ARS ELECTRONICA
Art, Technology & Society

Welcome to Planet B

A different life is possible. But how?

Jeff and Elon just left the planet

Sustainability Report

Ars Electronica Festival 2022

CHANGE IS NEEDED WHEN THERE IS NO WAY OUT

Preface

The Ars Electronica Festival has always been at the forefront of exploring current and pressing topics in the fields of art, technology, and society. As technology continues to shape our social dynamics, art and culture play a crucial role in helping us understand and navigate these changes. This year, the festival theme "Welcome to Planet B — A different life is possible! But How?", served as a call to action, highlighting the need for immediate action and change while focusing on one of the greatest challenges of our time: the consequences of climate change. Through research, experimentation, showcasing innovative projects, and fostering discussions on responsibility and sustainability, the festival aimed to educate and inspire festival-goers to take action towards a sustainable transformation. The festival team implemented a number of measures to minimize its environmental impact, such as reducing waste and promoting responsible transportation options. The measurements have been implemented based on a previous analysis of the festival production by the festival team. With this sustainability report, we aim to share our findings and insights with other cultural events, in the hopes of fostering a greater understanding and commitment to sustainability.

ARS ELECTRONICA
FESTIVAL 2022

As a cultural, educational and research platform in the field of media art, Ars Electronica has been developing projects, strategies, and competences for the digital transformation of society for many decades.

From 7 to 11 September 2022, the Ars Electronica Festival took place in Linz, Austria in Kepler's Gardens at the Campus of the Johannes Kepler University. The festival locations were completed by ten other venues in Linz, including the University of Art and Design Linz, the LENTOS Art Museum, Francisco Carolinum, OK Linz, Anton Bruckner Private University, Atelierhaus Salzamt, Stadtwerkstatt, St. Mary's Cathedral, Tabakfabrik, and the Ars Electronica Center. Together with artists, scientists, technologists, designers, developers, entrepreneurs and activists from the region and all over the world, the festival addressed the central questions of our time.

Welcome to Planet B – A different life is possible! But how?

This year's festival theme Welcome to Planet B – A different life is possible! But how? Invited to a delightful thought experiment: What if we had already mastered the great challenges of the 21st century? How would we then live (together) and what would characterize that society? And last but not least: What would our path there have looked like? What political, social, cultural, and technological transformation would we have moved forward with, and how?

All these locations became settings, festival gardens, in which artists, researchers and activists each used their own means and methods to sketch out how we can shape our world sustainably.

Our Path to a Green Event

To keep the festival's carbon footprint as minimal as possible, we took a holistic approach by analyzing all of our internal processes, procedures and activities and considering the Green Event criteria. We focused on key areas such as mobility, food, event location, energy, water, sanitation, technology and equipment, procurement and waste, social responsibility, and communication. We bundled all our ideas and assessments into a framework and developed a sustainability concept and a series of measures. We looked at the essential characteristics of a sustainable event and analyzed the individual fields of action of the Ars Electronica Festival, in order to create a good data basis for reducing the CO2 footprint in subsequent years.

The framework includes:

1. Developing a clear mission and vision for the festival that prioritizes sustainability and environmental awareness.
2. Partnering with organizations and individuals who have expertise in sustainable practices, such as recycling and energy conservation.
3. Incorporating green technology and renewable energy sources into the festival's infrastructure.
4. Creating a recycling and waste management plan that ensures minimal waste is generated during the festival.
5. Offering educational workshops and panel discussions about sustainability, environmental issues, and the intersection of art and technology.
6. Encouraging attendees to take public transportation to reduce their carbon footprint.
7. Showcasing works of art and technology that highlight environmental issues and inspire action.
8. Offsetting carbon emissions generated by the festival through carbon credits or other means.
9. Continuously evaluating the festival's environmental impact and making adjustments as needed to improve sustainability.

As this is not a one-time but a continuous effort, the effects and impact will be reviewed, evaluated, and improved over time.

