

# IMPACT



**RFG**



**5,895** TONNES

is the Roskilde Festival Group's total CO<sub>2</sub>e emissions

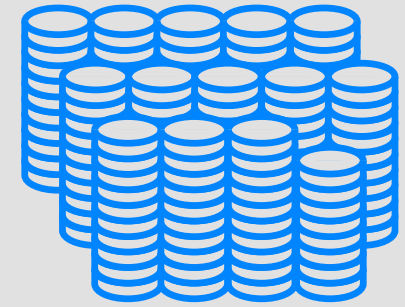
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**98%**

of all food sold at Roskilde Festival 2025 was organic

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**13.8** MILLION DKK

was donated by the Roskilde Festival Charity Society to 26 recipients

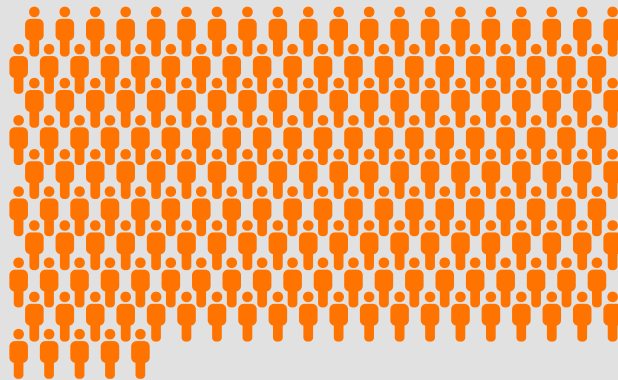
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**83%**

was the level of satisfaction among volunteers at Roskilde Festival 2025

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**185**

artists from 45 countries performed on the festival's music stages in 2025

See page 12



**31.7** MILLION DKK

was the revenue generated by associations, cultural organisations, and businesses through service tasks and the operation of stalls at Roskilde Festival 2025

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# HOW WE CREATE IMPACT

In this edition of *Impact*, we look back on 2025 and reflect on the past strategic period, during which we established four bottom lines as guiding principles for our work. We present both our results for 2025 and selected goals that set the direction for our efforts over the next three years.

At the beginning of 2026, we launched an adjusted strategy for the organisation, with targets extending to 2028. This adjustment does not change our fundamental ambition. Rather, it clarifies the strategic choices and priorities required to fulfil our ambition of being a sustainable community that inspires change and hope for the future.

For us, sustainability is about more than numbers and data. Local actions can spark wider movements when small shifts spread and evolve into collective action and engagement through art, activism, and communities.

Impact is published by the Roskilde Festival Group in connection with the annual general assembly of the Roskilde Festival Charity Society on 21 April 2026. This publication serves as a supplement to the annual reports of the Roskilde Festival Charity Society and the Roskilde Festival Foundation.

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## ONLINE KNOWLEDGE

On the Roskilde Festival Group's website, you can find our annual reports, strategy, and background materials on sustainable development.

[rfg.dk](https://www.rfg.dk)

# METHOD

## HOW WE MEASURE SUSTAINABLE DEVELOPMENT

We measure the Roskilde Festival Group's sustainable development based on four bottom lines: the artistic, environmental, social, and economic. At the same time, we track the organisation's development through selected ESG key metrics (Environmental, Social, and Governance).

The ESG key metrics are a step towards shared standards that enable us to compare our results with others and share knowledge more widely. Together, the bottom lines set the direction for our ambition to be a sustainable community that moves people and inspires change and hope for the future.

For each bottom line, we have defined future ambitions linked to specific indicators. These indicators make it possible to measure the impact of initiatives

that are not immediately quantifiable and provide an overall picture of development—both within each bottom line and across them.

One example is the ambition to reduce environmental impact through improved resource utilisation, where indicators include eco-labelled procurement, reused materials, and waste volumes.

In 2024, we began reporting ESG key metrics in the annual reports of the Roskilde Festival Charity Society, the Roskilde Festival Foundation, and Roskilde Kulturservice A/S. Towards 2026, we are working to expand this reporting to include the voluntary standards (VSME) developed in connection with the EU's sustainability reporting requirements (CSRD), in order to strengthen accountability and transparency.



**ENVIRONMENT**

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**SOCIAL**

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**ART**

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**ECONOMY**

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## HOW WE WORK WITH DATA

Data collection across the four bottom lines is based on the same indicators as in 2024. We have made minor adjustments and clarifications and we are this year working with a total of 40 indicators, ten for each bottom line. Each indicator has a clear purpose, a definition, a data source, and a designated owner responsible for ensuring the collection of relevant data.

