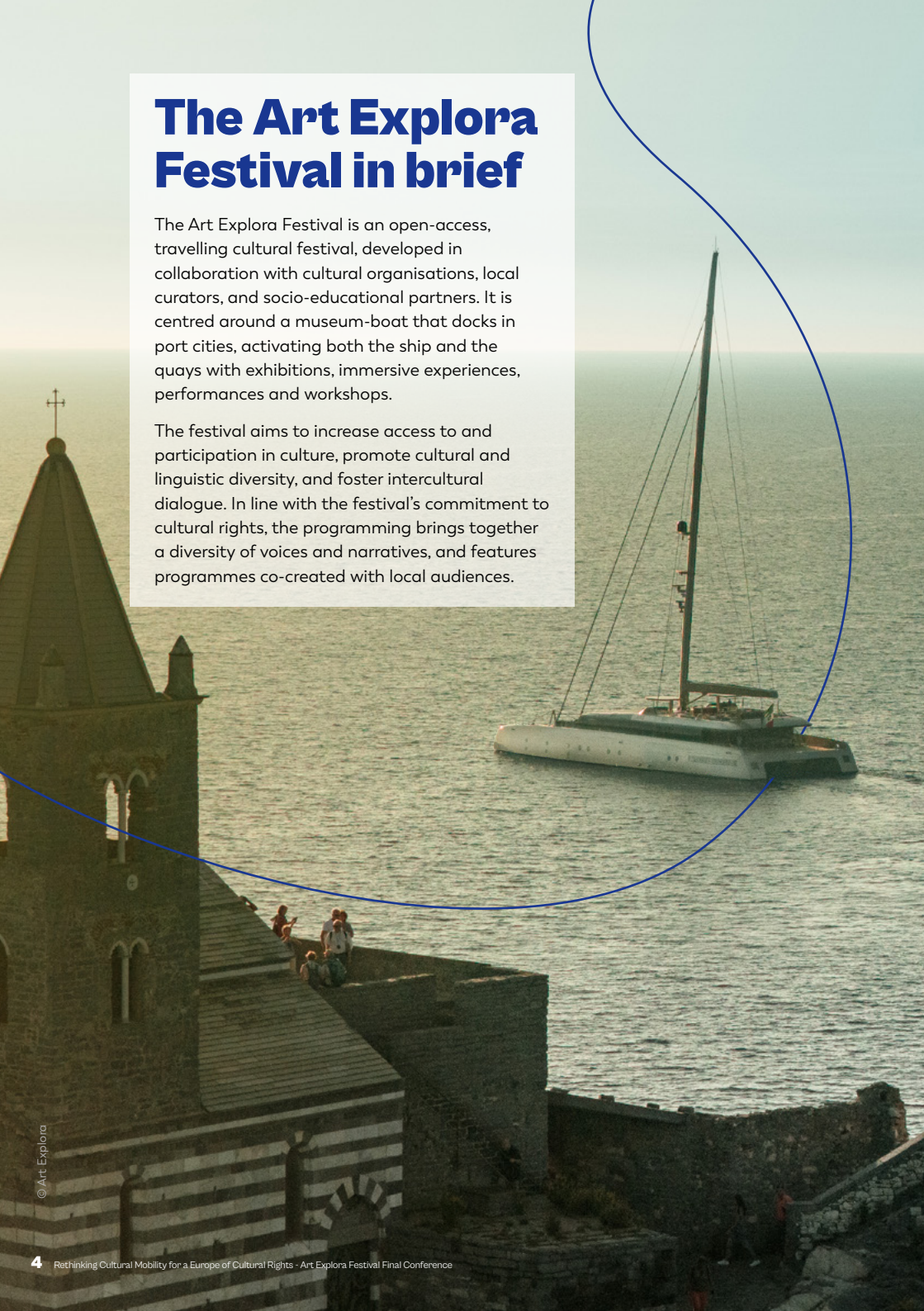


Gilles Pelayo is Head of Unit for the Creative Europe – Culture programme at the European Education and Culture Executive Agency (EACEA). He has worked at the European Commission for more than 30 years. He began in external relations, promoting democracy and human rights in the Western Balkans and working on relations with Latin America. He then moved to the Home Affairs department, where he focused on the fight against corruption. Before taking up his current role, he led the unit managing the Citizens, Equality, Rights and Values (CERV) programme.

