

Island Connect II

Annual Report 2024

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1. Introduction

ISLAND CONNECT is a collaborative program between seven performing arts organizations, working with residencies located on (or associated with) European islands of different countries. United in the project by a common interest in contributing to the creation and consolidation of performing arts, the network partners of the international exchange residency program wish to address an important ambition. The project aims to support the artists and arts companies in their personal and professional development within the project's framework and therefore is launching these open calls.

Island Connect II (2024–2026) is a further evolution of the project, funded by Creative Europe, and will announce three open calls per year of the three-year project. All artists wishing to participate will be asked to critically engage with the themes of insularity, islander identities, or island socio-political realities in a wider European context, comparing the similarities and difficulties that emerge from diverse island regions of the project. Working on something related to these themes is a vital part of participating in the project. Artists are not required to have an existing project in development, and new proposals are equally welcome. Artists are encouraged to interact with the island area and community. Artists' work-in-progress presentations are organized at the end of each residency, and presentations of finished works of selected artistic companies can be performed at partners' festivals. All presentations are followed by an artist-audience feedback session. The objective is to provide the artists with a much-needed space for research and free experimentation, and time for reflecting and posing questions. At the same time, partners' artistic directors may provide them with specialized feedback and dramaturgical advice. This is facilitated through fully funded residencies for each of the artistic companies.

2. Open calls

The open calls for 2024 included a call for the **Artistic Residency Program**, **Pilot Co-creation Program**, and **Islander Focus Program**.



Open calls: social media design

a.) Artistic Residency Program

The **Artistic Residency Call** was open to artists or groups/companies of up to 3 artists, where each artist/group received 2 weeks of residency in their country of origin or domicile. They were then sent to a partner country for a further 2 weeks of residency. During these weeks of residency, they might have shared the space with another group of artists, which encouraged networking and exchange. This call was open to artists who have a performative element to their work or consider themselves to be in the performing arts. There were 74 applications, of which 7 were chosen for the residencies.

1st year collabs:

↔ BIRCA - LAV

↔ CINE - Alibi

▲ IACC - Domino - Sardegna: IACC to Sardegna, Sardegna sends to Domino, Domino sends to IACC

From	Going to	Name	Date
Tenerife	Denmark	Sara Reyes	24.6.-5.7.2024.
Denmark	Tenerife	Nanna Finding Koppel	27.5.-9.6.2024.
Mallorca	Corsica	Joan Miquel Artigues	2.6.-15.6.2024.
Corsica	Mallorca	Lauriane Goyet	23.6.-7.7.2024.
Croatia	Ireland	Nikolina Komljenovic	30.7.-13.8.2024.
Ireland	Sardinia	Julie O'Connell Kent	18.5. - 1.6.2024.
Sardinia	Croatia	Enrico Malatesta	4.4.-17.4.2024.

Matrix with chosen artists for the first call with dates and locations

In the first call, selected artists were Joan Miguel Artigues from Mallorca, Lauriane Goyet from Corsica, Nikolina Komljenović from Croatia, Nanna Finding Koppel from Denmark, Enrico Malatesta from Italy, Julie O'Connell Kent from Ireland, and Sara Reyes from Tenerife.

Nikolina Komljenović (HR) applied as part of the **EKSCENA Association** with a project proposal named *The Thin Line: Embracing Compassion*. *The Thin Line* is a crossover between visual art installation, contemporary dance (i.e. movement performance), and the circus discipline of aerial acrobatics through participation.

As she described in the proposal: “*The Thin Line - Embracing Compassion is the idea. It is a practice of developing further and exploring more work on three curtains of a thin line of flax, developing a new vocabulary for a new aerial prop that I invented. The thin line is a layer of skin that defines the boundary between the inside of the body and the outside space and the organization of both. The thin line is what we hold on to in performance and metaphorically in life. It is the process of listening to each moment that leads to the next. At first, standing in front of the monumental central installation, it seems impossible to climb through it without getting hurt, tangled up, falling, and failing. Then, as I enter the thicket of thin lines deciding which one I need to grab next to keep it going, and how many of them I need to grab together to stay in the air and move through.*”

As part of the project, she invited a colleague, **Jadranka Žinić Mijatović**. During their residencies on the island of **Vis** in April and in **Ireland** in August, they explored the deconstruction of

known figures into basic movements, basing their encounter on understanding, diversity, and togetherness, and creating relation and solidarity between the performers.

