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A NEW CULTURAL ECONOMY

The Limits of Intellectual Property

(Vienna, August 21, 2008) The 2008 Ars Electronica Festival is placing one of the core issues of modern knowledge-based society at the focal point of this year's festival program. What's at stake: the value of intellectual property, freedom of information and copyright protection, big profit-making opportunities and the vision of an open knowledge-based society that seeks to build its new economy on the basis of creativity and innovation. Furthermore, this is a matter of practical, workable rules governing this new reality.

Ars Electronica is inviting artists, network nomads, theoreticians, technologists and legal scholars from all over the world to convene September 4-9, 2008 in Linz, where their elaborations in the form of symposia, exhibitions, performances and interventions will proliferate beyond the confines of classic conference halls and cultural venues, and spread across the whole city.

With queries, please contact
 Christopher Ruckerbauer
 Tel: +43.732.7272-38
christopher.ruckerbauer@aec.at
<http://www.aec.at/press>

Press Conference
 Thursday, 21.08.2008, 11:00 AM
 ORF-KulturCafe
 Argentinierstraße 30a
 A-1040 Wien

 ARS ELECTRONICA
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THE THEME

A New Cultural Economy ...

Every day, we click our way through the virtually endless expanses of the Internet teeming with texts, images, songs and videos. True to the motto "Do as you like," we hunt and gather files here and there during the course of our digital foraging and store them on our own hard drives. Files that are the property of somebody or other and, strictly speaking, remain such. Put online, anyone in the world can access them, and, needless to say, that's exactly what they do without giving much consideration at all to issues like data protection and copyright. And while established lobbies are campaigning against this wholesale data theft, a young generation has come to recognize this as the business of the future ...

A phenomenon that's always been inherent in the technical fundamentals of the Internet is now emerging: a new cultural economy. An economy of sharing in which information can no longer be sealed in or locked out by legal decree, but instead circulates unimpeded. And idealistic advocates of an open knowledge-based democracy aren't the only ones calling for this; a new economy built upon creativity and ideas absolutely demands more flexible solutions! Trent Reznor, Prince and Radiohead are just a few of the top-name artists stepping forward as pallbearers at the funeral of the Age of Copyright and Intellectual Property—at the head of a procession of a whole generation of users, creatives and businesspeople. It has thus become obvious that the traditional concept of property breaks down in the face of our modern broadband culture.

... when intellectual property runs up against its limits

Nevertheless, even in the wake of the music industry's billion-dollar debacle, the lobbies of the vested interests still reject any constructive input into configuring this new cultural economy. Quite the contrary: they're still putting up bitter resistance and uncompromisingly clinging to patent law regulations, some of which go back to 15th-century Venice.

But regardless of the desperate lengths to which this Old Generation goes in its attempt to preserve protective mechanisms handed down from bygone days and to put in place legislation tightened *ad absurdum* to prevent filesharing and downloads, the reordering of the protection accorded to intellectual property has long since become the Gordian knot of our globally-networked, knowledge-based society.

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THE HIGHLIGHTS 2008

The complete 2008 Ars Electronica Festival lineup is available **online** at www.aec.at/festival2008 and in the **hardcopy** of the Festival program (available beginning September 4, 2008 at the Infodesk & ticket counter in the Brucknerhaus, Untere Donaulände 7, 4020 Linz,).

OPENING

ALL INCLUSIVE

Thursday, September 4 / 7:38 to 11 PM

Pöstlingberg (Panorama Terrace, Rose Garden, Grotto Railway)

<http://www.aec.at/de/festival2008/program/project.asp?parent=14382&iProjectID=14433>

ALL INCLUSIVE is the quintessential sales pitch of the modern-day tourism industry. An approach that leaves nothing up to chance once the post-modern traveler has booked his/her prefab vacation. This is a thoroughly organized escape from everyday life, one that delivers the recommended daily allowance of essential needs: cost-efficiency, structure and security. And this recipe is slowly but surely establishing a foothold in the world of art & culture. But can art be portioned out in tasty tidbits like a tray full of identical hors d'oeuvres? And what happens when all the unforeseeable elements and the openness of artistic inquiry are eliminated for the sake of revenue-fostering predictability?

