CAP Nord Martinique
Communauté d'Agglomération du Pays Nord Martinique

Call for projects for the design, realization and installation of artistic works at the Jardin des Imaginaires of the Center of Animation and Interpretation of the Amerindian Culture (CAICA) of ViVé

Deadline for submission of applications:

Thursday, May 26, 2022 at 12:00 p.m. (Local time: Martinique GMT/UTC-4)

Call for projects
for the design, realization and installation of artistic works in the Jardin des Imaginaires of the CAICA of ViVé

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I – CONTRACTING AUTHORITY

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Represented by its President BRUNO NESTOR AZEROT
Case followed by Elodie FRONTIER

II – PURPOSE OF CALL FOR PROJECTS

2.1- Subject

The call for projects focuses on:
The design, realization and installation of eight (8) artistic works elaborated by artists for an exhibition with a representation of the Caribbean within the Garden of Imaginations of the Center of Animation and Interpretation of the Amerindian Culture (CAICA) of ViVé.

Place(s) of Performance:
Center of Animation and Interpretation of the Amerindian Culture whose commercial name will be "Caribbean Park of the Amerindian life of ViVé", Lorrain, Martinique, French Caribbean Island

2.2- Context of the consultation

Presentation of the historical site of ViVé

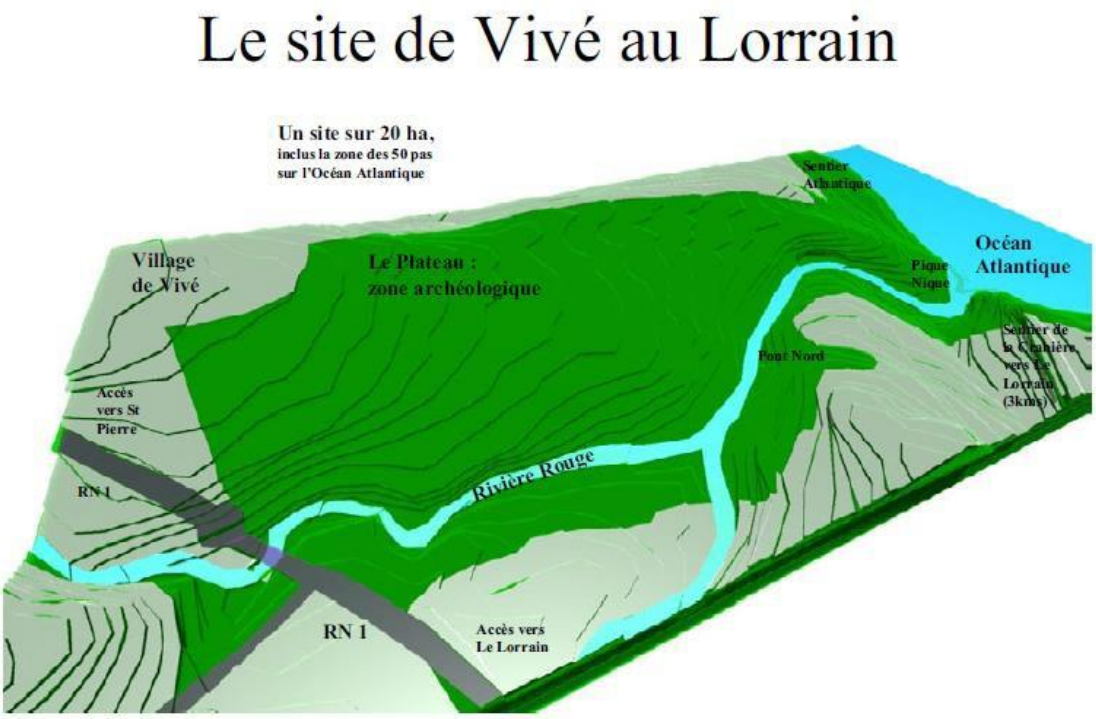
"The prehistoric site of Vivé, in the commune of Le Lorrain, has been listed in the Supplementary Inventory of Historical Monuments since February 1, 1994, and is one of the oldest and most important Amerindian sites in Martinique and the Caribbean.

From 1930 to the present day, the archaeological research work carried out on the Vivé site has led to numerous excavations revealing a wealth of Amerindian remains in the basement. Stratigraphic studies have revealed two distinct archaeological layers separated by a level of eruptive pumice deposited by Mount Pelee. The upper layer shows an occupation on almost the entire plateau dating from 420 AD but largely

disturbed by agricultural activity. The lower layer, dating from 220 AD, occupies only part of the terrace and has revealed habitat structures and five burials with numerous Amerindian artifacts."

The Communauté d'Agglomération du Pays Nord Martinique (CAP Nord), as part of its policy of promoting heritage and culture, is proposing a structuring tourist facility that aims to highlight the archaeological and historical interest of the ViVé site. It is in particular about the Amerindian culture which is still little approached and yet important within the history of Martinique but also of the Caribbean.