Thinking in Circles

Currently, our economy operates largely on a linear model, where goods and products are produced, used and then discarded. This approach requires a large number of raw materials and has negative effects on the environment. The circular economy, on the other hand, aims to keep resources in use for as long as possible and recovering materials and energy at the end of each service life, similar to the way biological cycles in nature work. We are actively working to incorporate this approach at the festival, in the planning and implementation phase.

The festival architecture is designed as a regenerative system, which aims to keep produced objects alive for as long as possible, by reusing and recycling them through various methods, thus reducing waste. This is a perpetual cycle in which existing materials and products are shared, borrowed, reused, repaired, refurbished, and recycled for as long as possible.

With the support of the team as well as a number of "Sustainability" Partners, the festival team was able to implement actions in the afore mentioned areas. Here is a selection, to just name a few:

Together with our architects and carpenters, we have developed a modular exhibition architecture structure, which can be stored space-saving and reused in the following years, without producing any waste. Another successful system proved to be scaffolding elements from the construction sector. It is worth mentioning our longstanding cooperation with Ringer GmbH, who have provided us with scaffolding to reuse them as exhibition architecture indoors and outdoors. After the festival, they are reinstated to their original purpose. Large parts of the festival's guidance system depend on the reusage of IBC Containers, a waste product from the food industry, kindly provided by Spitz. After the festival those containers continue their purpose in a new environment, at the regional farms to feed and supply water to the animals.

Part of the festival's guidance system are usually rather large number of prints and banners. In 2022, we have standardized most or our prints and converted the materials to environmentally friendly alternatives while reducing the amount of prints drastically. All project signages indoors were printed on thin grass-cardboard with environmentally friendly color, while we've used plywood boards for signages outdoors, which are stored in a space-saving way and will be reused and printed on again in the following years. Festival banners, cardboard signages and other prints were given away to Fridays for Future for further usage during their climate strikes as well as to artist studios.

Plants have been playing an important role as part of the festival architecture for many years and the ongoing collaboration with the Linz city gardens and gardeners have been supporting the narration of the festival theme through their knowledge and the perspective of the plants, inspiring us with new approaches of which plants to integrate into our festival architecture. The selected plants are planted in advance to provide oxygen and atmosphere in the festival location and are returned after the event to the city garden's premises.

The technical infrastructure of the festival plays a core part in our sustainability plan, and we are partnering already for several years with the local company AfB – Arbeit für Menschen mit Behinderung – a partnership as a perfect example where innovation meets sustainability.

AfB is Europe's largest non-profit IT company and puts great emphasis on social and personal commitment. One of the ways they achieve this is by hiring 50% employees with special needs, thus promoting high-quality employment. What makes AfB unique is not just its social focus, but also its sustainable business focus as they specialize in the reuse of IT equipment from different companies (refurbished).

In 2022 the Transformation Lounge was introduced as a core part of the festival program, a physical space designed to stimulate conversation about the values demanded by a more sustainable future with the final goal of redefining them and finding accessible ways of communicating them. It also constituted the place for the Ars Electronica Festival to openly communicate its responsible sustainability strategy, the measurements taken and collaborations that supported this endeavor towards a circular economy.

In addition to the before mentioned, the following partnerships were part of the Transformation Lounge:

- Brantner Green Solutions is an Austrian waste management company that, together with Ars Electronica, is launching an attempt to collect, recycle and utilize the waste generated over the course of the festival, in the spirit of circular economy.

- Linz AG is a long-standing partner of the Ars Electronica Festival and provides for its sustainable foundation and in addition supplies the modern and eco-friendly public transportation network for the entire city of Linz.

- BMW in collaboration with the Ars Electronica Futurelab focused on the question of the mobility of the future during participatory workshops.

- Bellaflora – of value and beneficial organisms – a herb garden with hundreds of herbs transformed the lounge into a place full of quality of life and adorns itself with ancient knowledge about making plants and herbs useful.

In the coming years we intend to continue the measurements taken to create a modular, sustainable, and cost-effective system related to the festival architecture (indoor/outdoor) with as little waste possible by defining systems of reuse for the materials we would have to throw away.

