Summer Open Academy
12 - 26 August 2006, 13 kubikov, Bratislava

Final evaluation
Project No. 10280-2006-IVF
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Final evaluation of the project

*Summer Open Academy* was a two week long working session of people with artistic, humanist, media and technical backgrounds from Slovakia, Czech Republic, Hungary, Belgium, Austria, Japan and other countries. Project was aimed at obtaining new practical skills and theoretical knowledge for life in contemporary information society. It was held in Zlate piesky area in Bratislava in the summertime, from 12 to 26 August 2006. Program included wide variety of workshops, lectures, discussions, performances in an open and creative atmosphere.

*Summer Open Academy* was organised by 13 kubikov in cooperation with ScArt society from Prague and Nextlab from Budapest.

Realisation of the project was supported besides International Visegrad Fund also by: Ministry of Culture of Slovak Republic, tranzit.sk, Choma print, OKNO, SWAN, NNetcom, Atrakt Art - association for contemporary art and culture, A4 – Zero Space, Chajori tearoom, Media7 multimedia group; and media partners: Radio_FM, PC Revue, kyberia.sk, 34.sk, tlis, azyl.sk, .týždeň, buryzone.info, Hniezdo, Recar, ZNMG, kultúra.sk

i. Realised events

**PROJECT TIMELINE**

**Preparation**
- February – March 2006: Project conceptualisation
- March: Joined by partners Nextlab Budapest and ScArt Prague
- March to August: Program creation
- 7 March: Grant application submitted to MC SR (assigned 300,000 SKK)
- 15 March: Grant application submitted to IVF / Standard Grants / Education (assigned 8,000 EUR)
- June, July and August: Intensive propagation; practical preparation of the workshops and space; online student registration

**Realisation**
- 12 – 26 August: Main program

**Evaluation**
- September – December: Evaluation and accounting of the project

**CHRONOLOGY OF REALISED EVENTS**

**Timeline**

Opening meeting, presentations of participants: 12 August 2006
Main program (workshops, lectures, discussions, performances): 13 – 25 August 2006
Closing events: 26 August 2006

*Daily program (13 – 25 August 2006):*
- 10am – 12am workshops
- 12am – 2pm lunch
- 2pm – 8pm workshops
- 7pm – 9pm lunch
- 4pm – 10pm evening program and performances
Program

Main part of the program consisted of creative workshops. Besides these there were discussions, lectures, performances of guests and particularly presentations of workshop productions. Program structure was organized in a schedule. Registration of new students was launched on the website six weeks before the event.

Workshops lasted between 5 and 30 hours in a row of one to four days each. The length of the workshops were set by the lecturers themselves. Events took place also concurrently.

The aim was first to create a framework of workshops centered around various forms and then adapt them content-wise according to personal motivations of registered students.

All events took place in 13 kubikov and Tranzit workshops area.

Program content focus

Although the initial idea was to structure workshops into four formal blocks (Audiovisual software, Publishing, Remediation, Linux), due to high amount of overlapping each workshop was finally tagged by the group of keywords related to information forms – image, sound, text, software, hardware, objects, location, socio, performance. Phenomenon of tagging was subject of the workshops Tagging Lost Free Space and Spacelab:ZP.

Following visualization of composition of keywords by number of workshops, lectures, presentations and performances which they were included in sums up that these were represented in a relative balance:
Workshops overview

Kinoeyes on the Water (workshop)
image, software
Duration: 13 – 16.8., total 31 hours
Lecturers: Saša Gojdičová (1979, SK, culturologist), Fero Kráhenbiel (1972, SK, film editor), Andrea Slováková (1981, SK/CZ, film critic)
Number of participating students: 6
Description: Basics of film editing and montage. Output: Short featured episode from the Zlate piesky area.
Number of visitors on final screening of works, 16.8.: 10 (estimate)

End of an Illusion or … (workshop)
text, socio
Duration: 13 – 14.8., total 14 hours
Lecturers: Zuzana Wienk (1976, SK, Aliancie Fair-Play director), Peter Kunder (1965, SK, works in Aliancii Fair-Play)
Number of participating students: 8

Hardware Jewellery + Fashion Area (workshop)
hardware, objects
Duration: 13 – 14.8., total 10 hours
Lecturers: Zuzana Černáková (1980, SK, art historian), Jana Milatová (1972, SK, fashion designer)
Number of participating students: 9
Description: Recyclation of disfunctional hardware into jewellery. Output: fashion accessories.

Circulation (workshop)
image, software, performance
Duration: 15 – 18.8., total 20 hours
Lecturer: Zdeno Hlinka (1975, SK, software and multimedia artist)
Number of participating students: 10
Description: Authorial software for realtime image manipulation. Output: final collective performance.
Number of visitors on closing performance, 18.8.: 30 (estimate)

Do-it-Yourself Publishing (workshop)
text, objects
Duration: 15 – 16.8., total 15 hours
Lecturer: Róbert Szegény (1979, SK, book designer)
Number of participating students: 10
Description: Micro-publishing, basic paper document binding techniques, solutions for cover. Output: unique hand-bounded publications.

