ISLAND CQ 2013

CRISIS!

RE/CONSTRUCTING EUROPE

'IN THIS CRISIS PEOPLE FIND NEW WAYS OF DOING THINGS BECAUSE IT TRIGGERS PEOPLE'S CREATIVITY.
IN A WAY PEOPLE HAVE TO REINVENT THEMSELVES.'

— *Erwin Zantinga, student Minerva Academy of Pop Culture, the Netherlands*

PROLOGUE
ISLANDCQ 2013 RESEARCHING EUROPE'S CRISIS

—

Anke Coumans

It is with great honour that I present the re-search cahier Re/Constructing Europe. It is the articulation of the third of the three annually performed international projects called Island Creative Quarantine. Island CQ is organized by the Minerva Academy of Pop Culture in Leeuwarden and executed by their network of European schools: School for Art, Music and Media, TAMK, Tampere, Finland, Art and Research Lab, Liepaja University, Liepaja, Latvia, Budapest College of Business, Communication & Arts, Budapest, Hungary, Utrecht School of the Arts, Utrecht, The Netherlands, RISEBA University, Humanities Master Studies in Audiovisual Media Arts, Riga, Latvia, Hogeschool Universiteit Brussel, Bachelor Education, Belgium.

Compared with the Island CQ editions of 2011 and 2012, in the Island CQ edition of 2013 a small but significant change of focus took place. From a two-week interdisciplinary workshop programme with lectures performed by an international group of students, Island CQ turned into an interdisciplinary research project in which the lectures, the workshops and the interviews formed the keystones of two-weeks of artistic, interdisciplinary research into the so-called crisis of Europe. Island CQ 2013 was not only an inspiring two week pro-gramme in which students got to know each other, learned from each other and created an international atmosphere of cooperation. It also gave us the views, the perspectives, the challenges of a young generation of designers and media performers from different corners of Europe concerning the future of Europe.

Through their eyes we saw what the crisis meant for them, how the powers that be could be questioned and challenged and what Europe could become.

The crisis in Europe is the crisis of this young generation. More than others they experience the economic uncertainty and the need to arrange their lives in another way.

But on the other hand they also take advan-tage of the vanished borders and the common currency, more than the older citizens of Europe. This Europe is their Europe; the future of Europe is their future. In Island CQ they not only researched the possibilities of Europe, they also formed a kind of new Europe. They were glad to be together. They were happy to meet other youngsters with whom they shared common ground, and from whom they differed enough to be challenged to get to know each other. For them Europe was important, because it told them they belonged together. More than that, they shared a creative soul. They were eager to explore techniques, media and materials to make something new happen. They questioned the existence of the crisis, (The only crisis I see is on television. It's crisis all the time). Or they embraced it as a possibil-ity for change (Well, crises are like problems. If you fall, you have to stand up. And it makes you stronger.)

In this publication you will find the artistic research these young designers and media performers conducted, which has taken all possible shapes and forms like interactive installations, video projections, real life broad-cast events, performances and presentations. With these forms they succeeded in giving us new knowledge and insights about Europe, its history, the history of its countries, the clichés, its ecological challenges. It also gives us insights into the aspects which are important to them.

Their work is just a start. Much more artistic research should be done by interdisciplin-ary teams of young artists, designers, media performers and local inhabitants, and other stakeholders into the future of Europe.

INTRODUCTION
ISLANDCQ
—

Adri Schokker

Island Creative Quarantine is a 10-day, location-based, international art, media & technology exchange project that facilitates workshops, lectures, exhibitions, concerts, and performances, developed and organized by students from the various partner universities from Finland, Latvia, Hungary, Belgium, and the Netherlands.

Island CQ is initiated by Minerva Academy of Pop Culture and developed as an Intensive programme partly financed by Erasmus, and which consists of 3 editions organized in 3 different countries between 2010 and 2013.

Each year a remote location (like an island) is transformed into an international meeting place where workshops in the fields of Art, Music, Media, Gaming, Science, Technology, and Sustainable Innovation, form the heart of the laboratory. The exchange week is trans-disciplinary and gives an impetus to dialogue and active interaction between students, lecturers, guest artists and participating visitors, culminating in a small festival.

The concept of an island, the sense of isolation and a remote micro cosmos, is the basis on which Island CQ was developed, and which stems from the location where the first edition took place, the Dutch island of Ameland in November 2010. The second edition took place in a remote former Russian espionage center in the wild nature of Irbine in Latvia in June 2012, and the last Island CQ was near the border between Hungary and Slovakia in an imposing old military fortress adjacent to the small town Komárom in May 2013.

Island CQ is closely interwoven with its location, its environment, surrounding nature, and its community. Parts of the projects that

are developed in the workshops, involve local inhabitants and institutions and use the local situation to research themes in relation to the rest of the world.

The intensive workshop week closes with a small two-day festival on art, music, and technology. Here the natural outcomes of the workshops are presented in a specially prepared exhibition, along with an additional programme of music, performances, lectures and master-classes by international guests artists and theorists.

This publication covers the Island CQ Hungary edition that took place from May 1st until May 13th, 2013. During the preparation for this edition the media debate and the political debate was dominated by the financial crisis in Europe. Each country has a different history with Europe and as a result a specific and unique relationship with the Europe of today. This thought raises the question of what the crisis means from the perspective of people in the European countries and what their tactics are to deal with it in their own way.

The Monostori fortress in Komárom was built between 1850 and 1871 to defend Hungary against Turkish invaders and was used as an enormous ammunition storage facility by the Soviets, after the Second World War. Nowadays a part of it is open for the public as a museum. This isolated and historically rich location formed the ideal background for this year's theme 'Crisis! RE/Constructing Europe'.

CRISIS!

There is a crisis in Europe! This was the first sentence of an introductory text that I wrote in preparation for the upcoming exchange. A conceptual framework that could be used by the Academic Partners for the development of the workshops. It was somewhere in February 2013.

Now, in January 2014, almost a year later, I am writing this introduction. Island CQ seems already a long time ago, and it looks

like a lot has changed. Europe is seemingly recovering from the crisis. The crisis has lost its dominant role in the media and in the international political debate and therefore appears to be less visible. Governments are reporting positive figures that appear to show a small revival in production and trade, and financial markets seem to stabilize. But how valid are these signs of recovery and how durable are they? And what do these figures tell us about the long-term social impact of the crisis?

It's a crisis that is not only affecting our financial markets and our growth prospects, it is a crisis that is shaking our western foundations, and is fundamentally changing our perspective on the world today. What began after WOII as a peace project to unite Europe, which revolved around human rights and democratic reform, constructed with boundless willpower and political optimism, has turned into an uncontrollable economic disaster that seems unmanageable for today's political leaders of Europe.

About 65 years ago a group of European politicians that witnessed the horrors of the war, were determined to prevent at all costs another era of darkness with destructive nationalism. European integration was the only possible way forward. National differences where put aside for a shared goal that resulted in the first economic European pact in 1952 between only six countries. The years passed and the integration progressed and new countries joined. A new generation of leaders arose and the memories of the horrors faded away and were exchanged for a new optimism concerning economic growth. The self-confidence only grew more after the fall of the Soviet Union in 1991 and Europe became the new beacon of hope for the Eastern European countries. New ideas about free financial markets, individualization, globalization, and private capital, became important values. And as a result public institutions, like schools, hospitals and social housing corporations, eroded and turned into semi-private com-

panies focusing on profit and organization targets. Measurable targets. Old notions of everyday life like authenticity, the local, the community, the family, were systematically undermined, and an obsession with economic growth and globalization that was unparalleled, took the place of all this.

But in 2009 the European prosperity-machine came to a halt. The international debt crisis of 2007 nearly bankrupted Greece, and suddenly our strong Euro was in danger. A local European problem became yet another global threat. New financial pacts were designed that evaded the principles of democracy, and budgetary disciplines were imposed without taking the profound social impact on certain groups in society into account. To compensate the debts, remaining social securities were dismantled, and more budgets were cut, which subsequently struck the labour markets. The prosperity, health, and social security that we all took for granted evaporated, but the question now is whether the medicine of austerity is curing or killing.

The current rest in Europe seems to take away the stress of the crisis, but are we not living in another bubble, based on other complex, virtual money transfers? And what is the price we have to pay for the radical changes in the labour market, our pension system, and social welfare system?

The social and political distress is still palpable everywhere. The popularity of xenophobic populist parties is growing, as well as the queues for the food-banks and the gap between the poor and the rich. And at the same time long-term perspectives on global ecological problems are put aside. This time capitalism and globalization appear to be failing to develop sustainable solutions for the future.

What is the point of having a united Europe? Is it even possible to govern Europe as a major union with all its cultural, social, political, and economic differences? How did we end up in this seemingly unstable situation? What if Europe collapses?

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RE/CONSTRUCTING EUROPE

There is also another Europe. One where people and organizations find each other based on common interests and ideas, beyond the centralized financial systems and institutions. People in Europe have become more intertwined throughout the years. Due to technological developments, and the opening of borders, connectivity improved dramatically, and our friendly and professional networks extend across Europe. Our European Academic partnerships are based on shared values and visions: trust, respect, social awareness, cultural perceptions of environment and economy, and social science perspectives on the global environmental problems we all face. We also share a strong feeling we can do something together, and initiate active and durable collaborations. Connections are not forced top down, but grow organically from the grassroots and common interests. Without physical borders.

Is this not a better, more realistic view of how Europe should be? A similar development has been going on between the Nordic countries and the Baltic States. Based on common, local traditions and cultures, and based on the same concern for environmental issues, these states engage in multi-level partnerships. Would restructuring Europe in a looser and smaller set of collaborating countries and communities, be a better alternative? Should we re-evaluate the local in relation to the global?

Other subjects of growing importance are developments in science and technology that follow each other with increasing density, and infiltrate our personal lives profoundly. All-seeing networks developed to control every aspect of our lives, in order to improve marketing strategies, surveillance, healthcare, and our social interactions. How do we separate these technologies from governments and corporations, and how do we reconstruct them in real, social and sustainable (network)

technologies, owned by the people? What is the future of Europe from this perspective?

But above all, what do the younger generations think? Are not they the true victims of the crisis? Consider the breakdown of social security and huge unemployment figures among the young. According to a recent study of the International Federation of the Red Cross: "Europe has a long record of maintaining a plausible trust in the future of its young people, even during turmoil. Not anymore." What are their scenarios for a future Europe?

This publication will show you how 70 students and 15 lecturers from 5 European countries came together in Komárom in Hungary in May 2013, and got to work with the theme Crisis! Re/Constructing Europe. It will also show you how they used their talents in art, technology, music, and media, to create new ideas, tactics, and artworks, visualizing a Europe beyond global markets, without fossil fuels, and new (networked) communities. Based on this process there is a selection of articles contributed by guest speakers and lecturers that participated in Island CQ and the lecture and master-class programme. The articles are derived from the lectures they gave, and some were specially written for the publication.

   The three editions of Island CQ mark a period of active and intensive collaboration between the European Academic Partners. During the past four years we created a huge amount of artworks, documentaries, (music) performances, audiovisual installations, photo series, and much more. All these works definitely didn't give us all the answers to our questions. But we were able to unite hundreds of international students in a unique experience and engage them in an intensive creative process to develop awareness and new visions for a rapidly changing world.

'I THINK VALORIZATION OF THE ARTS IS A VERY IMPORTANT ISSUE, TO PUT IT TO WORK IN A MORE PRACTICAL SENSE FOR THE COMMUNITY.'