The indicators were developed in collaboration across the organisation. They are selected based on the principle that they must both provide insight into progress towards specific ambitions and be grounded in data that can be collected and applied in practice.

Data collection was carried out from October 2025 to January 2026 and includes sources such as counts, invoice readings, databases, project evaluations, as well as external analyses and reports.

Within the social area, we use surveys among volunteers and key contributors to measure satisfaction. In addition, we extract data from internal systems to gain insight into the composition of our volunteer organisation, with a focus on age, place of residence, and nationality.

We also use internal data on, for example, the number of emerging artists and our own productions of progressive art. Not all data is included in this publication, but it is actively used in our development work.

Data quality and quality assurance remain a key focus, and we are working to ensure that a larger share of our data will be externally validated in the future to strengthen credibility.


ESG key metrics differ in that they are based on fixed definitions. In this publication, we present the ESG key metrics reported in the annual reports of the Roskilde Festival Group's three legal entities.

# 4 BOTTOM LINES

Benchmarks for our development

# 40 INDICATORS

Measure our efforts



# DATA SOURCES

Foundation for our measurements

*Carlina de Place on stage at Headline Flip at the Copenhagen Venue Lille Vega in November, where emerging artists topped the bill. The event serves as an indicator for the artistic bottom line and our work to provide new artists with a strong platform and professional support.*



# ESG KEY METRICS

ESG key metrics provide a standardised view of the Roskilde Festival Group's work with environment (E), social conditions (S), and governance (G). The figures follow shared ESG standards used by companies and organisations reporting on sustainability.

The metrics are based on fixed calculation methods, making it possible to track developments over time and compare results across organisations. The data is drawn from the annual reports of the Roskilde Festival Charity Society, the Roskilde Festival Foundation, and Roskilde Kulturservice, which together make up the Roskilde Festival Group's three legal entities.

In 2025, the Roskilde Festival Charity Society received an independent assurance statement on its CO<sub>2</sub>e accounts. An assurance statement confirms that the accounts present a true and fair view. The statement is included in the 2025 annual report, along with the applied accounting practices.

The remaining ESG key metrics have undergone a consistency check in connection with the annual reports. The audit has not reviewed or verified the other data presented here in Impact.

## CO<sub>2</sub>E ACCOUNTS

For the Roskilde Festival Charity Society, the Roskilde Festival Foundation, and Roskilde Kulturservice A/S (RKS):

CO <sub>2</sub> E ACCOUNTS			CHARITY SOCIETY		FOUNDATION & RKS	
SCOPE	DESCRIPTION	UNIT	2024	2025	2024	2025
Total Scope 1	Direct emissions from owned or leased assets	tCO <sub>2</sub> e	72	120	67	82
Total Scope 2 (location-based)	Indirect emissions from purchased energy using the location-based method (average electricity mix in Eastern Denmark)	tCO <sub>2</sub> e	78	67	46	36
Total Scope 2 (market-based)	Indirect emissions from purchased energy using the market-based method	tCO <sub>2</sub> e	0	0	-	6
Total Scope 3	Indirect emissions from the value chain	tCO <sub>2</sub> e	5,128	5,514	43	143
Scope 3.1	Purchased goods and services	tCO <sub>2</sub> e	2,129	2,947	3	32
Scope 3.3	Fuel- and energy-related activities	tCO <sub>2</sub> e	-	54	40	21
Scope 3.4	Upstream transport and distribution	tCO <sub>2</sub> e	345	734	-	-
Scope 3.5	Transport and treatment of waste	tCO <sub>2</sub> e	812	612	0	90
Scope 3.7	Passenger transport (participant transport, volunteer transport)	tCO <sub>2</sub> e	1,842	1,167	-	-
Total emissions (location-based)		tCO <sub>2</sub> e	5,279	5,701	156	261
Total emissions (market-based)		tCO <sub>2</sub> e	5,220	5,634	-	231

## SOCIAL CONDITIONS AND GOVERNANCE

Key metrics for social conditions and governance in Roskilde Kulturservice A/S:

KEY METRICS	UNIT	2022 <sup>1</sup>	2024	2025
Employees	FTE	85	104	115
Sickness absence	% of standard working hours per year	3	4.3 <sup>2</sup>	5.6
Workplace accidents	Accident frequency rate	72	15	31.8
Employee turnover	%	15.3	18.6	20.2
Employee satisfaction	%	94	-	90.7
Employee satisfaction	eNSP-score	-	-	-1.4 <sup>3</sup>
Gender diversity in RKS	%	45.3	48.4	50.9
Gender diversity in the Executive Management	%	100	75	60
Gender diversity in other management levels	%	44.4	52 <sup>4</sup>	50
Gender diversity in the highest governance level (boards)	%	22.2	25.0	43.8
Gender pay gap	ratio	1.05	1.06	1.01

1. Figures for 2023 are not presented, as in 2023 we chose to focus on the format of our reporting rather than collecting the relevant data.

