



Greening the Creative Europe Programme

Final Report

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Final Report - Greening the Creative Europe Programme (09/12/2022)

***IN THE CONTEXT OF EAC-02-2019 - FRAMEWORK
SERVICE CONTRACT TO PROVIDE EXPERTISE AND
SUPPORT FOR EUROPEAN COOPERATION IN
EDUCATION, TRAINING, YOUTH, CULTURE,
SPORT, RESEARCH AND INNOVATION***

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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
RQ	Research question
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 activities¹ 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 scooters², public transport³, electric cars⁴, hydrogen cars⁵, 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.

Abstract

The European Green Deal aims to make the EU climate neutral by 2050, boost economy through green technology, create sustainable industry and transport, and cut pollution.⁷ The cultural and creative sectors (CCS) must not be left behind in the green transition. The Directorate General for Education, Youth, Sport and Culture (DG EAC) in partnership with Directorate General for Communications Networks, Content and Technology (DG CNECT) commissioned a study to inform and support the Commission's effort to mainstream environmental protection, sustainability and fighting climate change objectives and actions into the Creative Europe Programme by:

- Researching what guidance should be provided to Programme applicants and beneficiaries,
- Developing recommendations for monitoring and evaluating green aspects of project proposals,
- Collecting good practices that support raising awareness on the need for a green transition in and supported by CCS,
- Documenting progress made under the predecessor Creative Europe Programme (2014-2020) in terms of projects supported that pursued sustainability objectives, produced green practices, ideas and tools).

⁷ See also the EU taxonomy for a classification of sustainable activities here: https://finance.ec.europa.eu/sustainable-finance/tools-and-standards/eu-taxonomy-sustainable-activities_en.

Executive Summary

Aims, objectives and scope of the Study

This Final Report has been prepared by Ecorys in the context of the Request for Services titled: 'Greening the Creative Europe Programme' (EC/04/2021), commissioned by the Directorate General for Education, Youth, Sport and Culture (DG EAC) of the European Commission (the Commission) and produced in partnership with Directorate General for Communications Networks, Content and Technology (DG CNECT).

The study is a part of the Commission's effort to mainstream climate actions into the Creative Europe programme without changing the fundamental character and objectives of the Programme. The study is also part of a response of the Commission to the Resolution of the European Parliament that calls for effective measures to 'green' Erasmus+, Creative Europe and the European Solidarity Corps.⁸

The aims of the assignment were to:

1. Research what guidance should be provided to Programme applicants and beneficiaries in the design and management of their cross-border projects to limit their impact on the environment and integrate green practices;
2. Develop recommendations for monitoring and evaluating green aspects of project proposals (alongside other project objectives of artistic creation, cultural or creative expression);
3. Collect good practices that support raising awareness on the need for a green transition (as supported by the Programme, the sectors covered by it and beyond); and,
4. document progress made during the previous and current Creative Europe Programme towards programme greening (by mapping the main green initiatives and projects supported, as well as green practices, their results and impacts).

More specifically, the study also aimed to:

- explore the potential of the Programme to encourage European citizens to act sustainably and promote initiatives to raise awareness, educate and promote environmental practices;
- deliver a mapping of projects with 'green' objectives and research greening practices implemented by projects, actions and other initiatives supported by the predecessor Creative Europe Programme;
- develop a problem statement, outlining the impact of the Cultural and Creative sectors (CCS) on climate change and environment, a sector specific greening strategy, and a good environmental practice guide for greening the Programme;
- propose environmental, climate and sustainability indicators, as well as targets, benchmarks and baselines for the Creative Europe Programme, including for measuring its greening expenditure; and,

⁸ https://www.europarl.europa.eu/doceo/document/TA-9-2020-0211_EN.pdf

- explore the possibilities to introduce a standardised approach for collecting data on CO2 emissions and other environmental indicators for the Creative Europe Programme by strand/sector covered.

This study covered the 'greening' of the previous Creative Europe Programme from 2014-2020 and the first two years of the current programme (2021 and 2022), its sub-programmes/strands, schemes, actions and projects. It looked at the Creative Europe Programme's impact on 'greening' of the CCS, structuring 'greening' support to the European cultural and creative ecosystem, and raising awareness of programme stakeholders, including potential applicants and audiences about the need for a green transition. It did not cover the 'greening' of Europe's CCS or cultural and creative ecosystem more generally.

This study and its recommendations are not the opinion of the European Commission, nor are they binding for the Commission. This study aims to support the ongoing efforts of Creative Europe Programme to become more sustainable in the light of the targets set by the European Green Deal.

Overview of the method

The methodology used to gather data for this Study included:

- Three **scoping interviews** with representatives from DG EAC, DG CNECT and EACEA.
- A **comprehensive literature review** that identified, collected and reviewed programme and project-level documentation, literature on current and good greening practices in the CCS, those supported by Creative Europe as well as 'greening' practices beyond the Programme.
- A **desk-based mapping of green projects** that consisted of two parts: (1) mapping of all green projects; (2) in-depth analysis of a sample of 62 projects.
- A **beneficiary survey** that assessed the extent projects supported by the predecessor Creative Europe programme greened their activities (internal greening) and contributed to mainstreaming climate actions (external greening) by pursuing green objectives and promoting sustainable practices among their specialist and non-specialist audiences.
- **Consultations** with 68 stakeholders via 29 individual and 13 group interviews as well as four written contributions (46 interviews in total). In addition, 20 targeted consultations were undertaken, collecting a total of 14 written and two oral contributions.
- A **Policy Delphi** to collect the views of an Expert Panel on the study recommendations, namely the Programme greening strategy, Good environmental practice guide and Programme greening monitoring guide.
- Three **validation workshops** to validate with CCS stakeholders the three annexes presenting the recommendations of this study.

Findings and conclusions of the Study

Enhancement of Creative Europe Programme contribution to climate and biodiversity mainstreaming

Predecessor Creative Europe Programme contribution to climate and biodiversity mainstreaming

Greening requirements

The Creative Europe Programme between 2014 and 2020 did not include greening requirements in its legal basis. Consequently, there were no formal greening requirements or criteria specified in the calls for proposals launched under the programme. Nevertheless, since its adoption at the end of 2019, the European Green Deal was mentioned in the description of some of the calls for proposals released in 2020.

External dimension of greening

The desk-based mapping identified a total of 162 'green' projects in the previous programming period (3.4% of the total number of Creative Europe projects). The findings of the beneficiary survey among predecessor programme beneficiaries suggest a significantly higher share of projects that pursued green objectives. Around one third indicated that their projects increased awareness and promoted green practices within their sector, while 16% indicated that their project raised awareness and promoted green practices among their audiences.

The mapping showed that around one third (32%) of the projects defined greening as one of their core objectives, while in two thirds (68%) of the cases greening was addressed as a secondary objective. Moreover, almost half of the green projects supported under the predecessor Creative Europe Programme created awareness about climate change, followed by projects that created awareness about the beauty/ power of nature (43%), pollution (15%) and animal rights (4%).

Internal dimension of greening

Findings from the beneficiary survey and interviews showed that projects supported by the predecessor Creative Europe Programme took action to minimise the impact of their actions on climate change and the environment. This has particularly been the case in the last few years of the predecessor Programme, probably explained by the increasing attention on greening in policy and public debate.

However, no systematic information was available in documentation of projects supported by the predecessor Creative Europe Programme whether this delivered any activities to minimise impacts on the environment or climate. This was likely due to the absence of green requirements under predecessor programme for systematic monitoring and reporting on this supported project dimension.

Green methods

Findings from the beneficiary survey and the interviews with representatives of projects supported by Creative Europe pointed to activities aimed at minimising the impact of supported activities on climate change and environment. These included actions to reduce travel, green mobility options, reduce the use of energy and resources, waste

management, green procurement, compensation for CO2 emissions by planting trees and/or offsetting and development of green competences.

Dissemination of green practices

Survey and interview findings revealed that many beneficiaries of the predecessor programme have shared information on the activities they delivered to green their project, action or initiative with their audiences as well as within their sectors. Most of the time, dissemination concerned sharing of reports, handbooks or guidelines produced after the projects were finalised. In some cases, sharing of green practices was mainstreamed in the project design, especially within the Cooperation projects and European networks.

Contribution of the current programme to climate and biodiversity mainstreaming

Programme and the Green Deal objectives

While the European Green Deal does not cover the CCS explicitly, the Creative Europe Programme needs to address the societal challenges of climate change and environmental sustainability. This has three implications: 1) reducing the greenhouse gas emissions (GHG) of the CCS until 2050 proportionally to achieve net zero emissions, 2) ensuring that Creative Europe contributes to halting environmental degradation, mainstreaming climate actions and to the achievement of an overall target of 30 % of Union budget expenditure supporting climate objectives⁹ respecting the 'do no harm' principle, while 3) balancing these aims with the main objectives of the Creative Europe Programme. While the Programme has to identify mechanisms to address the second point directly, the Programme can only influence the GHG emissions in the CCS indirectly, setting 'greening' requirements and incentivising programme applicants and beneficiaries through strategic allocation of its funding towards the European Green Deal objectives and target.

Greening under the current programme

The Regulation¹⁰ establishing the 2021-2027 Creative Europe Programme states that the programme is to contribute to the mainstreaming climate actions and to the achievement of the overall 30% target for Union's budget spent on supporting climate objectives. To support these objectives, concrete actions were set out in 2021 and 2022 under the three strands of the Creative Europe Programme that should accelerate programme greening. Moreover, initiatives and discussions took place to frame particular aspects of this greening, including the three Open Method of Coordination (OMC) working groups of Member States' experts, the pilot projects to green mobility of artists and test more sustainable cross-border performing arts and the structured dialogue to support the recovery of the news media and audio-visual sectors and their green transition. The greening criteria introduced have remained specific to **particular**

⁹ Recital 36 of the Regulation 2018/0190 stated 'Reflecting the importance of tackling climate change in line with the Union commitments to implement the Paris Agreement adopted under the United Nations framework Convention on Climate Change and to achieve the UN Sustainable Development Goals, the Programme is intended to contribute to mainstreaming climate actions and to the achievement of an overall target of 30 % of Union budget expenditure supporting climate objectives. In line with the European Green Deal as a blueprint for sustainable growth, the actions under this Regulation should respect the 'do no harm' principle. During the implementation of the Programme, relevant actions should be identified and put in place without changing the fundamental character of the Programme, and should be reassessed in the context of the relevant evaluations and review process'

¹⁰ Regulation (EU) 2021/818, available at: <https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32021R0818>

programme schemes and strands, taking into account specific challenges of **greening various (sub)sectors supported** by the programme. There are no common, programme-wide greening criteria during this period.

Main challenges

Across the strands of the Programme, similar challenges to greening were identified and categorised under horizontal challenges, challenges for beneficiaries and challenges for programme managing authorities and desks. Horizontal challenges include recovery from the COVID-19 crisis, the need for the Creative Europe Programme to be reflective of the diversity of the cultural, regulatory and creative landscapes, as well as their different starting conditions.

The costs linked to greening create prohibitively high burdens for some parts of the CCS and the CCS generally lack relevant knowledge and expertise to green their activities. The main challenge for project beneficiaries was linked to the costs for ensuring greater sustainability on the one, and lack of sufficient funding for greening efforts on the other hand. For programme managing authorities and desks, lacking expertise, training, and capacity were the main challenges identified to green the Programme.

Main opportunities

Findings suggest that there are several opportunities for the Creative Europe Programme to enhance its contribution to climate and biodiversity mainstreaming. The main overarching opportunities include using creative and cultural content to change and drive change towards more environmentally responsible CCS and society, enhancing the role of Creative Europe Desks¹¹ to raise awareness and disseminate information around green objectives, practices, and tools, enhancing the exchange and sharing good practices from Creative Europe projects and other CCS initiatives. In addition, evidence indicates that there are several sector-specific opportunities for the Creative Europe Programme to enhance the CCS' sustainability and its contribution to the Green Deal. A large number of good greening practices, including innovative tools and actions, instruments and initiatives that could be transposed and/or adapted under the current or potential successor Creative Europe Programmes were identified.

Creative Europe Programme contribution to the Green Deal objectives

The main possible and feasible ways to green the Programme design to enhance its contribution to the Green Deal objectives

Greening call requirements of the Culture, MEDIA and Cross-sectoral strands

The Culture, MEDIA and Cross-sectoral strands included various greening requirements in their respective calls. In most MEDIA and Cross-sectoral calls participants were awarded five points for the quality of their application sections that described how they will manage and deliver the project activities in more sustainable and environmentally friendly way¹². In the case of most Culture calls, applicants were also asked to present

¹¹ Creative Europe Desks are in place in every participating country for questions, assistance related to the programme and help cooperating with organisations in other countries

¹² Please find the MEDIA and Cross-sectoral Strands calls with greening requirements under heading: Greening requirements for schemes of the MEDIA and the Cross-sectorial Strand in section 4.1.3.

'adequate strategies'¹³ to ensure sustainable and environmentally respectful activities in the project implementation', however there were no points awarded for the quality of these descriptions¹⁴. For Culture Calls the requirements for greening under the overall relevance criterion were presented alongside other requirements such as relevance to the objectives and priorities of calls, presentation of strategies to ensure gender balance, inclusion, and diversity, in the project implementation, etc.

Greening projects, actions or initiatives

Evidence suggests that some Creative Europe projects have contributed or are contributing to the Green Deal objectives. Around 4% of supported projects under the predecessor Creative Europe Programme pursue(d) green objectives of promoting sustainability and fight against climate change. Moreover, half of the projects consulted were implementing green practices as part of their projects.

Methods for project 'greening' evaluation

Findings showed that for the first calls issued under the current Creative Europe Programme (in the period 2021 to first half of 2022), the 'green' aspects of project proposals were evaluated against two criteria: relevance and quality. Under the relevance criterion, applicants in their project proposals need to demonstrate how they have addressed the horizontal priorities of the Programme i.e., inclusion and diversity, reduction of environmental impact and gender equality. Applications responding to MEDIA strand calls can obtain up-to five points out of the total points for the relevance criteria by including strategies¹⁵ to ensure project activities will be delivered in a sustainable and environmentally respectful way. In the case of applications responding to Culture strand calls, project evaluators considered whether and how the project aims to contribute to the green horizontal priority and this cross-cutting issue was evaluated as part of the total relevance scoring. In the quality criterion, projects applications need to demonstrate how applicants will address the horizontal priorities listed under the relevance criteria with their project objectives and concrete activities.

Sharing of best practices and mutual learning of environmental-related initiatives

Existing and planned mutual learning activities on greening

Findings from the Stakeholder interviews and Literature review recognised that a limited number of mutual learning activities on greening are delivered with the support of the Creative Europe Programme. The results of interviews with programme managers indicate that most mutual learning activities were organised by Creative Europe desks, as well as European networks and Cooperation projects supported under the Culture strand of the programme that aim to build capacity and promote an exchange of practices in greening.

¹³ Here, the 'strategies' do not mean self-standing sustainability strategies that have been developed by programme beneficiaries, but rather a description of how an applicant proposes to minimise the environmental impact of their project if it is selected to be supported by the Programme.

¹⁴ Please find the Culture Strand calls with greening requirements under heading: Greening requirements for schemes of the Culture Strand in section 4.1.3.

¹⁵ Here, the 'strategies' do not mean self-standing sustainability strategies, but rather a description of how an applicant proposes to minimise the environmental impact of their project if it is selected to be supported by the Programme.

Potential focus and suggestions for ways to deliver on mutual learning activities on greening in the future

Only a handful of interviewees consulted made concrete suggestions on the potential focus and ways to deliver mutual learning activities under the programme in the future. According to these interviewees it will be mostly the role of European networks and platforms as well as, especially, Creative Europe desks to organise greening training and capacity-building activities during the current programme.

Sector and sub-sector strategies and good practices / good practice guides

Evidence collected indicated that there is an abundance of greening guides and good practice examples available. Survey respondents identified a multitude of different guidance documents and good practice examples they have relied on to inspire their greening efforts. This was confirmed in almost all interviews with representatives of European networks, as well as in interviews with the programme managing authorities and supported projects and participants of the validation workshops. Thus, the Good environmental practices guide for the Creative Europe Programme developed as part of the recommendations of this study provides an overview of existing good practice guides/documents and examples relevant to programme beneficiaries.

Targets and indicators to measure and monitor the contribution of the programme to the Green Deal objectives

Current indicators and areas of measurement

Evidence collected shows that EU programmes such as Erasmus+, COSME or Horizon Europe are working towards identifying green indicators and methods to quantify and assess their programmes' contribution to the Green Deal objectives.

Good practices and existing methods in green monitoring

Findings showed that only a few programme beneficiaries monitor and measure their green activities and emissions, including a limited use of available carbon calculators. In contrast to the uptake among beneficiaries, a wide range of calculators are available to the CCS, which include several CCS and sub-sector specific calculators.

Potential options and suggestions for green monitoring

There are many tools available that projects can use to monitor their GHG emissions. While some of the calculators found online require registration, the use of the tools is usually free of charge. Many tools further allow a comparison of GHG emissions over time, enabling the users to track their GHG emissions over a longer period of time to identify progress made.

Recommendations

The recommendations of this study were prepared in the form of three separate documents: the Creative Europe Programme Greening Strategy, the Good Environmental Practices Guide for the Creative Europe Programme and the Creative Europe Monitoring Guide for Programme Greening.

The Creative Europe Programme Greening Strategy

The strategy identifies areas where actions are needed and put forward recommendations on what could be practically done to 'green' the Creative Europe

Programme in the foreseeable future. As such, the strategy aims to mainstream greening in the Programme itself by defining a problem statement, describing main greening challenges and opportunities, identifying the roles of the main programme stakeholders in programme greening, and providing a roadmap for this greening.

The Good Environmental Practices Guide for the Creative Europe Programme

This guide provides a comprehensive overview of existing good environmental practices that are recommended to actual and potential Creative Europe Programme beneficiaries when applying for and/or implementing their supported projects. 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.

The Creative Europe Monitoring Guide for Programme Greening

The monitoring guide includes a proposal for sustainability indicators (further 'green indicators') that could be used to measure the Creative Europe successor programmes' progress and contribution towards the European Green Deal objectives during a period after 2027 as well as the recommended categories of eligible green costs.

1.0 Introduction

This Final Report has been prepared by Ecorys in the context of the Request for Services titled: 'Greening the Creative Europe Programme' (EC/04/2021), commissioned by Directorate General for Education, Youth, Sport and Culture (DG EAC) and produced in partnership with Directorate General for Communications Networks, Content and Technology (DG CNECT). The Report is a part of the European Commission's effort to mainstream climate actions into the Creative Europe Programme without changing the fundamental character of the Programme and contribute to the objectives of the Green Deal and the overall Union budget supporting climate objectives.

Ecorys is pleased to submit this Final Report as a deliverable under the Request for Services titled: 'Greening the Creative Europe Programme' (EC/04/2021), released under the Framework Contract to provide expertise and support for European cooperation in education, training, youth, culture, sport, research and innovation (EAC-02-2019). The report presents findings and conclusions of this study as well as the recommendations stemming from these conclusions.

The Final Report is structured as follows:

- **Chapter 1:** Introduction;
- **Chapter 2:** Objectives and scope of the study;
- **Chapter 3:** Overview of our methodology and limitations;
- **Chapter 4:** Findings and conclusions; and,
- **Chapter 5:** Recommendations including the Good greening practice guide, the Programme greening strategy and the Greening monitoring guide.

This report is accompanied by the following technical annexes:

- **Annex 1:** Creative Europe Programme Greening Strategy;
- **Annex 2:** Good environmental practices guide for the Creative Europe Programme;
- **Annex 3:** Creative Europe Programme Greening Strategy;
- **Annex 4:** Literature reviewed;
- **Annex 5:** Results of project mapping;
- **Annex 6:** Results of Beneficiary survey;
- **Annex 7:** Interviews and targeted consultations conducted, and;
- **Annex 8:** Notes of validation workshops.

2.0 Objectives and scope of the study

This chapter defines the objectives and the scope of the study.

2.1 Objectives of the study

The European Green Deal aims to make Europe climate neutral by 2050, boost economy through green technology, create sustainable industry and transport, and cut pollution.¹⁶ The cultural and creative sectors (CCS) must not be left behind in the green transition. The aim of this assignment was to inform and support the Commission's effort to mainstream environmental protection, sustainability and fighting climate change objectives and actions into the Creative Europe Programme by:

- Researching what guidance should be provided to Programme applicants and beneficiaries,
- Developing recommendations for monitoring and evaluating green aspects of project proposals (alongside other project objectives of artistic creation, cultural or creative expression),
- Collecting good practices that support raising awareness on the need for a green transition (as supported by the Programme, the sectors covered by it and beyond),
- Documenting progress made during the previous and current Creative Europe Programme (mapping the main green initiatives and projects supported, as well as green practices, their results and impacts).

More specifically, the study also aimed to:

- explore the potential of the Programme to encourage European citizens to act sustainably and promote initiatives to raise awareness, educate and promote environmental practices;
- deliver a mapping of projects with 'green' objectives and research greening practices implemented by projects, actions and other initiatives supported by the predecessor Creative Europe Programme;
- develop a problem statement, outlining the impact of the CCS on climate change and environment, a sector specific greening strategy, and a good environmental practice guide for greening the Programme;
- propose environmental, climate and sustainability indicators, as well as targets, benchmarks & baselines for the Creative Europe Programme, including for measuring its greening expenditure; and,
- explore the possibilities to introduce a standardised approach for collecting data on CO2 emissions and other environmental indicators for the Creative Europe Programme by strand/sector covered.

This study and its recommendations are not the opinion of the European Commission, nor are they binding for the Commission. This study aims to support the ongoing efforts of Creative Europe Programme to become more sustainable in the light of the targets set by the European Green Deal.

¹⁶ See also the EU taxonomy for a classification of sustainable activities here: https://finance.ec.europa.eu/sustainable-finance/tools-and-standards/eu-taxonomy-sustainable-activities_en.

2.2 Scope of the study

The scope of this study, carried out between January and December 2022, covered the Creative Europe Programme of 2014-2020 and the first two years of the current programme (2021 and 2022), its sub-programmes/strands, schemes, actions and projects. It covered the Creative Europe Programme's impact on 'greening' of the CCS, structuring 'greening' support to the European cultural and creative ecosystem, and raising awareness of programme stakeholders, including potential applicants and audiences about the need for a green transition.

It did not cover the 'greening' of Europe's CCS or cultural and creative ecosystem more generally, beyond the scope of the influence of the current and predecessor Creative Europe programmes as defined by Regulation (EU) No 1295/2013¹⁷ and Regulation (EU) 2021/818¹⁸ respectively. It also does not cover other EU programmes, instruments or initiatives beyond good practices that these may provide that could be relevant for the greening.

¹⁷ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A32013R129>

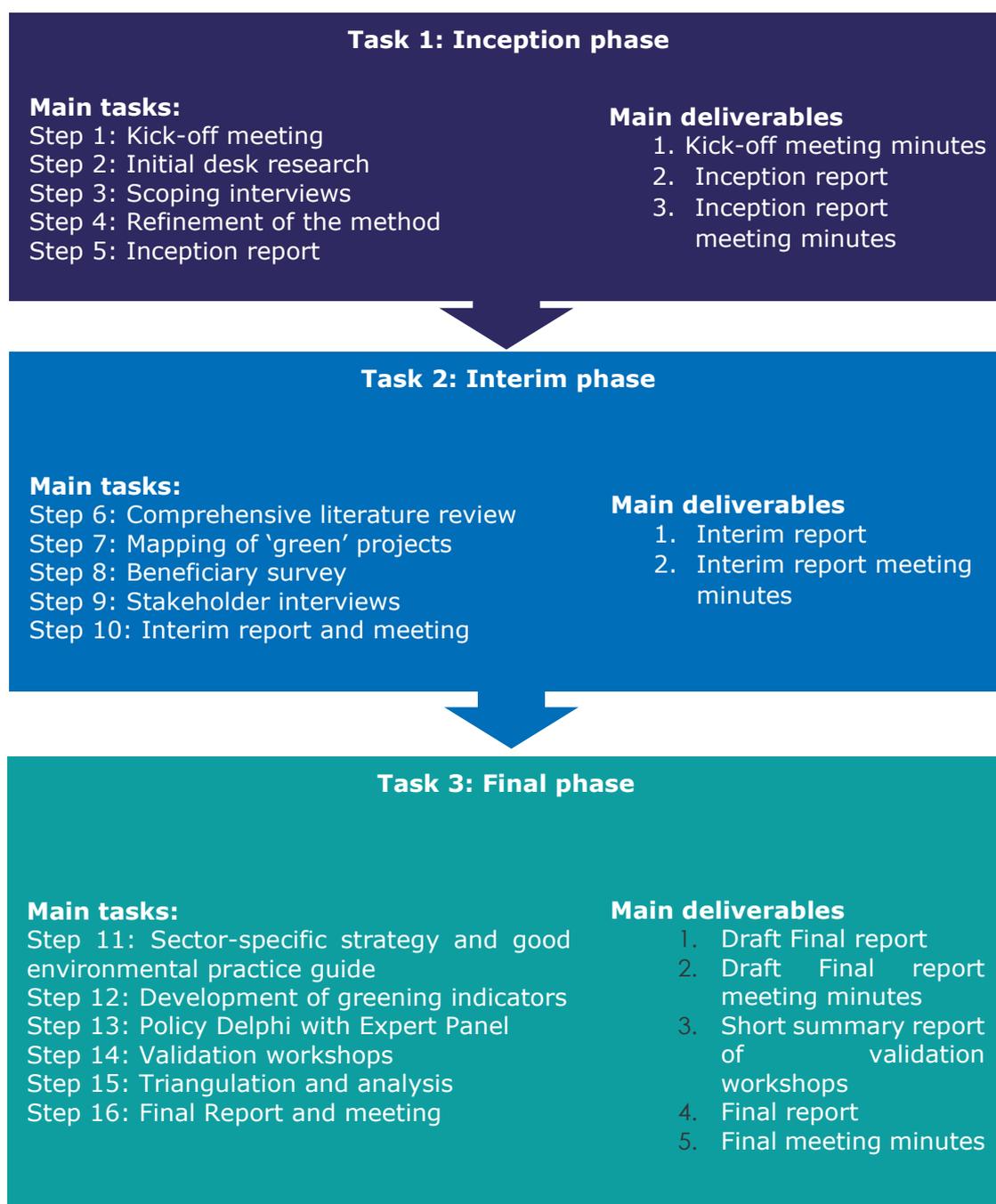
¹⁸ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32021R0818> and specifically Annex 1 of this Regulation that provides a description of actions to be supported by the programme.