The Art Explora Festival in brief

The Art Explora Festival is an open-access, travelling cultural festival, developed in collaboration with cultural organisations, local curators, and socio-educational partners. It is centred around a museum-boat that docks in port cities, activating both the ship and the quays with exhibitions, immersive experiences, performances and workshops.

The festival aims to increase access to and participation in culture, promote cultural and linguistic diversity, and foster intercultural dialogue. In line with the festival's commitment to cultural rights, the programming brings together a diversity of voices and narratives, and features programmes co-created with local audiences.



© Art Explora

Partners

The Art Explora Festival is co-funded by the European Union through Creative Europe – Culture – Cooperation, with a €1 million grant. Seven partners from inside and outside the EU form the consortium. The partnership reached far beyond the consortium: at each of the 15 stopovers, museums, art centres, independent scenes, schools, associations and NGOs took part.

Art Explora - France

Foundation supporting access and participation in culture for all. Project coordinator

Spazju Kreattiv - Malta

Malta's National Centre for Creativity, co-organised the first stopover in Valletta

Anima Pictures - Albania

Creative production company based in Tirana; co-organised the Durrës stopover

The Island Club - Cyprus

Non-profit exhibition space in Limassol; designed the Mediterranean crossed residencies and co-organised the Limassol stopover

Culturgest - Portugal

Multidisciplinary arts centre in Lisbon and Porto; co-organised the Cascais stopover

Kamel Lazaar Foundation - Tunisia

Foundation supporting artistic creation and promotion of visual arts in the Maghreb and the Arab world; co-organised the Tunis stopover

KEA European Affairs - Belgium

Research and consultancy company, specialised in the cultural and creative industries; produced the project's evaluation

Art Explora Festival Season 1 in figures

The festival in numbers

15 stopovers | **420,000** visitors | **960** artists



Stopovers co-funded by the European Union

Co-funded by the European Union

Audience access and cultural participation at the core

The Art Explora Festival places audiences at the heart of its project.

With accessibility central to its design, it encourages a free, inclusive and participatory discovery, so that everyone can make the works their own, whatever their age, background or specific needs. Mutual understanding of a common heritage, depiction of women in Mediterranean art and environmental protection are the main thrusts of the audience-centred programme. Outreach initiatives include artist-led workshops, awareness-raising on contemporary issues in the Mediterranean, as well as tours beyond the festival site to discover the cultural offers of each stopover.

Beyond the artistic route, the festival is designed as a place of hospitality. Near the museum-boat, a chill area and food trucks offer visitors spaces to gather and extend their discovery throughout the day. Games and books are also freely available in the festival's social spaces, all connected to the festival's key themes (the environment, interculturality, migration, etc.). The festival also aims to ensure that diverse groups can interact and meet within the premises of the festival.

Each stopover was conceived as a space where inhabitants could take part in cultural life on their own terms. Activities were offered in the local language and in other languages spoken in the region, recognising linguistic diversity as part of each person's cultural identity.

At weekends, local storytellers and musicians shared stories about the Mediterranean with families, while creative workshops ran continuously throughout the day.

The postcard workshop, repeated in every city, invited participants to express their own vision of the Mediterranean and to write a message, in their own language, to participants at the next stop, creating a chain of exchange between people from one shore to another. Working with cultural organisations and community associations already active in each city, the festival built on existing local initiatives and resources.



© Demetris Loutsios, Art Explora Festival in Limassol, 2025

What travelled from port to port



© Elisa Von Brockdorff, Art Explora Festival in Valletta, 2024

A common core of works sailed with the boat from one stopover to the next.

The quay sail
by Laure Prouvost

The artist designed the boat's quayside sails. Her wordplay — "*Ideally you would sea where to go / Here we dream of no more front tears*" — evokes an ideal world without frontiers.