Arduino and Hardware Toys (workshop)
image, sound, hardware
Duration: 16 a 23.8., total 15 hours
Lecturer: Massimo Banzi (1969, IT, physical interactive design teacher)
Number of participating students: 10
Description: Connecting open-source physical computing platform Arduino with the Software and mechanical toys. Output: interactive installations out of low-budget material.

Workaholic Culture: management for culture workers (workshop)
socio
Duration: 17. – 23.8., total 14 hours
Lecturer: Mária Rišková (1974, SK, art historian, graphic designer and curator)
Number of participating students: 6
Description: Analysis of forms and problems of management of projects, spaces and groups of people.
Output: final discussion.

Glass (workshop)
objects
Duration: 23 – 25.8., total 22 hours
Lecturer: Štefan Riško (1974, SK, painter and glass artist)
Number of participating students: 6
Description: Design, painting and processing of table glass. Output: glass objects processed in a smelting furnace.

Spider’s leg (workshop)
performance
Duration: 22.8., total 5 hours
Lecturers: Daniel Boekhoff (1968, DE, theatre director), Róbert Bittner (1980, SK, sound engineer)
Number of participating students: 8
Description: Connecting and mutual substitution of bodily senses via motion in a space. Output: theatre performance.
Number of visitors on a final performance, 20.8.: 40 (estimate)

Pure Data (workshop)
image, sound, software
Duration: 19 – 22.8., total 25 hours
Number of participating students: 15
Description: Work with the open source software for visual and sound performances and installations, that is used today by a variety of laptop performers, audiovisual collectives and students of film, music and technologies. Output: individually made patches (sound or image software instruments).

Escape Planet Google (workshop)
text, software
Duration: 22.8., total 5 hours
Lecturers: Michal Čudrnák (1981, SK, information specialist), Alena Paulíková (SK, information scientist)
Guests: Mirka Grešková (SK), Radoslav Katuščák (SK), Andrej Chudý (SK)
Number of participating students: 30
Description: Seminar about alternative tools for searching and processing the internet data.

Tagging the Lost Free Space (event)
location
Duration: 23.8., total 5 hours
Lecturer: Michal Čudrnák (1981, SK, information specialist)
Number of participating students: 7
Description: Semantic tagging of Zlate piesky area – connecting visual concept placement on a physical objects. Output: tagging event in a terrain.

Sound tools in Linux (workshop)
sound, software, location, performance
Duration: 23 – 25.8., total 22 hours
Lecturers: Barbara Huber (1976, AT/SK, performer), Guy van Belle (1959, BE/SK, sound and network artist)
Number of participating students: 10
Description: Work with the tools for collaborative work with sound in an open operation system Linux.

24 fps (workshop)
_image, software_
Duration: 23 – 25., total 18 hours
Lecturers: Yuka Shimura (1976, JP, filmmaker), Kentaro Shimura (1979, JP, filmmaker)
Number of participating students: 10
Description: Creation of film material and editing in a formally limited conditions (exclusive use of 25 film frames). Output: Short digital movies.
Number of visitors on a final screening of works: 30 (estimate)

Remediation Hogo Fogo (workshop)
_image, objects, location_
Duration: 23 – 24., total 20 hours

Lectures, presentations and performances overview

Pets only (performance)
sound, image, performance
Date: 12.8.
Barbara Huber (1976, AT/SK, performer) a Giván Belá (1959, BE/SK, sound and network artist)
Number of visitors: 30 (estimate)
Description: Ultrasound concert.

Change (event)
performance
Date: 13.8.
XYZ – Matej Gavula (1972, SK, artist) and Milan Tittel (1966, SK, artist)
Number of visitors: 15 (estimate)
Description: Artistic performance.

Radio Tlis live from Summer Open Academy (broadcast)
Date: 12.8.
Lecturers: Peter Gonda (1983, SK), Eva Vozárová (1985, SK) and many others
Broadcast of the program and live shows right from the very heart of the event.

The Ratyafuck family (performance)
sound, performance
Date: 14.8.
Performers: Alex Gutrai (1985, SK, graphic designer and performer) and Michal Valent (SK)
Number of visitors: 30 (estimate)
Description: Electronic concert and screening.

Data Vizuisation (presentation)
image, software
Date: 15.8.
Ana Filip (1979, SK/RO)
Number of visitors: 15 (estimate)
Description: Presentation of various software tools and approaches to data visualisation and its specifics and effectivity.

Trailer31 (camping electronique)
sound, image, software, hardware
Duration: 17. – 20.8.
electronic artists group (BE a NL)
Description: Connection of camping with laptops, internet and electronic creativity.

DIY Vita Breakfast (event)
socio
Date: 19.8.
Mirka Žornová (1979, SK)
Number of visitors: 20 (estimate)

GPS - Global Positioning System (lecture)
software, hardware
Date: 19.8.
Ákos Maróy (1973, HU, software developer)
Number of visitors: 30 (estimate)
Description: Lecture dedicated to basics of GPS technology - GPS satellites, receivers and NMEA protocols used by GPS receivers.

Conference (party)
Date: 19.8.
DSKG + Jaksim, Effiks, Pe.; Biomat, Goonda
Number of visitors: 100 (estimate)

Ježek and Čižek, with theatre to ourselves, with game to the others (presentation)
socio, performance
Date: 20.8.
Jakub Balabán (1979, CZ, streetworker, actor and director) and Miroslav Drábek (CZ, terapeut and director)
Number of visitors: 30 (estimate)
Description: Presentation vedúceho pražského divadla, které už vyše 6 rokov vytvára inscenácie s bezdomovcami.

