NEXT 5 MINUTES

INTERNATIONAL FESTIVAL OF TACTICAL MEDIA SEPTEMBER 11-14, 2003 AMSTERDAM

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NEXT 5 MINUTES is a festival that brings together art, campaigns, experiments in media technology, and transcultural politics. Next 5 Minutes revolves around the notion of tactical media, the fusion of art, politics and media. The festival is organised irregularly, when the urgency is felt to bring a new edition of the festival together. **WWW.NEXT5MINUTES.ORG**

De Balie · Paradiso · Melkweg · Waag Society · Netherlands Media Art Institute · SALTO · Imagine IC

HOW DID THIS PARTICULAR EDITION OF THE FESTIVAL COME ABOUT?

The fourth edition of the Next 5 Minutes festival is the result of a collaborative effort of a variety of organisations, initiatives and individuals dispersed world-wide. The program and content of the festival is prepared through a series of Tactical Media Labs (TMLs) organised locally in different cities around the globe. This series of Tactical Media Labs started on September 11, 2002 in Amsterdam and they continue internationally right up to the festival in September. TMLs have been organised in: Amsterdam, Sydney, Cluj, Barcelona, Delhi, New York, Singapore, Birmingham, Nova Scotia, Berlin, Chicago, Portsmouth, Sao Paulo, Moscow, Dubrovnik, and Zanzibar. The results of the various TMLs are published in a web journal, at: http://www.n5m4.org

WHAT ARE THE MAIN THEMES OF N5M4?

The program of Next 5 Minutes 4 is structured along four core thematic threads, bringing together a host of projects and debates. These four thematic threads are:

The Reappearing of the Public deals with the elusiveness of the public that tactical media necessarily needs to interface with, and considers new strategies for engaging with or redefining 'the public'.

Deep Local which explores the ambiguities of connecting essentially translocal media cultures with local contexts.

The Tactics of Appropriation questions who is appropriating whom? Corporate, state, or terrorist actors all seem to have become effective media tacticians, is the battle for the screen therefore lost?

The Tactical and the Technical finally questions the deeply political nature of (media-technology), and the role that the development of new media tools plays in defining, enabling and constraining its tactical use.

The festival explores a variety of forms and formats, from low-tech to high-tech, from seminars and debates to performances and urban interventions, screenings, installations as well as sound projects and live media, a pitching session, a tool builders fair and open unmoderated spaces. Defining for tactical media is not the medium itself, but the attitude towards media.

HOW CAN I FIND OUT MORE ABOUT THE FESTIVAL?

By reading on in this brochure, but also by consulting the website of the festival at: **www.next5minutes.org**. The site also contains a Frequently Asked Questions section that addresses many practical questions you may have. Further information can be obtained from the festival office: info@n5m.org

HOW CAN I OBTAIN TICKETS?

Passe-partout 35 euro
Day Ticket 20 euro

You can buy passe-partouts and day tickets at the Festival desk in De Balie and at the ticket boxes of de Balie, Melkweg and Paradiso. These tickets give access to all events in the festival weekend, including the club nights in Paradiso and Melkweg.

There are no individual tickets for events (except for the nightly performance programs in Melkweg and Paradiso). You cannot reserve a seat.

Be in time: first come, first serve!

Receive our announcements via e-mail!
More information at: http://www.n5m.org/mailman/listinfo/n5m4-announce

THREADS & THEMES

OPENING PRESENTATIONS

9/11 OPENING PROGRAM

Date Thursday September 11 **Time** 20.00 - 23.00 **Place** De Balie, Grote Zaal

As a prologue to the festival the centre for culture and politics De Balie hosts the opening program of Next 5 Minutes 4 on Thursday September 11. The symbolism of this date is inescapable. Now, two years later, we want to reflect not on the events of 9/11 themselves, but on their effects in the United States, but especially outside of the US.

We have invited the following guests of the festival to share their experience with the audience:

RAWA (Revolutionary Association of the Women of Afghanistan) were powerful media advocates in getting the word out about women's rights under the Taliban. They have an ability to bring the global witness into the soccer stadiums of the Taliban, and then into the homes of Afghans during the US-led military campaign post-9/11.
http://rawa.fancymarketing.net/
RAWA takes a pointedly anti-Taliban but also anti-US rule stance with regard to Afghanistan. They will show video materials and comment on the effects of the post 9/11 fall out for their country.

Baghdad In No Particular Order Notes and ephemera from a city under siege by Paul Chan a New York City artist, who spent one month (Dec 2002-Jan 2003) in Baghdad as a member of the Iraq peace team, a project of Voices in the Wilderness, a Nobel Peace prize nominated group working to end the sanctions against Iraq.

Josh Shore, of GNN - Guerrilla News Network, will introduce and screen the film Aftermath (GNN, VS, 2002, 35') Narrated by Hip Hop legend Paris and featuring interviews shot by GNN syndicate producers in six cities, AFTERMATH features nine (9) people answering eleven (11) of the most pressing questions.
Jacquie Soohen of Big Noise will present a short on 9'11, and shorts made by Iraqi youths

during the Iraq Media project, a video witnessing project for Iraqi youth that she has launched there since june.

extract from the film "Brothers and Others": by Nicolas Rossier (Baraka Productions, 2002) The Impact of September 11th on Arabs, Muslims and South Asians in America.

A STRATEGIC GUIDE TO THE FESTIVAL

Date Friday September 12 **Time** 11:00 - 12:00 **Place** Balie, Grote Zaal

Some of the editors of this edition of Next 5 Minutes will introduce you to the themes and events of the festival. This strategic guide provides a program overview and hopefully some orientation for the bewildered visitor. We also want to acknowledge here the work of many international editors and other people who have worked with us over the last year to create the Tactical Media Labs and develop the debate about tactical media. The program of the festival reflects and is derived from this work, and will hopefully be the next step forward in an on-going discussion...

THE REAPPEARING PUBLIC

INTERFACING WITH THE PUBLIC?
THERE IS NO PUBLIC, BUT WHERE ARE OUR PUBLICS?

In more than one sense, the practices and promises of tactical media are tied up with the idea that in the last decades we have witnessed the disappearance of The Public. One big reason for this is the explosion of heterogeneous media and heterogeneous media practices, and the fact boundaries between media spaces have become increasingly porous (i.e. between media domains that are nationally and culturally distinct). Another reason is that the idea of "normal people", on which the concept of The Public relied, has been thoroughly undermined, not in the least part because these people increasingly came and put themselves in the picture, aided by media. (Thus, the differences among various not so normal people can these days no longer be easily airbrushed out.)

Funnily enough, also for those media practitioners, artists and activists, who feel enthusiastic about the disappearance of The Public, the question of the public is no less acute! In situated media interventions, the particularity of context tend to take the foreground, and precisely not a disembodied generality such as "The Public". Here margins count as a resource rather than as constraint, and they can and should be celebrated as such. But when it comes to these kind of projects, the question of who exactly one is interfacing with often comes up as a pressing concern. A totally eclipsed public, that is, an empty hall, an empty street, or empty chairs, many have found out, is not an ideal situation either. And when the public "just doesn't get it", we can't just dismiss the possibility that there may be a problem with the performance itself. And what if one ends up "not liking" one's public? More importantly, a constructive picture of who or what one is trying to prompt with a given media intervention, remains totally crucial. While The Public has disappeared, we thus keep and should keep asking where/who/what is the public?

In working with that question, the issue of the "erosion" of the public domain, especially with the rise to dominance of commercial mass media, and, it should be added, after the disappearance of The Public, inevitably comes up. In this way, it is easy to get caught between excitement about the disappearance of The Public, puzzlement about appropriate publics, and resistance to the "erosion of the public domain". But, that last diagnosis might also prompt us to go and look for the missing public, and try to conjure one up. The question thus is, what are the techniques and tactics available, and which should be developed, to make a public appear?

TESTIMONY AND WITNESS

From the moment that camcorders became widespread we have witnessed a dramatic (and progressive) increase in the possibilities of deploying video's forensic immediacy not only to capture evidence but also explore a host of expressive opportunities built on the possibilities accessing to new levels of immediacy and intimacy. But after more than a decade of tactical surveillance and subject centred naturalism, things are beginning to look quite different. To begin with developments in mobile transmission technologies, enhanced data bases and networks are creating new forms of flexibility and participation, whilst at the same time greatly complicating the task of locating the relevant sites of witness and testimony. Simultaneously organizations such as Witness, Sarai, and Bards Human rights clinic are developing models of practice that go far beyond the merely reactive and event driven.

PRESENTATION OF WITNESS

Date Friday September 12 **Time** 12:00 - 16:00 **Place** Paradiso, Grote Zaal

Presentation of the work of WITNESS an organisation, which advances human rights advocacy through the use of video and communications technology. WITNESS (www.witness.org) partners with locally-based human rights organizations globally, equipping, training and supporting so that they can engage in digital witnessing and make and use powerful videos to fight for human rights. WITNESS has trained and equipped over 150 groups, and currently works with over 40 partner organizations worldwide.

Sam Greggory and Gillian Caldwell of Witness, will discuss strategies for developing advocacy plans built around visual evidence, testimony and stories, and for using video to target domestic and international institutions including the UN and regional commissions, media and other audiences (including via the web) in order to create social change. It will include video clips and case studies of WITNESS partners' work, as well as taking Questions about the challenges involved.
Further WITNESS films and complete films will be shown during the N5M film program.

Gillian Caldwell is Executive Director of WITNESS (www.witness.org), was formerly the Co-Director of the Global Survival Network, where she coordinated a two-year undercover investigation into the trafficking of women for forced prostitution from Russia and the Newly Independent States that helped spur new anti-trafficking legislation in the US and abroad.

http://www.witness.org/ A Graduate Student Fellow at the Center for International Development, he also focused his studies on strategies for influencing opinion and the interaction of the press and policy/politics.

Witness will follow their presentation by introducing one of their partners Amazon Watch:

Amazon Watch who since 1996 has been working in partnership with nearly forty South American indigenous and environmental groups to protect Amazonian ecosystems Amazon Watch Communications Team works to strengthen the capacity of indigenous and environmental organizations in remote rainforest areas of Colombia, Ecuador, Peru, Bolivia, and Brazil.

The presentation will be made by Greg Bernstein, Digital Media Specialist and Communications Member of Amazon Watch - he serves as editor and producer of Amazon Watch videos and multi-media projects, specializing production in extreme outdoor remote locations, and social change advocacy in indigenous lands.

TESTIMONIES...

Throughout the Next 5 Minutes there will be points of testimony. A session in which we will have the opportunity to experience first hand accounts by eyewitnesses with supporting mediation. These accounts will be as in so far as it is possible presented as and of themselves. Although the groups will take questions these are primarily points of testimony rather than opportunities for debate. These include:

RAWA were powerful media advocates in getting the word out about women's rights under the Taliban. They have an ability to bring the global witness into the soccer stadiums of the Taliban, and then into the homes of Afghans during the US-led military campaign post-9/11

Shared Footage Group Gujarat SATURDAY
An informal group of people with a background of film and television...we came together in the aftermath of the riots in Gujarat in early 2002...we decided to document whatever we could with our meagre resources and to make this footage available to all (who would use it to promote harmony), without any notions of authorship or ownership... and people started calling this the "shared footage group"... people kept chipping in with money, or equipment or services, and after spending many months there we have ended up with over two hundred fifty hours of video material relating to the riots and rehabilitation process... over a hundred people have taken part in this project.

Jenny Wesly has been working at Imagine IC a cultural centre in de Bijlmer (Amsterdam Southeast), with a software application Nine. The application was created by artist Graham Harwood to facilitate less alphabetized approaches to testimony, Jenny Wesly has been working with a group of descendents of slaves, older Surinamese women. She is using Nine to make visible the connections between their current situation and the history of slavery in Suriname.

Gregg Bordowitz films Fast Trip Long Drop and Habit followed by an interview by David Garcia leading to an open discussion with the audience.
(see screening program for details)

TACTICAL CARTOGRAPHY: DIAGRAMS OF POWER VISUALISING FOR THE PUBLIC EYE:

Date Sunday September 14 **Time** 14:00 - 16:00 **Place** Melkweg, MAX

Artists, media activists and researchers have in recent years developed various tools and methods of cartography, aiming to make visible the informal relations that organise business and politics. These endeavours in critical cartography take advantage of the great increases in the traceability of political and powerful actors, events and issues, provided by info and com technologies. As the point is to bring into view the doing and the dealing among "the powerful of this earth", critical cartography brings into view more or less hidden relations among political and powerful institutions. While these projects are still very much in their beginnings, they have the potential to capture the dynamics of the political games going on in and among bigger and smaller institutions. But, while this type of work has a very specific aim and potential, it also hooks up with a much broader social and political development: the reconfiguration of the relations between the private (secret) and public, between the hidden and the overt, as a consequence of informationalisation. For this reason, there is a weird catch implicit in critical cartography projects: as finally the tools are available to uncover the secrets of backroom scheming, backroom scheming has become a much less powerful source of scandal. As more and more informal politics are captured in media, their revelation is losing some of its disruptive force. For this reason, these projects could be or should be embraced as an important opportunity to re-consider what it means to do critique.

PARTICIPANTS

Brian Holmes, is an art critic, theorist and activist, particularly involved with the mapping of contemporary capitalism.

Bureau des Etudes - An artist collective from Strasbourg / Paris, France who have produced a series of remarkable mapping projects, developing a schematic iconic language that maps structures of power. http://bureaudetudes.free.fr/act.html

Josh On - They Rule.
An artist from the US, who has created an interactive mapping tool for the web, where visitors can explore the nested interests in the American corprorate ruling class. http://www.theyrule.net/ (tbc)

Richard Rogers - Issue Atlas project.
A researcher and theorist at the University of Amsterdam and the Royal College of Art, London, and director of Govcom.org. Has done extensive work on tracking and visualising the proliferation of activist issues on the web.
http://www.govcom.org

Mike Liebhold has done a lot of work on geospatial web design and how this will affect network use and design. Linking of spatial data to coordinates has implications for wifi hot spots to the way people will experience the world off-screen. (tbc)

Jo Walsh, editor of Mute Magazine, present the project under development Mapping Contemporary Capitalism (McC)

Moderators: Noortje Marres & Eric Kluitenberg

THE 1001 POLITICS OF THE ARCHIVE

Date Saturday September 13 **Time** 12:00 - 14:00 **Place** Melkweg, Oude Zaal

Networked digital media have already transformed the shapes of archives and their social, political, cultural significance. Not only have they brought along increases in access to archives and the tools of archiving, which traditionally were rather located behind the doors of institutions. Archival practices themselves have changed shape with the expansions in collaborative and distributed archiving, real-time archiving, "raw archiving" (the storage of unedited recordings), and continuous appropriations among data reservoirs. These shifts in the practices of archiving call for a fresh evaluation of the politics of archiving. As the work of Foucault makes forcefully clear, the archive has traditionally played a big role as part of disciplinary and regulatory regimes. With the spread of extra-institutional practices of archiving, the politics of archiving also comes to be associated with heterogeneous practices of critique (monitoring power and its abuses) and the re-configuration of collective memories (the archive as a site for the enactment of diasporic cultures). Here the activist

tradition of relying on archives for investigative purposes, of which the human rights movement is a most well known example, becomes particularly relevant. More generally, as media consumption relies more and more on information technology, archives such as Google's index of the Net become key hubs of everyday culture. As such archives currently offer forceful platforms for political contestation. But at the same time the notion of "the emancipated archive" remains a very fragile one, as data always remains appropriatable.

