Greening of the Creative Europe Programme

Good environmental practices guide for the Creative Europe Programme

Creative Europe

Greening of the Creative Europe Programme

Good environmental practices guide for the Creative Europe Programme

Edited by: Adriana Rodriguez and Toms Feifs

Table of Contents

List of acronyms

CCS	Cultural and creative sectors
CO2	Carbon dioxide
COSME	EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises
CEP Expert	Creative Europe Programme Expert
DG CNECT	Directorate-General for Communications Networks, Content and Technology
DG EAC	Directorate-General for Education, Youth, Sport and Culture
EACEA	European Education and Culture Executive Agency
ECoC	European Capital of Culture
GHG	Greenhouse gas (emissions)
KhW	Kilowatt-hour
MAAP	Media and Audiovisual Action Plan
MEF	Monitoring and Evaluation Framework
MME	Music Moves Europe
OMC	Open Method of Coordination
SME	Small- and medium sized enterprise
SMP	Single Market Programme
WP	(Annual) Work Programme

List of definitions

'Greening' in the context of this study refers to 1) supported projects voluntarily pursuing green objectives of promoting sustainability and fight against climate change either as their primary focus or alongside other objectives such as cultural or artistic creation, innovation, social inclusion etc. and 2) projects supported by the Creative Europe Programme making decisions and implementing corresponding activities to reduce their environmental impact, including the impact of the supported project activities on climate change.

'**External greening'** in the context of this study refers to supported projects pursuing green objectives of promoting sustainability and fight against climate change either as their primary focus or alongside other objectives such as cultural or artistic creation, innovation, social inclusion etc.

'**Internal greening'** in the context of this study refers to projects supported by the Creative Europe Programme making decisions and implementing corresponding management and project activities[1] to reduce their environmental impact, including the impact of the supported project activities on climate change.

'**Green project'** in the context of this study is used to denote a project supported by Creative Europe that pursues or pursued 'green objectives' of promoting sustainability and fighting against climate change either as their primary objective or alongside other objectives.

'**Green requirements'** in the context of this study refers to requirements included in calls for proposals that applicants need to address at application stage or during project implementation, monitoring and reporting stages to progressively align supported projects with the European Green Deal objectives.

'**Green mobility'** in the context of this study is used to refer to modes of transport that seek to reduce their environmental impact and impact on climate change. Mobility can be considered green or greener when walking or using transportation modes including bicycles, electric bicycles or scooters[2], public transport[3], electric cars[4], hydrogen cars[5], carpooling or car-sharing of low-emissions cars, etc.

'**Sustainability'** in the context of this study refers to the sectors seeking to adopt more environmentally sustainable practices and, by this, to minimise their environmental and climate change impacts to meet the European Green Deal objectives and international commitments on tackling climate change6 as well as concerns and needs of their audiences, seeking to prevent the depletion of natural or physical resources, and moving towards carbon neutral operations in the future.

---

1 Activities include establishing effective green governance structures, reducing and minimising travel and transportation, reduce energy usage and use renewable sources, recycle and reuse materials etc.

2 It is also important how the electricity that is used to power electric bicycles or scooters is produced. The share of green energy achieved will depend on the Member State.

3 including buses, trains, tams, trolleybuses, etc.

4 The efficiency of electric cars differs considerably. It is also important how the electricity that is used to power electric cars is produced. The share of green energy achieved will depend on the Member State.

5 The way hydrogen is produced is important. 'Green hydrogen' produced through electrolysis (splitting water into hydrogen and oxygen) using renewable energy is currently the only sustainable hydrogen option.

6 Pursuing the Union's commitments to implement the Paris Agreement adopted under the United Nations Framework Convention on Climate Change and the UN Sustainable Development Goals.

How to use this good practice guide?

This guide is a tool targeting for current and future beneficiaries of the Creative Europe Programme that wish to reduce climate and environmental impacts of their organisation and/or supported projects, or to contribute to environmental and climate awareness.

- **Chapter 1** of this guide provides an overview of good environmental practices that programme beneficiaries could consider. This chapter includes:
  - Ideas on how to set up and enhance the environmental governance of an organisation in **Section 1.1;**
  - Ways to reduce environmental and climate impact of travel related to supported project work in **Section 1.2;**
  - List of good practices that can be deployed to reduce energy consumption of programme beneficiaries in **Section 1.3;**
  - Good practice examples for waste management presented in **Section 1.4,** following the steps of the European Waste Framework Directive; and,
  - Good practices beneficiaries of Creative Europe can follow to procure goods and services in a more sustainable way in **Section 1.5**.
- **Chapter 2** presents several ways current and future programme beneficiaries can choose to promote sustainability objectives and fight against climate change with the view of attaining the Green Deal targets, including through awareness raising presented in **Section 2.1** and building green capacities, covered by **Section 2.2**.
- **Chapter 3** provides a list of activities that have worked well in exchange of information and mutual learning on green practices in the cultural and creative sectors (CCS) that could be considered by current and future programme beneficiaries.
- **Chapter 4** explains the steps organisations need to consider before using available tools to measure their organisations or supported projects' environmental footprint and lists the tools available.
- **Annex 1** provides a list with links to all the good practices that have been collected during the study 'Greening the Creative Europe Programme' and
- **Annex 2** provides concrete examples of good practices across the various areas covered by this guide.

Five quick wins

There are five important considerations that current and future Creative Europe beneficiaries should consider, if they wish to reduce climate and environmental impacts of their organisation and/or supported projects.

1	**Develop a (short) environmental policy/strategy** that includes your organisation's (and/or supported project's) environmental commitments, preferably based on an (initial) assessment of your organisation environmental footprint, covering all planned greening activities and governance structures for guiding, overseeing, and communicating on the sustainability commitments.
2	Accompanying the environmental policy/strategy, **develop an action plan** that lists specific and actionable activities that will be implemented to pursue the commitments outlined in the greening / sustainability strategy. This plan should be a living document considering the changing needs of organisation working in the CCS. Action plans tend to be reviewed on a yearly basis.
3	**Combine communication of your organisations or project's environmental policy with raising awareness activities to promote the environmental and climate change.** These communication and dissemination activities can be done internally, for example via cooperate emails, or externally via social media posts, newsletters, events etc.
4	**Participate in events to exchange information about greening practices and share mutual learnings.** Organisations with sufficient resources could also consider co-organising some of these exchanges and mutual learning activities with organisation that have experience doing this.
5	**Invest in building the green capacity of staff working or that want to work in Creative Europe projects**. There are many trainings opportunities available that are free, for example information sessions organised by Creative Europe Desks to showcase good greening practices.

Introduction

The effects of climate change are visible in every corner of the world, and the scope and speed of this global challenge is increasingly evident and alarming. In response to this global challenge, the European Union launched the European Green Deal in 2019, which aims to limit the temperature rise at 1.5°C and reach carbon neutrality for Europe by 2050.

To support the European Green Deal objectives, stakeholders across different sectors have been examining what are the effects of climate change on their activities and how their activities could contribute directly and/or indirectly to climate change mitigation and adaptation measures. In the cultural and creative sectors (CCS)[7], stakeholders have been working on understanding how their sectors are contributing to climate change (i.e., environmental footprint of their activities) and which of their activities are most polluting so they can work towards more sustainable practices that might reduce their activities' contribution to climate change.

Cultural and media organisations have been quite active in the development of guidance documents, tools and other resources[8] to inform their members, partners, beneficiaries and other relevant sector stakeholders about good environmental practices on environmental governance, travel, energy, etc. The good practices documents that are available are wide-ranging – some more general covering several sectors (e.g. the guide on Smart Energy for Festivals and Events) while others are sector specific (e.g. Toolkit on Environmental Sustainability in the Museum Practice).

Most guidance documents currently available tend to cover horizontal challenges e.g. green travel, more sustainable energy sources, green procurement, etc. that are relevant for many organisations working in the CCS. Following these examples and based on the findings of the Study on Greening Creative Europe that confirmed the shared sustainability challenges faced by CCS operators benefiting from Creative Europe support, this document is also structured across horizontal and cross-cutting issues that most cultural and creative organisations will need to consider in their greening journey.

This environmental good practice guide is one of the three annexes of the Study on Greening Creative Europe Programme providing its recommendations. It is intended to be read in combination with the other two annexes produced in the context of this study: 1) Creative Europe Programme greening strategy and the 2) Creative Europe Programme greening monitoring guide. This guide provides a snapshot of the good environmental practices that were found as part of the Study on Greening Creative Europe Programme, which covered the period of December 2021 to December 2022.[9]

---

7 Including the news and media sector

8 There is a myriad of good practice guides developed at European national and sector level, including: Theatre Greenbook, Green Charter Initiative of MIOB (Moving Images, Open Borders) Network, ecological minimum standards - green motion - green shooting, Best Practice Guides of Film Fundings, Green Shooting guides, SHIFT environmental guidelines, Green Charter for Film Festivals initiative, 'Austrian ecolabel' for museums, the Green Rider scheme of EJN- Europe jazz network (not finalised yet), Danish Arts Foundations toolkit for sustainable behaviour, Green mobility guide for the performing arts sector, green manual of the Association of Czech Audiovisual Producers, Green film certification, Ökologische Mindeststandards für deutsche Kino-, TV- und Online-/VoD-Produktionen, EcoProd, EAVE Green Policy 2021, VAF guide for sustainable film production, Ecofilming guide, Ekosetti, Italian green film protocol, European Cultural Heritage Green Paper, and many more.

9 Validation workshop participants suggested to have this guide as living document that is updated on a regular basis.

Purpose of the guide

The aim of this guide is to provide a comprehensive overview of existing good environmental practices that actual and potential Creative Programme beneficiaries can consider when applying and/or implementing their projects.[10] This guide may also be useful as a manual and as a source of inspiration for Creative Europe Programme managers tasked with greening the Creative Europe Programme. It offers a review of literature collected during the Study on Greening Creative Europe on good environmental practices that may be useful for Creative Europe stakeholders in their shared work towards a more sustainable programme in the future.

This guide does not have any direct connection with receiving Creative Europe funding, its only purpose is to provide an overview of existing good practices that Creative Programme beneficiaries can consider when applying and/or implementing their projects

Structure of this guide

This Good environmental practice guide document is structured in four main chapters:

- **Chapter 1** covers good environmental practices related to internal practices of organisations, including project work. The internal greening[11] practices that are covered in this guide related to 1) environmental governance, 2) travel and transportation, 3) energy usage, 4) waste management and 5) procurement.
- **Chapter 2** presents good environmental practices in promote sustainability and fight against climate change more generally within and beyond organisations participating the programme (external dimension), as well as good practices to enhance green capacities among CCS professionals and their audiences.
- **Chapter 3** focuses on approaches for cultural and creative organisations to exchange information about greening practices and share mutual learnings.
- **Chapter 4** presents monitoring and measuring tools that culture and creative organisations could use to calculate their environmental footprint.

Annex 1 to this guide provides a list of literature used to prepare this publication. This list was produced via data collection and consultations delivered in the context of the Study on Greening Creative Europe Programme. The resources in Annex 1 contain more detailed information and examples at sector and activity levels.

Annex 2 to this guide provides examples of good environmental practices covering: organisations' internal practices related to environmental governance, travel and transportation, energy usage, waste management and procurement and promotion of sustainability and fight against climate change within and beyond organisations participating the programme i.e., external dimension of greening.

---

10 This study and its recommendations are not the opinion of the Commission; therefore, study recommendations are not binding. This study only aimed to support with the ongoing efforts of Creative Europe Programme to contribute to the Green Deal objectives.

11 'Internal greening' in the context of this study refers decisions and implementing corresponding activities to reduce the environmental impact of an organisation, including the impact of the supported project activities on climate change.

1. Good greening practices: internal dimension

This section consists of information about good environmental practices, as well as concrete examples, that Creative Programme beneficiaries could consider in their internal greening process i.e. in greening their Creative Europe project or in greening their own organisation. This section is divided into five subsections covering 1) environmental governance, 2) travel/transportation, 3) energy usage, 4) waste and 5) green procurement.

1.1 Environmental governance

Actual and potential beneficiaries of Creative Europe will want to consider creating a green and environmentally friendly culture within their organisations or for their projects supported by the Programme. The development of this culture that promotes sustainability is usually based on establishing effective green governance structures in their organisations or Creative Europe supported projects, development of internal greening policies, guides and action plans, and implementation of operations that help to reduce the negative environmental footprint of their organisations or projects.

There are a wide range of activities practices that beneficiaries of the Creative Europe Programme could implement and practices that they can adapt to manage and reduce their environmental footprint, as well as to build awareness of environmentally friendly practices among their colleagues and project partners. These activities would require time and resources to be fully embedded into their organisations or Creative Europe supported projects. Table 1 below presents how key environmental activities and practices can be adopted progressively[12] by Creative Europe beneficiaries within their organisations or programme-supported projects.

---

12 *Recommended actions to establish environmental governance in organisations benefiting from Creative Europe Programme support or for projects supported by the Programme are divided into three stages: short-term which could cover the current programming period (2021-2027), medium term (between 2027 and 2030) and long term which include activities to consider by 2030 and beyond.*

Table 1: Recommended actions to establish environmental governance in organisations benefiting from Creative Europe Programme support or for projects supported by the Programme

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
Calculating your environmental footprint[13]	• Create a list of the main activities that an organisation / supported project carries out that produce most CO_2 emissions. • Calculate the emissions from these activities using available information (e.g. number of tonnes of CO_2 emissions due to project travel each year) and available CO_2 conversion factors and other environmental impacts such as waste, recycling rates etc.[14] • The initial calculations tend to have assumptions	• The environmental footprint calculations should be revised on a yearly basis, and data from primary sources should be collected to the extent possible limiting the number of assumptions and estimates in the calculations. • A monitoring tool could be set up to collate relevant environmental data on specific activities to measure the environmental footprint on a yearly basis and assess progress towards the established environmental objectives (see environmental policy below).	• Environmental footprint calculations are reviewed on a yearly basis by green team (see below) and disseminated to relevant stakeholders with the organisation / project and to programme managers via project interim and final reporting (please see Section 4 for more information on good practices for monitoring and measure environmental footprint).