Folderism (lecture)
text, socio
Date: 21.8.
Fedor Blaščák (1975, SK, philosopher)
Number of visitors: 10 (estimate)
Description: Introduction of the new term which aspires for a title „characteristics of our time“.

Situationists (lecture)
socio
Date: 21.8.
Juraj Supek (1986, SK, student of philosophy)
Number of visitors: 10 (estimate)
Description: Introduction into the history and theory of situationist movement.

New Media Knowledge Transfer - Hybrid Options (presentation)
socio
Date: 21.8.
Nina Czegledy (1936, HU, media artist, curator and critic)
Number of visitors: 30 (estimate)
Description: Contextualisation of education programs in new media arts and new trend of interconnecting academic approach with collaborative and workshop forms.
The Transmigration of Cinema (presentation)
image, socio
Date: 21.8.
Pod Yvolent (1965, US, media activist)
Number of visitors: 30 (estimate)
Description: Mix of movie clips, media psychoanalysis, and open forum that wants to expose the path to consume mass media spectacle and reconnect creative impulses with community-based events.

Satyricon Inc Unlimited (presentation)
performance
Date: 24.8.
Petr Šourek (1974, CZ, translator, publicist and performer)
Number of visitors: 7 (estimate)
Description: Presentation of the multimedia performance formed out of a typographic experiment.

Iraq (lecture and discussion)
socio
Date: 24.8.
Jamil Al-Sbenaty (1976, SK, coordinator of Iraqi program in Pontis Foundation)
Number of visitors: 8 (estimate)
Description: Role of nongovernment sector in transformation of country from dictatorship into democracy.

Machina mundi or world machine (lecture)
hardware, socio
Date: 25.8.
Petr Šourek (1974, CZ, translator, publicist and performer)
Number of visitors: 7 (estimate)
Description: Machine as a model and metaphor of the world, disordered, mimetic and precisely programmed machine. Representation of the world through machine.

Biopolitics, microbiopolitics, neuropolitics and cosmopolitics - what philosophers say about technological society (lecture)
hardware, socio
Date: 25.8.
Denisa Kera (1974, CZ, technology philosopher)
Number of visitors: 10 (estimate)
Description: Comparison of Foucault’s and Latour’s approach to technological society.

Sekilala (screening)
image
Date: 25.8.
Yuka Shimura (1976, JP, filmmaker), Kentaro Shimura (1979, JP, filmmaker)
Number of visitors: 30 (estimate)
Description: Freshly finished bio-technological philosophical sci-fi with Cronenbergian atmosphere and live mouse-chair as a dynamic point connecting various, apparently similar words.

Midi Lidi (concert)
sound, image, performance
Date: 26.8.
Description: Audiovisual impressionistic electro project.

ii. Attendance and participants in the project

PREPARATION AND ORGANISATION TEAM

Organization team included nine persons (listed without academic titles).

Dušan Barok
coordination, program, web, partners and fundraising
Born 1979 in Bratislava, lives in Prague and Bratislava.
Graduated from information technologies at University of Economics in Bratislava (1997-2002) and studied mass media communication at UCM in Trnava (1998-99).
Member of Burundi media lab (2003-05), where he realised education project Translab (2004-5). Developed open source tool for online project management backstage and a number of websites for cultural and artistic not-for-profit initiatives (since 2000). Homepage: http://dusan.idealnypartner.sk

Magdaléna Kobzová
coordination, program, students and fundraising

Zdenka Konečná
project assistant, students, guest service

Barbora Šedivá
public relations

Slavomír Šmálik
technics and technology

Marián Lukačka
interior
Born 1975, lives in Bratislava. Graduated from architecture.

iv. Preparierende und Teile des Projekts

VORBEREITUNG UND ORGANISATIONSTEME

Organisationsteam bestand aus neun Personen (auf akademische Titel verzichtet).