© Demetris Loutsios, Art Explora Festival in Limassol, 2025



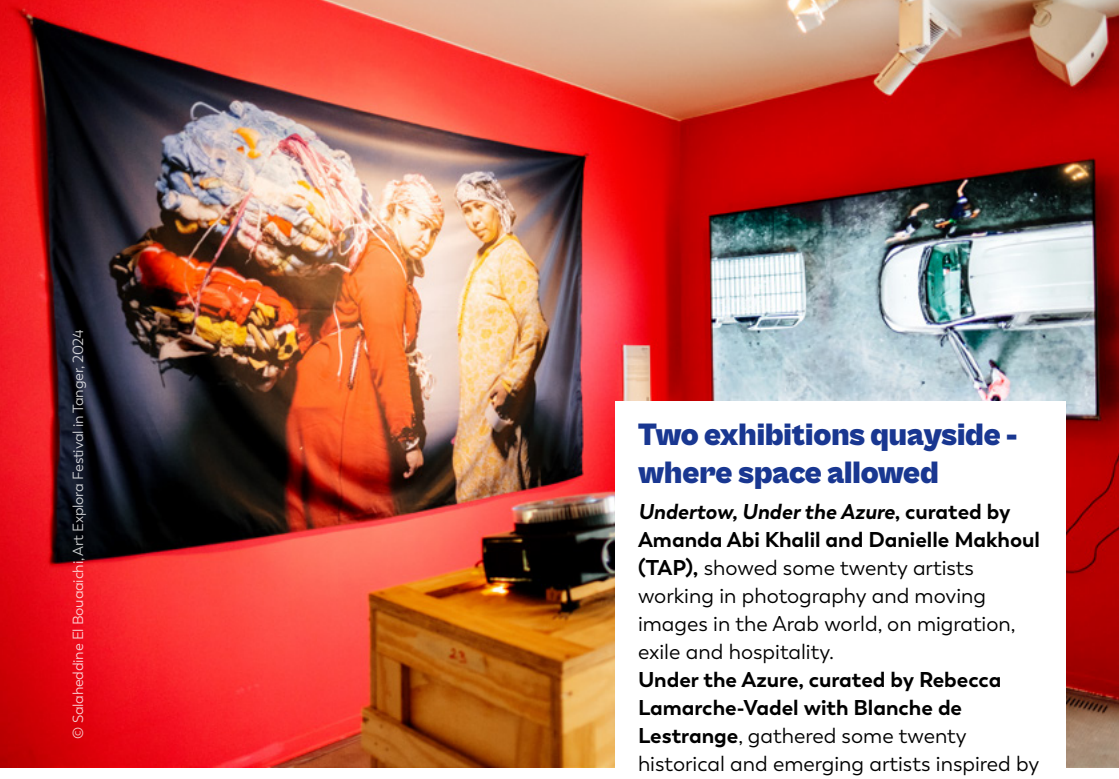
© Elisa von Brockdorff

Present
with the Louvre

An immersive exhibition on the place and role of women in Mediterranean civilisations. A free, multilingual online course on Art Explora Academy, "Women in Art in the Mediterranean", extended the experience and was translated for each stopover.

A Mediterranean soundscape
by Ircam x Ircam Amplify

An 11-minute immersive sound journey on the upper deck, crossing languages, urban and natural landscapes, created with 18 artists and cultural actors from 8 countries around the basin.



© Salaheddine El Bouaaichi, Art Explora Festival in Tanger, 2024

Two exhibitions quayside - where space allowed

***Undertow, Under the Azure*, curated by Amanda Abi Khalil and Danielle Makhoul (TAP),** showed some twenty artists working in photography and moving images in the Arab world, on migration, exile and hospitality.

Under the Azure, curated by Rebecca Lamarche-Vadel with Blanche de Lestrange, gathered some twenty historical and emerging artists inspired by the Mediterranean, from Etel Adnan and Joan Miró to Anri Sala. In each city it also displayed an object from a local heritage collection, and watercolours drawn by unaccompanied minors supported by the association Timmy.

"I chose to depict my own journey myself, and the hardships I faced along the way."