The encounter acknowledges—i.e., confirms, and establishes—warmth, closeness, recognition of the other's struggle, and relief that one is not alone. Nothing special happens in this meeting except recognition, which is enough to create a kind of calmness, to make the senselessness and struggle disappear.

They explored the space as both physical and metaphorical and sensorial, directed by the gaze of each individual in the space, viewed from multiple angles—especially in the relation between performers and audience.



Photo: Igor Pavlović

Nanna Finding Koppel (DE) applied as part of the **BOREA Company** with the project proposal *Work in Progress*. In this project, she worked with **Marco Colocci**. They presented a performance combining video and audio recordings captured from harbors and coasts across the islands while participating in residencies on the islands of **Tenerife** and **Bornholm**. They were influenced by interviews

conducted with local islanders—including fishermen, ferry captains, artists, and marine biologists—regarding their connection to, and experience with, the changes and degradation of the **Baltic** and **Mediterranean Seas**. They intertwined sound and performance, body and technology, and explored the intersection of artistic expression and environmental advocacy. **Bornholm** and **Tenerife**, with their contrasting yet complementary attributes, provided a perfect "ground of granite" for the **mermaid** and her symbolic representation of individuals confronted with the dire consequences of environmental decay and isolation.



Photo: BIRCA

Julie O'Connell Kent (IR) applied as part of the **Janas Company** with the project proposal *The Island*. **Chloe Commins**, **Julie O'Connell Kent**, and **Eric Munday**, as part of Janas Company, presented a work-in-progress that included aerial theatre, dance, and partner acrobatics. Throughout the residencies, they presented two showings—one in **Sardinia** and another in **Ireland**—which culminated in a 30-minute work-in-progress performance. The main subjects revolved around a strong interest in how their physical environment, such as living in a space demarcated by the sea, interacts with and influences cultures. Particular attention was given to exploring **colonialist ideas through the lens of insularity**. They posed the question: *How might the physical reality of an island affect a people's ability to hold on to their own indigenous identity?* The sea clearly and physically delineates islands from their colonizers. They explored this boundary using the interface between ground and air (aerial apparatuses, bodies on the ground vs. in the air), as well as by examining the links between indigenous culture—such as language and social norms—and the physical environment of an island. As they stated in the application:

“Historically, the traveling circus has always been entertainment for the people, no matter where they may be. So what better way to tell a deeply personal, potentially foreign, and relatable story than through the medium of circus arts?”



Photo: IACC

Joan Miquel Artigues (E) applied as part of a non-formal collective including **Joan Miquel Artigues**, **Andrea Cruz**, and **Matías Marré**, with the project proposal named *Mother Pearl*. They conducted part of their research by interviewing various artists from **Corsica**, using an immersive experimental format in which they employed theatrical and visual resources to obtain different types of responses. This information has been used to begin writing a text and, in parallel, constructing some scenes involving technical and object experimentation, which they were finally able to share in a work-in-progress presentation.

The concept was based on the idea that, in some way, today we all live on islands—even if we don't reside on them. We must find the bridges that connect us, especially in the historical moment we are living in. The interconnectedness of our global community calls for a deeper understanding and appreciation of the diverse perspectives that shape our collective experience. This recognition underscores the importance of fostering connections beyond geographical boundaries. *Mother of pearl* is formed inside the shells of mollusks as a response to the irritation caused by a foreign body. This formation

process resembles a rebirth or transformation, making mother-of-pearl a symbol of overcoming challenges and the ability to turn adversity into beauty. This artistic project merges elements of theatre, installation, and performative lecture to reflect on the role of art in our society. The group explored elements of immersive, disruptive, documentary, and participatory theatre during their residencies in **Mallorca and Corsica**.



Photo: C.I.N.E.