— Renko Koppe, student School of Arts Utrecht, the Netherlands

REFLECTIONS ON THE RE/CON-STRUCTION OF EUROPE

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Krisztina Bódis

On the easternmost border of the present European Union, a short section of the border between Slovakia and the Ukraine is flanked by a Sekler gate. But this gate is unlike any of its kind. It is – in a peculiar way – different from the richly ornamented arches that traditionally mark the land to the east and south in today's Romania, the lands inhabited by Seklers – a nation of peculiar origin as well.

The gate straddling the border between the villages of Nagyszelmenc and Kisszelmenc seems to be out of place and time but certainly not out of context if one has a closer look at its history. Gates – similarly to rivers – have a twofold physical and symbolic meaning. In politics they usually stand for separation and borders, but most people see them as means of communication representing the idea of openness, cooperation and that of connecting people, thoughts and cultures as well. The latter all-European ideas were also confirmed by a symbolic act of the European Union when the community chose to decorate one of its symbols i.e. the banknotes of the single currency with gateways, windows and bridges from various architectural periods in European history.

The Sekler gate seems to belie this idea though. Viewed from a certain angle, it looks just like a regular gate, but from a slightly different position one can see that the gate is cut into two, which not only makes it odd but completely dysfunctional as well. It is neither closed nor open, and it was intended to be that way. The gate was

erected in two separate pieces on a spot where no crossing point existed at the time and where free movement is hindered even today.

Just like the gate, Europe also embodies an anomaly in comparison with other continents. Europe is not surrounded only by water, its borders have been changing and they are still being debated which underlies the fact that Europe itself is more like a construction than a mass of land. Scientists do not even agree on the point in time from when we can start speaking about Europe as a separate region. It is thus clearly a constructed entity representing a distinct political, social and economic system but it denotes a culture, a civilization and a utopia as well. The way the idea of Europe was and is constructed has always had a deep impact on the physical reality of the people living there and certain European ideas, for instance, the idea of a Central Europe also had a crucial role in constructing or deconstructing particular social, economic and political systems.

But what makes a story of a gate on the eastern limes of the EU meaningful today? The history of Szelmenc – now Nagyszelmenc and Kisszelmenc in Slovakia and the Ukraine respectively – represents a "condensed version" of European history. Living in the vicinity of the borders and fault lines along which Europe has been built, the villagers of this hidden and tiny place have had a profound experience of what the dynamically changing concept of a greater Europe means.

In the late Middle Ages Szelmenc was a village in the medieval kingdom of Hungary lying west to the border that marked off the territory of the Roman Catholic and the Eastern Orthodox Church, the border which constituted the first fault line internally dividing a single Europe into a western and eastern half. At that time Hungary, a feudal Christian state, clearly formed part of the West despite the insufficiencies visible in the development of its adapted western models. At the beginning of the 20th century the village – in Hungary proper but in a country then called the Austro-Hungarian Monarchy – was still

there and had about a thousand inhabitants with ethnic Hungarians constituting the absolute majority.

In the centuries in between though, the internal divisions of Europe had considerably changed. As a result of its expansion northward and over the Atlantic due to the discovery of America, the region adjacent to the East started lagging behind primarily in socio-economic terms. This belatedness – a characteristic of the region ever since – was further deepened by the northward expansion of the Ottoman Empire bringing about another crack in the body of Europe, dividing it into a western, central and eastern region. The Austro-Hungarian Monarchy, including Szelmenc and the people living there, lay in the heart of geographical Europe which ceased to be an organic part of the West but evidently did not belong to the east either. It was a central region displaying the transitory features of the "lands between" and politically acting as a buffer zone between Germany and czarist Russia both entertaining imperial ambitions.

At the end of World War I, the Austro-Hungarian Monarchy was disassembled and the village of Szelmenc ceded to the newly formed state of Czechoslovakia, then, in accordance with the decisions of the First Vienna Award of 1938, it ceded back to Hungary, i.e. the Kingdom of Hungary as it was called at the time. Then the village again returned to Czechoslovakia and when the new border between Czechoslovakia and the Soviet Union was drawn after the end of the Second World War, it ran through the village dividing it into a bigger and smaller part, the smaller part now in the Soviet Union. The palisade border established almost in the middle

of the village was equipped with watchtowers, a patrolling service and later barbed wire making almost all forms of communication impossible and also forbidden for the separated families for the next 61 years.

Since there was no border checkpoint between the two parts, and crossing required a visa anyway, a visit to the relatives who lived only a few meters away on the other side of the border took several weeks to organize and meant a journey of several hundreds of kilometers up and down along both sides of the border. After the end of the Cold War and the change of system, the villagers became the citizens of the new states of Slovakia and Ukraine and the Sekler gate was put up in 2003 to express their hope that they could be united again. As a result of extreme efforts and international media attention, a border checkpoint for pedestrians and cyclists was established at the gate in 2005 with the

previous visa requirements lifted. But unlike Berlin, this "Little Berlin" is still divided. The division is partly due to the fact that in 2008 Slovakia joined the Schengen Zone, which means that the villagers again need a visa to cross the border. But they are divided in many other ways as well. Although the village has always been in the same place, it has been travelling through regions, borders and countries in the past nine decades. The villagers have never left the place where they were born, but the elderly people – sometimes members of a single family – have been the citizens of four different states on both sides of the border. Being the citizens of these four different states meant that technically speaking the same people were considered to be European in different ways in various historical situations. In the Cold War era they seemingly all belonged to a single region since block politics made Central Europe an imaginary region and put both Czechoslovakia and the Soviet Union

1914
PRE WORLD WAR I
STATUS OF EUROPE

Norway

Sweden

Denmark

Netherlands

German Empire

United-Kingdom

Belgium

Luxembourg

Russian Empire

France

Switz.

Austria-Hungary

Romania

Italy

Serbia

Bulgaria

Montenegro

Albania

Spain

Greece

Ottoman Empire

Portugal

on the east side of bipolar Europe. But of course the east was anything but homogenous. Once the iron curtain came down, Central Europe appeared on the map of Europe again but only for a short time before its accession to the European Union. Now the main internal division seems to be the one between EU member states and those outside Fortress Europe with the European Union increasingly becoming synonymous with Europe itself. Within the framework of this new arrangement, the differences between members of a single family living either in Nagyszelmenc or Kisszelmenc are immense. Some of them are European citizens using the single currency while others live in the Ukraine which is further away from becoming a member state than Turkey. But the physical and symbolic idea of Europe for the villagers in Kisszelmenc who made that long journey from the West through Central Europe to present-day Ukraine without ever leaving the village is only embodied by the

Sekler gate still standing in two separate pieces on the border of the European Union.

If anything follows from this story, it is probably the general idea that Europe shall not be taken for granted, that it has been – together with its internal borders – shrinking and expanding and changing in a recurring pattern of integration and disintegration or through construction and reconstruction . With regard to the latter, we should also be painfully aware of what we mean by reconstruction in general and more specifically in the case of reconstructing Europe. Does it mean that we want to improve and change the prevailing conditions, or is it about returning to some previous state of affairs, rebuilding or copying something that no longer exists? The answers to these questions within the context of "potential effort, goodwill and the real possibilities" shall define the future of Europe in the years to come.

2014
PRESENT STATUS
OF EUROPE

INTERVIEW
ERWIN ZANTINGA

—

Design, Minerva Academy of Pop Culture
Leeuwarden, the Netherlands

I am Erwin Zantinga, I'm 26 years old and my discipline is, well actually I'm kind of multidisciplinary; I am a designer in the big sense of the word, I make a lot of street art, I do graphic design, I make a lot of videos and my project will be a biking trip and I will document this. So it's really pretty wide. And I am from Groningen, by the way.

What kind of Europe do you visualize for yourself?
That's hard, because the media always make an image of Europe and this image is always the same. So, therefore, I think you can only make a picture of Europe when you travel through Europe and experience Europe yourself. So to me this would be one big country, a big country with a lot of provinces. So, basically a big Holland.

How do you think the recent crisis can inspire a new start?
Inspire a new start… I think because in this crisis people find new ways of doing things. Therefore, it triggers people's creativity and they're done with the old ways. Therefore creativity is very important with this new start.

Can you give an example?
People need to find new jobs, in places where they aren't used to looking for new jobs.

What would this mean for your discipline?
When I want to work at a place which is funded by the government and this funding falls through you have to reinvent yourself and try to, it sounds kind of weird, you have to sell yourself in a different way.

What factors will determine the future?
I think ecology is very important; we use a lot of fossil fuels to run cars for example. We have to find new ways to use for example solar or water energy and I think this will be the future for Europe basically.

How can your research as a designer support a new Europe?
I think we as designers will reflect on the problems which are going on and try to, maybe, come up with new systems and hold up mirrors to the people and show them what's going on. A lot of people are just busy with their normal everyday life, work from nine to five and sit on the couch all evening and that's it. But for me, in my work, I try to hold this mirror up to the people and let them see what they are actually doing.

Is this also how you will work during IslandCQ?
Yeah, pretty much I think. Because people communicate a lot through Facebook, and our project was about Facebook basically. It's quite funny, cause within our project you could see that we had some really serious things written down and people could comment on that. But most of the comments were about nothing basically. I think this is also how people look at the problem, because there is something really serious but people just throw it away and don't want to react to it.

Could you imagine that IslandCQ in another form could add even more to building a new Europe?
For example we could build a temporary village. I don't know. I think it's a very creative place, IslandCQ… Creative Quarantine, you're in a creative bubble with a lot of creative people. This makes people reflect on the problem. We discuss these problems and this makes them change their perspective about Europe, also the world, but in this case Europe. This is how each person individually builds up something around him or her to talk about with friends about what they experienced here. So you learn really a lot from all

different cultures and such. I think this is the way you should build up a new Europe, step by step.

It's hard, cause around me I don't really see the crisis. The only crisis I see is on TV. Which makes me wonder, is there really a crisis? Although the theme is in two parts, so also reconstructing Europe, this has been going on for a long time. More and more rules are coming from Brussels trying to get a hold of Europe or so. This reconstruction is really hard to cope with, but also as an individual it's very hard to do something about it. You can only let yourself be heard, say that you're against it or not happy with it. I think the theme is a really good theme, because I have also seen a lot of people here I didn't know before, they also experienced the crisis. Even in the Netherlands. This is really weird to say 'even in the Netherlands'. I interviewed somebody whose parents had to move to Belgium because they lost their jobs and this is really close to my neighbourhood so I feel that the crisis is growing closer and closer to me actually. I think the theme is a good theme to share.

THE RECYCLED CITY: MAPPING AND REUSING VACANT PROPERTIES

—

Levente Polyák

In most European and North American cities, as well as in the overcrowded metropolises of the developing world, the most unevenly distributed and scarcely available resource is space. For a long time, the real estate sector counted among the leading industries in many Western cities, accounting for a significant proportion of their economic growth. As a result of the economic growth of North American and European economies in the first half of the 2000s and the corresponding explosion of real-estate prices, renting living and working spaces has accounted for an increasing proportion of individual and family incomes, gradually turning urban living into an everyday struggle for private space.

However, in the past years, as a consequence of the real estate bubble's explosion and the resulting financial meltdown, a significant surplus in available square meters emerged even in the most dynamic city economies. If the urban landscape of Amsterdam and Rotterdam is dominated by unrentable office towers, Leipzig's empty residential buildings, Rome's disaffected movie theaters, or Spain's deserted hotels join the list of vacant properties in Europe. The long-time underused properties are revelatory about the economic crises, but not only about that: they tell about the rigid management concepts of the pre-crisis era, unable to keep up with the changing economic and social circumstances.