3.0 Overview of our methodology

This chapter provides an overview of the methodology used to deliver this assignment.

The method proposed for this assignment was fully in line with the objectives of the study outlined in the technical specifications. Our methodology consisted of three main tasks (inception, interim and final phase) and a total of 16 steps, which included a variety of data collection and assessment methods. An overview of the project tasks, steps and main deliverables is presented in the figure below.

Figure 1: Main research tasks, steps and deliverables



The key data collection tasks delivered during this study are briefly summarised below:

Three scoping interviews with representatives from DG EAC, DG CNECT and EACEA were carried out. The scoping interviews provided a better understanding of their expectations vis-à-vis this study, how their work on the greening of the Programme is coordinated, greening requirements introduced with the current programme, examples of schemes and projects with green objectives supported by the predecessor programme, and the availability of relevant programme and other documentation for this assignment. The scoping interviews also confirmed that there were no formal greening requirements under the predecessor programme.

- 1. A comprehensive literature review** was undertaken to identify, collect and review programme and project-level documentation, literature on current and good greening practices in the CCS, those supported by Creative Europe as well as 'greening' practices beyond the Programme. This comprehensive review built from the initial desk review carried out during the inception phase of the study, during which the research team reviewed documents across five categories (Creative Europe Programme documentation, documentation on relevant projects supported by Creative Europe and other EU programmes, academic literature and industry studies). The same categories were used to guide the comprehensive literature review carried out during the interim phase of this study. Three main channels were used to receive and collect literature reviewed: documents provided by the client and the EACEA via email, sources identified during the stakeholder interviews and relevant literature identified during additional ad-hoc desk research. The literature reviewed is presented in Annex 4 of this report.
- 2. A mapping of green projects** consisted of two parts: (1) mapping of all green projects of the previous programming period; (2) in-depth analysis of a sample of 62 projects¹⁹. For the first part the research team identified projects supported by the predecessor Creative Europe Programme with a visible contribution to environment and climate goals, based on the data available in the 'Creative Europe Projects Overview' database covering the period 2014-2020.²⁰ Project descriptions in this database that contained references to any of the 75 selected keywords identified²¹ were shortlisted for further review of their project summary by the research team. The summaries of these projects were then manually screened by the research team that identified 162 projects supported by the predecessor programme that contributed to environment and climate goals. For the second part of this mapping, the research team performed an in-depth review of project documentation for a sample of 62 of the green projects.²² The sample of projects selected for in-depth review included was balanced to cover the widest possible

¹⁹ Our methodology foresaw an in-depth review of 50 projects. Our review completed and exceeded this number.

²⁰ <https://culture.ec.europa.eu/creative-europe/projects/search/compendium>

²¹ Air, Animal, Agriculture, Battery, Benzine, bio, Carbon, Cars, Chemicals, Circular, Clean, Climate, CO₂, Coal, Coast, Consumption, Cooling, Droughts, Earth, Eco(logy/system), Electric, Emission, Energy, Environment, Erosion, Fish, Flood, Food, Footprint, Forest, Fuel, Geophysical, Geothermic, Green(house), GHG, Hazards, Health, Hybrid, Lighting, Nature, Natura, Neutral, Nuclear, Oil, Paris declaration, Planet, Plastic, Plant, Pollution, Power, Renewable, Resource, Recycle, Resilien(ce), Reuse, SDG, Solar, Storm, Sustainable, Toxic, Vegan, Vegetarian, Waste, Warming, Water, Wetland, Weather, Wind, Zero

²² During the implementation of the in-depth mapping it became clear that, due to GDPR, it was not possible to access and review the interim or final reports of the selected projects. Therefore, it was agreed with the client to review information available on the websites of the selected projects.

range of strands, sub-sectors and support schemes. The results of the project mapping exercises can be found in Annex 5 of this report²³.

- 3. A beneficiary survey** was developed and carried out to assess the extent to which projects supported by the predecessor and current Creative Europe programmes greened their activities (internal greening) and contributed to mainstreaming climate actions (external greening) by pursuing green objectives and promoting sustainable practices among their specialist and non-specialist audiences. A total of 603 replies were received to the beneficiary survey. Among these 332 responses were received from beneficiaries of the Media strand, 253 responses from beneficiaries of the Culture strand and 18 responses from beneficiaries of the Cross-sectoral Strand. The anonymised results of the Beneficiary survey are enclosed in Annex 6 of this report.
- 4. A total of 68 interviewees** were consulted in the framework of this study via 29 individual, 13 group interviews and 4 written contributions (46 interviews in total), far exceeding the number of interviews to be delivered. In addition, 20 targeted consultations were undertaken, collecting a total of 14 written and two oral contributions²⁴. The semi-structured interviews were conducted with four types of Programme stakeholders as foreseen in the Inception report, namely 1) strand Programme managers, 2) Creative Europe Desks, 3) representatives of EU level networks, platforms and associations, as well as 4) representative of projects, actions and other initiatives supported by the programme. More information on the interviewees consulted is presented in Annex 7.
- 5. A virtual Policy Delphi²⁵** through an email-based mechanism was carried out to collect our Expert Panel's views on Programme greening strategy (section 5.1), Good environmental practice guide (section 5.2) and Programme greening monitoring guide (section 5.3). The research team has reviewed experts' input and updated the three documents in line with their valuable and relevant contributions.
- 6. Three validation workshops.** Each workshop focussed on validating the content of a key recommendation document produced in the context of this study (see section 5) and followed the agenda enclosed in Annex 8. The workshops brought together 49, 50, and 42 participants, respectively, from both the three strands of the programme to discuss, collect experts' inputs and ultimately validate the proposed key recommendations of this study. Notes from the three validation workshops can be found in Annex 8. Further feedback received from workshop participants via email was collected and incorporated into the Final report and recommendation annexes directly of the Creative Europe programme.

²³ Annex 5 of this report can be accessed at: https://data.europa.eu/euodp/en/data/storage/f/2023-04-03T092704/Annex%205_Mapping_CreativeEurope_Projects.xlsx

²⁴ Further exceeding the 10 targeted consultations envisioned at proposal/inception stage.

²⁵ A policy delphi is a method to collect experts' views and on study findings and recommendations. The process enabled the experts to reflect on the recommendations developed during the Final phase of the study with the objective of further informing and validating them in the form of the sector-specific greening strategy, the good environmental practices guide, and the monitoring guide for the successor Creative Europe programme. Hence, the Policy Delphi had a forward-looking element, checking the recommendations of the study against sector realities, building on the considerable experience of the external experts, and contributing to the feasibility of its recommendations for programme development.

4.0 Findings and conclusions

This chapter presents the findings and conclusions based on the research and analysis delivered. The findings and conclusions are presented following the two main research questions and five sub-questions.

4.1 Research question 1: How could the Creative Europe Programme enhance its contribution to climate and biodiversity mainstreaming?

To address Research question 1, this section provides our findings and conclusions in relation to the following sub-questions to be addressed by this study:

How did the predecessor Creative Europe Programme contribute to climate and biodiversity mainstreaming?

What could be done to enhance the contribution of the current programme to climate and biodiversity mainstreaming?

4.1.2 Sub-question 1.1: How did the predecessor Creative Europe Programme contribute to climate and biodiversity mainstreaming?

Greening requirements of the previous Programme

The Creative Europe Programme between 2014 and 2020 did not include greening requirements in its legal basis. Hence, greening requirements were largely absent from the Creative Europe Programme between 2014 and 2020. There were no formal greening requirements or criteria specified in the call documents for the previous programming period. This finding was confirmed during the interviews conducted with DG EAC, DG CNECT and EACEA. Greening²⁶ was not covered the legal basis of the 2014-2020 Creative Europe Programme. Nevertheless, since the adoption of the European Green Deal at the end of 2019, Europe's green strategy is mentioned in the description of some of the calls for proposals released during the last year of the predecessor programme.

Some calls in 2020 included green objectives and requirements in their documentation, for example:

- The call for [Music Moves Europe \(MME\) Preparatory action](#) aimed to support sustainability actions contributing to the green, digital and/or just and resilient recovery of the European music sector. The call notably targeted actions to increase the sector's environmental sustainability and ecological awareness as well as start-ups offering innovative solutions to reduce the music sector's online data storing environmental footprint.
- The [Platform for the Cross-border Distribution of European Performing Arts Works 2020](#) call also specifies the necessity to mitigate the carbon footprint of the funded activities and suggests applicants to optimise the geographical area for networking and touring purposes as well as to consider more sustainable ways to organise transportation and re-use existing scenography.

²⁶ I.e., requirements to improve the environmental sustainability and climate neutrality of supported actions.

- Calls focusing on [Support for festivals](#) or [Support for the Development of Audiovisual Content](#) mentioned sustainability as one of the assessment criteria. However, in these cases, the sustainability criterion was mixed with other criteria and did not specify the actions required by applicants.

The topic of greening was not addressed in the predecessor programme monitoring reports for the period 2014-2018. The 2019 and 2020 monitoring reports acknowledge the key challenge of greening CCS and demonstrate actions and past projects in environmental sustainability. The [2020 monitoring report](#) suggests introducing greening requirements to the programme, e.g. to transpose the greening priority into future calls in the Media strand or to introduce the submission of sustainability strategies in response to calls for proposal applications.

Investigating measures to green the Erasmus+, European Solidarity Corps and Creative Europe programmes, an [in-depth analysis](#) conducted by the European Parliament in 2020 notes the lack of monitoring on the programme's contribution to environmental goals. The study recommends the European Commission and implementing agencies to improve the indicators and tools to measure the environmental impact of the programme.²⁷

External dimension of greening

A 'green' project is a project that pursues or pursued 'green objectives' of promoting sustainability and fighting against climate change either as their primary objective or alongside other project objectives.²⁸ A total of 162 'green' projects that promoted sustainability and fight against climate change either as primary or secondary project objectives were identified that were supported by Creative Europe during the previous programme period (3.4% of the total number of predecessor Creative Europe projects). This corresponded to an awarded budget of slightly over 41 million Euros (4.6% of the total budget awarded under the predecessor programme).²⁹

The results of the mapping provide additional insights when seen on the level of programme strands, called sub-programmes under the predecessor Creative Europe Programme. As shown in the table below, the highest share of respective budget awarded to 'green' projects was through the Culture Sub-programme (6.9%), while the share of funds channelled to 'green' projects under the predecessor MEDIA Sub-programme was around 4 p.p. lower (2.6%). For the Cross sectorial strand only one project was identified as 'green', however representing 5.3% of the predecessor programme's budget for this strand.

Table 1: Overview of number of 'green' projects and funding awarded to them, by sub-programme/strand under the predecessor Creative Europe Programme

²⁷ https://www.europarl.europa.eu/doceo/document/TA-9-2020-0211_EN.pdf

²⁸ Please note that pursuing green objectives does not make the projects climate neutral. These projects contribute to raising awareness of greening related topics, build green capacities, or develop green instruments or tools. The external dimension of greening does not focus on activities aimed to minimise projects' own impact on the environment or climate.

²⁹ For calculating the share of budget, we divided the total EU Grant award in Euros of the selected 'green' projects (€41 074 339) by the total EU grant award of all projects included in the project database (€900 329 947). This amount represents the grant awarded after the selection stage and any changes made during or after the project's lifetime are not reflected here.

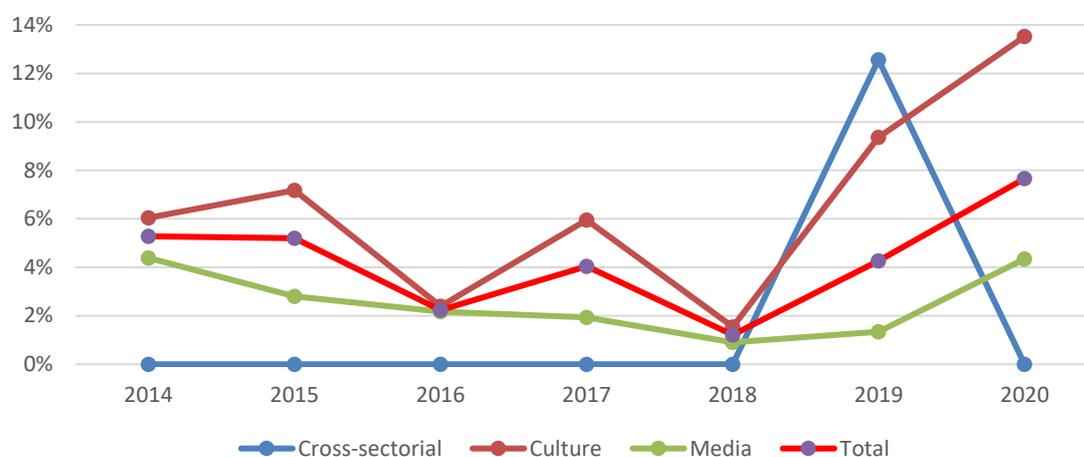
Sub-programme	Number of green projects	Sum of EU grant awarded	Share of budget (of the respective sub-programme)
Culture	63	€ 28 050 294	6.9%
Media	98	€ 12 810 059	2.6%
Cross-sectoral	1	€ 213 986	5.3%
Total	162	€ 41 074 339	4.6%

Source: Data from the annual project overviews for Creative Europe. Own calculations, 2022.

The survey amongst predecessor programme beneficiaries reports a significant higher share of projects that pursue green objectives. Around one third (31.5% of respondents to the survey (n=603) indicate that their project increased awareness and promoted green practices within their sector, while 15.9% indicate that their project raised awareness and promoted green practices among their audiences. This higher percentage can partly be explained by the fact that respondents, who set greening as one of the objectives of their project were more inclined to answer the survey (and hence are overrepresented among the responses received). Furthermore, as respondents also referred to their project activities aimed to minimise the negative impact of their supported projects on the environment or climate as 'green' (hence, covering not only the external but internal dimension of greening) this also may have contributed to a higher share of green projects reported via the Beneficiary survey. Also, the project summaries in the project database do not provide all details on how projects pursue green objectives of promoting sustainability and fight against climate change, possibly leading to underreporting.

When observing the relative 'green' budget shares under the predecessor programme each year, a general decline for 'green' funding can be observed in the period between 2014 and 2018 (a drop from 5% in 2014, till 1% in 2018). From 2019 onwards there was a steep increase in the budget shares awarded to green projects (from 4% in 2019 to 8% in 2020), probably explained by the increasing attention for greening in policy (the European Green Deal was launched in the end of 2019) and public debate. This trend is mirrored in the number of green projects funded throughout the predecessor programme, with a drop in the number reported from 2014 (20 projects) till 2018 (11 projects), and a steep increase afterwards (with 31 'green' projects supported in 2019 and 61 in 2020).

Figure 2: Development in share of programme budget awarded to green projects, by sub-programme/strand under the predecessor Creative Europe Programme

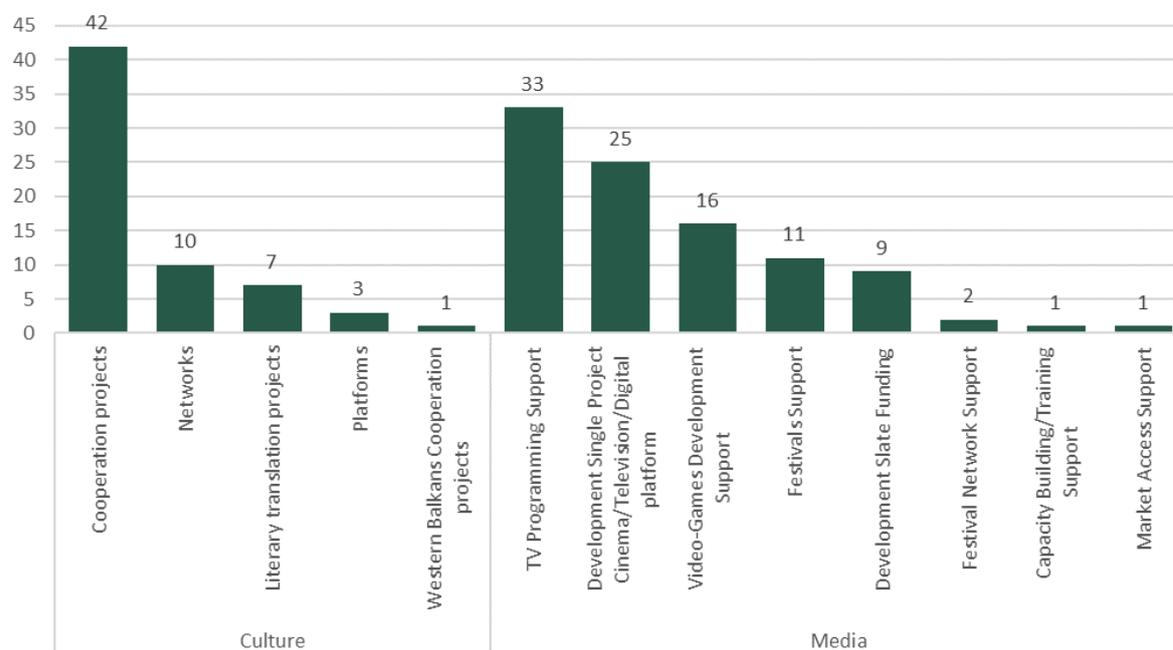


Source: Data from the annual project overviews for Creative Europe. Own calculations, 2022.

When examining the number of 'green' projects supported by scheme of the predecessor Culture and MEDIA sub-programmes (please see the figure below) the analysis of data shows that within the predecessor Culture Sub-programme most green projects were supported under the 'Cooperation projects' scheme, remotely followed by the 'European networks' and the 'Literary translation scheme' projects.³⁰ Under the predecessor MEDIA Sub-programme, the largest number of 'green' projects was supported under the 'TV programming support' scheme, closely followed by the 'Development Single Project Cinema/ Television/ Digital Platform' scheme. A significant number of 'green' projects were also supported under the predecessor MEDIA 'Video game development', 'Festivals' and 'Development Slate Funding' schemes.

³⁰ Please note that Cooperation projects account for a large share of total grants allocated under the Culture strand. It is therefore not surprising to see the largest share of green projects under this action of the Culture strand.

Figure 3: Number of 'green' projects per sub-programme and grant scheme supported by the predecessor Creative Europe Programme

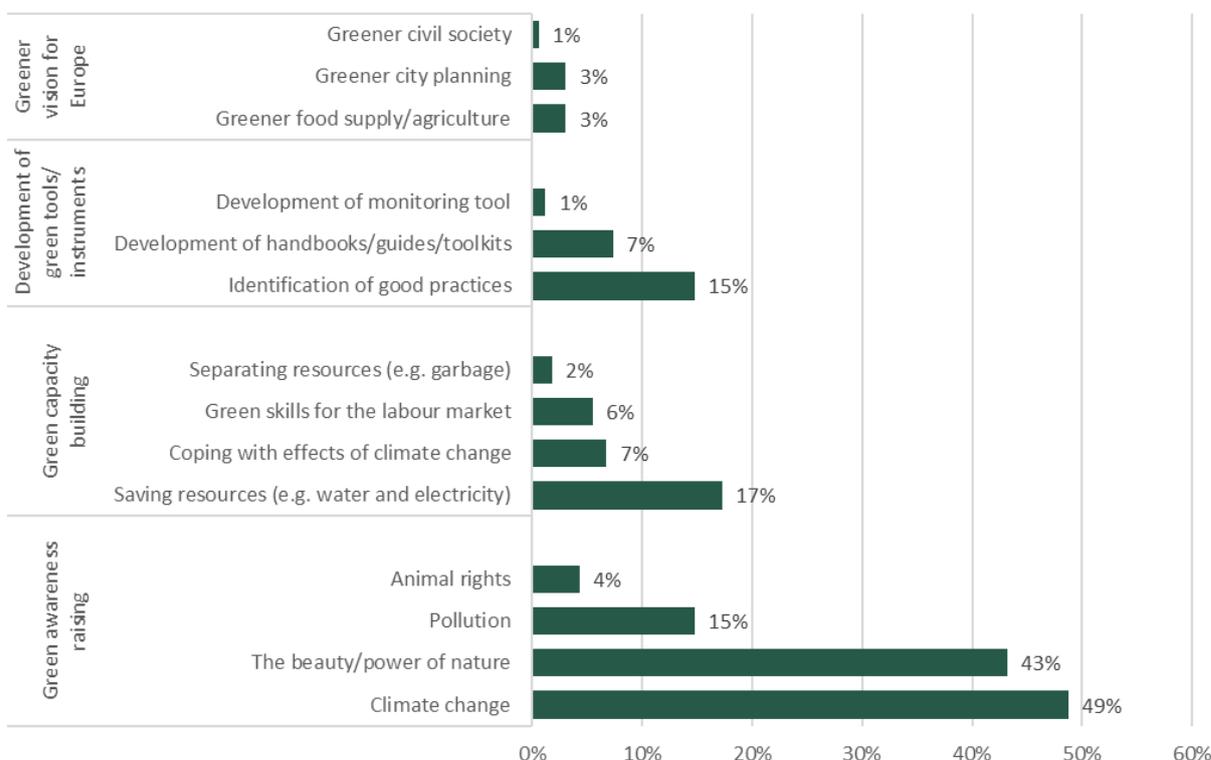


Source: Data from the annual project overviews for Creative Europe. Own calculations, 2022.

Mapping and review of the objectives set for 'green' projects shows that around one third (32%) of the projects defined greening as core objective, while in two thirds (68%) of the cases greening was addressed as secondary objective. Further review, analyses and categorisation of 'green' project objectives by type indicated that all (100%) of green projects contributed to raising environmental awareness directly or indirectly, while almost one third (29%) of 'green' projects identified were aiming to build green capacities amongst staff and citizens.³¹ More than one fifth of all green projects reviewed, contributed to the development of 'green' tools and instruments, while less than on tenth (9%) of 'green' projects identified worked on a greener vision of Europe. Within these categories more specific objectives can be identified as illustrated by the figure below.

³¹ Please note that one project could contribute to one or more of these objectives.

Figure 4: Share of 'green' projects by type of general and specific green objectives addressed under the predecessor Creative Europe Programme



Source: based on data from the annual project overviews for Creative Europe. Own analysis, 2022.

The figure above shows that almost half of the green projects supported under the predecessor Creative Europe Programme created awareness about climate change (49% of all 'green' projects identified), followed by projects that created awareness about the beauty/ power of nature (43%), pollution (15%) and animal rights (4%). These projects provided support to movies, documentaries or series that are promoting sustainability and fight against climate change either as their primary focus or alongside other objectives. A more detailed breakdown for each specific green objective per strand of the programme can be found in Annex 5.³²

In a limited number of cases the several 'green' movies and documentaries³³ supported by the predecessor programme were accompanied by an international communication campaign e.g. the documentary "Thank You For The Rain" aiming to build climate resilient communities, strengthen the movement for climate justice, and made push for policymakers to take steps to stop climate change and support frontline communities. Interviews point out that these campaigns, seeking to maximise the impact of green documentaries/ movies were not regular practice under the predecessor programme. Generally, no clear objectives were set beforehand for this outreach for the impact to be achieved with their audiences, and no KPIs were developed to monitor if the desired

³² Annex 5 of this report can be accessed at: https://data.europa.eu/euodp/en/data/storage/f/2023-04-03T092704/Annex%205_Mapping_CreativeEurope_Projects.xlsx

³³ Examples over green movies are 'Volare', 'Little yellow boot', 'Borneo case', the series 'Cosmic girl,' and Ecological thrillers like *The Swarm*. Examples of documentaries are 'Thorium', 'La face gâchée du nucléaire', 'Frightened', 'Volatile Earth', 'Jozi Gold' as well as the documentary 'We have to survive'.

impacts were produced. Other type of movies/ documentaries supported by the 'green' projects under the predecessor programme addressed the beauty of nature, generally raising awareness of the natural environment.³⁴

Several film festivals were supported by the predecessor programme that focused on green films, e.g. Planet Doc that took place in Poland in 2014 and awarded the Green Cross Award for the best film on ecology, thereby promoting and increasing the outreach of films revolving around ecology. Another example supported was the Thessaloniki Film Festival that launched the Evia Film Project promoting an exchange of ideas and film market activities, focused on the environment, the climate crisis, and its disastrous repercussions. The predecessor Creative Europe Programme also supported the development of several video games played in various fictive worlds/ planets, in which players need to defend their natural resources from invaders, creating awareness of the importance to safeguard natural resources.³⁵

Supported projects that contributed to green capacity building for the most part addressed the importance of saving resources e.g. water and electricity (17% of all 'green' projects identified), or were building capacity to address effects of climate change (7%), developed green skills for labour markets (6%), or contributed to capacity building of separating waste (2%). An example of a capacity building project was the project 'Footprints' that build a collaboration to reform the music sector by introducing the values of social, economic and environmental responsibility to its activities. The main objective of this project was to strengthen the capacity of the music sector and in particular young artists and their agents, but also venue and festival directors, by offering education, training, and mentoring programmes.