Dušan Barok
koordinierung, Programm, Web, Partner und Beteiligung

Magdaléna Kobzová
koordinierung, Programm, Studenten und Beteiligung

Zdenka Konečná
Projekta PLAN, Studenten, Gastdienst

Barbora Šedivá
Presse

Slavomír Šmálik
Technik und Technologie

Marián Lukačka
Einrichtung
Zuzana Černáková
administration

Vladimíra Pčolová
graphic design

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Date</th>
<th>Hours</th>
<th>Lecturers</th>
<th>Language</th>
<th>Student capacity</th>
<th>Registered students</th>
<th>Participating students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kinoeyes on the Water</td>
<td>13 – 16.8.</td>
<td>31</td>
<td>Saša Gojdičová (SK), Fero Krähenbiel (SK), Andrea Slováková (CZ)</td>
<td>SK</td>
<td>7</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>End of an Illusion..</td>
<td>13 – 14.8.</td>
<td>14</td>
<td>Zuzana Wienk (SK), Peter Korda (SK)</td>
<td>SK</td>
<td>10</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Hardware Jewellery + Fashion Area</td>
<td>13 – 14.8.</td>
<td>10</td>
<td>Zuzana Černáková (SK), Jana Milatová (SK)</td>
<td>SK</td>
<td>10</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>Tlis Radio Workshop</td>
<td>14 – 17.8.</td>
<td></td>
<td>Eva Vozárová (SK), Peter Gonda (SK)</td>
<td></td>
<td>7</td>
<td>5</td>
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<tr>
<td>Circulation</td>
<td>15 – 18.8.</td>
<td>20</td>
<td>Zdeno Hlinka (SK)</td>
<td>SK</td>
<td>10</td>
<td>20</td>
<td>10</td>
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<tr>
<td>DIY Publishing</td>
<td>15 – 16.8.</td>
<td>15</td>
<td>Róbert Szegény (SK)</td>
<td>SK</td>
<td>10</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Arduino and Hardware Toys</td>
<td>16 + 23.8.</td>
<td>15</td>
<td>Massimo Banzi (IT)</td>
<td>EN</td>
<td>15</td>
<td>16</td>
<td>10</td>
</tr>
<tr>
<td>Workaholic Culture: Management for Culture Workers</td>
<td>17 – 23.8.</td>
<td>14</td>
<td>Mária Rišková (SK)</td>
<td>SK, EN</td>
<td>7</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Glass</td>
<td>17 – 21.8.</td>
<td>15</td>
<td>Palo Macho (SK)</td>
<td>SK</td>
<td>5</td>
<td>13</td>
<td>6</td>
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<tr>
<td>Spider’s Leg</td>
<td>18 – 20.8.</td>
<td>27</td>
<td>Daniel Boekhoff (DE), Róbert Bittner (SK)</td>
<td>EN</td>
<td>10</td>
<td>12</td>
<td>8</td>
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<tr>
<td>Pure Data</td>
<td>19 – 22.8.</td>
<td>25</td>
<td>Peter Gonda (SK), Daniel Tóth (SK)</td>
<td>EN, SK</td>
<td>10</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>Escape Planet Google</td>
<td>22.8.</td>
<td>5</td>
<td>Michal Čudrnák (SK), Alena Paulíková (SK)</td>
<td>SK</td>
<td>15</td>
<td>31</td>
<td>30</td>
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<tr>
<td>Tagging the Lost Free Space</td>
<td>23.8.</td>
<td>5</td>
<td>Michal Čudrnák (SK)</td>
<td>SK</td>
<td>15</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Sound tools in Linux</td>
<td>23 – 25.8.</td>
<td>22</td>
<td>Barbara Huber (AT/SK), Guy van Belle (BE/SK)</td>
<td>EN</td>
<td>10</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>24 fps</td>
<td>23 – 25.8.</td>
<td>18</td>
<td>Yuka Shimura (JP), Kentaro Shimura (JP)</td>
<td>EN</td>
<td>10</td>
<td>18</td>
<td>10</td>
</tr>
</tbody>
</table>
Maximum numbers of places for each workshop were announced in advance (reason: limited time and material capacity), the students could register also as stand-ins. Therefore the number of registered students is higher than participating ones. The maximum number was raised in several cases due to enthusiastic interest from the students (profit: diverse group, risk: inclination towards lecture based workshop).

Part of students cancelled due to personal reasons, others confirmed attendance, but did not show up, and another part visited the first workshop day and then switched to another parallel workshop. Possible solutions to these actions include setup of a symbolic workshop fee (ie. 100 SKK), request of structured motivation letter within registration.

The interest from public was much higher than expected. Although the promotion campaign of the project was expected to motivate 30 to 40 students to participate, more than 100 did register to at least one workshop. The reasons include introduction of fields not included in university curricula in Slovakia (ie. realtime sound and image data manipulation, psychogeography, media activism), user-friendly and transparent online registration (during 6 weeks of registration public had access to accounts of registered students including their background and motivations for chosen workshops), timing (uniqueness of educative activities during summer) and playful and intelligent visual promotion.

17 workshops was held by 35 lecturers with more than 150 students.