Lauriane Goyet (F) applied as part of the **Acrobatica Machina Company** with a project proposal named *In a Sea of Oblivion*. As the artist described:

*“Living and working on an island for 20 years, I experience insularity in everything it offers, what it allows, and what it makes inaccessible. This feeling of being away from everything, while being at the heart of the world. Borders are floating around us, protecting us from the giant steps that harm, and also those that carry. And this isolation in which we can indulge. To dream differently, because yes, in a certain way, we are. But no more than our neighbor across the sea.”*As a main subject, they used the theme of *the forgotten* as a mirror of insularity. They used text written during the residencies in **Corsica** and **Mallorca**, as well as found raw materials, as their scenography.



Photo: C.I.N.E.

Sara Reyes (E) applied with the project proposal *Speculative Dances*. During two weeks, she explored the framework of *Speculative Dances*—a new project in which she merged her continuous aim of crossing theory and practice, or dance and philosophical questions around dance—building a map where she could pose and systematize them. *Speculative Dances* unfolded during residencies both in the studio and through exploring the islands themselves, resulting in a short but fruitful catalog of five dances that embodied five concrete speculations on dance. She also aimed to work with reading and chance-based procedures to generate new possible ways of unwrapping the sequences of dances and creating different dramaturgical maps or readings of those combinations. To support this, she developed five different texts to evoke and inspire, while also providing an imaginary yet practical and approachable experience of the dances—both with and without seeing them performed in space.



Photo: BIRCA

Enrico Malatesta (I) applied with the project proposal named *E SÔNA*. *E SÔNA* (“it sounds” in the Romagnolo dialect) was a performative project by sound artist **Enrico Malatesta**. Using sound as a means of knowledge and linking elements of Romagna's folklore and its rural rituals with the territories and communities encountered at each stage of the project, the work investigates the relationship between rural/isolation, technology/magic, arts/crafts, and local beliefs.

The aim was to deepen the understanding of the territories that host the project, using sounds and the act of listening as tools to generate an encounter with local people and the vibrant matters surrounding their community and landscape. The artist proposed the realization of a field research project revolving around material culture and the role of sound and acoustic phenomena in defining the natural, social, and symbolic values of the encountered environment, and how sound can be used as a source of inspiration to create a live performance meant to re-enact the identity and ancient beliefs of remote places.

Malatesta's knowledge of the beliefs and rituals of rural Romagna—a cultural region situated in the North-East of Italy—overlapped with the sound-territory investigation conducted during the residencies. He fostered the meeting and clash of different sound cultures to generate a renewed live

performance based on the knowledge rooted in the soil of the islands of **Vis** and **Sardinia**, in their communities and history.

The starting point for the research and the realization of the live outputs was Malatesta's long-term research on the aural heritage of **Romagna**, which revolves around a unique work tool: *Cavēja Dagli Anëll*, or more simply, *Caveja*.



Photo: Domino

b.) Pilot Co-creation Program

The **Pilot Co-creation** call was directed toward one performing arts creator from each of the regions (except Denmark) to attend a joint co-creation residency on the island of **Bornholm**, from June 16th-24th, 2024. The residency was hosted by **BIRCA** and facilitated by **BIRCA's director Susanne Danig**, in collaboration with Danish-based performance maker **Ilon Lodewijks**.

The focus of the call was artists in the performing arts field who wanted to work with the theme of island identity/insularity and develop ideas in a co-creative residency. The artists worked closely with other selected artists in a site-specific way and in dialogue with the surroundings (local population/environment) of **Bornholm**, to investigate and develop ideas for future projects on these themes. There were 25 applications, of which 6 were chosen.

During the first couple of meetings, an artist from **Corsica**, **Charlotte Arrighi**, decided to leave the residency process, as she found it outside her zone of expertise and interests.

In 2025, the finished performance based on this co-creation process will be produced on the island of **Vis**.

Co-residency - BIRCA

From	Going to	Name	Date
Corsica	Denmark	Charlotte Arrighi	16.6. - 24.6.2024.
Croatia	Denmark	Kristina Pongrac	
Denmark	Denmark	Ilon lodewijks	
Ireland	Denmark	Emma Lohan	
Mallorca	Denmark	Albert Herranz Hammer	
Sardinia	Denmark	Marta Pala	
Tenerife	Denmark	Héctor García Méndez	

Matrix with chosen artists for the second call with dates and location

The residency resulted in a conceptual idea for an interactive performance tentatively titled *Sea Hotel*. The performance consists of several distinct parts that will guide participants through a multi-sensory experience of the state of the sea and all its connections, following a standard hotel stay narrative.