This year's Ars Electronica promises an opening performance à la ALL INCLUSIVE package deal. What the audience can most assuredly expect is a trip into uncharted terrain. One that will demand travelers' curiosity, patience and attention. One whose (artistic) tour guides will be accompanying them on a walk on the wild side. Departure will be at precisely 7:38 PM, when the sun will be setting on the rooftops of Linz. As the natural lighting fades and artificial sources of illumination dot the cityscape, light and sound wave (particles) can come out to play—influencing each other and constituting an extraordinary acoustic and visual experience. The venues of this one-of-a-kind performance are the panorama terrace, rose garden and grotto railway atop Linz's Pöstlingberg mountain.

Admission to the event is free of charge. A free shuttle will be running between Pöstlingberg and Hauptplatz.

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TAKE AWAY - DATA TO GO

Thursday, September 4 – Tuesday, September 9 / 10 AM – 9 PM / Pfarrplatz & Hauptplatz

Saturday, September 9 / 10 AM – 6 PM / Hauptplatz (Campaign of Destruction)

http://www.aec.at/en/festival2008/program/content_event_projects.asp?iParentID=14446

Every publicly accessible space is nowadays subject to the design dictates of some officially authorized body of (centralized) administration. No exceptions. In contrast to these ordered domains, the digital world of the Internet comes across like a chaotic thicket. In this series of presentations entitled "Take Away – Data To Go," Ars Electronica will be scrutinizing the "analog" and "digital" sides of this coin.

In this context, a container setup on **Hauptplatz** will function as a **hard drive** from which files gleaned from the Internet can be downloaded with a free license. These files—material that's easy to dig up on the Web and has been assembled into an exclusive collection here—document just how incredibly diverse the freely accessible knowledge available on the Internet really is. And this is just another reason why access to online resources cannot simply be equated with piracy and data theft as some lobbyists would have consumers believe.

Analogous to the "Hauptplatz hard drive" and its Open Source or Creative Commons project, the **Circle of Wagons** on **Pfarrplatz** thematicizes a real-world culture of sharing and sets up physical infrastructure to do so. The trailers and campers arrayed in a circle here represent the act of temporarily taking possession of this public square. These vehicles will accommodate, among other denizens of the airwaves, the staff of radio station FM4 and the Internet TV providers from Switzerland's rebell.tv. Thus, they're literally part and parcel of what's being staged here; but on a figurative level, they also represent how established media exploit the public realm.

Creating added value through the production of content occupies the focal point of a "**Campaign of Destruction**" on Hauptplatz. Here, actionists will be destroying thousands of knock-offs of name-brand merchandise whose real value bears absolutely no relation to the quality claims lodged by the brands themselves. This swath of ruination is designed to be a frivolous game involving attitudes toward value, one that clearly demonstrates that the acquisition of these cheap copies makes a much more meager impact on our sense of injustice than the inhumane conditions under which the expensive originals are produced.

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EXHIBITIONS

Hybrid Ego. Towards A New Horizon of Hybrid Art – The University of Tokyo

Thursday, September 4 – Tuesday, September 9 / 10 AM – 7 PM

Linz Art University (Hauptplatz 8, 4020 Linz)

http://www.aec.at/de/festival2008/program/content_event_projects.asp?iParentID=14489&parent=14384

Annually since 2002, Ars Electronica's Campus Exhibition has invited a university of art to present the work being done by its students and faculty. This year's featured institution is Tokyo University, and thus the first school that is not an art academy. According, the approach won't be (as in the past) to take an artistic look at new technologies; instead, this year's Campus will proceed in what might be called the opposite direction.

Declared Japan's first national university by the Meiji Government in 1877, Tokyo University is one of the country's foremost institutions of higher education. In 2000, the school established its Graduate School of Interdisciplinary Information Studies, an integrative interdisciplinary college that aims to eliminate the conventional separation of science (mathematics and the natural sciences) and art (social sciences and the humanities), and to bring these disciplines together. At the 2008 Campus, Tokyo University will present 25 works from three programs (the Graduate School of Interdisciplinary Information Studies (III), the Graduate School of Information Science and Technology, and the Graduate School of Engineering), all of which revolve around a single theme: Hybrid Ego, the self that has been transformed by high-tech. What these projects have in common is that their devices, interfaces and platforms for information exchange and collaboration were created by the students themselves. After all, in an age in which everyone's talking about "information overload," the primary mission is to structure available knowledge and to transform experiences into knowledge that can be utilized by all of mankind. Moreover, it is incumbent upon universities to imbue their students with a cosmopolitan perspective that enables them to pass this knowledge along to the world at large.