2. An error was identified in the calculation of standard working hours used to determine sickness absence in the 2024 annual report, and the figure has therefore been adjusted to reflect correct accounting practice.

3. This year, we introduce an additional metric to measure employee satisfaction through the 'eNPS score'. It measures employee loyalty, engagement, and well-being by asking how likely they are to recommend their workplace to others (on a scale of 0–10).

4. An error was identified in the calculation of gender diversity in other management levels in the 2024 annual report, and the figure has therefore been adjusted to reflect correct accounting practice.

The installation *Return to Sender* by the Kenyan artists *The Nest Collective* was first presented at this year's Roskilde Festival and later at the GRASP knowledge festival. The work consisted of 50 tonnes of second-hand clothing and highlighted the consequences of global textile exports.





## ENVIRONMENT

Environmental sustainability is about reducing our negative impact on the environment, climate, and nature. We do this by reducing procurement and consumption, promoting circular economy solutions, and establishing meaningful and effective partnerships for the green transition.

The specific environmental targets are defined in the Roskilde Festival Group's 2026–2028 strategy, and their implementation will take place through concrete policies and action plans, as well as by testing new solutions, particularly through partnerships.

Our actions are not only intended to create change within the Roskilde Festival Group. They are also meant to inspire others to take action. We therefore prioritise both measurable bottom-line results and action-driven communities as a central part of our green transition.

## OBJECTIVES

- **CO<sub>2</sub>E NEUTRALITY:** We have postponed our previous target of achieving CO<sub>2</sub>e neutrality in Scope 1 and 2 to 2028. For Scope 3, we have set a target to reduce emissions by 25%.
- **INCREASED RESOURCE UTILISATION:** We reduce environmental impact through more efficient use of resources. Among other targets, we aim to halve total waste volumes and increase recycling to 65%, based on 2019 levels.
- **PROTECTING NATURE AND BIODIVERSITY:** We maintain our ambition to be organic at Roskilde Festival, in our own operations, and across the Roskilde Festival Group's other activities.
- **GREEN PARTNERSHIPS:** We actively engage in partnerships that support the green transition and create a positive environmental impact.

## STATUS

- **TOTAL CO<sub>2</sub>E EMISSIONS:** We did not meet the target of CO<sub>2</sub>e neutrality in 2025 (see p. 17). Total greenhouse gas emissions for 2025 amount to 5,895 tonnes, of which 5,634 tonnes originate from the Roskilde Festival event. This represents an increase of 414 tonnes compared to 2024.
- **MEAL-RELATED EMISSIONS:** The average emissions per meal sold at Roskilde Festival 2025 were 1.27 kg CO<sub>2</sub>e. This is an increase from 1.12 kg in 2023 and 1.14 kg in 2024. The increase is partly linked to updated emission factors, but also to increased procurement of meat and poultry.
- **ORGANIC:** Organic food and beverages are an important contribution to protecting nature. 97.7% of all meals sold at Roskilde Festival 2025 were organic, which is an increase compared to 2023 (89.6%) and 2024 (91.1%). In Roskilde Kulturservice A/S, the organic share reached 61.3% in 2025, which now serves as our new baseline for canteen operations.
- **WASTE AT ROSKILDE FESTIVAL:** Total waste volumes in 2025 amounted to 1,760 tonnes, representing a decrease compared to 2024 (1,950 tonnes). The recycling rate remains at 22% in 2025. At the same time, we have achieved a stronger data foundation, which will support further work on sorting and the target of reaching a recycling rate of 65%.

## CO<sub>2</sub>e EMISSIONS

The Roskilde Festival Group's CO<sub>2</sub>e emissions in 2025, distributed between Roskilde Festival and the group's other activities



**5,634 tonnes**

from Roskilde Festival's total CO<sub>2</sub>e emissions

**261 tonnes**

from the Roskilde Festival Group's other activities

## RECYCLING

Our ambition is to increase recycling and reach 65%.