Through their artistic engagement in this project, the artists found common points of co-creation, as well as visual perspectives and an ambiance that will further emphasize the theme, consistently embracing a playful and humorous approach. The visual treatment, featuring various shapes and states of the marine world and water, can be offered as one of the services of the Sea Hotel. By awakening interest through humor, each participant will more easily connect with and become aware of the true state of the water that both connects and separates us.

There also emerged a desire to explore the potential for upcycling invasive species (sea moss) that are taking over the sea floor, which could, for example, result in products for the hotel souvenir shop. In this residency, the most important work carried out was the creative work and conceptualization of the future Sea Spa Hotel project, in collaboration with other island artists.



Photo: BIRCA, Pilot Co-creation, Bornholm, Denmark

c.) Islander Focus residency

The **Islander Focus** open call was directed towards one artist, who was sent internationally to two separate residencies of two weeks each. These residencies also included locations outside of the seven core partner countries, which may have been limited to one location. During this call, the outside location was **Saaremaa** in **Estonia**. This call was open to a wider field of artists beyond just the performing arts, such as writers, photographers, etc. There were 110 applications, and 6 applicants were selected.

From	Going to	Name	Date
Corsica	Ireland	Misandra Fondacci	30.7.-13.8.2024.
	Croatia	"	16 - 30.9.2024.
Croatia	Corsica	Sonja Leboš	2.9.-15.9.2024.
	Mallorca	"	21.7.-4.8.2024.
Denmark	Saarama	Christina Jonsson	12.-26.8.2024.
	Corsica	"	arrived on 2.9. (cut short)
Mallorca	Denmark	Cecilia Hernández Molano	9. - 22.9.2024.
	Saarama	"	12.-26.8.2024.
Saarama	Denmark	Roman-Sten Tõnissoo i Mari Mäna	9. - 22.9.2024.
Sardinia	Croatia	Maria Luisa Usai	21.6. - 4.7.2024.
	Tenerife	"	1.-16.9.2024.
Tenerife	Sardinia	Irene Alonso Diaz	26.7.-8.8.2024.
	Mallorca	"	11.6.-25.6.

Matrix with chosen artists for the third call with dates and locations

Selected artist based in Croatia: Sonja Leboš

Sonja Leboš participated in a residency in Mallorca from the 21st of July until the 4th of August, and in Corsica from the 2nd of September until the 15th of September 2024. While being resident on the islands of Corsica and Mallorca, Sonja Leboš developed visual and ethnographic research that was a continuum of the visual-anthropological research that resulted in the performative lecture on the representation of the Adriatic on film. The main topic was the urban life on these islands, aside from recent **excessive tourism**. Delving into the local memories that are being transmitted via film and photography led to storytelling combined with live performative aspects, comprising the voices and ambiances collected during the residence. Working in the local archives (such as local museums, private or public) was a part of the research work and **immersing herself** in the Mediterranean *longue durée* narratives, an immersive process that brought to the fore the forgotten histories of people and places, the islanders of the Mediterranean before **the** industry of tourism took over its languid pace.



Photo: C.I.N.E

Selected artist based in Denmark: Christina Jonsson

Christina Jonsson participated in a residency in Saraama from the 12th of August until the 26th of August 2024, and in Corsica from the 2nd of September. Corsican residency was cut short due to the personal reasons of the artist. With this residency, the artist explored situations of shared knowledge to enhance a reality of connectedness between fellow artists and their island context. She researched ways to mix the formats and expressions and create a place for sharing thoughts, knowledge, views, feelings, and perspectives while working on two axes: AXE ONE, REFLEXION, AND RESEARCH: Through her year-long previous research about the conditions and identities of small-scale farming, farmers, and farmed animals in rural Switzerland under the effects of the capitalist machinery, the artist explored and staged notions and perspectives of feminist and queer farming perspectives and futures, with a focus on ecologic and hydro feminist approaches. Through performative body experiments and enactments, including wordings, readings, talking, text making, and meetings, as well as verbal and nonverbal communication, she staged an expansion of the gaze from the outdated patriarchal and anthropocentric view. AXE TWO, CARE ACTIVIST RESEARCH LISTENINGS / SHARINGS: She developed a ritualistic practice of an intimate group, as a confessional-like tool for coping with the kill-joy knowledge of corrupted politics and abuse of lands, people, animals, and ecosystems. The artist starts with the premise that we need to train our heart and mind sharing in safe spaces and intimate settings of group sharing, so we eventually develop a culture of care and connection that we can stage and expand, and more generally develop methods to engage in an expanding care. As sensible, informed, and preoccupied European citizens, we must create connections amongst ourselves to evade the big deep black sea of isolating despair as we face the forthcoming sixth mass extinction, climate change, biodiversity loss, and eco-collapse.



