

ENTITY NAME : Département Communication PIRAC

International Operations Department

VERSION : 01 | DATE D'APPLICATION : 10/2026

DATE DE RÉVISION : 10/2026

Terms of Reference

PROMOTION, MEDIA RELATIONS AND BROADCASTING OF THE SONG AND MUSIC VIDEO ACROSS THE CARIBBEAN

GENERAL INFORMATION

CRF PROJECT CODE AND PROJECT TITLE	PF272 – Ready 360°
ACTIVITY TITLE	R3.A3 Dissemination of messages through targeted media (TV, radio, social media, outdoor advertising, etc.) as part of the development of the campaign's awareness-raising activities, including awareness messages and the Caribbean song on disaster risk prevention and climate change.
ACTIVITY LOCATION	8 Caribbean territories: Antigua and Barbuda, Dominica, Grenada, Guadeloupe, Martinique, Saint Kitts and Nevis, Saint Lucia, and Saint Vincent and the Grenadines
ACTIVITY MANAGERS (NAME AND POSITION)	Emmeline Da Silva (Communications Manager) and Sandrine Désiré (Regional Project Manager)
PLANNED PERIOD / DATES	1 December 2026 to 15 March 2027

TABLE OF CONTENTS

TABLE OF CONTENTS	1
1. CONTEXT AND RATIONALE	2
1.1 PIRAC	2
1.2 The READY 360° / 3 Oceans Programme	2
1.3 The Awareness-Raising Song	3
2. OBJECTIVES OF THE ASSIGNMENT	4
2.1 Overall objective	4
2.2 Specific objectives	4
3. GEOGRAPHICAL SCOPE AND LOTS	4
LOT 1 – Guadeloupe and Martinique	4
LOT 2 – English-speaking Caribbean	5
4. SERVICES EXPECTED	5
4.1 Strategy development	5
4.2 Radio promotion and programming	5
4.3 TV promotion and programming	6
4.4 Press and online media relations	6
4.5 Interviews and media appearances	6
4.6 Identification of media partnership opportunities	6
4.7 Press relations materials	7
5. PERFORMANCE OBJECTIVES AND INDICATORS	7
6. PROVISIONAL TIMELINE	7
7. EXPECTED DELIVERABLES	8
8. COORDINATION WITH PIRAC	9
9. SERVICE PROVIDER PROFILE	9
10. SELECTION CRITERIA	9
11. OWNERSHIP OF DELIVERABLES	10
12. SUBMISSION REQUIREMENTS	10
13. DEADLINE FOR SUBMISSION	11



1. CONTEXT AND RATIONALE

1.1 PIRAC

Established in 2005, PIRAC (Regional Intervention Platform for the Americas and the Caribbean) is the representative delegation of the French Red Cross (FRC) for the Caribbean region, based in Guadeloupe. It is also the operational mechanism through which the French Red Cross implements humanitarian action and regional cooperation in the Caribbean.

PIRAC provides support to populations affected by major disasters across the Caribbean and works to strengthen the resilience and preparedness capacities of populations in the French territories and countries of the Caribbean arc.

1.2 THE READY 360° / 3 OCEANS PROGRAMME

The **READY 360° / 3 Oceans programme** aims to build more comprehensive and greener resilience across Caribbean territories by strengthening disaster preparedness and response capacities at all levels, from individuals and families, to organisations and businesses, and up to regional institutional coordination for disaster risk management.

The programme's institutional partners are the **Organisation of Eastern Caribbean States (OECS)** and the **Caribbean Disaster Emergency Management Agency (CDEMA)**.

Eight Caribbean territories are involved in the programme:

- Antigua and Barbuda;
- Dominica;
- Grenada;
- Guadeloupe;
- Martinique;
- Saint Kitts and Nevis;
- Saint Lucia;
- Saint Vincent and the Grenadines.

One of the expected outcomes of the programme is to contribute to strengthening the resilience of Caribbean citizens through improved information, awareness and preparedness for disasters and crises.

To this end, several activities have been implemented to strengthen risk awareness and the resilience of Caribbean populations to natural hazards and the impacts of climate change, by ensuring the broad dissemination of disaster risk awareness messages and increasing the visibility of tools developed under the READY 360° / 3 Oceans programme.

These activities include the regional awareness campaign "**It's Your Move!**" and the regional **Caribbean Risks** portal.

The *It's Your Move!* campaign uses a range of awareness-raising materials, including infographics, testimonial videos and posters, to make preparedness messages accessible and relevant to Caribbean populations. These materials are available in French and English.