REALISATION AND ATTENDANCE ON LECTURES, PRESENTATIONS AND PERFORMANCES

<table>
<thead>
<tr>
<th>Event</th>
<th>Event type</th>
<th>Date</th>
<th>Hours</th>
<th>Author(s)</th>
<th>Language</th>
<th>Audience (estimate)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pets only</td>
<td>performance</td>
<td>12.8.</td>
<td>1</td>
<td>Barbara Huber (AT/SK), Gívan Belá (BE/SK)</td>
<td>-</td>
<td>30</td>
</tr>
<tr>
<td>Change</td>
<td>performance</td>
<td>13.8.</td>
<td>4</td>
<td>XYZ - Matej Gavula (SK), Milan Tittel (SK)</td>
<td>SK, EN</td>
<td>15</td>
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<tr>
<td>Rádio Tlis broadcasts from Summer Open Academy</td>
<td>broadcast</td>
<td>14.-17.8.</td>
<td>16</td>
<td>Peter Gonda (SK). Eva Vozárová (SK) a mnohí další</td>
<td>SK, EN</td>
<td></td>
</tr>
<tr>
<td>The Ratyafuck Family</td>
<td>performance</td>
<td>14.8.</td>
<td>2</td>
<td>Alex Gutrai (SK), Michal Valent (SK)</td>
<td>-</td>
<td>30</td>
</tr>
<tr>
<td>Data visualization</td>
<td>presentation</td>
<td>15.8.</td>
<td>1</td>
<td>Ana Filip (SK/RO)</td>
<td>SK, EN</td>
<td>15</td>
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<tr>
<td>Trailer31</td>
<td>camping electronique</td>
<td>17 - 20.8.</td>
<td>-</td>
<td>skupina tvorcov (BE a NL)</td>
<td>EN</td>
<td>-</td>
</tr>
<tr>
<td>DIY Vita Breakfast</td>
<td>event</td>
<td>19.8.</td>
<td>3</td>
<td>Mirka Zornová (SK)</td>
<td>SK, EN</td>
<td>20</td>
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<tr>
<td>GPS – Global Positioning System</td>
<td>lecture</td>
<td>19.8.</td>
<td>1</td>
<td>Ákos Maróy (HU)</td>
<td>EN</td>
<td>30</td>
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<tr>
<td>Conference</td>
<td>party</td>
<td>19.8.</td>
<td>3</td>
<td>DSKG + Jaksim, Effiks, Pe:, Biomat, Goonda (SK)</td>
<td>-</td>
<td>100</td>
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<tr>
<td>Ježek and Čížek</td>
<td>presentation</td>
<td>20.8.</td>
<td>1</td>
<td>Jakub Balabán (CZ), Miroslav Drábek (CZ)</td>
<td>CZ</td>
<td>30</td>
</tr>
<tr>
<td>Folderism</td>
<td>lecture</td>
<td>21.8.</td>
<td>1</td>
<td>Fedor Bлаščák (SK)</td>
<td>SK</td>
<td>10</td>
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<tr>
<td>Situationists</td>
<td>lecture</td>
<td>21.8.</td>
<td>1</td>
<td>Juraj Supek (SK)</td>
<td>SK</td>
<td>10</td>
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<tr>
<td>Event Description</td>
<td>Type</td>
<td>Date</td>
<td>No.</td>
<td>Lecturer(s)</td>
<td>Language</td>
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<tr>
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<tr>
<td>New Media Transfer – Hybrid Options</td>
<td>lecture</td>
<td>21.8.</td>
<td>1</td>
<td>Nina Czegledy (HU)</td>
<td>EN</td>
<td>30</td>
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<tr>
<td>The Transmigration of Cinema</td>
<td>presentation</td>
<td>21.8.</td>
<td>1</td>
<td>Pod Yvolent (US)</td>
<td>EN</td>
<td>30</td>
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<tr>
<td>Satyricon Inc. Unlimited</td>
<td>presentation</td>
<td>24.8.</td>
<td>1</td>
<td>Petr Šourek (CZ)</td>
<td>CZ</td>
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<tr>
<td>Iraq</td>
<td>lecture</td>
<td>24.8.</td>
<td>1</td>
<td>Jamil Al-Sbenaty (SK)</td>
<td>SK</td>
<td>8</td>
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<tr>
<td>Machina Mundi</td>
<td>lecture</td>
<td>25.8.</td>
<td>1</td>
<td>Petr Šourek (CZ)</td>
<td>CZ</td>
<td>7</td>
</tr>
<tr>
<td>Biopolitics..</td>
<td>lecture</td>
<td>25.8.</td>
<td>1</td>
<td>Denisa Kera (CZ)</td>
<td>CZ</td>
<td>10</td>
</tr>
<tr>
<td>Sekilala</td>
<td>screening</td>
<td>25.8.</td>
<td>1</td>
<td>Yuka Shimura (JP), Kentaro Shimura (JP)</td>
<td>-</td>
<td>30</td>
</tr>
<tr>
<td>Midi Lidi</td>
<td>concert</td>
<td>26.8.</td>
<td>2</td>
<td>Petr Marek (CZ), Markéta Lisá (CZ), Prokop Holoubek (CZ), Filip Cenek (CZ)</td>
<td>-</td>
<td>30</td>
</tr>
</tbody>
</table>

20 public events presented more than 35 people and 450 (estimate) visited.

Besides these there were also 6 workshop closing events held (performance Circulation and Spider’s Leg, screenings Kinoeyes on the Water and 24 fps, exhibitions Remediation Hogo Fogo and Spacelab:ZP), with 140 visitors (estimate).

LECTURERS AND PERFORMERS STATISTICS

![Pie chart showing lecturers' backgrounds]

Comparison of lecturers’ backgrounds
Note: some lecturers represent more than one category.

Lecturers’ education

Half of the lecturers had artistic background, one fifth theoretical and 15% technical background. Almost half of the lecturers graduated from university, another fifth was working in the academical environment and a third was still studying in universities at the time of event.
Lecturers’ gender

Most of the lecturers were men (62%). More than a half of lecturers consisted of generation between 26 and 35 years, one fifth was younger than 26 years and another fifth older than 35 years.

Lecturers’ nationalities

More than half of the lecturers were coming from Slovakia. Project enjoyed the international atmosphere: other lecturers were coming from Czech Republic (7), Hungary (2), Belgium (2), Austria (2), Japan (2) and one from Italy, Germany, United States a Romania each.