PANEL DISCSUSSION WITH

Andrew Orlowski, investigative technology reporter, writes for The Register and lives in San Francisco.

Ted Byfield, is co-moderator of the nettime mailing list, co-editor of ICANN Watch, and the 2002 Journalism fellow of the Design trust for Public Space.

The Speculative Archive for Historical Clarification (SAHC - Julia Meltzer & David Thome) works with existing collections of historical documents to produce projects that examine formations of power, political subjectivity, and collective memory.

Tilly Vriend (ISSVG), coordinator of databases at the International Information Centre and Archives for the Women's Movement.

Richard Rogers - Researcher and theorist, University of Amsterdam / Govcom.org

Neerjai Sahay, is an independent filmmaker. He has been involved with 'Gujarat Shared Footage Group' in intensively documenting the aftermath of the violence in Gujarat since March 2002

Chair: David Garcia

URBAN INTERVENTIONS

Where else to find the public than in the streets? The move of alternative and resistant media cultures out of the ghetto of the internet into the streets is a rather obvious one. The tactic is comparable to that of art moving beyond the museum and gallery space. Invariably, as soon as such media-interventions leave the relatively unfettered space of the net, or the sanctioned art spaces, and enter public urban space, they encounter an entirely new set of conflicts and constraints. Despite all these restrictions public urban space remains one of the ultimate social interfaces that we want to question and investigate at Next 5 Minutes 4.

PACKING GELDERSHOOFD BY ARCHEOPTERYX (IZHEVSK)

The art group Archeopteryx from Izhevsk (Russia) will execute their project PACKING on the blind façade of one of the large High-rises of the Bijlmer district (Amsterdam South East), called "Geldershoofd". The high-rise will disappear within a few years as part of an urban restructuring plan. The original idea of the Package action was to mark 9 storey housing blocks (the traditional Russian standardised housing "boxes") in various Russian cities with giant painted protection labels, normally used on transport boxes. The traditional meaning of these labels is apparently projected onto the residents inside these "boxes", urging to protect the people inside: DO NOT WET, DO NOT BREAK, HANDLE WITH CARE.

This humorous intervention acquires a deeper layer of meanings when situated in the Russian context where several explosions in similar living blocks, ascribed to fundamentalist terrorists, became an incentive to step up Russian military efforts in Chechnya. In the Bijlmer district it acquires yet another connotation, where the trauma of a Jumbo Jet that crashed 10 years ago into one such high-rise is still a vivid memory. http://www.n5m4.org/journal.shtml?118+575+1638

BOOK AND DVD LAUNCH:
DEBATES & CREDITS - MEDIA / ART / PUBLIC DOMAIN

Date Saturday September 13 **Time** 17:00 - 18:30 **Place** Balie, Grote Zaal

The Amsterdam part of the Dutch Russian media and art project "Debates & Credits Media Art in the Public Domain" was organised last year in conjunction with the Amsterdam TML. The project consisted of a series of media art projects and interventions in public space in Amsterdam, Moscow and Ekaterinburg - both in the city spaces as well as the media spaces of these cities.

These projects have been documented on a DVD and web site. A book is now published by De Balie as the final part of the project containing a series of essays by invited authors on the triangle of art, media, and public space.

WITH PRESENTATIONS BY

Tatiana Goryucheva & Eric Kluitenberg - curators of Debates & Credits

Tatiana Goryucheva is an art theorist, historian and curator of contemporary media art from Moscow, she is a.o. the co-author and co-editor of the Anthology of Russian Video Art

(Moscow: MediaArtLab, Russian Institute for Cultural Research, 2002).

Eric Kluitenberg is a theorist, writer and organiser on culture and technology, based at De Balie in Amsterdam.

Oleg Kireev - writer, critic and activist from Moscow responsible for two projects in D&C.

Archeopteryx, the art group from Izhevsk will present their project PACKING, which is executed during Next 5 Minutes at the high-rise Geldershoofd in Amsterdam South East.

See also: http://www.debates.nl

ESCAPING OBLIVION (BUS TRIP) / TACTICAL TOURISM

A bus trip to sites of contestation in and around Amsterdam.
During its entire history the city of Amsterdam has been a place where lots of social, political, religious and cultural issues have been contested. Primarily aimed at our international guests, but also with the intention of informing a wider audience about the historical and cultural context in which the Next 5 Minutes originated, this bus trip takes you to a number off unusual or unexpected sites where the sometimes invisible past of Amsterdam will be resurrected. Hosted by Diana Ozon, writer, poet and amsterdam underground goddess. Departure times: to be announced!

EXPERTBASE OUT DOORS RECRUITMENT PROGRAM / EXPERT MOBILE

The Expert Mobile, a bus annex mobile media unit will be present in Amsterdam for Next 5 Minutes. It is part of the on-going "Everyone is an Expert" campaign, addressing the relationship between work, migration, border violence and the global economy. http://www.expertbase.net/

PODEBAL

Outdoor Installation.
The Czech art group Podebal is renowned for creating politically controversial art projects that generally create a large public stirr. For Next 5 Minutes they have proposed an interactive outdoor installation with a provocative profile, called "Serial Sniper".

BAKSCII MOBILE INTERNET CAFE

by ASCII (the Amsterdam Subversive Code for Information Interchange)

The BAkSCII is a wireless internet cafe, ready for instant deployment whereever and whenever the need arises. Constructed around 4 Open Brick computers, 4 TFT flatscreens, one hub, a 12 V battery and a wireless network station, the BAkSCII was originally intended to be mobilized on a Bakfiets ["Box-bike", i.e. a bicycle with a large cargo box on the front] during the N5M4 TML. Since ASCII's relocation due to an unreasonable rent increase on their space, the BakSCII has been the core component of their internet cafe at the squatted EasyCity space. http://squat.net/ascii/

THE SLACKERS LOUNGE

Back by popular demand: For those with festival fatigue, there is no greater relief than a visit to Patrice & Diiiino's slackers lounge. Location: to be discovered.

SWAP MEET

Hosted by De Geuzen (.nl)

De Geuzen is organizing a swap meet where tactical traditions, such as buttons, flyers, T-shirts, pie throwing, stencils and stickers can be displayed and generally talked about. For the event De Geuzen has designed blankets that operate as a tactical interface. Made to be viewed vertically as a banner, or horizontally as a surface, or from above as a shelter, the blankets are intended to be a nomadic, carry-all, platform for attending participants who have reserved them in advance.

For the first days of the conference the blankets will circulate both inside and outside the various venues of the Next 5 Minutes. Owners will quite literally unfold them and squat or occupy any space they see fit to air their wares. At a time and location to be announced, the blankets and their owners will converge in a single place for a turbo exchange of tactical traditions. Audiences/participants will be able to peruse a variety of goods on view or participate in a series of master classes/how-to lessons held at the same location. The space will be a cross between a junk sale and a DIY center where computers converge with ironing boards and the dilettante is valued as the expert.

For more up to date details see: www.geuzen.org/swap

CAMELODROM

Tatiana Wells and Ricardo plan to set up a little street vendor shop, characteristic for the average São Paulo streetscape, in the streets of Amsterdam, selling mostly useless objects that have been transformed into carriers of humorously subversive messages (soccer shirts, caiparinhas, pirate CDs, etc.) all to be sold in Brazilian Real, according to "realistic" exchange rates (another typifying characteristic of daily live in Brazil).

MIKE STUBBS

"artist as professional interfearer" his project City Strapline Industries a media installation and website, reflects a critique of the language of regeneration and highlights the gaps in consultation processes between the professional enablers and "the enabled". Stubbs's 10 minute film Cultural Quarter (to be screened in the TAZ) exposes some of the gaps between urban developers dreams and citizens perceptions of what cultural space means and how to use it, followed by a discussion hosted by the artist.

DEEP
LOCAL

GROWING ROOTS FOR THE GLOBAL VILLAGE

Globalisation is renowned for its de-localising effects, as trans-national business and policies erode local cultures and harness them for their own ends. But, far from extinguishing locality, globalisation as a process also invites the creation of new kinds of localness. In this process of producing new localities the global is constantly being reformulated as a summary of singular new localities. The spread of telecenters, and urban digital culture projects are forceful examples of recent experiments in trans-locality. On the one hand, the adaptation of digital and other media to local contexts serve urgent needs: here it is decided among others who will and will not participate in digital cultures and in what ways. But these projects also provide opportunities to unearth fixed assumptions, and propose forms of situated activism and embedded innovation, as opposed to lab-based forms of "research and development".

NEW LANDSCAPES FOR NEW MEDIA

Date Friday September 12 **Time** 14:00 - 16:00 **Place** Melkweg, MAX

Part of the aim of the TML process was to go "deep-local", to those places were the involvement of media makers in a local environment passes beyond a temporary presence and becomes a long-term commitment. In this section we wish to devote attention to initiatives demonstrating how deep local commitment can go hand in hand with translocal connections - in ways that reconfigure modernity in ways that take greater responsibility for local environments and communities. These initiatives generally operate in complicated social environments, most often inhabited by an economically deprived and marginalised constituency, but where surprisingly strong and highly unique centres of media culture have emerged. What is the story behind these initiatives that provide a platform for these voices at the edge? What is their model of success?

PARTICIPANTS

Monica Narula, **Shveta Sarda**, **Ashish Mahajan**, and **Joy Chatterjee** present Cybermohalla (Cyber Neighbourhood) Project. Setting up digital media labs using free software in the LNJP squatter settlement and the Ambedkar Nagar Resettlement Colony in Delhi. www.sarai.net/community/saraincomm.htm

Ricardo Rosas (Rizoma.net)

Filipe Schmidt Fonseca (Project Metafora) São Paulo

Carl Biörsmark of the Culture and information center K@2 in Karosta - in the former Soviet naval base next to Ljiepala, Latvia, working with the left behind Russian ex-military population. www.karosta.org

Emer Beamer, was co-initiator of the Nairobits project, developed the concept, the website and the vision. In Nairobi she focused on the web design training of the youth. www.nairobits.com

Moderator: tbc

LANGUAGE

Date Saturday September 13 **Time** 14:00 - 16:00 **Place** Melkweg, Oude Zaal

Some key work in the process of localisation revolves around language. The exponential rate of language extinction and the possibilities of revitalization are big issues for many groups. Experts tracking indigenous language loss, say that intergenerational use of the mother tongue is the critical issue for vibrancy. No amount of multimedia or web dictionaries or student newspapers can overcome the lack of real use in and by families. But important demonstrations that media and technology can play a role in the revitalisation process are to be found in different contexts where software is localised to meet specific local conditions.

The reigning confusion in terms of evolving Unicode standards for languages that do not use the roman alphabet has been responsible for a completely arbitrary and artificial lag in the development of computer cultures in most areas of the world. This is at its starkest in South Asia, where one of the worlds most linguistically rich regions, suffers from a poverty of adequate technological support in terms of taking South Asian languages on to new media platforms. This is compounded by the fact that for the professional and cultural elites in this region, who also comprise the worlds third largest group of Anglophones. Besides the question of scripts, fonts and glyphs, also the creation of conceptual categories for working, creating and playing with computers that are able to derive their energy from local ways of doing and thinking need to be considered.

Contentious issues emerge. When working with young working class people in a slum in Delhi in a media lab, perhaps there need to be ways of thinking about a desktop environment that does not necessarily derive all its metaphors ('files', 'folders', 'directories') from an antiseptic office environment that these youngsters will never inhabit. Localisation, then would mean being responsive to the everyday conditions of the lives of users, most of whom are not and never will be office workers. Conversely this form radical localisation

might preclude the introduction of that same group to this culture and these forms of employment that they often - rightly or wrongly - are looking for. It raises intersting questions how deeply local the code should be.

PARTICIPANTS

Monica Narula on the Sarai Language group, Delhi (tbc)

Mario Torres, **Enlace Quiché**, **Santa Cruz de Quiché**, Guatemala
After the Guatemalan civil war ended, the region that suffered the most atrocities received assistance from the EU, US, UN. One program was the cultural and language revitalization of a couple of major Mayan languages. The project has a number of interesting rural programs to strengthen what are mainly oral languages. www.ebiguatemala.org

Martin Cleaver, researcher who has done extensive work on the politics of subtitling. (tbc)

Mohammad Qawasmi, a web site developer, has developed and maintained a number of leading Palestinian and Jordanian web sites.

Thomas Milo, runs a compnay that develops arabic scritps for Unicode, lives in Amsterdam.

Moderator: Steve Cisler

Steve Cisler is a librarian and telecommunications consultant, headed a project to free up unlicensed wireless spectrum (5 GHz band) for public use. In 1996 he helped the Association For Community Networking, and since then has been active in the rural United States and in Latin America to help grow community-based ICT projects.

ENDURING POST COMMUNISM: NETWORKS OF PATRONAGE

Date Saturday September 13 **Time** 12:00 - 14:00 **Place** Balie, Grote Zaal

In Central and (South-) Eastern Europe the cultural landscape has entered the Post-Soros Era, while still awaiting the arrival of the widely expected EU patronage for the arts and the civil sector. After the collapse of the communist state the Soros network paradigmatically took over the role of the patron of the arts and civil society, necessarily for a limited amount of time. When Soros started to withdraw from the region, surprise or no surprise,

local governments by and large neglected its legacy. In this new interbellum, a strange vacuum between Post-Communism / Soros, and the impending arrival of the EU, a new generation of cultural actors, organisations and artist initiatives has established itself, finding it's way in the context of enduring post-communism.

A dialogue (leading to a wider discussion) between representatives of grass root cultural initiatives. These projects and organisations are seeking practical and often novel ways and means today to begin or to continue diverse cultural activities. By opening a discussion to others similarly involved, useful tactical strategies (including fundraising) could be articulated and hopefully utilized. This discussion is an attempt to compare and question these different forms of stimulating the democratisation of the media space, and also the wider cultural space, through international networking as a tool to set up local situations. What works, and what doesn't? What kind of conflicts does this situation give rise to?

PARTICIPANTS

Discussants:

Tomislav Medak of [mi2]'s theory group www.pastforward.org , a philosopher writing about the "post communist condition in the Balkans".

Pode Bal http://www.podebal.cz. Artists collective from the Czech Republic tackled head on the issue of corruption in post-communist soviet satellite countries.

Tatiana Goryucheva, independent curator and art theorist from Moscow, www.debates.nl

Joanne Richardson - Subsol, organiser, networker and writer, based in Cluj

Respondents:

Petko Dourmana, Founding member of the new media arts organisation Interspace in Sofia, Bulgaria.

Zoran, Kuda.org Novi Sad

Piotr Wrzykowski (peter style) from the group Cukt in Poland cukt.art.pl

Oleg Kyreev, writer, critic and activist, founder of the Ghetto collective, Moscow

Tzvetelina Iossifova - co-director of The Red House Center for Culture and Debate, Sofia www.redhouse-sofia.org (tbc)

Carl Biörsmark co-founder of K@2 Centre for Culture and Information, in Karosta, Liepaja, Latvia. http://www.karosta.org (tbc)

Moderators: Nina Czegledy & Eric Kluitenberg

FREEDOM OF MOVEMENT == FREEDOM OF INFORMATION?