The **Caribbean Risks** portal was developed as a regional reference resource for the general public. It brings together reliable, accessible information adapted to the realities of Caribbean territories, with the aim of informing, raising awareness and helping citizens prepare for the main natural hazards to which they are exposed.

TV and radio awareness spots are also currently being produced and are scheduled for broadcast in November/December.

1.3 THE AWARENESS-RAISING SONG

As part of the awareness campaign, a regional song dedicated to natural hazard preparedness is being produced in collaboration with S.Rise, a Caribbean artist (see bio attached).

Performed in English, Creole and French, and blending dancehall and amapiano, the song conveys messages about natural hazards, the importance of communities, preparedness, and the need to take action in the face of disasters and the impacts of climate change. Moving away from the usual codes of awareness campaigns, the song takes an artistic approach to sharing these messages in a different way, engaging audiences through a genuine artistic creation rather than an institutional-style awareness message.

An official music video, produced by Dimitry Zandronis (see bio attached), will accompany the song's release.

A choreography will also be developed around the song and supported by collaborations with Caribbean micro-influencers and content creators, with the aim of encouraging the song to spread and be adopted on social media.

The song and its music video are awareness-raising tools in their own right, designed to reach a broad audience through a cultural and popular format.

The purpose of this consultation is to maximise the visibility of the song and its music video across Caribbean media, particularly radio stations and television channels, as well as general-interest, cultural, music and online media.

The assignment will primarily focus on **media relations and editorial programming rather than paid media buying**.

Particular attention will be paid to the service provider's ability to leverage its network of radio and TV programmers, secure editorial airplay and broadcast opportunities for the song and music video, and generate interview and collaboration opportunities with media outlets.

Promoting the song may also provide an opportunity, in a second stage, to raise awareness of the wider objectives of the campaign and of the tools developed under the programme, particularly *It's Your Move!* and *Caribbean Risks*.

2. OBJECTIVES OF THE ASSIGNMENT

2.1 OVERALL OBJECTIVE

The overall objective is to design and implement a **media relations and earned media campaign** around the song and its music video, in order to maximise their visibility and reach among media outlets and the general public in the targeted territories.

The service provider will be expected to leverage its relationships with media organisations, journalists, radio and TV programmers and other media stakeholders in order to secure **unpaid editorial coverage and exposure (earned media)**, including song and music video programming, interviews, features, articles, reviews, radio and TV appearances, and other editorial content.

The campaign should also help highlight the awareness-raising dimension of the song, the *It's Your Move!* campaign and the *Caribbean Risks* portal, ensuring that the promotion of the song is not approached solely from a musical perspective.

2.2 SPECIFIC OBJECTIVES

The assignment will notably aim to:

1. Promote the song and its music video to targeted media outlets;
2. Secure editorial airplay for the song on radio stations;
3. Facilitate music video broadcasts on television channels;
4. Secure interviews and appearances on radio, TV, print and online media;
5. Generate coverage in music, cultural and general-interest media;
6. Identify opportunities for media partnerships and collaborations, particularly with radio stations;
7. Promote the artist and the Caribbean dimension of the project;
8. Highlight the awareness-raising objectives conveyed through the song and the resources developed under the READY 360° / 3 Oceans programme.

3. GEOGRAPHICAL SCOPE AND LOTS

The consultation is divided into **two geographical lots**.

Both lots pursue the same objectives and include the same services and deliverables. They differ only in their geographical scope.

LOT 1 – Guadeloupe and Martinique

The service provider will be responsible for the promotion, media relations and programming of the song and its music video in:

- Guadeloupe;
- Martinique.

LOT 2 – English-speaking Caribbean

The service provider will be responsible for the promotion, media relations and programming of the song and its music video in the following six territories:

- Antigua and Barbuda;
- Dominica;
- Grenada;
- Saint Kitts and Nevis;
- Saint Lucia;
- Saint Vincent and the Grenadines.

Applicants may submit an offer for **one lot or both lots**, provided that they demonstrate their capacity to deliver the services across the geographical scope concerned.

Coverage of **all territories included in the lot** for which the applicant submits an offer is an essential requirement.

4. SERVICES EXPECTED

For each lot, the service provider will be responsible for designing and implementing a promotion and media relations strategy adapted to the territories concerned.

4.1 STRATEGY DEVELOPMENT

The service provider shall:

- analyse the media landscape in the territories concerned;
- identify the most relevant media outlets and programmes;
- identify key programmers and media contacts;
- define a targeting and outreach strategy;
- propose an operational promotion schedule;
- jointly define with PIRAC the key messages and editorial angles to be used when presenting the song and music video to media outlets.

