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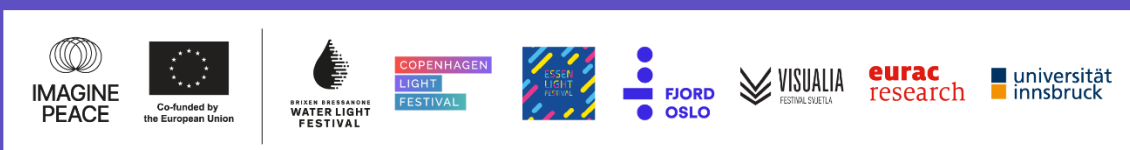


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Sustainability at Fjord Oslo

an Imagine Peace Sustainability Report

November 2025



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1. Introduction

The Fjord Oslo Light Festival is one of Norway's major art festivals and ranks among the country's most visited cultural events. First held in 2019, when Oslo was the European Green Capital, the festival has maintained a strong focus on ecological and social sustainability ever since. It transforms the city's harbour area into an open-air gallery of light art, featuring installations by international and Norwegian artists that address contemporary societal themes.

The festival invites visitors to explore freely, encouraging discovery and personal engagement. Its organisers emphasize that each person should feel the freedom to experience every artwork at their own pace, creating space and time for reflection, emotion, and connection through art. This open, atmospheric exhibition format fosters a sense of shared presence and engagement, aligning with the festival's mission to connect people through artistic expression.

Held annually at the beginning of November, the festival operates as an independent initiative that nonetheless depends on public funding, particularly from the Municipality of Oslo. Due to the withdrawal of municipal support, the 2025 edition has been cancelled, but the organisers remain optimistic about the future and look forward to the next edition, featuring the anticipated Imagine Peace installations.

Discussing the sustainability of the festival involves considering not only the perspective of the organisers but also of the stakeholders. Given that the festival did not take place, it was not possible to consider participants' feedback through the questionnaire. Therefore, a full sustainability report cannot be conducted for this edition. Nevertheless, the insights of the organisers could be collected. A partial audit addressing all Imagine Peace guidelines under the sections Management and Processes was conducted in the form of a one-day workshop between the scientific partners and the organisers of the festival Fjord Oslo¹.

The meeting followed a semi-structured interview format, with the guidelines serving as general reference points while allowing for open discussion. The meeting was not recorded; one interviewer documented the workshop while the other led the questioning.

For the reasons mentioned above, the audit was not aimed at assigning scores but rather at providing valuable insights into the Management and Processes sections of the guidelines, establishing a solid baseline for comparison with the next festival edition as well as with other festivals. Since the festival did not take place, the observations contained in this report are solely reliant on the information shared by the festival organisers with Eurac Research.

¹ This document is a report in line with the expected deliverables listed in Work Package 3 – Sustainability of the Imagine Peace project: <https://imaginepeaceproject.eu/>.

2. Economic Sustainability



	Guideline	Guideline ID
Management	Selection of Installations	C 1.1.
	Stakeholder Involvement	C 1.2.
	Financial Planning	C 1.3.
	Risk Assessment	C 1.4.
	Employee Wellbeing	C 1.5.
	Workforce Management	C 1.6.
	Knowledge Management	C 1.7.
Processes	Financial Flows	C 2.1.
	Knowledge Capture	C 2.2.
	Quality Controls	C 2.3.
	Public Relations Strategy	C 2.4.
	Supplier Reliability	C 2.5.
	Dealing with Complaints	C 2.6.
Results	Festival Continuity	C 3.1.
	Economic and Tourism Value	C 3.2.
	Sponsoring	C 3.3.
	Perceived Communication	C 3.4.
	Complaints	C 3.5.

Table 1: Overview of the Economic Sustainability Guidelines

2.1. Assessment Level: Management

2.1.1. Selection of Installations (C 1.1.)

Each edition of Fjord Oslo is shaped through a curatorial process that ensures a diverse and high-quality selection of light-based artworks. The organisers start with a core group of installations and a minimum budget, which evolves iteratively as funding is secured from municipal, international, and private sources. An internal database is used to manage costs, requirements, rentals, and transport, supporting transparent and efficient planning despite annual budget variations.