STUDENT STATISTICS
Comparison of students' backgrounds
Note: Categories according to FRASCATI standards are used.

Among 96 participants the project enjoyed the highest interest from students of humanist disciplines (49%), then technical (21%), social studies (16%). Media disciplines are still taken within humanist or social disciplines in according to FRASCATI standards. More than a half of the students were coming from universities, almost one third were university graduatees.

Composition of the program succeeded in raising interest in the roughly same number of men and women.

Most benefited in the project were the Slovak students (88%), but there were also people from Czech Republic (6), Italy (2), United States (2), Belgium (1) and Germany (1) attending workshops.
iii. Aims, objects and contribution of the project

Project participants were given the possibility to take active part within the project—in roles of students and lecturers. Our assumption was that each participant has the experiences and skills in a specific areas, that can be shared with the others and in a cooperation with them he or she can produce creative activities in an unique „interdisciplinary“ environment. Key themes of the project were information society, interdisciplinarity, sharing and social networks.

Topics of a number of workshops and lectures are part of the university education in the central Europe. Workshop lecturers were educated in these institutions. At Summer Open Academy they could share these skills with the people from other, often unrelated, or even opposed disciplines. In this respect there was created a base for new approaches to already existing forms of creativity and theoretical reflection, and particular disciplines were thus enrichen by new analogies and parallels.

Project enjoyed a positive feedback, in part we attach the feedback from the students we received.

CONTRIBUTION OF THE PROJECT

Summer Open Academy introduced a lot of new into education activities. Next to such a relevant topic as work with new technologies, which was objected in circa half of the activities, besides incorporating manipulation with a very computer there were also interactive, space, and social elements included in the education process (recording of sounds in an area, recording of film material, psychogeographic walks, connecting hardware and second-hand toys etc). Important challenge was to connect techniques and experiences between particular disciplines – it can be read from statistics of backgrounds of lecturers and students and also from inability to categorise particular workshops easily (finally solved by tags image, sound, text, software, hardware, objects, location, socio, performance). Among feedback from students and lecturers there was possible to identify enthusiasm towards continuation of the project.

iv. Cooperation with partners

Nextlab, Budapest  
ScArt, Prague  
OKNO, Brussels

13 kubikov collaborated with partners from Budapest and Prague on producing the program of the project. They prepared the workshops Arduino and Hardware Toys (Massimo Banzi), lectures about biopolitics (Denisa Kera), mechanization in philosophy (Petr Šourek), presentation of intermedia theatre (Petr Šourek), new media education programs (Nina Czegledy) and GPS technology (Ákos Maróy). OKNO initiative prepared original connection of summer camping with creative work with technologies - Trailer31 – group of 10 people got part of daily program for four days, when they were participating in various workshops and other activities at the area.

v. Promotion material, media coverage, responses to the project
PROMOTION MATERIAL

see attachment: flyer, poster, brochure, press release

MEDIA COVERAGE BEFORE THE EVENT

Article in SME daily, ??, 8.06
autor: Oliver Rehák

Invitation in Týždeň weekly

Interview in Rádio FM
Barbora Šedivá

Interview in Rádio Devín
Barbora Šedivá

Interview in Slovenský rozhlas
Barbora Šedivá

Press release was published by following electronic media:

- 34.sk, http://34.sk/ootech.php?text=3-154
  ArtGallery_Session=81a7&getNovinka=1232
  module=articles&page=ArticleShow&ArticleID=1000357746&ShowType=index&ActionType=all
- Fair-Play.sk, http://www.fair-play.sk
- Pravda.sk, http://kultura.pravda.sk/index.cfm?
  module=articles&page=ArticleShow&ArticleID=1000357746&ShowType=index&ActionType=all
- VŠMU.sk, http://ftf.vsmu.sk/sk/node/700

Banner was placed on following websites:

http://34.sk
http://kyberia.sk

MEDIA COVERAGE DURING AND AFTER THE EVENT

Interview at Internet radio Tlis
moderators: Eva Vozárová and Peter Gonda
guests: Magdaléna Kobzová and Dušan Barok

Interview spot for an Umenie 06 program at STV2 television, 10.9.06 20:55
Interviewer: Ivan
We are still chronicling the experiences at XLterrestrials.org, but here’s one anecdote that might provide a taste of the intoxicating rebellion brewing in those caverns below the frenzied new colonization spreads on the earth’s surface.

Not wholly Ost-grown, but two Japanese filmmakers Yuka and Kentaro Shimura had produced a very curious piece in Prague which they presented at 13m3. Three massive dark gallery rooms presented time-staggered film fragments on different planes which revealed tale-bits of a bio-technological dystopia set within scenes of a Czech family in a small barren and urban apartment. A father who tries to find a gift for his daughter after being berated by the mother for his absence, he ventures into a very hospital-like shop and is lured into buying a rodent-pet, which is just the head of a white lab mouse embedded in some larger asymmetrical body that is more furniture than animal. There is no full or linear story to follow, and the three screens are placed more like specimens. One screen is in fact a low table. And at various points in the loops the films just scroll into a digital fast forward blur.