Photo: Christina Jonsson

Selected artist based in Ireland

Applications from Ireland weren't taken this year, to open up opportunities for partners outside the network to participate.

Selected artist based in the Balearic Islands: Cecilia Hernández Molano

Cecilia Hernández Molano participated in a residency in Denmark from the 9th of September until the 22nd of September, and in Saraama from the 12th of August until the 26th of August 2024. In 2018, an artist started ongoing research about insularity that has continued since then. The particular conditions of living on an island and what it means to live together within the very notion of a limit, defined by the seashore, are subjects of interest. The research questions the word “utopia” itself in a world that seems to be living “the end of history.” Isn't the island then—again—a symbol for recovering paradise? Is the only place where it is still possible to set up a fairer system? Doesn't an island always have echoes of San Borondón, la ínsula Barataria from “El Quixote,” or the mythical Isla de San Brandán? She also established an atemporal dialogue with all those mythical islands as a possibility for utopia. Formally, the artist researched and composed a cinematographic landscape, which is the main material for a video installation. This cinematographic landscape is composed of different materials, such as writing, readings, drawings, archive material, or even fictional materials.



Photo: BIRCA

Selected artist based on Corsica: Missandra Fondacci

Missandra Fondacci participated in a residency in Ireland from the 30th of July until the 13th of August, and in Vis from the 16th until the 30th of September 2024. Insularity is a vast and fascinating topic. An islander experiences their bond to their land in a very special way. It is always ambiguous, sometimes even paradoxical: a desire to leave that clashes with the desire to stay. An island is both a shelter and a cage for its inhabitants. A piece of land surrounded by the sea, whose waves call for adventure and yet look like impenetrable walls. What lies outside the limits of the island? What does the sea have to offer? What secrets are there to discover beyond the horizon, and what dangers may come from the ocean? These are the topics and themes the artist explored in her writings. She focused on mythical characters who embody those themes, like the witch Circe in Greek mythology, or the castaway Robinson Crusoe; as well as mythical islands such as Atlantis or Avalon. Through those characters and places, she explored the ambiguity of an islander's thoughts and feelings: belonging, safety, loneliness, and all that makes an islander's attachment to their island special and strong. The writing took the form of a monologue, with an islander telling her own story, her bond to her island, and how she identifies and feels about island myths.



Photo: IACC

Selected artist based in the Canary Islands: Irene Alonso Diaz

Irene Alonso Diaz participated in a residency in Mallorca from the 11th of June until the 25th of June, and in Sardinia from the 26th of July until the 8th of August. "Sunlight Underwater" is a project that seeks to explore in depth the theme of insularity through poetry, illustration, and photography. Irene worked on the creation of an illustrated poetry book consisting of 15 to 20 poems inspired by the experiences, landscapes, and emotions, both positive and negative, associated with life on an island, to seek reflection on the individual and collective island experience. Each poem was accompanied by illustrations and photographs that complement and support its content and, at the same time, serve as documentation of the experience during the residency.