Activities to implement and develop the sustainability strategy

The organization of the Ars Electronica Festival was planned and executed with a strong emphasis on environmental and sustainability considerations. Special attention was paid to promoting climate-friendly mobility options, sourcing local and regional food offerings, being resource-efficient and minimizing waste, and fostering communication and social participation at the festival.

Mobility

At the Ars Electronica Festival, we made a concerted effort to promote environmentally-friendly mobility options for participants. The festival grounds were easily accessible by public transport, walking, or biking, and on-site amenities such as e-car charging stations, bicycle repair stations, and bike parking spaces were provided. Additionally, a passus was integrated into the contracts emphasizing the festival's request to explicitly avoid short-haul flights of less than 1,500 km and instead handle intra-European travel by train. Journeys with up to 10 hours of travel time were also encouraged to be made by train. All unavoidable flights and long-haul were CO2 compensation in collaboration with Climate Austria.
The Federal Minister for Climate Action sponsored several Climate Tickets as awards to the winners of the u19 Prix Ars Electronica category and together we make an effort, through public installations, to raise awareness of climate-friendly public transportation.
In terms of accommodation for artists and other festival participants, we made sure that hotels were within walking distance of the festival grounds and well-connected by public transport. We also took steps to minimize the environmental impact of the festival by using electric vehicles (EVs) in production, for passenger and material transport, in partnership with Höglinger Denzel GmbH and Graf Carello.
In addition, the festival offered free use of public transportation within Linz for artists and employees in cooperation with Linz AG. Moreover, we provided green mobility infrastructure for visitors at the JKU, as well as protected parking spaces for bicycles. Bike repair stations and workshops were also offered by Bike Kitchen Linz to encourage more sustainable transportation options.

Overall, the festival's efforts to promote sustainable mobility were comprehensive and aimed to minimize the environmental impact of the event.

Event Location, Event Equipment and Technology

For event equipment and technology, we sourced materials that were environmentally-friendly and minimized waste wherever possible. Elements of festival architecture were repurposed and returned to the material cycle after the festival for reuse (see details in the Thinking in Circles section). The main festival location, the JKU is a Climate Alliance partner and a Green Campus. The green areas and plants at the festival locations are protected by taking precautions in advance, such as a walk-through with arborists and green space caretakers. Barrier-free accessibility to the festival area and to all events is also ensured.
Technical devices and equipment are rented from local companies, such as our long-term partner AfB. The company has been committed to ecological action in the IT industry and inclusion in the labor market for more than 15 years.

Energy, Water & Sanitation

Being a guest at the festival venues, we have made an effort to be efficient and sustainable with the available resources. A proportion of the electricity used at the festival was obtained from renewable sources. Furthermore, in order to raise awareness about the scarcity of water resources, we collaborated with Viva con Agua to create an intervention in the bathrooms at the festival location. This intervention was designed to remind visitors of the importance of conserving water and the impact of water scarcity on communities around the world. To support this effort, we offered drinking water in the form of water dispensers around the festival area, and we encouraged visitors to bring refill bottles. We also aimed to minimize water consumption in production and provided information and campaigns on site. In addition, we converted the Ars Electronica server to green electricity. To further minimize energy consumption, we switched off event technology and lighting in the exhibition area outside of exhibition operation.

Food & Catering

For food and catering, we primarily sourced seasonal and locally-produced organic food and drinks. To support fair trade, we obtained non-regional food items such as coffee and tea from fair trade suppliers. We mostly provide meat-free dishes, such as vegetarian and vegan options, and meat-dishes with ingredients from local farmers. Once again, the organic farmers market organized by Bio Austria has been one highlight of the festival. In cooperation with local producers, we offered an Open Kitchen at the festival, where visitors could enjoy organic fruits and vegetables for free.
For catering for employees during the festival, we distributed food vouchers, provided snacks and fruit at the workplace, and committed ourselves to using mainly seasonal and regional food from organic cultivation farming.