---

13 Commission Recommendation (2021) on the use of the Environmental Footprint methods to measure and communicate the life cycle environmental performance of products and organisations

14 Organisations in the European audio-visual sector launched a common statement in which they agree to work together towards the

development of a unified measurement methodology of CO_2 emissions. This work will allow organisation working in the MEDIA sector to identify and measure their CO_2 emissions. More information can be found at: https://ec.europa.eu/newsroom/dae/redirection/document/83589

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	and estimates, these will need to be explained in the environmental footprint calculations. • The environmental footprint calculations will allow organisations to identify their most polluting activities and design policies to reduce these negative impacts.		
Environmental policy/strategy	• Develop environmental policy that is articulated in a greening / sustainability strategy and includes the beneficiary organisation's (or supported project's) environmental commitments, covering all planned greening activities and governance structures for guiding, overseeing and	• The policy includes or is accompanied with a separate set of guidelines for project activities (e.g. green procurement checklist) that have the most negative environmental impact in the context of a supported project, for example travel, organisation of events[15], production of cultural and creative works, building/office spaces, etc.	• The environmental policy is completely embedded into beneficiary organisations or supported projects design, delivery, monitoring and reporting. • Sustainability objectives are well-known and pursued by all staff in beneficiary organisations or supported projects. • CO2 emissions of activities supported by the Creative

---

15 Including creative and media events such theatre plays, film festivals, concerts etc.

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	communicating on the sustainability commitments. • The policy is signed by management / Creative Europe supported project coordinator, provided with the Creative Europe project application (for all project partners), published on the organisation's or project's website and will be reviewed once a year.	• (Senior) staff (including members of the management board or supported project managers) are required to ensure that in any activities that they undertake in the context of their Creative Europe supported projects comply with the greening policy. • Programme beneficiaries / supported projects could potentially have a separate team / team members who are (among other things) responsible for the greening policy/strategy implementation. • A dedicated budget is set aside to implement environmental policy/strategy i.e., activities that would reduce the environmental impact of a supported project	Europe Programme are monitored and reported in supported projects Interim and Final reports.

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
Environmental action plan	• An action plan is developed that lists activities that will be implemented to pursue the commitments outlined in the greening / sustainability strategy, including who will be responsible for delivering particular activities, establishing current situation / baseline values and setting sustainability targets and deadlines relevant for the beneficiary organisation or project supported by the Programme.	• The green team follow the action plan and has regular meetings to ensure progress on the planned activities is being made. • SMART indicators and related medium-team targets are put in place in the action plan (e.g. reducing the beneficiary organisations emissions by 2030 or supported projects emissions by interim report deadline). • Action plan is updated on a yearly basis for beneficiary organisations and during the interim reporting for Creative Europe supported projects.	• Progress made is well documented and new actions included on a regular basis to ensure that the long-term sustainability / climate neutrality objectives are achieved. • Action plan is systematically updated on a yearly basis for beneficiary organisations or when preparing the next application for Creative Europe funding.
Green team/working group	• Establish a 'green' team (in your organisation or supported project[16]) that is responsible for the coordination, communication and	• The green team size, meetings and activities will depend on the type and size of your organisation and / or supported project.	• The green team meets regularly, develops/reviews the greening action plan and ensures that the monitoring, measurement and evaluation of the

---

16 For projects involving more than one (transitional partner) this team could consist of staff members who are responsible or leading greening policies in partner organisations that make up the international project consortium.

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	implementation of the greening / sustainability strategy (and the activities that this strategy includes articulated in a greening action plan).	• The role and activities of the green team should be clearly stated in the greening / sustainability strategy for your organisation or supported project[17]. • Member(s) of the green team should lead on sharing their knowledge and experience in good greening practices within their organisation, with its supported project partners and other Creative Europe beneficiaries. • They will also coordinate and support the implementation of the sustainability policy for their organisation / Creative Europe supported project.	sustainability policies against the objectives articulated in their greening / sustainability strategy. • The green team works to increase the sustainability goals/ambitions of their supported organisation / project progressively and systematically over time.
Training	• The organisation / supported project has a training inhouse on good environmental practices	• All members of the green team attend environmental training/s and promote good greening practices in training	• Environmental training is institutionalised and attended by all staff of beneficiary organisations /

---

17 For projects involving more than one (transitional partner) each project partner would be required to develop (and present during the application stage) their own greening / sustainability strategy, or alternatively the consortium could develop greening / sustainability strategy for the supported project specifically.

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	and/or offers employees to attend external environmental trainings (offered in the context of the Creative Europe Programme and beyond[18]). • Trainings on organisations or supported project's environmental policy (e.g. among beneficiary or its partners staff), use of carbon calculators, environmental certification, etc. could be tested and adopted.	their colleagues or sharing their knowledge and experience with project partners or other Beneficiaries of the Creative Europe Programme. • Training on actions to mitigate climate change by choice of most sustainable project activities alternatives, green procurement of products and services as well as the most effective CO_2 calculation methodologies is followed by most programme beneficiaries.	projects supported by Creative Europe. • There is a continuous and growing community of practice of CCS specialists who are aware of the environmental and climate impacts of their projects and actively seek to eliminate these (through their choice of activities and green procurement).
Communication & awareness	• Development of a communication plan that accompanies the policy and action plan (including newsletter, presentations, quizzes, social media activities etc.).	• At least twice a year, the environmental policy, action plan and activities/progress made is communicated to organisation's own staff (see section 2 of external dimension).	• The green team regularly communicates to colleagues, programme management and project audiences on the progress achieved towards the sustainability / climate neutrality objectives.

---

18 Please see the Programme greening strategy for the proposed training schemes.

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	• At this stage the main objective of communication is to introduce the new greening / sustainability strategy to organisation / project staff and generate a shared understanding of the shared commitment to sustainability.	• In chase of strategies developed specifically for supported projects progress towards environmental commitments are reviewed at interim and final reporting stages and communicated programme managers and project audiences.	• Considering the multiplier effect of some Creative Europe beneficiaries, raising awareness of environmental sustainability issues at conferences, webinars, trainings has become a part of regular practices (see section 2 of external dimension)
Environmental certifications/ecolabels	• Develop a risk and opportunities assessment of the environmental aspects that affect your organisation or supported project.	• Align all your environmental management documentation to the requirements of the certification/label[19,20] that your organisation or supported project is considering applying for.	• Apply for the certification/label to your organisation / supported project and assign a person in your organisation / project who will be responsible for the maintenance of this certification/label.
Assessing and reporting	• Organisations need to consider how they will report on activities included in their	• It will be important that organisations make sure that learnings and adjustments from assessing and reporting	• In the long-run, organisations could ensure that their reporting practices together with its

---

19 For example: Austrian Eco-label for Film Productions, ISO14001 environmental management certification etc.

20 International protocol of sustainable development for the certification of film and audio-visual productions (EcoMuvi), more information available at: https://www.ecomuvi.eu/en/homepage-english/

Key activities/ practices	Stage 1 – Short-term	Stage 2 – Medium term	Stage 3 – Long-term
	environmental policy and plan, and how to assess their results.	on activities are interjected and brought back in with a positive feedback loop structure to the organisation's resources.	overall environmental governance structures are adequate to the international standards by seeking certifications.

(Source: Own creation inspired by SHIFT culture project documentation and Ecorys journey to become a carbon neutral organisation by 2030)

Good environmental governance practices identified during the Study on Greening Creative Europe are included in Annex 2 of this guide.

1.2 Travel and transportation (including touring)

Travel is important as it contributes to the development of European culture and identity. It allows European citizens to visit other countries, learn, familiarise and fall in love with other cultures. Travel enriches the European societies, shapes European identity, contributes to diversity in Europe, alongside promoting tolerance and inclusion. Mobility of artists and creative professionals is crucial to enhance artistic and cultural cooperation in the EU. However, travel and transportation of participants, artists, crews, infrastructure, etc. is one of the largest sources of carbon emissions of any creative activity[21]. Programme beneficiaries only exercise partial control over their travelling practices. They can only encourage particular modes of travel among their staff, have limited influence over greening of transport industries or ability to change cities' green mobility plans. As traveling is still fundamental to the CCS and projects supported by Creative Europe, there are steps beneficiary organisations can take to support greener travel choices for their staff, audiences, visitors (including artists/freelancers) as well as their equipment, stages and decors.

Regarding transportation – deliveries and touring – beneficiary organisations can choose sustainable options to minimise their carbon footprint and include these practices as part of their greening / sustainability strategies and action plans or even have a separate guide on green travel/transportation options.

In all instances, the key to reducing travel emissions is to[22]:

1. Reduce the number of journeys where possible;

2. Identify more sustainable travel options and facilitate their use; and,

3. Promote greener travel choices, for example by educating project staff and audiences about environmental impact of particular modes of travel (e.g. use of cars and flights), informing them of alternatives, and incentivising these more sustainable alternatives.

There are several ways how beneficiary organisations can support (and promote) greener travel options:

1. Where possible replace air travel with rail travel for international destinations (air travel is the most carbon intensive form of travel, emitting six times more CO_2 than equivalent passenger journey when taking the train[23]).

2. Make cycling or walking to the place of work or your creative event as stress-free and attractive as possible (e.g. share information on local cycling routes,

---

21 Travel represents a category of Scope 3 emissions. The GHG Protocol Corporate Standard classifies a company's GHG emissions into three 'scopes'. Scope 1 emissions are direct emissions from owned or controlled sources. Scope 2 emissions are indirect emissions from the generation of purchased energy. Scope 3 emissions are all indirect emissions (not included in scope 2) that occur in the value chain of the reporting company, including both upstream and downstream emissions. https://ghgprotocol.org/sites/default/files/standards_supporting/FAQ.pdf

22 The Theatre Green Book. Part 3: Sustainable Operations. Available at: https://theatregreenbook.com/

23 Time. Why Flying Carbon Class to COP26 Is More Expensive Than Taking the Train. Available at: https://time.com/6108578/why-flying-is-more-expensive-than-taking-the-train/

organise group rides or walks, provide on-site cycle maintenance services or workshops, have information about public transport and timetables on organisations' website).

3. **Provide adequate facilities for cyclists** (including cloakrooms, secure bike storage for staff and audiences, charging points for electric bikes, etc.). Marketing and website information can inform audiences and visitors of the facilities your organisation/venue offers.

4. **Work with local authorities** to ensure signage for pedestrians is effective to point pedestrians to your venue, as well as well-signed and marked cycle routes to your event are available. In some places it may be possible to partner with a local city-based bike scheme.

5. Incorporate **charging point/s** at your premises or choose venues that have charging points as well as promote taxi companies with electric vehicles in organisations or events' website.

6. **Partner with public transport providers to offer free or reduced transport tickets,** and (for larger events) increase capacity and/or running times to enable audiences to opt for public transport.

7. **Limit car travel and encourage car sharing** (e.g., if possible, reduce the availability of parking spaces, use a car-sharing platform for people to find others to carpool with and/or make parking more expensive).

8. **Create a transport plan** by mapping areas where contractors, goods or equipment are coming from or going. Consider also asking contractors whether they can share loads and about their own investments and sustainable practices (e.g. fuel-efficient driver training, electric vehicles, etc.).

9. **Hire or buy local equipment, production materials and food** to minimise transport delivery distances.

10. Consider collecting **qualitative and quantitative data on audience travel** to improve event/s travel plan. For example, ask people where they travelled from, how they travelled, what would help them to use public transport.

11. **Consider the rental of electric and low-consumption vehicles.** Organisations should aim to hire vehicles that are energy-efficient and/or electric and encourage individuals working on artistic pieces (e.g. actors and artists) to set example by also renting energy-efficient and/or electric vehicles.

On top of the options mentioned above, programme beneficiaries could consider the following strategies to reduce and/or use green travel options for audiences, staff, visitors, deliveries and touring.

Audiences	Staff	Visitors	Deliveries	Touring
• A slight reduction of ticket costs for use of public transport, which can be promoted through ticket sales. • Reducing car parking provision over time. •	• Flexible working, to reduce commuting. • Video conference calls[24] to reduce travel to meetings. • Time management to reduce the numbers of long-distance journeys (e.g. a single journey can be planned to serve multiple meetings). • Reducing single journeys in taxis. • Sustainable travel options can be promoted and incentivised by: Signing up to the cycle-to-work scheme to subsidise bicycle purchases and providing more secure bike storage (and tools for bike repair). • Providing shower facilities for cycle commuters. • Subsidising local transport passes. • Timing meetings to help staff avoid rush hours.	• Use local contractors if possible or contractors that have their own greening / sustainability strategies / commitments. • For visiting artists, provide temporary accommodation close to rehearsal spaces and venues. Try to create longer residencies for out of-town artists. For journeys to work or rehearsals, promote • sustainable travel options. • Adopt videoconferencing where possible. • Consider where visiting artists and freelancers are based. It may be possible to employ freelancers based nearby.	• Planning ahead to avoid multiple deliveries from the same suppliers. • Ensuring production and storage facilities are in close proximity. • Sourcing materials and staff (e.g. production teams) locally. • To ensure deliveries are as sustainable as possible: • Consider replacing your own transport with an electric van. • Seek out suppliers who offer sustainable deliveries.	• Reduce the number of people and the amount of props you tour with. • Reduce the number and length of journeys. • Choose sustainable transport wherever possible.

---

24 Important to note that video conferences/calls do also have a carbon footprint from network data transfer and from computer use.