The festival's reputation rests on its strong artistic and conceptual focus. It combines existing artworks, valued for their proven quality and reliability, with premieres that advance the field of light art. Clear and formal agreements with artists define responsibilities and expectations, contributing to professionalism and accountability.

Each edition is guided by a unifying theme, a red thread, that connects all installations into a coherent narrative, often addressing existential or socially relevant questions (e.g., last year's edition was focused on the Anthropocene). This curatorial approach results in holistic and thought-provoking exhibitions. Technological diversity is deliberately pursued, with different media and techniques showcased each year. Cost estimates are based on experience and, when needed, consultation with relevant organisations. With typically 10 to 15 installations per edition, Fjord Oslo has established itself as a pioneering art festival in Norway, recognised internationally for its artistic ambition and conceptual integrity.

2.1.2. Stakeholder Involvement (C 1.2.)

Fjord Oslo maintains strong collaboration with a range of institutional and private stakeholders, ensuring that multiple perspectives and competencies contribute to the festival's organisation. The Municipality of Oslo plays a central role as both main partner and primary financial supporter, typically providing around half of the total festival budget. Coordination with various municipal departments is essential for obtaining permits, managing locations, and organising official events such as the opening reception at the town hall on the first day of the festival, where the mayor traditionally inaugurates it. Beyond the municipality, several other partners play important roles. The harbour authority provides access to waterfront spaces and electricity, while private real estate companies hosting cafés and restaurants share areas with the festival and contribute to safety measures and technical facilitation. Financial collaboration extends to both public and private sponsors, including national, Nordic, and EU funding programs, corporate partners, and smaller local sponsors. Although most agreements are informal, communication with partners is regular and based on mutual trust and shared visibility. Cultural institutions such as the National Museum, the Opera, and the Nobel Peace Centre have also engaged with the festival through joint installations or special collaborations, often being the promoters of new initiatives. These relationships underline the festival's strong standing within Oslo's cultural landscape. While community-based art projects are not currently a strategic focus, the organisers might consider integrating young artistic talents in the future if these are aligned with the festival's artistic direction.

2.1.3. Financial Planning (C 1.3.)

Fjord Oslo operates as an independent organisation and therefore relies on yearly funding applications to the Municipality of Oslo and private sponsors. This structure makes long-term financial planning challenging, but the organisers have established a clear and well-structured budgeting process to maintain financial stability. An initial base budget is prepared around the beginning of the year and refined by June once funding commitments are confirmed.

Financial management is handled internally, primarily through detailed Excel-based plans that track all revenue streams, expenditures, and artwork-related costs, including administration, security, transport, and production. Despite the small size of the team, responsibilities are clearly defined: one person

mainly in charge of financial coordination and logistics and another one more focused on artistic curation and development.

Funding applications are prepared collaboratively, ensuring coherence between artistic and financial planning. The organisers' personal commitment is notable because they often reinvest part of their own income to realise the artistic quality and scope of the festival they envision. This dedication, combined with transparent and systematic financial documentation, provides a solid foundation for the festival's continued sustainability despite external funding uncertainties.

2.1.4. Risk Assessment (C 1.4.)

Fjord Oslo implements several practical measures to ensure safety and manage technical risks in its public installations. Security across the festival area is maintained through a combination of private guards, typically three to four in public spaces, and surveillance systems provided by private property partners. In addition, staff and collaborators maintain a shared responsibility for monitoring the installations throughout the festival days, promoting a culture of collective awareness rather than strict enclosure or separation.

A public liability insurance policy is in place for the festival, while artists are encouraged to hold their own professional insurance. In practice, some artists already have such coverage, while others take responsibility for their own works and potential risks. The festival's open and respectful atmosphere, combined with visitors' considerate behaviour, contributes to a consistently safe environment. This collaborative and preventive approach, combining supervision, shared responsibility, and insurance coverage, has proven effective in minimising incidents and ensuring a secure experience for artists and visitors alike.

2.1.5. Employee Wellbeing (C 1.5.)

Fjord Oslo maintains a small but consistent team, ensuring that key organisational knowledge remains within the festival. After each edition, informal debriefing sessions are held with the technical staff and sponsors to evaluate installations and overall operations. These meetings help capture lessons learned and transfer practical knowledge to future editions.

While the team size limits formal retention structures, this consistent post-event reflection supports continuity, strengthens collaboration, and helps preserve institutional knowledge across festival cycles.