— Aboubacar Kanté, aged 18

Virtual reality experiences
with Ubisoft

Visitors explored vanished or damaged archaeological sites from the Mediterranean (Venice, Athens, Alexandria), recreated from the graphics of the Assassin's Creed games, as part of an exclusive co-production with Ubisoft.



© Demetris Loutsios, Art Explora Festival in Limassol, 2025



© Esad Duraki, Art Explora Festival, Durrës, 2025



Made in each port

In every stopover, artistic direction of the live programme was entrusted to local curators and co-built with the institutions, artists, independent scenes and NGOs of the territory.

Since 2024, this approach has produced 334 projects with 89 local partners.
A musical thread, curated by Alain Weber, linked traditional and contemporary musicians from one shore to the next.

The programme unfolded across three spaces:

The agora
A 360° stage at the foot of the boat;

The village
with workshops, installations and an associative area;

The city's own venues
from public spaces to museums and former industrial sites.

© Laura Dominguez, Art Explora Festival in Barcelona, 2026



© Pinelopi Gerasimou

Ocean Weekends
brought researchers, scientists and artists together on the climate emergency from a local perspective, as part of the UN Decade of Ocean Science and the UN Ocean Conference (Nice, June 2025).

Solidarity spaces
were offered free of charge to local associations working on coastal protection, education, social inclusion or access to culture.

Mediterranean Crossed residencies programme

Supporting artistic creation and cultural exchanges in the Mediterranean

With The Island Club, Art Explora launched a programme of crossed residencies. For each stopover of the festival, from both shores of the Mediterranean, selected by trios of curators, were hosted for one month in another festival city, with a studio, accommodation, a production grant and a living allowance. Residencies could also include a public moment during the festival, and whenever possible, participating artists were brought together. In this way, the programme grew into a genuine peer network.

The residencies have also opened new doors: For instance, Bea Bea Bonafini's research in Malta led to a commission for Manifesta 15, and Bachir Tayachi presented his first European solo show in Marseille.



26 artists, 11 partner residencies:

- Valletta (Spazju Kreattiv);
- Marseille (Triangle-Astérides);
- Tangier (Think Tanger);
- Málaga (La Térmica);
- Rijeka (MMSU);
- Tirana (Vila 31);
- Athens (ATOPOS cvc x Office of Hydrocommons);
- Limassol (MeMeraki);
- Cascais (AiR 351);
- Tunis (Tilal Utique, Dar Meso).

The video series *In the Eyes Of*, produced with Projets Media, documents the residencies in 18 episodes on Art Explora's YouTube channel.

Full list of resident artists



© Bachir Tayachi – Projets Media



© Projets Media

Highlights from the five stopovers
supported by Creative Europe

Co-funded by the European Union

Valletta, Malta – 21-31 March 2024

Curated by Daniel Azzopardi, the first stopover presented a multidisciplinary programme exploring cultural connections, exchange and intersections across the Mediterranean basin. The programme brought together music concerts, theatre, dance, circus, hands-on family workshops and film screenings.

Extending beyond the festival grounds, it also featured public street art interventions, think-tank sessions and visual arts exhibitions across Spazju Kreattiv's galleries.

At the heart of the programme was its signature format, the **Open Book Fora**, which created opportunities for direct engagement and co-creation with communities whose voices are rarely heard in public spaces. These included people affected by domestic violence, youth offenders, migrant communities, people with disabilities, environmental groups and the Ukrainian community in Malta. Representatives from each community were actively involved in co-designing and leading their respective sessions.

21,000 participants

95 artists

55 events

12 workshops

SPAZJU KREATTIV



© Elisa von Brockdorff



© Esad Durcki, Art Explora Festival, Durrës, 2025

Durrës, Albania – 10-21 April 2025

Curated by Arnisa Zeqo, **Of Cities and Women** explored intimate narratives and the place of women in Mediterranean societies. Conceived as an imagined letter sent from the port of Durrës to local inhabitants and to those across the sea, the festival brought together artistic contributions highlighting feminist stories, mythologies and collective memory.