The predecessor programme also supported 'green' capacity building activities by:

- supported dialogue on the Clean Energy Package and architecture's role in the up-take of energy efficiency measures in the framework of the European Sustainable Energy Week ('Connecting Architects in Europe' project);
- developing new skills and knowledge in the cultural sector on climate change adaptation ('Cultural Adaptations' project). The cultural organisations worked with local adaptation organisations to develop a methodology for local cultural managers to enable them to create and implement strategies for cultural Small Medium Sized enterprises to change the way they operate according to the likely impacts of climate change ('EUCAN' project);
- promoting circular economies amongst Material Designers in creative industries. This group of professionals is facilitated by a platform, a training programme, an award and an event series showcasing and demonstrating the positive impact Material Designers can have across all industry or the generation of an alternative creative industry aiming at circular economies ('Materials Designers. Boosting Talent towards Circular Economies' project);

³⁴ Examples are 'Empires of the vineyard' and 'Borderless Sky'

³⁵ Examples of green video games supported with are Lost Tribes, ICE, EARTHLOCK 2, Fiete Save the World, HORTALIUS, Heroes of Terra, Fe, Our Last Hope, Darkening of Twin-Star, Elias and the hunt for the Nordic Lights, Future Unfolding, SteamWorld Heist, Journey to New Atlantis, Day 1, Svalbard, and Arkenheim Chronicles.

- providing science based and easy-to-use environmental knowledge about opera sets footprint to technical departments of European opera houses, so that they can take more sustainable decisions in their design and construction ('OSCaR' project).

Also, the numerous video games supported raised awareness for green topics among players, such as the video game targeting children 'Fiete', which included 13 mini games in which players learn how to save the planet, supporting the development of green awareness on the impact of the pollution of the oceans, the destruction of the rainforest, air pollution from coal-fired power plants and the excessive consumption of water and electricity by humans.

'Green' projects that contribute to the development of green tools and instruments for the most part contributed to the identification of good practices (15% of all green projects identified), followed by the development of handbooks/ guides and toolkits (7%) and the development of monitoring tools (1%). Examples of these type of projects included:

- The 'Artcycling' project that organised several artistic showrooms in Spain, Hungary and Denmark to inspire other people and collectives to be more environmentally sustainable, with the edition of two manuals showing how to include upcycling art as a part of our life and with the creation of an on-line course to introduce children to this world.
- The 'Universal SEA project' that built a community of people who fostered and developed new technologies to solve water issues in the world as well as proposed solutions against the use of plastics', including sharing of educational materials and promoting socially engaged artists performances in public and participatory events.
- The 'Ocean Future Lab' project delivered a series of workshops to develop ideas and impulses for positive and sustainable future scenarios for seas and people and to strengthen civic engagement for a sustainable use of coasts, seas and oceans.
- 'GEX aspiration' project was the first European network of sustainable music festivals, fostering sustainability 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.
- 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. This tool allowed its users to collect the data on real time project carbon footprint, search for green suppliers, and provide a green 'tip of the day'.

Green projects that contributed to a greener vision in Europe mostly focused on greener food supply/agriculture (3%), greener city planning (3%), and greener civil society (1%). An example in this category was the 'Re-imagine Europe' project that aimed to create a community of change-makers of artists who are able to respond to key critical, social and political challenges that are now facing Europe, including the climate change.

Most of the 'green' projects supported by the predecessor Creative Europe Programme were submitted by CCS operators based in the Western Europe. The largest share of these projects were led/coordinated by an organisation in France (14% of all green projects identified), Germany (12%), United Kingdom (9%), Denmark (7%), and Spain (7%). The Eastern European Member States benefited very little from 'green' projects supported by the predecessor Creative Europe Programme.

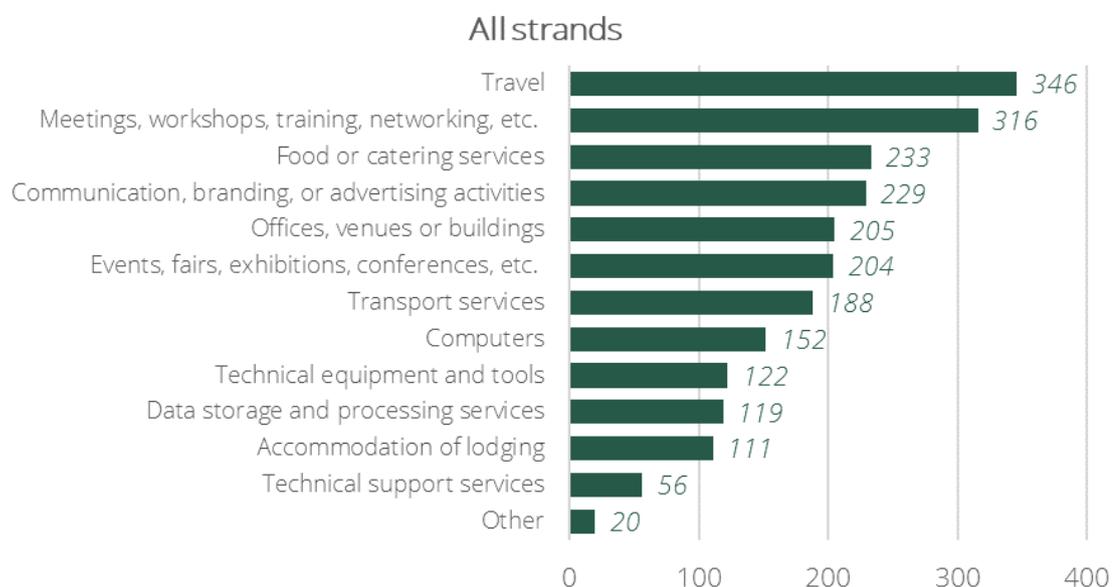
Internal dimension of greening³⁶

No systematic information was available in documentation of projects supported by the predecessor Creative Europe Programme whether this deliver(ed) any activities aimed to minimise impact on the environment or climate. This was likely due to the absence of green requirements under the predecessor programme for systematic reporting on this supported project dimension. Also, the in-depth mapping of project websites undertaken did not provide much information on the internal dimension of green projects. Nevertheless, the interviews with projects and networks, pointed on several practices of beneficiary organisations, despite of the lack of requirements for the internal dimension of greening.

The majority (79.9%, n=603) of project beneficiaries surveyed indicated that they took action to minimise the impact of their project's, action's or initiative's activities on climate change and environment. When asked what type of activities they focused on to reduce their environmental and climate impact, the project beneficiaries consulted mostly referred to actions related to reducing travel, meetings, food or catering services, as well as communication, branding or advertisement activities (see figure below).

³⁶ Note that going forward, the analysis in this section will be further complemented by findings from the survey questions "What climate change and/ or environmental challenges did you address by greening your activities?", and "Could you please shortly describe the activities you undertook to minimise the impact of your project's, action's or initiative's activities on climate change and environment in the text box below?".

Figure 5: Number of respondents representing projects supported by the predecessor programme who indicated that they 'greened' the following project activities (multiple answers possible)



Source: Beneficiary survey, 2022.

When respondents were asked why they did not 'green' their projects' activities to minimise their impact on the environment and climate (see figure below), most indicate that they did not consider doing this (total 25 projects), followed by those saying that this was not a formal requirement of the predecessor programme (25 projects). Other respondents indicated that the impact of their project on the environment was negligible (24 projects), that additional costs of 'greening' were considered too high or that additional expertise was needed to pursue this goal (10 projects). Finally, a small number of respondents pointed out that minimising their projects environmental and climate impact would have changed the scope or content of their activities.

Figure 6: Reasons provided by respondents representing projects supported by the predecessor programme for not minimising the impact of their project's actions or initiatives on climate change and environment (multiple answers possible)



Source: Beneficiary survey, 2022.

The interviews point towards a shift that has taken place in the last few years of the predecessor programme amongst cultural and media organisations, probably explained by the increasing attention for greening in policy (the European Green Deal was launched in the end of 2019) and public debate. As expressed by one of the interviewees: *'In our current project we address the internal green dimension in greater detail. But this is a more cultural shift, it is now the norm. If I would ask artists in 2014 to travel by train, they were probably hesitating. Now we are taking less flights and we are now finally determined to measure our own material and carbon footprint in the future. First, we need to change the discussion and create awareness. Now, I think we are ready to say, 'enough talking about it, we need to act'.* Another project coordinator said that green requirements were not considered at time of applying for the predecessor programme. *'However, currently we start developing a strategy to monitor and evaluate what our environmental impact is and make improvements to minimise CO2 footprint (concerning their equipment/ material, energy use, building but also mode of travel of artists).'*

Interviews point towards the challenge of defining 'green' standards at European level, since opportunities differ per country (depending on legislation; policies; as well as infrastructure in place). Interviewees also point that there is a trade of between different components of sustainability (ecology, human, economic, artistic, and social): *'If you*

focus on green, you might compromise on finance. The same counts for artistic sustainability bounded by environment and budgets'. Interviewees also point that the creative and media sector cannot do without travelling and transport, since it is fundamental to the industry, but at the same time report they increasingly consider green options (for traveling, use and transport of materials, accommodation, and catering).

This was illustrated by one of the interviewees saying that: 'during the production we try to be as eco-friendly as possible, preferring electric/hybrid cars on the sets of productions as one of the demands on the local production fixers. The accommodation will be chosen based on the distance from the filming locations. We will eliminate using single-use plastic products and single-use batteries and we will reduce paper by printing only the most necessary documents. To all team members we provide our own bottle or cup for multiple uses. Unfortunately, all locations are in remote distances and the only possible way to travel with the film crew is using a plane (which is the main source of carbon emission in our project). Even though we cannot eliminate these emissions we will reduce them as much as possible by minimising the crew and the equipment needed. The rest will be hired and rented locally, like translators, drivers, production fixers and drone operators. We commissioned an eco-expert who extended our team and together we have prepared the draft of our environmental and sustainability strategy. We want to offset our whole carbon footprint (also catering, accommodation, vehicles) after the production.'³⁷

Green methods and tools

The results of the Beneficiary survey and the Stakeholder interviews with representatives of projects supported by Creative Europe were used to identify the following activities aimed at minimising the environmental impact of supported activities on climate change and environment:

- **Actions to reduce travel:** by minimising travel, pivoting physical meetings and events to online video meetings and events, but also by supporting working at home and by efficient planning of meetings.
- **Green mobility:** by promoting travel by train instead of taking a flight, as well as car-pooling/ sharing cars, taking the bike, using public transport, and using green vehicles (cars, busses, scooters).
- **Reduce the use of energy and resources:** by using renewable electricity, low-energy LED technologies, efficient heating and cooling systems, local products, carbon neutral shipping, energy-aware software engineering solutions (e.g. using climate responsible solutions that limit battery usage) and minimising printing, communication materials through the use of digital tools.
- **Waste management:** by using less paper (using digital material instead of posters), printing as little as possible, using recycled paper, using less plastic, using less materials and reusable materials, recycling of (stage) material, etc.
- **Green procurement:** of accommodation, transport, materials and catering (e.g. using local suppliers, products and offering seasonal or vegetarian menus).

³⁷ Please note that this quote reflects the views of the individual interviewee. For example, stakeholders discussed the use and role of offsetting emissions controversially during the validation workshops.

- **Compensation:** by planting trees and compensating costs offsetting carbon emissions.
- **Green competences:** by appointing a green manager for internal environmental audits and developing green strategy and activities, training and informing staff members to promote greener production practices, follow a green protocol, as well as monitor and measure the ecological footprint.

Respondents to the Beneficiary survey referred to a myriad of good practice guides developed at national and sector level. They include a 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, ALBERT Sustainable Production Certification, Ekosetti, Italian green film protocol, European Cultural Heritage Green Paper, and many more. These examples are included in the Good environmental practice guide presented as one of the recommendation of this Report (please see section 5.2).

Dissemination of green practices

Around half (49%) of the projects responding to the corresponding question of the Beneficiary survey (n=476) indicated that they have shared information on the activities they delivered to green their project, action or initiative with others. This could be done by sharing information with their audiences, as well as within their sector. There were no considerable differences in terms of responses to this question in the Beneficiary survey.

Most of the time dissemination concerns sharing of reports produced, handbook or guidelines after the project has been finalised. In some cases, sharing of green practices was mainstreamed in the project design, especially within the Cooperation projects and European networks. For example, the Creative Food Cycles project focused on the reduction of food waste in creative disciplines, design, architecture, and urban planning, and collected good practices among its partners across the various stages of the recycling scheme. It also delivered capacity building, prototyping and a range of dissemination activities (at city level and travelling exhibitions) during the project.

More than half of projects that responded to the corresponding question in the Beneficiary survey (n=481) indicated that they used examples of good practices (33%) or good practice guides (20%) to minimise the impact of their project on climate change and environment, while a quarter (25%) did not make use of good practices or guides. Around one fifth of the respondents (21%) indicated that they did not know of their supported project followed any examples of good practices or use any environmental good practice guides.

The majority of project beneficiaries interviewed pointed out the fact that they did not attend mutual learning activities or have taken part in sharing of good 'greening' practices organised with the support of the Creative Europe Programme. At the same time several interviewees indicated the need for the current programme to facilitate more actively learning between projects in how they could reduce their ecological footprint, including through provision of tools and instruments for supported project greening.

4.1.3 Sub-question 1.2: What could be done to enhance the contribution of the current programme to climate and biodiversity mainstreaming?

Programme and Green Deal objectives

The European Green Deal aims to transform Europe into the first climate neutral continent.³⁸ It aims to reduce CO₂ emissions in the European Union by 55% until 2030, and to become carbon neutral by 2050. The European Green Deal further calls for sustainable resource consumption and focusing investment on the development of green skills and technologies. Focusing primarily on eight policy areas³⁹, the European Green Deal aims to achieve its goals by mainstreaming environmental protection, sustainability and the fight against climate change across all EU programmes and policies. Designed as systemic initiative, it therefore affects all aspects of life, including the CCS. To achieve the goals set for 2030 and 2055, 30% of the Multiannual Financial Framework need to be spent to support climate action.⁴⁰

While the European Green Deal does not cover the CCS explicitly, the Creative Europe Programme needs to address the societal challenges of climate change and environmental sustainability. This has three implications: 1) reducing the GHG emissions of the CCS until 2050 proportionally to achieve net zero emissions, 2) ensuring that Creative Europe contributes to mainstreaming climate actions and to the achievement of an overall target of 30 % of Union budget expenditure supporting climate objectives⁴¹ respecting the 'do no harm' principle, while 3) balancing these aims with the main objectives of the Creative Europe Programme. While the Programme has to identify mechanisms to address the second point directly, the Programme can only influence the GHG emissions in the CCS indirectly, setting 'greening' requirements and incentivising programme applicants and beneficiaries through strategic allocation of its funding towards the European Green Deal objectives and target.

In order to support organisations to measure their GHG emissions, the European Commission published a Recommendation in December 2021 on the use of the Environmental Footprint methods to measure and communicate the life cycle

³⁸https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal/delivering-european-green-deal_en#:~:text=On%20the%2014th%20of%20July,the%20carbon%20neutrality%20set...&text=On%2014%20July%202021%2C%20the,carbon%20neutrality%20set%20for%20205

³⁹ Biodiversity, sustainable food systems, sustainable agriculture, clean energy, sustainable industry, building and renovating, sustainable mobility, eliminating pollution and climate action.

⁴⁰ https://ec.europa.eu/commission/presscorner/detail/en/IP_21_3541

⁴¹ Recital 36 of the Regulation 2018/0190 stated 'Reflecting the importance of tackling climate change in line with the Union commitments to implement the Paris Agreement adopted under the United Nations framework Convention on Climate Change and to achieve the UN Sustainable Development Goals, the Programme is intended to contribute to mainstreaming climate actions and to the achievement of an overall target of 30 % of Union budget expenditure supporting climate objectives. In line with the European Green Deal as a blueprint for sustainable growth, the actions under this Regulation should respect the 'do no harm' principle. During the implementation of the Programme, relevant actions should be identified and put in place without changing the fundamental character of the Programme, and should be reassessed in the context of the relevant evaluations and review process'

environmental performance of products and organisations. This Recommendation is addressed to 'Member States and to private and public organisations that measure or intend to measure the life cycle environmental performance of their product or of their organisation, and/or communicate or intend to communicate life cycle environmental performance information to any private, public and civil society stakeholder in the EU'.⁴²

Reducing the GHG emissions of the programme and the CCS

An overview or disaggregated data on the GHG emissions attributable to the CCS are not available. However, it is clear that cultural and creative activities add to GHG emissions. The recent **Market Analysis of the Cultural and Creative Sectors in Europe** identifies the audio-visual and multimedia sectors, visual as well as performing arts, architecture, and heritage, archives, and libraries as particularly relevant in this regard. For example, a recent study estimates that the audiovisual sector of France creates about 3 million tons of CO₂ per year.⁴³ Yet, also other areas of the CCS add to GHG emissions through certain practices such as production, energy consumption, and mobility. For example, a **study performed for the Kulturstiftung des Bundes** estimated the yearly carbon emissions of 19 cultural institutions to amount to some 20,000 tonnes of CO₂.⁴⁴

Currently there are not data on GHG emissions generated by the Creative Europe Programme funding across the participating countries nor a method to calculate it. The Media strand of the programme supports the development, production, and distribution of audio-visual products that for the most part are energy and resource intensive. Under the Culture strand, the Programme fosters exchanges and mobility of artists and actors across participating countries producing considerable GHG emissions due to transport and travel. Identifying or estimating the emissions linked to projects funded by the Programme are an important first step towards the greening of Creative Europe. Only a clear understanding of the emissions created allows a critical reflection on opportunities to reduce these emissions to ensure that the Programme contributes to the Green Deal targets. Potential opportunities to monitor and calculate the GHG emissions linked to projects benefitting from the Programme are further discussed in Sub-question 2.3 and in section 5.2.

The Creative Europe Programme, through requirements for its funding, can set an agenda for the wider CCS to reduce its GHG emissions and improve the sectors' environmental practices, creating leverage that exceeds the Programme's contribution to the sectors.⁴⁵ Despite the modest scale of EU funding on the sector, the Creative Europe funding together with other imperatives to prevent acceleration of climate change and depletion of natural resources can act as a catalyst for change.

⁴²https://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

⁴³ See https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1606491498.pdf.

⁴⁴ As comparison, Eurostat estimates suggest that an individual person created 6.8 tonnes of CO₂ emissions in 2019. The emissions of the 19 cultural institutions are therefore comparable to the emissions of a small town of 3,000 inhabitants.

⁴⁵ According to the previous mid-team evaluation of the programme all three predecessor programmes combined only accounted for around 0,2% of all investment in CCS.

A recent study by EY on the CCS estimated the turnover of the sectors at EUR 643 billion in 2019, just before the begin of the COVID-19 crisis, see here: https://www.rebuilding-europe.eu/_files/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf.

Contributing to the overall target of 30% of Union budget expenditure supporting climate action

Under the current (2021-2027) Multiannual Financial Framework, Creative Europe needs to contribute to the overall target of 30% of Union budget addressing climate change.⁴⁶ In the annual work programme (WP) for 2022, the Creative Europe explicitly acknowledges this need to contribute to this target as a priority for the CCS.⁴⁷ As climate mitigation and environmental protection are not listed among the objectives of the Creative Europe Programme in Article 3 of Regulation (EU) 2021/818, there are no common indicators specified in Annex II of the Regulation to monitor performance.⁴⁸

There are opportunities for the Creative Europe Programme to contribute to the EU budgetary target for green spending. As highlighted above, applicants for grants need to specify a sustainability strategy under the new programming period from 2021 to 2027. This can be the starting point to calculate the contribution of the Programme towards climate action. Building on the Rio markers,⁴⁹ the European Commission has developed a methodology to track climate spending, differentiating three levels of contribution of activities towards climate mitigation: 100% (substantial contribution), 40% (moderate contribution), and 0% (no contribution).⁵⁰ The Programme greening monitoring guide (section 5.3) provides a set of considerations for the introduction of greening costs that are eligible for reimbursement under the programme.

Balancing the objectives of European Green Deal and Creative Europe

First and foremost, the Creative Europe Programme aims at safeguarding, developing and promoting European cultural and linguistic diversity and heritage and at supporting the competitiveness and economic potential of CCS in Europe, in particular the audiovisual sector. This is enshrined in the general objectives of both the current and predecessor programmes.⁵¹ The specific objectives of the programmes operationalise these general objectives further.⁵² Consequently, greening the Creative Europe Programme has to be aligned with these general and specific objectives as illustrated by the intervention logic for programme greening provided with the Inception report. Most of the actions of the Creative Europe Programme either imply transnational cooperation between organisations or the circulation of content, talents, and professionals across borders. This means transport and travelling, including into and between remote regions of the EU, which by default have an environmental impact.

⁴⁶ https://ec.europa.eu/clima/eu-action/funding-climate-action/supporting-climate-action-through-eu-budget_en

⁴⁷ https://ecorys.sharepoint.com/sites/EAC-GreeningtheCreativeEuropeProgramme/Shared%20Documents/5.%20Delivery/2.%20Data%20collection%20phase/Literature%20review/Creative%20Europe%20programme%20docs/17_2022%20Annual%20Work%20Programme.pdf?CT=1655024291785&OR=ItemsView

⁴⁸ Note, however, that the European Green Deal suggests that a new monitoring mechanism should be proposed by the European Commission, including dashboards, to ensure compliance and progress towards the targets specified, see https://eur-lex.europa.eu/resource.html?uri=cellar:b828d165-1c22-11ea-8c1f-01aa75ed71a1.0002.02/DOC_1&format=PDF.

⁴⁹ The Rio markers are a set of policy markers to monitor and statistically report on the development finance flows targeting the themes of the Rio Conventions; see <https://europa.eu/capacity4dev/public-environment-climate/wiki/short-guide-use-rio-markers>.

⁵⁰ https://ec.europa.eu/info/strategy/eu-budget/performance-and-reporting/mainstreaming_en.

⁵¹ In order to foster the shared area of cultural diversity for the peoples of Europe, it is important to promote the transnational circulation of artistic and cultural works, collections and products, thereby encouraging dialogue and cultural exchanges and the transnational mobility of artists and of cultural and creative professionals.

⁵² (a) to enhance artistic and cultural cooperation at the European level in order to support the creation of European works

and strengthen the economic, social and external dimension of and innovation and mobility in Europe's cultural and

creative sectors; (b) to promote competitiveness, scalability, cooperation, innovation and sustainability, including through mobility, in the European audiovisual sector; (c) to

promote policy cooperation and innovative actions supporting all strands of the Programme and to promote a diverse, independent and pluralistic media environment, and media literacy, thereby fostering freedom of artistic expression, intercultural dialogue and social inclusion.

There are four multiannual programme periods to be completed before 2050. Hence, the remainder of the current programming period, running up to 2027, will need to be used to operationalise the programme greening strategy as well as the requirements, processes and instruments/tools for greening the Creative Europe Programme, with immediate priority given to development and implementation of methodologies for calculating the green spending under the current programme. Given that the 30% budgetary target already applies to this programming period (though not specifically to the Creative Europe programme), this study presents ideas and suggestions on how green spendings could be calculated as part of the structure of the programme green indicators and monitoring systems (see section 5.3). Interviews with the authorities managing the Programme suggested that the first selection process of beneficiaries, which was finalised in Q2 of 2022 will provide important insights whether and how the requirement for applicants to report on their sustainability strategies is working.

Greening under the current programme

The Regulation⁵³ establishing the Creative Europe Programme for the 2021-2027 period states that the programme is to contribute to the mainstreaming climate actions and to the achievement of the overall 30% target for Union's budget spent on supporting climate objectives. To support these objectives, a number of initiatives were implemented under the three strands of the current Creative Europe Programme during its first two years of operations (2021 and 2022) to support discussions that can accelerate the greening of the current programme. The initiatives included three OMC working groups of Member States' experts (on strengthening cultural heritage resilience for climate change, on a high-quality architecture and built environment and on the cultural dimension of sustainable development), the pilot projects to green mobility of artists and test more sustainable cross-border performing arts and the structured dialogue to support the recovery of the news media and audio-visual sectors and their green transition. The greening criteria introduced have remained specific to particular programme schemes and strands, taking into account specific challenges of greening various (sub)sectors supported by the programme. **There are no common, programme-wide greening criteria during this period.**

Compared to the predecessor programme, 'greening' under the current Creative Europe Programme is mentioned more frequently and explicitly. The Regulation⁵⁴ establishing the Creative Europe Programme for the 2021-2027 period clearly states that the programme is to contribute to mainstreaming climate actions and to the achievement of the overall 30% target for Union's budget expenditure supporting the European Green Deal objectives by 2030⁵⁵. Evidence collected suggest that the climate and biodiversity mainstreaming under the Creative Europe Programme is taking place at different levels (strands, schemes, and initiatives), while no common, programme-wide greening requirements and activities are yet taking place. Interviews conducted with strand managers suggested to further structure greening actions and requirements across the programme.

⁵³ Regulation (EU) 2021/818, available at: <https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32021R0818>

⁵⁴ Regulation (EU) 2021/818, available at: <https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A32021R0818>

⁵⁵ Please see Point 36 of the preamble of the Regulation (EU) 2021/818.

There are limited horizontal green requirements for the Creative Europe Programme, the 2021 and 2022 annual work programmes include the contribution to the European Green Deal as one of the priorities to be pursued by the actions funded. The [annual work programme for 2021](#) sets out concrete actions that should accelerate the greening of the current programme, including the introduction of financial incentives for greener practices (in the form of requirement for supported projects to have green strategies and to reduce their air travel), the launch of a policy dialogue on greening under the Media strand, setting up a forum to share good greening practices with the audiovisual industry, film and audiovisual funds, agreeing on common tools and standards to green media production in the Member States, with the aim of creating a green label for productions and indicators for success in greening the audiovisual sector. First discussions already took place in 2021 through a [technical working group](#) as part of the policy dialogue and resulted in a first set of principles to develop common principles to establish a carbon calculator for the audiovisual sector (see section below on the *structured dialogue to support the recovery of the news media and audiovisual sectors and their green transition*).

The [2022 annual work programme](#) ensures the continuation and follow-up of the measures adopted in 2021 through sharing of best practices and establishment of common tools and standards on green media applicable to all Member States. Following the adoption of the 2022 annual work programme, financial incentives for green practices across several schemes⁵⁶ and requirements for beneficiaries to present greening strategies in their applications including ways to reduce air travel and strengthen the development of green skills and green innovation were introduced. In addition, specific green focus is noted for the support aimed at fostering European media talents and skills (development of skills relevant to the digital and green transitions), the support of innovative tools and business (tools for greening the industry) and in the area of policy exchanges and cooperation (exchanges among experts on green transition).