2.1.6. Workforce Management (C 1.6.)

Fjord Oslo is organised by a small, dedicated core team consisting of the two founders, supported by freelance technicians and occasional assistance in social media management. The team benefits from a shared vision and strong mutual understanding, allowing for efficient decision-making and smooth coordination without the need for extensive internal discussion.

Additional operational support is provided through hired service providers, such as equipment rentals that include technical staff, and a small group of security guards during the event. Given the scale of the festival, which attracts around 50,000 visitors daily, this lean but well-coordinated setup has proven effective.

The organisers avoid relying on volunteers, as managing them requires training effort and this workforce has not always been reliable in the past. Instead, they prefer to engage paid collaborators, ensuring professionalism and consistency throughout the festival's implementation.

2.1.7. Knowledge Management (C 1.7.)

Knowledge management at Fjord Oslo is primarily based on direct exchange between the two core organisers, ensuring that operational and artistic expertise remains accessible within the team. Although no formal system is in place, the small structure allows for efficient communication and direct knowledge transfer.

The organisers actively engage in international exchange, participating in initiatives such as the International Light Festivals Organisation (ILO) and other collaborative projects. They also attend and contribute to other light festivals, using these experiences to refine Fjord Oslo's concept and organisation. This ongoing international involvement supports continuous learning and ensures the festival remains connected to good practices and innovations in the field.

2.2. Assessment Level: Processes

2.2.1. Financial Flows (C 2.1.)

Fjord Oslo maintains clear financial documentation practices, yet faces challenges related to long-term funding stability. All financial transactions are systematically tracked, but the festival's full realisation depends each year on successfully securing external funding from municipal and private sponsors. In 2025, the festival had to be cancelled due to the lack of confirmed funding, underscoring the vulnerability of its independent structure. Despite this setback, the organizers continue to apply transparent financial management principles, providing a solid foundation for future editions once financial resources are secured.

2.2.2. Knowledge Capture (C 2.2.)

Fjord Oslo fosters an ongoing process of knowledge exchange and reflection throughout the festival cycle. While knowledge capture is mostly informal, debriefing meetings are held after each edition with the municipality and private partners to discuss outcomes and identify areas for improvement. These open exchanges help strengthen collaboration and mutual understanding among stakeholders. The festival's cooperative environment encourages continuous learning and adaptation, ensuring that insights from each edition inform planning for future events.

2.2.3. Quality Controls (C 2.3.)

Fjord Oslo ensures the quality and consistency of its installations through careful selection and thorough pre-festival preparation. All artworks must align with the festival's overarching theme and values, following a clear curatorial logic that connects each installation to the overall narrative of the festival. Technical quality is equally prioritised: installations are required to function reliably under all weather conditions, ensuring both safety and high-quality visitor experience. This blend of conceptual clarity and technical rigor underpins the festival's reputation for delivering presentations that are both professionally executed and artistically compelling.

2.2.4. Public Relations Strategy (C 2.4.)

Fjord Oslo communicates effectively with its audience through clear and accessible on-site information. Each installation features a large three-sided poster that includes a description of the artwork, information about the artist, a map showing the location of other installations, and sponsor acknowledgments. These boards are widely used by visitors and serve as the primary communication tool during the festival. The festival does not rely on printed brochures or additional physical media, focusing instead on concise and visually engaging information at each location. All descriptions are provided in Norwegian, ensuring accessibility for the local audience. Further information in both English and Norwegian is provided on the festival website and on its social media channels.

2.2.5. Supplier Reliability (C 2.5.)

Fjord Oslo's success relies on a network of trusted local suppliers and experienced artists, ensuring reliability across all stages of festival production. The organizers work with established local providers for technical equipment and logistics, securing favourable conditions and dependable service. Artists are offered professional and respectful working arrangements, including fair international fees, accommodation, travel support, and on-site permissions. Administrative matters are handled by the organizers, allowing artists to focus fully on their creative work. Most participating artists have substantial professional experience, which contributes to the smooth and timely realisation of installations.

Through these strong relationships and clear agreements, Fjord Oslo ensures a high level of reliability and professionalism across its partnerships.