Date Sunday September 14 **Time** 14:00 - 16:00 **Place** Balie, Grote Zaal

The protest against borders has played an important role during the last edition of N5M. In the last 5 years activists have staged a number of highly mediatised protest actions against the contemporary border regime (anti-deportation campaigns, protest camps, etc). At the same time the enforcement of the migration management has become much more aggressive. With so many activities producing so little results it seems necessary to revaluate the strategies and tactics employed in the struggle against migration control.

Lately a number of projects have started researching and pointing out the structural similarities between the efforts to control the freedom of movement (migration management) and the freedom of information (digital rights management). That these attempts to gain control over the flow of information/persons haven't been successful so far, is not the result of organized resistance or campaigns, but must be attributed to the creative circumvention of autonomous individual actors and the organizing powers of informal economies.

PARTICIPANTS

Deborah Kelly, works closely with Zina Kaye to interrogate the rise of australian xenophobia. Founded: www.boat-people.org. Editor of the facts and services guide for refugees in Australia. "Know your rights", the first comprehensive legal guide in Australia and is being produced in 4 languages, which is widely disseminated electronically as a PDF.

Drew Hemment (futuresonic)

Presentation by Decoy on the Schengen Information System, a huge database in Strasbourg containing files on illegal immigrants,

Julian Oliver (selectparks, escapefromwoomera.org) is involved in the development of the game escape form woomera which simulates escaping from the highly controversial australina detention center of the same name. http://selectparks.net http://www.escapefromwoomera.org

Everyone is an expert: everyone is an expert's make world tour linking a number of noborder events across Europe with the WSIS in Geneva (www.expertbase.net)

Moderation: Paul Keller (noborder network - www.noborder.org)

PROJECTS

Everyone is an expert's make world tour linking a number of noborder events across Europe with the WSIS in Geneva (www.expertbase.net)

Escape from Woomera / http://www.escapefromwoomera.org/ / anti-racism/ anti-detention

Network:Firewall is an on going collaboration between people involved in the TML in Birmingham and Sarai that has grown out of our TML in December, and which focuses upon the movement of capital/information and people within the global landscape and the different impediments that are placed upon these flows, such as immigration controls, proprietary/open source software, urban planning & "public" spaces, cctv & financial markets. (contact: Si Griffiths / Access to Recycled Technology)

LABORATORY ITALY / NEW MODELS OF INSPIRATION
A CRITICAL SURVEY OF NEW MODELS OF ORGANISED RESISTANCE

Date Sunday September 14 **Time** 12:00 - 14:00 **Place** Paradiso, Grote Zaal

Italy is a country that could be regarded as a model of the future, both in a positive and in a negative way. The government of Silvio Berlusconi is a prime example of how media power can lead to political power and vice versa. Nowhere else in the world are the links between these two spheres op power so direct and so embodied in the person of one man. On the other side this sheer unfathomable accumulation of power has given rise to a very interesting and inspirational landscape of opposition, that is characterised by new forms of organised resistance.

PARTICIPANTS

Menno Grootveld & Cécile Landman (concept & realisation)

Matteo Pasquinelli (rekombinant.org)
Alessandro Ludovico (neural.it)

Jaromil, Free Software programmer and streaming media pioneer, media artist and activist, performer and emigrant.

TOPICS

Girotondi (spontaneously emerging new groups of Berlusconi-opponents, which operate largely outside of the previously existing framework of political parties, trade unions, etc.)

Tactical Television movement (see Matteo Pasquinelli's survey on nettime)
Telestreet (http://telestreet.it) is a spontaneous network of very-tactical street tvs (like French proximity tvs) that broadcast lo-fi videos only few hours a week.

No War TV (http://nowartv.it) is a satellite channel for an alternative coverage during the Iraq war (in these day it stopped but next should start again with another name - interesting problem).

Global TV (http://tvglobal.org) is the satellite channel from "Disobbedienti" and the Communist Youth.

Urban TV (http://urbantv.it) is a project for an open access television in Bologna and in other Italian Cities.

PRESENTATION: TACTICAL TELEVISION ITALY

Date Sunday September 14 **Time** 15:00 - 16:30 **Place** Paradiso, Grote Zaal

An instant report by Matteo Pasquinelli from Italy, where a wave of tactical televisions is rising connected to no-war mobs and the new global movement. After video- activism and net-activism this could be considered as a new kind of tv-activism in the belly of the beast. With: Telestreet (http://telestreet.it), No War TV (http://nowartv.it), Global TV (http://tvglobal.org) & Urban TV (http://urbantv.it).

PALESTINIAN VIDEO PRESENTATION

Date Friday September 12 **Time** 16:00 - 18:00 **Place** Paradiso, Kleine Zaal

Hona Sawt Filasten (Live from Palestine) by Rashid Masharawi and The Inner Tour by Ra'anan Alexandrowicz are two examples of recent documentaries, which deal with the Israeli/Palestine conflict from a surprising perspective.

Daoud Kuttab will introduce these films and other recent productions from Israel and Palestine. Daoud Kuttab is a Palestinian journalist and director of the Institute of Modern Media at the Al-Quds University in Ramallah, Palestina. He founded the Jerusalem Film Institute and the first internet-radio in the Arabic world, AmmanNet. www.ammannet.net

INDEPENDENT MEDIA IN TAIWAN

Presentation and showcase prepared by

Date Friday September 12 **Time** 14:00 - 16:00 **Place** Paradiso, Kleine Zaal

THE AMSTERDAM LOCAL MEDIA DEBATE

Date Friday September 12 **Time** 12:00 - 14:00 **Place** Melkweg, Oude Zaal

The Next 5 Minutes grew out of the lively mediaculture of Amsterdam of the eighties and nineties, which revolved around local radiostations such as Radio 100, Patapoe and Radio de Vrije Keyser, and local tv-stations such as StaatsTVRabotnik, de Hoeksteen and Vrije Keyser TV. Today most of these initiatives are either dead, dying or struggling to survive. What went wrong and what can we (still) do about it?

An open debate moderated by Menno Grootveld.
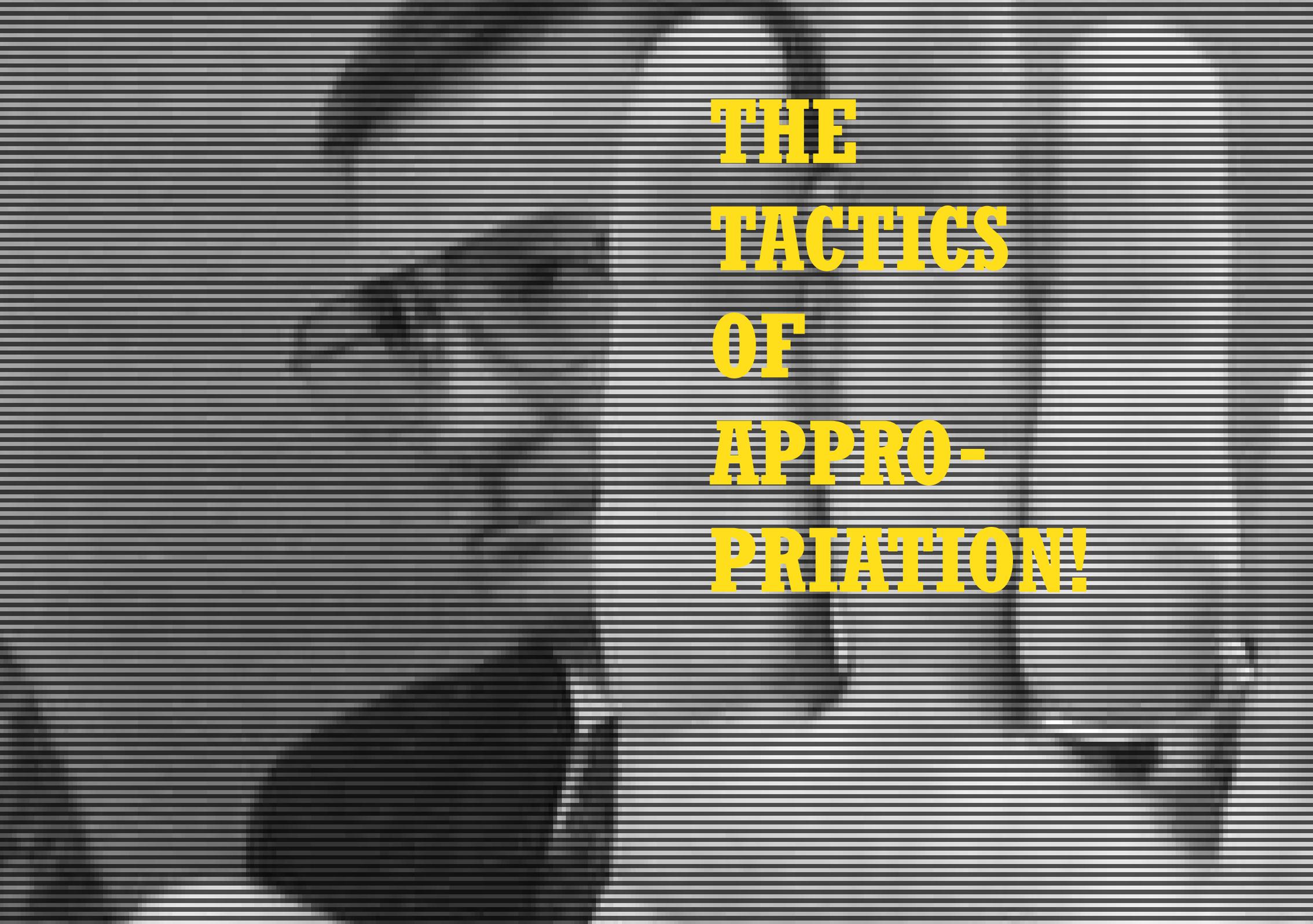
THE TACTICS OF APPRO- PRIATION!

From its earliest articulations, tactical media practitioners have always recognised "appropriation" as one of the prime constitutive elements of the tactical. From the re-purposing of the fruits of the consumer electronics industry, (exploiting video's forensic immediacy to institute a subject centred realism) through to later phases of new media tactics, as evinced by the work of groups like RTMark, and the practices of logo tinkering, and imposturing, blossoming on the Net. Thus rather than complaining about the speed with which our tactics are stolen it is time to recognise that tactical media has been in the appropriation game all along.

Indeed it is in the precise moment of appropriation that power becomes momentarily visible. And here lies the opportunity for the balance of power to be re-defined, for the weak once again to turn the tables on the strong. Appropriation is the name of the game. The important question is who appropriates whom?

There are some who would rather seek solace in the belief that a new social movement is emerging from the formation of alliances between a multitude of heterogeneous critical groups and micro-movements. But those who believe that mass movements are immune from appropriation should observer the ease with which Chirac together with a coalition of EU member states have appropriated the mass peace demonstrations to legitimise their geo-political stance visa a vie America. The scope and logic of appropriation are infinite. Here as elsewhere power exists both where it is enacted and where it is being challenged

If appropriation is indeed one of the crucial operators of media politics, the question how that condition can be effectively addressed (rather than escaped from), is especially important. So we can ask questions like: in what ways are opposition politics these days constrained by logics of appropriation? and how can we conceive of appropriation as something that enables instead of threatens antagonistic politics?

TACTICAL MEDIA IN CRISIS

(Strategies for Tactical Media)

Date Sunday Sept 14 **Time** 16:30 - 19:00 **Place** Paradiso, Grote Zaal

The closing strategy debate of Next 5 Minutes 4, on the limits and prospects of tactical media. Many people feel that reactionary forces have hijacked the symbolic landscape of media. In the preparation for this debate media theorist McKenzie Wark asks why progressive and alternative media were so taken aback by the events and the way they were subsequently seized upon by the media tacticians "from the dark side"? Why were the tacticians on the bright side unable to seize the momentum of intense public debate

over the last two years?

McKenzie Wark advocates a strategic engagement with the tactical and media. He writes: "it is our task is to invent a means of grasping and even accessing the event-space of media itself, rather than merely explaining it away." Leading to the key question: "Can Tactical media anticipate, rather than be merely reactive?:... We require "a better theory, but one that is simultaneously a better practice. A practice one might call: strategies for tactical media. Not a strategic media, but a strategic depth of concepts and competences for engaging with the event-space of media in the moments when it is in crisis."
An open microphone debate, fired off with 4 short introductory statements by:

McKenzie Wark, Australian media theorist and writer, currently lives and works in New York.

Arun Mehta, Delhi-based activist and educator.

Joanne Richardson, writer, organiser and editor of subsol webzine, Cluj.

Jodi Dean, editor of Feminism and the New Democracy (Sage, 1997). She has recently published a book on the ideology of the information age, Publicity's Secret.

Flying mike moderators: David Garcia & Eric Kluitenberg

THE INDYMEDIA DEBATE

Date Saturday September 13 **Time** 14:00 - 16:00 **Place** Melkweg, MAX

As a global network of more than 100 open-publishing news-websites run by volunteers using free, open source software, Indymedia represents a successful example of tactical media. The scale of reporting and global collaboration is flexible. Individual websites, although "branded", are customised according to the needs of local collectives. Apart from websites, Indymedia uses a wide range of old and new media from photocopies to radio streams and video. However, the very diversity of Indymedia and its rapid expansion leads to contradictions, conflicts and debates. Is Indymedia a model for the further development of tactical media or has it reached its limits?

An open debate session moderated by Menno Grootveld, with introductions by Sheri Herndon (Indymedia Seattle) and Geert Lovink (media theorist, Brisbane).

BOOKLAUNCH: MY FIRST RECESSION - BY GEERT LOVINK

Date Friday September 12 **Time** 16:00 - 18:00 **Place** Balie, Grote Zaal

My First Recession - Critical Internet Culture in Transition
V2_Publishers, Rotterdam, 2003

Book Presentation by Geert Lovink

My First Recession starts when the party is over. The study maps the transition of critical Internet culture from the mid-late nineties Internet euphoria up until the dotcom crash and the subsequent downfall of the global financial markets and Œ911., Ignoring techno-libertarians who blame governments for the Œtech wreck, the study sets out to critically examine contemporary Internet culture. What happens when new media become wide-spread? After having a good laugh about absurd dotgone business plans it is time to prepare for the tough battles ahead. Internet wars are on the rise. Fueled by spam, viruses and server attacks, tensions on the ever-expanding Net have increased dramatically. Open, egalitarian Internet communities have become vulnerable. The Œonline Other, is no longer met with hospitality. The general climate has become one of paranoia, conspiracy and distrust. Every downloaded email or piece of software can turn out to be a fatal Trojan horse.

Internet critic Geert Lovink looks into the ambivalent attitude of artists and activists take as they switch back and forth between euphoria and skepticism. The book contains case studies of dotcoms, the internal dynamics of virtual communities, the stagnant situation of online audio and video, debates over how new media can be taught and designs for a Œfree software society.' The central question is which information architectures deal best with information overload. How can Internet as an unfinished project maintain its liberty? Is filtering contrary to the philosophy of openness? Do peer-to-peer networks such as Napster, weblogs and wireless networks offer a way out of the growing discontent around new media? My First Recession is a contribution to the dialogue between citizens, designers, programmers, business and governments to shape the global network society. The information infrastructure is too important to be left to technologists or e-commerce consultants.

Geert Lovink (1959, Amsterdam), media theorist, net critic and activist, based in Sydney, In 1995, together with Pit Schultz, he founded the international "nettime" circle http://www.nettime.org which is both a mailinglist. MIT published two books in 2002 "Dark Fiber", a collection of esssays on Internet culture and "Uncanny Networks", and most recently My First Recesion.