For the first time, the commercial port became a public cultural space, and particular care was taken to weave social interaction into the artistic programme. **Bar Tore** is a curatorial concept by Arnisa Zeqo and Amantia Peza, presented in the form of a functioning bar. Tore is a common suffix for the names of local social bars in Albania. A working bar modelled on Albania's informal art venues, serving as both a site of artistic activation and a node of social memory.

One of the festival's highlighted moments was transforming **karaoke** into a fully live, participatory concert experience, where audience members spontaneously took the stage to sing with a professional band, breaking down the boundaries between performers and spectators.

35,000 participants

64 artists

10 workshops

550 participants from schools and partner NGOs

250 workshops participants from the wider public

ANIMA PICTURES

Limassol, Cyprus
— 25 October-4 November 2025

At a difficult moment for the city's artistic ecosystem, the programme, curated by Christodoulos Panayiotou and Androula Kafa, relied on horizontal, community-led methods.

Your Face Sounds Familiar hosted the annual talent competition of Filipino domestic workers.

The Right to Home brought together more than 25 local artists affected by gentrification and the housing crisis.

Stories from the margins revived the historic Taksim / Apollon cinema with the Mahalla neighbourhood.

Together with the accompanying walk, it highlighted the stories and experiences of people living at the margins of Limassol's historic centre. Both were developed through collective and participatory methods, with activations including cooking and communal singing.

16,000 participants

145 artists

28 workshops

350 participants from schools and partner NGOs

130 workshops participants from the wider public

the island club



© Demetris Loutsios, Art Explora Festival in Limassol, 2025



© Beatriz Pequeno, Art Explora Festival in Cascais, 2026

Cascais, Portugal — 18-28 June 2026

Curated by Filipa Oliveira and Raquel Ribeiro Santos, the programme brought together music, performance, cinema and participatory practices that explored memory, migration, intercultural dialogue, hospitality and collective storytelling.

Bruxas, a performative walk by the Bestiário collective, was developed through an extended process of collaboration with women from Cascais.

Mastro Sol transformed a collective culinary practice into a shared artwork.

Caravanserá brought together participants of different ages and backgrounds through music, movement and collective action. Together, these projects placed community participation at the centre of the artistic experience.

10,000
participants

40 artists

32 workshops

820
participants from schools and partner NGOs

230
workshops participants from the wider public

Culturgest
Fundação Caixa Geral de Depósitos



© Dorsaf Bedoui - In Tunis

Tunis, Tunisia
— 23 October-22 November 2026

The stopover is under way as this booklet goes to print. *Undertow* is on show at B7L9, a free art centre in the neighbourhood of Bhar Lazreg, until 31 December.

The live programme presents several performances — such as Gathering - Yaa Samar! by Samar Haddad King — and concerts, some of which staged for the first time in Tunisia, where the aesthetics and cultures of the Mediterranean basin converge. Each, in its own way, raises questions about the place of women and the coexistence of the many cultures that have shaped our societies over the centuries.

Creative and participatory workshops are organised alongside the exhibition and performances and in partnerships with NGOs. Led by artists and practitioners, these sessions offer different ways to engage with the program through making, experimenting, exchanging, and creating together.

KAMEL LAZAAR FOUNDATION

As part of the Jaou Biennale

Environmental footprint

With EcoAct, the festival modelled the footprint of the whole journey at around 2,000 tonnes of CO_2 equivalent, and used this estimate to guide its choices.

Reduce

Green-contract quayside power wherever possible, local suppliers, waste sorting, water fountains, composting, vegetarian catering, soft mobility.

Measure

A full carbon assessment of the three years is being finalised with Carbon Footprint, to compare actual emissions with the estimate.

Offset

Carbon offsets will fund projects in Mediterranean countries — solar energy in Morocco, methane capture in Türkiye, wind energy in Egypt.

Raise awareness

Workshops and talks with UNESCO, SOS Méditerranée, Sauvage Méditerranée, Recyclop and Aremacs, and a visitor charter on sustainable habits.



© Fraser Yachts

Results and Impact

From one stopover to the next, the festival met a real appetite for a demanding cultural offer outside the usual frameworks. Three achievements stand out from this first season.