Source: The Theatre Green Book – Sustainable Operations[25], European Audiovisual Entrepreneurs (EAVE) Green Policy 2021[26], Distributed Design Platform (DDP)[27] and Ecorys internal practices

---

25 *https://theatregreenbook.com/book-three-sustainable-operations/*

26 *https://eave.org/about/eave-green-policy-2021*

27 *https://distributeddesign.eu/resources/*

Examples of good environmental travel/transportation practices identified during the Study on Greening Creative Europe are included in Annex 2.

1.3 Energy usage

Energy is needed for most of the activities we carry out in our daily lives, and it is another main driver of climate change in the world as a lot of the energy is still being generated by burning fossil fuels. In the case of CCS, energy is needed to power buildings (offices or venues where cultural events take place), production and distribution of creative works (e.g. films, radio shows, video games, etc.), outdoors cultural events (e.g. generators needed to power events) and other activities.

Beneficiary organisations and projects supported by the Creative Europe Programme can reduce their indirect production of CO_2 emissions and nuclear waste resulting from energy usage by reducing energy use through effective management, use of more energy efficient office buildings and by switching to utilities contracts with suppliers that use renewable energy sources, where they are available and affordable. It is important to note renewable energy options vary per country and region across the EU, thus not all Creative Europe current and future beneficiaries might not have renewable energy options available to them.

The section of this guide presented below includes a list of good practices that organisations can deploy to reduce their environmental footprint from their energy usage per type of activity.

Buildings/venues

There are several ways to reduce energy consumption of buildings and venues used for the management and / or performance of cultural and creative activities (e.g. museums and exhibition halls, operas and theatres, music and other performing arts venues, including circus arts, puppetry and dance venues, etc.), if the option to move to a more energy-efficient or net-zero building/venue is not an option. Some suggestions on how Creative Europe beneficiaries could reduce energy consumption of the buildings and venues they use for their activities are listed below:

- Supply your building/venue with renewable electricity[28,] if available in your area.
- Consider options for more energy efficient equipment or technology e.g., LED festoon lighting, photocell distros and generator load monitoring.
- Unplug equipment/s when it is not being used.
- Consider investing in efficient heating and cooling systems, which allows energy savings up to 50 % and more in buildings and offices. Better insulation and heating systems will reduce the CO_2 emissions and the energy costs by a minimum of 30 to 40 % compared to traditional buildings with poor insulation[29].

---

28 Is electricity that is being produced by 100% renewable sources such as wind, solar and biomass.

29 https://bishopshvac.com/the-most-efficient-heating-and-cooling-systems/

- Consider investing energy-aware software engineering solutions (e.g., using climate responsible solutions that limit battery usage).
- Consider using renewable energy technologies, like solar photovoltaic panels or heat pumps[30.]

Production, development, and distribution of creative works (e.g. films, TV series, documentaries, advertisements, etc) and digital activities

The good environmental practices when it comes to energy efficiency for the production, development and distribution of audio-visual productions and digital activities (e.g. social media marketing and promotion of creative events, online meetings) include:

- Using local supply if sufficiently powerful and reliable to power the necessary electronic equipment.
- Consider the lifecycle and ecological footprint of the equipment you procure for your supported project (pre, during and postproduction equipment) and whether more energy-efficient equipment could be used.
- If using generators, turn them off at night and during assembly as well as during lunch or stoppages of more than 30 minutes[31]. If possible, hire environmentally friendly generators that limit energy consumption, reduce noise and petrol consumption.
- Preferably use renewable energy sources (e.g., renewable energy suppliers, autonomous solar kits for recharging batteries, etc.).
- Incentivise the use renewable energy generators, including generators running on hybrid, electric or hydrogen renewable energy sources.
- Use natural light as much as possible and use LED lighting equipment and/or fluorescent lamps.

Cultural events/festivals (outdoors)

Julies Bicycle[32] has developed a guide called 'powerful thinking' that describes how best to plan and manage a successful outdoor event in an energy efficient way.[33,34] It includes six steps:

1. **Make a plan** and assign some members of staff to manage the process[35]. The plan should include targets linked to energy efficiency e.g. energy demand, new contract with power suppliers, measurement of load and fuel use for generators, etc. This plan should be aligned with the organisation's environmental policy and action plan if already developed.
2. **Liaise with power suppliers.** Meet with power supplier/s early on and engage end-users to plan and understand event energy requirements, estimate how much power will be needed where and when, and ensure power provision is matched to actual requirements. Key aspects organisations should include:

   - Agree fuel use (or reduction) targets.

---

30 While renewable energy sources will be hundreds of times 'cleaner' in terms of CO2 emissions than traditional energy sources that produce energy by burning fossil fuel or biomass, please also keep in mind that no energy source is completely clean and that it is also important to check, if possible, how your provider sources and recycles materials used to generate renewable energy that you would like to use.

31 https://www.screen.brussels/sites/default/files/screen.brussels-environmentallyfriendlyfilming-en-web.pdf

32 https://juliesbicycle.com/

33 https://juliesbicycle.com/wp-content/uploads/2022/01/PowerfulThinkingGuideMarch2017v1_UK.pdf

34 This example was listed by interviewees as a good practice example. Please note that the UK left the EU on 1 of February 2020. As the scope of this study covered the Creative Europe predecessor programme implemented during the period from 2014 to 2020, this example has been included in this report. Future Creative Europe beneficiaries can still use this example for inspiration, yet are invited to be mindful of any implications of Brexit.

35 This plan or a general plan for cultural outdoor events can be part of your organisation's greening / sustainability strategy.

- Set clear responsibilities for how generators and other power will be monitored, how energy is recorded and by whom.

- Request a detailed post-event report on energy management. In case several organisations are involved in the organisation of an event/festival, the main organiser and/or organisation contracting the power for the event should be responsible for requesting the post-event report to the energy supplier.

- Agree responsibility for contacting all end-users of power for their accurate requirements and a timeline to achieve this. This includes all concessions, artists' management (e.g. tour buses), outside broadcasting, production and contractors.

- Consider energy efficiency options described above (under buildings/venues).

3. **Communicate.** Organisations should share how they plan to reduce energy within their organisations and external stakeholders together with any other useful information about the event. There are a few factsheets[36] available on how to communicate the use of renewable energy and the use of more energy saving practices in events.

4. **Measure and monitor on site.** Organisations should try to capture data on their energy consumption on a yearly basis to monitor and measure their performance over time and calculate the CO_2 emissions due to their events (please see Section 4), including of ad-hoc outdoors events for which additional energy sources (e.g. generators) are needed.

5. **Review and set new targets. Organisations should try to review energy data** from past events to feed into making the next event more energy efficient. Setting some new targets, either for an event (i.e., activity level) or organisation level should help to monitor, measure and evaluate performance over time (see Section 4), which is crucial for reducing CO_2 emissions.

6. **Share experiences.** Organisations that have successes or learning points should share them with the growing community of event organisers, allowing them to make the necessary changes to become more sustainable by offering a case study of their experience (see Section 2 – external dimension).

Examples of organisations seeking and sharing more efficient energy usage practices identified during the Study on Greening Creative Europe are included in Annex 2

---

36 Communicating Green Energy at Events available at: https://www.powerful-thinking.org.uk/factsheet/communicating-green-energy/, Roles at a Glance available at: https://www.powerful-thinking.org.uk/factsheet/making-change-happen-roles-at-a-glance/ and Getting Smart with Energy for Stakeholders available at https://www.powerful-thinking.org.uk/factsheet/getting-smart-energy-stakeholders/
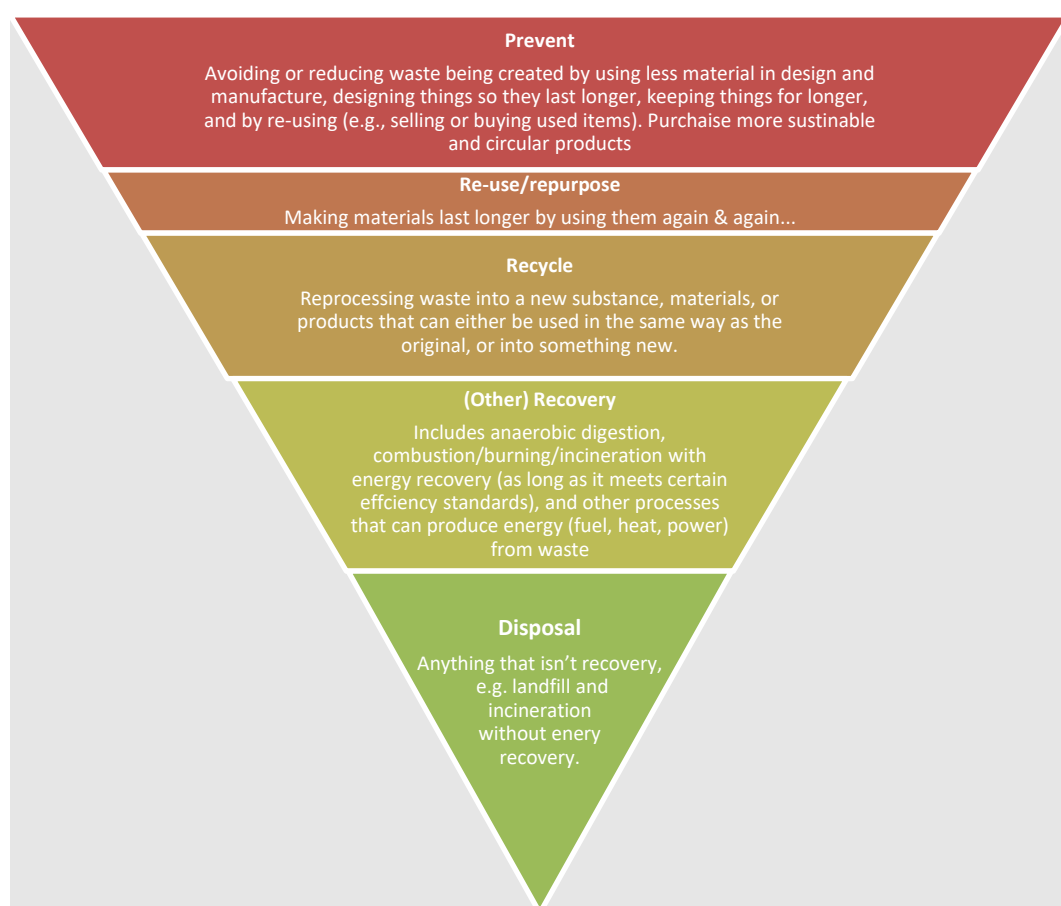
1.4 Waste management

The European Waste Framework Directive[37] lays down some basic waste management principles. It considers the impact of different waste management options on climate change, air and water quality, and resource depletion, and provides a framework for managing waste responsibly and minimising environmental impacts. It should be used as a structure to help organisations prioritise their actions that include more prevention measures than waste disposal plans.

The framework includes five steps illustrated in the figure below, from most desirable step (refuse) to least desirable (recycle).

Figure 1: Waste Hierarchy

Prevent
Avoiding or reducing waste being created by using less material in design and manufacture, designing things so they last longer, keeping things for longer, and by re-using (e.g., selling or buying used items). Purchase more sustinable and circular products

Re-use/repurpose
Making materials last longer by using them again & again...

Recycle
Reprocessing waste into a new substance, materials, or products that can either be used in the same way as the original, or into something new.

(Other) Recovery
Includes anaerobic digestion, combustion/burning/incineration with energy recovery (as long as it meets certain effciency standards), and other processes that can produce energy (fuel, heat, power) from waste

Disposal
Anything that isn't recovery, e.g. landfill and incineration without enery recovery.

---

37 https://environment.ec.europa.eu/topics/waste-and-recycling/waste-framework-directive_en

Prevent

The offer of socially and environmentally responsible products in Europe is quite wide, and when possible, organisations should try to purchase more sustainably produced and more circular products. Ki Culture published a book[38] that includes 'green' products ideas that cultural and creative organisations could consider when purchasing new products and thinking about their waste management (i.e., is the product recyclable). Presented below are some of the 'green' products that could be considered:

- **Bubble wrap** is used for equipment transportation (e.g., furniture for a film), storage (e.g. in museums) and other purposes. Bubble isn't typically recyclable but there are few alternatives: recycled content bubble wrap (up to 90%) is offered by some manufacturers, a take back program for bubble wrap[39], or switching plastic for paper by using shredded cardboard or heavy paper to cushion your objects while in transit.

- **Gloves are** a necessity among many culture and creative sector practitioners (e.g. set designers). Nitrile and latex gloves are typically thrown away and end up in landfills, incinerated, or worse- as pollutants in our environment. There are some greener alternatives: 1) cotton gloves that can be used many times as they can be washed regularly when dirty and are biodegradable at end-of-life cycle; 2) bamboo viscose gloves have similar benefits than cotton gloves plus bamboo does not require chemicals, pesticides, or fertilizer to grow; and, 3) other less sustainable alternatives include nitrile coated nylon and Polylactic acid (PLA) gloves.

- **Packing tape** tapes typically comprise either polyester or polypropylene backing with pressure sensitive adhesive (typically acrylic) which are not easily recyclable[40]. There are alternative tapes like natural paper backing and biodegradable adhesives to reduce synthetic packing tape waste.

Reuse and repurpose

- Many of the products (e.g. costumes, sets, electronic equipment) as well as artistic work can be reused and repurposed, and there are several tips, listed below, that beneficiary organisations in the CCS can consider.

- Try to rent/borrow material/equipment that your organisation does not use regularly. For example, in Hamburg (Germany) there is an organisation called Hanseatische Materialverwaltung[41]that has an online catalogue of stage sets and decorations that can be rented for a desired period of time.

- Use reusable materials (e.g. cups, plates, tents) at events that attendees can either take home or can be reused at future events.

- Repurpose sets of films, festivals, and other events for future events. Cultural and creative organisations working nearby might want to consider renting a common space to store props for future use.

- Try to reuse banners/signage by not dating them or including information specific to particular events (that can be added to the signs as needed).