Procurement & Waste

A waste management concept was written for the event with the goal to minimize waste. To achieve this, we used existing waste separation systems and provided additional temporary waste containers that were sorted and recycled by Linz AG based on our waste management concept. To reduce our environmental impact, we used compostable tableware from catering outlets which was turned into compost by Brantner Green Solutions. We avoided the use of disposable tableware unless it could be recycled directly.
In terms of exhibition materials, we primarily borrowed elements from cooperation partners and returned them in full after the festival. We also employed reusable systems in architectural elements, working scaffoldings and IBC Container. Additionally, we developed a modular exhibition architecture system that could be stored in a space-saving manner, and thanks to a concept without drilling, the elements can be reused unchanged in the years to come.
We have reduced printed materials as much as possible, avoiding giveaways or scattered advertising. Our festival catalog was produced in small print runs on eco-certified paper and was not individually packaged. Project lettering and prints were standardized and changed to eco-friendly materials (indoor/outdoor). In the area of procurement, we minimized the use of printed materials and used environmentally-friendly materials such as grass cardboard for project labels instead of decorative cardboard.

Social Responsibility

In addition to the aforementioned efforts, the festival also focused on ensuring accessibility and social participation. A fair pay guideline was adopted in negotiations with artists and other festival participants, and a sustainability code of conduct for employees and partners was developed and applied.
To raise awareness about sustainability, the festival featured the Transformation Lounge as a physical representation at the center of the event. The sustainability strategy was communicated on site, and sustainability partners presented their solutions. The Lounge invited discussion and debate on the subject through lectures, workshops, and interactive installations.
The create your world festival (cyw), a festival within the festival is an invitation to experiment and try out new things. At the create your world Festival visitors can test new technologies, uncommon models for living, or concepts and ideas in this open lab. Part of the cyw program was the Hebocon Reloaded, an open lab to learn how to build your own low-tech robot. The end result is a great challenge event where no winner*s are crowned, but the event itself celebrates the coming together and collaborative creative activity of festival-goers, artists, and project partners. The Harbor is another project within the cyw festival. The augmented reality walk has been developed in a workshop with the Virtual Office of FAB, offering computer training for young people with physical disabilities. The Verein Energiewende Linz used the platform of the festival to showcase a future scenario of what the industrial city of Linz could look like if excess electricity could be used to help industry become carbon neutral and green.
Two years of pandemics, looming climate dystopias and new challenges make it more important than ever to put mental health in the foreground.

which is reason for the collaboration with the local association EXIT-sozial, who are offering psycho-social counseling and chats relaxed atmosphere. In cooperation with the OeAD Digital Learning and the Austrian Federal Ministry of Education, Science and Research, the festival awarded the education prize Klasse!Lernen to projects that promote digital transformation in schools.

The Russian war of aggression on Ukraine calls for a clear commitment and a lived solidarity with artists and cultural workers whose political or social circumstances make it difficult or impossible to visibly pursue their activities. With the State of the ART(ist) call for proposals, the Austrian Foreign Ministry and Ars Electronica are now creating a virtual art gallery to enable artistic freedoms to unfold within a secure framework. This is intended to support artists in Ukraine and beyond for whom a commitment to peace, freedom and self-determination is not possible locally or is possible only under great threat.

We Guide You is a comprehensive program of tours that bring visitors closer to the exhibition projects and festival topics. We offer tours in several languages and take great care, that they are accessible to audiences from various backgrounds and expertise to create access to the festival for a wide range of communities and participants.

The festival website was redesigned to be more sustainable and accessible by reducing the amount of data (volume), taking into account the guidelines of WACA — Web Accessibility Certificate.

Festival ticket discounts for a wide range of people, as well as free admission up to the age of 19 and for holders of the cultural pass "Hunger auf Kunst und Kultur." All publicly accessible festival areas and several locations can be experienced without a ticket.

Communication

In the area of communication, we made sure to keep participants informed about the festival's efforts through press conferences, website updates, and on-site information. Detailed information about the measures taken in each area of action can be found on the Ars Electronica Festival website. Partners were informed and involved; the individual measures were specified in contractual agreements. Guests and visitors were notified in the invitation about the environmentally-friendly orientation of the event and were actively encouraged to participate.