1. Enabling the circulation of works and artists while leaving space for local voices

The festival rested on two complementary layers: touring exhibitions that travelled from port to port, and a live programme shaped in each city by local curators and partners, open to artists from across the Mediterranean and beyond.
This model kept artists, artworks and ideas moving while giving local scenes, in all their diversity, a central place.

Visitor surveys conducted at each stopover showed that visitors recognised the festival's intercultural ambition: 86% in Cascais, 87% in Limassol and 91% in Rijeka felt that it built connections between countries around the Mediterranean, and 76% (Limassol) and 85% (Rijeka) said it deepened their understanding of these cultures and of the challenges facing the region.



© Demetris Loutsios, Art Explora Festival in Limassol, 2025



© Beatriz Pequeno, Art Explora Festival in Cascais, 2026



© Esad Duraki, Art Explora Festival, Durrës, 2025

2. Wide, diverse and deep audience engagement

The festival reached a wide audience: it met more than 420,000 people, first and foremost local residents (up to 91% of surveyed visitors in Valletta), including many who are seldom reached by cultural institutions (in Durrës, 42% had not visited a cultural venue or event in the previous six months). Docked in public spaces and built around immersive experiences, the boat lowered the threshold that formal venues can represent, with a potential effect beyond the visit itself: between 86% and 91% of visitors, depending on the city, said the festival made them want to take part in more cultural activities. It also enabled the participation of a diversity of audiences, as partnerships with the social field and adapted mediation tools made it possible to welcome people with specific needs, including visible and disabilities.

Finally, it enabled deep engagement by building on the cultural practices already present in each city: communities shaped the programme rather than simply attending it, with for instance unaccompanied minors contributing to the exhibitions, and many formats drawing on cooking, traditional knowledge, dance and music.

3. A lasting ecosystem in each city

Each stopover brought together cultural organisations, socio-educational partners, community groups and municipalities, with effects that outlast the boat's departure. For instance, The Island Club started a new partnership with the Rialto Theatre to present joint cultural, film screening and audiovisual performance events. In Valletta, Spazju Kreattiv strengthened trust with partners, including but not limited to NGOs supporting victims of domestic violence and migrant communities.



3 years of mobility, 5 lessons for a Europe of cultural rights

With contributions from Culture Action Europe and Perform Europe

Taking part in cultural life is a right. The Culture Compass and the Joint Declaration "Europe for Culture, Culture for Europe" recognise cultural rights. In practice, we collectively need an ambitious budget for culture in AgoraEU and on national levels to make sure cultural rights can be exercised.

Foundations can support cultural organisations and practitioners, take risks, back experimentation and accelerate new ideas. What they cannot do is replace structural public funding, which remains essential.

1. Mix repertoires, so everyone finds a way in

Broadening access to and participation in culture begins with diversified programming. We strongly recommend valuing projects that bring together popular and contemporary, local and international repertoires, co-designed with local actors, so that audiences recognise their own references and discover others.

This should be encouraged without becoming an eligibility criterion that constrains artistic choices. Cultural mobility should mean encounter: it should help cultures meet and mix, rather than carry a single "legitimate" offer from one place to another. To this end, mobility schemes under AgoraEU should place a stronger focus on cultural professionals and artists that are underrepresented or marginalized, including indigenous creatives. It should empower diverse voices and enable a reclaiming of narratives.

Photo : © Demetris Loutsios, Art Explora Festival in Limassol, 2025

2. Evaluate participation, not just attendance

We believe it is essential to involve residents in programming and evaluation, and recognise participatory approaches as a form of innovation in their own right. Funding should cover the analysis of data, not only its collection. As suggested by Culture Action Europe, the future European Cultural Data Hub should adopt a cultural rights lens, with indicators such as first-time participation, co-creation and co-programming. EU funding mechanisms should also support collaboration between researchers and cultural practitioners, so that evaluation is co-designed with those who run cultural projects and produces knowledge useful to both.