In Martinique, the Amerindian theme is developed in the center and the south of the island on three sites: the Museum of Archaeology and Prehistory, the Museum of Father Pinchon in Fort de France and the Ecomuseum of Martinique in Rivière Pilote.



Atlantic ocean	Red River	Archeological plateau	National road 1

Banana plantations	The hamlet of ViVé	Capote River

The Center of Animation and Interpretation of the Amerindian Culture (CAICA), trade name: Caribbean Park of Amerindian Life of ViVé

The CAICA of ViVé is a cultural and leisure facility, intended for both Martinicans and foreign tourists. In this sense, this equipment will be different from other cultural facilities on the island.

The park proposes a heritage offer on the Amerindian culture on the very site of the archaeological excavations.

The entire park covers 22 hectares and offers about six hours of attractions and things to see and do for different categories of public with different interests. The services offered suggest a day visit with the possibility of eating on site.

The offer is designed around:

- A permanent exhibition
- A temporary program of animations and mediation actions
- Services, a store and a restaurant

<u>The objectives of the project</u>

It is a question of giving meaning to this strong Amerindian culture in Martinique, for all audiences, initiated or not. It is necessary to translate the richness of the forms

which are left to us today, in the grounds and the subsoils of Vivé, to make them alive and prehensile by all.

At the heart of this project is a desire to make archaeological, historical and anthropological data on this culture available to everyone and to allow the public to understand and interpret them by being immersed in the Amerindian universe.

The vocation of the ViVé park is multiple:

- To present the state of research undertaken on the site and the collections available;
- Reconstitute the pre-Columbian habitat in its natural context;
- Show the activities of the Amerindian populations: agriculture, fishing, hunting, eating habits, basketry, pottery, tools, canoe making, cave art...

To do this, the Park of Vivé is the pillar of this theme within a network of Martinique and Caribbean partners. The partnership between these islands which were populated and which for some still preserve an Amerindian community is essential to exploit the whole of the prospects which the topic of "archaeology and the Amerindian culture" offers.

The guiding principles of the project are as follows:

- *To be a structuring tourist facility* that can attract several types of clientele at different times of the year;
- *To be AN important reference site* for the theme "archaeology and Amerindian culture" on the island, in the Caribbean and in the world.
- *To be a consensual tool of the West Indian and Martiniquean identity* beyond the cleavages of race and culture.
- *To be part of a network with other tourist and cultural sites and projects in the department of Martinique*, on similar themes (Fort-de-France Museum, Rivière-Pilote Ecomuseum...) or more distant (rum factories, plantations...) but also with seaside or nautical products;
- *To be part of a sustainable development approach* that reconciles environmental, socio-cultural and economic constraints;
- *To be an economically viable facility*, which can energize the territory and *be a locomotive and an element of strong image at the* level of the North of Martinique, even of the department, which wishes more and more, to develop its cultural heritage;
- To *obtain the support of the greatest number of people*, including elected officials, tourism professionals and other sectors linked to tourism,the local population, but also archaeologists, historians, researchers,

etc., the objective being to find the right balance between the enhancement of an archaeological site, the preservation of nature and the environment, and the reception of tourist clients;

- Establish a partnership with the various actors of the North of Martinique, the department or Guadeloupe and other islands of the Caribbean which shelter archaeological vestiges... ;

The targeted public

The target audience is composed of :

- 75% uninformed public,
- 20% of "intensive" consumers,
- 5% of specialists

Customer motivations and expectations are:

- the requirement of a real animation and staging of the objects
- the need to mix the playful with the educational
- the search for multiple emotions and sensations
- a participative animation

The site has an estimated 60,000 paying visitors and 30,000 non-paying visitors per year.

General layout:

<u>The concept</u>

The Caribbean Park of American Indian Life in ViVé is composed of three diverse spaces:

- A free space with controlled access
- An open space
- A paying space

The free open spaces are located along the Red River and the Ocean to allow for circulation to the beach. This relaxing route offers different sequences of visits:

- North and South Bridge Crossing
- Walk of the Petroglyphs along the river. The petroglyphs are concrete facsimiles. This walk will allow you to observe the pirogues on the river.