We initiated the idea of TOC’s first run as a cultural exchange initiative with the eastern interzones, because as Brian Eno once wrote, those in the Soviet states already knew quite well that the media they were being fed was propaganda entirely in the state’s interest.[1] Whereas in democratic states, there still remains some murky confusion about the meaning of the likes of Murdoch and Disney having realized the Spinal Tap version of freedom where the remote control for all those sprouting satellite dishes goes to channel 111 ... and beyond! Many are even simultaneously laughing, while still anxiously and feverishly clicking. It's the sheer persistence of the illusions that seem to be corrupting all rationality and vision..

A small psycho-geographical glitch in our research concept for the summer tour is that the general public in the East is quite happy to have a little more Technicolor on their shelves in contrast to the previous grey visitations and programming of the Ceceasscu-, Honeygger-, and Breshnev-types, etc. But their keen and tilted sense of cynicism about revolutions and social change has proven to create ripe sectors of mutation among the new consumer meets electronics + media-users there. And it was there, in these abnormal pockets and fringes, that we found ourselves transfixed by the hacker and copy-left Brood.

So we primarily landed amongst the media-active hubs where the friction against Spectacle and irReal-Estate is strongest, DMedia Association in Romania, temporary labs like the one in Labin for MMK (multimedijalni kamp; with Zagreb’s MAMA participating), the 6th Visura Aperta festival in Momjan, and Letne Dielne 1.0 (Open Academy) at the 13m3 Kubikov in Bratislava.

We are still watching the viewers watching the media form, less as an "equal" in its usual vertical mirror-frame, triggered resonance with a number of TOC themes. Certainly not a new angle considering four decades of new media installations but given the high theatrical quality in a kind of mimicry of dramatic cinema, then sliced and diced and strewn about the gallery rooms, each with clinical time codes appearing, rather thematically positioned the audience for performing an autopsy on the mediated form.

Because cinema is at the root of the trance, we are taking this deconstruction a step further into a live lecture / performance / laboratory realm, wherein we are developing a number of experiments for media psycho-analysis and detournement through a mash-up of high art flicks, straight-up propaganda, various forms of guerrilla media, and asking: What exactly will it take to drop a Spectacle-buster in the age of the digicam herds, my- (panoptic-rectal-exam) -space.com, vloggers, netflix, data-miners, disinformation consolidated, embedded journalism, the military-entertainment complex, and the multi-billion dollar pixelated dream colonies? Is there a Next Level of media activism?
Next Levels, beyond media, are what the XL terrestrials might be aiming at – instigating more intersections for arts and action. Looking for the bright green exit signs in the burning theater in order to manifest some sort of walking-talking Dogme2006 anti-script, that will not just re-point your lens on this cooked and consumed world, but turn the whole mass-media web inside out and back up onto a platform for launching realtime social change.

Sadly we must admit our progress at this time is only monitorable at www.xlterrestrials.org - Yet Another Website that will plop up on your screen and be wholly dissatisfying, if not infuriatingly inadequate. But consider yourselves entirely welcome as fellow XL terrestrials to interact with any or all of these sketchy virtual digressions, at least until further notice of live interventions at a theater near you. Speaking of which, our next stop is Club der polnischen Versager (Polish Losers’ Club) in Berlin Mitte, where we will theoretically blue-screen our audience into a background of Zbigniew Rybczyński shorts, Bolivarian 4th World War excerpts, and Guerrilla News Network documents.

FEEDBACK FROM STUDENTS
(untranslated)

Ria, Remediation Hogo Fogo workshop participant:

Dopedoll, Remediation Hogo Fogo workshop participant:
Vsetko bolo fajn, som nadmieru spokojna, lektori boli obaja paradni, pomahali so vsetkym, vychadzali v ustrety aj neskorym prichodom, chvilku som mala pocit, ze je vsade nejak prilis malo ludi, ale to pripisujem tomu, ze moj workshop bol medzi poslednymi. Je mi luto, ze som nemohla byt na ostatnych, ale o lektorom som sa dovedeila prilis neskoru :) Obsah bol viac nez zaujimavy, poradit nemam co, obaja podl'a mna vydali maximum.

Cabowitz, Pure Data workshop participant:
Byl jsem pouze na Pure Data workshopu, takze nemuzu hodnotit cely prubeh dilen. Bezesporne positivum dilny bylo to, ze trvala 4 dny, myslim ze to je minimalni doba, ktera je potrebna k tomu, aby se clovek seznamal blizne s architekturou toho ktereho software. Optimalni by byl tyden – to by se dalo uz i neco konstruktivniho (treba v kolektivu) vytvorit a ne se jen ucit. Co se tyce kvality lektoru, tak nemam vytek - ukazali, ze Pure Data rozumi a pripadne dotazy vetsinou bezprostredne zodpovedeli. Komunikace byla bez problemu. Co se tyce kritiki, tak slo pozitivny, ze jim obcas chybi jasnna koncepce toho, co chtejte probirat (:-)), takze posledni dva dny uz jsme pracovali vicemene individuálny a Peter s Danielom nam ochotne radili. Pokud muzu jeste jednu vec: na Pure Data me fascinuje to, ze jde o open-source software a ze i komunita lidi, ktori se kéolem nej strejavaji sve patche sdili. Trochu me mrzelo, ze jsem nemul prilezitost nahlédnout "do kuchyne", protoze kdyz clovek vidi a pochopi kod toho druheho, tak se 1) spoustu veci nauci 2) podniti ho to k vlastni tvorbe, ktera na "odhaleniny patch" muze navazovat (ted nemulim o kopirowani, ale o pretvareni a hledani novych rovin). O cem mluvim slo ostatne videti i na kratke prezentaci Johannese z Belgie, ktery svuj patch nejprve predvedal a pak popsal. S Petrem jsme ale mluvili o zalozeni nejakeho fora - tak uvidime...let's pure data flow... :-)