---

38 https://kibooks.s3.us-east-2.amazonaws.com/2021/january/Waste+and+Materials+Ki+Book+-+KiCulture.pdf

39 https://www.sealedair.com/company/media-center/press-releases/sealed-air-salutes-innovation-bubble-wrap-appreciation-day1

40 Products consisting of two or more different types of plastics are not typically recyclable as the differing materials will contaminate the plastic recycling streams, which are intended for singular types of plastic.

41 https://www.hanseatische-materialverwaltung.de/

- Repurpose cultural and creative audio-visual content for other purposes (e.g. school learning).

- Encourage integration of sustainable thinking and working into relevant university degrees (e.g., studies of stage and costume design).

- Donations to charities and academies: the first might repurpose material for other uses, the second might use it for education purposes e.g. donating a set design construction piece to a local theatre academy for students to repurpose it and in the process learning how this piece were designed, constructed, and assembled.

Recycle

When purchasing new products organisations should consider if these can be later recycled (as a part of waste prevention practices that a beneficiary organisation could implement, please see above), as well as put in place effective recycling practices so that all members of staff understand what, how and where they should recycle. The figure below provides an overview of the processes that organisations could put in place to ensure effective recycling practices.

Figure 2 - Recycling processes

WHAT?	All organisations, to the extent possible should think about the **types of waste** they know they are likely to generate with their activities and speak to waste contractor or research the types of waste treatment facilities available in the area. Some of the waste categories include: 1) putrescible (organic waste), 2) paper, 3) cardboard, 4) composite, 5) textile, 6) sanitary textiles, 7) plastic bottles, 8) plastic pots, tubs and trays, 9) plastic film, 10) glass, 11) ferrous metal, 12) non-ferrous metal, 13) non-combustible, 14) combustibles, 15) special waste (e.g. electronic equipment waste regulated by the WEEE Directive[42]), 16) wood, etc.
HOW?	Develop **a waste management plan** (which could be part of organisations' overall sustainability strategy) that includes an overview which waste your organisation will be recycling, who should be involved in the planning and management of effective recycling practices, where to find the bins for recycling and any monitoring and measuring of waste that the organisation is using.
WHERE?	There are **two main types of waste collection for recycling**: single-bin, where different types of recyclable materials are collected together, or multi-bin, where different types of materials are collected separately (source-segregated). In both cases another bin will be required for everything else that can't be recycled.

Source: Practical Guide: Waste Management in Buildings, Julie's Bicycle 2015[43]

---

42 Waste from Electrical and Electronic Equipment (WEEE): https://environment.ec.europa.eu/topics/waste-and-recycling/waste-electrical-and-electronic-equipment-weee_en

43 This example was listed by the interviewees as a good practice example. Please note that the UK left the EU on 1 of February 2020. As the scope of this study covered the Creative Europe predecessor programme implemented during the period from 2014 to 2020, this example has been included in this report. Future Creative Europe beneficiaries can still use this example for inspiration, yet are invited to be mindful of any implications of Brexit.

(Other) Recovery

An alternative way to manage waste that cannot be repurposed, reused, and recycled, is to send waste to energy recovery[44] facilities that are able to transform waste into energy and send it to industrial composting when it comes to single use compostable materials.

Disposal

Lastly, waste that cannot be repurposed, reused, recycled or transformed into energy will need to be disposed into landfill.

Examples of good environmental practices for waste management identified during the Study on Greening Creative Europe are included in Annex 2.

1.5 Green procurement

Goods and services used by cultural and creative organisations have 'hidden' carbon footprints and other environmental impacts from extraction of raw materials to manufacture and production as well as transport and travel for goods and services. Organisations can help support a greener economy by introducing minimum sourcing standards.

There are a number of good practices beneficiaries / projects supported by Creative Europe can follow to procure goods and services (e.g. food, catering, accommodation, etc., but also audit, bookkeeping, and evaluation services) in a more sustainable way. Some general good practices include:

- Demand from suppliers to share their environmental commitments, policies and credentials, including credentials that show how suppliers meet the EU directives in eco-design[45].
- Engage with local suppliers and encourage them to consider investing in greener products if they are not already offering locally sourced and green products.
- Set minimum sourcing standards in different areas. These include certifications or accreditations on how the product was grown (e.g., organic), harvested, processed/manufactured, considering social and environmental claims; human rights (e.g., Fairtrade); release of chemicals to the environment; forest sustainability (e.g. FSC certified), etc.
- Give preference to hired, reused, reclaimed, and recycled materials and products.
- Always ask suppliers for evidence to verify their sustainability and/or 'green' (i.e., bio, locally sourced or produced) products claims.

---

44 Energy recovery is a technology that sees non-recyclable waste burned at high temperatures under carefully controlled conditions. The process is extremely efficient, robust and safe, with emissions treated to meet the stringent European Industrial Emissions Directive.

45 https://ec.europa.eu/commission/presscorner/detail/en/QANDA_19_5889 and EPR https://ec.europa.eu/environment/pdf/waste/target_review/Guidance%20on%20EPR%20-%20Final%20Report.pdf

For food and catering, organisations should:

- Consider serving vegetarian or vegan menus at events, as the highest food related greenhouse gases (GHG) emissions come from animal products.
- Develop an events food policy that includes a ratio of vegetarian to meat-based dishes to be provided by vendors – as a minimum, indicate that suppliers must serve at least one equivalent vegetarian option in the same price range.
- Avoid unseasonal produce, foods grown in greenhouses or airfreighted produce.
- Sourcing food as locally as possible will reduce emissions from transporting food and boost the local economy[46]
- Supporting heritage varieties of vegetable and fruit produce can also help support biodiversity and the resilience of global food systems.
- Support local initiatives and existing campaigns (e.g. local cooperatives or grower's associations, permaculture projects, food redistribution charities, etc.)
- Consider serving only certified food at events (e.g. fairtrade, Marine Stewardship Council certified fish, etc.).

For accommodation[47], as highlighted in Julie's bicycle touring guide[48], organisations should:

- Choose hotels and accommodation providers with commitments to environmental sustainability or that have environmental certification or awards.
- Consider the chosen accommodation's proximity to your venue to minimise local transport impacts on environment.
- Encourage crew, staff and performers to stay with friends and family where possible when travelling or touring and offer financial benefits for it (equivalent to their 'usual' accommodation costs).
- Rent flats for longer stays that tend to be more energy-efficient (and cost-effective) than staying in hotels or B&Bs.

Examples of good environmental practices for green procurement identified during the Study on Greening Creative Europe are included in Annex 2.

---

46 However, food miles are less important than how food is grown when it comes to the carbon footprint of food – for example, food grown locally in a greenhouse may have a higher carbon footprint than the same produce grown in open fields but transported a longer distance.

47 https://juliesbicycle.com/wp-content/uploads/2022/01/Touring_guide_2015.pdf

48 This example was listed by interviewees as a good practice example. Please note that the UK left the EU on 1 of February 2020. As the scope of this study covered the Creative Europe predecessor programme implemented during the period from 2014 to 2020, this example has been included in this report. Future Creative Europe beneficiaries can still use this example for inspiration, yet are invited to be mindful of any implications of Brexit.

2. Good greening practices: external dimension

This section presents information about good environmental practices, as well as concrete examples and case studies, that Creative Programme beneficiaries are using and/or could use when promoting environmental sustainability and fight against climate change outside of their organisations or beyond their supported projects. There are several ways beneficiary organisations can promote sustainability objectives and fight against climate change with the view of attaining the Green Deal targets, including through raising awareness activities (covered in Section 2.1) and building green capacities (see Section 2.2).

2.1 Raising environmental and climate awareness

Cultural creative and cultural content can be a key driver of change towards more environmentally responsible CCS and society. Raising awareness of environmental concerns and risks due to climate change through various cultural and creative activities, works and services can contribute to changing mentalities and encourage change towards greener practices within the sectors Creative Europe beneficiaries operate as well as their audiences. There are several instruments that organisations supported by the Programme and future beneficiaries can use for this purpose, including:

- **Organisation and/or participation at awareness raising events including large conferences that tackle environmental and climate challenges** (e.g., the Conference on climate change and heritage), festivals (e.g. We Love Green[49]), educational and participatory events (e.g. the site-event on educating for the built environment: life-long and 'life-wide' learning in arts, architecture and engineering at the New European Bauhaus Collective)[50], etc.

- **Participate in working groups to share good greening practices and activities organised by cultural and creative networks and associations** (including those supported by Creative Europe). For example, working groups could be organised to discuss new greening opportunities promoted by these networks and associations as well as their members on approaches promoting sustainability, greening tools and 'green' research needs.

- **Participation and/or creation of competitions/awards promoting sustainable practices in CCS.** For example, Fab Lab[51] has a competition for organisations to come up with sustainable material for culture and industrial product design and the Distributed Design Market Platform awards organisations that propose innovative production of audio-visual works, including a sustainability criterion e.g. the use of sustainable materials[52].

- **Participation and/or creation of labs that address particular sustainability challenges faced by CCS operators.** For example, TorinoFilmLab together with Trentino Film Commission and EAVE are working on a film lab, for which film professionals, sustainability trainees and sustainability managers need to apply to participate[53]. In this lab, questions about green film production are tackled.

---

49 https://www.welovegreen.fr/?lang=en

50 The New European Bauhaus collective (NEBC) is a grouping of several pan-European organisations representing architects, spatial planners, landscape architects, interior architects, engineers, designers, artists, educators and researchers of the built environment, and more broadly the cultural and creative sectors. The networks part of NEBC funded by Creative Europe include Architects' Council of Europe (ACE), Culture Action Europe (CAE), Europa Nostra, Trans Europe Halles (TEH), Future Architecture, LINA, European Council of Interior Architect (ECIA), European Council of Spatial Planners (ECTP-CEU) and ELIA. More information available at: https://www.ace-cae.eu/activities/new-european-bauhaus-collective-nebc/

51 https://fabfoundation.org/getting-started/

52 https://distributeddesign.eu/distributed-design-awards-2022/

53 http://www.torinofilmlab.it/green-film-lab

- **Support and/or lead advocacy work towards EU institutions to raise awareness among policy makers of the different sustainability needs of CCS and contribute to legislative processes.** Projects supported by Creative Europe can raise awareness of regulatory needs and best ways to tackle sustainability in their specific sector via ongoing dialogue that they have with the Commission. The programme also supports initiatives that focus specifically on advocacy, addressing sustainability of CCS in the EU among other issues.

- **Production and/or contribution to 'green' publications aiming to promote sustainable practices in their sector**. Publications produced by supported projects could include studies on how to increase sustainability of their sector, position papers on how to best achieve sustainability, and guidance documents on greening. For example, ENCATC[54] is working on two position papers on the New European Bauhaus and on culture and sustainability, while Europa Nostra in collaboration with ICOMOS[55] and the Climate Heritage Network have published a European Cultural Heritage Green Paper on 'Putting Europe's shared heritage at the heart of the European Green Deal'[56].

- **Develop storytelling and narratives that explain different ways and approaches to work towards an ecological transition and climate change prevention**. Current and future programme beneficiaries, particularly small organisations, play an important role in influencing and informing audiences about the climate change and environmentally friendly practices, sometimes even more than working on reducing their own carbon emissions[57].

- **Environmental campaigns can be organised and delivered as part of cultural and creative work.** Film and performance premieres as well as openings of exhibitions provide opportunities for discussing sustainability. Premieres and openings can be themselves the events drawing attention to sustainability issues, or they can benefit from the exposure provided by larger communication campaigns that attract media attention in promoting public's awareness of environmental and climate urgencies. For example, some nature and climate-change focussed documentaries have been recently accompanied by international communication campaigns aiming to promote more sustainable practices, environmental impact on the planet, as well as promote more sustainable and responsible policies to stop climate change and support communities.

Examples of good environmental practices for raising environmental and climate awareness identified during the Study on Greening Creative Europe are included in Annex 2.

2.2 Building green capacities among professionals and citizens

There are several activities that beneficiaries of the Creative Europe could consider for building 'green capacities' of the professionals working in their organisation as well as among their audiences. These include:

- **Work with (external) environmental and / or sustainability expert/s** to train their staff on how to improve the sustainability of their operations, activities and practices as well as the best tools (i.e., sustainability strategies, plans, CO2 calculators, etc.) that they can use to support their greening.

- **Attend trainings on good greening practices for the CCS.** Many European and national platforms active in the CCS offer trainings on how to develop a greening strategy, setting up and implementing environmental governance systems, use a monitoring tool to collect data on environmental and climate impacts, etc. Also,

---

54 Encatc is a European network of over 153 educational and training centres focusing on cultural management and policy.

55 ICOMOS is a professional association that pursues conservation and protection of cultural heritage places around the world.

56 https://www.europanostra.org/putting-europes-shared-heritage-at-the-heart-of-the-european-green-deal/

57 Several workshop participants

organisations that have developed carbon calculators (see Section 3) offer trainings on how to use them.

- **Attend information sessions to showcase good greening practices.** Several Creative Europe Desks are already offering information sessions to showcase good practice examples on greening and on other cross cutting priorities (i.e., gender equality) of the programme. The recommendations of the Study on Greening Creative Europe further recommend stepping up the sustainability training for desks to build their capacity for this type of service. Moreover, desks could use this guide for their information sessions and other activities and consider organising practical sessions where Desks teach organisations how to use the guide and gather additional information from local and regional organisations to complement and align the guide also to regional and local needs of the organisations including vendors, suppliers, donors of Creative Europe grant beneficiaries.

- **Promote and disseminate their good green practice examples and research (see Section 1.2.).** As concluded by the Study on Greening Creative Europe, many cultural and creative organisations supported by the Programme already implement good greening practices or carry out research that can be used to strengthen the capacity of CCS in designing and delivering more sustainable projects. It is important that good practices and research delivered with the support of Creative Europe are disseminated to enhance the sustainability of the Programme and CCS in general. For example, Creative Carbon Scotland has a database[58,59] (see Annex 2) of case studies demonstrating the benefits of collaborating with artists to achieve environmental sustainability outcomes that could be considered by current and future Creative Europe beneficiaries.