- Children's games and picnics with a mobile refreshment stand. The games will be themed and interpreted from what we know about Native American games.
- Canoeing from the (floating) pirogue pier (paying) under the vegetal tunnel, an exit downstream to the "beach basin" and/or an ascent upstream to the river bridge with a towpath to eventually pull the boat.
- Walk of the Crabière Path to or from the town of Le Lorrain. It is also one of the sections of the Coastal Trail (Grand Rivière-Robert).
- Access to the Crabière food court

The paid area that occupies most of the site includes:

- Reception and meeting services. This space is both general public and professional with exhibitions, documentation equipped with multimedia, and space for seminars and conferences.
- A field of real excavations
- The archaeology space of the researchers' camp
- The space of Amerindian life: village, gardens and forest with the Amerindian villages, their pavilions/interpretive shelters, and the paths/walks in the gardens and the reconstructed pre-Columbian forest. The concentric model of the Amerindian village unit will be reconstituted in its entirety by its signs, traces and fragments in the open air, in the form of a facsimile of excavations with some carbets restored with the authenticity that contemporary scientific knowledge can offer
- The garden of the imaginary
- The workshops of craftsmen potters and basket makers
- The restaurant bar, its terraces and the store

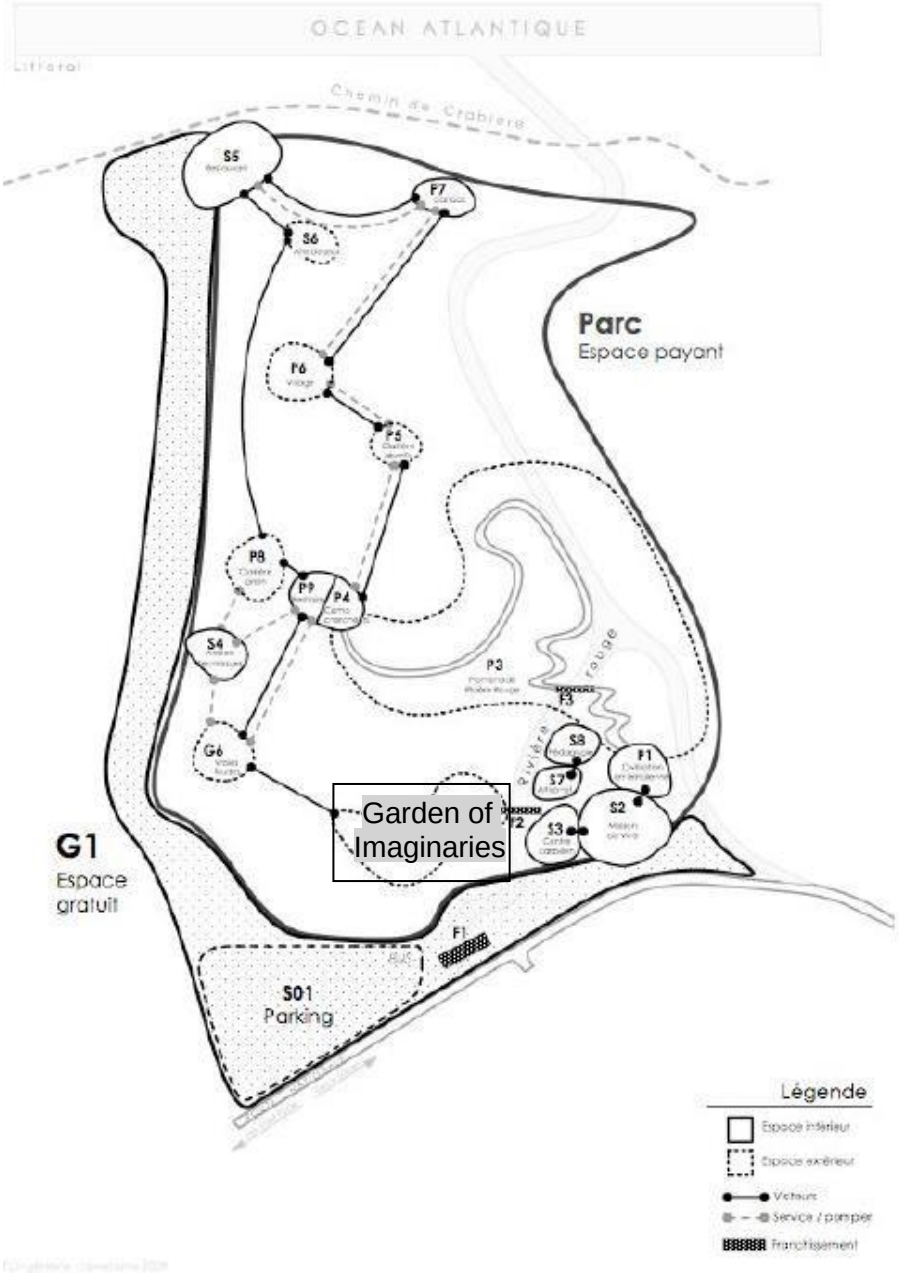
The opening of the ViVé Caribbean American Indian Life Park is planned in two stages:

- Partial opening of the site in 2024, including the exterior spaces
- The total opening of the site in 2027 with the main building

“Le Jardin des Imaginaires” (The Garden of Imaginaries)

The Garden of Imaginaries is located at the end of the visit within the paying area.It is a walk through several representations of the Amerindian civilization and its customs or beliefs. The visitor will be confronted with a clearly contemporary

interpretation which is a way to push the reflection towards other horizons by having an open mind on the various themes approached.