Vacant real estate is an important element of all property systems; otherwise it would be impossible to find flats, shops, offices to rent. However, above a certain rate, vacancy is harmful to everyone. Owners pay charges for their unrented shops, apartments, offices as well, unused properties deteriorate and lose their value throughout the process. The commercial activity of a neighborhood is gradually degraded with the presence of vacant properties that don't generate any traffic and deprive neighboring shops from entire groups of potential customers. Boarded-up houses and shops with lowered shutters worsen the public safety of an area, where nobody sees what happens in the street.

As a consequence of the crisis, many formerly prosperous cities of Europe and North America found themselves in the same position as East German towns after the fall of the Berlin Wall or cities of the American "rust belt", when they lost their industries and a large proportion of their inhabitants. In this sense, Detroit and Leipzig, with a radical decline in their population, were precursors of other cities in recognizing and trying to manage their empty properties. Seen from a contemporary perspective, the "Shrinking Cities" project initiated in 2002 by the Galerie für Zeitgenössische Kunst in Leipzig, the Bauhaus Stiftung in Dessau and the Archplus journal is nothing less than a preliminary study to get ready for a broader crisis, an experiment to elaborate methods and instruments to treat the problem of vacant properties and urban areas spreading out all over Europe and North America, a proposal to introduce a new urban planning vocabulary, the preparation of the terrain for easing the economic crisis by the means of urbanization.

Urban actors across Europe respond to the problem of empty properties in various ways: the lack of financial resources leads governments and municipalities to re-interpret their existing infrastructure and to re-activate it by involving new functions and new actors. Some states introduce extra taxes for properties vacant for more than 6 months

(Great-Britain), others establish legal means to requisition long-time vacant residential buildings owned by legal persons or institutions and to convert them into social housing (France). Yet other states offer tax breaks for owners who allow social or cultural activities in their empty properties (Czech Republic, Poland). Some municipalities create online maps about the available vacant properties (Amsterdam); or fabricate legal and financial incentives to encourage the temporary use of unrented shops (Vienna).

Evidently, systematic responses to vacancy begin with enumeration. Besides the reluctance of real estate developers and municipalities alike to disclose their vacancy data (fearing that this information may damage their reputations and commercial perspectives), many authorities simply do not dispose of relevant records and thus have no means to inventory their vacant spaces. This insufficiency or inaccessibility of government, municipal and corporate databases makes it difficult to estimate the real proportions of vacant real estate and the potential of their conversion and reuse, delaying the elaboration of related development and management plans as well as policy proposals. The insufficiency of municipal and state real estate inventories also raises the question of transparency: how to create a database in which both centralized administrative knowledge and dispersed citizen knowledge are represented?

In many cases the response to this question is offered by community mapping initiatives, that is, the crowdsourcing of real estate data. Organizations in cities with context developments as diverse as those in New York, Paris, Hamburg or Vienna initiated the collective mapping of vacant properties. In New York, Brian Lehrer, a radio host at WNYC invited listeners to contribute to his "Halted Development" crowdmap. The community map, indicating unfinished construction sites, gave significant help with its revelatory power and arguments to the policy initiative as a result of which unfinished luxury condos were converted into social housing. The New York-based homeless-rights organization "Picture the Homeless" used a similar strategy when its members created a map of empty properties in the city. In Paris, the housing-rights organization Jeudi noir launched an inventory of long-time empty buildings; and this task is taken up by (im)possible living in Italy, Leerstandsmelder in the German-speaking countries, and by Lakatlan in Budapest and Central Europe. Community mapping projects, by developing new mapping techniques and by learning new methods, tools and technologies from each other, may contribute to a greater visibility of the vacancy problem: therefore a participatory mapping campaign can help shape the policy concerning vacant units of real estate as well as put pressure on municipalities to formulate new policies in this issue.

This is the background of the KÉK – Hungarian Contemporary Architecture Centre's Lakatlan project. To deal with the problem of vacancy was particularly relevant in Budapest, as the city has suffered more from the economic crisis than many other European cities. The recession, combined with many building types becoming obsolete and no longer able to respond to contemporary needs, as well as with the mismanagement of real estate properties owned by private as well as public owners, has emptied a significant proportion of the city from its previous functions and uses. Over 30% of office spaces are vacant in Budapest alone, adding up to an estimated million square meters of wasted space, not to mention the countless empty storefronts, abandoned residential buildings and even commercial complexes.

In the Fall of 2012, KÉK launched a lecture series with a variety of presentations from the fields of architecture, urban research, planning, economic development and homeless rights. Parallel to this, we developed a crowdmap using an Ushahidi platform, inviting citizens to participate in the mapping process. To map vacancy, we needed to define categories and temporalities vacancy, to create a system that is organized according to the type of property as well as to the period during which the property has been vacant. For identifying the properties, we needed to keep the editing process open, enabling users to comment on each others' entries and to accumulate information concerning any property.

Since its launch, the Lakatlan lecture series and the crowdmap have quickly become catalysts of the public discourse on vacant properties. Representatives of homeless organizations, NGOs, art galleries, design initiatives as well as the City Hall have equally found their interest in reusing vacant spaces in various areas of the city. In this process, the map proved to be more than a simple instrument to visualize information: it is at the same time a tool to attract participation and an interface to stimulate discussion, helping reshape our perception of the city. Helped by the map, a veritable experiment has begun to unfold: granted a project gallery by the City of Budapest, in 2013 the Lakatlan project initiated a matchmaking process between owners and potential users, establishing the notion of "in-between use" both in the official discourse and in the public opinion.

www.kek.org.hu/lakatlan/en
www.lakatlan.crowdmap.com

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'IN A WAY I SEE A KIND OF SHATTERED EUROPE. THERE ARE SO MANY DIFFER-ENCES AND YET, AT THE SAME TIME, WE ARE ALL CONNECTED TO EACH OTHER. IT'S GOOD TO BE AWARE OF THAT.'

— *Sanni Weckman, student Tampere University, Finland*

INTERVIEW
ANNA MELDRĀJA
—

Anna Meldrāja
New Media Art, University of Liepājas
Liepāja, Latvia

I'm Anna Meldrāja and I'm 23 years old. I am studying in Liepājas, Latvia and the program is called New Media Art and it's basically everything. We have six month studies of one subject and it's animation, video, programming a bit, then some history of arts and video and sound design etcetera.

What kind of Europe do you visualize for yourself?
I think I'm a very sensitive person so I'm always seeing people in this emotional way. So for me it would be that people are closer together, understanding each other a bit more than happens now. I think emotions are the basis of everything. If you don't understand other people then you can't build the smart stuff, political and economical. You have to care for people I think, yeah.

How do you think the recent crisis can inspire a new start or new developments? Can good things come out of this crisis?
I think if it goes very bad, then people will have to start thinking about what they did

wrong. Then I think comes the knowledge and you learn from your own mistakes. I think it's good but for me actually the crisis is something strange because there has been no time in history where there were just beautiful times, I think it's crisis all the time. I'm not very interested in political stuff like that, so maybe I don't fully understand what this European crisis is, but I think it's like there are no times without war and stuff; I think it's crisis all the time.

I think it's like technology and that you somehow combine it with ecology, so it's like ma-
king energy of, for example, waste materials. You can make gas from trash, so I think that's nice. Yeah, I think that should happen more.

How can your research, your work, your heart, your ideas, your activities, how can they contribute to a new future of Europe?
I will take a basic something, for example a movie. You can make a very nice movie to try and reach people and for me again, it's emotions. Somehow try to make people think more or understand that you are not alone and that you have to feel for other people.

And is this connected to what you did in IslandCQ in the past weeks?
Actually yeah. We were thinking a lot about why people don't have enough power to change things and we thought that it's because of the fact that one person can't do everything, so you have to be more open, you have to open yourself to new things, maybe leave something behind so you can try to build new relationships with other people and together you are stronger. You can protest against something together, not just whining around "this is no good, the government again, there's that and that and then that", so

I think yeah, people should unite and say, we want that!
In lots of places this is happening, so maybe I'm speaking a bit more about Latvia. It's like everyone is always saying bad things but nobody is actually doing something.

Do you think this IslandCQ, the way you were all working together during the past weeks, is there something in it which already directs us to how this new future could be?
Yeah I guess that our movie can be as well. This encouraging movie that you have to step out of something and try new things and leave something behind.

Maybe you want to say something about the way all these students from all the different countries worked together?
It's always hard to start working in new environments with new people who are maybe a bit different. At first they may seem a bit strange maybe but I think it's very nice. I think it's like I said, you have to get to know other people, you have to learn to understand them.

Is there anything else you would like to say about this topic of the crisis and reconstructing Europe?
I think for me, how we can try to solve this crisis or something, is to look at problems from another point of view, somehow try to make maybe fun of the problems. If, for example, you make a movie about some problem, then the people who have this problem can laugh about it or maybe forget about it or maybe think it's not that bad or something like that.

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INTERVIEW
GYORGY POLONSZKY

—

Gyorgy Polonszky
Communication and business school
of Budapest
Budapest, Hungary

My name is Gyorgy Polonszky, but everybody knows me here as Joe. I am studying at the communication and business school of Budapest. I do two different studies. The first one is marketing and commercial and the second one is social media.

What kind of Europe do you visualize for yourself?

I see a Europe without borders, I see freedom, I see everyone being equal, I see happy people, I see them having all the right being happy the way they want to be.

How do you think the recent crisis can inspire a new start?

Well, a crisis is like other problems. If somebody falls, he has to stand up. And it makes you stronger, I think crises are the same. So if we have a bad situation we learn how to solve these problems. We will experiment with these bad situations and if it is going to happen again we will have these experiments to solve the problems.

What is of importance for the future of Europe?

I don't have any answers for that question.
-Laughs

Alright, let's move on to the next question. How can your discipline support the future of Europe?

Well, during the workshop, during my first workshop which was covering IslandCQ, I was editing some interviews with lecturers. I got some inspiration from a lecturer. A woman said social media has become anti-social. During my second workshop I tried to solve that problem. I am studying communication so I was thinking about what the problems actually are in our communication forms. Maybe this could be the biggest problem, that we lose some part of our communication. I am thinking about social media right now. If you use social media, you use only videos and pictures and sometimes you write some stuff. But it's not enough to know each other. During my second workshop we tried to solve this problem. We were thinking about a huge network. We decided to put a microchip in people's brains, which would help you to bring all senses. It will help you to bring all senses to this network: seeing, hearing, touching, smelling and your emotions, knowledge that you can share with everyone. The most beautiful thing is that you would basically be able to share your experiences and emotions. So we would be able to teach each other. It is like the perfect social media.

What else do you want to tell about the theme of crisis or reconstructing Europe?

I don't know, I think I told you everything I know.
-Laughs

INTERVIEW
JANA VAN LIERDE

—

Jana van Lierde
Primary School Teacher, University of Brussels
Brussels, Belgium

My name is Jana van Lierde, I am 20 years old and I study at the University of Brussels. I am studying to become a teacher at a primary school. I am here to learn some arts!

What kind of Europe do you visualize for yourself?

It looks as if it's the same for everybody but in a different kind of way. We are all from different countries, but we all have the same view of Europe. So the same future for everybody and that is to live in peace with each other and to communicate with each other. So no matter what country you are from, we all have the same view of Europe.

How do you think the crisis will inspire to a new start?

As a teacher I always tell my students you can always learn from your mistakes. You can solve the problem by communication. I think this is the answer; we need to communicate and learn from the mistakes we make.

How can your discipline support or contribute to the future of Europe?

As a teacher I can inspire my students. I can reflect on what went well or what went wrong. I think as a teacher it's good to say to the students, Europe is great and nice to learn about.

Before you came to IslandCQ, had you already thought about the theme?