USES AND ABUSES OF THE LANGUAGE OF HUMAN RIGHTS

Date Sunday September 14 **Time** 12:00 - 14:00 **Place** Melkweg, MAX

Throughout the Next 5 Minutes the continuing relevance of the language of "human rights" will be represented through very concrete examples, all of which emphasise the actuality of struggles in the present. These instances will show the ways in which traditional human rights insistence on memory, revelation and documentation are given new power through the tactical uses of mainstream as well as small scale self "do it yourself" media. Alongside the priority given to actual moments of testimony, from those with the most at stake, there is also a panel that will be as open as possible to theoretical innovation. A core aim of these discussions will be to look at the growing gulf between the pragmatic, de facto theories of human rights that have emerged in specific situations over the past fifteen years and the human rights orthodoxy of the major international players such as governments and major NGOs. This discussion might help to separate the things, which it is smart to be critical or cynical about from the very important and innovative work being done around the world, but all of which is currently called "human rights".

PARTICIPANTS

Meg McLagan
Assistant Professor of Anthropology at New York University. She is currently developing a project on the relationship between globalization, media, and the emergence of new political formations, focusing in particular on the international human rights movement. Source: http://www2.fmg

Danielle Riou
Has played an important part in developing and maintaining the Slobodan Milosevic Trial Public Archive http://hague.bard.edu an international effort aimed at providing a public record of the trial and to preserve it for future researchers, established by the Human Rights Project at Bard College. www.hague.bard.edu
A physical archive of broadcast-quality digital video (dvcam) is being stored at Bard and will be made permanently available to researchers. Riou is a passionate advocate of public access to information, and believes that human rights is the ground on which many of the battles over intellectual property and individual freedoms will be fought.

Sam Greggory
Representative of Witness (http://www.witness.org/) an organisation making video and technology tools available to human rights defenders and mobilizing public concern and activism in order to move human rights issues to the forefront of political debate. Sam is

Program Coordinator, a video producer, trainer and human rights advocate. A Graduate Student Fellow at the Center for International Development, he also focused his studies on strategies for influencing opinion and the interaction of the press and policy/politics. During his graduate studies, Sam worked in Vietnam for Oxfam GB, and authored a report for Oxfam America on how to enhance communication strategies during humanitarian emergencies.

Oleg Kireev
Art- and mediacritic, editor and curator. Kireev participated in a number of media-political campaigns ("Against all parties", 1999) and actions ("Barricade at Bolshaya Nikitskaya", May 1998). Author of articles on art and politics in the Russian and international press ("Novaya gazeta", "Nezavasimaya gazeta", "Flash art", "Siksi", "Mute"). Since 2001 runs an internet-site and publishing project "ghetto" (www.getto.ru), and edits books on Russian radical reality. Based at Moscow.

Gurpal Singh
"Gujarat Shared Footage Group" are an informal group of people with a background of film and television... who came together in the aftermath of the riots in Gujarat in early 2002... they decided to document whatever they could with their meagre resources and to make this footage available to all (who would use it to promote harmony), without any notions of authorship or ownership... and people started calling this the "shared footage group"... people kept chipping in with money, or equipment or services, and after spending many months there we have ended up with over two hundred fifty hours of video material relating to the riots and rehabilitation process... over a hundred people have taken part in this project.

Moderator: David Garcia

CONTESTATIONAL SCIENCE
IDENTIFYING THE SITES OF STRUGGLE IN THE LIFE SCIENCES

Date Saturday September 13 **Time** 14:00 - 17:00 **Place** Balie, Grote Zaal

A debate prepared by Faith Wilding and Steve Kurtz.

I - This panel that introduces six key themes that we believe need further development and attention as they relate to resistant activity.

1. Biopiracy, the disappearing biological commons, and organic privatization. Capital has opened multiple fronts in the organic world to serve its neocolonization efforts. On the one

hand, it plunders the natural resources of any nation incapable of maintaining a defensive border, while at the same time weakening the culture by destroying or fortifying common resources that had been collectively developed and held.
Speaker: Michael Dorsey

2. Bioinformatics. What results can we expect from the integration of organic and synthetic codes? How can this hybrid be used by capital for engineering the social, nature, and the body?
Speaker: Eugene Thacker
Assistant Professor at Georgia Institute of Technology. His book Biomedia will be published this year, and he also works with Biotech Hobbyist.

3. Food production. Transgenic production has changed the food industry into a more efficient weapon against autonomy on the individual, local, national, and global levels. Monsanto has openly claimed that its goal is to consolidate the world food supply. Once food production is in the hands of a few transnationals (which already control 40% of food production), what results will it have for the global and national political economy and for the environment? Speaker: Claire Pentecost

4. Tissue and organ production. Tracking the trans-national flow of patented stem-cell lines and protocols, human DNA, organs, and tissues has become a crucial issue for understanding who produces these exceptionally valuable products, who (and at what location) gets access to them, and the politics of use in research and on the open market.
Speaker: Irina Aristarkhova
Aristarkhova has published and lectured widely on cyberculture and cyberarts and critical issues in image processing; ethnicity and gender in cyberspace.

5. Reproductive rights. With the rebirth of positive eugenics in conjunction with crackdowns on control over one's own body, what must be done to insure individual choice, and to not have it replaced by commodity choice in the service of capital?
Speaker: Women on Waves
A pro-abortion activist group that has rebuilt a boat as a floating abortion clinic, to circumvent national legislation in countries where abortion is illegal.

6. Drugs into bodies. As AIDS and other diseases ravage nations, classes, and ethnicities that are unable to meet the drug companies demands for profit, the question of drugs into bodies has tremendous immediacy and resonance. What can be done to bring people the drugs needed to survive, and how can pharmaceutical companies be pressured to alter policies that unshakably favor the needs of the world's wealthiest people?
Speaker: David Barr
Barr is an advocate for HIV treatment since 1987, former Staff Attorney for Lambda Legal

Defense Fund, and Policy Director for the Gay Mens' Health Crisis. He was the Executive Director of the Forum for Collaborative HIV Research. He is currently a Consultant working with, among others, the Tides Foundation and Open Society Institute.

Moderation and Facilitation: Faith Wilding

II - Session Structure

Since panels are never an optimum way to present, we want to keep the presentations short. Eeach speaker will open with a 10 minute statement, after which we turn the speaking platform over to the floor. The hope is that those coming to the session will arrive with as many tactical possibilities that can be presented during the session. For this second part we aim at keeping the discussion on a practical level.

THE LEGACY OF THE GLOBALISATION PROTESTS AND THE POLITICS OF APPROPRIATION.

Date Sunday September 14 **Time** 12:00 - 14:00 **Place** Balie, Grote Zaal

What to make of the fact that, when it comes to forms of protest, globalisation protests can easily be interpreted as both the arrival of the new and the return to the old? In one sense, the globalisation protests that have continuously erupted ever since Seattle have brought us decidedly new forms and formats of contestation. The people in the streets are no longer a mass, they are multitudes, and the dependence on mass media for the mediatisation of protest is being unsettled by radically distributed modes of independent reporting. From the standpoint of tactical media, however, the globalisation protests may also appear as a return to rather classic forms of antagonistic politics. As tactical media imply a distancing from the classic format of the demonstration, the globalisation movements seems to be very much about masses in the streets, and making headlines. Or is it that globalisation protests invite us to begin telling the story of tactical media anew?
For one thing, these events bring home the fact that in the current situation of media-based politics, all images, including those of protest, are intrinsically appropriatable. The rule that no image, slogan or sound is owned exclusively by any one agent, also applies to the images, slogans and sounds of protest. In fact, appropriation may well be the name of the game of antagonistic politics in the current media context. "Who gets to define whom?" being what is at stake in this process. The globalisation protests, then, neither signal the return to old and familiar forms of antagonistic politics, nor do they signal the arrival of a pure and new emancipatory politics. Rather they introduce an impure politics, where the status of the claim put forward by protest, is not clear beforehand, but is still to be

determined: and where the fight over the definition of the point made by protest, is an intrinsic part of the political struggle. This means that retaining a belief in the rift between mainstream and alternative media formats, is ill suited to address the situation of antagonistic media politics. So tactical media rather than being a synonym for "alternative media" is in fact situated at the intersections of mass and alternative media: in which alternative media are increasingly mobilized on the sites of big politics (summits), but simultaneously promote a move away from them (the distributed politics of the net).

PARTICIPANTS

Brian Holmes, art critic, theorist and activist, particularly involved with the mapping of contemporary capitalism.

Joanne Richardson, coordinating a media production & education program in Cluj, include. net.radio, video production and a local Indymedia chapter, writer and editor of subsol webzine.

Geert Lovink Critic and Media theorist

Richard Rogers - Issue Atlas project. Tracking and visualising the proliferation of activist issues on the web.

Jodie Dean, is the editor of Feminism and the New Democracy (Sage, 1997) and Cultural Studies and Political Theory (Cornell University Press). She has recently published a book on the ideology of the information age, Publicity's Secret.

Moderator: Noortje Marres

PUBLIC DISCUSSION: GOING WSIS?

Date Saturday September 13 **Time** 17:00 - 19:00 **Place** Melkweg, Oude Zaal

In December of this year Geneva will host the World Summit on the Information Society (WSIS). Behind the facades of the proven all-inclusive UN summit rituals the participants are supposed to develop "a common vision and understanding of the information society". The "common vision" developed during the WSIS charade, of course, will serve to occlude the real agenda of the Northern bloc: increasing control of information and consolidating intellectual property in order to advance its interests on the global scene.

The Geneva_03 group, an affiliation of autonomous media actors, first came together during the Hub in Florence's European Social Forum in 2002. At <geneva03.org> the collective offered a live stream from the last G8 meeting, held in Evian. Since then they have been working on a framework that responds and formulates alternatives to the WSIS process. This framework will result in a parallel event to be held in Geneva concurrently with WSIS in December 2003.

This public discussion is aimed at giving this and other groups the possibility to discuss their diverging perceptions of the WSIS process and strategies of intervention with other parts of the critical media community.

While the structure of this public discussion is very much dependent on the composition of the participants and their input (Geneva_03, CRIS (Communications Rights In The Information Society and Public Netbase/openflows.org have been asked to participate) the discussion will structure itself around the following points:

1. What is at stake in the WSIS process?
2. What are the issues that WSIS fails, deliberately or otherwise, to address?
3. How can we deconstructing the myths of "civil society" and the "digital divide"?
4. Who's in and who is out? What is the agenda of those NGOs that participate under the "civil society" label? What can be done with their empty political correctness?
5. A brief introduction to the alternative frameworks/approaches currently planned con currently with WSIS.
6. How can we realise contestatory strategies that don't mirror the rhetorics of those whose practices we oppose?

(Please note: in addition to this public discussion, there will be an open preparation meeting for the counter-WSIS preparations on Thursday 11/9 in Amsterdam. Interested parties wishing to attend the meeting should send mail to prep-l@geneva03.org beforehand for details of the location and time. This public discussion is aimed at giving Geneva_03 and other groups the possibility to discuss their perceptions of the WSIS process and strategies of intervention or alternatives with other parts of the critical media community.)

CANCUN WTO BRIEFING

- history is what's happening -

Date Sunday September 14 **Time** 20:00 - 22:00 **Place** De Balie, Grote Zaal

The 14th of september is sceduled to be the final day of the ministerial conference of the infamous WTO, in Cancun Mexico.

Whatever the outcome there, we will have to deal with it all over the world. Roughly three scenario's can happen: The WTO collapses; demonstrators and oppositional forces meet heavy repression, or the WTO reaches a new agreement speeding up economical globalisation.

From 8-10 pm we will give an account of what happened in Cancun so far, give impressions of media-coverage, and try to get into contact with activists there. We will also discuss the development of alternatieve media-structures and how they functioned during the Cancun protests.

THE
TACTICAL
AND
THE
TECHNICAL

Specific forms of technology enable and constrain specific possibilities of use. Technology is never neutral, it is never matter of fact, but is constructed with an in-built agenda that is most often informed by economic and political interests, but is also invested by a host of implicit cultural assumptions. Main-stream technology developers will, however, more often than not deny such issues, and instead present a naturalised image of technology, technology as a fact and force of nature. Tactical Media practitioners have therefore always concerned themselves not only with the use of existing media technologies, but also with the construction of technology itself. Uncovering the implicit politics and cultural biases of media technology is one critical practice we want to highlight here. The necessary complement to that is people building their own tools and infrastructures, shaping their own technology that fits with their particular singular agenda's and politics. The technical is therefore a vital aspect of the tactical in the contemporary media ecology.

THE MAN INSIDE THE MACHINE IS STILL THERE.

Feminist Approaches to Tactical Media Practices.

Date Friday September 12 **Time** 12:00 - 14:00 **Place** Melkweg, MAX

Over the past several years, cyberfeminist activists around the globe have taken action in developing a variety of tactical media approaches specifically addressing gender related social injustice and under-representation of women's concerns in both cyber and real space. Models and applications range from hands-on hardware skills workshops, to floating reproductive health clinics and interventions in the erotic entertainment industry, to name just a few.

Compelled by the continuing urgent need for gender and racial diversification of cyberspace, and the seemingly never-ending reports of women's rights violations around the world, it is timely to examine resistant feminist and activist responses to these issues in the context of this international gathering. Rather than focusing our debate primarily around theoretical discussions, the aim of this panel is to share first-hand practical and tactical experiences and methods in order to encourage an informed conversation between panelists and audience.

The panel will be co-moderated by Beatriz da Costa and Faith Wilding

Beatrizde Costa is a Machine Artist and Tactical Media Practitioner. Beatriz' background is in kinetic sculpture and interactive installation and more recently robotic art. Currently working in collaboration with Critical Art Ensemble.

Faith Wilding artist and writer. She is a member of subRosa, a reproducible cyberfeminist cell of cultural researchers committed to tactical media, activism nd critique. www.art.cfa.cmu.edu/wilding/ subRosa: www.cyberfeminism.net

RADIO SPACE "WIRELESS IN YOUR PSYCHE"

Date Friday September 12 **Time** 14:00 - 16:00 **Place** Balie, Grote Zaal

Although a single media radio (unlike television) is infinitely various in how it may be situated. The demographic spectrum of radio is very wide, on the one hand as Arun Mehta points out, radio is THE ONLY electronic communication medium that the poor man in India can afford. In the world where there's no Internet, no television, and not even much printed material radio is the critical medium, with Language revitalisation as a big issue for a lot of groups. But at the other end of the spectrum, Ted Byfield points out that one of the reasons for radio's importance in the US is that it is the only media that penetrates into cars. And often does so employing the more participatory forms such as "the simulacrally 'democratic' call-in talk shows, etc), this is a very powerful way to define and project political issues".

There is no doubt that one reason for the re-discovery of Radio has been the internet. In principal "Radio stations have become global. You don't need to have very high powered transmitters, or be a BBC or a Deutsche Welle, to go global via radio now. You can do it via the Internet." But many have also discovered the limitations as Arun Mehta says Internet radio is not a very good broadcast medium. If a thousand people start listening to the same station, the server packs up. Radio also somehow has to be *wireless in your psyche*. You can't be tethered to a computer." As the Internet radio station amannet has shown us with tactical combinations of internet and terrestrial transmissions even make use of cell phones, it is the hybrid media solutions that most successfully short circuits the regulatory and in the process open up new spaces in the process of "mobilisation" including the spaces where radio can do more than simply carry data but also operate as an expressive tool in its own right.

