

Ars Electronica Linz GmbH

2010 Recap / 2011 Preview

Press Conference, Linz, January 31, 2011

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Speakers

Erich Watzl (Chairman of the Board of Ars Electronica Linz GmbH; Deputy Mayor and Commissioner of Cultural Affairs of the City of Linz)

Diethard Schwarzmaier (Chief Financial Officer of Ars Electronica Linz GmbH)

Gerfried Stocker (Artistic Director of Ars Electronica Linz GmbH)

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1. 2010 was an Outstanding Year

3,083 Prix submissions, 90,227 Festivalgoers and 162,438 visitors to the Center, exhibitions in Tokyo, Berlin and Mexico City with attendance topping 300,000, approximately €1 million in R&D funding for the Futurelab, 7% growth in staff size, and the third best financial results in Ars Electronica's history—this brief overview of our activities last year is a story of success.

1.1 Ars Electronica Center: With 162,438 visitors, Upper Austria's top-drawing museum!

With 162,438 visitors, the Ars Electronica Center proved to be a very popular attraction once again last year. It is by far the top-drawing museum in Upper Austria. We are especially pleased to report that more and more families are calling on the Museum of the Future! The Center featured no fewer than eight temporary exhibits in 2010: Poetry in Motion, Sense the Invisible, Raise your Voice, The World in 100 Years, Adventure Informatics, Codes & Clowns, Repair Review and ROBOT-ISM. The launches of three new event formats—Family Days, LabDays and Deep Space LIVE—were accorded a very enthusiastic reception.

1.2 Prix Ars Electronica: 3,083 entries submitted to the international cyberarts competition

3,083 projects from 70 countries were submitted for prize consideration in the 2010 Prix Ars Electronica. Leading the list was the u19 – freestyle computing category for Austrian young people with 657 entries, followed by Digital Musics (615), Interactive Art (562) and Computer Animations (494).

1.3 Ars Electronica Festival: 90,227 attendees broke the record set in Linz's Capital of Culture year

Record-breaking attendance at the 2010 Festival was 90,227, which even topped the mark set during Linz's stint as European Capital of Culture. Among the many marvelous attractions last year was the venue itself—a former tobacco processing plant that has attained architectural landmark status. Another big draw was “blood&tears,” an impressive work staged at the voestalpine Stahlwelt by Richard Kriesche, the 2010 Featured Artist who was recently honored with the Austrian Art Prize.

1.4 Ars Electronica Futurelab: Recipient of more than €1 million in R&D funding

The Ars Electronica Futurelab can also look back on a very satisfying year, one in which the lab/atelier greatly expanded its R&D work and intensified collaboration with private-sector partners and scholarly institutions. The list of associates ranged from up-and-coming small & medium-sized businesses in Upper Austria to established global players such as Elekit (development of so-called edutainment electronic products) and Honda (research on the social integration of robots). By increasing its R&D joint ventures with the University of Linz's Departments of Polymer Product Engineering, Software Engineering, Pedagogy and Psychology as well as with the Hagenberg, Linz and Wels campuses of the Upper Austria University of Applied Sciences, the Futurelab is making a key contribution to strategically interlinking sources of R&D competence in Upper Austria. Futurelab projects received more than €1 million in public subsidies last year, which further contributes to sustainably positioning this facility as one of the world's foremost media labs.

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The Futurelab and the Salzburg University of Applied Sciences jointly launched the Center for Advances in Digital Entertainment Technologies (CADET) in October 2010. Its objective is to come up with new application possibilities for technologies emerging in the computer game industry and to utilize technical innovations to improve digital entertainment.

The Futurelab was the only non-university institution to receive a PEEK grant in 2010. In a project entitled (St)Age of Participation, composer/director Klaus Obermaier and Futurelab staffers are developing new interaction technologies for stage-based media art. The aim is to enable audience members to actively intervene in artistic events transpiring on stage.

In cooperation with such prestigious partner institutions as the London College of Art, Le Laboratoire (Paris) and MediaLab Prado (Madrid), the Futurelab is developing R&D methods at the interface of art and science (arts-based research). The joint project is entitled StudioLab.

The mission of Europeana is to create a multilingual environment providing centralized access to this continent's cultural and scientific heritage: the digitized holdings of Europe's museums, libraries, archives and audio-visual collections. To date, more than 15 million objects have been made available at an online databank. Next up is Ars Electronica's extensive media art archive.