Photo: LAV

Selected artist based in Italy: Maria Luisa Usai

Maria Luisa Usai participated in a residency in Vis from the 21st of June until the 4th of July, and in Tenerife from the 1st of September until the 16th of September 2024. The project named "Campesina" dealt with generational stories between islanders who were immigrants, farmers, fishermen, and survivors. The project is a familiar and poetic investigation into events of another century, a search for immaterial and material traces within an epic of travel, prisons, Mother Earth, and imported flour. The aim was to delve into the past to shed light on the present: a reflection on the social and economic conditions, on inheritance or not, on migrating for a short or long time, on the proletariat today and in the past. Within the male stories of another century are hidden elements that speak of the personal and collective today. "My grandfather was born an islander; he was a miller, he was illiterate, he was a poet, he was a prisoner, he was a migrant to the new world." The past is a foreign land, which can be recreated with analog/digital hybridization and with a physical presence, the performative body, and visual media. The project was formed into a performance that is also a documentary—impossible and improbable, in real-time—that talks about the artist and her family, and talks about others who at least once in their lives have felt like campesinos (peasants).



Photo: Domino

Among the applications, there were two artists from Saaremaa, Estonia, who participated in this call: Roman-Sten Tõnissoo and Mari Mäna. Both of them were residents in Denmark, from the 9th of September until the 22nd of September, and they also participated in Saaremaa residencies.

Roman-Sten Tõnissoo's artistic practice mainly involved doing field recordings and collecting different natural sounds around Bornholm. During the residency, he made a sound performance called "Healing Session with Clouds Passing By" in a field near the house. For the live performance, he used digital music equipment to play and manipulate recorded sounds together with a singing bowl. He was

mostly inspired by the highly cultivated landscape and the lack of wilderness on the island. Mari Männa's research focuses on the pre-Christian paganism of the ancient Estonian and Danish peoples. She explored the symbolic and practical uses of nettles in both cultures. According to Estonian and Danish folk traditions, nettles were used for making medicine, tea, and soup, and were also hung on doorways or windows to ward off evil spirits. Nettles also appear in some of the Grimm Brothers' fairy tales, often symbolizing pain, hardship, or transformation. One notable story where nettles play a significant role is 'The Six Swans' ('Die sechs Schwäne'). In this tale, a young princess must weave shirts from nettles to save her six brothers, who were transformed into swans by an evil stepmother. She must complete this task without speaking for several years, with the nettles symbolizing the suffering and sacrifice she endures. Her weaving of the nettles into shirts reflects themes of resilience, love, and redemption.



Photo: BIRCA

3. Springlab 2024

The first activity of Island Connect II was the Springlab program of training, workshops, and education, which took place from the 2nd to the 8th of April in Komiža, on the island of Vis, organized by Domino, the lead partner. The program brought together more than 50 artists, producers, and curators from 10 countries.

The artists got to know Komiža and the Vis archipelago and participated in a wide range of workshops – from artistic development sessions to the building of traditional dry-stone walls on Vis. They also visited the unique ISSA School (Island School of Social Autonomy), co-founded by Srećko Horvat, and attended workshops and lectures led by Mario Kovač, Ivica Buljan, Bruno Isaković, Arijana Lekić-Fridrih, and other experts from various fields of art, such as Inge Ceustermans, director of The Festival Academy within the European Festival Association (EFA).