PARTICIPANTS

Daoud Kuttab, a Palestinian journalist and director of the Institute of Modern Media at the Al-Quds University in Ramallah, Palestina. He founded the Jerusalem Film Institute and the first internet-radio in the Arabic world, AmmanNet. www.ammannet.net/english

Arun Metha, Dehli based activist and educator, president of the Society for

Telecommunications Empowerment (STEM), which seeks to bring the benefits of modern telecommunications to the poor. www.radiophony.com/html_files/promoters/arun.html

Jo van der Spek on Community Radio in Afghanistan: Report of a fact-finding mission www.comunica.org/afghanistan

Peter style of CUKT (Poland) is working on a pirate Radio station for Gdansk

Adam Hyde & Honor Harger, r a d i o q u a l i a, an on-going project that explores the boundaries between radio and on-line audio. www.radioqualia.net

Moderator: Ted Byfield

PAPER TACTICS AND THE REVENGE OF PRINT

Date Saturday September 13 **Time** 12:00 - 14:00 **Place** Melkweg, MAX

Is the paper medium in the wireless era simply passé for activists? And are Zamizdat, fanzine and political magazines only interesting for historians? After the mid-nineties zine-crisis, due to a sudden rise of the cost of paper and the advent of the Internet, the actual role of magazines seems to be re-defined. Are zines still strategic tools for the circulation of ideas?

PARTICPANTS

Franco Berardi Bifo, founder of the seminal seventies zine
A/Traverso and now starting new paper initiatives to funding its 'Rekombinant' list + web efforts, Italy http://www.rekombinant.org

Tomaz Trplan, member of media watch, monitoring mass media in
Slovenja, including official and alternative papers. http://mediawatch.ljudmila.org/

Cecille Landman freelance journalist and researcher, writing sometimes on the edge of war conflicts, Amsterdam

Alexander Hansson organiser of the conference "European peripheral magazines", of underground and political magazines in Lund (Sweden). www.epmc.nu (tbc)

Todd Lester on African cartoon culture. Lester organised the Zanzibar TML in the frame of the Zanzibar International Film Festival (ZIFF).

Nathan Mpangala, Tanzanian cartoonist, founding member of the Popular Association of Cartoonists in Tanzania (PACT)

Facilitated by Alessandro Ludovico.

THE TACTICAL MEDIA TOOL BUILDERS FAIR

Continuous Saturday September 13 **Time** 12:00 - 21:00
Continuous Sunday September 14 **Time** 12:00 - 20:30
Place Paradiso, Oude Kelder

Next 5 Minutes 4 will host a mini-fair of tools developed by artists and activists, running continuously during the entire festival. At any time three or four projects will be presented simultaneously in the fair-space by the makers themselves who will be up for questions and discussion. The emphasis of the fair space will be focused primarily on streaming media, wireless media, open source publication tools and tactical gizmo's. However, also artists' devices that can be used by others and conceptual tools can be presented in the space.

Presentations rotate every few hours. An exact schedule of projects and presentation blocks will be published at the festival.

OVERVIEW OF INVITED PROJECTS

(FULL INFO AT WWW.NEXT5MINUTES.ORG)

Project: TamTam
Short Description: Web Based Content
Management System
URL: http://tamtam.mi2.hr/TamTamDev/
Developed by: MAMA/Mi2 (.hr)

Project: Dyne:bolic
Short Description: Bootable CD Streaming
Environment
URL: http://dynebolic.org/
Developed by: Jaromil (.it)

Project: MuSE
Short Description: Audio Streaming
Software
URL: http://muse.dyne.org/

Project: RealTime
Short Description: Realtime GPS Mapping
URL: http://realtime.waag.org/

Project: uPhone
Short Description: Community
Phone-to-Web Journalism
URL: http://uphone.org/

Project: WiFi HOG
Short Description: WiFi Jamming System
URL:
http://www.coin-operated.com/projects

Project: Acmi Parks
Short Description: GPL Gaming System
used by Escape from Woomera and other
tactical/cultural projects
URL:
http://www.selectparks.net/index2a.htm

**Project: Open Source Streaming
Alliance**
Short Description: Network of free
streaming servers
URL: http://www.streamingalliance.org

Project: Marcel
Short Description: High bandwidth art
network
URL: http://www.mmmarcel.org/english/
contents.html
Developed by: various

Project: OpenMASH
Short Description : Mbone streaming
media toolkit
URL: http://www.openmash.org

Project: V2V
Short Description: Peer to Peer activist
video distribution network
URL: http://www.v2v.cc

Project: Discordia
Short Description: Weblist/blog
URL: http:// www.discordia.us

Project: Frequency Clock
Short Description : Free Media System
URL: http://www.frequencyclock.net

TO BE CONFIRMED

KiKi
Web BAsed Content Management System
Developed by Ljudmilla Media Lab

StreamStudio
Multiple Streaming Engine using ffmpeg
Developed by Interspace (Bulgaria)

Consume
London Wireless Infrastructure

Campsite
Powerful CMS

OPUS
Image tracking system (Sarai)

NINE
Community Story Telling
Graham Harwood

WORKSHOPS

Next 5 Minutes 4 will host an extensive series of workshops that will focus in a more concentrated setting on various aspects of the overall festival program. The workshops will have a more practical and 'hands-on' character. The workshops will feed on the availability of a unique group of highly experienced practitioners and specialist brought together for the festival in Amsterdam from many different countries. The main workshop locations will be the Waag Society, Imagine IC (Amsterdam South East), the Artlab of Montevideo and a dedicated and fully equipped workshop space at the Melkweg. The workshops will start in the days prior to the festival and will extend for two days beyond the three main festival days, thus making available a full week for the workshop program.

The registration for workshops will be open for festival participants and audience, but is limited to a maximum number of participants. Where possible audience facilities will be made available for people who want to follow the workshops as listeners. At the 2000 net.congestion festival we discovered that the interest for this possibility was surprisingly large.

INDYMEDIA WORKSHOP

Date Saturday September 12 **Time** 10:00 - 12:00 **Place** De Balie, Salon

A work and strategy meeting as an upbeat to the Indymedia debate on Saturday.

TV HACKING

Date Sunday September 14 **Time** 14:00 - 16:00 **Place** Melkweg, Oude Zaal

A workshop on unconvential ways to enter TV broadcasts. Prepared by Kees Stad.

AIDS ACTIVISM WORKSHOP

Date Sunday September 14 **Time** 12:00 - 14:00 **Place** Melkweg, Oude Zaal

GENDER IT WORKSHOP

Date Sunday September 14 **Time** 12:00 - 14:00 **Place** De Balie, Salon

A workshop as follow up to the 'man in the machine debate', prepared and hosted by Faith Wilding and Arun Metha.

OPEN SOURCE STREAMING ALLIANCE AND DYNABOLIC CD-ROMWORKSHOP

Dates 9, 10 & 11 September **Place** Netherlands Media Art Institute, Montevideo/TBA

For the Next 5 Minutes festival an open source streaming workshop will be organised by the Netherlands Media Art Institute. During the workshop participants will learn how to use open source streaming tools and set up a streaming network for the festival.

Adres Keizersgracht 264 - 1016 EV Amsterdam - www.montevideo.nl

PERFORMANCE PROGRAMS

Next 5 Minutes 4 wishes to continue the tradition of bringing together extensive performance programs with radical art and media experiments that transcend the traditional contours of regular art and media production. In the spirit of the infamous Low-Tech Show of the previous edition and the very successful performance programs of the net.congestion festival, we want to invite performers from around the world that challenge the traditional frameworks of art and media production. Besides the four evening programs that are planned in the main festival locations (Paradiso, Melkweg, Balie), we are also looking for unconventional interventions into the public city space of Amsterdam (Urban Interventions).

The TML process has so far delivered a long list of performers from many different countries and regions even beyond the sites where the various TMLs were organised.

VOICING RESISTANCE: HIP HOP AS POLITICAL CULTURE

Date Friday September 12 **Open** 20.00 **Place** Paradiso, Grote Zaal
Start of the program 21.00 **end** 04.00

A performance night devoted to Hip Hop as a site of resistance that has long left its roots in the North American urbania. The performance night will bring together musicians and collectives from the USA (Code Red), the Beta Bodega Coalition ‡ Latin America, Brasil, as well as from urban France, Amsterdam South East, and other contested environments.

INVITED ARTISTS
Supersoul (Lex/Metatronix), Seth P. Brundle (Beta Bodega), Manuvers (Botanica del Jibaro) en La Mano Fria (Beta Bodega).

SABOTAGE PERFORMANCE NIGHT AT MELKWEG MAX

Date Friday September 12 **Start of the program** 21:00 **Place** Melkweg

The Speculative Archive, Los Angeles, United States
In the light of recent events

"In light of the recent events" is a PowerPoint presentation that draws from thousands of pages of declassified U.S. government files pertaining to the overthrow of Salvador Allende in Chile on September 11, 1973. These files form the basis for a series of speculative documents, which focus on the production of knowledge and forgetting in the context of violent political events. The Archive file series which constitute the presentation include "Richard Helms: Selected Napkins, 1970-1972", "Situation Report, or what perhaps history will ask in retrospect, October 1, 1973", "A human rights record (December 1974)", and "Addendum: as though there is nothing else on the drawing board (1984?)."
Speculative Archive presentations activate specific historical records within the current discourse of terror in order to consider the relationships between secrecy, violence, public knowledge, and memory. The presentations use declassified U.S. government documents as source material for the production of new images and texts. These new documents examine the complex of effects generated not only by the policies recorded in government archives (e.g., a staged coup, a covert action, a proxy war, an arms shipment, an election rigging) but also by the practices and procedures of documentation.
The Speculative Archive is coordinated by Julia Meltzer and David Thorne, artists living and working in Los Angeles.
www.speculativearchive.org

State of Sabotage, Vienna, Austria
Amikejo - national dish and SoS consulate

During Next 5 Minutes, the State of Sabotage will present its national dish and consulate. With its national dish State of Sabotage will territorially rent the intestines of its aspirant civilians. The audience is invited to the SoS national dish that will remain forever in the larger bowel of the audience after consumption. The national dish will contain a Maraschino cherry, specially engraved with SoS typography.

Maraschino cherries will be prepared with chemicals that, like formaldehyde, will not be assimilated nor digested, but will travel through intestines.
The two-hour performance and dinner will take place in a Mongolian tent and will be accompanied by the rejoicing electronic sounds of DJ Pomassl. Inside the tent a temporal SoS consulate and embassy will be installed, where the audience can apply for SoS citizenship and passports.

Amikejo means "place of great friendship" in Esperanto. Amikejo was the proposed new name for the former micro nation "Neutral Moresnet" that had the ambition to become the first Esperanto nation in the world marking the geographical highest point of the Netherlands, Vaalserberg, between 1815 and 1919.

First started by artist Robert Jelinek as a project in 1992, in operation since 1994 as an international music and art label, collective and organization, Sabotage now, in 2003, draws its own artistic conclusions and declares itself a state - a state in time, with its citizens' territories constantly growing, but without the demarcation of national borders. Everyone can own a SoS passport and enjoy the status of a SoS citizen. SoS is a physically vital collective body, installed in real daily social and political space. It is a growing organism whose dynamics, spirit and diversity are shaped by the citizens themselves.
www.sabotage.at

Clausthome / F5, Riga, Latvia
Spectrosphere

Sound & video live mix, in which the video is based on different sound parameters and inspired on noise color theories.

Martins Ratniks (image) and Lauris Vorslavs (sound) are artists connected to RIXC, centre for new media culture in Riga. http://re-lab.net/f5/clausthome

NO ESCAPE

Date Saturday September 13 **Start of the Program** 20:00 **Place** Paradiso

No Escape is an evening with experimental electronic music, installations and several sur-prising guest performances. No Escape might be a long stretch: starting off at 8pm it only comes to an end ten hours later, at 6am.

INVITED ARTISTS

Funckarma vs. Shadowhuntaz (Dub / Skam), Cane (Warp), µ-Ziq (Planet-Mu), Erol Arkan, Rauw, Nathan Hactivist, and Joost van Bellen.

Secured by CSE Systems

"FEM SND"

Date Saturday September 13 **Start of the Program** 21:00 **Place** Melkweg

"Fem snd" will be a party within Next 5 Minutes which features electronic music by women. In live performances and DJ sets the invited artists introduce a variety of ground-braking conceptual and technical innovations, presenting electronic music, ranging from experimental to dance floor. The idea for "fem snd" has been conceived during the TML Berlin, in the workshop "sounds tactical".

INVITED ARTISTS

Riz Maslen aka Neotropic, live
Crunchy beats, layered soundscapes, scratchy guitars, childrens xylophones... expect anything from folk, rock and neo classical in her performance. Alongisde her lo-fi super 8 road movie. Neotropic will also be showcasing material from her forth coming album White Rabbits.

Mieko Shimizu aka Apache 61'
Mieko combines traces of dub, drum 'n bass, noise, and ambience into thick textures of energized electronic music. She has been crossing over the art, music and club scenes with its depth defying eletronica unashamedly driven by its rhythmic core - layers and layers of cross woven breaks and shattered percussion, battling waves of sub bass.

The Godmothers, part II, live
"Moto Nero" is a sound-performances which the Godmothers part II have developed for

four turntables and effect gear to a short-film by Maria Ploskow. With various technical skills they created sounds and noises to underline the movements of the never-ending story (all computer generated drwaings). Sentite!

Gudrun Gut, music selector
Since the eighties a well-known Berlin-based musician, composer, performer, label-owner (monika enterprise), and host of the radio show "oceanclub", GG does a special DJ-set with music by women only - mostly new experimental electronic, adding some of her own tracks.

Donna Maya, DJ
She is member of the Godmothers, part II and is well-known to move the masses with her drum 'n base mixes.

Saphine, DJ (aka. Kriz / Miss Johnny)
She is a well-known member of the drum ' n base community, and prefers massive tunes and diverse forms of broken beatz.

Übergeek (Amy Alexander), VJ
She is the Live Internet VJ for the Geek Age and presents for the first time 'CyberSpaceLand', Post-dotcom entertainment. She turns search engine queries into fun-and-funky club visuals while revealing the poignant poetry of net culture. An all-text video mix, CyberSpaceLand is generated in real-time by slightly chaotic algorithms and a human VJ with slightly odd-looking wireless computer gear taped on.

In addition to the party which is also understood as a networking activity, there will take place 'fem snd - unplugged' an informal meeting on Sunday at 1 pm, where the artists, organizers and an interested audience meet to discuss political and economic implications of electronic music, like for example peer-to-peer activities, copyright issues and the obvious underrepresentation of females in the sphere of electronic music and club culture.

Organized by Cornelia Sollfrank (http://artwarez.org), Laurence Rassel (www.con-stantvzw.com), Maya Consuelo Sternel (www.diepatinnen.de)

FURTHER INFORMATION
Neotropic, live: www.neotropic.net
Mieko Shimizu aka Apache 61': www.apache61.com
The Godmothers, live: www.godmothers.de
Gudrun Gut: www.m-enterprise.de, www.monika-enterprise.de, www.oceanclub.de
Donna Maya, DJ: www.diepatinnen.de
Saphine, DJ: www.team-orange.net
Übergeek (Amy Alexander)

//1. FRIDAY SEPT 12 'PRESENTATION: \AN`A*TOM"IC\

"Related to the structure of an organism"
Time 12:00 - 20:45 **Place** de balie, kleine zaal

High and local
For years, Waag Society has been experimenting with creative networks. Now in 2003, a weekly open studio in the middle of Amsterdam, high up in the towers, is slowly transforming into the temporary headquarters where artists pass through and build experimental performances: local but connected. And definitely wireless... a true locus solus!