Yes, I already thought about it but here I thought about it at a different level, more specifically.

How do you think IslandCQ will contribute to a new Europe?

I think this project will make people think of what went well or what went wrong and let them talk about it. I think people will think more than they already did.

Does the project you are in right now contribute as well?

Yes, because I talked to the people of Komárom and I saw their vision. I don't think their views are that different from mine. That made me think about how the people from Europe think about the crisis and the problems. It made me realize that there aren't a lot of differences within Europe.

What else would you like to tell us about the crisis or the reconstruction of Europe?

The project made me think about it, which I think is great. Young people don't think about it a lot. I think now I have a better view on it. I think I see now what Europe means to other people and what it really means to me.

THE HEART
OF ISLANDCQ

—

Adri Schokker

The heart of the ICQ laboratory is the workshop week and the concluding exhibition. Here art, media, music, technology and sustainable development come together to put the theme Crisis! Re/constructing Europe into practice.

The workshops were developed by lecturers and students of the participating Partners, in the period prior to IslandCQ. In addition to these these institutions, guest artists were invited to conduct short workshops. This year the programme had 10 workshops, 5 long and 5 short ones.

The workshop week kicks-off after the two day introduction, when the students and lecturers, armed with their freshly formulated research questions, dive into a 6-days session of research, development, reflection and dialogue.

The work processes are interwoven with its environment (Komárom/Hungary), with its city, surrounding nature, and its community. Therefore we use the local environment and community as a starting point and look for meaningful connections between Komárom and the rest of the world.

An intensive week where ideas are transformed into (interactive) installations, performances, documentaries, or other artistic works within the fields of art, media, music and technology. All linked with, or reflecting on the main theme or sub themes, Crisis! Re/constructing Europe, culture, ecology, economy.

At the end of the sixth workshop all the hard work and last minute stress finds a release in the grand opening of the festival.

Here the intensive week culminates in a mini music and arts festival where all the natural outcomes of the workshops are exhibited or performed, along with an additional program of music, lectures, and master-classes.

1. A CRISIS OF CLICHÉS

Lenno Verhoog & Jeroen van Loon
HKU Utrecht, the Netherlands

A research into the relationship between local and global clichés and clichés surrounding our European crisis. When does something become a cliché? Are clichés static elements? What happens when clichés collide?

Can clichés uncover more about today's problems?

1.1 A shoot of the short film pro- / meta- / ana | 1.2 Movie still from pro- / meta- / ana.

1.3

1.5

1.3 Video-projection, interview on the crisis as part of the installation Wall of Clichés. | 1.4 Student Erwin Zantinga in costume for the installation Wall of Clichés. | 1.5 Visitors are invited to share thoughts on the Wall of Clichés.

2. TALKING BIG DATA/RADICAL TRANSPARENCY

Ruben Abels, graphic designer at DesignArbeid, the Netherlands

A research into the possibilities and consequences of big data and communication tools in our social interaction. The students investigated, conceptualized and visualized interaction models between humans and the growing amount and complexity of our generated data, taking into account consumer objects, neighbours, politics and the market.

2.1
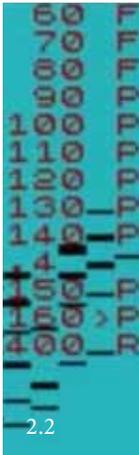
2.2

2.1

2.4

2.1 A garden that generates and uses data to automate gardening processes to create a self-sufficient garden.

2.2 Videostill from the installation O Th - VIRU5 - AI - CHAO5 | 2.3 Peteris Gertners (left) and Pēters Riekstiņš presenting O Th - VIRU5 - AI - CHAO5 | 2.4 Constructing the installation Future life without computers.

Big Data – future life without computers.

2.5

2.5

In the
the b

Some people think watching porn is cool.

2.6

2.5 Installation Future life without computers. | 2.6 Video stills from Talking about Porn. A series of recorded interviews to investigate the social acceptance of porn, the relationship with big data, and its future as a network based medium.

3. COVERING ISLANDCQ

Gyorgyi Retfalvi
BKF Budapest, Hungary

Covering IslandCQ was a hands-on workshop where students were working on a video report about IslandCQ. The aim was to capture the reflections and thoughts on this year's theme Crisis! Re/Constructing Europe, by interviewing guest speakers and lecturers from the various partner universities, and record the creative processes of the workshops.
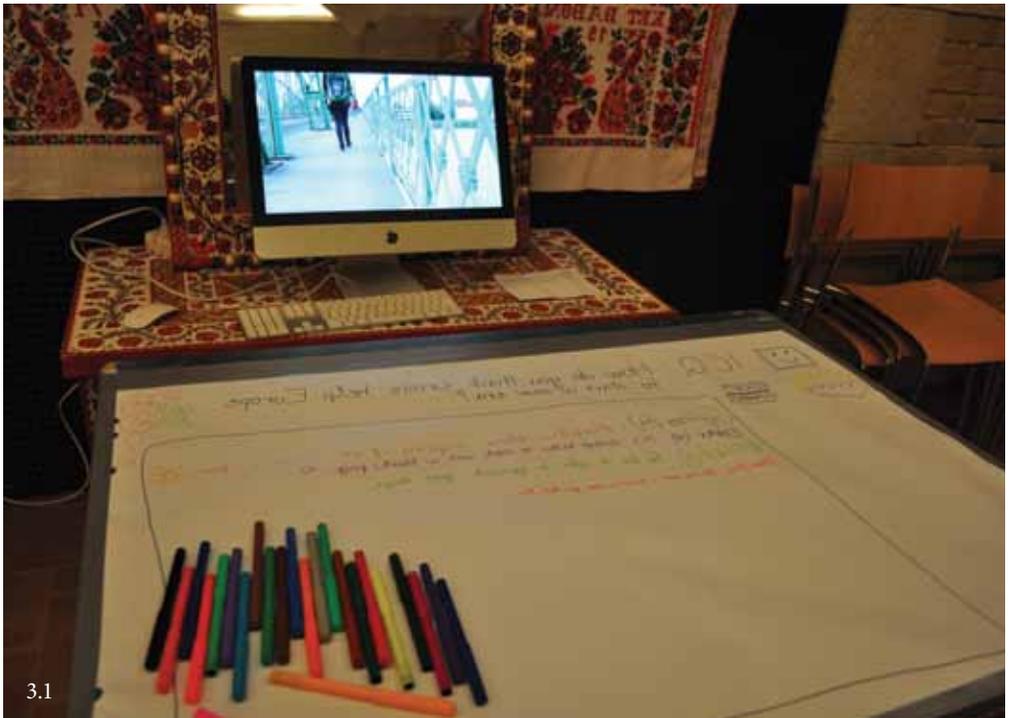
3.1 In need of crisis!, presentation on the exhibition.
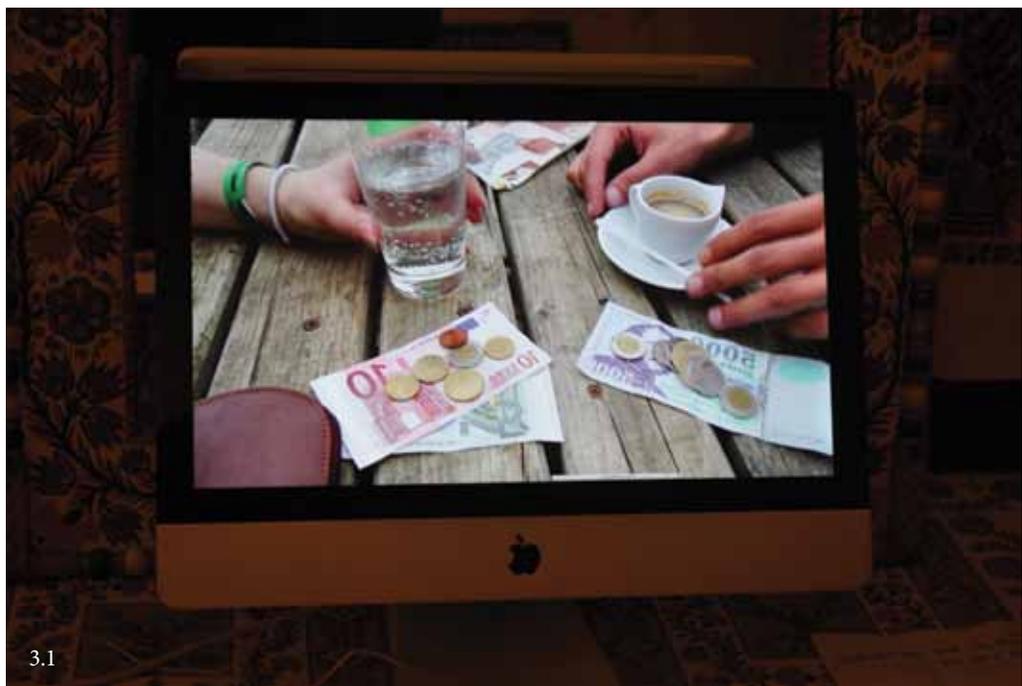
3.1

3.2

3.1 In need of crisis!, presentation on the exhibition. | 3.2 Video still, In need of crisis!

4.1

4. DIY INSTRUMENT

Yuri Landman, musician and sound artist, the Netherlands

A hands-on workshop on building low budget DIY instruments with scrap wood and music instrument parts. After making the instruments, the students experimented with the new sounds and developed an experimental live music performance for the opening of the exhibition on Friday 10 May.

4.1 Building and showing the instruments.

4.2

4.3

4.2 DIY synthesizer | 4.3 The performance at the opening of the exhibition.

5.1

5. IT'S ALIVE!

Michel Pitstra, Samuel van Dijk, Bas Laarakkers, Erk Pieper & Rudolfs Agrens
Hanze Institute of Technology/Academy of Pop Culture, the Netherlands

Development of an installation that brings visitors together to (re)construct a state of harmony. A combination of audiovisual and sensory effects invite spectators to experience the inter-dependency of change. The abstract symbols describe the dimensions of the living, acting and reacting environment. How would YOU achieve balance in a state of crisis?

5.1

5.2

5.1 Developing and constructing It's Alive!

5.2 It's Alive! Installation.

6.1

6. ONCE UPON A TIME AND PLACE KOMÁROM

Sohvi Sirkesalo
TAMK Arts and Media, Finland

A group of students researched the basis of European theater and dramaturgy as well as interpretation, performance, commedia dell'arte and other traditional ways of making theater – characters, roles, action and dialogue, story theater. Using diaries as a source and drama as a method to understand the crisis: how can fairy tales and drama represent the Re/Construction of our world?

6.2

6.1 Preparing Ghostbride.

6.2

6.2 Performing Ghostbride in the old spaces of the fortress.

7. PARALLEL UNIVERSE

Zoltan Grayer
BKF Budapest, Hungary

Development of an augmented reality tour to map Komárom and its environment and tag interesting stories, small histories, personal appendixes, and changes in everyday life. The border is interwoven in the history of the town Komárom and therefore an inspiring theme in uncovering local stories about Hungary and Europe.

7.1

8.1

7.1

8.2

7.1 Augmented Reality exploration though the different buildings and places of the Monstori Fortress.

8. RE-VIEW EUROPE

*Johanneke Dijkstra, Corné de Wolf
& Natasha Taylor
Academy of Pop Culture, the Netherlands*

Creation of a series of music videos, photos, video reports, and installations inspired by on investigations and explorations of the environment of Komárom and special encounters with its local inhabitants. All the results where presented in a live video broadcast and movie viewing during the exhibition.