Location of the Garden of Imaginaries

The entrance is a landscaped door in the form of a plant chicane. A clearing allows you to sit down for a moment and to identify this scenographic device from the rest of the route.

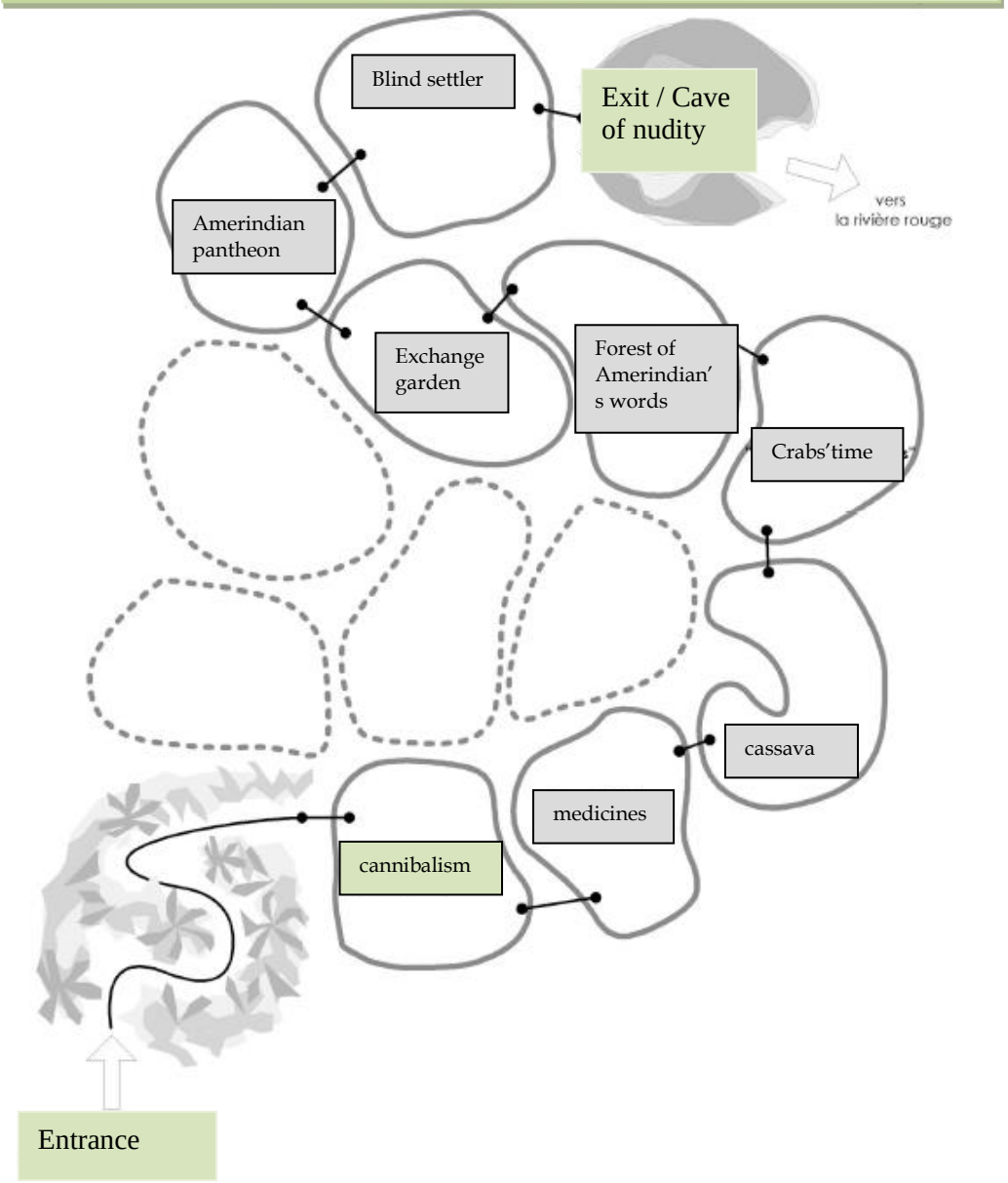
The visitor walks through a themed garden, following a path leading from one installation to the next. The themes proposed in a first time are :

- cannibalism
- The medicine garden: chilli is elevating
- The Cassava Monument
- The time of the crabs

- The forest of Amerindian words". "The garden of exchanges
- The hallucinogenic garden" or the universe of the spirits or "the Amerindian pantheon" "the cemis
- The blind colon
- Amerindian nudity

The exit is through the cave of nudity. In addition to the functions of door, it has for object to create a transition which makes escape the visitor to the sight of the surrounding building. It is a labyrinthine path formed by artificial and natural riprap.

Garden layout diagram



It is to consider the works in the garden:

- **Received ideas**: nudity, the "good savage", the anthropophagous, the lack of material culture, the hierarchy of civilizations, the notion of progress.