2.2.6. Dealing with Complaints (C 2.6.)

Fjord Oslo manages visitor feedback and complaints through an open and responsive communication approach rather than a formal system. Visitors can easily reach the organizers via Facebook, the online contact form on the website of the festival, or by addressing on-site staff and guards during the event. Although there is no structured complaint management process, issues are handled promptly and directly. The festival's open atmosphere encourages dialogue, allowing visitors to share comments or concerns freely and ensuring that potential problems are resolved quickly and informally.

3. Social Sustainability



	Guideline	Guideline ID
Management	Selection of Installations	S 1.1.
	Collaboration with Schools and Associations	S 1.2.
	Social Inclusion	S 1.3.
	Family Concept	S 1.4.
	Conflict Management (Residents)	S 1.5.
	Gender Concept	S 1.6.
	Employee Training	S 1.7.
Processes	Noise Reduction	S 2.1.
	Light Pollution	S 2.2.
	Accessible Communication	S 2.3.
	Safety Measures	S 2.4.
	Active Participation	S 2.5.
	Parking	S 2.6.
Results	Light and Noise Disturbance	S 3.1.
	Traffic Disturbance	S 3.2.
	Cross-Generational Inclusiveness	S 3.3.
	Participants with Disabilities	S 3.4.
	Consideration of Local Needs	S 3.5.

Table 2: Overview of the Social Sustainability Guidelines

3.1. Assessment Level: Management

3.1.1. Selection of Installations (S 1.1.)

Fjord Oslo places strong emphasis on social sustainability, striving for inclusivity, gender balance, and meaningful cultural exchange. The organizers actively aim for gender balance among participating artists, maintaining a share of female representation at 40%. Female artists are supported through professional networks and logistical assistance, addressing challenges such as travel and setup. The festival also promotes local artistic talent by commissioning and producing new works from Norwegian artists, including permanent installations, while simultaneously engaging international participants to foster cultural dialogue.

For the selection of interactive installations, cognitive participation is crucial: installations should not only be appreciated by the participants actively involved in the activity but also be meaningful and pleasant for the observers, ensuring that everyone can benefit from the installation and have a good artistic experience. This balanced approach contributes to Fjord Oslo's reputation as an accessible and socially conscious cultural event.

3.1.2. Collaborations with Schools and Associations (S 1.2.)

Community collaborations are not currently part of the Fjord Oslo festival framework. The organizers focus primarily on artistic and conceptual development rather than partnerships with local organizations, schools, or youth groups. While such collaborations are not a present component, they remain a potential area for future engagement should they align with the festival's artistic vision and resources.

3.1.3. Social Inclusion (S 1.3.)

Fjord Oslo is an open and accessible public event, free of charge and welcoming to visitors from diverse social and cultural backgrounds. The festival's location in central public spaces naturally supports accessibility, allowing people of all ages and conditions to attend.

No specific measures are currently implemented for individuals with disabilities (e.g., hearing and sight impairments), but the organizers remain available to assist upon request. This inclusive and low-threshold approach ensures broad participation while relying on the city's existing infrastructure to facilitate access for all.

3.1.4. Family Concept (S 1.4.)

Fjord Oslo does not include specific children's programs or installations but remains highly family-friendly by design. The festival's evening schedule, starting at 18:00, allows families with children to visit comfortably before later crowds arrive.

Many young visitors actively engage with the festival through social media, sharing photos and videos that often reach wide audiences (e.g., on TikTok). This organic participation by families and youth reflects the festival's broad appeal and welcoming atmosphere, even without dedicated children's activities.

3.1.5. Conflict Management (Residents) (S 1.5.)

Fjord Oslo addresses conflicts and complaints through open and prompt communication rather than a formalised system. When issues arise, typically shared via social media or email, the organizers respond quickly and constructively, focusing on resolution rather than confrontation.

The team maintains a respectful tone and stays within acceptable limits for noise and activity, ensuring good relations with residents. This pragmatic and responsive approach has proven effective in resolving concerns and maintaining a positive relationship with the local community.

3.1.6. Gender Concept (S 1.6.)

Fjord Oslo does not follow an explicit gender concept but actively promotes gender balance and inclusivity in practice. The organizers are conscious of the importance of representation and consistently ensure a well-balanced mix of male and female artists.

Women are encouraged to participate, and their involvement is supported throughout the planning and production process. This awareness-driven approach fosters inclusivity and reflects the festival's commitment to fairness and diversity without formalising it into a written concept.