The tactics of building a network and giving it away
Based on self-organisation and sharing, in the most (un)likely places artists seem to gather and connect through existing and self-modified software. Through collaboration there is a growing number of nodes participating in internet related performances that are building alternative channels for technological expressivity.

The patataxis of expressive techniques
Sher Doruff, Arjen Keesmaat, Guy Van Belle en Floor Van Spaendonck are presenting their recently forever-unfinished-business and introducing you to the weirdly magical world of Anatomic: a place, an initiative, an experiment, an artwork, a network...
http://connected.waag.org

//2 SATURDAY SEPT 13 1800H - 2200H '\AN`A*TOM"IC\

"Related to the structure of an organism"
N5M4session' **Place** Waag Society, Nieuwmarkt 4

In February of this year, Waag Society embarked on an experimental trajectory to uncover the creative use of networks and media art. It started its weekly open studio at the Theatrum Anatomicum, hence the name "anatomic", inviting a wide range of young technological artists to collaboratively perform with various technologies online.

In these free weekly gatherings on Saturdays participants are investigating the creative potential of streaming technologies, audiovisual programming languages, and the in-house developed KeyWorx. The purpose is to build a new artistic network connecting the local collaborative creative forces with similar groups around the net.

Over the last months, anatomic has teamed up with several partners to create a continuous exchange, and investigate how to build up a sustainable network supporting realtime digital performances.

A special n5m4-anatomic will be held on Saturday 13 September Theatrum Anatomicum De Waag Society between 6:00 - 10:00 pm - Streaming I Can't Dance Connection Party afterwards !

http://anatomic.waag.org
http://anatomix.waag.org

INSTALLATIONS

TRANSGENIC FOOD TEST LAB

Critical Art Ensemble (CAE) and Beatriz da Costa,

Place Balie, 1st floor
Time 11:00 - 02:00
Time 12:00 - 20:00

CAE is a collective of five artists of various specializations dedicated to exploring the intersections between art, technology, critical theory and political activism. Beatriz da Costa is a robotic artist and an associate researcher at the Studio for Creative Inquiry at Carnegie Mellon University. In addition to collaboration with CAE on the GenTerra biotech initiative, she is developing theoretical and practical models for contestational biology.

The Transgenic lab is the latest CAE's "biotech initiative," Over the past five years, this artists' collective has produced a number of significant works on biotechnology and its new forms of representation. They use the tools and materials of genetic research to critically examine the foundational assumptions and truth claims of this science. Each of these performances employs biological materials, standard lab practices and direct audience participation. Produced in consultation with experts from genetic medicine, plant biology and robotics. They include: Flesh Machine (1998), The Society for Reproductive Anachronisms (1999), Cult of the New Eve (2000), and GenTerra (2001).
www.critical-art.net/biotech/index.html

CYBERMOHALLA - INSTALLATION AT MELKWEG

Place Melkweg, Videoroom

Opening Times	Thursday	20:00 - 24:00	Installation open
	Friday	10:00 - 03:00	Installation open
	Saturday	11:00 - 03:00	Installation open
	Sunday	12:00 - 20:00	Installation open

Mohalla in Hindi and Urdu means neighborhood. Sarai's Cybermohalla project takes on the meaning of the word mohalla, its sense of alleys and corners, its sense of relatedness and concreteness, as a means for talking about one's 'place' in the city, and in cyberspace.

One can approach the Cybermohalla project from many directions. One can begin with a critique of the technological imagination and the expressive universe of the dominant mediascape, and then go on to map a counter strategy which grounds itself on access, sharing and democratic extensibility. One can see it as an experiment to engage with media technologies and software "tactically", and create multiple local media contexts emerging within the larger media network that the Internet seems to engender. Still further, one can see it as an engagement with local history, experiences, modes of expression and creativity.

In its broadest imagination, one can see Cybermohalla as a desire for a wide and horizontal network (both real and virtual) of voices, texts, sounds and images in dialogue and debate. 'Public'-ation modes are and will be as diverse as wall magazines, books, posters, stickers, web pages, audio streams, animation etc. The present technological juncture provides a possibility, the point is to actualise it.

Cybermohalla is physically located in two media labs, called Compughar, in the LNJP basti and Dakshinpuri Colony, Delhi. LNJP, a working-class settlement constantly threatened by dislocation, lies in the heart of the city though invisible to Delhi's many millions. Dakshinpuri is a resettlement colony in South Delhi. Compughar (LNJP) started in May 2001 and Compughar (Dakshinpuri) in September 2002. They are small media labs running on free software and low-cost media equipment. They are a collaborative effort between Sarai and Ankur, an NGO experimenting for the last two decades with alternatives in education.

A special installation containing works created in the Compughars has specially been created for the next 5 minutes. the installation will be on display in the video room of the melkweg throughout the entire festival. members of Sarai involved in the Cybermohalla

project will be present at given times to provide background information on the project. A special cybermohalla book box containing selected works will also be available.

Sarai: www.sarai.net

About the cybermohalla project: www.sarai.net/community/saraincomm.htm

"Galiyon Se/by lanes" the first publication with texts from the Compunghar in LNJP (2002) www.sarai.net/community/cybermohalla/book01/bylanes.htm

SCREENINGS

All three main festival locations (Balie, Melkweg, Paradiso) are equipped with superb screening facilities and spaces for film and video in various formats. For the festival special cinema programs will be compiled that will bring together experimental artistic productions, do-it-yourself documentaries, local media productions from around the globe, and political cinema. These thematic programs seek in part a connection with the thematic threads in the festival program.

SCREENING PROGRAM

GLOBAL CONFLICTS 1

Date Sat. Sept. 13 **Time** 17:00 - 19:00 **Place** Balie Kleine Zaal

MOTHER NATURE
Mike Stubbs, UK, 2003, 3'
In MOTHER NATURE, Zeke (Zeke Roberts from Hull) is seen chatting with his mate Paddy close to his home about the impending war: a short, sharp, vernacular assessment of the current realpolitik _ a corrective to the general Newsnight gloss.

RE: THE_OPERATION
Paul Chan, USA, 2002, 27:30'
Based on a set of drawings that depict George W. Bush's administration as wounded soldiers in the war against terrorism, RE: THE_OPERATION explores the sexual and philosophical dynamics of war through the lives of the members as they physically engage each other and the "enemy".

SEEING IS BELIEVING: HANDICAMS, HUMAN RIGHTS AND THE NEWS
Katerina Cizek, Peter Wintonick, Canada, 2002, 52'
SEEING IS BELIEVING: HANDICAMS, HUMAN RIGHTS AND THE NEWS shows to what extent the camera has acquired a political and social function. Video images sparked off riots in Los Angeles after the Rodney King incident. They sustain the trial against Milosevic, who has been charged with war crimes, in The Hague. They expose social abuses, accompany fund- raisers and set relief actions going.

GLOBAL CONFLICTS 2

Date Fri. Sept. 12 **Time** 19:00 - 20:30 **Place** Balie Grote Zaal
Date Sun. Sept. 14 **Time** 14:00 - 16:00 **Place** Melkweg Cinema

FROZEN WAR
John Smith, UK, 2002, 11'
A spontaneous response to the bombing of Afghanistan triggered by a disorientating experience in an Irish hotel room.

WHITE BALANCE
François Bucher, 2002, 32'
White Balance (to think is to forget differences) is an effort to uncover the geographies of power, the frontiers of privilege. Media and internet footage is intermixed with images shot in downtown Manhattan before and after the September 11th attacks.

AFTERMATH
GNN, VS, 2002, 35'
Narrated by Hip Hop legend Paris and featuring interviews shot by GNN syndicate producers in six cities, AFTERMATH features nine (9) people answering eleven (11) of the most pressing questions that emanate from the terrible and, as yet, unexplained, events of that day. As you will see, these are questions that continue to overshadow and critically challenge the official "version" of the story.

GLOBAL CONFLICTS 3

Date Sat. Sept 13 **Time** 14:00 - 16:45 **Place** Melkweg Cinema

WSB HASSAN SABBAH
Toni Serra and Joan Leandre, USA and Spain, 1999, 3', beta sp
A quotation of William S. Burroughs is given new meaning.

LOCAL (Mahali)
Imad Ahmed, Ismail Habash, Raed Al Helou, Palestine, 2002, 52', Beta SP
The three filmmakers, who work as TV news cameramen in Ramallah, are caught in their offices when the Israeli military occupies the city in March 2002. This film is a chronicle of the days they spent inside, under curfew, as the siege of Arafat's compound dragged on. It follows the mundane realities of trying to live under a military curfew with humour and dignity, and ends with their escape from the office.

SCENES FROM AN ENDLESS WAR
Norman Cowie, USA, 2002, 32'
Scenes from an endless war is an experimental documentary on militarism, globalization, and the "war against terrorism." Part meditation, part commentary, Scenes employs recontextualized commercial images, rewritten news crawls, and original footage and interviews to question received wisdom and common sense assumptions about current American policies.

ON BORDERS
Danielle Arbid, FR, 2002, 59'
"I spent four weeks, two days and a few hours circling a country that has two names: Israel and/or Palestine. I never once crossed the border. I watched the country through the eyes of those who look at it from the outside, fantasising, hating, loving. My film follows my wanderings. We are face to face with a country as intriguing as inaccessible."

POLITICAL PROTEST 1

Date Sat. Sept 13 **Time** 23:00 - 00:30 **Place** Balie Grote Zaal

THE HORRIBLY STUPID STUNT
The Yes Men, US, 2001, 45'
"Come join the Yes Men as they deliver a deathly horrible lecture to a group of high-powered lawyers, who think they are listening to the World Trade Organization. The lawyers' shocking response drives The Yes Men to the depths of depravity, with stupid results."

GLOBALISATION AND THE MEDIA
Undercurrents, UK, 2003, 21', mini dv
Undercurrents explore how the media is involved in shaping public opinion during the "War on Terrorism" and Globalisation. They offer a wide range of viewpoints from broadcasters, journalists, media activists, and news editors. Winner of One World film festival 2002.

THE SALiVATION ARMY
Scott Treleaven, Canada, 2001, 22', beta sp pal
A tale of blood, sex, spit, spunk & cult recruitment: for three years the Salivation Army operated a counterculture zine aimed at restless queer punk youth. But during their brief existence what began as a small, local gang transformed into an increasingly dangerous cult network. Part confessional, part recruitment drive. A vicious, erotic and instructional cut 'n paste portrait of the underground.

POLITICAL PROTEST 2

Date Sat. Sept 13 **Time** 19:00 - 20:30 **Place** Balie Grote Zaal
Date Sun. Sept. 14 **Time** 17:00 18:30 **Place** Melkweg cinema

RADICAL TEEN CHEER
Eli Elliott, 2003, 10'
Portrait of L.A. high school students who boldly express their political views as cheerleaders.

WE INTERRUPT THIS EMPIRE
San Francisco Bay Area Video Activist Network, USA, 2003, 54', mini dv
What happens when a trigger-happy cowboy with a pocket full of loot aims his guns on an oil-rich, people-poor nation? The San Francisco Bay Area Video Activist Network presents the story you won't see on Fox News: an eye-popping, jaw-dropping look at the Bay Area's radical resistance to an illegal war.

POLITICAL PROTEST 3

Date Fri. Sept 12 **Time** 20:00 - 22:00 **Place** Melkweg Cinema
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TEORÍA DE LAS NACIONES
José Luis Tirado, Spain, 2:30'
A critical comment on the concept of democracy and it's incarnation in contemporary society as well as on the concept of nation. And a parody of electoral propaganda.

BERLUSCONI'S MOUSETRAP
Indymedia Ireland, 120'
This is a two-hour video-documentary made by people from Indymedia Ireland, about the protests against the G8 conference in Genoa, Italy in the summer of 2001. One of the interesting aspects of the documentary is that activists look back at their own actions in Genoa, and conclude that often they played the exact role the police wanted them to play.

URBAN DISPLACEMENT

Date Sat. Sept 13 **Time** 23:00 - 00:30 **Place** Balie Kleine Zaal

PIGEON
Reggy Timmermans, Beatrijs Albers, B., 2002, 2'
The title says it all.

CULTURAL QUARTER
Mike Stubbs, UK, 2003, 10'
It is a perfect summer's day. From a bedroom window we gaze on a group of families enjoying themselves in their own recreation. Is the road they play in a public or private place? Who owns it? Are they aware they are being filmed?? Cultural Quarter presents the relationships of observation in the city to its citizens, whilst begging ethical questions on surveillance, the gaze and human behaviour. Within the very current phenomena of city marketing and 'regeneration', Cultural Quarter exposes some of the gaps between developers' dreams and citizens' perceptions of what cultural space means and how to use it.

BOOM! THE SOUND OF EVICTION
Francine Cavanaugh, A. Mark Liiv, Adams Wood, VS, 2002, 60'
BOOM explores the relationships between the dot-com boom (and bust) and community displacement and gentrification in the San Francisco Bay Area, particularly in the largely working class and Latino Mission District. By turns humorous and scathing, Boom delves into the ironies and contradictions of the "New Economy" and delivers a potent social critique that is ambitious in its scope while remaining close to the human scale.

INDUSTRIAL STRENGTH
Laurie Petrou, Canada, 2003, 8'
This video is a response to the notion that machine aesthetics can be read and were read as a metaphor for the fascist politic. It draws on research involving the Futurists, icons, army formations, language and aesthetics of the National Socialists, as well as examination of the functions and semiotics of machinery.

SURVEILLANCE AND CONTROL

Date Fri. Sept 12 **Time** 23:00 - 00:30 **Place** Balie Grote Zaal

REICHSTAG
Dmitry Vilensky, Russia, 2003, 6', mini dv
The film was taken in the Reichstag's Dome - one of the main sights of Berlin, a place where shooting photos and video is officially allowed. Vilensky invited Frau Grunewald to visit this place. She is widely known in Berlin, due to her strange appearance and because she constantly works in the underground where she sells passengers her texts and asks for a donation. He asked her to walk with him under the dome, a symbol of German democracy, and explain what she thinks about power. After 2 minutes and 50 seconds they were stopped by security guards and forced to quit shooting and leave the building.

WELCOME TO NEW YORK
Norman Cowie, USA, 2002, 26'
WELCOME TO NEW YORK is an experimental documentary on the influence of a conservative think tank, the Manhattan Institute, on New York during the 1990s, and the response of citizens to the corporate-friendly policies of the Giuliani administration. It also offers a glimpse at the resurgent conservatism of the post 9/11 era in the U.S. With text, music, found footage and interviews, the tape is an irreverent essay on a neoliberal vision of urban life that has been marketed throughout the world.

REMOTE FRISKING
Andy Weir, UK, 2003, 7', mini dv
Border crossings. The movement of a body through technologies of biopolitical administration. Breath and flesh that must prove its innocence at every turn / the decoration of transitional architecture/ a stopped heart.