- **Collaborate with organisations/individuals to strengthen sectoral capacity to operate more sustainably.** Supported beneficiaries or projects could collaborate with local specialists or organisations to develop methodologies that their managers can use to create and implement greening strategies in their creative organisation, enterprise or project, changing the way they operate to reduce their impacts on environment and climate change.

- **Support dialogue via existing green initiatives** (e.g., Green Arts Initiative[60]) **and/or via events**, showcasing good greening practices or planned greening activities (e.g., Clean Energy Package and architecture's role in the uptake of energy efficiency measures in the framework of the European Sustainable Energy Week).

Examples of good practices in capacity building for more sustainable CCS operations identified during the Study on Greening Creative Europe are included in Annex 2.

---

58 https://www.creativecarbonscotland.com/resources/library/

59 This example was listed by interviewees as a good practice example. Please note that the UK left the EU on 1 of February 2020. As the scope of this study covered the Creative Europe predecessor programme implemented during the period from 2014 to 2020, this example has been included in this report. Future Creative Europe beneficiaries can still use this example for inspiration, yet are invited to be mindful of any implications of Brexit.

60 https://www.creativecarbonscotland.com/green-arts-initiative/

3. Good greening practices: exchange and mutual learning

There are various ways for cultural and creative organisations to exchange information about greening practices and share mutual learnings. The table below provides a list of activities that have worked well[61] in promoting exchange of information and mutual learning on sustainable practices in CCS.

Table 2: Examples of exchanges and mutual learning activities on sustainability within CCS

Type of mutual learning activity	Examples
Conferences	European Concert Hall Organisation (ECHO) hosts the Art of Music Education Conference (so far six volumes) in collaboration with members of ECHO. In these conferences, participants explore the role of classical music in society, education and the environment and investigate how collaborative partnerships can support the role of concert halls in multi-diverse urban societies. The 2022 edition of the Conference focused on current challenges faced by the sector due to the pandemic and climate change, exploring the flexibility and adaptability of the concert business within the context of climate and environmental urgencies. [62]
Workshops	Green Distribution Workshops, organised by Europa Distribution, are designed to bring together stakeholders from the film distribution industry to share their best green practices in the distribution sector. The discussion is structured along three clusters, namely: office work, business strategies and markets and travel arrangements. The aim of the workshops was to share good practice solutions in making European distribution more sustainable.[63]
Bootcamps	Bootcamps are organised within the larger Fab Lab ecosystem and give selected designers the possibility to discuss how to interact with the market and other cultural sectors. Together with the help of experts from the Fab Lab ecosystem, participants design business strategies and develop their projects in a more sustainable and circular manner. The events organised by Fab Lab promote emerging design talents and local cultural and creative initiatives.[64]

---

61 *According to research findings of the Greening the Creative Europe programme*
62 *https://www.music-education.hamburg/?lang=en*
63 *https://www.europa-distribution.org/post-topic/workshop-green-distribution/*
64 *https://distributeddesign.eu/event/open-call-for-the-maker-to-market-bootcamp/*

Training programmes	Green Film Lab is a new training programme that promotes a more sustainable approach to film production. It trains film professionals on how to apply a green protocol and get a certification. This training is directed towards strengthening environmental awareness, fostering a change of mindset and a change of habits regarding environmental protection in the field. Through a practical, project-based and hands-on approach, participants learn how to apply current best practices in terms of energy saving, transport, accommodation, catering, set decoration, waste management, recycling and communication. [65]
Forums	The Next Stage Initiative organises Next Stage Forums. At these meetings, professional development opportunities and trainings are offered to management and artistic teams of Opera houses to boost knowledge sharing and peer-learning in the field of sustainability, among other topics.[66]
Brainstorming/reflection meetings	The Digital Brainstorming Meeting, organised by Voices of Culture, brought together 47 cultural organisations that together prepared a Brainstorming Report on the role of culture in conjunction with the United Nations Sustainable Development Goals (SDGs)[67]. Focussing on five key discussion areas (Education, Growth and employment, Sustainable communities, Climate actions, and Freedom of expression), the participating organisations developed ten key recommendations[68] for the European Commission, which were presented at the Structured Dialogue for further consideration.
Camps	Trans Europe Halles (TEH) Camps take place on a yearly basis and are organised by TEH in collaboration with a local cultural centre. The upcoming 2022 edition of TEH Camp will focus on co-creation, community-engagement and sustainability, especially focused on the rural dimension. Over 250 cultural workers from across Europe will come together to exchange on methods of sustainable working, bringing back the knowledge to their countries. The event will be co-organised by the Swedish cultural

---

65 http://www.torinofilmlab.it/green-film-lab

66 https://www.fedora-platform.com/funding-programmes/next-stage

67https://voicesofculture.eu/2021/02/26/brainstorming-report-culture-and-the-sustainable-development-goals-challenges-and-opportunities/

68 https://voicesofculture.eu/wp-content/uploads/2021/02/VoC-Brainstorming-Report-Culture-and-SDGs.pdf

	organisation 'Not Quite' that has 20 years of experience in sustainable development in rural areas.[69]

Source: Ecorys analysis for the Study on Greening the Creative Europe Programme, 2022

4. Good greening practices: measurement and monitoring

Measuring and monitoring the environmental footprint of activities is fundamental for any organisation seeking to make a contribution towards the Green Deal objectives. There are many tools available, particularly C02 calculators, to support culture and creative organisations in calculating their environmental footprint. The tools identified during the Study on Greening Creative Europe are presented in the table below.

Before using any of the available tools to measure their organisation's or project's environmental footprint at a concrete moment in time, organisations need to consider:

- **Data availability.** To use any of the available carbon calculators organisations need to have, or discuss with their providers to receive data on their environmental and climate impacts. For example, a supported beneficiary could request from their energy supplier data on the number of kilowatt-hours (KhW) that it consumes each year to power its buildings, venues, or events, or tonnes of waste it is sending to recycle and/or dispose from the transport supplier, or milage travelled by its employees using various means of travel, etc.

- **Set long-term and short-term environmental objectives to assess progress**. These objectives should be part of the above mentioned greening / sustainability strategy, see Section 1.1. In their strategies, beneficiary organisations could set long-term and short-term targets (at project or organisation level) for their environmental sustainability and / or climate neutrality that would be evaluated at pre-set periods of time (e.g. by 2030). Examples of indicators for which supported organisations could define targets include reduction of electricity use, reliance on fossil fuels, reduction of CO_2 due to international travel, decrease in the number of kilometres travelled by cars, increase in the number of staff commuting to work by public transport or cycling, etc.

- **Develop and use monitoring practices.** To evaluate progress towards their defined sustainability objectives, beneficiary organisations could develop their own monitoring tool (using Excel or other software) to collate yearly (quarterly and/or monthly) data on their environmental / climate impacts. The Commission adopted a Recommendation on the use of Environmental Footprint methods that could help current and future beneficiaries to calculate their environmental performance based on reliable, verifiable, and comparable information.[70]

- **Calculate CO2 emissions.** As illustrated by the table below, a number of CO2 calculators are currently available for supported organisations or projects to calculate their GHG emissions and to monitoring their progress towards a range of other climate and environmental targets.[71]

---

69 https://teh.net/trans-europe-halles-hosts-side-event-within-new-european-bauhaus-festival/

70 Environmental Footprint Methods Recommendation (2013). Available at: https://environment.ec.europa.eu/document/download/cb899bd7-bb06-491d-9989-c856a401fcd0_en?filename=Commission%20Recommendation%20on%20the%20use%20of%20the%20Environmental%20Footprint%20methods_0.pdf

71 It is important to note that the European Commission intends, through the Creative Europe MEDIA programme and as a first step, to establish and make available to stakeholders a carbon emissions calculator that provides a common baseline to European audiovisual production companies. It will facilitate data exchanges among existing calculators, through the identification of minimum common parameters and carbon emissions factors

- **Reporting.** After calculating their CO2 emissions and / or other impact on environment (e.g. water footprint, social inclusion index, transparency index) due to beneficiary organisation's or supported project's activities, projects receiving Creative Europe funds could report their greening achievements in their progress and final reports.

Table 3: A list of available carbon calculators by sector identified during the Study on Greening Creative Europe

Calculator name	Key target group (users)	Description	Costs (if available)
Media			
Greenshooting CO2 Rechner	Film producers (German-speaking)	This tool offers film producers with an opportunity to calculate and monitor their CO2 emissions (due to energy, transport, accommodation, catering, and other activities during pre-production, production, and post-production), enabling users to identify ways to reduce their emissions in the future.	Free (with registration)
Production Environmental Accounting Report (PEAR)	Film producers	The PEAR tool can be used to measure the environmental impact of film production based on the energy used in offices and on stages, the fuel used in vehicles and generators, and the emissions from air travel and accommodations. PEAR can also report on waste, donations, as well as procurement of water bottles, plywood, and paper.	Free
CarbonClap	Audiovisual production (French-speaking)	CarbonClap is a calculator developed by EcoProd, used mostly for audiovisual productions in France. According to the developer's tests, the software is simple and quick to use, and enables	Free

Calculator name	Key target group (users)	Description	Costs (if available)
		producers to understand the main emission items of a production and to start the process of continuous green monitoring and improvement.	
MIOB monitoring tool	Film festival organisers	Members of the MIOB network agreed on a Green Charter for Film Festivals. In this charter, signatories commit to reduce their environmental impact and to raise awareness for sustainability among their audiences and partners. Linked to the Charter, the network developed a monitoring tool that upon registration can be used by any film festival to store information on their environmental impact i.e., energy use, waste generated, food and transport procured, as well as tracking these environmental impacts over time for improved sustainability.	Free (with registration)
Carbon calculator of the Lower Austrian Film (LAFC)	Film producers (German-speaking)	The LAFC was developed to measure ecological footprint of film and TV production in Austria. It allows the recording and calculations of CO_2 emissions caused by electricity consumption and heat generated, mobility and overnight stays of production teams, catering and equipment, set design and scenery construction, among other things. The data collected can then be displayed in a report allowing	Free (with registration)

Calculator name	Key target group (users)	Description	Costs (if available)
		comparisons between project plans and actual performance upon completion.	
European Environmental Calculator (Eureca)	Film producers (across Europe)	Eureca[72] is an instrument that helps the audiovisual industry to better understand and evaluate the environmental impact of their filming as well as to make their production processes more sustainable. Developed in close partnership with producers, scientists and sustainability experts, Eureca instrument can be used by any type of audiovisual production company in Europe.	Free
The Greenshot	Film producers (global)	The 'Greenshot' project developed a monitoring tool in a form of an application for film producers to manage their workflow, timesheets, budget and carbon footprint. It is of use to film producers, film crew members, and sustainability advisors seeking to reduce the cost and carbon footprint of productions. The tool allows its users to collect data in real time on their project's carbon footprint, allows search for green suppliers and sustainability advisors, and provides a green 'tip of the day'.	Paid
Culture			

---

72 https://www.eurecafilm.eu/

Calculator name	Key target group (users)	Description	Costs (if available)
Myclimate	Cultural events	Myclimate provides a CO2 calculator for events. The calculator can be used to capture emissions data due to mobility, accommodation, catering, energy consumption, material usage, transport and waste.	Free
Carbon Calculator by the Gallery Climate Coalition	Art galleries	Apart from GHG emissions stemming from travel and energy consumption, which most of the other calculators capture as well, this tool also allows users to capture GHG emissions linked to shipping, packaging, and printing.	Free
Sustainability Tools in Cultural Heritage (StiCH)	Cultural Heritage	StiCH allows a comparison of emissions linked to production materials (e.g. chemicals, fabric, foams, tapes, woods, etc.) usually used in CCS, making it easy for culture and creative organisations to make educated choices and thus decreasing the environmental impact of their procurement choices.	Free
IMPALA Carbon Calculator	Music industry	IMPALA Carbon Calculator can be used to capture emissions of the recorded music industry, covering main activities of this sector – energy consumption, water use, waste production, travel, production, and distribution.	Free (with registration)
Auto Diagnostic Tool for Environmental	Events (French-speaking)	ADERE is a three-stage tool for analysing the environmental impacts of events. The tool has been	Free (with registration)

Calculator name	Key target group (users)	Description	Costs (if available)
Responsibility Events (ADERE)		developed in cooperation with organisers of cultural, sporting and professional events, non-government organisations involved in environmental protection, and ADEME, the French Agency for Environment and Energy Management. The tool prompts a series of questions divided into six themes: food, advocacy, transportation, accommodation, places, equipment, decoration, and communication. Reporting takes place before, during and after the event. The tool can be used to identify the main environmental impacts of events, and to obtain tips to reduce them.	
OSCaR/ EDEOS tool	Opera	The EDEOS tool emerged from the OSCaR programme, an initiative of Opera Lyon to calculate CO_2 consumption of a stage set from its planning to disposal. The tool is still in its testing and trial phase, but with inputs from other European opera houses, it should soon be available to operas for calculating environmental footprints of their stage sets.[73]	Free (at the moment is an excel tool that can be shared with other Opera houses if they contact the Lyon Opera)
Creative Green Tool	Arts and cultural industries (in general, including archives, dance, and libraries,	Developed by Julie's Bicycle, this tool allows users to capture CO_2 emissions linked to energy consumption, waste production, transport, water usage, and the production of	Free (with registration)

[73]https://ecoscenography.com/2020/11/24/opera-production-the-circular-economy-interview-with-thierry-leonardi-lyon-opera/

Calculator name	Key target group (users)	Description	Costs (if available)
	music, sport, and theatre)	material. It offers an online tool to compare and track CO2 emissions over time. Users can also agree to share their environmental impact data publicly.	
Quick Carbon Management Calculator	Cultural organisations	Developed by Creative Carbon Scotland, this calculator provides users with a downloadable Excel document that can be used to calculate emissions on a very disaggregated level. While broadly capturing, energy, waste, travel, and water, users can also calculate the emissions due to use of office equipment, including computers, printers, etc.	Free
Both (Media and Culture)			
EcoTransIT World	General	By entering journey distance and intended travel mode this free calculator will compare the GHG emissions across different travel modes (car, rail, bus/coach and airplane).	Free (without registration)
Inventory of Carbon and Embodied Database (ICE database)	Culture/Media producers (building aspect)	The University of Bath has developed this ICE database that enables users to calculate the embodied energy and carbon emissions that are associated with different materials used for building and creating stage sets. To use the database, users will need to know the type and quantity of materials used in their sets.	Free (with registration)

Source: Ecorys analysis for the Study on Greening the Creative Europe Programme, 2022

Annex 1 - Sources of good practices

The following list includes existing guidance documents and initiatives on sustainability as identified during the Study on Greening the Creative Europe Programme, listed by sector and sub-sector covered by the Creative Europe Programme. These sources cover a range of good greening practices, tools and case studies for Programme actual and potential beneficiaries to consider and to potentially adopt.