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Ecology of the techno mind – The Featured Artscene 08

Thursday, September 4 – Tuesday, September 9 / 10 AM – 7 PM

Lentos Museum of Modern Art Linz (Ernst-Koref-Promenade 1, 4020 Linz)

http://www.aec.at/de/festival2008/program/content_event_projects.asp?iParentID=14385

http://www.lentos.at/de/45_1843.asp

Here, a change has been made to the festival format in 2008. Instead of a Featured Artist Exhibition, we're introducing a Featured Art Scene spotlighting the work of an artists' collective. Kicking it off will be a look at Slovenia's productive young media art scene. Formerly a part of Yugoslavia and thus—despite nominal status as a bloc-free state—within the Soviet sphere of influence, Slovenia's artists were subjected to the dictates of socialist conceptions of art for several decades. Following years of crisis and decline culminating in the late 1980s and early '90s, things began to turn around. Now, Slovenia is an EU member state; its economy is booming, and its media art scene is one of the most active and most innovative in Europe. "Ecology of the techno mind" is the title of the Featured Artscene 08's inquiry into the high-tech procedures of leading-edge medicine, genetic engineering and space exploration—and thus, its scrutiny of our contemporary social reality.

CyberArts

Thursday, September 4 – Tuesday, September 9 / 10 AM – Midnight

OK Center for Contemporary Art (OK-Platz1, 4020 Linz)

<http://www.ok-centrum.at/>

Digital art at the highest level: the CyberArts exhibition will once again showcase a selection of the best works honored by the 2008 Prix Ars Electronica. Juries made up of internationally renowned experts reviewed over 3,000 submissions and singled out the most interesting ones for recognition. Works from the Interactive Art, Digital Musics and Hybrid Art categories will be on display at the OK. The five-day Ars Electronica Animation Festival and the OK Night (Saturday, September 6 / 10 PM – 4 AM) round out the program.

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CONFERENCES

A NEW CULTURAL ECONOMY Symposium 2008 (curated by Joichi Ito)

Friday, September 5 – Saturday, September 6 / 10:30 AM – 6 PM

Brucknerhaus, Main Hall (Untere Donaulände 7, 4020 Linz)

http://www.aec.at/de/festival2008/program/content_event_projects.asp?iParentID=14380

The 2008 Ars Electronica Symposium is being curated by Joichi Ito (J), activist, entrepreneur and venture capitalist. Joichi Ito is CEO of Creative Commons, a non-profit organization that provides authors, scholars, artists and teachers with free tools they can use to modify content simply and in a variety of different “degrees of freedom.” He is a co-founder and a member of the board of directors of Digital Garage in Japan, and is a member of the board of directors of several non-profit organizations including WITNESS, The Mozilla Foundation and Global Voices. He has assisted numerous Internet start-ups or come to their aid as a “business angel”: PSINet Japan, Infoseek Japan, Flickr, Last.fm, Technorati, Six Apart, Dopplr, Twitter, Socialtext, Kongregate and Rupture, to name a few.

A New Cultural Economy Symposium I

Friday, September 5 / 10:30 AM – 1:30 PM

The Industrial Revolution and the emergence of the business enterprise as the main driving force behind innovation and development made property the key factor in economic value-added. The Internet and information & communications technologies have radically reduced the costs that value creation and distribution entail. Together with what Yochai Benkler refers to as “commons-based peer production,” they are bringing forth a completely new mode of production, one that is now increasingly enabling non-profit, ad-hoc and public groups as well to create enormous value.

A New Cultural Economy Symposium II

Friday, September 5 / 3 – 6 PM

The rise of mass media led to the emergence of a gigantic market for content, which has—up to now—enabled established enterprises to compensate for their very high production and distribution costs through even higher revenues. Whereby asset ownership structure increasingly shifted from the individual to ever-more-dominant corporations, who proceeded to make use of the services of legislators in order to achieve long-term assurance via

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copyright of their control over the production and distribution of content. Now that the Internet is increasingly breaking down this position of supremacy and promoting a culture of remixing and sharing, the tensions between “old” and “new” players are on the rise.