Greening priorities and requirements for the current programme strands

Recent initiatives and discussion are taking place and contribute to the greening of the current three programme strands. Relevant for the Media strand, the continuous dialogue launched with the audiovisual stakeholders contributes to make the sector greener and develop tools to assess the carbon impact of the sector's activities. The work conducted under the [OMC working group of Member States' experts](#) is developing recommendations to make the cultural sector more sustainable. Finally, projects on green mobility of artists and more sustainable cross-border performing arts contribute to the development of new schemes and incentives that can contribute to make the Cross-sectoral Strand greener.

Structured dialogue to support the recovery of the news media and audiovisual sectors and their green transition

As part of the [European Media and Audiovisual Action Plan](#) (MAAP) adopted to aid the recovery of the news media and audiovisual entertainment sectors from the COVID-19 pandemic, the European Commission launched in June 2021 a structured dialogue

⁵⁶ TV and Online content; Talents and Skills; Markets and Networking; MEDIA 360; VOD Networks; Networks of Festivals; Networks of Cinemas; and Films on the Move

gathering audiovisual professionals across the value chains and representatives from the public sector. The objective of this dialogue is to promote good practices and agree on common tools and standards to achieve a climate-neutral sector.

In September 2021, Creative Europe Media organised an event during the European Film Forum ‘The Transformation of the European Audiovisual Ecosystem: Towards a more Sustainable and Digital Industry’. Discussions from the panel showed that there was a consensus on the urgency to make the audiovisual sector greener but divergences emerged on the timeline and the degree of requirements asked to the sector⁵⁷. The event also highlighted that the audiovisual platforms and financing actors ‘are moving fast in the direction of imposing sustainability requirements’. A study published by the European Commission in June 2021 identifies the challenges and develops suggestions for solutions to green the European audiovisual industry.⁵⁸

A technical working group on carbon emissions measurement in the audiovisual sector was launched in 2021 and three meetings were held at the end of 2021 to develop a proposal aiming at aligning and coordinating existing carbon calculation systems. The objective this working group is to develop a user-friendly online tool accessible to professionals, allowing for comparisons without replacing existing initiatives. In February 2022, the members of the working group took part in an online workshop ‘Towards a climate-neutral audiovisual sector’ co-organised with the European Film Market at the Berlinale. Discussions held during this event confirmed the critical need to collect and measure data on the environmental and climate impacts of the audiovisual industry, the importance of changing mindsets and use greening as a platform for innovation and recovery. Participants also indicated the need to consider the environmental and climate impacts of audiovisual distribution and streaming activities alongside those of audiovisual production.

The workshop was also the opportunity for the working group to present the first outcomes of their work, outlining the basic principles they have agreed on for the CO2 calculator to be developed:

- A simple and basic European CO2 calculator that is easy to use and is used to collect comparable data;
- Use identical CO2 emission factors for the main international parameters;
- Apply specific CO2 factors for each country for national parameters (e.g. electricity⁵⁹);
- Make the tool available as a stand-alone tool [...] or for implementation in existing calculator as a ‘European CO2 Calculator Profile’.

The working group suggested to focus efforts on the activities of audiovisual development, production and distribution that have the highest impacts, including

57 Some panellists advocated for a rapid greening of the sector through mandatory green certification while others proposed a more gradual approach to ensure the full compliance of the industry. Discussions held during the event also raised issues on the scope of the green requirements needed. While some participants raised the necessity to measure the carbon impacts of projects, others suggested to also consider the environmental and social footprint of the activities undertaken.

58 <https://digital-strategy.ec.europa.eu/en/library/greening-european-audiovisual-industry>.

59 CO2 emission factors have to be determined to assess the CO2 emissions attributed to electricity consumption in each country.

accommodation, transport, energy, generators, catering and set construction in some productions.

Shortly after the event, a group of nine organisations gathering academics, consultants and experts agreed to work together to develop a unified measurement methodology of CO2 emissions with the support of the European Commission. This [initiative](#), endorsed by nine organisations and experts (Albert, Ecoprod, Eureka, KU Leuven, MFG, Philip Gassmann, Pro Malaga, Workflowers and the European Audiovisual Observatory) will contribute to establish a common methodology for the sector to reduce its carbon impact and complement the work conducted by the working group.

The New European Bauhaus initiative

The New European Bauhaus initiative was officially launched in September 2021. Guided by three core values – sustainability, aesthetics, inclusion – the initiative creates new synergies with of the Creative Europe programme. Thus, projects funded under the Culture strand have now the possibility to contribute - among other objectives – to this initiative by ‘*co-creating, adopting and disseminating more environment-friendly practices*’. The annual sector-specific priorities set for 2022 notably foresees funding for the integration of the New European Bauhaus principles in the practices of the fashion and design and the architecture sectors through the [European Cooperation projects and the European Networks of Cultural and Creative organisations](#).

Open Method of Coordination working groups

Three OMC working groups of Member States’ experts (on strengthening cultural heritage resilience for climate change, on a high-quality architecture and built environment and on the cultural dimension of sustainable development) are touching upon the environmental sustainability dimension of the CCS. Outcomes of their work can provide valuable inputs for greening of the current programme strands.

The Council Work Plan for Culture 2019-2022⁶⁰ defines sustainability in cultural heritage as one of the six priorities for the EU Member States and foresees the establishment of an [OMC working group](#) working on cultural heritage adaptation to climate change. The group gathered experts from ministries of culture, cultural institutions and research bodies in regular meetings to exchange good practices, to produce policy manuals and toolkits. The group held [a series of three meetings in 2021](#) to discuss ways to strengthen cultural heritage resilience to climate change and provide guidance to reduce CO2 emissions of the cultural heritage sector. The work of this OMC group will result in policy recommendations to avoid or reduce the climate impact on cultural heritage ⁶¹ compiled in a final report due to be published in early 2023.

Under the cohesion and well-being priority of the Council Work Plan for Culture 2019-2022, an OMC working group of Member State experts was established to work on a high-quality architecture and built environment. Meetings held in 2020 and 2021 contributed to the drafting of the [report](#) ‘Towards a shared culture of architecture’ in

60 Council of the European Union (2018). Council conclusions on the Work Plan for Culture 2019-2022. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52018XG1221%2801%29>

61 Based on a mapping of public policies for strengthening resilience of cultural heritage to climate change in the Member States, case studies and identification of good practices.

2021. The report stresses the potential of the Creative Europe Programme to provide more opportunities for cooperation, knowledge-sharing, capacity building and peer-learning, as already highlighted in the Europa Nostra [European Cultural Heritage Green Paper](#).

An OMC working group on the cultural dimension of sustainable development was also set up in 2020 to share knowledge and best practices among Member States. The main objectives set for the working group are to enhance the integration of cultural policies into Member States' sustainable development strategies, support and enable discussion on the manners CCS can contribute to sustainable development. Their conclusions were published in September 2022 in the report '[Story times – Nature and humans; cultural courage for change: 11 messages for and from Europe](#)' The group was also tasked to seek synergies with the work conducted under other relevant OMC groups working in the cultural field i.e., the High-quality architecture and built environment OMC working group. The new EU Work Plan for Culture 2023-2026 (adopted as a Resolution by the Council in November 2022) includes a priority action to stimulate the green transition of the cultural and creative sectors, with a specific focus on the energy crisis. Work has started in early 2023, involving the Commission and the Member States, to implement the different steps under this action, which will mainly focus on exchanging experiences and identifying transferable best practices in the CCS (especially in performing arts, music, museums, film production) and on supporting CCS efforts to adapt to the green transition.

Pilot projects to green mobility of artists and test more sustainable cross-border performing arts

The European Commission provided funding for a mobility scheme for artists & culture professionals ([i-Portunus](#)). Between 2019 and 2022, three pilot projects were launched to test and explore mobility opportunities for artists and creators and cultural professionals. [Policy recommendations](#) resulting from the pilot phase suggested developing and implementing a permanent and sustainable mobility support scheme for artists as part of the Creative Europe Programme 2021-2027. Recommendations suggested the scheme to provide incentives to greener mobility⁶² as well as to promote hybrid mobility using the potential of digital technologies. They notably suggested limiting multiple destinations travels to exceptional cases after alternatives (e.g. hybrid) mobilities are considered. Finally, recommendations suggest including an environmental compensation fund to offset CO2 emissions caused by the mobility funded. The Culture Moves Europe mobility scheme, launched in 2022 following the i-Portunus pilot project, took these recommendations in consideration, by asking participants to use specific types of travel modes depending on the distance between their place of departure and arrival.

Another EU-funded project '[Perform Europe](#)' was launched in December 2020 aiming to test new forms of international touring. Based on applications received 19 partnerships were selected in 2021 to test innovative and more sustainable performing arts touring and distribution models. These projects will use slow travel, reduce carbon-intensive practices and promote ecological initiatives. As part of the project, a digital platform

⁶² Notably by giving priority to rail transport, combining physical and virtual mobility when possible or providing more financial support to sustainable mobility.

was launched to help applicants to network and share best practices. The Perform Europe project will ultimately develop recommendations for a support scheme promoting sustainable and inclusive performing arts touring and distribution to be integrated in the Creative Europe Programme 2021-2027.

Greening requirements for specific schemes of the current programme strands

Overall, a number of schemes supported by the three strands of the current programme have requirements for supported projects to demonstrate how they contribute to climate and biodiversity mainstreaming.

Greening requirements for schemes of the Culture strand

In line with the 2021 and 2022 annual work programmes, greening requirements were included into Creative Europe calls since the start of the programme. Within the Culture strand, they were included for example in the call for [Circulation of European literary works](#), the call for [European Platforms for the promotion of emerging artists](#), the call for [European Networks of Cultural and Creative Organisations](#), the call for [European Cooperation projects](#), as well as the call for [Pan-European cultural entities](#) where the European Green Deal is consistently referenced as policy framework and the role of the CCS in the green transition and the fight against climate change is emphasised. Similarly, the 2022 call to support the implementation of the [European Heritage Label](#) includes as one of its cross-cutting priorities the contribution to the green transition.

In addition, specific requirements for project applications to mainstream environmental sustainability and climate change mitigation were included in most of the Culture strand calls. For example, project applications had to demonstrate *'a capacity to propose and develop practices that contribute to the European Green Deal'* ([European Platforms for the promotion of emerging artists-call](#)), encourage *'the European cultural and creative sectors to co-create, adopt and disseminate more environment-friendly practices, as well as to raise awareness on sustainable development through their cultural activities'* ([European Cooperation projects-call](#)) and include *'awareness and/or capacity building activities that effectively help cultural operators to adopt and promote greener practices'* ([European Networks of Cultural and Creative Organisations call](#)).

While applicants can choose whether to pursue greening requirements for the [European Cooperation projects](#), [Circulation of European Literary Works](#), [Pan-European cultural entities](#), [European Networks](#) and [European Platforms](#) schemes, they are required to detail how environmental impacts of their projects will be mitigated in the case these do not address the sustainability priority.⁶³ In their proposals, applicants to the European Capital of Culture (ECoC) initiative⁶⁴ need to consider city development aspects, and more and more frequently include sustainable considerations in their bidding documents, such as promotion of greener cultural practices, organisation of sustainable tourism activities, organisation of green events, etc.⁶⁵ As these greening elements are in line with the overall Green Deal objectives of the EU, they may be given greater prominence in the future and be taken on board in the overall revision of the

⁶³ Interview with DG EAC

⁶⁴ The European Capital of Culture s initiative established by an ad hoc legal basis, i.e. Decision 445/2014/EU of the European Parliament and of the Council for the titles 2019 to 2033. Only the pecuniary prize awarded to the winning cities comes from the Creative Europe budget.

⁶⁵ Interview with DG EAC

legal basis⁶⁶ of the ECoC action that will be prepared by the Commission and then negotiated with the European Parliament and the Council for adoption in 2024⁶⁷. However, the 2020 ex-post evaluation of the 2019 ⁶⁸ shows that sustainability remains a minor emphasis of cultural activities delivered during the title-years. Currently there are no green indicators included in the ECoC bidding and monitoring processes, reflecting the fact that sustainability as such is not a measurable objective of the ECoC⁶⁹.

Greening requirements for schemes of the MEDIA and the Cross-sectorial Strand.

Greening requirements are also included in the 2021 and 2022 calls under most of the Media and Cross-sectorial strands' schemes. The objectives of these requirements are to foster a structural change across the CCS value chain and encourage applicants to adopt greening efforts that are scored as award criteria with points ranging from 0 to 5 or 1 to 10. The scope of the requirements was intentionally left broad to allow the maximum number of applicants to declare greening efforts on their future programme supported actions.

Under the Media strand, for the [Innovative tools and business models and MEDIA 360°](#) calls, activities to be funded should '*contribute to increase the competitiveness and greening of the European audiovisual industry*'. Applications were evaluated on the '*adequacy of the strategies presented to ensure more sustainable and more environmentally respectful activities*' with 5 points. [Fostering European media talents and skills](#) calls for applicants to apply with initiatives that reinforce the creative and commercial potential of CCS including '*greening of the industry, including training of green consultants to increase the know-how in the sector*'. The calls for [Fostering European media talents and skills](#), [Markets and Networking](#), [European Slate Development](#), the [European VOD Networks and Operators](#), the [Networks of European Festivals](#), and [Films on the Move](#) require a focus of applications (among many other things) on fostering the '*greening of the industry*'. The relevance of proposals greening strategies was evaluated with 5 points. Similarly, the calls for [TV and online content](#) also invited applicants to give special attention to strategies for a '*more sustainable and environmentally-respectful industry, in particular through the use of greening consultants allowing to reduce the environmental impact of productions and shootings*'. Additionally, the [Networks of European Cinemas](#) support innovative projects among small scale networks of cinemas and evaluate applications from 1 to 10 on the environmental benefits brought by the supported projects.

Under the Cross-sectorial Strand there is for example a requirement for projects under the [Innovation Lab-call](#) to specifically cover themes related to '*greening across the creative and cultural sectors as well as innovative education tools using creativity and creative sectors to tackle relevant societal topics such as disinformation*'. The [2022 Innovation Lab call](#) put greater emphasis on greening and included it as one of the

⁶⁶ DECISION (EU) 2020/2229 establishing ECOC for the years 2020 to 2033 currently does not include any mention of Green Deal objectives or targets, not any other environmental, climate or sustainability objectives.

⁶⁷ Interview with DG EAC

⁶⁸ European Commission, Directorate-General for Education, Youth, Sport and Culture, Ex-post evaluation of the 2019 European capitals of culture: final report, Pavlova, A.(editor), Mobilio, L.(editor), Goffredo, S.(editor), Fox, T.(editor), Publications Office, 2020, <https://data.europa.eu/doi/10.2766/30822>

⁶⁹ Interview with DG EAC and ECOC

evaluation criteria with corresponding 10 award points maximum. Projects can focus on greening of the value chains across the CCS, including actions that contribute to the New European Bauhaus. In addition, Creative Europe Desks calls include as one of their crosscutting priorities the contribution of applicants in addressing environmental challenges. The **Journalist Partnerships 2022 call** asks that ‘*all Partnerships to consider the ecological footprint of their activities*’ but do not link such efforts to any scoring system. The desk review suggests that other calls (grants and tender) launched under the Cross-sectoral Strand did not include any greening requirements.

Main challenges in greening

Actors across sectors and authorities agree that the Programme and the activities of the CCS require action to enhance their sustainability. Interviewees stress the efforts the sectors already make to green their activities, and the desk research suggests that there are already many initiatives to move forward. They welcome the initiative to strengthen the greening aspects in the Creative Europe Programme. However, there appear to be several challenges that need to be considered to strengthen the greening of the Creative Europe Programme further.

Across the Media and Culture strands, interviewees identify similar challenges to greening. In addition, there are some challenges that appear to be more relevant or specific for either the Media or Culture strand. An additional relevant dimension are challenges identified by the programme managing authorities (DG EAC, DG CNECT, and EACEA).

Horizontal challenges

Recovery from the COVID-19 crisis remains among the core challenges for the CCS. For most of 2020 and 2021, large parts of the cultural and creative activities across Europe came to a halt, and the CCS were among the sectors affected most by the pandemic.⁷⁰ While activities re-commence, the pandemic undermined the economic situation of many actors throughout the many fields of the CCS⁷¹. COVID-19 was still referenced in many interviews as a key challenge towards greening the Creative Europe Programme as well as the activities of the CCS, as the crisis a) shifted the attention and prioritisation of actors towards economic recovery and consolidation and b) undermined the economic capacity of actors to invest in and commit to more sustainable approaches.

A majority of interviewees were concerned that any efforts to green the Creative Europe Programme need to be reflective of the diversity of the cultural and creative landscape, as well as their different starting conditions. Several stakeholders suggested that the feasibility of implementing more sustainable practices can be easier achieved in some countries than others. Interviewees also pointed towards geographic conditions as a differentiating factor (in smaller countries, actors may find it easier to opt against travel by plane). However, others also associated differences with cultural and economic aspects – as in some countries infrastructure (e.g. low-emissions/public transport and

⁷⁰ See for example <https://culturalfoundation.eu/stories/future-of-culture-and-creative-sectors-in-post-covid-19-europe/> and also [https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL_STU\(2021\)652242_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL_STU(2021)652242_EN.pdf).

⁷¹ See for example https://www.europanostra.org/wp-content/uploads/2020/10/20201014_COVID19_Consultation-Paper_EN.pdf for heritage, <https://www.theransomnote.com/art-culture/reviews-art-culture/the-future-of-uk-festivals-5-critical-challenges-facing-the-industry-in-a-post-covid-world/> for festivals, or [https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL_STU\(2021\)652242_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652242/IPOL_STU(2021)652242_EN.pdf) for a more encompassing overview across sectors.

renewable energy) might not be available to facilitate greener activities or sustainability is not as prominently discussed as in other countries. Also, legal requirements differ across countries. Stricter national regulation may advantage Programme applicants or beneficiaries from some countries, as it might be easier for them to comply with potential greening requirements of the Programme once they have met the stricter national requirements. However, as discussed at the Validation workshop, it is important to ensure that the programme greening remains inclusive, considering not only the few countries that swiftly advance their greening requirements, but also the large majority of other programme participating countries that may not have these.

Interviewees as well as a few respondents to the targeted survey further highlighted that the costs linked to greening create prohibitively high burdens for some parts of the CCSs. They noted that most of the applicants and beneficiaries of the Creative Europe Programme are micro, small or medium enterprises.⁷² For them, additional sustainability requirements in the Programme would create insuperable hurdles, for applications. Jointly with the two other aspects cited above, this challenge might be particularly relevant for cultural or creative actors in greatest need of financial support.

There were also concerns that the CCS generally lack relevant knowledge and expertise to green their activities. While many initiatives have been launched and there are many actors actively reflecting on their environmental impacts, stakeholders explain that oftentimes clear guidance and good practice examples and experts trained on the topic are missing. Actors do not have the capacity nor the resources – in terms of time, staff, or budget – to fully reflect on and integrate sustainable practices in their day-to-day businesses by training their own staff or by sourcing and then hiring an expert to support them in their organisation.⁷³ An example cited in the interviews with networks are digital meetings. While there is a general assumption that digital meetings are less polluting than physical meetings, interviewees shared concerns that this might not be necessarily the case, as digital and cloud services consume energy. However, recent research in the wake of the COVID-19 crisis suggests that virtual meetings and events are indeed more sustainable than physical events.⁷⁴

Challenges for beneficiaries

These challenges are partly confirmed by the input from project beneficiaries interviewed and who responded to the survey. Yet, beneficiaries place more emphasis on operational challenges. A key concern raised are the costs linked to greater sustainability on the one, and lack of sufficient funding for greening efforts on the other side. Beneficiaries stress that while sustainable solutions are available for most of the activities they implement, these oftentimes require greater involvement of staff or experts, require longer timelines, or lead to greater costs immediately, such as for example organic or sustainable catering, the use of sustainable materials, or avoiding

⁷² According to the mid-term evaluation of the Creative Europe Programme, more than 90% of the beneficiaries of the Programme were micro-, small, or medium-sized organisations. See https://ecorys.sharepoint.com/sites/EAC-GreeningtheCreativeEuropeProgramme/Shared%20Documents/5.%20Delivery/2.%20Data%20collection%20phase/Literature%20review/Creative%20Europe%20programme%20docs/24_interim%20evaluation%20creative%20europe.pdf?CT=1655378272142&OR=ItemsView.

⁷³ See for example also <https://on-the-move.org/resources/library/moving-arts-managing-carbon-impacts-our-touring>.

⁷⁴ See for example recent studies published in *Nature Sustainability* and *Nature Communications* from teams of researchers from the University of Texas, Austin (<https://www.sciencedaily.com/releases/2021/12/211209201706.htm>), and another team lead by researchers from Cornell University (<https://www.nature.com/articles/s41467-021-27251-2>).

air travel. On this latter, beneficiaries identify their travel activities as a particular challenge in their greening process. They notably point out the impossibility to avoid some in-person meetings or stress the difficulties to use more sustainable transport means due to geographic or cost constraints. While there is an increased demand for greater sustainability, beneficiaries are concerned that funding opportunities do not sufficiently accommodate these higher costs, leaving the burden with the beneficiaries to find ways to finance their projects while aiming at greater sustainability. Beneficiaries point out that additional financing opportunities could raise incentives to transition towards greater sustainability.

According to respondents to the Beneficiary Survey, it appears to be further difficult for beneficiaries to minimise their energy and resource usage as well as to raise sufficient awareness for sustainability-related topics among their partners and suppliers. They stress while they would like to strengthen their efforts to green their activities, partners and suppliers lack sufficient understanding or do not see an immediate need to act. It therefore becomes burdensome for beneficiaries to negotiate with their partners, while changing suppliers might delay the project implementation and/ or lead to higher costs.

Finally, beneficiaries interviewed raise concerns that further greening efforts on the side of the Programme could lead to an increased complexity of the application process. Beneficiaries, networks, but also managing authorities and desks stressed that the current application processes for many grant calls is complex already, creating burden for projects when applying for funding under the Creative Europe Programme. Additional requirements, e.g. to enhance the sustainability of project activities, could create a deterring effect on projects which lack sufficient expertise and capacity to fill the application forms in.

Challenges for programme managing authorities and desks

Managing authorities (DG EAC, DG CNECT, EACEA) and Desks identify lacking expertise, training, and staff capacity as main challenges in the greening the programme. Similar to actors from the CCS, they suggest that there are great uncertainties about what constitutes sustainable practices and behaviour. They suggest that without specific training or support from experts, they will be unable to provide the support to applicants and beneficiaries needed to enhance the greening of the Programme. The Creative Europe Desks noted that sustainability has been a key topic in recent years. However, as they lack relevant knowledge themselves, they can only provide general guidance and ideas to applicants.

Main opportunities in greening

Findings show there are several opportunities for the Creative Europe Programme to enhance its contribution to climate and biodiversity mainstreaming. Opportunities have been divided into three categories: programme-level, sector-level and opportunities from ongoing good greening practices funded by Creative Europe and other EU programmes.

Based on the evidence collected and reviewed, eight overarching opportunities for the Creative Europe Programme to continue enhancing its contribution to reach the EU's environmental targets were identified. Main opportunities include:

1. Enhance the role of Europe Creative Desks to raise awareness and disseminate information around green objectives, practices, and tools. The majority of consulted Creative Europe desks have developed greening toolboxes and/or guidance documents to identify and promote best practices on greening among programme applicants. As mentioned in the Programme Greening strategy (please see section 5.1) Creative Europe desks have a central role to play in supporting and promoting the green transition of the Creative Europe programme. The table below provides a list of initiatives carried out by the consulted Creative Europe Desks to raise awareness and disseminate information around green objectives, practices, and tools.

Table 2: List of 'greening' initiatives carried out by consulted Creative Europe Desks

Creative Europe Desks	List of 'greening' initiatives
Spanish Creative Europe Desk	Organises information sessions for applicants to showcase good practice examples on greening and on other cross cutting priorities of the programme. Currently trying to identify the most adequate green indicators for supported project activities.
German Creative Europe Desk	Plans to organise a joint session among all German Culture and Media desks to exchange and create synergies on greening. This session will also be open for applicants and beneficiaries.
Norwegian Creative Europe Desk	Cooperates on greening with the desk in Czechia. Took part in the meeting of the Nordic- and Baltic desks in Copenhagen in June 2022, that focused on greening of the CCS.
Portuguese Creative Europe Desk	Created an area on their website called 'Arts and sustainability' that provides information on greening possibilities to potential applicants, including simulators, green charter for festivals, rating system for sustainable event production, etc. The area on the website is promoted through Desk's newsletter and social media channels. Prepared a workshop in May with a group of green consultants. Organising an international conference online in September 2022 on sustainable environment and social inclusion.
French Creative Europe Desk	Newsletter that covers the EU Green Deal, greening strategies and best practices. Organises shows on YouTube covering EU policies of relevance to CCS. The first show of 2022 was on the European Green deal.

Romanian Creative Europe Desk	Collects good practices to develop guidance on sustainability e.g. open air museums, campaigns on bicycles and other creative solutions.
Swedish Creative Europe Desk	In close contact with a green consultant in Sweden from whom they are learning on greening.