Hanka, 24 fps workshop participant:
Yuka a Kentaro mi pomohli naucit sa aspon zaklady programu, ktery jsem se tak ci tak naucit chtela a taky asi budu muset, protoze jej budu potrebovat ke svoji diplomove praci a oba se snazili pomoc nam, kdyz se zasekavaly pocitace, kdyz sme nechaplali jednotlive funkce programu, kdyz sme hledali hudiubu k filmu. Taky uvod do workshopu promitanim a vysvetlenim proc delaji to, co delaji pravne, tak jak to delaji, se mi libil :) a hlavne jejich napad pracovat si s 24 snimky a jejich film i jeho myslenka - tandim jim a drzim palce, at se jim dary i dal, protoze mne zaujali i jako lide. Skoda jen, ze neumim japonsky a moje anglictina je lamava. :) Jinak - myslim si, ze vsechny filmy dopadly slusne. Na to, ze vetsina z nas nemela ani paru o tom, jak se v programu pracuje - a mela sme nato omezeny cas - tak sme to zmakli :) Taky zavorcena prezentace, jak ji Yuka a Kentaro nachystali, byla super - je neco jine videti to na malem monitoru a ve velke mistnosti.

beta, 24 fps workshop participant:
Bola som na 24 fps, velmi sa mi pacilo. Tesim sa, ze som sa naucila zaklady robenia filmov tohto druhu. Vzhladom na to, ze sme stihli spravit, co sme chceli, bola dost dlha, ale inac by som kludne vydrzala aj dlhse :) Lektorom by som poradila, ze nech to robia aj nabuduce, lebo bolo super:) Tytmto im dakuem :)
**bribbor, Escape Planet Google workshop participant:**
Dielna *Escape Planet Google* malá vynikajúcu kvalitu...som rad, že existujú este ludia, ktorí venjujú svoj volný čas na nieco take a to bez naroku na honorár.. Vzhľadom k podmienkam, nemam co k Letným dielnam vytknút ;))

**Hanka, Glass workshop participant:**
Zučastnila jsem se s Palem Machem a i když moje veci nevysly tak, jak by mohly, tak - taky co bych chtela napoprve - cely prubeh dilny, Palu prístup k nám byl vyborný. Nechal nam pakticky volnost, at vyzkousime sami, co teto technika obnasi. Coz jsem ocenila, protože nejlip se clovek neco nauči, když si to vyzkouši na vlastní kuzi - i za cenu omylu. Jinak nam Palo ve vsem vychazel vstříc a trpělivě odpovídal na moje nekedy az hloupe otázky typu "A proc se to tak nesmi? A to takto bude vypadat? A toto mam podložit? Toto je barva? A kde je tato barva? A proc to tak vyslo?" Za coz sem mu patri velke díky a timto ho zdravím :) Jedine, co me mrzi, ze byla tak kratka. Ale na vyzkousení si stačila a ja sem za to vdecna - jak Vam, tak Palovi, ze nas vpustil do svého kralovstvi cisteho a v te cistote zaroven barevného skla ;)

**Jana Kapelová, Workaholic Culture workshop participant:**
Zučastnila som sa workshopu Workaholic culture, mozem hodnotit len pozitivne, ci uz sposob komunikacie, zorganizovania, ci rozobratia problemu. Je mi luto, ze som casovo nemohla obsiahnut viacero dielni. priestory i ludia jednoznacne zaposobili a dufam, ze sa podobne akcie budu opakovat.

**Věra Cieslarová, Spider’s leg workshop participant:**
Zučastnila jsem se pouze workshopu Pavouci noha. Tema bylo zajímave i lektor mel velmi prijemný pristup, jen se mi zdalo, ze nemel upne dobre pripraveny prubeh a vystavbu dilny, takze mnoho casu se travilo improvisaci a nakonec se mi zdalo, ze to, co jsme predvedli a zazili, by bylo mozne udelat za mnohem kratši cas. Zkusenost to pro me byla ale urcite zajimava. Lektorovi by jsem poradila mit dobre promyslene, jak stavit program. davat prostor diskusi, ale drzet si svou vudci roli. zvolene tema bylo moc obecné, najit konkretnejsi motivy a cviceni k nim. Celkova atmosfera se mi libila moc. Vubec prostredi mi nadchlo. Mezi Zlatymi pisky a megaTescem, stara fabrika renovovana na galerii... to mi prislo genialni. Nabilka byla siroka, kdybych tam byla dyl, urcite bych si vybral. Libilo se mi i jak organizatori improvisovali na miste a vse bylo v pratelske atmosfere. Libil se mi i design propagacnych materialu a vubec celeho mista.

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Final evaluation completed by
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