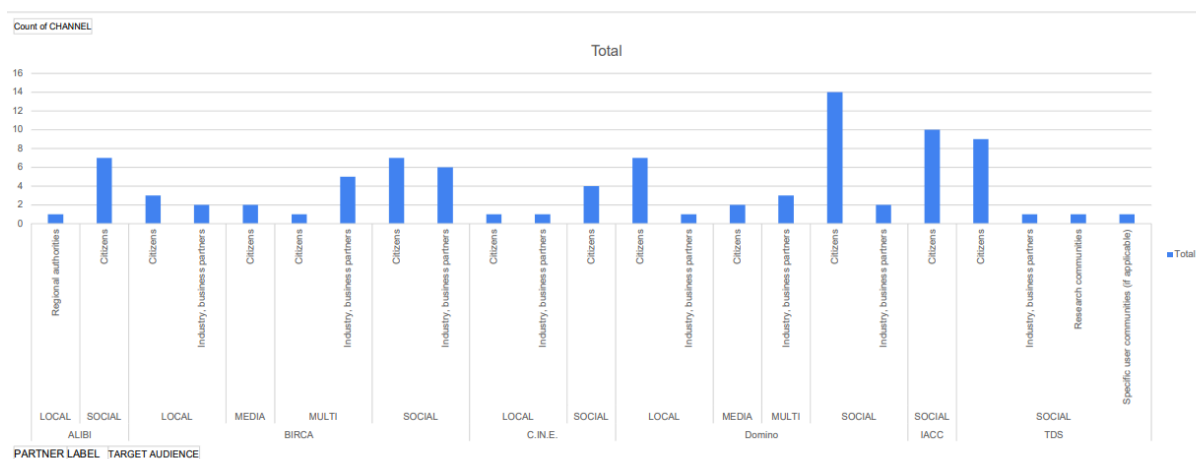


Cover page of Springlab booklet

4. Communication and dissemination

A communication strategy was established during the kick-off meeting at the end of 2023. It includes information on the project website and social media (Facebook and Instagram), where information about open calls, selected artists, and continuous updates about the project are shared. Each partner informs their audience via their organization's websites, social media, and newsletters about each residency. This includes information about selected artists from their country for each call, announcements of the residency, and the final presentation event. The project is also promoted via local and international media. An important part of the dissemination activities is the international promotion of the project during education, training, and conferences held by or with the participation of partners.

Row Labels	Count of CHANNEL
ALIBI	8
LOCAL	1
Regional authorities	1
SOCIAL	7
Citizens	7
BIRCA	26
LOCAL	5
Citizens	3
Industry, business partners	2
MEDIA	2
Citizens	2
MULTI	6
Citizens	1
Industry, business partners	5
SOCIAL	13
Citizens	7
Industry, business partners	6
C.IN.E.	6
LOCAL	2
Citizens	1
Industry, business partners	1
SOCIAL	4
Citizens	4
Domino	29
LOCAL	8
Citizens	7
Industry, business partners	1
MEDIA	2
Citizens	2
MULTI	3
Industry, business partners	3
SOCIAL	16
Citizens	14
Industry, business partners	2
IACC	10
SOCIAL	10
Citizens	10
TDS	12
SOCIAL	12
Citizens	9
Industry, business partners	1
Research communities	1
Specific user communities (if applicable)	1
Grand Total	91



5. Outputs in 2024

One of the most important parts of the project is the artistic surveys filled out after each residency, in which practical information is shared with hosting partners to improve their future work.

The artistic survey includes questions about the project (artistic value and content), interaction with the local community, technical aspects, and logistics. There is also an open slot for improvement suggestions and other comments. There is also an audience survey reserved for the local community who attends the local presentation of artistic work or research. This is an important element for the improvement of the work of partner organizations and artistic work as well. This is also a way of listening to the audience's needs and opening up artistic processes, which then improves further engagement of the community as well as broadens knowledge about contemporary artistic practices and their importance in society.

Moreover, some of the artistic works, like one by Nikolina Komljenović, continued and will be presented as a performance at the Perforacije festival produced by Domino. Also, Pilot Co-creation gained a second life in the continuation of the project in 2025, with the production of an interactive performance based on 2024 research.

Quantitative Information about the Project in 2024

- Number of artists from European island territories participating in professional and training opportunities within the scope of the project: 52
- Number of high-quality artistic residencies implemented across participating Island Connect territories: 29
- Number of artistic residencies: 14
- Artists participated in Pilot Co-creation: 6
- Residencies as part of Islander focus: 14
- Number of new artworks created within the scope of the project: 8
- Number of artwork presentations to island audiences: 14
- Number of new co-creation methodologies: 1
- Number of artists from new island territories: 3
- Number of artistic residencies in new island territories: 5
- Number of project presentations to potential new Island Connect territories: 11
- Springlab: 1
- Online partner's meetings: 4
- In-person partner's meetings: 3

6. Continuation of the project

The project will continue in 2025. During the last in-person meeting (Interim Meeting on the island of Mallorca), the continuation of the project in the same way as in 2024 was established. There will be three programs: Artistic Residencies, Islander Focus, and Pilot Co-creation. The matrix for residencies has been established, as well as the content of the calls and the dates. Springlab will be held on the island of Tenerife from March 31st until April 5th. The Pilot Co-creation residency will be held in Mallorca in 2025.

The exact dates of the residencies will be confirmed after the selection of applicants for all three open calls.