- **The permanence of the Amerindian civilization** in Martinique and the Antilles today.
- **The great founding elements** of the Amerindian civilization, whose relationship to nature is probably the most difficult concept to make sensitive, if not to make the visitor of today understand.
- **Doubt**: it is a question of a glance of today whether it is scientific or neophyte:if the veil is raised, the mystery remains whole on our Amerindian brothers of the time of Vivé.
- **How does Amerindian culture question our own culture today?**

The Garden of Imaginaries brings to light a series of problems that will each be entrusted to interpreters of form - artist, architect, gardener, designer, installationist - who will be able to form "couples" with a philosopher, an anthropologist, a sociologist, a writer, under the control of the scientific leaders of the project.

It is therefore only a question here of developing these themes with another view, from a different angle that leaves room for interpretation, fascination and imagination:

- **cannibalism**: a simple caricature of the cauldron where one boils the man to eat as one eats a banana? Or the metaphorical reality of eating the enemy or a part of a loved one: to make him disappear, to recover what the enemy has taken from oneself, like "eating" one's own values. Starting from the "Manifesto of the Anthropophagi" / Brazilian artistic movement of 1928, still alive, to make the concept of anthropophagy clear. This interpretation is there to cast doubt on the intangibility of the notion of good and evil.

- **The medicine garden: chili is uplifting:** cleanses, purifies, clears evil spirits, purifies, participates in scarification, chili shamans, As with cassava, this garden shows that this small plant has value on several levels and is not just a simple condiment. This garden integrates the medical issue: the medicine garden. Phytotherapy.

- **The Cassava Monument:** all the positive and negative values of cassava. The cassava that shows the mastery that the Amerindians could have on nature, because the cassava to be no longer a poison must be prepared and become an edible vegetable.

- **The time of the crabs".** This theme is there to evoke the Amerindian calendar and its permanence in the West Indian calendar: the Amerindian New Year is at the end of April (around Whit Monday). The crabs come out of the mountain in millions and go to lay their eggs in the sea. The year is called sirik (crab) and there is the constellation of *sirik*.
Today, Pentecost Monday is "sacred" for this crab festival. Many people in Martinique go to the sea on this day: the real family and festive outing.

- **"The forest of Amerindian words".** Origin Tupi Guarani, Arawak. It is a continuityon French, Creole, even Spanish and English: tomato, yam, tapioca, caiman, jaguar, kid, canoe, ...
Objects associated with sound boxes: a "word sound garden".

- **The garden of exchanges**: what the Amerindian culture and nature bring to the world. Conversely, the plant species imported into the Caribbean, including thespecies present on a part of the site. Each species imported and exported with its nameand date of introduction.

- **The hallucinogenic garden" or the universe of spirits or "the Amerindian pantheon**" "the cemis": smoked tobacco, liquid tobacco infiltrated through the nostrils(cf juice inhalers), mixture with alkaloids. Tobacco can also be drunk. Cassava wine. Drugs to converse with the Gods, to be God. Without talking about Castaneda, the Amerindian society reverses the moral relationship to drugs, but in a mastery of themto approach spirituality. Words, songs and dances are associated with drugs.
- **The blind settler:** how the European settler can see in the Amerindians only savageswithout civilization, a sub race. The notion of the other in the 15th century. The metaphor of not understanding or respecting the other is to kill him (which is no betterthan eating the dead). Images, stories in an installation or an outdoor work.

- **the nudity of the Amerindians:** another way of dressing: To dress is not to hide thebody, "to hide the deformity of the body" as the Amerindians believe it but on the contrary to adorn it, to magnify it. The only theme whose form is today defined in its broad outlines. This will be the final point of the Garden of the Imaginary and the exittowards the luxuriant nature of the banks of the Red River and its promenade. The visitor will pass through a cave inhabited by large photographs (1 m x 2 m high) of adornment, painted bodies, details of painted bodies, details of adornment that will blend into the dark passage. The cave is chosen because it is as much a Native American metaphor as a Western one (in the art of gardens), of the passage from one world to another, of the rupture, of the initiation. The cave to evoke the Amerindian man, magnificent and mysterious in his costume of colors, seems right.

2.3 Definition of the needs of CAP NORD Martinique

CAP Nord Martinique wishes to call upon artists to conceive, realize and install new works within the Garden of Imaginations. The works are intended to integrate the landscape of the garden and address the Amerindian themes previously mentioned.It is a question of creating a space where the public can leave room for its interrogations, its imagination and its senses.

The artworks will be exhibited outdoors, in a vegetal environment, which provides approximately 80m2 per work. It is imperative that the works be imposing, robust andable to withstand tropical climatic conditions (sea wind, forest and humid area, exposure to the sun, heavy rains). It will be possible to propose an evolving work which integrates nature and whose objective is a natural degradation. It will benecessary to specify in the note of intention this will and the estimated life span of thework (only one to two works maximum can be ephemeral).