Source: Own analysis, 2022

2. Without limiting the artistic freedom of CCS organisations, creative and cultural content has the potential to drive change towards more environmentally responsible CCS and society.⁷⁵ More than half of interviewees mentioned that cultural and creative work that includes awareness raising and dissemination activities of important environmental concerns can contribute to changing mentalities and encourage change towards greener practices. 12% of survey respondents (70 out of 603 that provided a response on the question about opportunities to green their project, action, or initiative) also mentioned that it is important to raise awareness through culture and creative activities, among audience and CCS stakeholders, around the need to change towards a more environmental society and how this change can be achieved (e.g. promoting existing eco-friendly practices and tools). Moreover, a few survey respondents mentioned the fact that younger generations are more responsive to creative and culture work around greening and that collaborations between CCS organisations and climate-focus organisations (e.g. Greenpeace) could contribute to a quicker change towards more environmentally responsible CCS and society. Most of the consulted networks and associations have been working on raising awareness and disseminating good greening practices to drive change using the following tools:
 3. **Awareness raising events** including large conferences (e.g. the Conference on climate change and heritage), festivals (e.g. We Love Green), 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 New European Bauhaus Collective)⁷⁶, etc.
 4. **Working groups to share good greening practices and activities among members.** Several networks supported by Creative Europe have carried out research or participated in working groups aiming to capture green opportunities for the sectors they represent. For example, Culture Action Europe, Europa Cinemas, the International Union of Cinemas (UNIC) and the Mies Van Rohe Foundation have working groups to discuss new greening opportunities (e.g. experience in finding local providers) and research (e.g. on what types of constructions can be produced out of the woods in Southern Europe)
 5. **Competitions/awards.** Fab Lab has a competition for organisations to come up with sustainable material for culture and industrial product design. The Distributed Design Market Platform awards organisations that propose innovative production of

⁷⁵ Even though promoting content on climate concerns and climate changes is not a concrete objective of the Creative Europe programme.

⁷⁶ The New European Bauhaus collective is made mainly of Creative Europe funded networks.

audio-visual productions, including a sustainable criterion e.g. the use of sustainable material.

- 6. Labs.** 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. In this lab, questions about green film production are tackled.
- 7. Publications.** These include studies, position papers, guidance documents. For example, ENCATC is working on two position papers on the New European Bauhaus and on culture and sustainability. Another example is the publication of the European Cultural Heritage Green Paper: 'Putting Europe's shared heritage at the heart of the European Green Deal' by Europa Nostra in collaboration with ICOMOS and the Climate Heritage Network.
- 8. Advocacy work towards EU institutions to raise awareness among policy makers of the different needs of CCS and contribute to legislative processes.** The Architects' Council of Europe (ACE) reacted to a legislative proposal related to the construction policies to explain the role of in energy efficiency of new and renewed construction sites.
- 9. Enhance the exchange and sharing good practices from Creative Europe projects and other CCS initiatives.** Several stakeholders mentioned it would be appreciated if Creative Europe would facilitate more exchanges between creative and culture stakeholders on greening practices and sharing of best practices at events. A few stakeholders specified that some of the exchanges should also be cross-sectoral as many lessons would be relevant across various fields of the CCS. Sharing of good practices in the CCS would make operators more aware of the negative environmental impacts of their cultural or creative activities. Less than 7% of survey respondents (39 out of 603 that provided a response on the question about opportunities to green their project, action, or initiative) mentioned the importance of exchanging and sharing good greening practices.

A good example of exchange and sharing of good practices is the 'Universal Sea' project. It started in 2017 to build a global network to share unique skills and ideas to tackle the issue of water pollution. In this network participant exchanged: new and creative forms of communication; tangible lifestyle alternatives and examples of sustainable future scenarios for seas and people to strengthen civic engagement for a sustainable use of coasts, seas, and oceans.

Another example of showcasing an ongoing Creative Europe project is the 'Re-Building to Last' project⁷⁷ led by Trans Europe Halles. This project aims to '*build the capacity of grassroots and community-led cultural organisations to understand and address the sustainable future of their buildings, and to make the case that cutting edge environmental innovation, low-cost circular design practices, or access to green real estate investment can contribute to a more sustainable future for culture*'.⁷⁸

⁷⁷ <https://teh.net/project/re-building-to-last/#:~:text=Led%20by%20Trans%20Europe%20Halles,%2C%20audiences%2C%20communities%20and%20cities.>

⁷⁸ <https://www.facebook.com/events/3213001078943317>

- 10. Fill in the information gaps to allow organisations to find available green providers.** According to a third of interviewees, around half of CCS organisations they work with have environmental strategies in place to promote green practices and green their internal activities, however they have limited information on green suppliers. Around 2% of survey respondents (14 out of 603 that provided a response on the question about opportunities to green their project, action, or initiative) mentioned they struggle to find green providers as the choice is limited. For example, five interviewees emphasised that renting costumes or finding recycled materials for theatre plays, operas and films is quite challenging and suggested to work on a platform where organisations can find the right suppliers.
- 11. Build on the current willingness of many CCS stakeholders, including current programme beneficiaries, to reduce the negative environmental impact of their activities.** The majority of interviewees recognised their day-to-day activities have a considerable negative impact on the environment and are taking action to understand what steps they should take to improve the environmental performance of their activities. Interest and willingness on reducing their environmental footprint translate into CCS stakeholders participating in creative and culture networks and platforms purely dedicated to green a specific cultural or creative sector. Moreover, under the current programming period, applicants and beneficiaries have showed interest and ask for more guidance to include and address environmental considerations as part of their projects.
- 12. Support the mainstreaming of the existing training offer on sustainability practices, continue funding training, including more specific training for greening supported project practices.** A quarter of interviewees highlighted that there is a need to improve understanding of what constitutes greening through training and exchange of good practices. It is important to research what competencies and skills are needed to enhance the environmental sustainability of programme supported projects i.e., within the beneficiary organisations that would like to green their activities towards the Green Deal targets. According to a quarter of interviewees, networks and projects in some CCS are already developing and delivering trainings⁷⁹ but this existing training offer does not fully address the needs of programme beneficiaries for greening their projects.
- 13. Assess how existing greening tools could be used to green the projects supported by the Programme, encourage the use of those tools that help the supported projects to operate more sustainably.** There are several tools and innovative methods being used by creative and cultural organisations to measure, monitor and implement more sustainable practices (e.g. Green Film is a Rating System, Food Interactions Catalogue, EURECA carbon calculator). While each supported project is free to find its own tools and methods to green its activities, taking into account their specific national and sectorial contexts for advancing towards the Green Deal objectives, the Programme needs to provide common basis for this process that is inclusive to all participating countries, sectors and

⁷⁹ For example training course on eco-filming for production managers and directors, training for designers on sustainable design tools and platforms and training on how to use existing CO2 calculator.

beneficiaries. A third of interviewees mentioned recognition and support of existing tools could contribute to the strengthening greening across the Creative Europe programme.

14. Provide additional incentives for greening with the programme funding and specify which greening costs (including for travel) are covered by the programme. There are different ways to incentive CCS stakeholders to contribute to and work towards the Green Deal objectives, most of them are financial incentives that can be applied through different approaches. Some of the approaches include:

- Inform current and potential grantees that they can have more time and budget if they are able (i.e., have available train or cycling routes) and chose to use sustainable means of transport. More than a quarter of interviewees mentioned that more support to fund sustainable travel should be considered and 10% (56 out of 603 that provided a response on the question about opportunities to green their project, action, or initiative) stated that sustainable transport is time-consuming and costly. Additional budget could also be provided to projects in which other more costly yet more environmentally friendly options are chosen in e.g. film production or projection, sourcing of material, green energy investments. Section 5.2 provides a list of potential types of greening costs that could be considered by Creative Europe programme.
- Bonus points in the project evaluation criteria for organisations that are willing to buy or rent more energy-efficient equipment, or generally carry out environmentally friendly activities were also considered by a few interviewees to be an adequate incentive. Most MEDIA actions already encourage more sustainable project practices though additional points awarded to 'greener' applications during the project selection process.
- Compulsory offsetting of activities with a heavy-carbon footprint. Making this practice mandatory might encourage applicants not to implement activities that have a heavy carbon-print. Only 6 interviewees and 2 survey respondents mentioned that funding for offsetting CO2 emissions of journeys, that cannot be avoided, or no other sustainable options are available, should be considered.
- Schemes that match private investment in greening (capped to a certain amount). A handful of interviewees mentioned that green subsidies to CCS organisations could match private funding for delivering a plan to reduce their carbon footprint.
- Recognition of existing green labels and certifications by the Programme. There are several green labels and certifications, mainly for the audiovisual sectors, that are recognised at national level. According to 20% of interviewees, many organisations in the CCS are working to obtain these certifications/labels. First, programme funding could be provided to help potential programme beneficiaries to obtain a green label/certification, helping them to put in place greening strategies and implement green practices that would reduce the environmental impact of future supported projects. In the future, funding could be provided increasingly only to CCS organisations what have green labels or certificates.

On top of the opportunities mentioned above, a few survey respondents also mentioned COVID-19 as an opportunity for the Programme to continue encouraging online and hybrid meetings and events. Many organisations were forced to move most of their meetings and events online, some of these meetings and events could continue to happen online as long as they do not harm the culture and creative ambitions of projects.

In addition to the programme-level opportunities mentioned above, evidence indicates that there are several sector-specific opportunities for Creative Europe Programme to enhance the CCS sustainability and contribution to the Green Deal objectives presented in Table 3.

Table 3: Opportunities for Creative Europe Programme to contribute to greening of CCS

Sector	Opportunities (incl. contributions to greening)
Audiovisual (incl. film, television, video games, multimedia)	<ul style="list-style-type: none"> ▪ Promote and/or finance the use of materials that are designed to be reusable or recyclable i.e., design for an assembly of a set, regeneration of fabrics for costumes, etc.⁸⁰ ▪ Strategically schedule to carry out most environmentally damaging activities at once or when renewable energy is available, instead of carrying them out at different times of the day to a greater detriment to the environment (e.g. use generators during the night rather than throughout the day and solar energy during the daylight hours).⁸¹ ▪ Raise awareness about the need to balance creative ambitions when developing a script with the limited natural resources. For example, kissing scenes in the rain require trucks of water.⁸²
Cinema	<ul style="list-style-type: none"> ▪ Collaborate with the working group on green cinema, examining sector activities and how to green them, including catering, use of local producers, etc. ▪ Consider the promotion and/or use of eco-labels for the process of film production, for example see Green Links Austria.⁸³
Festivals	<ul style="list-style-type: none"> ▪ Continue to collaborate with festival networks working on greening of festivals including the development of a CO2 calculator for this sub-sector to provide for a common standard. ▪ Take the opportunity to contribute to the public narrative on positive environmental change at festivals, after the pandemic has acted as an accelerator of experimentation and structural changes.⁸⁴
Music	<ul style="list-style-type: none"> ▪ Support organisations that are actively building awareness and developing guides to decrease the environmental footprint of the music industry.⁸⁵ ▪ Raise awareness about the Music Climate Pack⁸⁶ and support its use/dissemination. ▪ Provide examples of sustainable transport plans for tour planning, including slow tours, greener venues and ways to access these venues.
Publishing and books	<ul style="list-style-type: none"> ▪ Encourage the use of recycled paper. ▪ Better management of print run and stocks. ▪ Support new techniques to produce sustainable inks.

⁸⁰ Interviews with audio-visual projects

⁸¹ Idem

⁸² Idem

⁸³ <https://www.lafc.at/greenguide/tools.php?ggid=1&aid=25&cp=2>

⁸⁴ Interviews with festival projects

⁸⁵ <https://www.musicdeclares.net/assets/documents/pdfs/MDE-MUSIC-INDUSTRY-CLIMATE-PACK.pdf>

⁸⁶ The Music Climate Pact is a global platform initiated as a response to COP26 and the urgent call for collective action to combat the climate crisis.

<p>Cultural heritage (tangible e.g. museums / intangible)</p>	<ul style="list-style-type: none"> ▪ Collaborate with cultural institutions and platforms as vehicles for engaging citizens in the decarbonisation challenge. ▪ Support new techniques in conservation of art pieces that are less energy-intensive and new ideas and approaches of conservation that find the beauty in imperfection do not require restoration of pieces to perfection for display⁸⁷.
<p>Design and fashion sectors (including fashion design)</p>	<ul style="list-style-type: none"> ▪ Collaborate with and promote the work of green fashion producers and sustainable material suppliers⁸⁸.
<p>Architecture</p>	<ul style="list-style-type: none"> ▪ Collaborate and consult architects and urban designers who have a holistic view, combining user, culture and environmental as well as engineering perspectives.⁸⁹ ▪ Support research on what types of constructions can be produced out of the woods to address the need for local sourcing of wood to minimise environmental impacts and reduce the use of illegal woods⁹⁰
<p>Performing arts (incl. theatre, opera and dance)</p>	<ul style="list-style-type: none"> ▪ Support environmental education through performing arts that can act as a vector to increase awareness around greening and sustainable approach for the CCS. ▪ Support competitions/prizes in the opera sector that support innovative production, including for sustainability criteria e.g. eco-friendliness, sustainable use of materials, etc. ▪ Raise awareness, disseminate and encourage the use of available green guidelines for more sustainable theatre production, including calculators⁹¹. ▪ Support networks' funding and grants for transformative projects with strong focus on sustainability. Opera houses could apply for project to decrease their carbon footprint. ▪ Support the repurposing of materials i.e., design for assembly of set design, regeneration of fabrics for costumes, etc.

Source: Own analysis, 2022

Evidence also suggests there are several good greening practices, including innovative tools and actions, supported by the programme and by other EU programmes, instruments and initiatives that could be transposed and/or adapted under the current or future iterations of the Creative Europe programme. Some of these good practice examples are described below, and a comprehensive examination and categorisation of these practices is included as part of the good environmental practices guide (section 5.2).

Culture strand

- CreativeFoodCycles aims at supporting the integration of regional food systems as a cultural vehicle of identity, innovation, and social integration. In this project, two prototypes were developed, a modular and movable unfolding table covered by a raised cultivating bed in which culinary or wild herbs can grow and a myco-scape – a modular system which supports the growth of edible mushrooms in the urban environment (public space/facades/rooftops), producing both food and construction

⁸⁷ Interviews with Creative Europe networks.

⁸⁸ <https://www.mckinsey.com/~/media/mckinsey/industries/retail/our%20insights/fashions%20new%20must%20have%20sustainable%20sourcing%20at%20scale/fashions-new-must-have-sustainable-sourcing-at-scale-vf.pdf>

⁸⁹ Interviewees working in the architecture/urban design sector.

⁹⁰ https://wwf.panda.org/wwf_news/?141581/Too-much-illegal-wood-in-EU-markets-WWF

⁹¹ <https://theatregreenbook.com/sustainableproductions-toolkit/carbon-calculators/>

materials. These and other similar prototypes are a few products that could be commercialised.⁹²

- Makeworks platform allows organisations to find local and sustainable fabricators, material suppliers and workshop facilities. It uses data, photography and film to make local production easier to find. It can be used by designers, artists and architects around the world. The Creative Europe Programme could consider funding further this type of platforms so they can increase their geographical reach and number of suppliers.

MEDIA strand

- The European Audiovisual Entrepreneurs (EAVE) is organising green policy workshops to explain and negotiate with providers/suppliers on audio-visual sector needs towards greening their activities. At these workshops, EAVE discusses with providers/suppliers how to: 1) avoid plastic and other single-use products, 2) set-up effective recycling systems, 3) stop and replace printed workshop materials with digital versions, 4) ship only necessary materials and equipment from the office to the workshop location and 5) consider borrowing or renting supplies/materials.
- Moving Images Open Borders (MIOB) developed a Green Charter for Film Festivals that organisers can sign. The principle of the charter is to leave the choices of greening methods up to each festival organiser, but to commit to greening that is possible in their contexts by a) signing the charter and b) by using a calculator to record their festival's food and energy consumption as well as travel and waste each year. According to one interviewee, MIOB provides tips on how to measure festivals resources consumptions and invites the signatories of the charter to exchange their experiences during fora.
- GreenShoot app enables film producers to gather and analyse project and individual carbon footprint as well as provides information on green suppliers per category and geography across various areas of greening e.g. energy supply, catering, transport, etc.

Other EU programmes have funded potential good greening practices that could be transposed and/or adapted for the current or future Creative Europe programmes include:

- SHIFT an Erasmus+ partnership project, examined how cultural networks, organisations, leaders and professionals can embed environmental sustainability into practices and collaborations. This project produced several outputs. According to a few interviewees, the most important of these outputs are the green certification⁹³ and carbon calculator comparison factsheets.⁹⁴
- EUropean Environmental Calculator (EURECA), a project co-funded by the European Regional Development Fund, is an instrument to be used in for any audio-visual

⁹² Creative Europe can support further development and dissemination of 'green' project results as a part of project grants.

⁹³ http://shift-culture.eu/wp-content/uploads/2021/07/SHIFT_Fact-Sheet_Green-Certification_Environmental-Sustainability.pdf

⁹⁴ http://shift-culture.eu/wp-content/uploads/2021/07/SHIFT_Fact-Sheet_Carbon-Calculator_Environmental-Sustainability.pdf

productions. It allows organisations to calculate the environmental impacts of their productions to develop and implement effective green strategies.

The Intelligent City Challenge, funded by the Single Market Programme, supports 136 cities in using technologies to support green and socially responsible recovery. The project is part of a wider EU support system that recognises the importance of delivering on the promises made by the European Green Deal. 23 cities of the network have been selected for the EU Mission for 100 climate-neutral and smart cities by 2030.

4.2 Research Question 2: How can the Creative Europe Programme contribute to the Green Deal objectives?

To address Research question 2, this section provides our findings and conclusions in relation to the following sub-questions to be addressed by this study:

- What are the main possible and feasible ways to green the Programme design to enhance its contribution to the Green Deal objectives?
- How can the Programme ensure the sharing of best practices and mutual learning of environmental-related initiatives in a cross-sectoral perspective? and,
- What targets and indicators can be formulated to measure and monitor the contribution of the programme to the Green Deal objectives?

4.2.1. Sub-question 2.1: What are the main possible and feasible ways to green the Programme design to enhance its contribution to the Green Deal objectives?

Greening call requirements

As mentioned in Section 4.1.2, there are greening requirements and criteria under the Creative Europe Programme at different levels (strands, schemes, and initiatives), but no common, programme-wide greening requirements. The Culture, Media and Cross-sectoral strands include greening requirements in their calls. In most Media and Cross-sectoral strand calls participants are awarded five points for the adequacy of their strategies⁹⁵ for delivering project activities in a more sustainable and environmentally way. In most of the Media calls reviewed, five out of the 30/35 points in the relevance criteria are obtained if adequate strategies/plans are included to ensure sustainable and environmentally friendly practices and/or awareness raising on this topic. In the case of Culture strand calls, applications are also asked to present 'adequate strategies⁹⁶ to ensure sustainable and environmentally respectful activities in the project implementation', however there are no concrete points assigned to this requirement. For Culture Calls the requirements for greening under the overall relevance criterion were presented alongside other requirements such as relevance to the objectives and priorities of calls, presentation of strategies to ensure gender balance, inclusion, and diversity, in the project implementation, etc. According to most programme managers,

⁹⁵ Here, the 'strategies' do not mean self-standing sustainability strategies that have been developed by programme beneficiaries, but rather a description of how an applicant proposes to minimise the environmental impact of their project if it is selected to be supported by the Programme.

⁹⁶ Here, the 'strategies' do not mean self-standing sustainability strategies that have been developed by programme beneficiaries, but rather a description of how an applicant proposes to minimise the environmental impact of their project if it is selected to be supported by the Programme.

the calls were designed to not be too restrictive and allow applicants to focus on their creative objectives while also considering environmental sustainability.

Several stakeholders consulted were considering whether grant schemes of the Creative Europe Programme should encourage organisations applying for funding to adopt more environmentally sustainable practices through a compliance-based approach. In this approach, Creative Europe funding to CCS operators would be dependent on environmentally sustainable practices being embedded in the project design, delivery and management⁹⁷. In a couple of countries eligible for programme support e.g., France⁹⁸ and Germany⁹⁹, funding for creative and cultural activities is already linked to organisations having put in place sustainability or greening strategies.

Desk research highlights that at the moment there are very few programmes that go further and specify greening requirements as eligibility criteria for supported projects. However, it is clear that requirements for green procurement, green project streams or climate neutral project methodologies¹⁰⁰ will be necessary if the current programme is to contribute to overall Union target of 30% green spending. Currently, the literature review undertaken has highlighted only one example ([Touring Green – Professional Performing Artists](#)) from Goethe Institute of a project that included green eligibility criteria for accessing funding (only supporting projects that can be implemented without air travel)¹⁰¹.

Evidence shows there were mixed views on whether including stricter greening requirements in the Creative Europe calls is the right way forward. A quarter of interviewees argued that having an open and unrestrictive approach which allows applicants to come up with their own greening objectives and activities may work well. Applicants for the current Creative Europe Culture calls are already required to explain how their project will tackle environmental challenges. According to the interviewees, this already implies a paradigm shift and will over the next six years prompt cultural operators to gradually embody the need to think more about the impact of their projects on environment and climate. A handful of stakeholders believe that the current voluntary approach could be further improved, encouraging programme applicants to consider greening in their projects design (i.e. at application stage) in a more structural way.

Furthermore, the following suggestions were highlighted by a few programme and sector stakeholders interviewed:

- Two interviewees as well as one respondent to the targeted survey proposed to include a standard text in all Creative Europe calls on what greening means as a

97 Julie's Bicycle cooperates with the Arts Council England that invests public money to support arts and culture. As of 2012, the Council has included resource-saving production and sustainable action in its funding guidelines. This idea was also adopted by the Goethe-Institute, which now also makes sustainability a criterion for international funding: <https://www.artsmangement.net/Articles/Sustainability-in-the-international-cultural-sector-A-look-beyond-the-horizon,4267>

98 <http://www.ifcic.fr/ifcic/prix-ifcic.html>

99 <https://www.bundesregierung.de/breg-de/bundesregierung/bundeskanzleramt/staatsministerin-fuer-kultur-und-medien/kultur/konsequentes-handeln-fuer-umwelt-und-klimaschutz-1962680>

100 From more to less feasible options – reporting on green procurement or green project streams would not be needed if the whole project is designed to be climate neutral (and hence the whole EU budget share of this project can be 'assigned' as green spending). Until climate neutrality is possible for Creative Europe supported projects, reporting on green procurement or green project streams could be more feasible options.

101 The call: 'The pilot project 'Touring Green – Sustainable Music Projects in Europe' supports professional artists in developing concepts for sustainable travel in music and implementing them within the framework of a resource-efficient music journey'. This call includes two 'green' eligibility criteria: 1) Only projects that can be realised without air travel will be funded, and 2) the focus of the journey should be sustainability and musical exchange with local collaborators.

priority for EU citizens¹⁰² and by extension to the Programme and the CCS benefiting from its support, including a list of opportunities and constraints. According to the interviewees, greening requirements in Creative Europe calls could be used as an evaluation criterion or as a quality criterion for applications that needs to be addressed to obtain programme funding.

- According to the same two interviewees and one respondent to the targeted survey, there should also be a difference between selection requirements for greening (i.e., award criteria) and reporting requirements on greening for projects that are selected. For example, organisations applying for programme support should be able to demonstrate that they have green strategies at the proposal stage, while projects that receive programme support should be required to deliver and report on what (internal/external) greening activities they delivered under their project management work package to contribute to the Green Deal objectives. What greening aspects need to be tackled at selection stage and what during implementation should be explained in calls' requirements.
- A few interviewees as well as a dozen of respondents to the targeted survey further noted that the standard text in calls could be accompanied by a set of tools aimed to support and facilitate applicants' understanding of how to integrate sustainable practices in their project design at the application stage. This could include e.g. green strategy templates, guidance documents on use of renewable energy and circular use of materials, guides for sustainable touring and travel, or other tools to calculate and report on projects' environmental footprint in a standardised and centralised way.
- Another way to tackle the greening of the Creative Europe Programme, according to a few interviewees and target consultation stakeholders is to have specific 'green calls'. These calls could cover several sub-sectors or focus on a particular sub-sector that are more advanced or better placed in terms of addressing green objectives (i.e., external dimension of greening in urban design and architecture) or have a potential to contribute to the Green Deal objectives (i.e., internal dimension in terms of more sustainable travel or more circular production or distribution methods).¹⁰³
- A quarter of interviewees indicated that green costs should be eligible for all Creative Europe calls that include greening objectives. Around one fifth of interviewees further highlighted the need to have green eligible costs already listed as a part of call requirements. Having eligible green costs, e.g. co-contributions to offset GHG emissions of travel, supplements for lower-carbon routes and services, etc. as well as data on volume of green procurement could be collected via project reports to aggregate data on green programme spending.
- Three interviewees suggested that green requirements could be included in Creative Europe calls using a modular approach. Depending on the relative size of amount of programme funding that CCS operators receive they would have varying levels of greening commitments and reporting requirements. For example, calls that fund projects over EUR 150 000 could ask organisations to include concrete green

¹⁰² In her 'A Union that strives for more: My agenda for Europe' the Commission's President has outlined that she sees 'living in a natural and healthy continent' as one of the EU priorities for its citizens. Please see: https://ec.europa.eu/info/sites/default/files/political-guidelines-next-commission_en_0.pdf

¹⁰³ A few interviewees highlighted the gender calls under Horizon Europe, as an example of how the Creative Europe calls could target greening through specific green calls: <https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/opportunities/topic-details/horizon-cl2-2022-transformations-01-05>

objectives as part of their applications and explain how these will be delivered and monitored with relevant indicators. While calls funding projects below EUR 50 000 would require their beneficiaries to consider greening to the extent possible without any specific requirements.

Findings suggests that the application process is adequately green, however around 12% of survey respondents and a few interviewees mentioned that the application could be further simplified to contribute to a more sustainable cultural ecosystem in the EU. A few survey respondents mentioned that application and reporting process is document and web-link heavy and recommended the use of easy read formats that are more accessible and require less screen time.

Greening projects, actions or initiatives

Evidence suggests that some Creative Europe projects have contributed or are contributing to the Green Deal objectives. As mentioned in Section 4.1.2, a total of 162 projects or around 4% of supported projects under the predecessor Creative Europe Programme pursue(d) green objectives of promoting sustainability and fight against climate change. Furthermore, around 80% of survey respondents indicated that they took action to minimise the impact of their projects, actions or initiatives on environment and climate change. Additionally, most of the 15 projects representatives interviewed mentioned directly and indirectly how their projects were or are contributing to the Green Deal objectives and the objectives of the New European Bauhaus. Most of the projects for which representatives were interviewed are working on promoting green practices and raising awareness around climate change.