**22%**

of waste from Roskilde Festival was sorted for recycling in 2025



**65%**

is the future recycling target

### HOW WE DO IT:

## FROM DIESEL TO RENEWABLE ENERGY

For many years, the festival's energy supply relied on diesel generators and gas to power stages, stalls, and infrastructure. Together with Danish energy and fibre network group Anel and Roskilde Municipality, we began in 2021 the work of powering a temporary city of more than 130,000 people through the electricity grid.

The energy partnership with Anel made it possible for us to invest in structural solutions. In 2022, we phased out all diesel generators at the festival and connected the site to the grid via transformer stations. This transition reduced diesel consumption by 72,000 litres per year. In 2025, we removed all

gas from food stalls through equipment upgrades in collaboration with vendors, reducing the use of LPG bottled gas by more than 12,000 litres annually.

The result is a reduction in direct CO<sub>2</sub>e emissions of 250 tonnes per year, and Scope 1 emissions now account for just one percent of the total festival production.

This transition has shown us that sustainable development requires joint efforts and long-term planning across sectors and disciplines. Partnerships are therefore a central approach in the Roskilde Festival Group's continued work with the green transition.





## OBJECTIVES

- **VOLUNTEERING:** We strengthen and develop volunteering so that more people have the opportunity to take part in volunteer communities. We aim for high satisfaction among our volunteers and focus on attracting and engaging dedicated individuals in activities beyond Roskilde Festival, including GRASP and RFX Safety.
- **DIVERSE COMMUNITIES:** We create and support diverse, inclusive, and respectful spaces and communities. This includes access to quiet areas at our events, diversity in recruitment, and targeted efforts to reduce unwanted behaviour and strengthen well-being.
- **YOUTH AND ACTIVISM:** We support children and young people in vulnerable situations and create opportunities for young people to engage in activism for a sustainable future. We distribute donations to social causes and action-driven communities, with a significant share of funds going to projects that promote youth well-being and civic engagement.

## SOCIAL

Social sustainability is about creating diverse and inclusive communities and strengthening well-being and conditions for people. Across all our activities, we work to promote positive communities, equality, and diversity, with volunteer engagement as a central driving force.

We create respectful spaces and philanthropic initiatives that make a tangible difference for children and young people in vulnerable situations. At the same time, we amplify the voices of young activists and their engagement in a sustainable future.

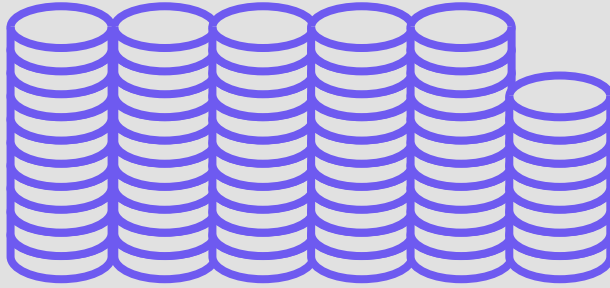
Our efforts range from inspiration and reflection to concrete actions that create positive change, both within our own organisation and in the society we are part of.

## STATUS

- **SATISFACTION:** Satisfaction and well-being among volunteers and employees are key indicators of a healthy working environment and meaningful engagement. In 2025, satisfaction among volunteers at Roskilde Festival was 83%, compared to 85% in 2024. In 2025, we introduced monthly well-being and satisfaction surveys for employees.
- **BEHAVIOUR:** Data on participant behaviour at Roskilde Festival shows a clear and stable long-term trend, with unwanted behaviour generally declining across categories. In 2025, one of the festival's three Soft Spots was staffed by Psykiatrifonden (The Danish Mental Health Fund), offering conversations and guidance. Data and analysis are presented in the Orange Together Report 2025, available at [rfg.dk](https://www.rfg.dk).
- **VOLUNTEERING:** Roskilde Festival remains a strong and attractive volunteer community. This plays an important role in the development of volunteer communities across the Roskilde Festival Group, including the community garden GROW Langkærhave and GRASP.
- **DONATIONS:** In 2025, the Roskilde Festival Charity Society and the Roskilde Festival Foundation distributed a total of DKK 5,571,744 to 24 recipients within the social sector, including Børnehjælpsdagen, The Danish Red Cross Youth, and DanChurchAid.

## SOCIAL DONATIONS

The Roskilde Festival Group's donations to social causes



**DKK 5.57 million**

donated to 24 social organisations in 2025

## SATISFACTION

Satisfaction levels among festival volunteers



**83%**

is the satisfaction level among volunteers at Roskilde Festival 2025

### HOW WE DO IT:

## DONATIONS FOR LOCAL COMMUNITIES

In 2025, we allocated DKK 1 million through an open call to initiatives that strengthen communities for children and young people in Roskilde. We invited organisations and non-profit initiatives to define how communities can be developed in practice and how more local children and young people can gain a sense of belonging and take responsibility.