3. Make accessibility a standard budget line and practice

European projects can only reach everyone they aim to serve if access is properly funded. We recommend that accessibility and cultural mediation costs be supported in all EU cultural cooperation projects, funded at 100% as a top-up to the main grant, so that accessibility becomes standard practice rather than competing with other project costs. This support should remain flexible, allowing projects to adapt it to their local contexts and to actual access requirements as these become clearer during implementation.

Building on the inclusion support already available under Erasmus+, and on the top-up system tested by Perform Europe, which funds audience access and accessibility support for artists on top of the main grant, it could cover:

- access for audiences with disabilities (sign language interpretation, captioning, audio description, relaxed formats)
- support for artists with disabilities (adapted accommodation, travel and logistical support)
- mediation for diverse audiences (mediators, multilingual materials, easy-to-read and understand materials).



© Beatriz Pequeno, Art Explora Festival, Cascais, 2026

4. Give local ecosystems more time and resources for a lasting impact

Including more people in cultural life, especially those with specific needs, and creating spaces where one's culture is recognised and valued takes time and resources. To secure lasting impact, we call for dedicated funding for preparation and legacy phases, and for pre-financing adapted to small partners. We also call for additional core funding, at local and national level, for the everyday places where cultural life happens, such as associations, libraries and amateur groups, so that they can remain lasting anchors for their communities beyond the lifetime of projects. Access to European funding should also be made easier for these small structures.

5. Cooperate beyond EU borders

A Europe of cultural rights cooperates with its neighbours as partners. It is essential that AgoraEU remains open to candidate countries, the Southern Neighbourhood and Ukraine, with targeted calls for under-represented regions to build long-term partnerships.

Participation should not depend on where an artist lives: the programme should also be open to beneficiaries based in third countries, in the interest of cultural diversity and international cooperation, and to support at-risk and forcibly displaced artists and cultural professionals.

What's next: season 2

For season 2, the journey will extend beyond the Mediterranean to the Atlantic, the North Sea, the Baltic and, through the partnership with the Pavilion of Culture Kyiv, the Black Sea.

The ocean as a common thread.

To move from concern to commitment, we collectively need concrete ways to act, and desirable futures that push us to protect the ocean as a common good. The programme will present works born from collaborations between artists and scientists, which shed light on the challenges facing the ocean while imagining the worlds we could build. At each stopover, spaces for discussion and participation will allow artists, researchers, local NGOs and audiences to exchange perspectives and share their own knowledge. Local NGOs will also propose concrete ways to get involved, turning care for the ocean into collective action.

Cultural rights at the centre.

Port cities have been shaped by centuries of exchange and migration. Season 2 continues to highlight the many stories born of these crossings, enabling audiences to discover them, contribute to them and see their own cultural references and identities recognised.

Accessible to all.

Accessibility works best when it is planned and resourced from the start. Mediation will be further adapted to specific needs. At each stopover, sign-language tours, tools for visually impaired visitors, Easy to Read and Understand guides and guided tours for specific audiences will be adapted



Exhibition: Song of Water - © Aurélien Mole



and implemented. The people directly concerned will be associated with the development of tools through focus groups.

A lighter festival.

Quayside exhibitions depended on the space available in each port, and transport and set-up weighed on both the logistics and the environmental footprint (estimated at around 2,000 tonnes of CO_2 equivalent). For this new season, the visual arts exhibition moves on board, with around thirty works, reducing transport and set-up time at each stopover as well as its carbon emissions.

A new exhibition road for European Virtual Reality.

Virtual reality experiences drew visitors in and showed that the festival could be a distribution channel in its own right. A committee will select virtual reality works to tour every stopover, giving European creators a channel they rarely have outside specialised festivals.

Professionals learning from each other.

Sharing thoughts and methodologies is a way to reinforce the impact of the festival and ensure its effect lasts beyond the stopover.

The second season will integrate a series of peer-to-peer workshops across the journey, in addition to the internal thematic committee and mentoring between season 1 and season 2 partners.



© Lucie-Renault

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To learn more about the festival

ART EXPLORA

SPAZJU KREATTIV

ANIMA PICTURES

the island club

Culturgest

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