A New Cultural Economy Symposium III

Saturday, September 6 / 10:30 AM – 1:30 PM

Knowledge is power, which is precisely why it is still to this day preserved for safe keeping in the academic institutions and laboratories, in the monasteries and other “hallowed halls” of the elites. Only within these facilities’ walls is a “search for truth” possible, and those who have sufficient education, money and authority can take part in it. The Internet has changed all that and forcibly deprived the established authorities of their claim to exclusive possession of the truth. Today, this “search for truth” is being carried on in a way that is more casual, as it were, and effectively proceeds in a bottom-up direction.

A New Cultural Economy Symposium IV

Saturday, September 6 / 3 – 6 PM

Everyone has a voice; with Internet access, a suitable instrument of communication is also at hand. The Web enables people to overcome geographic, social and cultural barriers in reaching agreements and getting organized. At the outset of the 21st century, the general public is capable of collective action on a global scale and thus constitutes a new challenge for the Establishment.

MISSION FUTURE @ Ars Electronica

Monday, September 8 / 10 AM – 6 PM

Linz Art University (Kollegiumsgasse2, 4020 Linz)

<http://www.aec.at/de/festival2008/program/project.asp?parent=14380&iProjectID=14411>

MISSION FUTURE @ Ars Electronica shows the extent to which the vision of a sharing economy has already become a reality. After all, Linux and Wikipedia have long since attained the status of classics, but they’re not the only ones. Projects like Android (Google), Java (Sun Microsystems), Open Moco, Open Design and Open Cola show what’s afoot here. Swarm intelligence practiced in the real world isn’t just the privilege of start-ups. More and more major players are committed to this principle. Sun Microsystems, for example. The

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axiom of this Silicon Valley heavyweight is clear and simple: Share. With this principle and its Java as open-source software, Sun boosts innovative technologies for everything from cellphones to satellites. This enterprise has proclaimed the dawn of the Participation Age, established communities like SystemHeroes, and pretty much dispenses with advertising—since just about everybody from the junior programmer to the CEO blogs anyway. Sun can even afford a Chief Gaming Officer whose responsibilities include events in virtual worlds. But traditional companies as well are opening up and going new ways—for instance, the cooperation between Nike and Apple that’s morphing the ipod into the Running Coach. Red Bull has been defining itself as a content provider of late, installing its presence on the world’s craziest playgrounds—the sporty type and the cultural variety too. BMW aims to spearhead the environmental movement with its Club of Pioneers. And Mini transforms the buyer upon request into the co-designer of his/her own car.

But the sharing economy isn’t primarily a matter of new products, new business models and new technologies. These develop because people with open minds determine what happens and increasingly live an open life. For many—at least the “digital bohemians who lead an existence beyond the realm of fixed employment” (Friebe & Lobo)—respect in the community is the more valuable currency. Business is being redefined.

This new openness has been generating a boom in ideas that are being implemented at unprecedented speed. After all, venture capital, media and markets crave what’s new. Intellectual property and the patent system have to be redefined now that crowds are jointly advancing projects and can make a good living from them. Sharing is king. Whoever shares, wins. On one hand, MissionFuture is presenting practitioners of the sharing economy from brand-name corporations, especially those like SAP, Vodafone and Austrian Airlines that work together with the Ars Electronica Futurelab. On the other hand, this is a chance to hear from startups that are already giving the big boys a run for their money. Visionaries and creative masterminds will elaborate on the trends of greatest significance for tomorrow and run down the most vibrant and relevant projects and ideas emerging right now.

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CONCERTS

tosca "no hassle"

Friday, September 5 / 9:30 PM – 11 PM

Alter Dom (Domgasse 3, 4020 Linz)

tosca was founded by Richard Dorfmeister and Rupert Huber in 1994 as an electronic music project. After first releasing singles, they brought out an album entitled "Opera" in 1997 on Dorfmeister and Peter Kruder's label, G-Stone Recordings. Follow-ups included "Suzuki" (2000), "Suzuki in Dub" (2000), "Dehli 9" (2003) and "J.A.C" (2005). In 2001, toska received the Amadeus Award as best rock group. In 2002, their collaboration with Gabriel Orozco was shown in Centre Pompidou in Paris. "no hassel," toska's latest work, will have its world premiere at the 2008 Ars Electronica Festival and come out on CD in early 2009. Blending acoustic and electronic sounds and structures, integrating the venue space into the performance, and a basic attitude of non-intentional listening and creating music are the defining characteristics of "no hassel."