3.1.7. Employee Training (S 1.7.)

As Fjord Oslo is organized by a small core team, no formal employee training program is in place.

However, the organizers continuously expand their expertise through active participation in the International Light Festivals Organisation (ILO) and other international projects.

This ongoing exchange with peers and other festival organizers serves as an effective form of professional development, allowing the team to share good practices and apply new insights to future editions.

3.2. Assessment Level: Processes

3.2.1. Noise Reduction (S 2.1.)

Fjord Oslo manages noise impacts proactively and within permitted limits. Most installations include sound elements, but their levels are intentionally kept low to ensure a pleasant experience for both visitors and residents. In response to previous feedback, the organizers have adjusted sound intensity before festival openings to address residents' concerns but compliance with public space regulations has always been maintained.

A practical system is in place for addressing potential concerns: residents can directly contact the organizers, and a neighbourhood guard system helps monitor the area during the event. This responsive and transparent approach has ensured that noise never caused problems during the festival.

3.2.2. Light Pollution (S 2.2.)

Fjord Oslo takes light pollution into account when planning installations, ensuring that their impact on residents remains minimal. Most artworks are located near restaurants and commercial areas where ambient lighting is already present.

The organizers cooperate with nearby businesses and have never encountered complaints regarding light disturbance, reflecting the festival's careful planning and sensitivity to its urban context.

3.2.3. Accessible Communication (S 2.3.)

Fjord Oslo ensures accessible communication by sharing information through multiple channels, allowing diverse audiences to easily access festival details. While no formal accessibility strategy is in place, the organizers prioritise clarity and openness in their communication, ensuring that key information is understandable and widely available.

This straightforward, multi-channel approach reflects the festival's commitment to inclusivity and to reaching a broad and varied audience.

3.2.4. Safety Measures (S 2.4.)

Fjord Oslo applies practical safety measures tailored to its open urban setting. The festival layout ensures that emergency vehicles such as fire trucks and ambulances can easily access all areas, both in terms of space and height clearance.

The organizers intentionally avoid closing off the festival area (e.g., through fences) to maintain the feeling of an open city environment, where visitors retain personal responsibility as they would on any other evening they spend in city centre. This balanced approach emphasizes shared responsibility while ensuring compliance with essential safety requirements.

Minor adjustments, such as temporary fencing for some installations, are implemented with care based on experience. Overall, this strategy has proven effective in maintaining a safe and welcoming atmosphere throughout the festival.

3.2.5. Active Participation (S 2.5.)

Fjord Oslo fosters strong public engagement through its artistic approach and open dialogue with visitors. While interactive installations are not a primary focus, the festival encourages participation by prompting reflection and discussion through thought-provoking artworks and clear on-site information. The organizers view engagement as an educational and cultural process, inviting audiences to connect with the art rather than simply being entertained. Most visitors are residents, and their active participation, both during the festival and through ongoing discussions on social media, demonstrates a deep level of community involvement and resonance with the festival's themes.

3.2.6. Parking (S 2.6.)

Fjord Oslo is held in Oslo's car-free city centre, which naturally supports sustainable mobility and minimises parking-related disturbances. Visitors are encouraged to use public transportation, and practical information on how to reach the festival area is provided on the official website.

A digital interactive map helps attendees navigate between installations, which are all located within roughly one kilometre. By relying on existing urban infrastructure and promoting environmentally friendly transport options, the festival effectively aligns its mobility approach with sustainability goals.

4. Ecological Sustainability



	Guideline	Guideline ID
Management	Selection of Installations	E 1.1.
	Environment Management	E 1.2.
	Waste Prevention	E 1.3.
	Energy Saving Plan	E 1.4.
	Cooperation with Environmental Organizations	E 1.5.
	Life Cycle Assessment	E 1.6.
	Environmental Awareness	E 1.7.
Processes	Energy Saving Measures	E 2.1.
	Wildlife Impact Measures	E 2.2.
	Public Transportation Support Measures	E 2.3.
	Environmentally Sustainable Printing	E 2.4.
	Environmentally Sustainable Resources	E 2.5.
	Technical Quality Controls	E 2.6.
Results	Energy Consumption	E 3.1.
	Energy Savings	E 3.2.
	Energy from Renewable Sources	E 3.3.
	Waste Generation	E 3.4.
	Sustainable Transportation	E 3.5.