Among the 20 selected recipients was Roskilde Basketball Club, which engages vulnerable young people as coaches, referees, and youth assistants. We also supported the music association Steps

Ahead, where the donation was used for workshops and jam sessions that bring together musicians across generations in the city's music community.

Dansk Skoleskak (Danish School Chess) used their donation to open new pathways into community participation, including children with autism and children who struggle to attend school. At the same time, Ågerup og Omegns Landsbyråd (Village Council in the Area of Ågerup) received support to strengthen children's friendships and self-esteem through e-sports.





## OBJECTIVES

- **SUPPORT FOR EMERGING ARTISTS:** We promote artistic entrepreneurship and support new generations of artists who are not yet established or have not yet had their breakthrough.
- **PROGRESSIVE ART:** We support innovative art experiences and provide platforms that create space for artistic development and experimentation.
- **ARTISTIC COMMUNITIES:** We create opportunities for children and young people to take part in artistic communities and strengthen creative experiences that bring people together.
- **DIVERSITY:** We work to increase representation and diversity by supporting structural change and continuously assessing the balance of gender, sexuality, ethnicity, and emerging trends in our programme

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## STATUS

- **TEST LAB:** Roskilde Festival functions as a test zone for circular innovation, urban planning, and new solutions. In 2025, we completed the Circular Lab in collaboration with the Tuborg Foundation, where young entrepreneurs carried out a total of 168 test programmes over four years, exploring new business ideas.
- **REPRESENTATION:** At Roskilde Festival 2025, we presented 185 music acts from 45 countries, supporting a broad and diverse programme across genres and expressions.
- **ART IN SOCIETY:** In 2025, we presented 12 art projects that brought art into new contexts and strengthened more equal access to art experiences. This is an increase from 7 projects in 2024. Examples include Nicolai Risbjerg's work *Du er sød, skal vi være kærestes?*, which unfolded both in central Roskilde and across our own platforms, and *Regarding Me Staged* at Betty Nansen Theatre.
- **PARTNERSHIPS:** We work with a broad network of partners who contribute new perspectives and expertise within the arts. In 2025, we entered into 70 developmental partnerships across the Roskilde Festival Group's activities.

## ART

Artistic sustainability is about driving change and development in the cultural sector while ensuring equal access to art, both as an experience and as a form of expression.

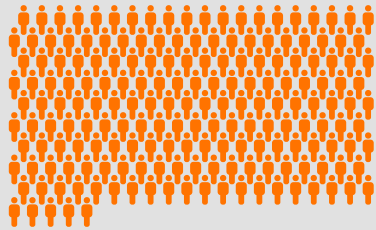
We support emerging artists and create spaces for new artistic encounters, formats, and experiments.

Art offers new perspectives and opens up connections and possibilities we have not yet discovered. It helps us to sense rather than simply understand and is therefore a key element in creating engagement and change.

Our understanding of art is broad and includes music, performance, theatre, dance, literature, and architecture. Activism is also an important part of this bottom line, as it often goes hand in hand with art's ability to inspire and create change.

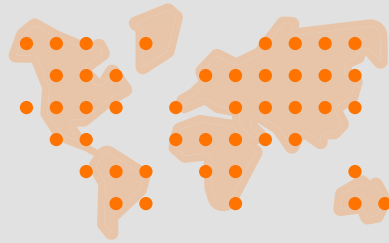
## GLOBAL REPRESENTATION

Roskilde Festival 2025 presented a music programme with broad geographical and cultural representation across genres and expressions



**185**

artists performed on the festival's music stages



**45**

countries were represented in the music programme

## ART IN SOCIETY

We brought art into new contexts and created more equal access to art experiences



**12**

art projects were presented outside the Roskilde Festival Group's traditional stages and spaces

### HOW WE DO IT:

## ARCHITECTURE STUDENTS BEHIND A NEW TRAIN STATION

At Roskilde Festival 2025, participants' arrival became part of the artistic experience. Architecture students from the Royal Danish Academy reimagined the station area at the camping site and created a new station building that functioned both as a transport hub and a meeting place.

The project was developed in collaboration between Roskilde Festival, DSB (The Danish State Railways), and the Royal Danish Academy, while students from the carpentry programme at NEXT in Herlev contributed to the construction.

The station was built from reusable materials and designed so that the components could be carefully dismantled after the festival, allowing the station area to be redesigned and rebuilt in 2026.