8.1 Photo project as part of Re-View Europe. | 8.2 Video still from the interview with an family from Komárom

8.3

9.2

9. TRUE SCIENTISTS HANGOUT (05449)

Anna Trapenciere & Kristaps Grundsteins
MPLab Liepaja University, Liepaja, Latvia

In the 'True Scientists Hangout (05449)' a group of students focused on all aspects of scientific discoveries and reflected on them with their artistic weapons. The aim is was to find and prototype playful solutions with hands-on design methods and DIY electronics. To design new products for our changing upcoming world (v 2.3). One way or another we will save our dear Europe!
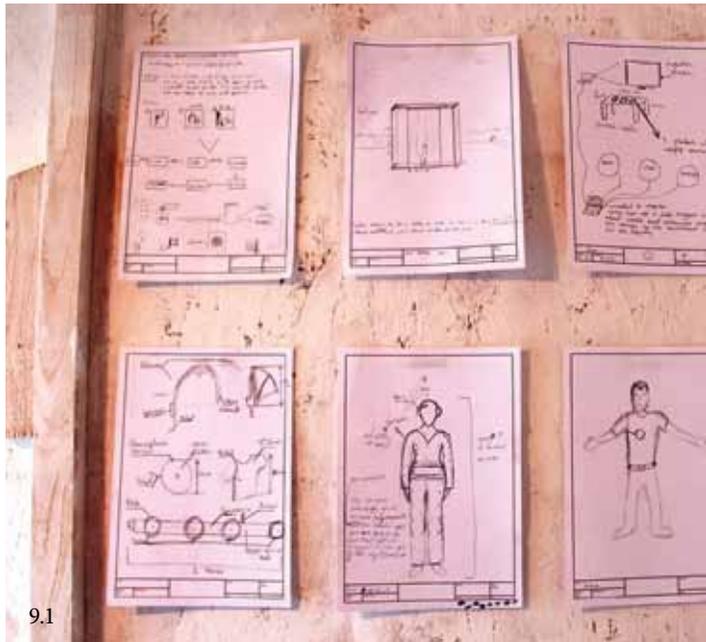
9.1

8.3 Live broadcast with Leeuwarden in the Netherlands.

9.1 Sketches of solutions we need during the crisis. | 9.2 Building the white box.

9.3 The diversity and history of the European countries, contrasted with the monolithic entity that is Europe, are all present in our Solution Center 05449, a metaphor for Europe: a machine that asks and answers all its own questions, while we seem to interact but have no control over the process.

INTERVIEW
RENKO KOPPE

—

Renko Koppe
Audiovisual Media, Utrecht School of Arts
Hilversum, the Netherlands

I am Renko Koppe, I am a student of audio-visual media at the Utrecht School of Arts, faculty in Hilversum for Art, Media and Technology. I am twenty-eight years old, almost twenty-nine and I live in Eindhoven in the Netherlands.

What kind of Europe do you visualize for yourself?
For myself? Well if I just visualize it in a bit of a utopian way maybe, but I would hope to see a Europe that's less inhibited by bureaucracy and differences in religion and more of a unity on a social level, you know? Perhaps a bit more open and transparent all-round.

How do you think the crisis we are in can inspire these developments or a new start?
Well I always think the best art comes from pain anyway. The crisis may just be a good incentive to look for new ways to cope with things. It forces you to adapt, really and think of new solutions so it's always a good for creativity in a way.

Do you know an example?
Well, New York had a thriving art scene during its recession a few decades ago. That's a good example. So maybe we could just make something out of it really.
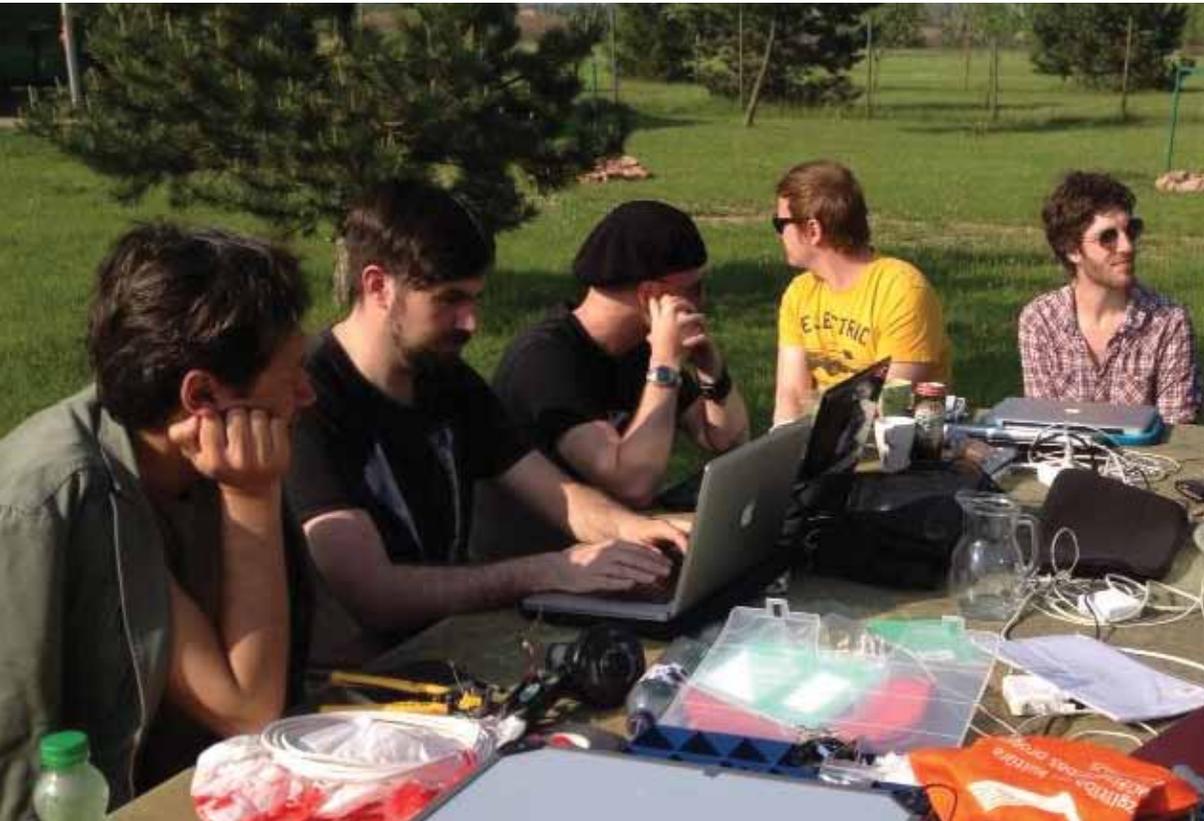
I'd say it's a difficult question. Of course we've been thinking about it with our concepts over the past few days; two weeks actually. But it's still a difficult question because it's so complicated. I guess there are no clear cut solutions we can just implement like that. But I guess I'm just hoping it's not all about economics and banks and everything but that people can actually contribute something without having to worry about collapsing banks. Well, we have that Dutch saying 'dweilen met de kraan open', we're all just pumping money into the banks and just giving more and more. So when we can become less reliant on the banks and the government, I think that would be a good start.

How can your research, your work, your ideas, your activities as an artist or designer, how can that support the future of Europe?
Well, as an artist I think it's your role to reflect on the situation and perhaps think of possibilities both good and bad, maybe to dream up both a utopia and a dystopia so people will become more aware of the situation they are in and the way it could go. But at the same time my own art is in media and film so I can always put it to work anyway. I'm not that conceptual, I actually am not just a conceptual artist. I think valorisation of the arts is a very important issue, to put it to work in a more practical sense for the community.

How did IslandCQ in the way that it is now contribute to already visualizing a new Europe?
Well, we've had a lot of inspiring speakers who really offered some new perspectives on the crisis in Europe in some more detail because, well, in your own country you only experience the crisis as it is in your own country. But of course Europe is a very big and diverse place, so there are a lot of more different sides to this crisis and IslandCQ really helped to give a clearer picture of the crisis, so well, a better understanding is always the first step towards a solution.

And what is it that you understand better now?
Well, all these different sides and perspectives and for example the situation in Hungary, which I wasn't really aware of with the empty buildings and the government, the political situation and basically just the people. Like I said, a better understanding is always the first step.

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Is there anything else you want to tell about the topics crisis and reconstructing Europe?
Well, one of the things we agreed on in our group over the last few days was really that the crisis isn't something we should see as a problem but more as an opportunity to adapt and to come up with new possibilities and a new and better future.

MAKING DECISIONS TOGETHER

A DISCUSSION IN KOMÁROM ABOUT MONEY AND VOTES

—

Smári McCarthy
This essay is based on transcripts of the lecture and masterclass session in the IslandCQ programme.

Smári McCarthy is an Icelandic/Irish software developer, information activist and writer. In 2012 he assumed the role of executive director of the International Modern Media Institute. He was a co-founder of the Icelandic Digital Freedoms Society in 2008 with the aim of promoting digital rights, free culture, free software, and free hardware in Iceland. Later the same year he founded the Shadow Parliament Project, an attempt to crowd-source democracy. He is a founding member of the Icelandic Pirate Party, and stood as their lead candidate in Iceland's southern constituency in the 2013 parliamentary elections.

EXPLICIT DECISION MAKING PROTOCOLS

There are two explicit decision-making protocols that we have in society which are made much more obvious to us when we start thinking about things through the technical lens of protocolization. We have lots and lots of implicit decision-making systems. When we might decide to go out for a beer at a particular pub, we're doing that kind of ad hoc without any explicit voting, explicit sitting-down and counting all the options that are available; we just kind of decide, so that's an implicit decision-making system. But there are just two explicit decision-making systems in society: one is money, which we use to make decisions about private intent: I intend this for me. And votes, which are the way we express social intent: I intend this for society.

So there is a certain tradition of looking at these as if they were very, very different things, but in a very different way they're actually remarkably similar. One example: when you vote – when you go to vote – you only get one vote per four years. It depends on which elections they are. But this is one vote which is created by fiat – by the local government – and they issue it to you, and they say that you must invest it in one of the political parties that is available; otherwise they're going to take it away from you. You must cast a vote, and you must choose one of the options; otherwise you're going to lose it. And if we look at this from a slightly more economic perspective, when you invest the vote, when you make an investment, you want a return on the investment – you somehow want to benefit from it. But how do you feel your return on investment to be from your last vote? Are you seeing positive returns? No? It's not very good.

When we talk about money, and talk about wealth there's always this concept of liquidity. Liquidity is more important than overall wealth, because if I have billions of dollars or billions of euro in bonds or stocks, but I don't have any loose change, then I can't go and buy an ice cream. Even if I didn't even like ice cream, I'd still like to be able to go buy it on a whim, because such is the nature of intent. But being the massively wealthy guy who has lots of stocks isn't going to get me that; the only thing it can afford me is more future liquidity. But current liquidity is quite important, and that is really the point at which we say that somebody is wealthy, because that's where he can make instantaneous decisions. And the more liquid wealth he has, the bigger

the instantaneous decisions he can make. When we think about this in voting terms, there is absolutely no liquidity in the system. We can't actually make big choices about how we invest our votes. We can't delve down and break things apart in a more nuanced way and maybe save some of our investments for later. There is no fungibility.

TRUSTING THE SHARED ILLUSION

When we talk about voting systems, we always insist upon there being anonymity on the one hand (nobody is allowed to know what I voted for) and on the other hand, verifiability. That is to say, it should be possible to verify that the thing that happened was the thing that was intended to happen – that nobody managed to falsify, or fake, the elections.

Now, we don't really make the same demands on money, do we? In the old days, all money was kind of anonymous by virtue of there being no paper trail unless you explicitly had thought to make one. But now we have electronic banking, we have electronic commerce, and every time you swipe your debit card, boom: you have a paper trail. So the concept of anonymity is basically gone.