Together with Honda's R&D Department and robotics expert Hiroshi Ishiguro, the Futurelab has been working on application-oriented issues having to do with how robots can be successfully integrated into our everyday life in the future. The aim is to achieve a state of human-machine coexistence that is sensible, beneficial and agreeable.

Since it went online in October 2010, the Smart Information Campus System (SICS) conceived by the Futurelab and Siemens has been offering students, faculty members and administrators at the University of Linz the possibility of using mobile devices such as cell phones or notebooks to post/read information featuring a wide range of content at any location in the public or private sphere (digital graffiti).

As Special Guest 2010—and thus successor to IDEO, inventor of the first Apple mouse—the Ars Electronica Futurelab was invited to attend Tokyo Design Week and present selected interactive works at Tokyo Midtown's Galleria. At accompanying workshops and lectures, Futurelab staffers passed along valuable practical insights to some of Japan's hottest young designers.

1.5 Appearances in Tokyo, Berlin, Mexico City, Istanbul, Barcelona and Peking

From February 2 to March 22, the Museum of Contemporary Art Tokyo hosted an exhibition that showcased the long-term relationship between Ars Electronica and the Japanese media art scene. "Cyber Arts Japan. Ars Electronica: 30 Years for Art and Media Technology" included outstanding works singled out for recognition by the Prix, featured at the Festival or displayed in the Center.

Festival de México 2010 ran from March 17 to May 11. One of the highlights was "dynamic (in)position," an exhibition curated by Ars Electronica. This production, which also included workshops and lectures, was the most extensive one ever held by Ars Electronica in Latin America.

The first exhibition Ars Electronica has ever staged in Berlin ran from June 25 to September 5, 2010. The venue of the "Poetry in Motion" show curated in-house was Volkswagen AG's Automobil Forum Unter den

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Linden. It featured kinetic works by 10 artists from Europe, Japan and the USA. The theme: mechanical motion as aesthetic experience.

Midtown Tokyo was the setting for the Ars Electronica Futurelab's DESIGN TOUCH exhibition that included 11 prizewinning works grouped into three clusters. It was accompanied by workshops and lectures.

Ars Electronica also held workshops and lectures at various conferences and gatherings of experts in Istanbul (.doc:LAB, santralistanbul), Barcelona (Europes Festival) and Peking (Art Beijing).

1.6 Ars Electronica is Represented in Berlin and Shanghai

Ars Electronica has had a permanent presence in Berlin since January 1, 2010 in the form of Memetics GmbH, as well as a Shanghai bureau since May 2010. The objective of operating these branch offices abroad is to develop opportunities for new exhibitions and R&D joint ventures in Europe and, above all, in the rapidly growing Chinese market.

1.7 Job Creation in Linz: Workforce Increased by 7% in 2010

Ars Electronica Linz GmbH had a total of 312 employees in 2010. This figure represents 120.7 full-time equivalent (FTE) jobs and thus almost 8 FTEs more than in 2009. The 2011 employment budget calls for 137.5 FTEs, which represents an increase of almost 14%. Highest priority is on augmenting the Futurelab staff. The emphasis will be on internal recruitment and fostering promotion of current employees' within the organizational hierarchy. As always, Ars Electronica could boasts a multinational workforce in 2010– the foreign countries represented were Australia, Bosnia, Canada, the Czech Republic, France, Germany, Indonesia, Iran, Italy, Japan, Poland, Russia, Switzerland, Serbia, Spain, Turkey and the USA. Approximately 40% of Ars Electronica Linz GmbH's employees hold a college degree.

1.8 New Center Management: Andreas Bauer and Christoph Kremer

An outstanding example of promoting talent up through the ranks is the new management team that took over at the Ars Electronica Center on January 1, 2011. Both Andreas Bauer and Christoph Kremer began as Infotrainers at the Museum of the Future before transferring to the management services division.

Andreas Bauer

Extensive tourism industry training and experience in Bad Leonfelden; studied business administration in Linz and Sweden, majoring in service management; 2000-05 while still an undergraduate, served as an Infotrainer at the Ars Electronica Center, including several stints abroad (Sapphire/Lisbon); following graduation, spent three years as club manager at the Luftenberg Golf Club in Linz; since August 2008, he has been back at Ars Electronica: first as assistant to the CFO; then in the event services division; since January 1, 2011, manager of the Ars Electronica Center.