For the students, the project provided an opportunity to turn ideas into reality at full scale. For us, the project demonstrates how we can give architecture students responsibility and hands-on experience in a real construction project, while developing circular building principles and sustainable solutions in partnership with others. The station thus became both a learning space and a physical part of the festival community.





## ECONOMY

As a non-profit organisation, we must balance positive financial results that enable donations with investments in both our own development and broader societal progress across environment and people.

Roskilde Festival is an independent fundraising event with the purpose of generating financial proceeds for humanitarian, non-profit, and cultural work, with a particular focus on children and young people.

The Roskilde Festival Group's other activities build on the knowledge, experience, and ambitions that originate from the festival. The group must both generate financial proceeds for donations and support the organisation's overall purpose, while working to ensure the long-term viability and sustainability of the festival organisation.

## OBJECTIVES

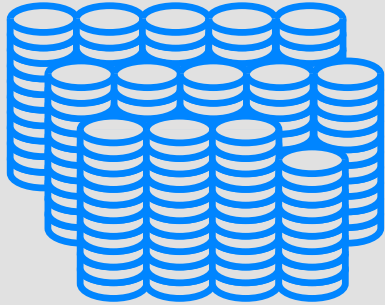
- **DISTRIBUTIONS AND INVESTMENTS:** We create economic value by distributing the festival's surplus to non-profit causes and investing in development that benefits society. Each year, we invest at least DKK 15 million in projects within environment, art, and social initiatives.
- **PLATFORM FOR REVENUE GENERATION:** Roskilde Festival serves as a platform for associations and cultural organisations to generate funds that support their work and communities through participation.
- **NON-PROFIT AND INDEPENDENT:** We strengthen our independence by building a strong and unified non-profit organisation. A key objective is to reach 5,000 members in the Roskilde Festival Charity Society by the end of 2028, ensuring broad support for our future work and role in society.

## STATUS

- **DONATIONS:** In 2025, the Roskilde Festival Charity Society distributed DKK 13,804,550 to 26 recipients. The Roskilde Festival Foundation allocated DKK 1.5 million in 2025 for future donations with a particular focus on emerging artists. All donations are distributed in accordance with the Roskilde Festival Group's distribution policy, We Bring Young Dreams to Life, and are documented in the annual accounts.
- **MEMBERS:** The Roskilde Festival Charity Society had 1,459 members at the end of 2024. By the end of 2025, this number had decreased to 1,245. The trend remains negative, and we will therefore place a stronger focus in the coming years on strengthening and developing the association.
- **CIVIL SOCIETY REVENUE:** In 2025, associations, cultural organisations, and businesses generated a total of DKK 31.7 million to support their purposes and communities through activities such as volunteer service tasks and operating stalls at Roskilde Festival.

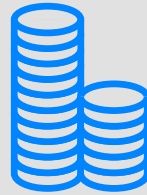
## TOTAL DONATIONS

In 2025, the Roskilde Festival Group distributed funds to non-profit causes, with a particular focus on children, young people, and emerging talent



**DKK 13.8 million**

distributed by the Roskilde Festival Charity Society to 26 recipients



**DKK 1.5 million.**

allocated by the Roskilde Festival Foundation for distributions focused on emerging talent

## CIVIL SOCIETY REVENUE

Roskilde Festival 2025 generated revenue for associations, cultural organisations, and businesses through volunteer service tasks and the operation of stalls



**DKK 31.7 million**

generated to support their purposes and communities

### HOW WE DO IT:

## RFX TURNS EXPERIENCE INTO BUSINESS

RFX is the Roskilde Festival Group's consultancy unit and a concrete example of how our experience can be applied beyond the festival. Here, we translate the know-how built over many years of running the festival into work with safety, site design, hosting, and logistics at large-scale events, including knowledge and experience related to sustainable development.

In 2025, RFX was involved in more than 200 events for both private clients and public actors. The assignments ranged from safety and flow planning at major concerts to hosting and logistics at corporate events. One of the larger projects was the collaboration with the

Ministry of Foreign Affairs on Denmark's EU Presidency, where RFX contributed to the design, planning, and execution of a temporary conference centre at Christiansborg Palace Square.

Through RFX, we apply our competencies where they create the most value, while also learning and building new relationships. RFX enables us to generate revenue from what we already do well and strengthens our position as a non-profit organisation. At the same time, it allows us to share and apply knowledge across the organisation. RFX is therefore both a business in its own right and a way to maintain the independence of the Roskilde Festival Group.