Culture strand sectors:

General

- **The European Climate Pact (2019)**. The Pact is an opportunity for people, communities, and organisations to participate in climate action across Europe by learning about climate change, developing and implementing solutions, connecting with others to maximise the impact of these solutions. Available at: https://climate.ec.europa.eu/eu-action/european-green-deal/european-climate-pact_en

- **Communication to the Commission – Greening the Commission (2022).** The Communication provides an overview of the GHG emissions of the European Commission and proposes ways and activities to reduce these emissions and become carbon neutral by 2030. Available at: https://www.europeansources.info/record/greening-the-commission/

- **Recommendation on the use of Environmental Footprint methods (2021).** The Recommendation promotes the use of the Environmental Footprint methods related to the measurement and/or communication of the life cycle environmental performance of products, goods, services and organisations. Available at: https://environment.ec.europa.eu/document/download/cb899bd7-bb06-491d-9989-c856a401fcd0_en?filename=Commission%20Recommendation%20on%20the%20use%20of%20the%20Environmental%20Footprint%20methods_0.pdf

- **Embedded Artist Projects for Adaptation toolkit.** The Toolkit aims to support creative practitioners, cultural organisations and adaptation organisations seeking to design or deliver an Embedded Artist Project within the context of climate adaptation. Available at: https://www.culturaladaptations.com/wp-content/uploads/2021/03/Embedded-Artist-Toolkit.pdf

- **Carbon management website.** This website provides information and guidance to: 1) calculate and understand carbon footprint of activities, plan carbon reduction at organisations, as well as specific tools and resources for measuring, monitoring and reducing emissions. Available at: https://www.creativecarbonscotland.com/carbon-management/

- **Leave a trace not a footprint - A guide for cities to address the environmental impact of cultural events**. Provides practical guidance on improving the environmental sustainability of cultural outdoor events in heritage cities, addressing key impact areas and using international best practice to inspire positive change. Available at: https://rockproject.eu/documents-list/download/408/leave-a-trace-not-a-footprint

- **Powerful Thinking & Julie's Bicycle: The Powerful Thinking Guide 2017: Smart Energy for Festivals and Events.** Provides European event professionals with up-to-date knowledge and practical resources to help manage temporary energy smartly, reducing environmental impacts and fuel bills, including a collection of modular resources, factsheets and case studies. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/PowerfulThinkingGuideMarch2017v1_UK.pdf

- **Powerful Thinking Factsheets #1-#21– including energy tips for traders, tips for smart energy contracts, energy action plan templates, and a power monitoring resource pack**. A series of bite-size fact sheets that aims to provide useful advice and resources for anyone involved in working in festivals from organisers to traders. Available at: https://www.powerful-thinking.org.uk/resources/fact-sheets/

- **Vision 2025: Energy Case Studies.** A series of case studies demonstrating sustainable approaches to the organisation of festivals, parades and accessories therefore. Available at: https://www.vision2025.org.uk/resource-hub/case-studies/

- **Julie's Bicycle Practical Guide: Water Management for Buildings.** Guide focussing on water management in the context of environmental sustainability in the cultural sector. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Water_management_buildings_guide_2016.pdf

- **Julie's Bicycle Practical Guide: Water Management for Buildings**. This guide is focused on waste management in the context of environmental sustainability in the cultural sector, particularly arts buildings and venues. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Waste-Management-in-Buildings-2015.pdf

- **Austrian Eco-label for Green locations**. Guideline for Green Meeting and Green Events in the tourism and leisure-time industry to receive Eco-label. Available at: https://www.umweltzeichen.at/en/tourism/green-locations

- **Ki Books on waste & material, social sustainability, and energy.** Ki Books are free step-by-step action guides on how to make culture more sustainable. They target stakeholders from visual arts, heritage and performing arts. Available at: https://www.kiculture.org/ki-books/

- **Practical guides by the Green Art Lab Alliance (GALA).** Including Gala Funding and Resources Guide and the Good energy handbook. Available at: https://greenartlaballiance.com/practical-guides/

- **Environmental sustainability. Eco-guidelines for Networks (SHIFT project).** This guidelines document serves as a reference for networks that aim to minimise their footprint, optimise environmentally sustainable practices, and act as examples of good practices for their members and other networks. Available at: https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT_Eco-Guidelines_Environmental-Sustainability.pdf

- **Fact sheets on Green Certification and Carbon Calculators (SHIFT project).** These factsheets provide an overview and description of available green certifications and calculators. Available at: https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/environmental-sustainability-fact-sheets/

- **Green Culture - Leitfaden fuer den Klimaschutz in den Kultureinrichtungen in Trägerschaft des Landes Baden Württemberg.** This guideline provides climate mitigation activities for cultural institutions that are sponsored by the German region of Baden Württemberg. Available at: https://www.baden-wuerttemberg.de/fileadmin/redaktion/m-mwk/intern/dateien/pdf/green_culture_broschuere_leitfaden_download_final.pdf

Sector-specific

Architecture

- **Towards a shared culture of architecture - Investing in a high-quality living environment for everyone.** Report of the OMC (Open Method of Coordination) group of EU Member State experts "Towards a shared culture of Architecture – Investing in a high-quality living environment for everyone" that provides new ideas and approaches for stakeholders in the fields of architecture and the built environment, the culture and heritage sector with recommendations on the many ways high-quality architecture can help to improve and further develop the spaces and places of Europe for the benefit of everyone. Available at: https://op.europa.eu/en/publication-detail/-/publication/bd7cba7e-2680-11ec-bd8e-01aa75ed71a1/language-en

- **Architecture platform LINA.** This architecture platform was launched during summer 2022 to support emerging architects and identify solutions for environmental and climate crises. The platform is coordinating workshops, architectural exhibitions, conferences and publications. More information available at: https://lina.community

- **LEVEL(S): What's in it for architects, designers, engineers and quantity surveyors?** European framework for sustainable buildings (Level(s)) to assess and report the sustainability performance of buildings that can be used by architects, designers and engineers. Available at: https://environment.ec.europa.eu/system/files/2021-09/KH0221877ENN.en_.pdf

- **New European Bauhaus (NEB) Lab.** The NEB Lab is a co-creation space at the service of the New European Bauhaus community, for the delivery of beautiful, sustainable, and inclusive projects to improve our daily lives. The Commission-led NEB Lab project develops tools to characterise and recognise what makes concrete initiatives New European Bauhaus, including those linked to the creative sector. Available at: https://new-european-bauhaus.europa.eu/about/neb-lab_en

- **New European Bauhaus funding opportunities.** Recording of online event that provides prospective applicants the opportunity to learn more about the EU funding possibilities available to support beautiful, sustainable, and inclusive projects and ideas, also in the creative sector. Available at: https://new-european-bauhaus.europa.eu/get-involved/events/info-session-1-new-european-bauhaus-funding-opportunities-2021-11-29_en

- **For affordable & quality housing – Statement presented on the occasion of the Affordable Housing Activation Forum held in Madrid on 18-20 May 2022.** Statement by the Architects' Council of Europe on the precarious housing situation in Europe, including recommendations for more quality and affordable housing through sustainable solutions. Available at: https://www.ace-cae.eu/fileadmin/user_upload/ACE_HOUSING_STATEMENT_18_MAY_FINALOK.pdf

Libraries and archives

- **The Green Library – The challenge of environmental sustainability.** Set of best practices of green libraries across the world, including academic and public libraries, that demonstrate ethical leaderships. Available at: https://core.ac.uk/download/127600503.pdf

Museums

- **Toolkit on Environmental Sustainability in the Museum Practice.** Toolkit developed by the International Committee for Museums and Collections of Modern Art, capturing museums and archives to help contemporary art museum professionals start implementing the necessary changes to become carbon neutral. Available at: https://cimam.org/sustainability-and-ecology-museum-practice/cimams-toolkit-on-environmental-sustainability/

- **Mobilising museums for climate action toolbox**. It explores ways museums have been contributing to climate action and introduces the 'reimagining museums for climate action' concept. First published in 2021 by Museums for Climate Action. Available at: https://cdn.sanity.io/files/r8ktmtzu/production/265c8ad6d5c63bc401f642f594b33ddfbc158b5c.pdf

- **Austrian Eco-label for green museums**. Guideline to follow to be certified as a green museum focussing on sustainability, ecology, conscious use of resources and socio-political responsibility in the daily management as well as in the planning of exhibitions. Available at: https://www.umweltzeichen.at/en/culture/museums

- **Sustainability and museums - Your chance to make a difference.** Guidelines by the British Museum Association, capturing all three aspects of sustainability (economic, environmental, and social). Available at: https://www.museumsassociation.org/app/uploads/2020/06/sustainability_web_final.pdf

- **NMDC guiding principles for reducing museums' carbon footprint.** Guiding principles for rethinking museum policy and practice with the aim of minimising museums' carbon footprint by the Bizot Group (the International Group of Organizers of Large-scale Exhibitions, comprises the directors of the world's leading museums and galleries). Available at: https://www.nationalmuseums.org.uk/media/documents/what_we_do_documents/guiding_principles_reducing_carbon_footprint.pdf

- **Articles on sustainability in museums by members of MuseumNext**. Series of articles (case studies) on best practice examples on sustainability measures in museums. Available at: https://www.museumnext.com/article/museums-and-sustainable-development-goals/

Artistic crafts

- **The Green Crafts Initiative – Members Report 2018.** Report from the Green Crafts Initiative, a Scottish community of practices that enables the craft sector to contribute to green actions within Scotland's cultural industries. Available at: https://www.creativecarbonscotland.com/wp-content/uploads/2016/02/Green-Crafts-Initiative-2018-Report.pdf

Performing arts/theatre

- **Theatre Green Book**. A guide to stakeholders in the theatre that sets standards for making productions and theatre buildings more sustainable, and for improving operations like catering and front of house. Available at: https://theatregreenbook.com/

- **Green Mobility – A guide to environmentally sustainable mobility for performing arts**. Guide that offers practical recommendations for professionals across the performing arts, gives case studies and resources, and includes the Julie's Bicycle 'IG tool' for tracking carbon emissions while on tour. It aims at touring companies, venue operators, membership and funding organisations with tips on lowering the environmental impacts of their activities, possible commitments to make to reduce these and ways to communicate these impacts/improvements.

Available at: https://on-the-move.org/resources/library/green-mobility-guide-performing-arts

- **Green Theatre – Taking action on climate change**. Guide on greening theatre production and venues with practical actions, case studies and best practices. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Green_Theatre_Guide_2008.pdf

- **Green Dance – Top tips for an environmentally sustainable dance sector**. Communication on greening the dance sector, including production, venues and touring, with practical actions, case studies and best practices. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Green_Dance_Factsheet_2013.pdf

- **Climate action and the performing arts – Report from the IETM Galway Satellite Meeting, 2-3 December 2020.** Report featuring ideas, suggestions, tools and experiences of experts in greening performing arts. Available at: https://www.ietm.org/system/files/publications/ietm_report_galway_satellite.pdf

- **ETC Sustainable Action Code for Theatres. Guidelines for theatres** to become more sustainable, including aspects of theatre organisations, theatre buildings and theatre productions. Available at: https://www.europeantheatre.eu/page/advocacy/sustainability/etc-sustainable-action-code-for-theatres

- **GALA Funding Guide for Arts and Culture Projects Related to Environmental Sustainability.** The guide is articulated around two main parts: a first one around funding for arts and culture projects related to environmental sustainability (support schemes, transnational supports, European projects, residencies, festivals etc.) and a second one on sources of inspiration for more responsible action. Available at: https://on-the-move.org/sites/default/files/funding-guides/OTM_FG_GALA-environmental-sustainability_EN.pdf

- **OSCaR = Opera Sceneries Circularity and Resource efficiency.** OSCaR fosters eco-design and resource efficiency in the management process of opera sceneries in Europe and provides science based and easy-to-use environmental knowledge about opera sets footprint to technical departments of European opera houses so that they can take better informed decisions while they are in the phase of design and construction. Available at: https://culture.ec.europa.eu/creative-europe/projects/search/details/607536-CREA-1-2019-1-FR-CULT-COOP1

Cultural heritage (tangible/intangible)

- **European Cultural Heritage Green Paper**. Green paper providing policy recommendations for heritage operators, professionals, scientists and policy markers. Available at: https://issuu.com/europanostra/docs/20210322-european_cultural_heritage_green_paper_fu

- **Cultural heritage and sustainability**. Good practice examples from across the world and lessons learned from stakeholders in the area of cultural heritage and sustainability. Available at: https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1586942702.pdf

- **Sustainable cultural tourism.** Report of the OMC (Open Method of Coordination) group of EU Member State experts "Sustainable Cultural Tourism" including recommendations to create a European tourism offer based on cultural heritage as a competitive factor to attract new forms of sustainable tourism. Available at: https://op.europa.eu/en/publication-detail/-/publication/164ea9c5-2255-11ea-af81-01aa75ed71a1