In order to remain consistent with the project's guidelines, artists will be chosen who are able to create original works that offer a perspective on the Amerindian imprint on Caribbean identity.

The objective is to elaborate an itinerary during which the public would discover eightdifferent works, perennial or ephemeral. These works must offer a sensitive, relative, symbolic and artistic look at the Amerindian civilization in nature, at Man in nature.

The CAICA of ViVé is a space of exchange around the Amerindian and thus Caribbeanculture. The history of this civilization unites the islands. It is through the works to represent this link, this common past and its heritage that manifests itself in different ways.

In this context, CAP Nord Martinique has set up an exhibition curator for the programming of the Jardin des Imaginaires (garden of imaginaries). The curator will be in charge of the relationship with the artists for the conception of the Garden.

CAP Nord Martinique is looking for eight artists or artists' collective to conceive, realize and install eight monumental works in the Jardin des Imaginaires of the Parc de ViVé in Le Lorrain. The exhibition of the works is open-ended. However, CAP NordMartinique guarantees an exhibition of the works for a minimum of six years.

2.4 Location per work

The artistic fields considered are the plastic arts (sculpture, installation, graphics, painting ...) as well as creations associating landscape creation and design.

The perimeter of the artwork is set at 80m2, however, a maximum of 100m2 can be allocated depending on the work.

The constraints

The work will be positioned outside, in the heart of the Park of ViVé, surrounded by lush vegetation near the sea.

The monumental work must be resistant, durable and adapted to the natural environment.

Ephemeral work is accepted, the choice of a non lasting work must be in cohesion with the park and justified.

It is essential that the artistic project respects the Amerindian theme.

2.5 Maximum budget per work

The maximum budget for each work is 40 000€ (euros). It includes the costs of conception, realization and installation of the work as well as the artist's travel expenses and theremuneration of the sketch. The budget also includes the transfer of rights.

III - APPLICATION REQUIREMENTS

3.1 - Content of the application file

The Garden of the Imaginary is a space of expression dedicated to contemporary artists to express their perception of the Amerindian civilization in the Caribbean.

A first selection stage is established by the exhibition curator according to the needs of the client.
Artists are invited to submit an application for the creation of a monumental work for the Jardin des Imaginaires (Garden of Imaginaries).

As part of the application, artists or artists ‘collectives must provide:

Administrative files
The files must include administrative documents.

The artists will have to justify their professional activity by the transmission of the following elements being able to attest of their status such as:

- A letter of application specifying the legal form of the application OR a declaration and certificate on honour allowing (from each applicant in the case of a group) to ensure that the applicant is not subject to a ban on bidding
- All supporting documents proving that the candidate is in compliance with his social and fiscal obligations (registration/affiliation number and entitlement to the House of Artists or AGESSA or foreign equivalent)
- A document justifying the status of artist or self-employed in the country of origin for foreign candidates
- All documents or declaration on honor attesting to their ability to perform a service on the territory

In addition, pursuant to Decree No. 2016-360 of March 25, 2016, Articles 50 et seq. when the competent authorities of the candidate's country of origin or establishment do not issue supporting documents equivalent to those mentioned (...), they may be replaced by a sworn statement or, in countries where such a procedure does not exist, by a solemn declaration made by the interested party, before a judicial or administrative authority.
When asking a candidate to provide a certificate, attestation or any other document proving that a requirement has been met, the purchaser shall accept any equivalent document from another Member State of the European Union. A translation into French may be requested.

Artistic files

- **Artistic file:**

  - Updated CV, presentation of the artist and the artistic approach that notifies the speciality (sculpture, architecture, painting ...)

  - A letter of intent that expresses the representation of the Native American (Amerindian) theme, the intended theme from the list of garden themes, the nature of the work, the message and the intended materials and an estimate of the cost

- **Previous benefits**:

- A selection of significant works produced (five major references maximum) by the artist or artists of the collective, presented in color with photographs of the candidate(s)' work

The candidates' offers must be written entirely in French and expressed in EURO. If the candidates' offers are written in another language, they must be accompanied by a translation into French. This translation must concern all the documents submitted in the application file.
The first step is the artist pre-selection.

3.2 - Selection of candidates

It is necessary that the works be representations of a Caribbean vision of the Amerindian civilization and reflect the culture, heritage, and connection to that civilization.

First, the administrative conformity (candidate having provided the documents, declarations and attestations duly completed and signed) is verified.

Applications are subject to the following selection criteria:

The criteria used to judge the applications are:

- Presentation of the artist, Curriculum Vitae (CV)
- Adequacy of the artistic approach with the objectives of the commission (nature, theme, message, materials)
- Previous services, experience (in the integration of artworks in the public space)

A maximum of twelve candidates will be retained by the selection committee and the CAP Nord Martinique commission dedicated to the call for projects, to submit a bid in the next phase. The candidates will be informed by email of the result. The selected candidates will receive additional annexes to produce their offer file.