Those who wish to attend this concert will need to obtain a reserved seat ticket (available beginning September 4 at the Brucknerhaus ticket counter).

Sonorous Embodiment – The Big Concert Evening

Sunday, September 7 / 7:30 PM

Lentos Museum of Modern Art Linz / Brucknerhaus / Donaupark

<http://www.aec.at/de/festival2008/program/project.asp?parent=14382&iProjectID=14460>

Great 20th-century composers will be linked up with innovative contemporary developments, but while this is going on, the spotlight will always remain focused on human beings—their performances, their bodies, their voices. This sixth installment of Ars Electronica's gala evening concert gets back to this series' roots by focusing on the man-music-technology nexus. The lead role is once again assumed by the Bruckner Orchester Linz led by conductor Dennis Russell Davies.

The concert gets underway at the Lentos with the MIDI piano artistry of Maki Namekawa. The Main Hall of the Brucknerhaus will be the setting for performances of works by Elliott Carter (who will be celebrating his 100th birthday this year), Michel van der Aa and Edgar Varése accompanied by live visuals to create a true sensory experience. Then, there's old

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going hand-in-hand with new: Dieter Kaufmann's work "Portrait of a Woman in the Mirror," a 35-year-old work for tape recorder from the electro-acoustic genre together with an experimental film made by his son in 2006. The human voice now takes the spotlight. American vocal artist Pamela Z presents excerpts from her work "The Pendulum." Qin Yi's piece commissioned by the Shanghai International Electroacoustic Music Week 2006 was inspired by a ceremony of chanting Lamas. At Ars Electronica's Big Concert Evening, the Chinese composer will present a new version of her original work. The final highlight of this program is preENTER, an audiovisual performance by Pentatones (music) and YouAreWatchingUs (visual arts). The ensemble consists of four musicians and three video artists. They play their sets with specially developed audio & video controllers, but synthesizer, sequencer and sampler as well as classical instruments like double bass and piano also come into play. Pentatones und YouAreWatchingUs create a multi-layered set comprised of moving images, sound collages and complex beat structures, produced in real time, recorded and recontextualized. Images are generated for sounds and sounds for images.

PERFORMANCES

Bleu Remix – Performance

Saturday, September 6 / 7 – 8 PM

Lentos Museum of Modern Art Linz (Ernst-Koref-Promenade 1, 4020 Linz)

<http://www.yannmarussich.ch/>

Yann Marussich's "Bleu Remix" is a live performance developed in collaboration with physicians and chemists. The Swiss artist remains totally motionless for an hour while a blue fluid flows out of his mouth, his nose and the pores of his skin. As if by magic, the human body's internal processes are projected externally and made visible. "Bleu Remix" is an invitation to go on a journey through the body, one that is as impressive as it is intimate. "Bleu Remix" was honored with a 2008 Award of Distinction in the Prix Ars Electronica's Hybrid Art category.

The sound accompaniment to this performance will be provided by Andreas Kurz. Working at the nexus of visual arts and music, he conceives and executes compositions, sound

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performances, audio installations, and music for theater and film. Andreas Kurz is also involved in several platforms and cultural initiatives.