IN ORDER NOT TO BE HERE
Deborah Stratman, USA, 2002, 33', 16 mm
Images of suburban surveillance and violence that push up against the limits of the real. An uncompromising look at the ways privacy, safety, convenience and surveillance determine our environment. Shot entirely at night, the film confronts the hermetic nature of white-collar communities, dissecting the fear behind contemporary suburban design. By examining evacuated suburban and corporate landscapes, the film reveals a peculiarly 21st century hollowness… an emptiness born of our collective faith in safety and technology. This is a new genre of horror movie, attempting suburban locations as states of mind.

NOW LET US PRAISE AMERICAN LEFTISTS
Paul Chan, USA, 2000, 2:30'
Now Let Us Praise American Leftists is an experimental video animation that seeks to eulogize and ridicule the American leftist movement of the past century. Foregrounding the exclusionary nature of American leftist politics, and its persistent refusal to allow more diversity in terms of race, ethnicity, and sexual orientation to enter into the larger political dialogue, the video presents representations of American leftists as they are: men with moustaches, created using FACES™ – a computer application used by North American law enforcement agencies to create composite pictures of criminals and suspects for wanted posters.

SAFE DISTANCE
US AIR Force/ kuda.org, New Media Center, Novi Sad, 21'
Safe Distance is a video that was recorded during nato air strikes against former Yugoslavia. The videotape shows the head up display of the US AIR Force plane. There were 4 airplanes flying from a NATO-base in Italy to a destination in Yugoslavia. Their mission objective was

to bomb several targets in the area around the city of Novi Sad. On the way back, after the mission was completed, the plane was shot. This tape (sony video 8) was found near the crashed plane in the Fruska Gora Mountain in the Srem region. It shows the head up display with basic graphical interface and voice communication between pilots.

VIDEOLABYRINTH
Toni Serra, Spain and Morocco, 1999, 12', beta sp
"Pirate Utopias and European Renegade Archives" presents a silent report on CCTVs - security cameras. A catalogue of tragedies and ideas for the future.

TACTICAL TECHNOLOGIES 1

Date Sat. Sept 13 **Time** 23:00 - 00:30 **Place** Melkweg Cinema

SPECTRES OF THE SPECTRUM
Craig Baldwin, 1999, 93', 16mm
SPECTRES OF THE SPECTRUM is a feature-length 16mm film utilizing old "kinescopes" to create an eerie, haunted "media-archaeology" zone for a sci-fi time-travel tale, wherein live-action actors search for a hidden electromagnetic secret to save the planet from a futuristic war-machine, inspired by HAARP, the High-Frequency Active Auroral Research.

TACTICAL TECHNOLOGIES 2

Date Sat. Sept 13 **Time** 21:00 - 22:30 **Place** Melkweg Cinema

RETOOLING DISSENT
Street Rec Collective, USA, 2002, 20', vhs
Tactical media projects during the World Economic Forum and protests in New York in March 2002.

OWNED
Jennifer Read, VS, 2002, 70'
Owned gives the viewer a glimpse into the elusive world of computer hacking. Tracing the history from the phone phreakers of the 1960s through the modern day computer hackers, it provides a face and a voice to the hacker handles and shows the diversity within the hacker community. We watch as a stereotypical hacker sits at his computer and hijacks web pages and also visit the Defcon convention in Las Vegas as hundreds of hackers gather to exchange information.

TACTICAL TECHNOLOGIES 3

Date Fri. Sept 12 **Time** 23:00 - 00:30 **Place** Melkweg Cinema

REAL TV
UK, 3:50', VHS
TV Jamming out of a compost toilet. In three and a half minutes it becomes clear that it's possible to treat your neighbours to a television program that differs from what they were expecting. During real TV the best episode of Eastenders is interrupted by an Undercurrents program. All it takes is a compost toilet, a transmitter and an antenna.

LET OUR VOICE BE HEARD! (Nek se cuje i nas glas!)
Krsto Papic, Croatia, 1970, 18', dvd
Pirate radio stations in rural north Croatia were being set up as DIY constructions by peasants.

HIPPIES FROM HELL
Ine Poppe, NL, 2002, 53', MinDV
Hippies from Hell are a group of hackers, techies, artists, writers and puzzlers. In the eighties they published hacker magazine Hacktic and in 1993 they started the first Dutch Internet-provider, xs4all, thus opening the Internet for the general public. Apart from this they throw wild parties and organize open-air hacker festivals, using the Internet as their social platform. In the film artists play with hardware, young hippies hack their school-calculators, lock pickers open locks without a key: hacking is not just fooling around with technology, it is an attitude, an activity, a verb.

COMMERCIAL STRATEGIES

Date Fri. Sept 12 **Time** 23:00 - 00:30 **Place** De Balie, Kleine Zaal
Date Sun. Sept 14 **Time** 12:30 - 14:00 **Place** Melkweg Cinema

THE DELMARVA CHICKEN OF TOMORROW
Andrea Luka Zimmerman, GB, 2002, 15'
Cannibalism has long been a favourite on western menus. Other peoples' cannibalism, that is. More than a colonial culinary oddity, it divided the men from the animals; the savagery of the conquistadors was projected onto their victims - after all, they, too, sported feathers.

RE-CODE.COM
US 2003, 15'

Re-Code.com was a short-lived satirical website that humorously showcased an inherent flaw in capitalist systems by exploiting a shortcoming in the ubiquitous bar-coding system used in a majority of retail stores

SAUCISSE
James Schneider, Fr, 4:20'

The visitors of the national conference of extreme right French party Front National are filmed from the perspective of the sausage-seller.

WHAT ARE WE DOING TONIGHT?
Marie Vermeiren, Belgium, 2002, 7'

The film follows a group of women through the night while they undertake actions against the sexist advertisings. The film focuses on transmitting the energy that these women can develop: physical, creative or sensual.

INSTANT SALVATION
Myriam Thyes, Germany, 2002, 3', mini dv

A collage of quotations - image and sound - from the film "Terminator 2 - Judgement Day" by James Cameron (1991), mixed with sentences out of the 4 gospels of the New Testament, spoken by a female voice. Thyes takes scenes from the film where Christian moral cliché's and myths of the saviour are shown, combines them with texts out of the bible, and interrupts them with product placements, shown in the same film.

CATCH US! IF YOU CAN
Production: kuda.org, New Media Center, Novi Sad, 10',

Catch us! if you can is video documentation of street action that was made in Novi Sad and consists of statements and interviews made with ex dealers of pirated CD ROMs, and citizens of Novi Sad about new law that forbids any kind of piracy. Starting point of street action and interviews with ex pirate dealers was distribution of DivX, new and improved version of one of blockbuster movies in that period, "Catch me if you can" by Stephen Spielberg.

MAGIC IN THE AIR (Magia en el Aire)
Toni Serra and Joan Leandre, USA and Spain, 1999, 11', beta sp

USA 1942. The advent of a new religion: television.

A-CLIPS

Short (40-120 sec.) political statements on big issues like power or capitalism, shot on video, transferred to 35mm and screened hidden between commercials in ordinary cinema's. The idea originated in Berlin in 1997, but is spreading fast.

INDIVIDUAL TACTICS

Date Fri. Sept 12 **Time** 21:00 - 22:30 **Place** Balie, Kleine Zaal

TONI B., SQUATTING LAND IN RIO (Vulgo Sacopa)
André Reyes Novaes and Pedro Urano, Brazil, 2002, 26'

Toni B lives on the side of Sacopã Hill, on the shores of the Lagoon, in the heart of Rio de Janeiro's South Zone. From there, he watches the world, people and himself, while he fights for ownership of the place where he lives, in the company of the works he creates. A universe where day to day occurrences inspire mythical narratives and contain conflicts that rule our process of development and urbanization.

WALKING OFF COURT
George Barber, GB, 2003, 10'

It is 10 mins long and concerns a story I saw in the Times about a tennis coach called James Goodman who had a nervous breakdown around about the time that a motorway was built right outside his house. He spent a lot of time aimlessly walking in circles around new roads and road works

VIDEOLETTERS - EMIL AND SA_A EPISODE
Eric van den Broek en Katarina Rejger, NL 2001, 23'

Dutch directors Katarina Rejger and Eric van den Broek focus on the Bosnian Muslim Emil, and the Bosnian Serb Sasa. The two were best friends for 16 years. The didn't see each other for more then 8 years. Via VideoLetters they explain each other what happened.

FAHRENHEIT 451

Date Sat. Sept 13 **Time** 01:00 - 03:00 **Place** Melkweg Cinema

François Truffaut, FR, 1966, 112', 16mm

From the Ray Bradbury novel, Fahrenheit 451 is the temperature that paper will burst into flame. Oskar Werner plays a fireman who does not put out fires, but who searches out books and burns them. Books make people unhappy. In a parody of social correctness, all discordant strains are removed. The world is a lonely one of separate people in which Werner begins to read the books before burning them.

THX1138

Date Fri. Sept 12 **Time** 01:00 - 02:30 **Place** Melkweg Cinema

George Lucas, VS, 1971, 95', 16mm
George Lucas adapted this, his first film, from a short he made at University. THX 1138, LUH 3417, and SEN 5241 attempt to escape from a futuristic society located beneath the surface of the Earth. The society has outlawed sex, with drugs used to control the people.

WITNESS:
EMPOWERING HUMAN RIGHTS DEFENDERS THROUGH VIDEO

Date Fri. Sept 12 **Time** 21:00 - 22:30 **Place** Balie, Grote Zaal

Sam Gregory presents WITNESS.org. Filmscreenings
WITNESS advances human rights advocacy through the use of video and communications technology and strengthens grassroots movements for change by providing video technology and assisting its partners to use video as evidence before courts and the United Nations. WITNESS also gives local groups a global voice by distributing their video to the media and on the Internet, and by helping to educate and activate an international audience around their causes. The films included in this screening are:
- RISE: Revolutionary Women Re-Envisioning Afghanistan
- Rule of the Gun in Sugarland
- No Place to Go
- Garifunas Holding Ground
- Operation Fine Girl: Rape as a Weapon of War in Sierra Leone
- Books Not Bars
- Forgotten People
- RISE: Revolutionary Women Re-Envisioning Afghanistan
- Rule of the Gun in Sugarland
- No Place to Go
- Garifunas Holding Ground
- Operation Fine Girl: Rape as a Weapon of War in Sierra Leone
- Books Not Bars
- Forgotten People

BRAZILIAN SCREENING

Date Sat. Sept 13 **Time** 17:00 - 20:00 **Place** Melkweg, Cinema

Graziela Kunsch will present videos from around 30 Brazilian collectives [artists and activists] and also the work of some individual artists. The videos reveal a retaking of the streets and other public spaces by these collectives/ artists.

After-ratos, A.N.T.I. cinema [Sao Paulo], As 712 baratas [Rio de Janeiro], Atelier 491 [Rio de Janeiro], Atrocidades Maravilhosas [Rio de Janeiro], Bete vai a guerra [Sao Paulo], Bicicletada, C.M.I. - centro de midia independente, Confeiteiros sem fronteiras, Empreza [Goiania], Entorno [Brasilia], Espaço Coringa / Negrabilis [Sao Paulo], "GRUPO" [Belo Horizonte], Laranjas [Porto Alegre], Los Valderramas [Sao Paulo], Midia Tatica Brasil, MTAW - Movimento Terrorista Andy Warhol, Nucleo Performatico Subterranea, Phoder Paralelo [Rio de Janeiro), Poro [Belo Horizonte], Rejeitados, A revolucao nao sera televisionada [Sao Paulo], RRADIAL [Rio de Janeiro], Sid Moreira [Sao Paulo], Telephone colorido [Recife], Transicao Listrada [Fortaleza], Urucum [Macapa], Valmet [Goiania], Videohackers, ZOX 1999 [Sao Paulo]

GREGG BORDOWITZ SCREENING AND INTERVIEW

Date Sat. Sept 13 **Time** 19:30 - 22:30 **Place** Balie, Kleine Zaal

FAST TRIP LONG DROP
Gregg Bordowitz, VS, 1993, 54'
Activist and HIV-positive filmmaker Gregg Bordowitz addresses his gay and Jewish identities and explores the political dimensions of the AIDS crisis.

HABIT
Gregg Bordowitz, VS, 2001, 53'
Habit (2001) is the name of Bordowitz's new video work. A sequel to his earlier work, Fast Trip, Long Drop (1993), Habit addresses contemporary AIDS activism and a historically specific autobiographical perspective on living with AIDS

Followed by an interview by David Garcia, leading to an open discussion with the audience.

ITALIAN ACTIVISM

Date Fri. Sept 12 **Time** 17:00 - 18:30 **Place** Melkweg Cinema

DISOBBEDIENTI
Oliver Ressler, Austria and Italy, 2002, 54', mini dv
The video "Disobbedienti" thematizes the Disobbedienti's origins, political bases, and forms of direct action on the basis of conversations with seven members of the movement. The Disobbedienti emerged from the Tute Bianche during the demonstrations against the G8 summit in Genoa in July 2001.

SUPERVIDEO G8
Candida TV, Italy, 2001, 36', mini DV
History cannot be written by only one pen.
SuperVideo, "mutant" hero of free communication looks for the truth collecting voices together. He collects information, snatches signals, records choruses.
Angry and calm voices, scared or clear, passionate or disappointed. It's the multitude that observed and animated the days of the protest of Genoa.

ARGENTINA (TBC)

Date Sat. Sept 13 **Time** 21:00 - 22:30 **Place** Balie, Grote Zaal

NI OUBLIE NI PARDON
GAC, Arg., 10'
On the ongoing struggle in search of the people who disappeared during the military dictatorship.

CONTROL OBRERO - LOS TRABAJADORES DE BRUKMAN
Contra Imagen & Grupo De Boedo Films, Arg., 2002, 26'
The factory Brukman was founded in the thirties with German money. More than a year now, the factory workers occupy the place and strive for autonomy.

PIQUETE PUENTE PUEYRREDON
Indymedia Argentina/Proyecto ENERC, 2002, 35'
A huge demonstration on 26 of June 2002 where workers and unemployed people go on the streets ends in a rough and brutal repression and the dead of two of the union leaders.

ENVIRONMENT

Date Sat. Sept 13 **Time** 12:30 - 14:00 **Place** Melkweg Cinema

GREEN GOLD
Ell Southern & Heidi Bachram, 2003, 40'
This documentary investigates "Carbon Trading", the so-called "market friendly" solution to climate change. It was filmed during the time of the WSSD, World Summit on Sustainable Development in Johannesburg South Africa in august last year

IN SEARCH OF CLIMATE CHANGE
Nanette Danckaarts, NL, 2001, 11'

Scientists and locals give their side of the story about climate change during the Climate conference in Marrakech 2001.

CLOSING PROGRAM

Date Sun. Sept 14 **Time** 19:00 - 21.30 **Place** Paradiso, Grote Zaal

THE FOURTH WORLD WAR
Big Noise Films 2003, 72'
"The Fourth World War" chronicles community struggles and their interconnectedness around the world. Shot in Afghanistan, Iraq, Palestine, Argentina, Mexico, South Africa, Genova, Quebec City, South Korea, and New York, it is a film made with activists on the ground, and, unimaginable at any other time in history, it is truly a global film for a global movement. During the course of making the film Big Noise also experimented with a model of production in which shooting the film was used as a tactical tool itself - building and supporting new indymedia centres, and producing tactical shorts in each location. This seemed the next logical step in fostering a network that recognizes that its power comes from the "global south" whether is a geographical or metaphorical location. The film has just been finished (a fine cut), and will be premiered at the WTO protests in Cancun this September. Simultaneous screenings will also be held in south africa, and argentina, and here at Next 5 Minutes.