Table 3: Overview of the Ecological Sustainability Guidelines

4.1. Assessment Level: Management

4.1.1. Selection of Installations (E 1.1.)

Fjord Oslo integrates ecological awareness into its selection and production processes, ensuring that sustainability considerations complement artistic quality. A clear policy avoids the use of generators, minimising unnecessary emissions. Whenever possible, equipment (such as projectors) is rented locally, reducing transport-related impacts. When larger equipment must be brought in, organizers coordinate shared transport solutions among artists to optimise logistics and minimise CO₂ emissions. While Oslo's peripheral location in Europe requires some artists to travel by air, the organizers actively promote carbon-conscious behaviour and partially offset emissions through certified compensation schemes. Energy consumption at the festival remains limited due to the moderate scale of the installations, all of which must be weather-resistant and technically efficient. These measures reflect the organizers' high environmental awareness and their commitment to practical, non-performative sustainability, integrating ecological responsibility into the festival's operational and artistic framework.

4.1.2. Environmental Management (E 1.2.)

Fjord Oslo does not yet have a formal environmental management plan, but the organizers actively monitor and compensate for the festival's carbon footprint. CO₂ emissions from artists' travel are calculated annually, with corresponding carbon offsets purchased by the festival. Future editions will expand this approach to include the emissions associated with the installations themselves. Although no direct collaboration with environmental organizations is currently in place, these self-initiated measures demonstrate the organizers' growing commitment to environmental responsibility and continuous improvement in ecological management.

4.1.3. Waste Prevention (E 1.3.)

Fjord Oslo generates minimal waste due to its non-commercial setup and careful planning. The festival does not sell food, drinks, or merchandise and avoids distributing printed materials such as flyers or gadgets. Visitors instead make use of nearby cafés and restaurants, which follow the city's existing waste management system. Recycling and waste disposal relies on the public infrastructure already available in the festival area. This approach effectively minimises waste generation and aligns with the organizers' commitment to simplicity and environmental responsibility.

4.1.4. Energy-Saving Plan (E 1.4.)

Fjord Oslo has developed a clear awareness of energy efficiency and sustainability. Following public debate during Norway's energy crisis in 2022, the organizers calculated the festival's total electricity use and demonstrated that its consumption is extremely low: comparable to that of a small apartment, even with an audience of around 170,000 people. The festival now communicates these findings annually to raise awareness and promote energy-conscious behaviour among visitors, for instance by encouraging them to switch off their own lights while attending. All electricity used at the festival comes from Norway's renewable energy sources, primarily hydropower and wind. Through transparent communication, efficient resource use, and reliance on sustainable energy, Fjord Oslo minimises its environmental footprint while fostering greater public awareness of responsible energy consumption.

4.1.5. Cooperation with Environmental Organizations (E 1.5.)

Fjord Oslo does not currently engage with environmental organizations in an advisory or consultative capacity. While sustainability is integrated through internal measures such as energy efficiency and carbon compensation, no external environmental expertise has been formally involved in the planning or evaluation of the festival to date.

4.1.6. Life Cycle Assessment (E 1.6.)

While Fjord Oslo does not conduct a formal life cycle assessment, the organizers apply several principles consistent with LCA thinking. Equipment is rented locally and reused for multiple purposes, while installations are designed for touring rather than one-time use, ensuring that no materials are discarded after the festival.

Artists are encouraged to minimise travel-related impacts by bringing smaller teams and using local technical support where possible. These practices significantly reduce waste and emissions, reflecting a practical and resource-efficient approach to minimising the festival's environmental footprint.

4.1.7. Environmental Awareness (E 1.7.)

Environmental awareness has been a central theme at Fjord Oslo since its inception. Several editions, including the inaugural 2019 festival as part of Oslo's Green Capital initiative, explicitly focused on sustainability, ecology, and human responsibility under themes such as the Anthropocene. Each festival follows a conceptual "red thread" that connects the installations to broader environmental and existential questions.

The organizers approach sustainability with a critical mindset, emphasizing genuine ecological responsibility over symbolic gestures. For example, they avoid superficial reuse of materials, such as artworks made from garbage or bottles, when such practices do not meaningfully reduce environmental impact. Through this thoughtful curatorial strategy, Fjord Oslo encourages reflection and dialogue on what true sustainability means.