MEDIATION PROGRAM

We guide you

Thursday, September 4 – Monday, September 8 / All day long

OK Center for Contemporary Art (OK- Platz 1. 4020 Linz) & Pfarrplatz

http://www.aec.at/de/festival2008/program/content_event_projects.asp?iParentID=14387

The culture of sharing will also manifest itself at Ars Electronica in this year's mediation program. The concept: Knowledge for All! Custom-tailored festival tours will deliver insights into the latest developments at the interface of art, technology and society, and also provide adequate space (and time) for each participant to undertake his/her own individual encounter with Ars Electronica 2008. Equipped with digital recording devices, young visitors can head out on journeys of discovery and collect personal impressions of the Festival. Meanwhile, their parents will be able take their own approach to what's happening at the various exhibitions in downtown Linz. They'll learn more about intellectual property and collective knowledge, as well as the tense interrelationship between Open Source and patent & copyright laws. Plus, there are additional options available to do-it-yourselfers, who can head out independently on fascinating paths through festival locations. In the spirit of "Show us your festival!," impressions of all sorts, route descriptions and personal experiences can be made available to the entire festival community as a basis for individual approaches to the festival program and a point of departure for reconfigured, customized festival itineraries all in one. And this year for the first time, reportage by a TV crew from St. Pölten University of Applied Sciences will make it possible to attend Ars Electronica via the Internet from the privacy of the visitor's own home.

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Press Events

Topic	Speakers	Date/Time	Location
Linz is changing (urban model)	Franz Dobusch (Mayor of the City of Linz) Erich Wolny (City Administration Director) Horst Hörtner (Director, Ars Electronica Futurelab) Elke Achleitner (IT Linz)	Thursday, Sept 4, 10 AM	Altes Rathaus (Lobby)
CyberArts 08	Martin Sturm (OK) Gerfried Stocker (Ars Electronica) Christine Schöpf (Ars Electronica)	Thursday, Sept 4, 11 AM	OK
Featured Artscene	Stella Rollig (Lentos Museum of Art) Gerfried Stocker (Ars Electronica) Jurij Krpan (Kapelica Gallery, Ljubljana Slovenia)	Thursday, Sept 4, 12:30 PM	Lentos (Lower Level)
A NEW CULTURAL Symposium 08	Joichi Ito (CEO Creative Commons) Gerfried Stocker (Ars Electronica) Christine Schöpf (Ars Electronica)	Friday, Sept 5, 9:30 AM	Ars Foyer Stage (Brucknerhaus)
„80+1“ A Global Voyage	Michael Naimark Sonja Bettel (Radio Ö1) Manuela Pfaffenberger (Ars Electronica) Martin Heller (Artistic Director, Linz09) Gerhard Kürner (voestalpine, marketing)	Sunday, Sept 7, 6 PM	Ars Foyer Stage (Brucknerhaus)
The New AEC	Gerfried Stocker (Ars Electronica) Hannes Leopoldseder (Ars Electronica)	Monday, Sept 8, 5 PM	Ars Foyer Stage (Brucknerhaus)
Ars Electronica 08 (Wrap-up)	Gerfried Stocker (Ars Electronica) Christine Schöpf (Ars Electronica) Martin Honzik (Ars Electronica)	Tuesday, Sept 9, 4 PM	Ars Foyer Stage (Brucknerhaus)

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PRESS OFFICE in the BRUCKNERHAUS

The press office is located in the Brucknerhaus at Untere Donaulände 7, 4020 Linz this year. Here, you can arrange ON-SITE ACCREDITATION, submit INTERVIEW REQUESTS, take advantage of a WORKSPACE with INTERNET ACCESS, use a FAX MACHINE and PRINTER, and charge your CELLPHONE. We can also make available a SPACE in which to conduct INTERVIEWS.

DATES/HOURS	September 4-9, 2008 / 9 AM to 7 PM daily
TELEPHONE	0732 / 94 25 17
FAX	0732 / 94 25 22

PRESS OFFICE ONLINE

The services of our Press Office are not only available on site in the Brucknerhaus; you can also access them online. At www.aec.at/festival2008/press you'll find listings of all important CONTACTS and APPOINTMENTS, and information about this year's ARTISTS & SPEAKERS. You can also submit INTERVIEW REQUESTS via e-mail. Plus, **beginning September 4**, a constantly updated selection of festival photos will be available here for free download.