4.2 RADIO PROMOTION AND PROGRAMMING

Radio programming is a central component of the assignment.

The service provider shall notably:

- identify relevant radio stations and music programmers;
- conduct targeted outreach to programmers;
- provide the materials required for programming the song;
- ensure follow-up and carry out regular follow-ups and reminders;
- seek to secure unpaid editorial airplay;
- identify programmes that could host the artist or project representatives;
- monitor and document airplay secured;
- maintain relationships with programmers throughout the assignment.

Applicants shall specify in their proposal their **existing network of radio contacts** and, where possible, identify the main media outlets they intend to approach.

4.3 TV PROMOTION AND PROGRAMMING

The service provider shall also:

- identify relevant TV channels, shows and programmes;
- conduct targeted outreach to the relevant contacts;
- submit the music video to identified channels and programmes;
- ensure follow-up and reminders;
- seek to secure unpaid editorial broadcasts;
- identify opportunities for interviews or appearances on TV programmes;
- monitor and document broadcasts secured.

4.4 PRESS AND ONLINE MEDIA RELATIONS

The service provider shall generate editorial coverage around the release of the song and music video among:

- print media;
- online media;
- cultural and music media;
- general-interest media;
- media covering environmental, climate or disaster risk reduction issues.

The proposed editorial angles should primarily highlight the **musical, cultural and Caribbean dimensions** of the project, while also making it possible to highlight the awareness-raising messages conveyed through the song.

4.5 INTERVIEWS AND MEDIA APPEARANCES

The service provider shall identify and arrange opportunities for interviews and media appearances.

The singer and music video director may travel physically **only within Guadeloupe**. All other interviews and appearances shall be conducted remotely.

Potential participants may include:

- the artist and the music video director;
- PIRAC project representatives;
- representatives of the National Red Cross Societies in each country.

Applicants shall specify in their proposal the **minimum number of interviews and media appearances they commit to securing**, distinguishing, where possible, between media types and territories.

4.6 IDENTIFICATION OF MEDIA PARTNERSHIP OPPORTUNITIES

The service provider shall identify opportunities for strengthened collaboration with media outlets, particularly radio stations.

This may include opportunities for:

- media partnerships;
- editorial support for the launch of the song;
- enhanced programming;
- participation in special programmes or broadcasts;
- regular airplay or promotion of the song;
- collaborations around the launch or promotion of the song.

Applicants shall specify in their proposal their capacity to identify and develop such opportunities.

4.7 PRESS RELATIONS MATERIALS

The **press kit / EPK** will be developed by PIRAC.

The service provider may provide recommendations to adapt or optimise this tool according to the expectations of the targeted media outlets. **One round of feedback and revisions** is planned for this document.

A briefing meeting or exchange will be organised with PIRAC to ensure that the service provider has access to all the information and content required.

5. PERFORMANCE OBJECTIVES AND INDICATORS

The success of a media relations campaign depends partly on factors that are beyond the direct control of the service provider, including the decisions of journalists, editorial teams, TV channels and radio programmers to publish, programme or broadcast the content proposed.

Consequently, PIRAC does not set a **guaranteed quota of media coverage or programming outcomes**.

The service provider will instead be assessed on the relevance of its strategy, the quality of its targeting, the intensity of its outreach activities and its ability to leverage its professional network.

Applicants shall therefore propose **realistic means-based objectives and performance indicators differentiated according to the territories concerned**, such as:

- **A detailed action plan**, presented in a territory-by-territory table, including the number of press kits sent, planned phone follow-ups, journalists contacted, etc.;
- **Qualitative targeting**, including a list of target media outlets (general-interest, professional, local, radio and TV) in line with the proposed visibility strategy;
- **Performance indicators (KPIs)**, including monitoring of reach, share of voice and/or tone/sentiment of the coverage obtained.

The proposed objectives will be taken into account when evaluating the offers.

6. PROVISIONAL TIMELINE

The release of the song and music video is scheduled for **11 January 2027** (to be confirmed).

The provisional timeline is as follows:

Stage	Provisional timeframe
Initial briefing with the service provider	December 2026
Preparation of the media relations campaign	December 2026 – early January 2027
Song and music video release	11 January 2027
Main media relations activation	January – February 2027
Monitoring of programming and media coverage	January – February 2027
Final assessment	End of February 2027

This timeline is indicative.

The service provider shall propose a **detailed operational timeline** in its offer, including the recommended duration of the promotion campaign for the song and music video.

The proposed duration shall be justified in relation to the programming objectives, the practices of the targeted media outlets and the release schedule of the song.