MAQUILA: A TALE OF TWO MEXICOS

Date Fri. Sept 12 **Time** 15:30 **Place** Melkweg Cinema

Saul Landau, 1999, 55'
The corporate globalization process on the US-Mexican border, the so-called "new" Mexico, is contrasted with the traditional Mayan civilization in Chiapas.. Since the uprising of the Zapatistas, Chiapas is constantly disturbed by motorized army convoys that trespass on Indian villages.

DRIJF IN - SPECIAL FLOATING SCREENING

Date Sat. Sept. 13 **Time** 00:00 - 02:00 **Place** Nieuwe Meer Amsterdam

THE MAN WHO FELL TO EARTH
Nicolas Roeg
Bring a boat and an FM radio!

On **Tuesday the 9th** and **Wednesday the 10th of September** from 10.00 till 17.00 Hrs. there will be an open source streaming media workshop in Montevideo.

THURSDAY, SEPTEMBER 11

Time columns: 10.00 | 10.30 | 11.00 | 11.30 | 12.00 | 12.30 | 13.00 | 13.30 | 14.00 | 14.30 | 15.00 | 15.30 | 16.00 | 16.30 | 17.00 | 17.30 | 18.00 | 18.30 | 19.00 | 19.30 | 20.00 | 20.30 | 21.00 | 21.30 | 22.00 | 22.30 | 23.00 | 23.30 | 00.00 | 00.30 | 01.00 | 01.30 | 02.00

Balie
- Grote zaal: Opening Event (20.00–21.30)

Melkweg
- Theater: Hybrid Media Studio (19.00–01.00)

Salto TV
- Next 5 Minutes TV (23.30–)

FRIDAY, SEPTEMBER 12

Time columns: 10.00 | 10.30 | 11.00 | 11.30 | 12.00 | 12.30 | 13.00 | 13.30 | 14.00 | 14.30 | 15.00 | 15.30 | 16.00 | 16.30 | 17.00 | 17.30 | 18.00 | 18.30 | 19.00 | 19.30 | 20.00 | 20.30 | 21.00 | 21.30 | 22.00 | 22.30 | 23.00 | 23.30 | 00.00 | 00.30 | 01.00 | 01.30 | 02.00

- Salon: TAZ 1 (10.00–20.30)
- Grote zaal: A Strategic Guide to the Conference (11.00–13.00); Booklaunch - My first Recession (16.00–18.00); Global Conflicts 2 (18.00–20.00); Witness Presentation (20.30–22.00); Surveillance and Control (22.30–00.00)
  - Multitudes Debate (12.00–13.30); Radio Space (13.30–15.30)
- Kleine zaal: TAZ 2 (10.00–); Waag Connected (19.30–21.00); Commercial Strategies (22.30–00.00)
  - Individual Tactics (21.00–22.30)

Paradiso
- Grote zaal: Testimony and Witness (12.00–14.00); Voicing Resistance, Next 5 Minutes (20.30–23.00)
  - Feminist Approaches to TM (13.30–15.30); Club Paradiso - Paradisoul >> (00.00–)
- Kleine zaal: Independent Media in Taiwan (13.30–15.30)
  - Palestinian Video (14.30–16.00)

Melkweg
- Oude zaal: Local Media (12.00–14.00); Next 5 Minute Sabotage Performance Night (20.30–02.00) >>
- MAX: New Landscapes (13.30–15.00)
- Theater: Hybrid Media Studio (10.00–02.00) >>
- Cinema: Maquila: A tale of two Mexicos (14.30–16.30); Political Protest 3 (20.30–22.00); Tactical Technoligies 3 (22.00–23.30)
  - Italian Activism (15.00–17.00); Cult 2 (00.00–) >>

Salto TV
- Next 5 Minutes TV (23.30–)

SATURDAY, SEPTEMBER 13

	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
Balie																																	
Salon		Indymedia Workshop			TAZ 1																				Geuzen Swap-Meet Turbo Event								
Grote zaal					Enduring PC			Contestational Science							Book Launch D&C			Political Protest 2				Argentina			Political Protest 1								
Kleine zaal			TAZ 2												Global Conflicts			Gregg Bordowitz Screening/Interview							Urban Displacement								
Paradiso																																	
Grote zaal																		No Escape															>>
Oude Kelder					Tool Builders Fair																												
Melkweg																																	
Oude zaal					Archives				Language						Going WSIS?																		
MAX					Revenge of Print				Indymedia Debate													Fem Snd											>>
Theater			Hybrid Media Studio																														>>
Cinema						Environment				Global Conflicts 3					Brazilian Screening							Tactical Technologies 2									Cult 1		>>
																		Graziela Kunsch								Tactical Technologies 1							
Buitenland																									Drijf in Cinema								
Salto TV																									Next 5 Minutes TV								

SUNDAY, SEPTEMBER 14

	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
Balie																																	
Salon					Gender IT Workshop			TAZ 1																									
Grote zaal					Legacy of Globalisation Protests																	WTO/Cancun Recap											
								Freedom of Information																									
Kleine zaal					TAZ 2																												
Paradiso																																	
Grote zaal					Laboratory Italy						Italy Tactical TV		Strategies for Tact. Media			The Fourth World War + Closing Party																	
Oude Kelder					Tool Builders Fair																												
Melkweg																																	
Oude zaal					Aids Activism Workshop																												
								TV Hacking																									
MAX					Human Rights				Tactical Cartography																								
Theater					Hybrid Media Studio																												
Cinema						Commercial Strategies							Political Protests 2																				
								Global Conflicts																									

SHOW & TELL

Equally important as the formal screening programs of Next 5 Minutes are the possibilities created for festival participants to show and exchange materials amongst themselves during the festival. Special informal screening spaces will be installed where impromptu one to one or one to few screenings can be arranged. Furthermore the TAZ spaces will all be equipped with screening facilities to enable impromptu group screenings.

MEDIA LIBRARY

Permanent installation Place Melkweg, dressing rooms of oude zaal

The Media Library will be a permanent space in the festival that hosts a collection of media productions with a specific social, cultural or political agenda. Media of crisis, criticism and opposition. Media that provide an antidote to the world as we see it represented in mainstream media and current geopolitics. The Media Library can be accessed by any festival participant during the festival.

Next 5 Minutes has been putting out calls for such media productions widely, but the submission is still open. The productions that you will send to us will become part of the so-called media-library. After conclusion of the festival they will become part of the Next 5 Minutes Visual Archive, which is kept at the International Institute for Social History in Amsterdam.

Contributions can be selected for special screenings at the festival, for broadcasting on local cable tv and for broadband internet distribution, in which case specific permission will be asked from the maker. We will accept contributions on all carriers (SVHS, Betacam, cd-rom, miniDV, dvd, pal/ntsc/secam, 16mm, 35mm, etc.) (VHS welcome but not preferred). Any length, any language.

More information is available via the production office (info@n5m.org).

NEXT 5 MINUTES TV

Every day from 0:00 - 02:00

Starting 3 weeks before the festival Next 5 Minutes TV will air twice per week a live studio

program co-produced with SALTO the local Amsterdam TV organisation, with studio guest and hosted by Erik van der Schaft, director of SALTO. During this period media productions from the Media Library will be aired every night between 00.00 and 02.00 hours on Amsterdam Cable TV. During the festival itself Next 5 Minutes will generate an intensive program of live broadcasts from the Hybrid Media Studio, interviews with festival guests, live broadcast from festival programs, and edited festival reports. Programming MPEG2 playout server: Tobias Beuving. Thanks to Rob Koenen for his expertise and sharing of code.

HYBRID MEDIA STUDIO

Place Melkweg, Theater
Thursday September 11, 20:00 - 02:00
Friday September 12, 10:00 - 03:00
Saturday September 13, 11:00 - 03:00
Sunday September 14, 12:00 - 20:00

As in previous editions, Next 5 Minutes is more than an event for presentation and debate about media, it is also an event where a lot of media-output is produced on site. The nerve centre of the media production during N5M4 will be the Hybrid Media Studio. The concept takes the fusion of different media-forms within a hybridised digital media network as its starting point. Radio, television, internet, wireless transmission, satellite and other forms of electronic media production continue to exist in their own right, but they are also more and more often combined into expanded media formats that involve two or more media at once. The Hybrid Media Studio brings these different media-forms together in one space, and connects them to all available media-infrastructures. Amsterdam offers unique possibilities for non-commercial free media programming on local TV and radio, as well as various web-casting facilities. From the Hybrid Media Studio continuous live programming will be fed to local media outlets, to international (satellite-) outlets, to national broadcasting organisations, and to local media partners in other cities in the world. What makes the studio hybrid is its trans-genre approach, and its trans-local distribution.

OPEN SPACE / TACTICAL AUTONOMOUS ZONES (TAZ)

An element first introduced in the third edition of Next 5 Minutes in 1999 that we wish to foreground more are the Tactical Autonomous Zones. These are un-programmed but fully

equipped presentation spaces where participants can sign up themselves for a presentation. The idea is to create open zones in the festival for impromptu presentations and gatherings, spaces for contestation and difference. Registration for the TAZ is open to all festival participants and works on a first come first serve basis.

Place Balie, Salon
Friday September 12 **Time** 10:00 - 21:00
Saturday September 13 **Time** 12:00 - 21:00
Sunday September 14 **Time** 14:00 - 21:00

Place Balie, Kleine Zaal
Friday September 12 **Time** 10:00 - 21:00
Saturday September 13 **Time** 11:00 - 17:00
Sunday September 14 **Time** 12:00 - 21:00

Proposals for the TAZ can be sent to the production office: taz@n5m.org or negotiated on-site during the festival!

N5M4 - EXTENDED

A friendly post-festival networking environment

Next 5 Minutes is always over-programmed because of the urgency of a multitude of concerns that characterise a world in permanent crisis. What is lost is the space for informal encounter and exchange of ideas, and the time to create new coalitions for the future. Since for logistical budgetary and many other reasons it is impossible to resolve the desire for such a less pressured environment within the festival, we have created a post-festival meeting place and work environment, ideally suited for working sessions and networking meetings. The location of this meeting is the artist-run imitative "Het Buitenland" just outside the city of Amsterdam, which includes a small camping site.

The site of Het Buitenland will be equipped with basic networking facilities as well as meeting rooms and other requirements. The main function of this post-festival meeting is to set-up new co-operative projects, start longer term working relations and develop new collaborative networks between festival participants. Further information on the meeting will be posted on the announcement list of Next 5 Minutes, the web site and are available through the production office. Buitenland: http://www.buitenland.org

PRACTICAL INFORMATION

CAMPSITE

The campsite (also the location of N5M4 - Extended) is beautifully located between a forest and a lake, just outside Amsterdam. The campsite will be open from the 10th until the morning of the 20th of September. There will be a farewell party on Friday the 19th.

FACILITIES

There are three large army tents with stretchers, mattresses and sleeping bags. Showers & bathrooms, excellent food in the affordable canteen, bar open till after midnight. Electricity, and a internet connection with wireless network.

COSTS

€ 10,- per night, own tent, including a healthy, vegetarian and biological breakfast
€ 12,50 per night in army tent, including that breakfast (limited amount)
€ 15,- once, for hiring a bed with sleeping bag (limited amount)

Pay for your campsite stay at the festival desk in De Balie.

HOW TO GET THERE

Address Oude Haagseweg 51, Amsterdam - Nieuw Sloten

Public transport Bus 197: leaves once every hour from Leidseplein at x.00h until 00.00h. It's a beautiful 30 minute biketour to the campsite, so consider renting a bike (next to De Balie). A route description is available at the festival desk.

With a bike it's only half an hour, so Rent a Bike!
For a detailed route description check the buitenland website at www.buitenland.org.

There's only place for a restricted number of people, so: make reservations on the Next Five Minutes Website at http://www.next5minutes.org

INFORMATION DESK

The festival information desk is located at de Balie, 1st floor.

Opening times

Wednesday	14:00 - 18:00
Thursday	10:00 - 22:00
Friday	09:00 - 22:00
Saturday	10:00 - 22:00
Sunday	11:00 - 18:00

V2_BOOKSHOP

The V2_bookshop is located at Balie, 1st floor

Opening times

Friday	11:00 - 20:00
Saturday	12:00 - 20:00
Sunday	12:00 - 20:00

LOCATIONS

De Balie
Centre for Culture and Politics Kleine Gartmanplatsoen 10, www.balie.nl

Melkweg
Lijnbaansgracht 234a, www.melkweg.nl

Paradiso
Weteringschans 6-8, www. paradiso.nl

Netherlands Media Art Institute, Montevideo
Keizersgracht 264, www.montevideo.nl

Waag Society
Nieuwmarkt 4, www.waag.org

Imagine IC
Bijlmerplein 1006 -1008, Amsterdam Zuidoost, www.imagineic.nl

TICKETS

Weekend passe-partout € 35,- **Day tickets** € 20,-
Pre-sale Melkweg, De Balie, Amsterdam Uit Buro (AUB), Ticktetservice.

International visitors can reserve a festival pass and tickets via info@n5m.org.
Tickets for single programs are not sold, except for the evening performance programs.
You can find out more about the festival or subscribe to our mailing list by consulting the website at: WWW.NEXT5MINUTES.ORG. Further information can be obtained from the festival office: INFO@N5M.ORG

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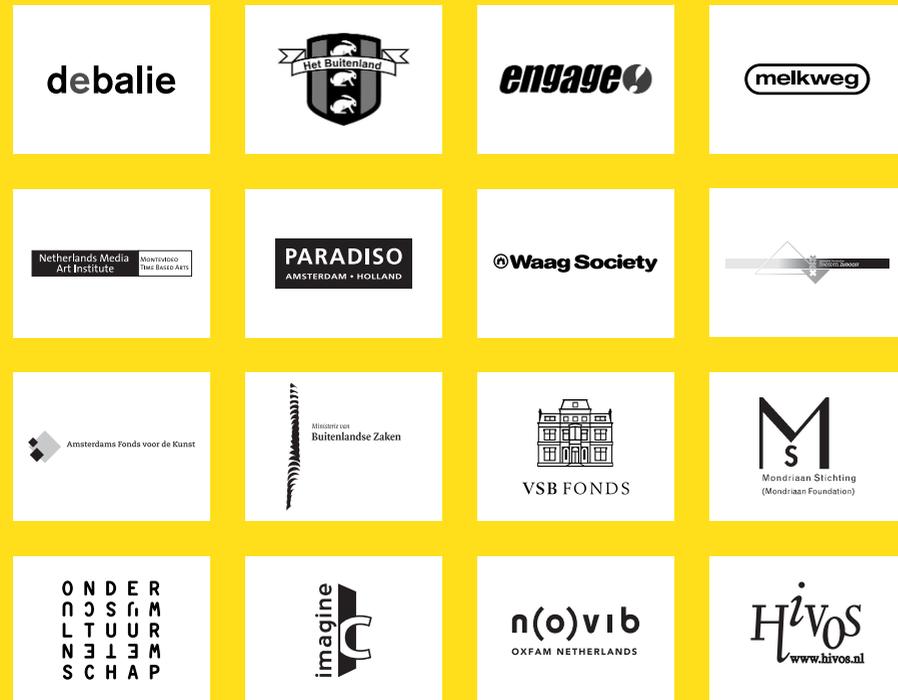
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