Sustainability was also included in the employee handbook and in team-internal communication, as well as being integrated into the ongoing development of different fields of action. The festival's sustainability policy was communicated and specified in press conferences, as well as in various blog articles, press announcements, and social media posts. A separate section on the festival website was dedicated to the topic of sustainability, including an explanation of the measures taken within the Green Event fields of action.

Implementing selected SDG's

The Ars Electronica Festival 2022 as well as previous Ars Electronica Festival events have been certified as a Green Event by the Climate Alliance of Upper Austria. Within the festival programming and production we have decided to focus on the implementation of five out of the 17 Sustainable Development Goals (SDGs) set out in the 2030 Agenda for Sustainable Development. We are devoted to incorporating the following SDGs into our own engagement, activities and actions:

Quality Education
(Nr. 4)

The fourth SDG focuses on providing equal access to high-quality education for all people.

The Ars Electronica Center, a core venue during the festival days and beyond has been welcoming tens of thousands of kindergarten children, pupils, and students to work on questions concerning the ever-increasing digitalization of our world with a focus on understanding Artificial Intelligence. A new program is the Festival University, a joint initiative between Ars Electronica, the Johannes Kepler University (JKU) and the Austrian Federal Ministry of Education, Research and Science was organized for the second time in 2022. Even before the festival began, 200 students from over 70 countries spent four weeks at the Festival University of Ars Electronica in Linz, together with scientists, artists, and many other high-ranking experts from all areas of art, technology, science, and society. They developed transformative strategies together as addressing global challenges requires a new approach based on creativity and co-creation. They presented the insights they have gained in their search for an international constitution for climate protection in a realistic simulation of an international court, The International Environmental and Climate Court, focusing on the topics Water, Migration and Energy.

Every year since 2002, Ars Electronica and the University of Art and Design Linz have hosted an exhibition by artists associated with an international higher-education institution whose curriculum takes an innovative approach to teaching media art and media culture.

These showcases became an essential part of the festival and an instrument to analyze and visualize different models of educational approaches in artistic and creative areas.

Part of Campus' mission is to enable the presentation of young, local media artists and their work with international exposure while allowing them to create a world-wide network. In 2022, 29 international universities participated in the Ars Electronica Campus Program.

In addition to educational offers within the festival program, we create meeting places for young people and adults along with opportunities for future-oriented jobs, such as the initiative Green Jobs as well as with the program Job Buffet in cooperation with the Public Employment Service Upper Austria.

Gender Equality
(Nr.5)

The SDG on gender equality No. 5 aims to end all forms of discrimination and violence against women and girls. Access to economic and natural resources should be guaranteed regardless of gender. It also calls for equal participation and equal opportunities for women to assume leadership roles at all levels of decision-making in all areas of society.

The Ars Electronica Festival places a strong emphasis on gender equality and diversity and the curatorial team focuses on those core values when selecting the festival protagonists. In 2022 we were able to invite 953 artists, scientists, activists and entrepreneurs from 79 countries to actively participate in the festival program, among them climate activists like 24-year old Selina Neirok Leem from the Marshall Islands, Taiwan's digital minister Audrey Tang or visionary pioneer Laurie Anderson.

In the workshop Feminist Futures, the participants discussed, how to imagine the internet from a feminist perspective and how this can lead to a more just and sustainable internet.

A parallel (r)evolution — Digital Art in Latin America showcased new works by six female artists from Latin America.

The award and exhibition are the result of a several-year collaboration between CIFO and Ars Electronica. The resulting works, overwhelming in their diversity, has more than provided proof of the excellence of media art while addressing the required social-ecological transformation of our society.

To promote fair pay for artists and speakers, the festival has developed and implemented a fee scheme based on international best practice recommendations, such as exhibition remuneration in Sweden, W.A.G.E Certification in the USA, and bbk Berlin. This has resulted in a significant increase in fees for artists, speakers, and participants in the festival program.

In 2020 and 2021, the Ars Electronica Festival, despite the pandemic, turned into a decentralized festival, inviting our partner institutions in more than 160 locations around the world, on all six continents (incl. the Antarctic), to host their own Ars Electronica Festival Garden in their locations for their communities. In 2022, the festival transformed once more and we have invited our Garden Partners to actively contribute their perspectives and projects to the core event, taking place in Linz. Through the contributions by our partners from Auckland, Novi Sad, Seoul, Tokyo and Taipei amongst others we were able to discuss this questions of "how we want to live (together)?" looking at a diverse range of perspectives.