Design and fashion sectors

- **BEDA design and sustainability examples**. Five BEDA members provide an overview of their sustainability practices including circular economy, eco-design, and other ecological transition activities at the BEDA website. Available at: https://www.beda.org/news/design-and-sustainability/

- **Design for Sustainability - A Multi-level Framework from Products to Socio-technical Systems.** An open-access book that discusses the most significant ways in which design has been applied to sustainability challenges using an evolutionary perspective. Available at: https://www.taylorfrancis.com/books/oa-mono/10.4324/9780429456510/design-sustainability-fabrizio-ceschin-i%CC%87dil-gaziulusoy

- **Directive 2009/125/EC of the European Parliament and of the Council of 21 October 2009 establishing a framework for the setting of ecodesign requirements for energy-related products.** Clear EU framework for design (the 'Ecodesign Directive') that aims at lowering the resource consumption and environmental impact of products produced or sold in the EU. This Directive covers key value chains of electronics, ICT and textiles, furniture and others) and applies to all Member States via product-specific regulations and harmonised standards. Available at: https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32009L0125

- **Towards a more sustainable & circular fashion sector: four COSME projects making it happen**. Dedicated calls for proposals for sustainable and circular fashion, as under the 2019 COSME programme, where four projects were funded to launch technical and financial support activities and capacity building to enable start-ups and SMEs in the scaling-up of innovative applications, products, processes, or ideas for sustainable and circular fashion. Available at: https://eismea.ec.europa.eu/news/towards-more-sustainable-circular-fashion-sector-four-cosme-projects-making-it-happen-2021-06_en

- **Support report mapping sustainable fashion opportunities for SMEs.** The report outlines the challenges and opportunities SMEs in the fashion industry face to adopt to more environmentally sustainable business models that are also economically sound, providing case studies of good practices and recommendations for a way forward. Available at: https://op.europa.eu/en/publication-detail/-/publication/43511a04-b988-11e9-9d01-01aa75ed71a1

- **EU Strategy for Sustainable and Circular Textiles**. This initiative, adopted by the European Commission in 2022, contains a set of actions to enhance the sustainability of the textile industry with the aim that by 2030 all '*textile products placed on the EU market are durable, repairable and recyclable*'. Available at: https://ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12822-EU-strategy-for-sustainable-textiles_en

- **European Fashion Alliance (EFA),** a membership based alliance founded in 2022 in which international fashion and textile organisations share experience and drive change in their sector. EFA is a strong common voice advocating for and accelerating the transition of European fashion towards a more sustainable, innovative, inclusive and creative future. Available at: https://www.europeanfashionalliance.org/

Cultural/music festivals

- **Green Festival and Events Guide, a How To...** The guide providers and overview of how to plan a green event or festival from design to implementation of activities including tips and case studies. Available at: https://www.researchgate.net/profile/Rachel-Dodds-2/publication/270823640_Green_Festivals_and_Events_Guide_a_How_To/links/54b5ccca0cf26833efd34466/Green-Festivals-and-Events-Guide-a-How-To.pdf

- **The Power Behind Festivals – A guide to sustainable power at outdoor festival**. Practical guide that gives specific advice on energy choices for festival organisers, procurement managers, power suppliers, and other stakeholders involved in the organisation and implementation of outdoor festivals of all sizes. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Power_Behind_Festivals_Guide_2012.pdf

- **GreenFestivals**. A Canadian website providing practice-oriented ideas, tips and tricks to make festivals more sustainable. Including success stories and practical tips for all aspects of festivals, including camping, catering, transport, energy and others. Available at: https://greenfestivals.ca/

- **Toolkit waste-free festivals – from waste to resources**. Developed by Green Events Nederlands, this toolkit provides guidance to festival organisers for how to reduce and minimise waste particularly in pre-/post- and production. Available at: https://greenevents.nl/wp-content/uploads/2016/12/Green_Deal_toolkit_EN_160119-4.pdf

- **Green Touring Guide – A guide for musicians, agents, tour managers, promoters, venues, and booking agencies.** This guide points out possibilities and tools for reducing the carbon footprint of a tour and how this can be communicated without being suspected of "greenwashing", including suggestions and inspirations for rethinking the way things are done in the music sector. Available at: https://greentouring.net/downloads/GreenTouringGuide_EN.pdf

- **Green music – Taking action on climate change**. A 'how-to' guide for music companies and individuals interested in greening their activities, including practical advice, case studies, tips and work sheets tailored to key players in the business. Available at: https://juliesbicycle.com/resource/green-music-guide/

- **Music – creative climate action starts here.** Interface that leads users to top tips, guides and resources for greening the music sector. Available at: https://juliesbicycle.com/wp-content/uploads/2022/01/Music-Top-Tips_JB.pdf

- **Scottish Classical Music Green Guide**. Handbook developed by Scotland's major orchestras, ensembles, festival and individual musicians that reflects on past learning, and a guide for orchestras, ensembles, and individuals on how they can make change for a greener future across travelling, buildings, marketing and other aspects. Available at: https://www.creativecarbonscotland.com/wp-content/uploads/2021/07/SCSGG-2021-FINAL.pdf

- **Green orchestras guide – a simple guide to sustainable practices**. Provides a guide for all those involved in the making, management and performing of orchestras who want to lower their climate and environmental impact. Available at:

European Commission

https://juliesbicycle.com/wp-content/uploads/2022/01/Green_Orchestras_Guide_2011.pdf

- **A Guide to Sustainability in Concert Operations (DE).** This guide is targeted to individuals, society and management of concert operations. Available at: https://www.orchester-des-wandels.de/fileadmin/user_upload/OdW_Leitfaden_f%C3%BCr_Nachhaltigkeit_im_Konzertbetrieb.pdf

- **Green Touring Guide for Orchestras (DE).** This guide provides different dieas to carry out green touring in Germany. Available at: orchester-des-wandels.de/fileadmin/user_upload/GreenTouring-Leitfaden_1.0.pdf

- **The European Music Council (EMC) Sustainability Policy 2022-2023**. Provides an overview of actions of the music industry and specific guidelines actions taken by members of the EMC (e.g. from the European Choral Association, the European Jazz Net, and others). Available at: https://www.emc-imc.org/projects/environmental-sustainability/

- **Footprints project website.** The website includes articles and resource on how to calculate carbon emissions. Available at: https://footprints-europe.com/resource/

- **Guidelines for Organising Environmentally Friendly Events, Tartu 2024.** The guidelines set out the minimum requirements and recommendations for the organisation of environmentally friendly events. It was prepared in cooperation with Tartu 2024 Foundation, the city of Tartu, and Acento, a consultation company for sustainable events. Available at: https://media.voog.com/0000/0041/9889/files/Tartu%202024_Guidelines%20for%20Organising%20Environmentally%20Friendly%20Events_eng.pdf

Literature, books, and publishing

- **European and International Booksellers Federation (EIBF) panel - Towards a greener book sector.** Panel discussion to green the book sector exploring options to make the supply chain of the sector more sustainable. Available at: https://www.youtube.com/channel/UCORstJvYXYD5K_xR7b8dZig

- **Improving the environmental performance of publications from design to lecture!** LIFE project to improve the environmental performance of publications (books and magazines). Available at: https://webgate.ec.europa.eu/life/publicWebsite/index.cfm?fuseaction=search.dspPage&n_proj_id=3739

Visual arts

- **Green visual arts – helping London's visual arts sector take action on climate change.** Practical guides to point to energy efficiency and other greening measures and raise awareness within the visual arts sector. Available at: https://www.london.gov.uk/sites/default/files/green_visual_arts_guide.pdf

Media strand sectors:

Sector-specific

Development, production and distribution (films, TV series, documentaries, etc.)

- **EcoMuvi - Protocol of sustainable development for the certification of audiovisual productions**. EcoMuvi protocol explains the principles of sustainable development, including Life Cycle Assessment (LCA), design for disassembly, waste management, social inclusion, etc. that can be adapted to the needs of sets of audiovisual productions of various complexity. It covers all production phases in the various departments and for each one proposes active impact reduction practices (social, economic, environmental). This protocol should facilitate the transition towards greater sustainability of audiovisual production in the long term and towards lasting growth of professionals in the sector. Available at: https://www.ecomuvi.eu/en/homepage-english/

- **Greening the European Audiovisual industry report.** Analysis of the biggest impacts of the European Audiovisual Industry and presentation of green solutions for the sector. Available at: https://digital-strategy.ec.europa.eu/en/library/greening-european-audiovisual-industry

- **Green filming – European Film Commissions network (EUFCN) engagement in sustainable filming**. List of best practices developed and adopted by film commissions and institutions of the EUFCN by country, as well as links to the main European programs and platforms devoted to sustainability in the audiovisual industry (e.g. green production toolkits, carbon calculators, handbooks). Available at: https://eufcn.com/green-filming/

- **Green production website by European Broadcast Union**. Overview of initiatives, tools and resources accessible to production companies that want to implement greener audioviual production. Available at: https://tech.ebu.ch/groups/greenproduction/

- **Austrian Eco-label for Film Productions**. Guideline to follow to be certified as a green film production that saves resources and acts in a climate-friendly manner with particular focus on transport, waste and catering. Available at: https://www.umweltzeichen.at/en/products/film-productions

- **Green film shooting alphabet and best practices**. ABC of sustainability in film shooting and best practices for green film production from various countries. Available at: https://greenfilmshooting.net/blog/en/green-guidelines/

- **Code of Best Practices for Sustainable Filmmaking by CMSI (Center for Media & Social Impact).** Best practices, tools and checklists for sustainable filmmaking. Available at: https://cmsimpact.org/resource/code-best-practices-sustainable-filmmaking/

- **Green Screen project Interreg – Improving policy practices for the European Audiovisual industry.** Project material including good practices, case studies and learning material for greening the audiovisual industry. Available at: https://projects2014-2020.interregeurope.eu/greenscreen/

- **A screen new deal - a route map to sustainable film production**. Report and guide to greening film production. Available at: https://www.bfi.org.uk/strategy-policy/policy-statements/sustainability
- **Minimum ecological standards for German cinema, TV and online/VoD productions.** List of minimum standards to adhere to for green film production. Available at: https://www.green-motion.org/files/16_Oekologische_Mindeststandards/Dokumente/AK_GreenMotion_Engl_Ecological_Standards_Dez_2021_final.pdf
- **Green cinema toolkit.** This toolkit provides case studies of good practice examples in the cinema industry, tips for a green cinema, describes regulations and guidelines to follow and a list of tools, guidance and resources available. Available at: https://ico-assets-live.s3.eu-west-1.amazonaws.com/wp-content/uploads/2020/02/17155931/Green-Cinema-Resource.pdf
- **Green film making – taking the film industry into the future.** Project in the Netherlands focussed on green film production, including toolkits, best practices and a green production guide. Available at: https://greenfilmmaking.com/
- **Green shooting Portugal – Guide to sustainable filming**. Good practice guide that aims to raise awareness and inform the audio-visual sector on how to follow sustainable environmental practices, promoting its role as an agent of change leading to greener production models, based on the fundamental rule of the six R's: rethink, refuse, reduce, repair, reuse and recycle. Available at: https://portugalfilmcommission.com/en/news/green-shooting-portugal-guide-to-sustainable-filming/
- **Greenfilming.cz.** Greenfilm manual produced by the Association of Czech Audiovisual Producers. Available at (in CZ): https://asociaceproducentu.cz/en/greenfilmingcz
- **VAF guide for sustainable film production**. Tools and tips for sustainable audiovisual production in Flanders, Belgium. Available at (in NL): https://www.vaf.be/voor-de-sector/duurzaamheid/duurzame-filmproductie
- **EcoProd – Eco-production guide for sustainable film and TV production**. Guide with best practices and recommendations to incentivize, embed, and share sustainable tips from each production's expertise. Available at: https://www.ecoprod.com/images/site/ECOPROD_GUIDE2017_EN_NUM.pdf
- **Ekosetti – A guidebook to sustainable production in Finland**. guidebook to environmentally sustainable operations, written for the Finnish audiovisual industry. It contains practical points on how to make domestic productions more environmentally friendly, and its goal is to inspire the industry to adopt a greener production culture. Available at: https://ekosetti.fi/
- **GREEN FILM - Rating system and certification for eco-sustainable audiovisual productions.** Tool adopted by many regional and national Funds and Film Commissions across Europe – Italy, Spain, Denmark, Belgium, Iceland – to encourage producers to work in an environmentally friendly way, also when co-producing. Available at: www.green.film
- **Sustainable Practices Checklist (PEACH & PEACH+) and best practices by Green Production Guide**. The Green Production Guide tools were created by the studios and industry professionals to help plan, communicate, implement, and track sustainable production practices on set and calculate carbon emissions (PEAR). Available at: https://www.greenproductionguide.com/tools/

Broadcasting (including radio)

- **Greening our story (2021-2026) - Environmental strategy of CBC/Radio-Canada**. Strategy demonstrating the understanding of the environmental impacts of the radio industry and pointing out ways to reduce waste and carbon emissions from production workflows. Available at: https://site-cbc.radio-canada.ca/documents/impact-and-accountability/environment/2021/index.html
- **Sustainability summit of the European Broadcasting Union (EBU).** Videos and other resources presented on sustainability in the broadcasting sector. Available at: https://tech.ebu.ch/events/sustainability2021?_ga=2.82215316.380656407.1661947724-1812356060.1661947724

Online platforms (video games and immersive content)

- **Green Games Guide**. Guide containing practical advice and steps that games business can take to reduce emissions and waste across their offices and operations. Available at: https://ukie.org.uk/greengamesguide
- **Digital Games After Climate Change. Book** and website with tips on how to green the gaming industry. Available at: https://gtg.benabraham.net/