3.3 - Application deadline

Deadline for submission of applications:

Thursday, May 26, 2022 at 12:00 p.m. (Local time: Martinique GMT/UTC-4)

Applications must be receiptioned electronically at elodie.frontier@capnordmartinique.fr, before the deadline for receipt of applications indicated above.

3.4 - Additional information

For further information on this call for proposals, applicants may contact Elodie Frontier at the following email address: elodie.frontier@capnordmartinique.fr

IV – SELECTION OF OFFERS

Candidates will be notified by e-mail of the selection of their application.
Following receipt of the e-mail notifying eligibility for the offer phase, the candidate or grouping will have 30 days to submit its offer file electronically to elodie.frontier@capnormartinique.fr .

4.1 – Content of the offer file

The second stage, the selection of the offers, will be made among the candidates previously selected.

The tender file will include:
- A detailed note of intent according to the theme, explaining the perception of the theme, of the project and explaining the method envisaged to transmit its vision to the public.
- A technical sheet and a sketch
- A provisional budget for the design, production and installation of the work
- A provisional schedule of work

The draft
The draft is a figurative representation of the work that must be signed by the artist. It can be presented in the form of a sketch, a model or a photomontage with a site location.

The technical sheet
The detailed technical sheet gives the necessary information for the understanding and the construction:

- Nature of the work, meaning and theme
- Evolutionary, durable or ephemeral nature of the work
- Materials (list of various materials)
- Precise dimensions (height, width...), size of the base
- Maintenance and upkeep to be considered
- Safety provisions

The budget
The budget must take into account all the expenses related to the conception, the realization and the installation of the work on the site of ViVé au Lorrain.
The artist's or collective's expenses must also be included in the budget (travel, lodging, etc.) as well as the allowance of 2000€ including tax.
This premium will be considered as the first installment paid and will therefore be

deducted from the overall cost due.

The provisional calendar

The provisional timetable must indicate the overall execution time of the service by specifying the time allowed for the realization and for the installation.

4.2 – Selection of offers

- Tenders received within the time limit
- Relevance of the offer to the need: the monumental work must be original, symbolic, in line with the theme, consistent with the spirit of the project, its destination and the understanding of its stakes, the interaction with the public
- Technical coherence, the choice of materials must be astute for an exhibition in the middle of nature, respectful of the environment and in accordance with sustainable development while responding to the constraints of the site
- Adequacy with the maximum financial amount announced, deadlines for completion and installation of the work.

A selection committee will analyze the bids and submit a bid analysis report to the commission dedicated to the call for projects. On the recommendation of the committee and the commission, a dialogue phase may be initiated if necessary for the programming within the Jardin des Imaginaires.

At the end of this phase, **the Community Council will validate the selection of eight (8) artists or group of artists established by the selection committee** to develop the works of the Garden of the Imaginary. The same artist may not be selected individually or as a group. A contract will be concluded between each artist and CAP Nord Martinique.

4.3 – Compensation

Each of the candidates or groups of artists who have submitted a bid will be awarded a non-revisable indemnity of a maximum amount of 2 000€ euros (including tax), following the opinion of the selection committee on the conformity of the services submitted.

The representative of CAP Nord Martinique, in accordance with the committee's proposals, may decide to reduce or cancel the compensation to candidates who have submitted a bid that does not comply with the program of the artistic commission or does not respect the specifications of the artistic commission.

This compensation will be considered as the premium of the sketch to be deducted from the global cost of the work.

V - CONTENT OF THE ARTISTIC PROJECT

5.1- The artistic project: the design of the work

The offer will be the basis of the artistic project with :
- The sketch (sketch, photomontage with on-site installation)
- The detailed technical sheet of the work
- The budget for the design, production and installation of the work
- The detailed global execution schedule for each phase

A collaboration will be set up with the exhibition curator to define the artistic project within the Jardin des Imaginaires.

The artistic project will have to be adapted to the site of ViVé and the Caribbean Park of American Indian Life. The necessary measures will be taken by the artists and the exhibition curator so that the work is integrated into the programming within the Jardin des Imaginaires. Recommendations may be issued to ensure that the work remains in keeping with the spirit of the project.
All of the elements are submitted to the curator and the project owner for validation before the work is produced and installed. The project owner will send a service order for the start of the production and installation of the work.

5.2- The realization and the installation of the work

The contractor will have to realize the work described in the offer in a way that conforms to the graphic representation and the technical information.
The work must be adapted to its final destination.

The contractor will work closely with the curator to program the work within the group exhibition in accordance with the expectations of the client.
A presentation of the work will be written for the presentation and communication supports.
The artist or the grouping will see to the proper installation of the work in the Garden of the Imaginary.

The artist is responsible for the realization and the installation of the work within the Jardin des Imaginaires. He is responsible for the respect of the budget for the realization of the work. CAP Nord Martinique, as the project owner, will assist in the installation of the work in the Jardin des Imaginaires.