The other thing that's going pretty fast and this is one of the problems that plays a big part in the collapse of the economy, is we have decreasing faith in the ability of our money to actually do the things it's intended to do. This we can see in the number of bank runs that are coming up. People have their money in the banks, they think that their money is safe and that they will be able to take it out whenever they want, but then suddenly there are some fluctuations in the economy and everyone goes, like: Oh, yeah, I'm going to take it out before…something happens. And the something is often very vague. And that's okay, because there are deposit insurance schemes, right? Legally mandated protections against the money disappearing. But the entire thing is always this kind of shared illusion.

What both of these systems have in common is that they are, really, shared illusions. There is a reason money has value: it is because we believe it to have value. And when all of us believe it more or less equally, I can pass any of you a certain amount of money, and you will believe that it has value. The same applies for voting, really. Have you noticed how, in countries where there are dictatorial tendencies, the turnout for votes is a lot lower? People don't bother to vote as much because they know that the party that was going to win anyway, is going to win anyway. And they could save themselves the trouble and just go buy ice cream instead. It's a lot more fun, and more likely to yield success. So there are shared illusions in both cases, and in both cases we actually require them to be upheld and believed in by society; otherwise, we have certain problems.

CIVIC MONITORING

During the last elections in Pakistan, I was informed on the Tuesday before the elections that the government was going to shut down the Internet and shut down cell phone towers, meaning that they were going to make sure that people could not communicate with each other during the entirety of voting day. The significance of that is startling – being able to communicate with each other during voting day? That's the way we would intervene if for some reason the shared illusion is being shaken. If somebody starts fiddling with the ballot boxes in Karachi and maybe makes one of them disappear, and somebody notices it, their ability to communicate that to all the other people in all of the other districts is really important – or being able to take pictures of it and sending them to their friends. Basically that is the way we can maintain the shared illusion of voting being a valid concept – if we have nothing else. The normal voter does not have the authority to say to the election committee: Hey, look, somebody is faking the votes here, somebody is stealing ballots. Much in the same way as the general public

who notices that banks are maybe siphoning off money or making shady investments or maybe doing bad things that could damage the economy, the general public typically does not have the ability to to come in and say, hey, wait, you're breaking some laws, arent' you?, or, you're doing something that's going to damage the economy? Nobody ever says that. Trust me. I have the dubious honor of coming from not one but two bankrupt countries, so I've seen exactly how this works.

On the bright side, the elections went forward in Pakistan despite great fears: there was an unusually high voter turnout and no major outages. There were a couple of irregularities here and there, mostly in some of the most-disputed districts, but by and large everything was working pretty fine. The shared illusion has been maintained.

THINKING ABOUT LIQUIDITY

I started thinking about this stuff a long time ago – five years or so ago – and I started to think about the ways we always assume a hierarchical society in this centralized vision of how we mediate our intent and how we make decisions. And one of the results of that thinking was the Shadow Parliament Project. It was a crazy notion. What we said was, hey, let's build a website. (That's the common thing everybody does now when they have an idea.) Let's build a website and copy everything that happens in the Icelandic parliament over to the website. And then the Icelandic parliament does its thing. It has its bills, and we have our bills. And we can propose change proposals, we can vote on them, we can do all these weird things. And hopefully, one of two things will happen: either the people in the parliament will start voting exactly the same way as we vote – in which case they've proven themselves to be useless, so we can just drop the traditional parliament and just carry on with the Shadow Parliament; or, alternatively, they will not vote the way we vote – they will ignore us – in which case they've shown

themselves to be undemocratic, so we can drop the traditional parliament and go on with the Shadow Parliament. It was a perfect idea except it was missing one little thing: critical mass. Because this is not the shared illusion; the parliament is the shared illusion. It was a website that hackers made in a couple of weeks. And you know, it was a good idea. They got a couple of thousand people using it. But it was a couple of tens of thousands of people too few to actually have a real impact.

The idea did live on, and there were certain aspects of the idea which did capture people's imaginations. So suffice it to say that the Pirate Parties, which were at the same time popping up all over the world, specifically around Europe – in Germany it was probably the most successful to date – they took a lot of these ideas and started developing their own

software, and made this thing called, "Liquid Feedback: Liquid Democracy". And it actually wasn't until they started using the term "Liquid Democracy", that the idea of focusing on liquidity in the economic sense started to be a meaningful idea. So it was slightly accidental in a way.

What came from this was the idea that instead of having direct democracy in the way that everybody has to go and vote, or the participatory democracy in the sense that nobody – well, everybody votes once per four years and then in the meantime some people sit and do all the details. Now, there is this intermediary phase where you could say: I'm going to directly vote on this issue, this issue, this issue – but I know nothing about agriculture, so I'm just going to trust my friend. Other very human aspects of all this, trust and the ability

to change your mind. So I can trust my friend with particular issues, or I can vote myself. But specifically, even if I trust my friend, if he turns out not to be as trustworthy as I thought he was, I don't have to wait four years to kick him out; I change over whenever I want. This was a great idea that was first implemented properly in the liquid feedback software.

Another thing that happened was that the early example of the Shadow Parliament led to the creation of the Citizens Foundation. It was this think-tank organization that was specialized in developing software that would help people make decisions. One of their first products was Better Reykjavik. After the mayoral elections three years ago in Iceland, this kind of crazy party called the Best Party, which was a collection of artists, comedians, musicians – generally people who don't get votes in politics

– won the election in a massive landslide. They got almost 45 percent of the votes and they had full reign of the city. One of the first things they did was to set up this website, Better Reykjavik, in conjunction with the Citizens Foundation, which allowed everybody in the city to make any proposal they wanted. The best proposals would bubble up, the worst proposals would bubble down and become unimportant. And people could debate and give reasons for and against each particular idea and so on. And a couple of months after they started this, the city council decided: Okay, we're going to take the best five ideas from this platform every month – I think it's every month, or every two months – and work through them, figure out a way of implementing them. Sometimes it turns out you can't actually implement them because the city council has a specific mandate and a specific set of authorities, and what people want from their city is often slightly larger or slightly smaller than what fits within a mandate. So there's a certain amount of complexity there, that kind of goes back to these structural elements and the way that they don't allow enough fluidity or liquidity.

This has been going pretty well. There have also been participatory budgeting elections through the system, where people can propose an idea in the first round and say: I want there to be a speed bump here on my street, or I want a garden to be cleaned up and made into a better playground, or I want this ugly building in my neighborhood to be demolished. Some of these ideas are crazy; others are really great, but they're all taken and worked through within the city council, they come up with the price – what it's going to cost. And then there is a pool of money. And people vote for the different projects and basically, the election system that I made for this, you choose a project, drag it up into a bar, and the bar fills up with how much of the money you've spent. And then when it's counted, you count first the projects that have the most occurrence – or the highest frequency of occurrence – in all of the bars, and so on, until you fill the budget. So that way you can get lots of really cool projects funded based on the priority given to them by the public.

Now, another thing that the Citizens Foundation started was Better Iceland – basically the same software, the same idea, except the government was behind this. So while

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Better Reykjavik was actually in a process of taking ideas and actually working through them, this one was kind of falling flat. And as a result, nobody used this. Again, it's a question of critical mass. This was not part of the shared illusion. So, for the first couple of years it stood silent and nobody used it. After the Pirate Party got elected, one of the first things that the party stated publicly was that the MP's from that party were going to take the best ideas from Better Island and push them through the parliamentary process; so that way people are would get to participate more in the decision-making processes of the country as well – not just the lower levels.

But as a third thing, the Citizens Foundation took the software and implemented it on a global level as well. So basically you can go to yrpri.org and use this 'Your Priorities' system for any other country. So everybody who lives in a country that is a member of the United Nations gets access to the United Nations version, and I believe anyone who is in an EU or EA country gets access to that specific version, and then you also have the per-country version for state-level governance, so if you're in Hungary, then you get the Hungarian instance of the system.

WHAT WE TALK ABOUT WHEN WE TALK ABOUT DECISIONS

When all of this was happening, I often complained with the Citizens Foundation and said: Look, this software is great, it's really good for deliberation, and people have lots of conversations on it and discuss different ideas. But the thing that's missing is the finality: the actual making of the decision. And they said: Well, deliberation is more important. And I disagreed, so I went and built Wassail. Wassail is the Arabic word for means, and Wassa is the Arabic word for fluid, or liquid. So Wassail is trying to take the liquidity and turn it into means. So here we have topics and agreements, and then there is an internal process of how you take a new idea and move it through all the way to being something that

a group of people agree on. And that is very important because making decisions is a very hard thing for a group of people to do. Have you ever been with a group of friends and said: Hey, let's go eat? Yes, where shall we go? And then 20 minutes later you're still trying to argue which restaurant to go to. This happens a lot. Everybody is really bad at this. But if it is that hard to decide on which restaurant to go to, can you imagine how hard it is to decide tax policy? Or education policy? Or policy on defense or budgeting? Restaurants are easy in comparison. And part of the reason why the traditional hierarchical authorities have been so strong and good at keeping these things going is that they don't actually work as a group of people making decisions most of the time, but rather there are particular people who are chosen to be the ones to make the decisions. And everybody just goes along with it. So you get the strong leader of the strong party coming up and saying strong things at these public events, and that becomes the policy that everybody just jumps on board with, because as everybody who has ever worked in politics knows, it's a whole lot easier than everybody actually having an opinion. But people who do believe in the idea of not having the dictatorial rule, or the rule of the few, will always be willing to put effort into trying to look at a way we can make decisions together.

And there's a lot of work that needs to be done. This kind of thing is very messy. It's very messy both because it's very hard to sit down and think very hard for a long time about what the specific solutions are. But it's also very hard to have a full idea of what everybody wants and thinks. One of the things that on a non-ideological level led to the development of the world wide web, was that the traditional platforms like Usenet or IRC for communicating with people were really messy and complicated, and people just stared at them and went, like: Yeah, I can use this, but it's really...weird. I'll just use this web application, because it's simple. Because a client-server model is a lot more simple than everybody talking to everybody.

INTERVIEW
TIMO GESCHWILL
—

Timo Geschwill
Image and Media Technology, Utrecht
School of Arts
Utrecht, the Netherlands

My name is Timo Geschwill, I am from Germany and I am studying in the Netherlands at the art school in Utrecht, Image and Media Technology.

What kind of Europe do you visualize for yourself?

I think Europe is a kind of machine, it's a kind of process which has been going on for a long time and it's a sort of self-fulfilling evolution process.

How do you think the recent crisis can inspire a new start or new developments?

I consider the crisis to be something actually positive because I see the possibilities of change and I see it also as a possibility that society in a way reflects itself, in a way sees what kind of developments are taking place and how they can change. I think the crisis really emphasizes the need for change, and because of that I think it can be a positive chance for all Europeans.

What factors determinate the future? What developments at this moment are important for the future that will come?

I think communication is very important. I think it's very important that everyone of us is communicating in a very good way and also that we find consensus. That we find communication solutions for, for example, the ecological problems we all have. Not only in Europe, but over the whole world. Also economical problems like the banking crisis, I think those are our two main big problems and I think that communication can solve those problems.

Can you give one example?

I think communication gives us all a better understanding. For example if it is about markets and about money, then I think we should change our understanding of that problem and when we get that understanding, we can respond to the problem. I really don't know how to solve such a problem globally, I think that is really difficult, to change these big problems. But for example, when I think about the ecological thing I think it's good to develop a certain awareness. For example with the garden they presented, this idea of a self-heating garden, I liked that a lot, where you create a little system and put water through it. I think it's a good way to solve these problems. Maybe also technology plays a very important role in solving questions and that we should use it in a conscious way.