# LEARNINGS

## WE LEARN SOMETHING NEW EVERY TIME STRATEGY AND AMBITIONS FOR SUSTAINABLE DEVELOPMENT MEET REALITY.

In 2026, the Roskilde Festival Group stands on the threshold of a new multi-year strategic period. This does not mark a break or a fundamentally new direction for our organisation, but rather a continuation and sharpening of, among other things, our work with sustainable development.

With the 2020 strategy, our work was firmly organised around four bottom lines – arts, environment, social, and economy – with a clear ambition to create measurable results. Over the past five years, we have developed shared methods, indicators, and experiences that have made us more aware of where we create real change and where we continue to face challenges.

At the same time, this period has reminded us that sustainable development rarely follows a straight path towards a fixed goal. More often, it is a winding process shaped by progress, unforeseen challenges, and new opportunities in interaction with changes in the world around us.

## THREE STRATEGIC LEARNINGS

### ON OUR CONTINUED WORK WITH SUSTAINABLE DEVELOPMENT

- 1. FOUR BOTTOM LINES ARE A MANAGEMENT TOOL:** Working with four bottom lines has given us a shared language and clearer direction, but has also shown how complex sustainable development is in practice. In the coming period, we will use the bottom lines more actively as a management and learning tool to help us prioritise, adjust, and make decisions along the way.
- 2. STRATEGIC CHOICES CREATE FOCUS:** We have defined six strategic choices that clarify how we will work to achieve our goals in the coming years. It is not enough to have overall ambitions. When we are specific about how we work – for example through strategic choices such as partnerships, digital solutions, and new forms of volunteer engagement – it becomes easier to prioritise.
- 3. ACTION PLANS MAKE THE WORK CONCRETE:** We have worked with concrete action plans in areas such as diversity and circularity. This has shown us that action plans are essential for making strategy work in practice, especially in multi-year efforts. When responsibilities, deadlines, and priorities are clear, it becomes easier to turn ambitions into action. With clear milestones, we can track progress, adjust our course along the way, and avoid unnecessary confusion and wasted time.



## WHAT WE LEARNED FROM NOT REACHING OUR CLIMATE TARGET

In 2019, we set a target for Roskilde Festival to be CO<sub>2</sub>e neutral in Scope 1 by 2025. The target was not fully achieved. We still lack solutions that can eliminate all direct emissions from our overall operations.

Nevertheless, the work towards this target has been crucial for the green transition we have implemented in practice. The ambition set a clear direction for investments and priorities and has, among other things, led to the phase-out of diesel generators and LPG bottled gas in the festival's energy supply in collaboration with the energy company Andel and Roskilde Municipality (see page 9).

At the same time, this work has made it clear that sustainable development does not depend on ambition and targets alone.

The lack of viable and scalable solutions for heat production at Roskilde Festival has shown us how closely the green transition is tied to technological maturity and access to infrastructure beyond our own control.

Our own goods transport is not yet fully electrified. Alternatives exist, but the transition requires a fundamental shift in how we plan and deliver both the festival and our other activities. This work is already underway.

These experiences have confirmed that partnerships are essential to solving complex environmental challenges. Collaboration with public and private actors has enabled complex, structural solutions and will remain central to the Roskilde Festival Group's continued work with sustainable development.



## WHAT HAL 9 HAS TAUGHT US ABOUT CIRCULAR CONSTRUCTION

The transformation of the former industrial hall Hal 9 into a new cultural meeting place in the Musicon district of Roskilde has, throughout 2025, provided us with experience in turning sustainable ambitions into practice.

The project has made it clear that reuse and circular transition in construction are more complex than they may initially appear. Even though the starting point is an existing building, changes in use, regulations, and documentation place significant demands on analysis, testing, and decision-making.

At the same time, we have learned that reusing materials is not only about access to resources, but about systems

and regulation. Materials must be carefully recovered, documented, transported, and reintegrated in ways that comply with current requirements. This requires time, specialised expertise, and close collaboration across disciplines.

The work with Hal 9 has also highlighted the potential of cross-disciplinary partnerships and ongoing user involvement. When advisors, contractors, and the client work closely together from the outset, it becomes possible to navigate complexity and develop solutions that are both responsible and realistic. These experiences can be applied to the organisation's broader sustainability efforts.

*Follow the development of Hal 9 at [rfg.dk](http://rfg.dk).*

# PERSPECTIVE

## WE ARE NOT DONE WITH UTOPIAS ABOUT THE FUTURE

How do we keep the future open in a time shaped by climate crisis, war, and a constant flow of negative news? And how do we hold on to hope when it can be difficult to even imagine that the world could be different?