Online Accreditation

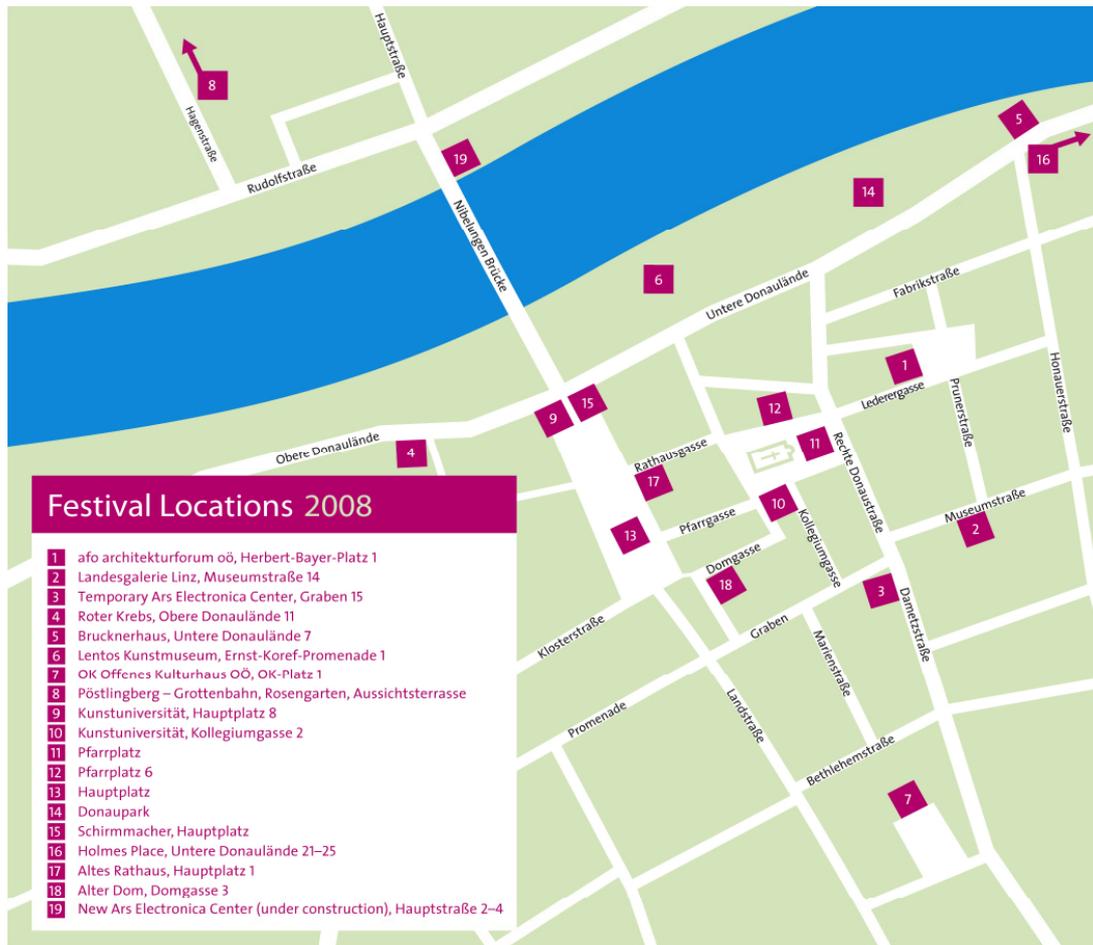
At www.aec.at/festival2008/press you can arrange immediate accreditation to the 2008 Ars Electronica Festival.

With queries, please contact
 Christopher Ruckerbauer
 Tel: +43.732.7272-38
christopher.ruckerbauer@aec.at
<http://www.aec.at/press>

Press Conference
 Thursday, 21.08.2008, 11:00 AM
 ORF-KulturCafe
 Argentinierstraße 30a
 A-1040 Wien



Locations



ACHTUNG! Das Festival Headquarter mit Infopoint, Ticketcounter und Pressebüro befindet sich heuer wieder im Brucknerhaus.

NOTE! The Festival Headquarters including the Infopoint, the Ticket Counter, and the Press Office are located at the Brucknerhaus again this year.

Öffnungszeiten / Opening hours:

Infopoint & Ticketcounter: täglich / daily 10:00 – 19:00

Press Office: täglich / daily 09:00 – 19:00

Sie finden das we-guide-you-Tourist Office am Pfarrplatz.
You find the we-guide-you Tourist Office at Pfarrplatz.

Öffnungszeiten / Opening hours: täglich / daily 10:00 – 19:00

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 **ARS ELECTRONICA**
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Additional Support: Triple X, Kulturkontakt Austria, Linz Moser

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