Around a half of the projects consulted during this study suggested that they implemented their projects more sustainably. These green practices relate to five of the eight Green Deal priorities: eliminating pollution and climate action, biodiversity, sustainable food systems, building and renovating as well as sustainable mobility. For example, most of the projects interviewed tried to keep travel to a minimum and considered the most sustainable travel options whenever they needed to travel. They also tried to use local catering companies for their events, management meetings, etc. The OSCaR project, for example, was working on helping technical departments of European opera houses to reduce their environmental impact through more sustainable design and construction of opera houses, thus directly contributing to the Green Deal priority of building and renovating in an energy and resource efficient way.

According to a few interviewees and targeted consultations, Creative Europe projects could become greener if their implementing organisations considered an eco-friendly project design from their start, incorporating green practices in all their facets already at the application stage. According to these interviewees programme applicants and current beneficiaries should be encouraged to have an environmental-friendly approach when designing and delivering their project, which should allow everyone involved in the project to discuss and learn about environmental and climate issues, reflecting about what can be done at different levels of each project to help lead organisations, partners and participants come up with greener ways of delivering project activities.

When asked what areas of 'greening' would be feasible in relation to their future projects, actions and initiatives, more than 80% of Beneficiary survey respondents (n=592)¹⁰⁴ reported that they are already working on the following areas, or these areas are the most feasible for greening their future projects include:

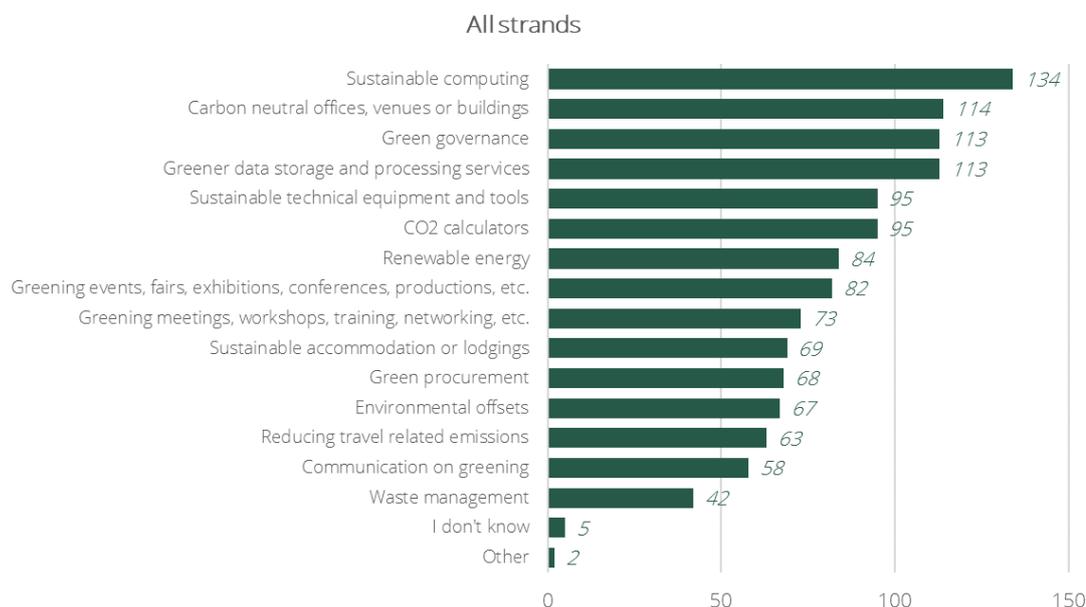
- Use sustainable accommodation and logging (90%)
- Procure transport services that reduce and offset their emissions (90%)
- Recycle and reduce waste of your organisations (87%)
- Use renewable energy sources and suppliers (85%)
- Procure technical support services that seek to reduce their environmental impact (84%)
- Produce climate neutral materials (80%)
- Use carbon neutral offices, venues etc. (80%)

A majority of interviewees highlighted similar opportunities for further greening projects supported by Creative Europe. They highlighted the need to use more sustainable transport options, recycle and reduce waste (e.g. using recycled costumes, performance and movie sets) and the use of local providers, including catering companies. For example, Cuba's Wild Revolution project teamed up with a local production company in Cuba to reduce transport and moved to Cuba one year and half while they were producing the documentary. Cuba's Wild Revolution project also worked with a local NGO to repurpose their filmed material, some of the videos are now being used to explain the topic of conservation in Cuban schools and by biologists for further promotion.

The Beneficiary survey respondents were also asked to mention which aspects would their organisations need to learn more about to be able to green their projects, actions, or initiatives. As illustrated by Figure 7, sustainable computing, carbon neutral offices/venues or buildings, green governance and green data storage and processing services were the main areas of organisational learning in relation to the organisations supported by the predecessor Creative Europe programme.

¹⁰⁴ The question asked to the Beneficiary survey respondents was: 'How feasible would it be for you to collect the following monitoring data in relation to your future project, action, or initiative supported by Creative Europe?' Here, the 80% is a sum of responses 'We already do this' and 'Feasible'.

Figure 7: Which aspects does your organisation need to learn more about to be able to green your projects, actions, or initiatives?



Source: Beneficiary survey, 2022

Most of the schemes under the Culture, MEDIA and Cross-Sectoral strands include green requirements - except for the European Capitals of Culture, European Heritage Label, EU prizes and Creative Europe Desks. Evidence suggests that funded projects and initiatives under the different schemes are considering green objectives and practices. For EU prizes, no evidence was found that internal or external greening was taking place. While for European Heritage Label, European Capitals of Culture a few examples of internal and external greening were found. Creative Europe Desks have no specific greening requirements included in their calls, however evidence suggest they have contributed to raising awareness of the Green Deal objectives and good greening practices, and a few have started to green their own internal activities. The table below provides an overview of the current levels of greening for the grant schemes, actions and initiatives currently supported by the Creative Europe Programme, including their green requirements and practices.

Table 4: Overview of the current levels of greening for the grant schemes, actions and initiatives currently supported by the Creative Europe Programme

Strand	Scheme	Green requirements	Green objectives (external greening)	Greening practices (internal greening)
Culture	Cooperation projects	Yes	Projects have been working on several green objectives, including: 1) green awareness raising events to disseminate environmental green deal objectives and good greening practices, 2) green capacity building activities such as workshops/trainings, 3) green vision of Europe and 4) development of tools/instruments /publications including position papers/green guidance document documents.	<p>Projects implemented a number of green practices, including:</p> <ul style="list-style-type: none"> ▪ Use more sustainable transport options when available ▪ Use local providers for services, materials, food and catering ▪ Design/repurpose cultural buildings (e.g. opera houses) to be more sustainable ▪ Use recycled paper for brochures, catalogues, and other project materials. ▪ Hire storage to stock sets and costumes, to avoid throwing away and buying new ones. <p>Greening of Literary translation projects practices include:</p> <ul style="list-style-type: none"> ▪ Use of ecological FSC certified paper ▪ Reduction of waste of paper by making the proofreading in pdf format. <p>Printing books in smaller print-runs to avoid building of large stockpiles and unnecessary environmental impact of storage services.</p>
	Networks	Yes		
	Platforms	Yes		
	Pan-European Cultural entities	Yes		
	Literary translation	Yes		

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	European Capitals of Culture	Indirectly, not part of the legal basis	For the most part ECoCs' work on greening was about raising awareness around the Green Deal objectives and what needs to be done to achieve these.	<p>Some examples of greening and sustainable practices delivered by former and current ECoCs include:</p> <ul style="list-style-type: none"> ▪ 2020 ECoCs – Rijeka and Galway - included projects that explored themes of conservation, climate change and sustainability. For example, Studio Drop showed locals how innovative artistic and architectural experience can fit with the landscape and be created sustainably. ▪ The Austrian city of Bad Ischl (ECoC 2024) is working on combatting mass tourism and raising awareness around sustainable tourism. ▪ The Estonian city of Tartu (ECoC 2024) team together with the City Administration of Tartu and the County authorities developed Guidelines for Organising Environmentally Friendly Events for all cultural activities in the city and region.¹⁰⁵ The guidelines cover seven categories: materials and purchases; catering and the use of water; transportation; energy and resource efficiency; surroundings and community; waste management; and communication.
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¹⁰⁵ The Guidelines for Organising Environmentally Friendly Events is available at: https://media.voog.com/0000/0041/9889/files/Tartu%202024_Guidelines%20for%20Organising%20Environmentally%20Friendly%20Events_eng.pdf. This guidelines document is included in the Good environmental practices guide for the Creative Europe Programme.

	European Heritage Label	To an extent, including in some of the new calls	A few of the heritage label sites promote green practices (e.g. Residencia de Estudiantes - a Spanish heritage label grantee is working on ways to improve waste management)	A few heritage sites include good green practices (e.g., tree planting as part of regeneration and recreational projects).
	EU prizes	To an extent, there are no prizes related to greening of the CCS	No evidence that prize grantees are promoting or raising awareness of the Green Deal objectives.	No evidence prize grantees or the companies that organise these prizes are working to green their project practices.
MEDIA	Content cluster grants	Yes, specific requirements to have a green strategy	Projects have been working on several green objectives, including: 1) green awareness raising events to disseminate environmental green deal objectives and good greening practices, 2) green capacity building activities such as workshops/trainings, 3) green vision of Europe and 4)	Projects in the sub-sectors covered by Media have implemented a number of green practices, including: <ul style="list-style-type: none"> ▪ Set-up media green production plans ▪ CO2 calculations using available tools (e.g. GreenShot app) ▪ Use more sustainable transport option when available ▪ Reduce energy consumption using green providers and green generators when available ▪ Use reusable and recyclable materials ▪ Repurpose their audio-visual content for other use (schools environmental education programmes)
	Business cluster grants	Yes, specific requirements to have a green strategy		
	Audience cluster grants	Yes, specific requirements to have a green strategy		

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			development of tools/instruments /publications including position papers/green guidance document documents.	<ul style="list-style-type: none"> Reading scripts on e-readers e.g. Kindle or iPads.
	Pilot projects to green mobility of artists and test more sustainable cross-border performing arts	Yes	'Perform Europe' was launched in December 2020 aiming to test new forms of international touring.	Green mobility of artists which includes cross-border touring and digital distribution of the performing arts in Creative Europe countries
Cross-sectoral	Creative Innovation Lab	Yes – specific requirement	No evidence that Creative Innovation Lab contributed to raising awareness of Green Deal objectives or sustainable practices.	<p>Some of the green internal practices include:</p> <ul style="list-style-type: none"> Use of more sustainable transport options when available Introduction of more sustainable practices in organising live events Limit production of promotional materials/gadgets and applying more sustainable practices in their procurement.

	Creative Europe Desks	Yes – desk project applications are assessed against how they intend to address environmental issues.	Most of the Creative Europe desks interviewed were already contributing to raising awareness of the Green Deal objectives and good greening practices.	A few Creative Europe desks have started to green their own internal activities by recycling of promotional materials, using more sustainable promotional materials, finding green suppliers, etc.
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Source: Own analysis, 2022

Evidence suggests that the Creative Europe Programme can enhance its contribution to the Green Deal objectives by focusing on areas that organisations need to learn more about to be able to green their projects, actions, or initiatives. A bit more than one fifth (22%) of Beneficiary survey respondents answering this question (n=171) mentioned they would like to learn more about sustainable computing, other popular topics include carbon neutral offices venues or buildings, green governance and greener data storage and processing services (18% of survey respondents mentioned these aspects). A few interviewees mentioned carbon neutral offices and green governance as aspects the Creative Europe projects should focus more in the future.

At supported scheme and action level, the evidence collected points to the following greening gaps and needs to be addressed under the current programme to enhance its contribution to the Green Deal objectives.

- **European Capitals of Culture.** There are no greening and sustainability requirements included in the legal basis establishing the action¹⁰⁶. According to interviewees, the legal basis will be reviewed in 2024, and will also include concrete greening requirements. Moreover, according to two interviewees consulted and desk research on this action, several ECoCs have included green practices in their activities (see the table above).
- **Union cultural prizes.** A few interviewees highlighted that the cultural prizes funded by Creative Europe could include green practices or have a specific prize on greening.
- **Media grants.** The majority of Media stakeholders interviewed mentioned the need for the Creative Europe to recognise green labels and certificates in programme funding decisions.
- **Literary translation/publishing grants.** A few interviews and survey respondents highlighted the need to carry out research on sustainable ink solutions.
- **New greening calls under the Cross-sectoral Strand.** Around 10% of interviewees mentioned the Cross-sectoral Strand as the best mechanism to promote green objectives and practices that need further thinking and work by CCS stakeholders (e.g. design and development of green promotional activities for theatre plays, concerts, films, etc.).

Methods for project 'greening' evaluation

Findings suggest that for the first calls issued under the current Creative Europe Programme (in the period 2021 to first half of 2022), the 'green' aspects of project proposals were evaluated against two criteria: relevance and quality.

Under the relevance criterion, applicants in their project proposals need to demonstrate how they have addressed the horizontal priorities of the Programme i.e., inclusion and diversity, reduction of environmental impact and gender equality. Applications responding to MEDIA strand calls can obtain up-to five points out of the total points for the relevance criteria by including strategies¹⁰⁷ to ensure project activities will be

¹⁰⁶ <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32014D0445&from=EN>

¹⁰⁷ Here, the 'strategies' do not mean self-standing sustainability strategies, but rather a description of how an applicant proposes to minimise the environmental impact of their project if it is selected to be supported by the Programme.

delivered in a sustainable and environmentally respectful way. In the case of applications responding to Culture strand calls, project evaluators considered whether and how the project aims to contribute to the horizontal priority of greening (e.g. through awareness-raising, learning, communication and in the sharing of knowledge and good practices and has the potential to develop innovative ways of tackling environmental challenges and to minimize the impact on environment) and this cross-cutting issue was evaluated as part of the total relevance scoring. Hence, potential impact of supported projects on the environment is assessed as one of the horizontal priorities among several other relevance criteria.

In relation to the assessment of application quality, projects applications need to demonstrate how applicants will address the horizontal priorities listed under the relevance criteria with their project objectives and concrete activities. A few target consultation stakeholders mentioned that proposals under the Culture strand of the Creative Europe Programme, project proposals that included green objectives or activities did not necessarily obtain better scoring compared to other proposals that did not. However, applicants for Creative Europe Media strand funding were given additional points if specific green objectives or activities (e.g. development of green strategy) were covered by their proposals.

During the target consultation delivered in the scope of this study, Creative Europe project evaluators mentioned several potential areas where the approach to evaluation of green aspects in proposals for Creative Europe funded projects could be improved:

A few project evaluators mentioned that the approach on how to evaluate greening against the relevance and quality criteria in Creative Europe grant calls was not yet fully clear and requires better explanation in future programme calls, and that the proposal evaluation guidance in this area is required.

First, a clear distinction is required in Creative Europe calls in terms of articulation of greening as a 'horizontal priority'¹⁰⁸ under the relevance criteria and a 'cross-cutting issue' to be addressed under quality assessment in relation to each main project activity. In the relevance section greening needs to be assessed 'separately' and not interchangeably with other horizontal priorities of the programme to be tackled by supported projects. Under quality, greening needs to permeate all key activities to be delivered by supported projects, where appropriate giving credit to innovative ways to green cultural and creative activities and green-themed creative interventions.

Second, the approach to green assessment needs to be better defined. There needs to be a clear distinction between assessment of the extent project applications address the horizontal priority of greening under the relevance criteria and greening as a 'cross-cutting issue' for the quality of project methodologies. It should be clearer for applicants and project evaluators that these dimensions will / need to be assessed separately. For example, it would be enough for an applicant to address greening as a 'horizontal priority' in their project proposal, it would also need to be integrated as a cross-cutting

108 Greening, just like gender equality and inclusion are current European Commission's political priorities established by the Political Guidelines provided by its current President as well as by the current Creative Europe Programme Regulation.

concern for all main activities to be delivered by a supported project (for a proposal evaluator to consider them addressed¹⁰⁹).

- A few respondents to the targeted consultation proposed to incorporate (inclusive) criteria for assessing green objectives and / or green practices¹¹⁰ in project applications that consider different contexts of applicants. According to the stakeholders consulted, these (inclusive) criteria could be:
 - measures taken at the level of participating organisations to reduce/mitigate the environmental impact of their activities or enhance sustainability of their practices (e.g. move to carbon neutrality, zero plastic, renewable resources, circular practices, etc.)¹¹¹;
 - contributions made to wider sectoral knowledge and practices suitable for further dissemination (e.g. innovations in greening festivals; sustainable museum practices; collective attention to shared supply chains, etc.)¹¹²;
 - communication, dissemination and awareness raising and leadership at a societal level (e.g. contributions to broader cultural or societal development around green futures)¹¹³.
- The stakeholders consulted also invited to strengthen the project assessment under the Creative Europe Programme against greening as a 'cross-cutting' issue in project quality assessment. They emphasised that this should be a stand-alone assessment criterion under the quality criteria, rather than addressed in combination with other cross-cutting issues.
- A few stakeholders consulted also indicated that there is a need for more guidance in terms of what sustainability criteria should be covered by Creative Europe calls and hence to be addressed by selected projects in relation to the New European Bauhaus initiative, specifying more concretely how this initiative links to the Creative Europe funded projects.¹¹⁴

A majority of interviewees and experts consulted via targeted consultations mentioned that costs to green projects activities (e.g. more sustainable procurement, travel and choice of materials) can be high for culture and creative organisations, particularly for small organisations and organisations based in countries in which sustainable practices

¹⁰⁹ And consequently, if an applicant has addressed the horizontal priority of greening under relevance, but not foreseen to minimise the environmental and climate impacts of their main project activities under quality criteria that would not be enough to consider the greening as the cross-cutting issue addressed.

¹¹⁰ As specified above the green practices would need to be considered by all projects under proposals quality criteria. However not all proposals would be expected to have green objectives. The focus of project should be entirely up to applicants in line with the principles of artistic, creative and editorial freedom enshrined in the Programme Regulation.

¹¹¹ With time, practice benchmarks and possible targets could be developed based on the examples of organisations from particular countries that have benefited from programme support under a particular scheme the past. New applicants could learn from their peers and consider similar measures to those they implemented by previous or current programme beneficiaries. If necessary, potential benchmarks and targets could need to be scheme and country specific to ensure that future beneficiaries learn from past and current beneficiaries from the same sub-sector and country context.

¹¹² Where projects develop greening practices for others, it would be important to ensure that the beneficiaries themselves follow their proposed practices. In other words, a supported project cannot be 'green' just by recommending others to improve their environmental practices but would equally need to address greening as a 'horizontal priority' and a 'cross-cutting issue' in its own design and delivery.

¹¹³ The same caveat applies as for the previous point. Please see the footnote just above.

¹¹⁴ The New European Bauhaus is an environmental, economic and cultural project, aiming to combine design, sustainability, accessibility, affordability and investment in order to help deliver the European Green Deal. At the moment, cultural sectors like design and architecture are well covered by the New European Bauhaus visual arts, however other sections (audio-visual sectors, cultural heritage, performing arts, music, museums, festivals etc.) are not directly covered.

are less common or not an option¹¹⁵. Around 6% of survey respondents echoed costs associated to greening their activities are high. Thus, around half of the interviewees and experts consulted via target consultations indicated that greening costs either need to be presented as separate greening budget lines or as 'greening' costs eligible for reimbursement. These could include, for example, costs of offsetting CO2 emissions for travel that could not be avoided.

Only a few of interviewees and experts consulted via targeted consultations mentioned how environmental aspects could be included in project evaluation to promote green thinking in project design and / or implementation¹¹⁶. An expert who contributed to the targeted consultations suggested that a competition among supported projects could be organised to identify best greening practices developed or implemented under the Creative Europe Programme. Another expert consulted via targeted consultations indicated that the application process could be structured to build on the green lessons and practices of predecessor projects to identify changes and improvements to green methodologies, as well as to celebrate and reward achievements and innovation'. Furthermore, mutual learning activities on greening should encourage organisations to discuss their challenges, failures and lessons learnt around greening as many programme beneficiaries will be facing similar questions and decisions.

4.2.2 Sub-question 2.2: How can the Programme ensure the sharing of best practices and mutual learning of environmental-related initiatives in a cross-sectoral perspective?

Sector and sub-sector strategies and good practices / good practice guides

The use of good practice examples and guidelines appears to be fairly widespread among beneficiaries of the Creative Europe Programme, especially within the audiovisual sector. More than a half of the survey respondents (56%) who indicated that they took or take actions to green their activities (n=481) indicated that they relied on good practice examples or greening guidelines. A third of respondents (160) indicated that they relied or rely on good practice examples, while another 20% (99) indicated reliance on greening guidelines. Compared to beneficiaries under the Culture strand, larger shares of beneficiaries under the MEDIA strand responding to the Beneficiary survey indicated that they used or continue to use good practice examples (37% compared to 28%) and greening guidelines (23% compared to 19%).

Evidence collected indicates that there is an abundance of greening guides and good practice examples available. In their replies to the Beneficiary survey, respondents identify a multitude of different guidance documents and good practice examples they have relied on to inspire their greening efforts. This was confirmed in almost all interviews with representatives of European networks, as well as in interviews with the programme managing authorities and supported projects and participants of the validation workshops. Several interviewees and workshop participants shared further

¹¹⁵ At the same time Creative Europe calls need to be designed to ensure that not all greening is achieved with additional spending as the budget for the current Programme has already been predefined and front-loaded to address the impact of COVID-19 pandemic. Hence, innovative and simple solutions for greening will be required as well as economies due to green spending considered more down the line, for example, in terms of energy and resource savings, as well as preferences of European consumers for responsible cultural and audiovisual products and practices.

¹¹⁶ It needs to be noted that competition (particularly high for some programme schemes) for the funding of the programme may itself be a motivating factor driving green innovation of supported projects.

information on existing guidelines or described their own efforts to provide these guidelines and examples to their respective sectors, e.g. through collective emails or newsletters sent to network members or through dissemination on the website. For example, the European Music Council developed a [Sustainability Policy](#) for themselves and their members, and provide a [dedicated page](#) on their website compiling good practice examples as well as guidelines developed by their member organisations. Building on those mentioned by the interviewees and survey respondents, the desk research yielded additional examples of greening guidelines and examples. Given the number of guidelines – partly also in national languages – available, the table below can only provide an overview, highlighting some of the guidelines that have been identified by interviewees, via the Beneficiary survey, or desk research so far during this study. The full list of greening guidelines that we have identified is available in the Good environmental practices guide (section 5.2).

Table 5: A list of good practice examples and greening guidelines by sub-sector covered by the Creative Europe Programme¹¹⁷

Sector and sub-sector	Good practice examples and greening guidelines
Architecture	<ul style="list-style-type: none"> ▪ 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 ▪ Key performance indicators and label with the upcoming New European Bauhaus Lab and new funding opportunities linked to the creative sector ▪ Report of the EU Member State Expert Group - Towards a shared culture of Architecture – Investing in a high-quality living environment for everyone ▪ For affordable & quality housing statement that presents how to achieve a greater quality of housing in Europe including sustainable design with lower CO₂ emissions.
Libraries, archives	<ul style="list-style-type: none"> ▪ Identification of best practices to green libraries and demonstrate how they can show ethical leaderships (The Green Library) ▪ Toolkit developed by the International Committee for Museums and Collections of Modern Art, capturing museums and archives
Museums	<ul style="list-style-type: none"> ▪ Tools and practical tips to address emissions and climate change developed by Museums for Climate Action

¹¹⁷ A full list of good practices examples and greening guidelines as well as links to these examples and guidelines are included in the Good environmental practices guide (please see section 5.2).

	<ul style="list-style-type: none"> ▪ Toolkit developed by the International Committee for Museums and Collections of Modern Art, capturing museums and archives ▪ Guidelines by the British Museum Association, capturing all three aspects of sustainability (economic, environmental, and social)¹¹⁸ ▪ Development of a set of guiding principles for rethinking museum policy and practice with the aim of minimising museums' carbon footprint, e.g. by the Bizot Group (the International Group of Organizers of Large-scale Exhibitions, comprises the directors of the world's leading museums and galleries) ▪ Large scale events for museum operators, professional researchers and associations to exchange knowledge and best practices (i.e., MuseumNext virtual event series, conferences and summits) ▪ The Austrian Ecolabel certifying sustainable museum focusing on the ecology and trying to limit their resource use.
<p>Artistic crafts</p>	<ul style="list-style-type: none"> ▪ Community of practices to enable the craft sector to contribute to green actions within Scotland's cultural industries (The Green crafts initiative)
<p>Audiovisual (incl. film, television, video games, multimedia)</p>	<ul style="list-style-type: none"> ▪ Provision of toolkits and practical guides, trainings and consulting services to companies active in the TV/Film production and editorial industry. ▪ Analysis of the biggest impacts of the European Audiovisual Industry and presentation of green solutions for the sector (Greening the European Audiovisual industry report) ▪ Provision of guidelines to reduce the carbon footprint of the video games stakeholders (The Green Games Guide) and of cinemas (Green Cinema Toolkit) ▪ List of best practices within film commissions (e.g. green production toolkits, carbon calculators, handbooks) notably including the following greening initiatives: Green Shooting (DE), Green Film (IT),

¹¹⁸ 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.