Christoph Kremer

Studied law at the University of Linz; following his court clerkship, he served as assistant to the director of Austria's Federation of Commerce for five years, and then put in four years as an entrepreneur; beginning in July 2009, Infotrainer at the Ars Electronica Center; beginning in March 2010, head of marketing; since January 1, 2011, manager of the Ars Electronica Center.

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1.9 Outstanding Financial Results

Even after staging the most elaborate festival in Ars Electronica's history (whereby 2010 expenditures exceeded the prior year's total by a whopping €405,000) and despite the difficult state of the economy, the bottom line was the third best ever. All three of Ars Electronica Linz GmbH's operating divisions (Festival, Futurelab and Center) achieved positive results. Net profit from ordinary business activities came in at €420,000. The net operating loss carryforward from 2007 and 2008 of €2,001,000 could, as in 2009, be reduced once again in 2010, and now amounts to only €470,000.

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2. Outlook 2011

Ars Electronica has big plans for 2011. The year kicked off with our first appearance in India. Following right on its heels in February is our latest exhibition at the Biennale in Venice. Back in Linz, there will be two highlights on the Ars Electronica Center's March lineup: the premiere of the new RoboLab and the vernissage of the "What Machines Dream Of" exhibition. Plus, AEC's employment will continue to grow, and gross revenues are projected to rise from €11 million to €12.5 million (about 13%).

2.1 Guest Appearances at Techfest in Mumbai and the Biennale in Venice

The world-renowned Indian Institute of Technology Bombay invited Ars Electronica to appear at Techfest in Mumbai January 7-9, 2011. Our exhibition featured works by Christa Sommerer and Laurent Mignonneau, the SimLinz interactive city model developed by the Ars Electronica Futurelab, and the Prix Ars Electronica Animation Festival. Attendance at the International Exhibitions Hangar topped 35,000.

More than 10,000 visitors and 100 school classes visited the first Kids' Carnival at the Venice Biennale last year. The follow-up Kids' Carnival event will be staged February 26-March 8, 2011 and will feature a show curated by Ars Electronica that will spotlight the Prix's u19-freestyle computing category.

2.2 Ars Electronica Center: New RoboLab and Dreaming Machines

Old-fashioned prostheses juxtaposed to state-of-the-art nano-robots patrolling our blood vessels—the new RoboLab presents sensational insights into technical and cultural developments that will determine the route along which human beings and machines will boldly go into their shared future.

Art-machines constructed from our civilization's junk and unfathomable fairytale creatures whose mechanical innards radiate spiritual power will be some of the highlights of an extraordinary exhibition that is the Museum of the Future's response to the question of "What Machines Dream Of" and constitutes the point of departure of a consideration of images and narratives illustrative of our fantasies, dreams and fears associated with progress and technological development.

2.3 Ars Electronica Futurelab: Linz Changes

"Linz Changes," a new exhibition designed by the Futurelab, spotlights *Unternehmensgruppe Stadt Linz*, the city's foremost provider of municipal services. Nine interactive installations make for a playful approach to multifarious facets of life in the big city and the many complex tasks that city bureaus have to coordinate here. Visitors can look forward to innovative and entertaining ways of dealing with statistics and information, and games that make it easier to grasp Organism Linz. "Linz Changes" will debut in conjunction with the Urfahr Spring Fair April 30-May 8, 2011.