Applicants shall also identify any scheduling constraints that may affect the successful delivery of the assignment.

7. EXPECTED DELIVERABLES

For each of the two lots, the following deliverables are expected:

ACTION PLAN

- a media promotion and media relations strategy;
- a mapping of targeted media outlets by territory;
- an operational campaign timeline;
- a media outreach plan;

MONITORING

- a record of contacts and follow-ups;
- monitoring of programming secured;
- monitoring of interviews and media appearances;
- monitoring of media partnerships and collaborations identified;

EVALUATION

- a review of press and online coverage;
- KPI monitoring;
- an interim report;
- a detailed final report.

The final report must clearly distinguish between **actions carried out**, **opportunities secured** and **coverage or broadcasts actually published or aired**.

It shall notably include:

- media outlets targeted and contacted;
- number and type of contacts established;
- outreach and follow-up activities carried out;
- radio airplay secured;
- TV broadcasts of the music video secured;
- interviews and media appearances conducted;
- articles, features, reviews and online content published;
- media partnerships or collaborations secured;
- available audience figures or reach estimates;
- key messages and editorial angles communicated;
- a qualitative analysis of the results obtained;
- key lessons learned and recommendations for future promotion activities.

8. COORDINATION WITH PIRAC

The service provider will work closely with the PIRAC communications and programme teams.

The service provider shall notably:

- participate in an initial briefing meeting at the start of the assignment;
- familiarise itself with the project's objectives and awareness-raising messages;
- comply with the messaging and information validated by PIRAC;
- submit key communication tools or materials to PIRAC for validation prior to dissemination;
- regularly share updates on the progress of the campaign;
- inform PIRAC of key opportunities, challenges and results obtained;
- participate in follow-up meetings when required.

PIRAC will ensure the overall coordination of the assignment between the potential service providers selected for the two lots and will remain the main point of contact for validation and decision-making.

9. SERVICE PROVIDER PROFILE

The service provider shall demonstrate the following skills and experience:

- proven experience in media relations and music promotion;
- experience promoting music or cultural content;
- an established network of radio stations, programmers and media outlets in the territories concerned;
- strong knowledge of the local media landscape;
- experience securing editorial programming and media coverage;
- ability to develop and maintain long-term relationships with media outlets;
- ability to work in French and/or English depending on the relevant lot;
- ability to provide quantitative and qualitative monitoring of activities undertaken.

Experience promoting projects with a social, environmental, cultural or awareness-raising dimension will be considered an asset.

For **Lot 2**, demonstrated knowledge of the six English-speaking territories concerned and the ability to work with a regional network will be particularly important.

10. SELECTION CRITERIA

Criteria	Indicative weighting
Understanding of the objectives and relevance of the proposed methodology	30%
Relevant experience and references in music promotion / media relations	10%
Quality and breadth of the professional network in the territories concerned	20%
Quality and relevance of the proposed quantitative objectives	10%
Price / value for money	30%
TOTAL	100%

The quality and breadth of the professional network will be assessed based on the **media outlets and programmers the service provider can effectively access**, rather than solely on the number of contacts claimed.

11. OWNERSHIP OF DELIVERABLES

All documents, tools and deliverables produced as part of the assignment must be available for use by the READY 360° / 3 Oceans programme and its partners as part of their communication and awareness-raising activities.

Rights relating to the song, music video and associated content will be governed by the agreements entered into with the relevant rights holders.

The service provider shall comply with the usage rights and distribution conditions communicated by PIRAC.

12. SUBMISSION REQUIREMENTS

Applicants shall submit an offer including, as a minimum:

Service provider profile

- presentation of the organisation;
- relevant experience and references;
- experience in music promotion and/or media relations;
- experience in the territory or territories concerned;
- presentation of the proposed team;
- presentation of the media and programmer network that can be mobilised.

Technical and methodological proposal

The proposal shall notably include:

- understanding of the objectives of the assignment;
- proposed methodology;
- media targeting strategy;
- priority media outlets and programmers identified;
- proposed quantitative objectives by territory;
- monitoring indicators;
- operational timeline;
- recommended duration of the promotion campaign and justification;
- any recommendations from the applicant.

Financial offer

The financial offer shall provide a detailed breakdown of the costs corresponding to all services proposed.

Applicants submitting an offer for both lots shall provide **a separate financial offer for each lot**.