Film/audiovisual festivals

- **Green Charter for Film Festivals**. Initiative that aims at improving the practice of organising more environmentally friendly festivals. Available at: https://rigaiff.lv/en/forum-2020/green-charter-for-film-festivals/#:~:text=The%20Green%20Charter%20For%20Film,on%20its%20city%20and%20country.
- **Green Charter Initiative of MIOB** (Moving Images, Open Borders) Network. Charter that sets up a common basis of analysis of the environmental footprint of music festival suggests practices to lower the impact of music festival. Available at: https://greencharterforfilmfestivals.org/

Annex 2 – Examples of good practices

Internal dimension

Environmental governance

Example 1 - Culture: European Theatre Convention (ETC) Sustainable Action Code
The European Theatre Convention (ETC) Sustainable Action Code for Theatres was developed in 2021 with the objective of creating a greener, more sustainable and conscious future for theatres. Members of ETC (of which there are over 20 across Europe) have all subscribed to the Sustainable Action Code and, hence committed to measure, understand, reduce and offset their ecological footprint through information, mobilization and legislation on European level. Actions cover three concrete areas: theatre organisation, theatre building and theatre productions. Through the code, member theatres develop a sustainability strategy and action guidelines, train their theatre professionals, communicate achievements and launch public debates between artists, scientists and other stakeholders.
Sources: https://www.europeantheatre.eu/download-attached/hSd7MhgbU7z1qEZQoUb4rIlIgs4hKqDgJg4JnNgoD6NzJGB00y

Example 2 - Media: Network for European Audiovisual Entrepreneurs (EAVE) Green Policy 2021
The Network for European Audiovisual Entrepreneurs (EAVE) bring together practitioners of the audiovisual industry from all across the world and offers professional training and project development support to audiovisual producers. Since 2021, EAVE follows sustainability goals in the field of travel, daily office practices and in the organisation of workshops for its members, making an impact through more sustainable actions of its staff, network members and suppliers.
Sources: https://eave.org/about/eave-green-policy-2021

Example 3 - Media: European Film Agency Directors (EFAC) Sustainability Working Group
Since February 2020, the European Film Agency Directors association (EFAD) Sustainability Working Group brings together national film funds and other partners from the public and private sectors with the objective of exchanging best practices and information on sustainable initiatives. The aim of the Working Group is to drive forward the shift of the screen industries to reach the 17 Sustainable Development Goals. The Group facilitates regular exchanges and collection of good practices on

sustainability across the life cycle of film, in close cooperation with the European organisations Cine-Regio and European Film Agency Research Network (EFARN). Members of EFAD collaborate on shared toolkits and frameworks to increase sustainable practices in the sector, also among non-Working Group members of the industry. The Working Group also shares common recommendations with EU institutions and other relevant organisations, linking the film industry to education and research.

Sources: https://europeanfilmagencies.eu/policy/working-groups/sustainability

---

Example 4 - Media: Green Charter for Festivals

The Green Charter for Festivals, supported by the MEDIA program in the context of the festival network call of 2022, was initiated by the Moving Images Open Border network of festivals and has more than 50 subscriptions all over Europe. The Charter is an instrument to calculate the CO_2 footprint of festivals, with the purpose to create awareness on one side and set common goals for sustainability.

Sources: https://greencharterforfilmfestivals.org/; Ecorys research (interview)

Travel and transportation

Example 5 - Culture: Distributed Design Platform (DDP)

The Distributed Design Platform (DDP) is an exchange and networking hub for emerging talents in the field of distributed design[74], connecting designers, manufacturers and sellers with digital and local markets. The key idea behind distributed design is to rethink how goods are produced (in mass and super-sized factories, travelling thousands of kilometres) and instead, applying a 'zero kilometre' approach to supply chains. The DDP promotes an ecosystemic approach in which material is reused and goods are produced and sold locally, avoiding transport emissions. The platform also incentivises the use of more sustainable means of transport (trains) or eliminating travel all together by conducting workshops and seminars online.

Sources: https://distributeddesign.eu/wp-content/uploads/2022/06/This-Is-Distributed-Design-Book-2021.pdf; https://distributeddesign.eu/about/; Ecorys research (interview).

---

[74] An approach to design which utilises global connectivity to move data, instead of product. Source: https://distributeddesign.eu/about/

Example 6 - Media: Movie 'Good Things Await'

The movie 'Good Things Await' was produced in Denmark in 2014, before the topic of sustainability became more mainstream across the European TV and film scene. The Danish director (Phie Ambo) was determined to shoot a movie within her own country, avoiding CO_2 emissions from travelling. The documentary focusses on a biological and permaculture-focussed farmer who is about to be forced out of his business by farming regulations and controls. During the shooting, movie production staff car-pooled to the farm and were accommodated by the farmer and his wife. Catering was provided through vegetables growing on the farm. According to the Director there is a yet mostly undiscovered advantage for filming closer to home because producers know the local context and language.

Sources: https://culture.ec.europa.eu/creative-europe/projects/search/details/551292-CREA-1-2014-1-DK-MED-TV; Ecorys research (interview)

Energy usage

Example 7 – Culture: Taking Care - Ethnographic and World Cultures Museums as Spaces of Care

The Taking Care cooperation project brings together fourteen ethnographic and world cultures museums across Europe to address and search for possible strategies to address climate emergency issues. The project is framed around the notion of care, exploring under-tapped potential of museums, for thinking critically about planetary pasts and about sustainable, convivial futures. Within the project energy consumption of museums and exhibitions plays a large role. Project partners regularly discuss new and less energy-intensive techniques for the conservation of exhibition pieces through natural climate systems. Furthermore, increasing energy efficiency in buildings is an important factor, however, often difficult as many old museums are under monument protection.

The museum leading the Taking Care project, the Weltmuseum Wien, is applying guidelines from the Energy Ki Book[75] to their museum and exhibitions and regularly sharing tips with project partners and the larger museum community. It is currently pursuing eco-certification[76] for museums that sets standards for energy sources, efficiency and heating. Other museum in the consortium are also certified or in the process of getting eco-certification.

Sources: https://takingcareproject.eu/; Ecorys research (interview)

Example 8 - Media: European Audiovisual Production Association (CEPI)

European Audiovisual Production Association (CEPI) brings together national associations of Independent Producers and pan-European associations involved in the ever-changing audiovisual landscape to promote a healthy and competitive European independent audiovisual sector. CEPI is working on a European Guide for Film production that will include sustainable work practices covering energy, catering, costumes, construction and many other aspects of independent audiovisual production. A major focus of CEPI guide will be to raise awareness of the energy wasted in productions and to promote sustainable technologies that can replace energy inefficient generators. However, these are often only financially feasible for larger productions. In June 2022, together with EURO-MEI, CEPI organised Capacity Building Seminar on sustainability in the audiovisual industry[77] in which energy saving and lighting, along with other topics such as waste, circularity and mobility were tackled.

Sources: https://www.cepi-producers.eu/; Ecorys research (interview)

Waste management

Example 9 - Culture: Museu Etnològic i de Cultures del Món, Barcelona Institute of Culture

Museu Etnològic i de Cultures del Món has taken ambitious steps to improve waste management at the museum as well as its value chains to reduce waste production from exhibitions. The museum holds the Catalan 'Environmental Quality Guarantee Badge' that comes with numerous prescriptions, also in the area waste separation, waste treatment and recycling. The Museu Etnològic i de Cultures del Món in Barcelona is also part of the 'Taking Care' project in which sustainable practices are exchanged with other ethnographic and world cultures museums across Europe.

Sources:
https://mediambient.gencat.cat/ca/05_ambits_dactuacio/empresa_i_produccio_sostenible/ec oproductes_i_ecoserveis/etiquetatge_ecologic_i_declaracions_ambientals_de_producte/distint iu_de_garantia_de_qualitat_ambiental/; Ecorys research (interview)

Example 10 - Media: Cuba's Wild Revolution project

Cuba's Wild Revolution (documentary) project teamed up with a local production company in Cuba. To reduce pollution due to transport the project moved to Cuba for one year and half, while the documentary was produced. Cuba's Wild Revolution project also worked with a local NGO to repurpose their filmed material. Some of the

---

videos created in the scope of this project are now being used to explain the topic of conservation in Cuban schools and by biologists for further promotion.

Sources: https://culture.ec.europa.eu/creative-europe/projects/search/details/580094-CREA-1-2016-2-IE-MED-TV; Ecorys research (interview)

Green procurement

Example 11 - Culture: Green Europe Experience (GEX) – Building tomorrows festival

GEX project was the first European network of sustainable music festivals, fostering environmental principles in music festivals and the whole cultural sector. One of the partners in this project provided a map of local and bio suppliers, farmers, etc. arguing for 100% traceability, local and organic food as well as providing 50% vegetarian options. All foods in Pohoda Festival (another partner of this project) were served on compostable food-ware, that was collected separately and processed in the ecological way.

Sources: https://greeneuropeexperience.eu/

Example 12 - Media: the Greenshot software

The 'Greenshot' project developed a monitoring tool in a form of an application for film producers to manage their workflow, timesheets, budget and carbon footprint. It is of use to film producers, film crew members, and sustainability advisors to help reduce the carbon footprint of productions while at the same time decreasing costs. The tool allows its users to collect the data on real time project carbon footprint, search for green suppliers, sustainability advisors, and provide a green 'tip of the day'. At the moment, the application is being used mostly for financial monitoring. However, this year its users will be able to start using it to monitor their carbon footprint.

Sources: https://www.thegreenshot.green/; Ecorys research (interview)

External dimension

Raising environmental and climate awareness

Example 13 – Culture: Culture Action Europe (CAE) – Working group on sustainability

---

Culture Action Europe is a pan-European network that brings together stakeholders of the culture sector with EU policy makers and facilitates the dialogue and exchange of knowledge between them. With its activities the network seeks to promote a reorientation of cultural practices towards more sustainable models. To steer its many activities, CAE has established a working group on sustainability that is leading the advocacy work toward EU policy makers. It is also regularly disseminating information on the role of culture in the green transition and organising events to share good greening practices and lessons learnt among of its members.

Sources: https://cultureactioneurope.org/; Ecorys research (interview)

Example 14 - Media: 'Thank You For The Rain' documentary and communication campaign

---

'Thank You For The Rain' tells the story of a Kenyan farmer who transformed into a global climate activist following a series of ecological setbacks in his country. It addresses a range of issues linked to climate change, including climate justice, urbanization, gender equality, education, access to water, climate refugees, and adaptation. The movie premiere was accompanied by an international communication campaign aiming to build climate resilient communities, strengthen the movement for climate justice, and made a push for policymakers to take steps to stop climate change and support frontline communities.

Sources: https://thankyoufortherain.com/

Example 15 - Media: 'Freightened' movie and communication and educational campaign

---

The documentary 'Freightened: The Real Price of Shipping' is about creating awareness about the negative impact of the shipping industry on the environment, as well as the poor labour conditions of workers in this industry. The film premiered at several green film festivals under the category 'green' movie and was also presented at schools for educational purposes. In several cases the presentation of the film was accompanied by a debate or a lecture, discussing the topics in more detail.

On the project website, visitors can sign the '#ImNotFreightened' pledge to minimise the impact of unsustainable shipping practices by buying from local producers,

standing up for transport workers' rights, reducing consumption to sustainable levels and investing into companies that promote good practices in this sector. Furthermore, the website includes several calls for action: to choose more efficient ships; to organise a screening at a school or conference, to research and investigate the phenomenon, and to tell a friend about this campaign.

Sources: https://www.freightened.com/

Example 16 – Culture: ENCATC magazine and additional resources

ENCATC Magazine is a new digital publication with its inaugural issue launched in June 2020. It is meant to educate, entertain, raise awareness, and inform on various topics related to cultural management and policy. It is also created to offer an additional space for the publication of articles to our members, as well as a space for knowledge transfer to our partners (EU, UNESCO, ASEF, etc.).

ENCATC together with Julie's Bicycle offer to educational and cultural operators in Europe and beyond a series of inspiring stories that can change our practices and allow us to transform our own offices in a responsible environmental organisation. The creative climate movement series are available here: https://www.encatc.org/media/4886-creative_climate_movement_series.pdf

Sources: https://www.encatc.org/en/resources/magazine/

Building green capacities among professionals and citizens

Example 17 - Culture: Ocean Future Lab workshops

The 'Ocean Future Lab' project connects culture (museums) and science in addressing the question of sustainable future of our oceans. In the past years, it delivered a series of online and face-to-face workshops to develop ideas and impulses for positive and sustainable future scenarios for seas and people, and to strengthen civic engagement for a more sustainable use of coasts, seas and oceans.

Sources: https://www.oceanfuturelab.de/workshops/

Example 18- Media: European Broadcasting Union (EBU)

EBU is the world's leading alliance of public service media (TV, radio and online channels) with 112 member organisations in 56 countries. It strives to secure a sustainable future for public service media while limiting its environmental impacts.

EBU has organised roundtables[78] and training sessions on sustainability and hosted large events on the topics such as the Sustainability Summit[79] to share best practices between its members and the wider interested community. Discussions organised by EBU have focussed on green productions, green buildings and more sustainable energy use as well as green editorial strategies for public service broadcasters.

Sources: *https://www.ebu.ch/news/2021/04/the-ebu-goes-green-sustainability;* *Ecorys research (interview)*

---

[78] https://tech.ebu.ch/events/2020/sustainability-covid19-roundtable
[79] https://tech.ebu.ch/events/sustainability2021?_ga=2.20884026.380656407.1661947724-1812356060.1661947724

Finding information about the EU

Online

Information about the European Union in all the official languages of the EU is available on the Europa website at: https://europa.eu/european-union/index_en

EU publications

You can download or order free and priced EU publications at: https://publications.europa.eu/en/publications. Multiple copies of free publications may be obtained by contacting Europe Direct or your local information centre (see https://europa.eu/european-union/contact_en).