	<p>the Sardinia film commission green protocol (IT), the Greenfilming platform (CZ) and EcoProd (FR).</p> <ul style="list-style-type: none"> ▪ Guides and resources presented on the website of the European Broadcasting Union ▪ The European Film Commissions Network compiled an overview of relevant greening guidelines by country
<p>Cultural heritage (tangible/intangible)</p>	<ul style="list-style-type: none"> ▪ Green paper providing policy recommendations for heritage operators, professionals, scientists and policy makers ▪ Good practice examples and lessons learned from stakeholders (Cultural Heritage and Sustainability practical guide) ▪ Recommendations to create a European tourism offer based on cultural heritage as a competitive factor to attract new forms of sustainable tourism (OMC report)
<p>Design (including fashion)</p>	<ul style="list-style-type: none"> ▪ Sustainability in design has become a discipline on its own, also spanning across education and research. Stainable development integrating various economic sectors and levels, is the focus of a recent publication on Design for Sustainability. ▪ Clear EU framework for design (i.e. the Ecodesign Directive)¹¹⁹ 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. ▪ Dedicated calls for proposals for sustainable and circular fashion, as under the 2019 COSME programme, where four projects are 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 ▪ The report on Mapping Sustainable Fashion Opportunities for SMEs from 2019 outlines the

¹¹⁹ https://ec.europa.eu/growth/industry/sustainability/sustainable-product-policy-ecodesign_en

	<p>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.</p> <ul style="list-style-type: none"> ▪ The European Commission adopted the EU Strategy for Sustainable and Circular Textiles in 2022, containing 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'.¹²⁰
Festivals	<ul style="list-style-type: none"> ▪ GreenFestivals, a Canadian website providing practice-oriented ideas, tips and tricks to make festivals more sustainable ▪ The Green Events Toolkit by Green Events Nederlands provides guidance to festivals to reduce and minimise waste ▪ The Green Charter for Film Festival initiative aiming to create a platform on sustainable solutions for the organisation of more sustainable festivals ▪ Julie's Bicycle green guide on festivals provides an guidance on how to plan a green event/ festival from design to implementation of activities¹²¹
Music	<ul style="list-style-type: none"> ▪ Development of guides (Green touring, Green music) for musicians, agents, tour managers, promoters, venues, and booking agencies to green practices in the sector ▪ Discussions between Scotland's major orchestra and development of a guide to green classic music activities ▪ The European Music Council provides an overview of additional sub-sector specific guidelines (e.g. from the European Choral Association, the European Jazz Net, and others). ▪ Julie's Bicycle green guides on music and orchestras¹²²

¹²⁰ https://ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12822-EU-strategy-for-sustainable-textiles_en

¹²¹ 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.

¹²² This example was mentioned 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.

Performing arts (incl. theatre and dance)	<ul style="list-style-type: none"> ▪ The Theatre Green Book, split into three sections (sustainable productions, sustainable buildings, and sustainable operations). ▪ Workshops to exchange good practices and examples for green transformation in performing arts (e.g. like those organised by IETM). ▪ Development of green mobility guides for performing arts organisations, like that developed in 2012 by Julie’s Bicycle with practical tips to touring companies, venue operators, membership and funding organisations. In these, practitioners are explained the environmental impacts of their activities, possible commitments to make to reduce these and ways to communicate these impacts/improvements. ▪ Julie’s Bicycle green guides on theatres and dance.¹²³
Literature, books and publishing	<ul style="list-style-type: none"> ▪ Panel discussion to green the book sector exploring options to make the supply chain of the sector more sustainable ▪ LIFE project to improve the environmental performance of publications (books and magazines)
Radio	<ul style="list-style-type: none"> ▪ Development of environmental strategies, like that of CBC/Radio-Canada ‘Greening Our Story’ (2021-2026), demonstrating the understanding of the environmental impacts of the radio industry and pointing out ways to reduce waste and carbon emissions from production workflows ▪ Guides and resources presented on the website of the European Broadcasting Union
Visual arts	<ul style="list-style-type: none"> ▪ Development of practical guides to point to energy efficiency and other greening measures and raise awareness within the visual arts sector (e.g. for the London visual arts sector). ▪ Julie’s Bicycle green guide on visual arts.¹²⁴

Source: Own compilation, 2022.

¹²³ This example was mentioned 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.

¹²⁴ This example was mentioned 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.

While the list presented above illustrates the variety of guidance available, many guidelines cover similar sets of activities or greening challenges, while also providing sector- or sub-sector specific recommendations. Almost all guidelines revised cover typical activities that projects across the strands of the Programme implement. This encompasses namely travel or mobility, as well as energy consumption and the format of meetings, which are also activities that programme stakeholders pointed out as particularly challenging or impactful in terms of their environmental dimension during interviews. Guidelines also regularly cover waste, water management, and – to a slightly lesser extent – production and transport. In addition, many guides provide additional sub-sector specific recommendations to green their activities.

The following examples illustrate the scope of guidelines that have been mentioned particularly often by stakeholders and which cover the sub-sectors addressed by the two programme strands:

- The study on [Greening the European Audiovisual Industry](#), commissioned by the European Commission, analyses the audiovisual sector in light of its main activities and their contribution towards GHG emissions, providing a breakdown across the different sub-sectors of the industry. Building on these insights, the report develops a set of recommendations and guidelines for the sector. As the study looked at the audiovisual industry overall, the guidelines are particularly exhaustive in terms of coverage of activities, capturing energy consumption, the use of office and studio premises, mobility and transportation, accommodation, the use of equipment, catering, and material use (lighting, set construction, and costumes).
- Another guidelines particularly relevant to networks, rather than individual beneficiaries, are the [SHIFT eco-guidelines](#). Co-funded by Erasmus+, the guidelines have been developed by a number of networks from the cultural sectors, and provide partially binding and partially optional guidance to signatories. These guidelines were developed to serve as a basis for a certification scheme. Networks interviewed in the context of this study praised the SHIFT guidelines as particularly helpful in transitioning towards greater sustainability in their activities. The guidelines are structured around five chapters, each clustering a number of key activities of networks around common themes: management and policy, communication and awareness raising, travel, events, and (home) office.
- Julie’s Bicycle, a network of more than 200 organisations from the arts and Culture Sub-sectors, has developed an extensive set of guidelines and good practice examples, covering a range of the different sub-sectors also covered by the Creative Europe Programme.¹²⁵ The guides the organisation has developed encompass different Culture Sub-sectors and activities. In particular, Julie’s Bicycle offers guides for [museums and heritage](#), [music](#) (including festivals and outdoor events), [theatre, orchestra, festivals](#) (focusing on energy consumption),

¹²⁵ This network was mentioned by several stakeholders. 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 resources from this network for inspiration, yet are invited to be mindful of any implications of Brexit.

visual arts, and dance. All of these guides provide tailored advice on how main activities in each of the sub-sector can be greened and how carbon emissions can be reduced. Usually, the guidelines include actions to green activities that are relevant across sub-sectors (e.g. use of office space, energy consumption, travel and mobility, water and waste management) and then offer more specific suggestions, depending on the sub-sector. In addition to these guides, Julie's bicycle also provides an extensive list of activity-related guidelines, notably covering food and catering, plastic use, printing, event organisation, energy consumption, waste management, water management, mobility, production and material use, sustainable procurement, packaging, and transport.

Despite the fact that guidelines and good practice examples are available for virtually all sub-sectors of the CCS covered by the programme, evidence collected indicates that their uptake among programme beneficiaries could be higher. A majority (60%) of the respondents who benefited from MEDIA support, and almost half (46%) of the respondents of who represented Culture beneficiaries indicated that they took efforts to green their activities using good greening examples or guidelines. One possible explanation for the somewhat low use of greening good practices and guidelines is the absence of green non-binding requirements under the predecessor programme¹²⁶. It is also possible that supported projects were simply not yet reflecting on opportunities for greening their activities¹²⁷ or not aware of the greening guidelines available for their sub-sector.

The findings indicate that there may be a duplication of work on greening guidelines across sectors. As suggested by the list of guidelines presented above, a number of actors across the sectors and sub-sectors covered by the programme have developed good practice examples and guidelines. While the guidelines oftentimes contribute additional angles or aspects, they often cover recommendations for the same types of activities. These overlaps suggest that there is a limited need for sector and sub-sector level guidelines, while the uptake of these resources could be further promoted¹²⁸ and increased among programme beneficiaries (for translating their recommendations into actions).

The findings suggest that that instead of drafting a new environmental practice guide, this project should use the secondary data available in the development of the good environmental practices guide. As mentioned above, the identified guides so far capture the different sector and sub-sector as well as general and sub-sector specific activities that have the potential to be greened. The good environmental practice guide developed in the context of this study provides an overview of existing key guidelines and good

126 The Beneficiary Survey was exclusively targeting the beneficiaries of the predecessor Creative Europe Programme (2014-2020) as the selection of the first project under the current programme was just being finalised (and beneficiaries of the current programme could not be contracted with this survey until their selection was formally communicated).

127 According to the Beneficiary survey, 20% of the respondents reported that they did not take any actions to minimise the impact of their project's, action's or initiative's activities on climate change and environment. And among these 20% below one fourth simply had not considered this need, indicated that this was not a programme requirement at the time or that the impacts of their project on environment and climate were negligible.

128 Results of the Beneficiary survey suggest that respondents are actively trying to disseminate their good practices: 234 of the 481 projects that made efforts to green their activities indicated that they also shared information on their greening efforts with others (within the same sector or beyond).

practice examples with the particular focus on greening the projects supported by the Creative Europe Programme (section 5.2).¹²⁹

Existing and planned mutual learning activities on greening

Findings from the Stakeholder interviews and Literature review show a limited number of mutual learning activities on greening delivered with the support of the Creative Europe Programme. The results of interviews with programme managers indicate that most mutual learning activities were organised by Creative Europe desks, as well as European networks and Cooperation projects supported under the Culture stand of the programme that aim to build capacity and promote an exchange of practices in greening. For ECoC, a consortium of organisations, funded under Creative Europe, was selected on the basis of a call for tenders for providing training and capacity building during the implementation process to the benefiting cities on a variety of issues from audience development to conflict resolution, change management and legal issues. Several capacity-building activities also covered sustainability and greening practices¹³⁰. However, this capacity-building scheme, which started in October 2019, came to an end in May 2022.

The seven Culture/Media desks that were interviewed noted that mutual learning activities in the area of greening are sometimes organised collaboratively by several desks and are particularly relevant for the sharing good practice examples. Out of the 25 European networks and platforms for which representatives were interviewed/consulted, 14 mentioned that they organised mutual learning activities on greening for their members as a part of their core activities. Within the networks, members mostly get to decide which greening topic to discuss precisely. The representatives of supported Cooperation projects interviewed also reported that they involve external experts from other sections (e.g. technical experts on construction or Greenpeace advocates) to share their good (including innovative and daring) practices with the partners of the project and other stakeholders within the industry. Others reported that learning events were organised to present and disseminate recently finalised greening strategies/charters launched within the respective network.

The project interviewees also noted that mutual learning activities need to be accessible free of charge and training content on greening needs to be translated in local languages to be accessible to its users and also to promote potential participants interest to take part in this training.

The table below presents several examples of mutual learning activities focusing on greening delivered by Creative Europe supported European networks and platforms for their members:

¹²⁹ Workshop participants suggested that the good practice guide could be a living document e.g. some of its contents could be transferred to an online platform that is kept up to date. The platform could also be used to present good practices on one central portal to which programme stakeholders themselves could contribute. Validation workshop participants also suggested that the guide or the platform could be translated into other official EU languages.

¹³⁰ For example, Webinar 3. European and international dimension and Academy Camp 3: Enhancing European and international cooperation.

Table 6: Examples of mutual learning activities delivered by the projects supported by the Creative Europe Programme

Format	Sector and sub-sector	Organiser	Example
Green Film Lab training programme	Audiovisual - Film production	Torino Film Lab, Trentino Film Commission and European Audiovisual Entrepreneurs (EAVE)	Green Film Lab is a new training programme that promotes a more sustainable approach to film production in the audiovisual industry. It 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.
Bootcamp	Culture - Design	Distributed Design Platform (DDP)	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 creative and cultural initiatives.
Pilot Cities programme exchanges	Culture – Across sectors	Culture Action Europe	The programme includes exchanges, peer-learning and capacity-building among cities concerned with culture and sustainable development. For examples hosting cities can organise “peer-to-peer” visits and exchanges, participatory meetings with civil society representatives at large to allow for exchange with citizens.
TEH Camp meetings	Culture – Across sectors	Trans Europe Halles	TEH Camps take place on a yearly basis and are organised by TEH in collaboration with a

			<p>local cultural centre. Topics vary, e.g. the 2020 edition (online) focussed on culture as a way to bring communities together, the 2021 edition focussed on culture as a driver to restore trust into democracy/institutions. The 2022 edition covered co-creation, community-engagement and sustainability, especially in the context of the rural. There, over 250 cultural workers from across Europe came together to exchange on methods of sustainable working, bringing back the knowledge to their countries. The event was co-organised by the Swedish cultural organisation 'Not Quite' that has 20 years of experience in sustainable development in rural areas.</p>
<p>European Conference of Cultural and Creative Spaces</p>	<p>Culture – Across sectors</p>	<p>Trans Europe Halles</p>	<p>The annual conference of TEH brings together artists, policymakers, researchers, and other professionals from the CCS to discuss burning topics relevant for the CCS. Organised in collaboration with a local cultural centre, it invites participants to explore and co-create through a programme offering keynote speeches, workshops, debates and knowledge exchange, especially between policy-makers and creative practitioners. The last 2022 version focussed on the theme of 'Cultivation' where a cultural centre was imagined to function as a garden. Discussions focussed on sustainability in the cultural sector and its role in the ecosystem.</p>
<p>Next Stage Forums</p>	<p>Culture - Performing Arts/ Opera</p>	<p>FEDORA</p>	<p>The Next Stage Initiative aims at triggering change and recovery in the opera and dance sector. Besides providing financial support and skills development to boost innovation through sustainability, inclusivity, and digital transformation, the initiative also organises Next Stage Forums. At these</p>

			meetings, professional development and trainings are given to the management and artistic teams of Opera houses to boost knowledge sharing and peer-learning in the field of sustainability and other topics.
Public Conference on Climate Change and Built Heritage	Culture – Architecture/ Heritage	Architects’ Council of Europe (ACE)	In anticipation of COP26 in 2021 in Glasgow, ACE organised a public conference to discuss the solutions that a high-quality architecture can offer to mitigate climate change and help society adapt to its effects. Discussions focused on the attitude and approaches required to plan and design low-carbon and climate resilient buildings, public spaces and cities. It also gave an opportunity to stakeholders to discuss ongoing EU policy initiatives (EU Climate Law, Renovation Wave strategy, New European Bauhaus), and exchange best practices from city and landscape planning, mobility, circular economy, and re-use of the heritage.
Green Distribution Workshop	Audiovisual - Film distribution	Europa Distribution	Green Distribution Workshops 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 is to create an ever-evolving toolbox containing the best solutions (plus some good alternatives) to make European distribution greener.
Digital Brainstorming Meeting and Dialogue Meeting on challenges and opportunities of SDGs in Culture	Culture – Policy and practitioners/civil society	Voices of Culture	The Digital Brainstorming Meeting 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). Focussing on five key discussion

			<p>areas (Education, Growth and employment, Sustainable communities, Climate actions, and Freedom of expression), the organisations developed ten key recommendations for the European Commission, which were presented at the Structure Dialogue for further consideration.</p>
<p>The Art of Music Education Conference</p>	<p>Culture – Concert halls</p>	<p>European Concert Hall Organisation (ECHO)</p>	<p>ECHO brings together 23 concert halls across Europe to promote professional exchange and share experiences and reflections in the operation of concert halls. Every two years the network hosts the Art of Music Education Conference (so far seven 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 focused on current challenges for artistic organisation in the face of social upheavals, the pandemic and climate change. Concretely, participant explored the flexibility and adaptability of the concert business within the ever more urgent issues of sustainability.</p>
<p>CICAE Arthouse Cinema Training and Mentoring</p>	<p>Audiovisual - Cinemas</p>	<p>International Confederation of Arthouse cinemas (CICAE)</p>	<p>CICAE runs a 6-month training and mentoring programmes to arthouse exhibitors that want to learn exchange on green practices, amongst other topics (e.g. audience diversification and innovative business models). Young arthouse exhibitors, cinema operators and film professions interested in broadening the understanding of cinema management can sign up for the programme and participate in a one-week intensive course and in-depth workshop covering topics like green cinema and technological</p>

			<p>evolution in cinema exhibition. A specific green strand of the April-September 2022 programme focused on supporting participants in reviewing their operations and activities in view of developing green practices and improving the sustainability of their venues.</p>
<p>UNIC Circular Economy Retail Group meeting</p>	<p>Audiovisual - Cinemas</p>	<p>International Union of Cinemas (UNIC)</p>	<p>The UNIC Circular Economy Retail Group was launched in November 2019 to elaborate tangible next steps needed in order to create a sustainability roadmap for cinema exhibition in Europe. Up to the release of the report, it has brought together dozens of European cinema operators (in person and online) to discern tangible next steps needed in order to create a sustainability roadmap for cinema exhibition in Europe. The group initially focused on cinema retail and waste management in particular but has increasingly broadened its focus also on energy and local raw materials. The idea of the group is to exchange best practices and understand the challenges and opportunities related to greening the business.</p>
<p>ENCATC Academy 2022</p>	<p>Culture – Cultural management</p>	<p>European network on cultural management and policy</p>	<p>The ENCATC Academy is a series of lectures, seminars, and specialised discussions with academics, cultural operators, and policy makers aimed at tackling common challenges and creating new and innovative approaches. The 2022 Academy focused on sustainability in the cultural sector, covering specific lectures on e.g. cultural policy and climate change, sustainable cultural tourism, and cultural heritage and climate neutrality as well as audio podcasts with leaders in culture focussing on culture as a changemaker for a sustainable future.</p>

Source: Own analysis, 2022.

Potential focus and suggestions for ways to deliver on mutual learning activities on greening in the future

Only a handful of interviewees consulted made concrete suggestions on the potential focus and ways to deliver mutual learning activities under the programme in the future. According to these interviewees, it should be mostly the role of European networks and platforms as well as, especially, Creative Europe desks to organise greening training and capacity-building activities during the current programme. Of the 20 project coordinators interviewed, 13 indicated explicitly that they would be interested in joining future mutual learning activities on greening. The main areas that green training and capacity building could focus on (see also 'Main opportunities in greening' under Sub-question 1.2) include:

- Specific aspects of greening, including green mobility, green film production, green exhibitions, renewable energy consumption, sustainable renovation, etc.;
- Good greening practices as well as practices that should be avoided could be presented at national or regional workshops, tailored to the specific needs of the audience;
- Different tools for greening including carbon calculators as well as their relative advantages and disadvantages for programme (i.e., supported project) monitoring and reporting;
- Development of greening skills for supported project monitoring and reporting as well as presentation and exchange of good practices in this area;
- Managerial aspects, for example, development of green strategies, attaining green certification, communication on green approaches and use of 'greening' consultants for training.

According to twelve interviewees, it is important to ensure that mutual learning activities on greening do not focus only on those already engaged in sustainable work as this would widen the gap between those advanced in their greening approaches and those in the beginning of this process or not interested in it. To reach stakeholders who are not (yet) engaged, the interviewees recommended to integrate mutual learning activities on greening into broader and already existing events. Furthermore, including of experts from other industries (e.g. transport, construction, etc.) could broaden the horizon of greening activities and support the intersectional approach of artistic and cultural projects.

Several interviewees emphasised the need for international exchanges across Europe for the exchange of experiences, lessons and good practices, as some Member States or programme countries outside the EU are already more advanced than others in promoting greening via their public funding. Equally important is the need to also cater to Member States or programme countries that are less advanced in their greening practices and, hence, need to implement more basic and fundamental organisational changes. Individual interviewees consulted voiced ideas to establish a 'European hub of research on greening creative media' to exchange scientifically proven approaches to programme and supported project greening, a 'European Educational programme for green culture' to train the next generation of artists or a 'European observatory of sustainable tools' to share more hands-on experiences on greening tools. A collaborative

platform to share good greening practices was also mentioned at one of the validation workshops as a way to combine all the already existing collections of good practices.

A few coordinators of supported projects invited the Creative Europe Programme to take a more active role in stimulating bottom-up learning approaches on greening as well as in facilitating mutual learning activities and bottom-up exchanges from programme stakeholders by promoting networking events. This exchange and learning could start at the application stage during which applicants could receive good practice examples on greening via preparatory workshops. Because small projects do not have much capacity or contacts to identify or organise learning activities on greening during the project implementation stage, Creative Europe could offer to project promoters to attend learning activities offered by its networks, platforms or desks¹³¹.

Several interviewees noted that online training and capacity building would be the preferred options for delivering future mutual learning activities on Creative Europe project greening. Firstly, online solutions would reduce the environmental impact of training and make it more easily accessible to larger number of potential beneficiaries. As mentioned, Creative Europe desks, European platforms and networks were seen as the most likely vehicles to deliver the mutual learning activities on greening as these programme stakeholders have the most extensive reach both vertically, through their members¹³², and horizontally through connections to other organisations and experts that can provide expertise and good practice examples, including national and European policy makers as well as national and regional film and culture funds.

4.2.3 Sub-question 2.3: What targets and indicators can be formulated to measure and monitor the contribution of the programme to the Green Deal objectives?

Current indicators and areas of measurement

Evidence collected shows that EU programmes such as Erasmus +, COSME and Horizon Europe are working towards identifying green indicators and methods to quantify and assess their programmes' contribution to the Green Deal objectives.

Erasmus+ Programme

The 2021-2027 Erasmus+ Regulation includes two indicators for measuring the programme contribution to climate change: 1) the share of activities addressing climate objectives under a key action: learning mobility of individuals; and, 2) the share of activities addressing climate objectives under key action: cooperation for innovation and exchange of good practices.¹³³

Erasmus+ offers young people to join trainings and field projects on environment, energy and climate change. This support can cover a wide range of activities, 'from training youth workers and young people, to connecting citizens in discussions of topics related to climate change. Erasmus+ also supports capacity building projects and Sector

¹³¹ The interviewees also suggested that attendance of at least one training or capacity-building event could be a strong recommendation or a mandatory requirement for supported projects unless they can demonstrate proficiency in the area.

¹³² which themselves have connections to a vast array of governance bodies, operators and stakeholders with particular expertise in greening.

¹³³ https://erasmus-plus.ec.europa.eu/sites/default/files/2021-09/2021-erasmus-annual-work-programme-c2021-1939_1.pdf

Skills Alliances for implementing 'new strategic approaches' in agricultural sustainability, management of natural resources and climate action'.¹³⁴

According to an expert who contributed to the targeted consultations, the Commission is currently working on the preparation of the monitoring and evaluation framework (MEF) for the Erasmus+ programme, in line with Article 23(2) of 2021-2027 Erasmus+ Regulation. According to the expert, the objective of the MEF is to define methods to allow evaluation of the programme and ensure an effective assessment of the progress achieved towards its objectives, including the climate objectives.

According to the results of the targeted consultations the Erasmus + programme will have a dedicated green travel budget. Its use will be monitored through the MEF. Erasmus + participants who opt for green travel options will receive a higher allowance for the travel support and/or up to four days of additional individual support to cover travel days for a return trip.

COSME programme

Promoting sustainability and circularity are included among several specific goals under the general objective of enhancing the competitiveness of European SMEs under COSME programme. The programme includes several actions that focus specifically on green objectives, for example: studies that contributed to revision of the legislative framework for greening the construction sector, actions to encourage cities to develop local green deals and projects for encouraging sustainable practices in tourism and textiles.

According to an expert who responded to one of the targeted consultations delivered in the context of this study, COSME is in very early stages of 'green mainstreaming'. In early 2022, DG GROW carried out an internal analysis of the Single Market Programme (SMP) actions to identify current measures related to sustainability and / or the green transition. The analysis concluded that for many SMP actions it was not possible to single out budgets allocated to sustainability and the green transition, nor to measure their outputs, results and impacts.

It was agreed that for DG GROW actions specifically focused on green and sustainable objectives this service will internally develop and include one green indicator in the annual work programme per action. These will be included in the respective project calls to measure and monitor the contribution of these actions to the Green Deal objectives. The table below provides an overview of the current 'green' indicators and measurement areas used for the SMP actions that focus on green and sustainable objectives.

Table 7: Single Market Programme – Sustainability indicators and measurement areas

SMP/SME actions	Sustainability indicators and measurement areas
Enterprise Europe Network (EEN) (WP 2021+ Multiannual 2021-2024)	Number of SMEs aware of sustainability challenges and integrating them into their business processes
Renewal of the 100 Intelligent Cities Challenge initiative (WP 2022 - Action 3.10)	<ul style="list-style-type: none"> ▪ Number of green initiatives reflected in regional development strategies

¹³⁴ *Idem*

	<ul style="list-style-type: none"> ▪ Number of new grassroots actions supported at local level and their impact in employment, social resilience and environmental sustainability ▪ Number of green transition initiatives reflected in national, regional and local recovery plans.
Social Economy and local green deals supporting SMEs to become more resilient (WP 2021)	<ul style="list-style-type: none"> ▪ Number of new grassroots actions supported at local level and their impact on employment, social resilience and environmental sustainability ▪ Number of green initiatives reflected in regional development strategies ▪ Number of green transition initiatives reflected in national, regional and local recovery plans.
Affordable Housing Initiative (WP 2021, Annex 2)	<ul style="list-style-type: none"> ▪ SMEs producing advanced Green Service technologies adaptable for social/affordable housing sector applications, for example improving accessibility.

Source: DG GROW work programmes for 2021 and 2022

Horizon Europe programme

Climate is a transversal priority under Horizon Europe. Cluster 5 'Climate, energy and mobility' in particular aims at fighting climate change by better understanding its causes, evolution, risks, impacts and opportunities, and by making the energy and transport sectors more climate and environment friendly. 135 Projects funded under this Cluster contribute directly to the objective of 30% of the Horizon Europe expenditure being directed to support Europe's climate objectives.

DG RTD 2021-2022 work programme includes indicators and measurement areas used for the Cluster 5 calls to assess project contributions to international and Europe's climate objectives. Selected examples of these indicators and measurement areas are presented in the table below.