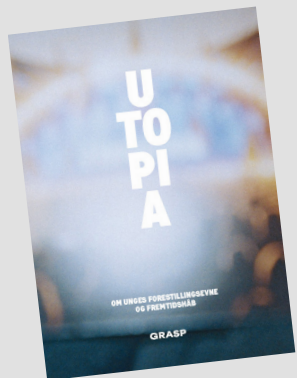
These have been the central questions guiding our three-year focus on young people's imagination, hope, and agency. From 2023 to 2025, Utopia has been a recurring theme at Roskilde Festival, where, together with young participants, artists, researchers, and partners, we have explored how a generation growing up in the shadow of global crises relates to the idea of a different and more sustainable future.

This work has shown that, for many young people, sustainability is not only about targets, reductions, and technical solutions. For some, it begins elsewhere, in whether change can be imagined at all. At the same time, we have seen how hope and agency often emerge in concrete situations: in communities, in the arts, and in spaces where the body, senses, and emotions are engaged.

These insights point to the importance of cultural spaces and collective action if sustainable change is to be experienced as both meaningful and possible.

Utopia and future hope will continue to be part of our work with sustainable development going forward.

For three years, festival participants have taken part in conversations and workshops on utopias and future hope in the festival's assembly space, Flokk, seen here decorated with artist duo Baun and Leahy's installation, Pantopia.



### REFLECTIONS ON UTOPIAS

In 2026, we have gathered these insights in the book *UTOPIA – om unges forestillingsevne og fremtidshåb* (UTOPIA – On Young People's Imagination and Future Hope). The book is available through the publisher Økotoxia, and excerpts can be found at [graspfestival.dk](http://graspfestival.dk).

## WHAT WE HAVE LEARNED ABOUT YOUNG PEOPLE'S FUTURE HOPE

- 1. UTOPIA IS NOT DEAD, BUT HAS TAKEN NEW FORMS:** Our work with Utopia shows that young people's visions of a better future rarely take the form of the grand, all-encompassing visions of the past. Instead, they are concrete, rooted in everyday life, and unfold within communities. Utopia is not a fixed image of the future, but something tested in practice. When young people are given the opportunity to act differently together, hope becomes something you do, not just something you talk about.
- 2. CONCRETE ACTION CAN OPEN UP THE IMAGINATION:** Imagination is not an individual trait, but something that flourishes within the right conditions. Through art, sensory experiences, and open formats, Roskilde Festival has functioned as a temporary space where young people could practise imagining alternatives. When the future feels closed, it takes active effort to keep it open, and the festival becomes a laboratory for thinking about the future.

- 3. CHANGE BEGINS CLOSE TO HOME:** We see a clear shift in young people's engagement. While previous generations dreamed of systemic change, many young people today focus on the immediate and relational. At the festival, this is experienced when the boundary between you and me dissolves and people feel that they are "in it together". This does not mean that major societal issues have become less important, but that the path towards them often begins in concrete communities, where trust, care, and responsibility are experienced firsthand.
- 4. ART AND ACTIVISM CREATE ACCESS TO HOPE:** When young people are invited to take part rather than be instructed, engagement emerges that is grounded in the body, in community, and in imagination. Art does not provide answers, but opens up new possibilities. Artistic and activist collaborations, such as Paint Your Future Utopia and Pantopia, can make complex crises tangible, something that can be sensed, shared, and discussed. Art can create shared experiences that hold both hope and ambivalence.



*In the project Paint Your Future Utopia, the Danish Green Youth Movement invited festival participants to create their own images of the future by painting onto the world as it looks today.*

The Roskilde Festival Group is the collective name for the non-profit organisation that has grown out of the community surrounding Denmark's Roskilde Festival. We are behind Roskilde Festival, GRASP, and RFX.

We create vibrant cultural experiences, explore new creative solutions, and contribute knowledge and consultancy to drive positive change in the world around us.

All our activities are driven by the goal of supporting humanitarian and charitable work for the benefit of children and young people.

## IMPACT

The Roskilde Festival Group's Goals and Results for Sustainable Development / 2025

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The Roskilde Festival Group  
Rabalderstræde 7, 4th floor  
4000 Roskilde  
Denmark

+ 45 46 36 66 13

info@rfg.dk

rfg.dk

FRONT PAGE: World Dance Academy invited festival guests to participate in dance styles rooted in resistance, community, and global street culture.

PHOTO: NANNA VEDEL HERTZ



**RFG**