13. DEADLINE FOR SUBMISSION

The offer must be submitted with the following reference:

"PF272_ABY_ABY_2026_0166 PR_Song "

by **30 October 2026 - 23H59 Guadeloupe (UTC-04)** to the following address:

- Stéphanie Rene, Purchaser : stephanie.rene@croix-rouge.fr :
- Copy: Emmeline Da Silva, Communications manager : emmeline.dasilva@croix-rouge.fr, and Sandrine Désiré, Regional Project Manager : sandrine.desire@croix-rouge.fr

ANNEX



Born in Guadeloupe and shaped by London and Jamaica, **S.RISE** is a reggae-dancehall artist, songwriter and executive producer. His music connects the Caribbean, the United Kingdom and the diaspora, carried by love, hope and elevation. He sings mainly in English, naturally blending in French and Creole.

In 2013, his track "Most High" was released on the Dreamland Riddim (Ajang Music), alongside major reggae figures such as Capleton, Sizzla, Frankie Paul and Lutan Fyah.

A finalist in Reggae Star Factor 2020 in London, S.RISE won the Next Up Challenge in 2025. In April that year, he performed at Janga's Soundbar in Kingston and took part in a professional immersion at the Edna Manley College of the Visual and Performing Arts. Back in Guadeloupe, he shared the bill with Warped, then performed at BIMA Music Day in June 2026.

In 2026, the French Red Cross selected him to compose and perform an original song raising awareness of natural hazards and climate change. Moving away from the usual codes of awareness campaigns, the song takes an artistic approach to sharing its

messages through music, engaging audiences without sounding like an institutional awareness message. Reaching eight French- and English-speaking Caribbean territories, the song will be accompanied by a music video filmed in the region.

On stage, his journey spans Europe, the Caribbean and Africa: Notting Hill Carnival, Paname Reggae Festival, Terre de Blues, Gambi Fest, and the stage of Sexion d'Assaut's concert in Guadeloupe, in front of more than 10,000 people. He has shared the bill with artists including Popcaan, Mavado, Etana, Anthony B, Kalash, Richie Spice, Romain Virgo and Lee "Scratch" Perry.

S.RISE now opens a new chapter with RISE NATION, a mixtape mixed by DJ Neil (Cashflow Records, Kingston), due out on 6 November 2026. It is built around an idea that has been part of his identity since he chose his name: to keep moving forward, building and rising without letting circumstances define the destination. A resilience turned towards the light, driven by ambition, faith and gratitude.

For S.RISE, RISE isn't just about success. It's a direction.

Caribbean roots, a global vision.



Dimitry Zandronis, 53

Director, Audiovisual and Film Producer, and Trainer

Founder of Kontras' Prod, a production company established in 2003

Dimitry Zandronis is a director and audiovisual producer based in Guadeloupe. After studying History and Film in Toulouse, he returned to Guadeloupe in 2001 and founded Kontras' Prod in 2003. The production company specialises in documentaries and audiovisual projects with a strong social, cultural and human dimension.

His work is rooted in creative documentary filmmaking, which he describes as a form of documentary poetry, combining

observation of reality with sensitive storytelling and, depending on the project, hybrid formats drawing on fiction or animation.

In 2011, he directed a documentary about Maryse Condé, followed by a series of ten documentaries on Gwoka, including an episode dedicated to the Creole drums of French Guiana. These works contribute to promoting Caribbean cultures and passing on collective memories.

Working with young people and socially focused projects

A significant part of his career has been dedicated to working with young people, particularly in educational, social and employment-integration settings.

In 2018, he directed *Dèyè mas la*, broadcast on Canal+ Antilles. The documentary was entirely conceived, filmed and edited with young people as part of a work-integration programme run by Daly's association, Tout est Possible. This collaboration continued in 2019 with *Vidé*, an immersive look at Martinique's carnival, also broadcast on Canal+ and made with the same group of young people.

These experiences form the foundation of his approach:

- Long-term engagement
- Learning through hands-on practice
- Respect for the people being filmed
- Empowering young people throughout the creative process

Television career and institutional references

Together with Barbara Olivier-Zandronis, he has co-directed and co-written several documentaries broadcast on national public television, including *Martinique, l'île des aînés* (2020) and *Parents Potomitan* (2021).

From 2022 onwards, he also began developing television fiction projects, notably for France Télévisions and Canal+, including *WISH*, a series by Julien Dalle for which he worked as co-writer and co-director.

In 2024, he directed *Le 4^e Pouvoir en Guadeloupe*, a documentary about the media and journalism, broadcast on Canal+.

Professional approach

His career reflects a consistent commitment to responsible audiovisual production, attentive to people's life experiences, vulnerable circumstances and contemporary social issues.

His projects favour a non-stigmatising approach that respects institutional frameworks and is grounded in trust, listening and co-creation with the people concerned.