Ensure sustainable consumption and production patterns (Nr.12)

The SDG No. 12 deals with the use of natural resources in a responsible and efficient manner. Many of the previously mentioned actions mentioned in the section "Thinking in Circles" are linked to this endeavor.

An important aspect of the festival's sustainability concept is the culinary supply including the food on offer. The festival is supplied by small, regional companies, which offer mainly vegetarian and vegan dishes, and all are produced with regional organic products (details are mentioned in the food section before).

Repairing the Present is the joint mission of 12 Regional STARTS Centers across Europe. Circular Futures — the STARTS Residencies proposed by Ars Electronica — addressed the demand to rethink our modes of production and consumption drastically. Acknowledging that we can no longer pretend the planet's finite resources are infinite, Circular Futures focuses on potential ways to transform the throw-away culture that dictates our current design, manufacturing and production processes into a circular economy. For this residency, artist Kat Austen and artist/designer Fara Peluso have joined Ars Electronica and a group of local experts. The duo's project, Circular Records, is in search of a biomaterial to replace vinyl. The two collaborate with researchers and local experts from Johannes Kepler University Linz, Linzer Innovationshauptplatz, and Greiner Innoventures. During the festival the two artists conducted the workshop Dive into Plastic, focusing lifecycles of bioplastic as new materials.

Take urgent action to combat climate change and its impacts (Nr. 13)

The SDG No. 13, also known as the Climate Action Goal, aims to take action to combat climate change and its impacts. This includes both mitigation efforts to reduce greenhouse gas emissions and specific targets for adapting to the impacts of climate change. The goal also emphasizes the importance of education, awareness-raising, and

capacity-building for climate impact adaptation.

The topic of responsibility and sustainability was integrated into the Ars Electronica Festival from the planning phase itself. A sustainability management system was implemented, with sustainability goals and fields of action defined and a comprehensive catalog of measures devised.

The sustainability strategy was developed by a trained sustainability manager, after analyzing the festival's structure together with the team. The sustainability manager, together with the festival's managing team oversaw the implementation of the afore defined tasks. The festival is certified as a Green Event, and the measures for climate protection and adaptation will be strategically implemented in the whole Ars Electronica institution in the long term.

As an additional climate protection measure, the CO2 emissions generated by the unavoidable flights of artists and other participants were offset by Climate Austria, an initiative launched in 2008 by the Austrian Ministry of Environment, supporting national and international climate protection projects. In addition to minimizing the festival's CO2 footprint, visitors were sensitized and educated about consequences of climate change and empowered to act through programs like "The International Environmental and Climate Court (IECC)", the festival's theme conference focusing on Co-creating Sustainable Futures through Culture by looking at how museums can inspire action on planetary crises or asking the question What do we want to sustain? in the keynote of the philosopher and ethicist Carmody Grey. The theme exhibition STUDIO(dys)TOPIA – At the Peak of Humankind ask through artistic projects, which economic, ecological and social values must we base our future actions on, and how can we ensure, that these values remain an integral part of our cultural self-image, our cultural identity?

Revitalize the global partnership for sustainable development (Nr. 17)

SDG No. 17 states that global challenges require global, joint efforts from all societal actors such as businesses, science, organized civil society, and municipalities to contribute to achieving the Sustainable Development Goals.

Over the past four decades, our world and our lives have changed from the ground up — and this despite the fact that digitalization has only accelerated existing processes in our industrialized world. From the very beginning, Ars Electronica has understood this not as a technological but as a social development. Thus, institutions and initiatives around the globe, including Ars Electronica, are calling for a Digital Humanism that acknowledges these omnipresent transformational processes and reflects on new pathways towards a digital society. The European Platform for Digital Humanism invites partners to participate and promote a digital transformation that empowers and includes every citizen, focusing on digital applications oriented towards human and ecological needs and based on cultural, green and societal values.