Do you have an example of that as well?

That example could be the garden. That we use sensors that can recognize special processes which are going on and which then can help the garden to evolve itself and to feed itself. Which recognize the sun and which recognize if there is enough water for the plants and that is just going in an automatic way. I think here technology can help a lot.

I think that as a media artist I can create awareness of problems with my work. I think that I can point out problems and I can really just put them into my work so that these problems become visible and so that people can reflect on them and think about them when they see or experience those works. I think most of the time people are living their life and a lot of stuff is happening in their life so sometimes you just do not really recognize the bigger problems. I think art in this context can help to create awareness about these problems.

How do you think IslandCQ will contribute to a new Europe?

I think everyone, first of all, all the participants created an individual vision of Europe and really got an understanding of Europe. We all developed and saw different perspectives and we experienced those perspectives because we are all from different countries. But we also had these lectures by the teachers about history but also by researchers and old media artists. I think through that process we have all become aware of what is 'Europe' and also how we can make something that can create awareness, or something which can help solve problems in the future. I like that because I think we will all take it with us in our work, this experience, because it was all so intense that we all went into a deeper layer of a problem. That's what I think, later on, will come back in the work of all of us. I also think that we have this idea of community and working in collectives. I also think this is actually coming back because here we were this little community in IslandCQ and we were all working on the same subject and we all developed ideas, really different ideas. This is something I really like a lot about the whole IslandCQ.

Is there is anything else you would like to add to the topic of crisis and reconstructing Europe?

That's a difficult question because it was really a lot, a lot of as I said different perspectives we experienced. The only thing I think I would add is maybe a kind of philosophical layer which is putting it on a really abstract level. But in a way we may all together be that kind of philosophers and maybe then it is not necessary to have these layers. But this is something I really would like, to move on to a really kind of abstract level.

INTERVIEW
SANNI WECKMAN
—

Sanni Weckman
Fine Arts, University of Applied Sciences
Tampere, Finland

I am Sanni Weckman, I am 19 years old, I come from Finland. I study at Tampere University of Applied Sciences. I am study fine arts, this is my first year.

What kind of Europe do you visualize for yourself?

I visualize a kind of shattered Europe. We are kind of connected to each other but there are still so many differences and people are in different situations. It's hard to understand how different we actually are, in certain respects. But it is also nice to notice that we are kind of connected to each other. If you go to any country there are still people who like the same things and are extremely nice. It's also still nice to notice the culture differences when you go abroad. If you go away, just a few countries away from your home country,there are still huge differences and this really broadens your mind.

How do you think this crisis will inspire a new start?

I think every crisis forces you think about a new start and new ways to adjust to your situation, because when everything is okay you don't have to develop. Any kind of problem is taking us further and towards a solution. So when things get worse it forces us to act and it can also be, in that case, inspiring to have a reason to do what we are doing.

What factors determine the future?

I think people's attitude, mostly. When things are going bad, people might actually start thinking more radically. This to an extent reinforces the crisis, I think. People are after an easy answer, which doesn't necessarily mean a good solution. So, these are the kind of factors that are worsening the situation.

How can your discipline support the future of Europe?

I think I have many choices or actions that will help the situation. Even if I just live up to them. Every single act that you do for something good is still like helping. Even if it's a small thing you do. Everything we try to make the world a better place, it's all important. I think in the future I will help my community with projects and I see this as a big possibility for myself.

How does IslandCQ support the future of Europe?

We have to learn from history. This place and these projects are really eye opening for me and hopefully also for other people. We have to learn from history and not make the same mistakes again. We have to be aware of what is going on around us, now and in the future. We can do that by looking into the past. We concentrated on history during my project and we were trying to contribute to other people's understanding of the history of this place.

What else do you want to tell about the theme crisis or reconstructing Europe?

I think this has been a really important lesson to everybody here. You could actually see that people realized other stuff that they wouldn't have thought about in the safety of their homes. So, that has been the most important thing for me. You could also see the process in their minds. This enforced us to think about these things. We must try to act in a more positive way to help other people and that's the most valuable thing here.

SCRATCH-OFF THE facebook LOGO, AND YOU'LL FIND THE CompuServe® LOGO UNDERNEATH

—

Dmytri Kleiner

Dmytri Kleiner is a software developer and a 'venture communist'. He is co-founder of the Berlin based Telekommunisten Collective, a group of artists and technologists who develop artistic projects that explore the political and economic dimensions of communication technologies.

During the summer I traveled to the Monostori Fortress near Komárom, Hungary to attend IslandCQ 2013 "Crisis! Re/Constructing Europe." Rather than simply transcribing my presentation, I created this text to cover some of the things we talked about, to expand upon them and to take the topic further.

The Internet and free software, to me, were a natural extension of my already existing support of free communications and anti-copyright. When I encountered the Internet for the first time I immediately embraced it, its distributed architecture, its capacity for allowing free speech, and perhaps most significantly, its culture of sharing. The Internet embodied the social relations to match my political and artistic convictions.

However, when I encountered the Internet, though I didn't know it, it was already dying. It was clear to me that there were challenges, to be sure, but I didn't yet realize how bad the prognosis was. To me, my fight to save the Internet was against the censorious desires of other users and the timidity of the small companies providing internet services. This was a fight that seemed winnable. However, what I didn't know at the time, was that the real fight was against Capitalism, and as such, the inevitable end of the Internet was already evident.

In those early days of the Internet I published a text that got re-published on Wired Magazine's HotWired site, which claimed to be the world's first commercial web magazine. In it, I argue that sysadmins working for internet service providers should focus on keeping their servers running and not interfere with content, because if they did so, they assumed the role of online censor, and that development would jeopardize the spirit of the internet and the viability of their own service.

In some ways I was right, assuming the Net worked the way we thought it worked, worked the way that John Perry Barlow thought when he wrote "We are creating a world where any-

one, anywhere may express his or her beliefs, no matter how singular, without fear of being coerced into silence or conformity," or the way John Gilmore thought when he wrote "The Net interprets censorship as damage and routes around it," or the way Richard Barbrook thought when he wrote "Within the Net, people are developing the most advanced form of collective labor: work-as-gift."

Unfortunately, I wrote my article in September. The 790th day of September, 1993, to be exact. What would have been October 31st, 1995 on the pre-September calendar.

The Jargon File defines:

"The September that never ends" as "All time since September 1993. One of the seasonal rhythms of Usenet used to be the annual September influx of clueless newbies who, lacking any sense of netiquette, made a general nuisance of themselves. This coincided with people starting college, getting their first internet accounts, and plunging in without bothering to learn what was acceptable. These relatively small drafts of newbies could be assimilated within a few months. But in September 1993, AOL users became able to post to Usenet, nearly overwhelming the old-timers' capacity to acculturate them; to those who nostalgically recall the period before, this triggered an inexorable decline in the quality of discussions on newsgroups."

Starting from the shared network resources, sharing was the core of the pre- September culture, which not only embraced free software and promoted free communications, but generally resented barriers to free exchange, including barriers required to protect property rights and any business models based on controlling information flow. Once the Internet was available to the general public, outside of the research/education/NGO world that had inhabited it before September, the large numbers of users arriving on the untamed shores of early cyberspace "nearly overwhelmed the

old-timers' capacity to acculturate them." As dramatic as the influx of new users was to the "old-timers" net.culture, the influx of capital investment and its conflicting property interests quickly emerged as an existential threat to the basis of the culture. Net.culture required a shared internet, where the network itself and most of the information on it was held in common. Capital required control, constraints and defined property in order to earn returns on investment. Lines in the sand were drawn, the primitive communism of the pre-September Internet was over. The Eternal September began, and along with it, the stratification of the Internet began.

Rather than embracing the free, open platforms where net.culture was born, like Usenet, email, IRC, etc., Capital embraced the Web. Not as the interlinked, hypermedia, world-wide-distributed publishing platform it was intended to be, but as a client-server private communications platform where the users' interactions were mediated by the platforms' operators. The flowering of "Web 2.0 was Capital's re-engineering of the web into an internet accessible version of the online services they were building all along, such as the very platforms whose mass user bases were the influx that started the Eternal September. CompuServ and America Online (AOL) most notable among them.

The Eternal September started when these Online Services allowed their users to access Internet services such as Usenet and email. Web 2.0 replaced Usenet and email with social platforms embedded in private, centralized web-based services that look and work very much like the old Online Services.

Scratch-off the Facebook logo, and you'll find the CompuServ logo underneath.

The Internet is no longer an open free-for-all network where old-timers acculturate new-comers into a community of co-operation and sharing. It is a stratified place where

the culture of sharing and co-operation has been destroyed by the terms of service of on-line platforms and by copyright lobbies pushing for greater and greater restrictions and by governments that create legislation to protect the interests of property and "security" against the interests of sharing. The culture of co-operation and sharing has been replaced by a culture of surveillance and control.

Much later that September, the 6,820th day of September, 1993, to be exact, I gave a talk with Jacob Appelbaum at the 6th annual Re:publica conference in Berlin. In part, I responded to the earlier presentation by Eben Moglen, the brilliant and tireless legal council of the Free Software Foundation and founder of the FreedomBox Foundation, who gave a characteristically excellent speech. However, in it was something that just couldn't be right.

Moglen claimed that Facebook's days as a dominant platform are numbered, because we will soon have decentralized social platforms, based on projects such as FreedomBox, users will operate collective social platforms based on their own hardware, retain control of their own data, etc. The trajectory that Moglen is using has centralized social media as the starting point and distributed social media as the place we are moving toward. But in actual fact, this transformation had already occurred very long ago. Contrary to Moglen's trajectory of social media, the fact is that we already had distributed social media, we already abandoned the centrally controlled platforms such as CompuServ and AOL, and moved to the Internet, and despite this, our decentralized platforms have since been replaced, once again, with centralized social media. Why? Because Capitalism.

The Internet is a distributed social media platform. The classic internet platforms that existed before the commercialization of the web provided all the features of modern social media monopolies. Platforms like Usenet, email, IRC and Finger, allowed us

to do everything we do now with Facebook and friends. We could post status updates, share pictures, send messages, etc. Yet, these platforms have been more or less abandoned. So the question we need to address is not so much how we can invent a distributed social platform, but how and why we started from a fully distributed social platform and replaced it with centralized social media monopolies.

The answer is quite simple. The early internet was not significantly capitalist funded. The change in application topology came along with commercialization, and this change is a consequence of the business models required by capitalist investors to capture profit. The business model of social media platforms is surveillance and behavioral control. The Internet's original protocols and architecture made surveillance and behavioral control more difficult. Once capital became the dominant source of financing it directed invest-

ment toward centralized platforms, which are better at providing such surveillance and control, the original platforms were starved of financing. The centralized platforms grew and the decentralized platforms submerged beneath the rising tides of the capitalist web.

This is nothing new. This was the same business model that capital devised for media in general, such as network television. The customer of network television is not the viewer, rather the viewer is the product, the "audience commodity." The real customers are the advertisers and lobby groups wanting to control the audience.

Network Television didn't provide the surveillance part, so advertisers needed to employ market research and ratings firms such as Nielson for that bit. This was a major advantage of social media. Richer data from better surveillance allowed for more effec-

tive behavioral control than ever before, using tracking, targeting, machine learning, behavioral retargeting, among many techniques made possible by the deep pool of data companies like Facebook and Google have available.