4.2. Assessment Level: Processes

4.2.1. Energy-Saving Measures (E 2.1.)

Fjord Oslo actively implements energy-saving measures to reduce its environmental impact. Around the festival area, some public lights are temporarily switched off to lower overall energy consumption and enhance the visibility of the installations.

The organizers also promote sustainable practices among stakeholders by encouraging artists to minimise air travel and rely on local technical teams whenever possible. These combined efforts reflect a practical and balanced approach to improving energy efficiency while maintaining the festival's artistic quality and visitor experience.

4.2.2. Wildlife Impact Measures (E 2.2.)

Fjord Oslo takes place in the heart of the city, where wildlife is limited to typical urban species such as seagulls and small animals. As the light and sound levels during the festival do not exceed those of normal city activity, specific measures to protect wildlife are not implemented.

The timing and location of the festival also avoid sensitive ecological periods, such as bird migration. Overall, the event's urban context ensures that its impact on local ecosystems remains negligible.

4.2.3. Public Transportation Support Measures (E 2.3.)

Fjord Oslo actively promotes the use of public transportation, fully aligning with Oslo's car-free city centre policy. The festival's central location makes it easily accessible by tram, bus, and other sustainable transport modes.

While no additional transport services have been required so far, the organizers maintain close communication with the municipality. This approach supports both environmental responsibility and visitor convenience.

4.2.4. Environmentally Sustainable Printing (E 2.4.)

Fjord Oslo minimises printed materials, relying almost entirely on digital communication. No flyers or printed promotional materials are produced for the festival. Instead, all essential information—such as maps, installation descriptions, and updates—is provided through the official website and social media channels.

Only a few fixed information panels are installed on-site to guide visitors. This digital-first approach effectively reduces waste and underscores the festival's commitment to environmentally responsible communication.

4.2.5. Environmentally Sustainable Resources (E 2.5.)

Fjord Oslo prioritises resource efficiency and reusability in line with circular economy principles. Materials and installations are designed for touring and reuse, significantly reducing waste and environmental impact.

Looking ahead, the organizers are exploring opportunities to make selected installations permanent features in Oslo's urban landscape, further extending their lifecycle and reinforcing the festival's sustainable approach to resource management.

4.2.6. Technical Quality Controls (E 2.6.)

Fjord Oslo conducts technical quality checks in close collaboration with engineers, architects, and municipal partners to ensure that installations are safe, efficient, and environmentally responsible. Calculations are performed to confirm building load and surface capacity for projection mappings, and access for emergency vehicles is always guaranteed.

Although each year brings new artworks with different technical requirements, the organizers apply their experience from previous editions to maintain consistent safety and efficiency across installations. This systematic approach helps prevent unnecessary resource use while ensuring reliable technical performance.

5. Conclusion

This partial sustainability audit of the Fjord Oslo Light Festival provides an overview of its current sustainability practices across economic, social, and environmental dimensions. Although the 2025 edition did not take place, the discussions with the organizers offer valuable insight into how the festival operates and manages sustainability challenges.

Economically, Fjord Oslo demonstrates efficient and transparent management despite the uncertainties of annual funding cycles. The organizers' structured financial planning and strong personal commitment ensure that artistic ambitions remain achievable, even with limited resources. This adaptive approach enables the festival to balance creative quality with financial feasibility.

Socially, the festival fosters accessibility, inclusion, and engagement through its free public format and balanced representation of artists. It creates opportunities for meaningful interaction and reflection while maintaining a welcoming atmosphere that connects diverse audiences through art, rather than ad-hoc group targeting.

Environmentally, Fjord Oslo has developed a responsible operational approach, minimising waste, optimising energy use, and embedding sustainability principles into the selection and production of artworks.

Its ongoing efforts in local sourcing, energy awareness, and CO₂ compensation demonstrate a genuine commitment to ecological responsibility.

Overall, the organizers conveyed a high level of sustainability awareness across all three dimensions of sustainability. This partial report should be considered both as a baseline for comparison with future editions of the festival and an awareness-raising tool to support the organisers in enhancing sustainability and improve compliance with all guidelines. The insights gained through this process provide a clearer understanding of strengths and potential improvement areas, paving the way for continuous improvement.