The European network is extended through the Ars Electronica Festival Garden Partner network, maintaining long-standing partnerships with cultural, scientific as well as education institutions.

The Ars Electronica Festival is deeply connected into the region through its local partner network, many of which took over a core role in the responsible transformation of the festival and have been mentioned before. In addition, a new partner category "Sustainability Partners" was added, which supported the festival in achieving its sustainability goals, such as Brantner Green Solution GmbH, Viva con Agua Austria, Klimabündnis OÖ, and Klimaticket.

Experiential Values and Outlook

Sustainability has been a central focus of the Ars Electronica Festival for many years, and the festival organizers have made a concerted effort to embed this awareness throughout the institution and in their planning and implementation processes. One key aspect that has been successful from the start has been the festival's communication with all employees related the responsible and sustainable production of the festival. The core festival team has taken a thorough and analytical approach to assessing the festival's organizational processes with the goal of making them more sustainable, as detailed in the implementation report. Additionally, the festival organizers have established strong and productive partnerships with other organizations who have been willing to work together towards the sustainability of large events like the festival from the very beginning.

This year, our objective was to take a comprehensive approach to analyzing the different areas of operation within the Ars Electronica Festival in order to establish a solid data foundation for more accurately identifying the festival's carbon footprint in future years and subsequently reducing it. In the long-term, our goal is to expand this analysis to encompass all of Ars Electronica's key organizational processes, with a focus on ensuring their compatibility with both climate and resource conservation. In addition to ecological considerations, we also place a high importance on fostering close personal relationships with our partners and service providers, with whom we aim to collaborate in a sustainable and mutually beneficial partnership to actively promote environmentally responsible behavior. With this year's festival, we aimed to not only spark thought-provoking conversations and raise awareness about sustainability, but also to provide incentives for our festival attendees, artists, and partners to implement sustainable and climate protection practices in their own actions over time.

The Ars Electronica Festival has been committed to sustainability for many years and based on the experience of the 2022 festival, the following areas should be considered for intensifying the sustainability strategy in the coming years.

Incorporating sustainability into the planning of all festival activities from the beginning has been effective in the past, but the challenge lies in the implementation phase when resources are tight, and time is scarce. Temporary staff make up the majority of the team during the three months of the festival production and a well-defined onboarding process is key to success. More time needs to be allocated towards the communication of the festival's sustainability goals to the partners and protagonists to ensure their equal participation.

For our team, we intend to develop a sustainability checklist to help the team to full fill the expectations while implementing a regular review mechanisms to detect in time difficulties in the process. A Code of Sustainability will be developed, that every visitor and festival protagonist will receive in preparation of their visit.

In our selection of festival partners, the implementation of "green measures" are a selection criterion.

Increasing transparency and accountability is an essential aspect of sustainability. The festival organizers monitor regularly and report on the festival's progress towards sustainability goals and share the results with partners, performers, visitors, and other stakeholders. This will help to ensure that everyone is aware of the festival's sustainability efforts and can actively contribute to them.

Expanding partnerships is another key element of sustainability. The Ars Electronica Festival will continue to expand partnerships with organizations and individuals committed to sustainability and create new categories of partnership, such as Sustainability Partners, to support and promote sustainable initiatives and practices.

Creating physical spaces at the festival, such as the Transformation Lounge, to showcase sustainable initiatives, actions and successes is also important. This will allow festival attendees, artists, and partners to actively engage in and learn about sustainable practices.

Increased focus on communication measures to raise the awareness about the sustainability measurements.

In conclusion, the Ars Electronica Festival has made significant strides towards sustainability in recent years, but there is always room for improvement. By incorporating sustainability into planning, integrating it into existing workflows, increasing transparency and accountability, expanding partnerships, creating physical spaces to showcase sustainable initiatives, continuously reviewing and adapting the strategy, and collaborating with partners, performers and visitors, the festival can continue to make a positive impact on the environment and society. The festival organizers will continue to work hard to make the festival more sustainable in the years to come.

For further information, please refer to the links in the report.
For questions and suggestions, please contact the
Ars Electronica Team at

festival@ars.electronica.art

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