This is not a choice that capitalists made, this is the only way that profit-driven organizations can provide a public good like a communication platform. Capitalist investors must capture profit or lose their capital. If their platforms cannot capture profit, they vanish. The obstacle to decentralized social media is not that it has not been invented, but the profit-motive itself. Thus to reverse this trajectory back towards decentralization, requires not so much technical initiative, but political struggle.

So long as we maintain the social choice to provision our communication systems according to the profit motive, we will only get communications platforms that allow for the capture of profit. Free, open systems, that neither surveil, nor control, nor exclude, will not be funded, as they do not provide the mechanisms required to capture profit. These platforms are financed for the purpose of watching people and pushing them to behave in ways that benefit the operators of the platform and their real customers, the advertisers, and the industrial and political lobbies. The platforms exist to shape society according to the interests of these advertisers and lobbies.

Platforms like Facebook are worth billions precisely because of their capacity for surveillance and control.

Like the struggle for other public goods, such as education, childcare, and healthcare, free communication platforms for the masses can only come from a collective struggle to achieve such platforms.

This is a political struggle, not a technical one.

EDUCATION 3.0
CREATIVE QUARANTINE AS EDUCATIONAL WORKING METHOD

—

Albert van der Kooij & Györgyi Rétfalvi

PROBLEM POSTING

With this case study about Island Creative Quarantine, we intend to share our experiences about how to prepare students for the future of art and media via an international project exploiting practice-based education.

The changes we are facing today in society and the world (globally), as a result of climate change, availability of fossil fuels, recession and the uncertainty about the development in Europe, ask for reorientation on education. International exchange, interdisciplinary approach and sustainability are a new focus for our curricula.

Think Global, Act Local! This slogan summarizes the premise for international cooperation based on global social and academic networks in our ceaselessly changing world. The development of social networks and the accessibility of the Internet encourage people to get connected with others with the same interests and similar cultural background. National borders cease to be an obstacle. A new generation deploys the network to gain worldwide attention for their local issues, get support, or just share their knowledge. The above mentioned phrase could be paraphrased 'Think local, act Global'.

The networks stimulate the use of your own authenticity as a basis for international cooperation. This approach of networking gave rise to several forms of bottom up cooperation (collectives of artists, co-creation), new ideas about distributing open source knowledge.

In the light of our experiences [what experiences do you mean?], the interdisciplinarity is indispensable in solving problems. We face complex, global problems that ask for a broad perspective.

NEW CHALLENGES FOR ART AND MEDIA EDUCATION

The position of arts and art and media schools in society is subject to constant change. Society requires active participation from the arts. Their new role is to contribute to innovation processes and social developments. As their power lies in artistic and unexpected suggestions and solutions, the arts should induce a paradigm change in thinking, researching and creating about economy and social developments: social awareness and values. The worldwide recession demonstrates that the economic system is not always sufficient to solve broader social problems. Consequently, the economic sphere is not to be separated from society as a whole. This requires the clear articulation of opinions from the side of educational institutes about their role in innovation processes and in society.

The radical changes in media necessarily rewrite media education. The question of the future of journalism overlaps with the question concerning the future of news media. However, in a context of the network society, the question would rather be about the relationship between the newsroom and its community in a late modern, complex and hybrid environment. „No, I mean, what relationship will news have to its community? How can it open up to become collaborative, networked, efficient, and sustainable? That is our challenge and opportunity." (Jarvis, 2010, 11.) At any rate, we can assert that currently Facebook, Tumblr and Twitter microblogging community networks are unavoidable for online distribution, due to „the challenge of sustaining, in an era of uncommon customization, a common presentation of news to the
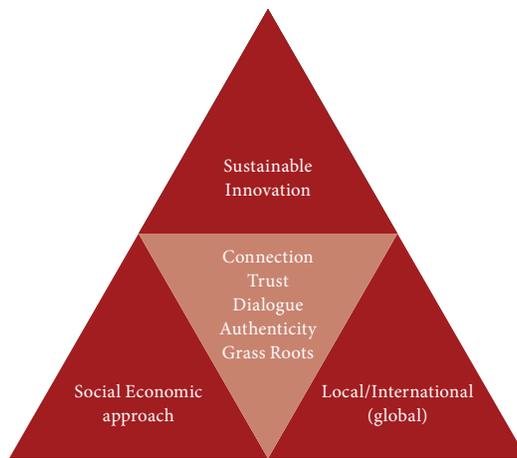
diverse constituents who populate our civic lives. How do we make good decisions about the commonweal, in other words, if we have our noses buried in the Daily Me?" – asks Mitchell (2010, 5.).

This means we have to teach the use of digital, instead of analogue technology and also we have to rethink our way of teaching media, art and journalism, focusing on the collaboration with the audience. The new keywords for media and art are: networked, linked, partnered and sustained. Partnership, sharing knowledge with students, becomes an interactive content development activity in the age of an information society. Students are partners in developing the content of the new media lessons.

„Journalism programs must be thought of and begin to think of themselves as more than simply just the teachers and trainers of journalists, but rather as the anchor-institutions involved in the production of community-relevant news that will benefit the entire local news ecosystem." (Anderson, Glaisver, Smith, 2011.)

EDUCATIONAL APPROACH BY THE ACADEMY OF POP CULTURE

To be prepared for the future, the Academy of Pop Culture chooses a new approach to education. Values as basics for our actions, active participation in society and using artistic research as one of the solutions for innovative (social) design.

Its mission and vision consist of three characteristics:

The Values
• Connection: acting based on strengthening and adding value.
• Trust: individual development based on unity and mutual respect.
• Dialogue: discussion based on equality and diversion.
• Authenticity: involvement based on identity, inspiration and passion.
• Grass Roots: acting based on own origin and region.

Facing the fast changes in technology, the world in which students will be challenged by unknown problems, the Academy opts for Social Constructivism as a base for its educational model, in order to help students become critical citizens, who are aware of their environment, willing to change perspectives, and are able to cooperate in different settings and in multidisciplinary groups. The Academy wants to enrich the social and economic developments with the dimension of values.

EDUCATIONAL APPROACH TO BKF

The University of Applied Sciences Budapest wanted its educational method used in the teaching of media and journalism to adapt to the continuously changing late-modern media environment. "In order to meet these expectations, BKF has changed the curric-

ula of journalism specialisation. Previously we taught journalism students in separate groups depending on whether they studied to become a print journalist, a radio journalist, a television journalist, or an online journalist. Bearing in mind the need for cross-media news rooms for the future, the lecturers of the Media Institute of BKF shared our experiences as teachers of the formerly different media platforms, and started collaboration in a common community content development process to create a new form of journalism programme for our college." (Rétfalvi, Gayer, 2010, 366). At last, we started our social media specialization mixing marketing, application developing, multimedia and journalism skills together via using social media platforms. To prepare for the changes caused by new media, students have to be involved in the learning process as content providers.

Combining the traditional academic presentation with the elements of the project-based learning method is a good way to lead the students to the essence of new media. Working together as a team on international projects leads the students closer to the essence of Web 3.0 - provides a common framework that allows data to be shared and reused across application, enterprise, and community boundaries. [definition W3C] - too. Finding partners in the international education environment helps us develop and adapt more to the international trends.

ISLANDCQ

With IslandCQ we not only want to stimulate international cooperation, but also research the possibilities of practice-based learning in the context of the new position of educational institutes in a changing world and their contribution to current developments.

Keywords for IslandCQ are collaborating, interactivity, share, web 3.0, community content development, social networking, participation, open source, educational concept and social constructivism.

Its principles are: competence-based learning; students get assessed on competences; practice-based learning through working on real projects and assignments in cooperation with and commissioned by local inhabitants, government, small businesses, research and art institutes.

The participants themselves are responsible for the content, the organization and communication of the festival. An important aspect of the workshops is the notion of open source: sharing knowledge and communicating with social networks. The project is a case of researching new ways of knowledge-sharing and knowledge-creating.

Art and media students face the same challenges nowadays. As the new media system involves active and participative audiences via a multiple-way flow of information, the new possibilities in our educational system involve active and participative students. For example: students involved in Covering the IslandCQ project, covered the event via multimedia online social media features (Prezi, Wordpress, Tumblr, Facebook, Twitter). They used free online tools for preparing and publishing the news, reports, audio-slideshows, photo-galleries, interactive maps about the events. The participants of other workshops received immediate feedback about their activity. Together, by using the interactive features of new media, they built a local community, becoming partners in content-providing process.

In a broader context IslandCQ helped our students understand how interactive story-making processes work, understand the na-

ture of new media products, and highlighted the importance of the common content providing method in an innovative international environment (the global aspect), and highlighted the importance of the local aspect: the final project linked the inhabitants to the local community to achieve the aim Think global, act local' as a premise for international cooperation.

'CONCLUSIONS AND RESULTS OF THE ISLANDCQ PROJECT

An overall conclusion based on a survey, is that the project has had a very positive impact on students' intercultural exchange skills, perception of local questions in a broader perspective, cooperation within a team, and their self-confidence.

The most interesting result is that this project led to an international sustainable network of partners, students and cooperating parties.

Within three years IslandCQ developed itself from an international exchange project to a sustainable network of European Universities. Besides the academic and learning outcomes, highly valued by students, intercultural exchange and intercultural awareness are the most important outcomes for the participants.

Mixing art and other disciplines produces an additional result: our students experience being a part of interdisciplinary projects. Practice-based learning and working in an international context and intercultural exchange are important characteristics of the project. The joy of the completed work, the feeling of being part of and important for a colourful community, a complex task and the real context made it a whole and important experience also for lecturers and students.

During the years of cooperation and participants developing the concept and content of IslandCQ together, the goals changed organically from introducing new ways of informal learning, interdisciplinarity and

participation in a local environment, into creation of a sustainable network and into intercultural and political awareness. It resulted in a network based on personal contact, trust and respect for each other. Involved students, lecturers, artists and other parties are now connected to each other. Institutes, partners and more importantly, collectives of students outside the universities, meet each other and collaborate in various ways. As universities in exchange activities, students work together in different countries on joint artistic projects, outside the universities.

Partners decided to work together for the coming 7 years as strategic partners in which activities of the different universities and activities of the cooperating parties, students and individuals will be connected to each other. Themes will be: Media in the Future, European Citizenship, the new role of the university in a changing society. The strength of the network is that it is not based on institutes, but on people that share the same values, even they have different backgrounds.

'EUROPE IS A KIND OF MACHINE, IT'S A PROCESS, A SORT OF SELF-FULFILLING EVOLUTION PROCESS'

— Timo Geschwill (Germany), student School of Arts Utrecht, the Netherlands

KENNISCENTRUM KUNST & SAMENLEVING

Het lectoraat Image in Context maakt deel uit van het Kenniscentrum Kunst & Samenleving. In dit kenniscentrum bundelen de School of Performing Arts (Prins Claus Conservatorium en Dansacademie Lucia Marthas) en de Academie voor Beeldende Kunst, Vormgeving en Popcultuur MINERVA van de Hanzehogeschool Groningen hun praktijkgericht onderzoek.
De lectoraten in het kenniscentrum doen onderzoek naar de innovatie in de kunsten in samenhang met veranderingen in de samenleving.
Doel is om kunstenaars, vormgevers en musici optimaal toe te rusten voor hun creatieve en innovatieve rol in de samenleving. De resultaten van het onderzoek vloeien terug naar zowel de beroepspraktijk als naar de kunstvakopleidingen.

Lectoraten
Lifelong Learning in Music – Lector Lifelong Learning in Music: Dr. Rineke Smilde;
Lector New Audiences: Dr. Evert Bisschop Boele (leading lector kenniscentrum)
Popular Culture, Sustainability & Innovation - Lector: Dr. Anne Nigten
Image in Context - Lector: Dr. Anke Coumans.