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3. Facts & Figures 2010

PRIX ARS ELECTRONICA

CATEGORY	SUBMISSIONS
Computer Animation / Film / VFX	494
Digital Communities	332
Digital Musics	615
Interactive Art	562
Hybrid Art	346
u19 - freestyle computing	657
[the next idea] voestalpine Art and Technology Grant	77
Total submissions	3,083
Total participants	4,192 (including 1,214 u19 participants) from 70 countries
70 Countries	
<p>Argentinien / Argentina (AR), Österreich / Austria (AT), Australien / Australia (AU), Bosnien-Herzegowina / Bosnia - Herzegovina (BA), Bangladesch / Bangladesh (BD), Belgien / Belgium (BE), Bulgarien / Bulgaria (BG), Bahrain / Bahrain (BH), Bolivien / Bolivia (BO), Brasilien / Brazil (BR), Weisrussland / Belarus (BY), Kanada / Canada (CA), Schweiz / Switzerland (CH), Chile / Chile (CL), Kamerun / Cameroon (CM), China / China (CN), Kolumbien / Colombia (CO), Tschechische Republik / Czech Republic (CZ), Deutschland / Germany (DE), Dänemark / Denmark (DK), Dominikanische Republik / Dominican Republic (DO), Estland / Estonia (EE), Ägypten / Egypt (EG), Spanien / Spain (ES), Finnland / Finland (FI), Frankreich / France (FR), Griechenland / Greece (GR), Guatemala / Guatemala (GT), Honduras / Honduras (HN), Kroatien (Hrvatska) / Croatia (Hrvatska) (HR), Ungarn / Hungary (HU), Irland / Ireland (IE), Israel / Israel (IL), Indien / India (IN), Iran / Iran (IR), Island / Iceland (IS), Italien / Italy (IT), Japan / Japan (JP), Kenia / Kenya (KE), Kirgisistan / Kyrgyzstan (KG), Sri Lanka / Sri Lanka (LK), Litauen / Lithuania (LT), Luxemburg / Luxembourg (LU), Lettland / Latvia (LV), Mazedonien / Macedonia (MK), Mexiko / Mexico (MX), Malaysia / Malaysia (MY), Niederlande / Netherlands (NL), Norwegen / Norway (NO), Neuseeland / New Zealand (NZ), Philippinen / Philippines (PH), Pakistan / Pakistan (PK), Polen / Poland (PL), Portugal / Portugal (PT), Südkorea / South Korea (RK), Rumänien / Romania (RO), Serbien / Serbia (RS), Russland / Russia (RU), Schweden / Sweden (SE), Singapur / Singapore (SG), Slowenien / Slovenia (SI), Türkei / Turkey (TR), Taiwan / Taiwan (TW), Ukraine / Ukraine (UA), Uganda / Uganda (UG), Großbritannien / United Kingdom (UK), Vereinigte Staaten / United States (US), Uruguay / Uruguay (UY), Venezuela / Venezuela (VE), Südafrika / South Africa (ZA)</p>	

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ARS ELECTRONICA FESTIVAL

Events	307
Visitors	90.227
570 Artists & Speakers from 25 Countries	Australia, Austria, Belgium, Brazil, Canada, China, Denmark, Estonia, Finland, France, Germany, Iceland, Israel, Italy, Japan, Lithuania, New Zealand, Russia, Sweden, Switzerland, Slovenia, Spain, Turkey, UK, USA
571 Media Outlet Representatives from 32 Countries	Australia (2), Austria (289), Belgium (1), Canada (3), Chile (1), Croatia (2), The Czech Republic (15), Denmark (7), Estonia (2), Finland (1), France (12), Germany (83), Greece (2), Hungary (7), Ireland (1), Israel (1), Italy (23), Japan (13), Lithuania (2), The Netherlands (3), Peru (1), Poland (20), Portugal (1), Serbia (1), Switzerland (7), Slovakia (20), Slovenia (26), Spain (9), Sweden (2), Turkey (2), UK (5), USA (7)

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ARS ELECTRONICA CENTER

	total	in %
Visitors		
Families	43,838	30.95%
Adults	43,084	30.42%
Pupils	40,026	28.26%
Students	7,753	5.47%
Seniors	6,065	4.28%
Young people	883	0.62%
Total	141,648	100%

Event Visitors	20,790	12.80%
Museum Visitors	141,648	87.20%
Total	162,438	100%

Visitors by Geographic Origin	total	in %
Austria	116,746	82.42%
Germany	12,712	8.97%
Italy	2,180	1.54%
The Czech Republic	1,847	1.30%
Other European Countries	5,832	4.12%
America	1,109	0.78%
Asia	800	0.56%
The Rest of the World	422	0.30%
Total	141,648	100%

Austria by Province	total	in %
Upper Austria (Linz)	82,926 (31,549)	71.03%
Vienna	7,362	6.31%
Salzburg	6,831	5.85%
Lower Austria	8,452	7.24%
Styria	5171	4.43%
Carinthia	2,647	2.27%
Tyrol/Vorarlberg	2,719	2.33%
Burgenland	638	0.55%
Total	116,746	100%

Pupils (School Classes)	Groups	Pupils
Total	2,493	32,460

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Ars Electronica Linz GmbH / Workforce Trends

Personnel (in FTEs)	2009 / ACTUAL	2010 / PRELIMINARY	2011 / BUDGET
Museum Operations	52.25	53.73	58.97
Festival/Prix/External Exhibitions	14.01	16.91	16.47
Futurelab	29.84	28.71	35.24
AE Solutions	-	-	2.67
Management Services	14.97	19.43	22.17
Management Executives	2.00	2.00	2.00
Total	113.07	120.78	137.52

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