5.3- Deliverables of the project

At the time of the service, several documents must be given to the curator:
- the draft / sketch
- the detailed technical sheet

- the global budget detailed by phase
- the global execution schedule detailed by phase
- a presentation of the work and the artistic intention
- the monumental work installed on site

The service provider undertakes to provide CAP Nord Martinique with the files in digital format.

5.4- Project terms and conditions

A/ Subcontracting

It is necessary to indicate the field of expertise, the names and references of the service providers who are subcontracting part or all of the work.

B/ Implementation schedule

The candidate will propose a project schedule specifying the total execution time of the service.

C/ Detailed estimate

The applicant shall provide a detailed estimate of the costs related to the mission and the overall cost of the mission, excluding taxes. The cost must include all the expenses related to the design, the realization and the installation of the work in its place in the Jardin des Imaginaires of the Parc caribéen de la vie amérindienne de ViVé au Lorrain. The costs related to the artist must be included (travel, accommodation...).

D/ Payment of the price

The sums due to the contractor(s) shall be paid within a total period of 30 days fromthe date of receipt of the requests for payment.
Payment requests are in the form of an electronically transmitted invoice.

Without prejudice to the compulsory information laid down by the legislative or regulatory provisions, the electronic invoices sent by the contractor and the subcontractor(s) eligible for direct payment shall include the following information:
1° The date of issue of the invoice;
2° The designation of the issuer and the recipient of the invoice;
3° The unique number based on a chronological and continuous sequence establishedby the issuer of the invoice;
4° In the case of a contract executed by means of purchase orders, the number of the purchase order or, in other cases, the references of the contract or the number of the commitment assigned by the financial and accounting information system of the recipient of the invoice;
5° The designation of the payer;
6° The total amount of the invoice, the total amount before tax and the amount of taxto be paid, as well as the breakdown of these amounts by rate of value added tax, or, where applicable, the benefit of an exemption;
7° The identification, if any, of the fiscal representative of the issuer of the invoice;8° If

applicable, the terms of payment;
(9) Where applicable, information relating to deductions or additional payments.

E/ Advance payment

A deposit can be granted to the provider. The amount of the deposit is fixed at 50% of the initial amount of the artistic project.

F/ Deed of commitment as Special Conditions (CCP)

A contract will be signed between the service provider (the artist or the group) and CAP Nord Martinique. This deed of commitment will set out the terms and conditions for the execution of the mission as well as the start of the design phase and the execution phase, installation of the work by service order.

VI - DURATION OF THE MISSION

The maximum duration is 9 months from the date of the service order 1. The selected candidates will carry out their missions in close liaison with the exhibition curator under the authority of CAP Nord Martinique. CAP Nord Martinique will provide them with the information they need to carry out their mission.

VII - TRANSFER OF RIGHTS

The artist transfers to CAP Nord Martinique, on an exclusive basis, for the duration and place of the exhibition as defined in article 2.2 of the present contract, the rights of exploitation, as provided for in article L. 122-2, L.122-5 of the code of intellectual property. Consequently, the artist transfers in full the right of reproduction andrepresentation of the creations to CAP Nord Martinique who will be able to freely dispose of them for any use of their choice.
These rights include in the broadest sense:

<u>Right of reproduction</u>
This right includes the right to reproduce and use, in particular, for communication, promotional, advertising and information purposes, directly or indirectly, by all technical processes known or unknown to date and in the future, on any medium known or unknown to date, and on any private or open, national or international telecommunication network (and in particular the Internet, intranets and extranets),all or part of the creations, in an unlimited number, in all materials, all colors and all dimensions; This right also includes the right for CAP Nord Martinique to entrust theexecution of this exploitation to any physical or moral person of its choice. The artist,a service provider to CAP Nord, transfers, on an exclusive basis, for an indefinite period, the right to reproduce the work to CAP Nord Martinique for the Caribbean Park of Amerindian Life.

<u>Right of representation / right of communication to the public</u>
This right includes the right to represent, to make accessible, to diffuse or to communicate

to the public in any way, directly or indirectly and by any process of telecommunication, sounds and analog or digital image, by any service "on line" and assimilated by any means known or unknown to this day, all or part of the creations for advertising, communication and promotional use which could be made by CAP Nord Martinique either to its profit, or for the account of a third party The artist, a service provider to Cap Nord, transfers, on an exclusive basis, for an indefinite periodof time, the right of representation of the work to CAP Nord Martinique for the Caribbean Park of Amerindian Life.

Translation rights

This right includes the right to translate all or part of the creations into any language, with a view to exploitation abroad. The artist, a service provider to CAP Nord,transfers, on an exclusive basis, for an indefinite period of time, the right to translate the work and the associated media to CAP Nord Martinique for the Caribbean Park of Amerindian Life.

CAP NORD Martinique

Done at MARIGOT, the

The artist or the collective's representative , the

Stamp and signature

Translated with Deepl (free version)