Table 8: Horizon Europe programme - Sustainability indicators and measurement areas

Horizon Europe calls	Sustainability indicators and measurement areas
HORIZON-CL5-2021-D3-02-11: Reinforcing digitalisation related know how of local energy ecosystems	Increased autonomy of local ecosystems to participate in the decentralisation of energy systems and energy transition

135 https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/horizon/wp-call/2021-2022/wp-8-climate-energy-and-mobility_horizon-2021-2022_en.pdf

<p>HORIZON-CL5-2021-D2-01-07: Support for establishment of R&I ecosystem, developing strategic forward-looking orientations to ensure future skills development, knowledge and technological leadership for accelerated disruptive technology exploration and uptake (Batteries Partnership)</p>	<p>Establish and continuously update Key performance indicator (KPI's) values for current state-of-art battery technology, as collected from stakeholders across the battery value chain correlated and communicated via SET Plan progress monitoring.</p>
<p>HORIZON-CL5-2021-D4-02-02: Cost-effective, sustainable multi-functional and/or prefabricated holistic renovation packages, integrating RES and including re-used and recycled materials (Built4People)</p>	<p>Demonstrated reduction of embodied energy and CO2 of renovation, and emission of air pollutants over the life cycle.</p>

Source: Horizon Europe, Work Programme 2021-2022 - Climate, Energy and Mobility

A majority of interviewees indicated that they are not using green indicators or data collection methods to collect information on the greening objectives and practices. Only a few projects consulted collated data for the energy consumption (kwh used), water usage (litres), distance travelled by project participants (km), travel means used (e.g. train, car, plane), etc. to calculate their projects or organisations' CO2 emissions using available CO2 calculators (e.g. Green Film, EURECA, ALBERT). For example, Volatile Earth project used ALBERT to calculate the CO2 emissions associated with their production activities. Around 6% of Beneficiary survey respondents providing a response to the corresponding question (n=598) reported having used CO2 calculators and tools to offset their CO2 emissions.

Only a handful of interviewees highlighted some assessment areas that organisations could cover when collecting information on their green practices and objectives. There are listed in sub-section 'Methods for project 'greening' evaluation' as (inclusive) criteria for assessing green objectives and / or green practices. There were no interviewees, experts or respondents that proposed concrete indicators that would be relevant for measuring greening under their respective schemes, actions or initiatives supported by the Creative Europe programme.

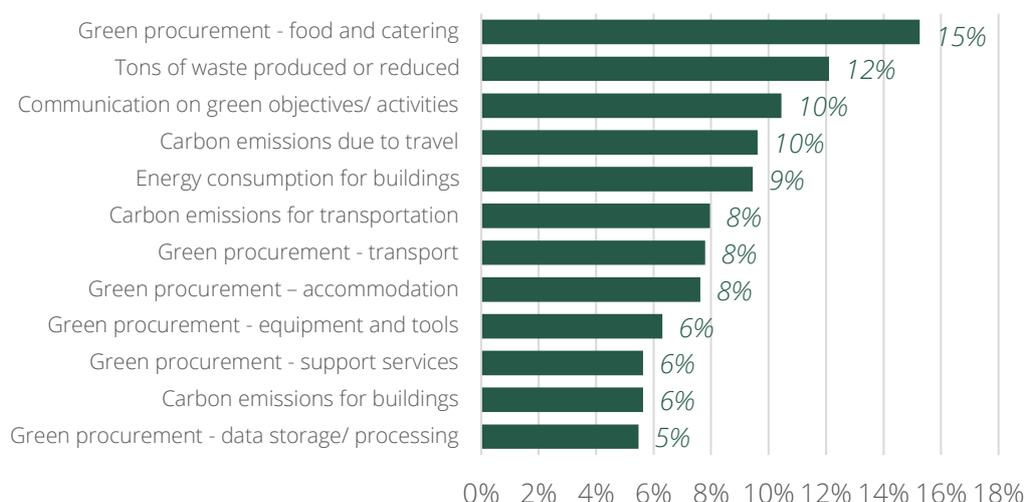
Good practices and existing methods in green monitoring

Results from the Beneficiary Survey show that a small share of beneficiaries was already monitoring the environmental impacts of at least some of their activities.¹³⁶ From the respondents who provided answers to this question (598 out of the 603 responses overall), 15% reported that they already monitor their green procurement of food and catering, followed by 12% of respondents who indicated that they already monitoring the volume of waste produced or reduced. As one of the key challenges identified by beneficiaries (see Sub-question 1.2), one in ten respondents to this question indicated that they already monitor carbon emissions linked to travelling. Overall, this share of beneficiaries monitoring their activities in light of greening considerations appears to be low.¹³⁷ especially considering the likely over-reporting due to self-selection among respondents to the Beneficiary Survey.

¹³⁶ The first beneficiary of the current programme were not yet formally announced at the time the Beneficiary survey was promoted and hence the scope of the survey could only cover the beneficiaries of the predecessor Creative Europe Programme.

¹³⁷ Especially considering the likely over-reporting due to self-selection among respondents to the Beneficiary Survey.

Figure 8: Share of beneficiaries reporting that they already monitor certain activities or environmental impacts



Source: Beneficiary Survey, 2022, n=598

The use of CO₂ calculators to monitor GHG emissions does not seem to be very widespread among beneficiaries of the (predecessor) programme. About 13% of the respondents to the Beneficiary survey indicated that they have used CO₂ calculators for their projects. Due to self-selection, the respondents to the Beneficiary Survey are likely to be more aware of and advanced in greening their activities than the beneficiaries of the predecessor programme on average. Hence, this share may be an overestimation. The uptake of calculators does not differ notably between the projects benefitting from the Media or Culture strands of the predecessor programme. The calculators mentioned most frequently by respondents were the Greenshooting calculator, the Albert calculator, Julie's bicycle, and the calculator developed by the Flemish Audiovisual Fund (VAF).

In contrast to the uptake among beneficiaries, a wide range of calculators appears to be available to the CCS. Apart from general carbon calculators that aim at capturing wide ranges of economic activities and sectors, there is a number of CCS-specific calculators, including the ones identified by respondents to the Beneficiary Survey. In the following, some of the most important calculators are briefly presented.

MEDIA strand

There is already a wide set of emission calculators available for the audiovisual sectors. However, their uptake appears to remain below their potential, as illustrated by the response patterns to the Beneficiary Survey presented above. 41 of the 332 beneficiaries under the MEDIA strand responding to the Beneficiary Survey indicated that they have used a carbon calculator for their project. The [Greenshooting CO₂ Rechner](#) developed for the Medien- and Filmgesellschaft Baden-Württemberg in Germany offers film producers with an opportunity to calculate and monitor their CO₂ emissions linked to film productions. The calculator offers the opportunity to calculate the CO₂ emissions linked to energy, transport, accommodation, catering, and other activities during pre-production, production, and post-production, also to identify opportunities to reduce

emissions in future. The tool allows its users to get in contact with consultants to receive support in using the calculator and reducing the environmental footprint of film productions.

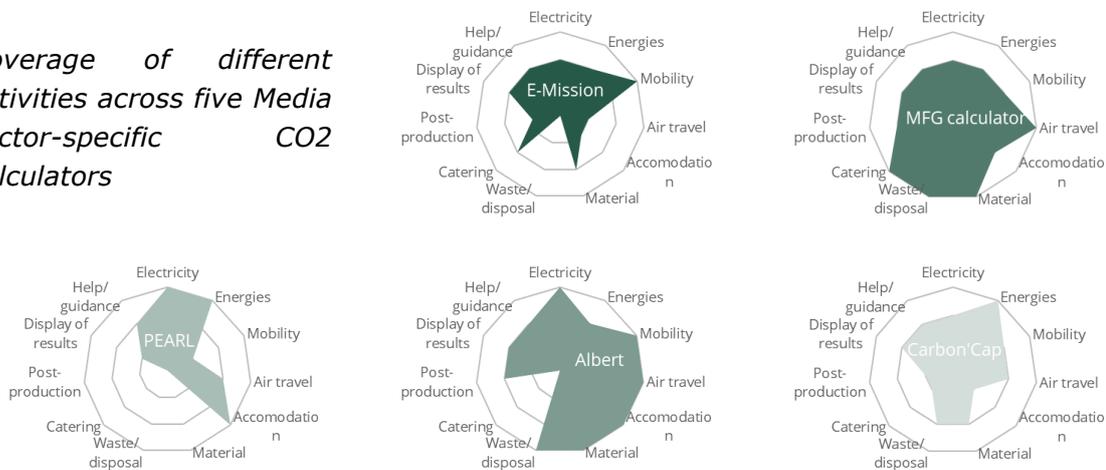
Green Film Shooting, a platform dedicated to strengthening the sustainability of media production, provided a comparative analysis of CO2 calculators for film producers, including the three mentioned above, as well as two additional ones – PEARL, which is mostly used in the United States, and CarbonClap, a calculator used in France that has also been mentioned by three respondents to the Beneficiary survey.¹³⁸

Another CO2 calculator specifically designed for film production that also offers certification is the **Carbon Calculator ALBERT**, developed by BAFTA and the BBC^{139,140}. The use of this calculator is mandatory for producers working with a number of important British broadcasting services, including the BBC, ITV, but also Netflix. The calculator developed by the Flemish Audiovisual Fund (E-Mission) is yet another calculator tailored to the needs of the audio-visual sector. It pays particular attention to mobility, catering, and accommodation.

The analysis highlights the coverage of different activities (e.g. energy consumption, travel, accommodation, or catering) across the five calculators, highlighting their respective strengths and gaps, as visualised in the figure below.

Figure 9: Coverage of different activities across five Media sector-specific CO2 calculators

Coverage of different activities across five Media sector-specific CO2 calculators



Source: Green Film Shooting, 2020.¹⁴¹

Another calculator that was not mentioned by the respondents to the Beneficiary survey but by an interviewee, is developed by MIOB (Moving Images Open Borders), a network of film festivals across the EU funded by the Creative Europe Programme. The member organisations of the network agreed on a Green Charter for Film Festivals. In this charter, signatories commit to reduce the environmental impact of their activities and

¹³⁸ <https://greenfilmshooting.net/blog/en/2020/11/08/potentials-and-limitations-of-carbon-calculators/>.

¹³⁹ Albert is maintained by BAFTA Media Technology, which is the development arm of BAFTA, the British Academy of Film and Television Arts.

¹⁴⁰ 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.

¹⁴¹ <https://greenfilmshooting.net/blog/en/2020/11/08/potentials-and-limitations-of-carbon-calculators/>.

to raise awareness for sustainability among their audiences and partners.¹⁴² Linked to the Charter, the network developed a [monitoring tool](#) to which any film festival can register to store information on their environmental impact (namely in relation to energy, waste, food and transportation) and track their impact over time.

Additional calculators for the audiovisual sector have also been compiled by the organisation [Sustainable Arts](#), namely the carbon calculator of the Lower Austrian Film Commission, providing emission estimates for films and TV productions, as well as [Eureca](#), the European Environmental Calculator, a pilot project funded by Interreg that aims at providing comparable data for the full audiovisual sector.¹⁴³

Culture strand

Similar to the calculators for the audiovisual sector, there are also several calculators tailored to the needs of the Culture strand. [Myclimate](#) provides a calculation tool for events. The calculator captures mobility, accommodation, catering, energy consumption, material usage, transport and waste, and offers an opportunity to offset their emissions.

The [Creative Green Tool](#), developed by Julie's Bicycle¹⁴⁴, targets arts and cultural industries generally, and is therefore more relevant for the Culture strand of the Creative Europe Programme. It is suitable for a number of sectors, ranging from archives, dance, and libraries to music, sport, and theatre. The tool allows users to capture CO2 emissions linked to energy consumption, waste production, transport, water usage, and the production of 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.

The [Quick Carbon Management Calculator](#)¹⁴⁵ developed by Creative Carbon Scotland provides users with a downloadable excel document that offers the opportunity to calculate emissions on a very disaggregated level. While broadly capturing, energy, waste, travel, and water, users can also calculate the emissions stemming of office equipment, including computers, printers, etc. Creative Carbon Scotland aims at incentivising users to plan their emissions ahead, and also offers a tool to calculate the steps and timeframe needed to reduce net emissions to zero.

In addition to the more horizontal calculators above, there are also some sub-sector-specific calculators. The carbon calculator developed by the [Gallery Climate Coalition](#) caters to the needs of art galleries specifically. Apart from GHG emissions stemming from travel and energy consumption, which most of the other calculators capture as well, this tool also enables users to capture GHG emissions linked to shipping, packaging, and printing.

[StiCH](#), Sustainability Tools in Cultural Heritage, takes a different approach to the carbon calculator, as the calculator allows a comparison of the emissions linked to production

¹⁴² <https://greencharterforfilmfestivals.org/up/CharterGCFFF.pdf>.

¹⁴³ In the scope of this Interreg project, a study was commissioned comparing a select number of carbon calculators in greater detail. The findings can be found via https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1606491498.pdf.

¹⁴⁴ 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.

¹⁴⁵ 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.

materials usually used in cultural environments. The [IMPALA Carbon Calculator](#) captures emissions of the recorded music industry, covering main activities such as energy, and water use, waste production, travel, production, and distribution.

These lists of calculators are not exhaustive and focus on calculators specifically designed for the CCS only. In addition, there are many more calculators that allow organisations and individuals to assess their GHG emissions, oftentimes in relation to travel, but also beyond in other areas of their activity. Further recommendations on the use of CO2 calculators and other tools is provided in the Programme greening strategy (section 5.1), Good environmental practice guide (section 5.2) and Programme greening monitoring guide (section 5.3).

Potential options and suggestions for green monitoring

The presentation of a diverse set of emission calculators suggests that there is a large number of tools available projects can use to monitor their GHG emissions. While some of the calculators available online require registration on their websites, the use of the tools is usually free of charge. Many tools further allow a comparison of GHG emissions over time, enabling the users to track their GHG emissions over a longer period of time to identify progress made. Therefore, these tools ensure accessibility for a wide range of users, creating relatively low obstacles for projects to use them.

The calculators presented above are specifically designed for the CCS. They allow projects to store information and calculate the GHG emissions linked to activities that have been identified as main emission-causing activities throughout the interviews and through the Beneficiary survey, including mobility (travel), energy consumption, waste production, material productions, food and catering, etc.

Based on the evidence collected and reviewed, beneficiaries of the Creative Europe Programme could be asked to calculate the GHG emissions linked to their project and to report these estimates as part of the reporting requirements of their respective grant schemes or actions. This information could be collated to gain a better understanding of the GHG emissions of the projects funded by the Programme overall. Generally, this monitoring system could take two forms:

1. Programme beneficiaries are asked to use the same GHG emission calculator. This option has the advantage that data are more comparable across projects. As for example research by the SHIFT project points out, the emissions attributed to the same activity vary across calculators.¹⁴⁶ At the same time, however, main activities vary across strands, schemes, and individual projects, which makes it difficult to identify one calculator that could be easily used by all projects. As a minimum, such a calculator would need to cover:

- Mobility/ travel;
- Energy consumption;
- Waste and water management;
- Use of materials; and

¹⁴⁶ See http://shift-culture.eu/wp-content/uploads/2021/07/SHIFT_Fact-Sheet_Carbon-Calculator_Environmental-Sustainability.pdf.

- Shipping.

Still, a differentiation by strand appears necessary, given the different activities dominating in the audiovisual sectors on the one, and the cultural sectors on the other side.

2. Beneficiaries are free to choose the GHG emission calculator most suitable to their needs. This option fully draws on the diverse landscape of CCS-related calculators. While estimates will vary depending on the calculator used, the calculated GHG emissions might be more accurate, since beneficiaries are able to use the calculator most suitable for the activities delivered by their respective projects. Here, it could be possible to provide beneficiaries with a list of recommended calculators – by strand or groups / clusters of schemes – identifying for each calculator what activities are captured and how the information needs to be provided. As a minimum, the recommended calculators should capture the whole production value chain¹⁴⁷, some strand-specific elements as well as:

- Mobility/ travel;
- Energy consumption;
- Waste and water management;

Consolidating the information provided by beneficiaries, DG EAC could report on annual GHG emissions of the projects funded in the annual monitoring reports for the Creative Europe Programme. Providing data for several years in these reports would facilitate the monitoring of trends. For the main indicators, beneficiaries could also be asked to provide GHG emission estimates in a disaggregated form, to allow conclusions of main areas of improvement over time.

¹⁴⁷ E.g. in the audio-visual industries, calculations often focus only on the production and less so on the streaming of material (reception of signals and server use) – which also has significant impact on the environment.

5.0 Recommendations

The recommendations of this study are presented in the following three sections: the Creative Europe Programme Greening Strategy (Section 5.1), the Good Environmental Practices Guide for the Creative Europe Programme (Section 5.2) and the Creative Europe Monitoring Guide for Programme Greening (Section 5.3).

5.1 Creative Europe Programme greening strategy

Mission statement: Towards a green Creative Europe Programme

Fighting against, mitigating and adapting to climate change and protecting the environment are some of our times' defining challenges. To achieve a liveable and sustainable future, societal actors have to work hand in hand across borders to address the challenges of climate change and environmental degradation.

The European Green Deal is the European Union's response to these challenges. It sets out a vision and strategy for a climate-neutral and sustainable future and has the ambition to transform Europe into the first climate-neutral continent. It aims to reduce CO₂ emissions in the European Union by 55% by 2030 and to become carbon neutral by 2050. To achieve the goals by 2030 and 2050, 30% of the current Multiannual Financial Framework (MFF) needs to be spent to support climate action. The European Green Deal further calls for sustainable resource consumption, focusing investment in green skills and technologies. As a systemic strategy, the European Green Deal aims to mainstream environmental protection, sustainability and the fight against climate change and biodiversity loss across all EU programmes and policies¹⁴⁸.

Achieving the objectives of the European Green Deal requires actions across all sectors in the EU. This includes the cultural and creative sectors (CCS). A recent Market Analysis of the Cultural and Creative Sectors in Europe¹⁴⁹ estimates the CCS to contribute about EUR 413 billion (equivalent to about 5.5%) in terms of value-added and to employ roughly nine million people in the EU. Apart from contributing to the economies, the CCS enrich society by producing meaning and well-being and enhance our quality of life with their cultural, creative, and artistic offer. Notwithstanding the unique value the CCS bring to society, their activities also have an environmental impact. Where many actors actively strive to enhance the sustainability of the CCS, further significant efforts will be needed to achieve the ambitious goals of the European Green Deal.

With data on the greenhouse gas emissions attributable to the CCS mostly missing, only point estimates and anecdotal evidence of the impact of the sector on the environment are available. The cited market analysis identifies the audiovisual and multimedia sectors, visual and performing arts, architecture, heritage, archives, and libraries as particularly relevant in this regard. For example, a recent study estimates that the audiovisual sector of France creates about 3 million tons of CO₂ per year. Yet, other cultural and creative sectors also add to greenhouse gases (GHG) emissions through, e.g. production, energy consumption, and mobility. For example, a study performed for

¹⁴⁸ To measure the reduction of environmental impacts, the European Commission put forward Recommendation on the use of Environmental Footprint methods and updated them in 2021: https://environment.ec.europa.eu/publications/recommendation-use-environmental-footprint-methods_en.

¹⁴⁹ See https://keanet.eu/wp-content/uploads/ccs-market-analysis-europe-012021_EIF-KEA.pdf.

the Kulturstiftung des Bundes (Germany) estimated the yearly carbon emissions of 19 cultural institutions to amount to some 20,000 tonnes of CO₂, equivalent to the yearly emissions caused by 3,000 EU citizens.¹⁵⁰

The Creative Europe Programme of the European Commission (further 'the Commission') can help the CCS to set a roadmap and lead by example to reduce greenhouse gas (GHG) emissions and improve the sectors' environmental practices. Despite the modest scale of EU funding in the sector¹⁵¹, the Creative Europe Programme can act as a catalyst for change. In concrete terms, this means that the Creative Europe Programme can contribute towards achieving the budgetary target of 30 % of Union budget expenditure supporting climate objectives by 2030 and net-zero emissions and mainstreaming environmental awareness within and beyond the Creative Europe Programme by 2050. At the same time, the impact the CCS can have goes well beyond their sectors. Culture and media inspire millions of people and have the potential to raise awareness of the importance of fighting against, mitigating and adapting to climate change and biodiversity preservation and restoration.

Any actions to green the Creative Europe Programme must be aligned with the Programme's overall objectives: to safeguard, develop and promote European cultural and linguistic diversity and heritage; and to increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector. Efforts to reduce the Programme's environmental impact will always need to be considered alongside these overall objectives¹⁵², as Creative Europe inherently fosters cross-border cooperation and exchange to promote diversity, competitiveness, and collaboration.

Vision

The vision of this Creative Europe – Programme Greening Strategy is, without limiting the creative, artistic and editorial freedoms of operators in the cultural and creative sectors, to mainstream environmentally friendly practices and to achieve net zero emissions across the Programme and supported projects, initiatives, and actions, gradually enhancing efforts, stepping up ambitions and reducing environmental impacts of the Programme over time. In doing so, the Programme and the funded projects will serve as Green Deal advocates and lighthouses for the CCS. The Programme will actively raise awareness of the environmental impact of cultural and creative activities, while themselves progressively transitioning to ever greener practices. The actions taken to green the Creative Europe Programme need to accompany and support the main objectives of the programme to safeguard, develop and promote European cultural and linguistic diversity and heritage; and to increase the competitiveness and economic potential of the CCS.

¹⁵⁰ See https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Greenhouse_gas_emission_statistics_-_carbon_footprints#Carbon_dioxide_emissions_associated_with_EU_consumption for the average CO₂ emissions per person in the EU.

¹⁵¹ According to the previous mid-term evaluation of the programme all three predecessor programmes combined only accounted for around 0,2% of all investment in CCS. A recent study by EY on the CCS estimated the turnover of the sectors at EUR 643 billion in 2019, just before the begin of the COVID-19 crisis, see here: https://www.rebuilding-europe.eu/_files/ugd/4b2ba2_1ca8a0803d8b4ced9d2b_683db60c18ae.pdf.

¹⁵² There is an inherent narrative that climate objectives compete or need to be balanced with creative and artistic objectives. Further research is needed to demonstrate the extent greening CCS actually 'conflicts' or 'competes' rather than helps to promote creative and artistic aspirations. In the absence of this cost and benefits evidence for the CCS, it may be more helpful to see programme greening imperative simply alongside i.e., as a parallel dimension of its overall objectives.

Objectives of this strategy

The objective of this strategy is to identify areas where actions are needed and to identify recommendations on what could be practically done to 'green' the Creative Europe Programme in the foreseeable future.¹⁵³ As such, this strategy aims to mainstream greening in the Programme itself by defining a problem statement, describing main greening challenges and opportunities, identifying the roles of the main programme stakeholders in programme greening, and providing a roadmap for this greening. This roadmap encompasses recommendations to strengthen and monitor the Programme's contribution toward the European Green Deal objectives and budget targets for EU spending on climate objectives. The strategy suggests how the Programme can support beneficiaries in their efforts to reflect on these paradigmatic shifts and to green their activities in relation to nature and wildlife in general. The strategy also sets out opportunities to disseminate the information and raise awareness for the green transition in the CCS and beyond.

Scope of the strategy

The scope of this strategy covers the greening of the Creative Europe Programme. Therefore, it covers the CCS only as far as the projects, initiatives, and actions funded by the Programme may have a wider impact on their respective sectors as well as their European and global audiences. While this is not a strategy for greening the CCS overall, it will likely contribute to the greening of the CCS to the extent the Creative Europe Programme influences developments in these sectors, including through exchange of good greening practices and leading the way in structuring the EU support for greening the CCS (again not was a programme objective, but as a modality of programme implementation). While this was not the focus of this strategy, it may also include actions that can be used beyond the Programme e.g. by offering insights for greening other EU programmes, funds and instruments as well as other sectors.

Target groups of the strategy

This strategy and its recommendations aim to steer the discussion among those interested in, responsible for, and affected by the greening of the Creative Europe Programme. Notably, the strategy differentiates roles and responsibilities for:

- **The Commission**, namely DG EAC, DG CNECT, and EACEA, which are overall responsible for the Programme design, its implementation and greening as well as monitoring and evaluation. The Commission will need to define progressively ambitious greening requirements for the Programme and propel the implementation and monitoring of greening supported projects in line with its climate priorities and environmental commitments¹⁵⁴.
- **Programme beneficiaries** that receive funding from the Creative Europe Programme are responsible for greening their respective organisations' practices and procurement as well as their projects supported by the Programme while pursuing the artistic, creative and editorial freedoms within the confines defined

¹⁵³ 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.

¹⁵⁴ There is also a considerable potential for Commission services to learn from each other in greening their respective policy funding programmes.

by Creative Europe calls, procurement specifications and policy coordination activities.

- **Creative Europe Desks** play a double role as Programme beneficiaries and intermediaries that support Creative Europe applicants as well as promote the programme and its results in their respective countries. The Desks are encouraged to reflect on how to green their own organisations and ways of working as beneficiaries of the Programme and also to steer Creative Europe applicants in development of projects that deliver their activities, products and services in an increasingly sustainable way.

Structure of the strategy

This strategy is structured as follows: The starting point for this strategy is to acknowledge what has been done already and the efforts undertaken currently by programme managers to green the programme requirements and by beneficiaries to green their own activities, raise awareness for the green transition among their audiences and monitoring their progress with this internal and external greening. Based on this inventory¹⁵⁵, the main current strengths, weaknesses, opportunities and threats for the greening of the Creative Europe Programme are assessed to derive the problem statement and identify main areas for action. Based on the SWOT analysis and the main areas for action identified, this strategy then outlines the proposed next steps in greening of the Creative Europe Programme structured around four distinct stages of increasing ambition. The strategy then presents a number of steps that programme stakeholders can take towards greening of the Programme during these four distinctive stages¹⁵⁶.

Progress to date: Current efforts and initiatives

Programme greening can draw on achievements of the predecessor Creative Europe Programme (2014-2020). The results of the study on Greening the Creative Europe Programme (further the Greening study) indicate that the predecessor programme supported some 160 projects that promoted sustainability, climate change and environmental objectives. These awareness-raising activities spanned the MEDIA, Culture, and Cross-sectoral strands. Four out of five predecessor programme beneficiaries surveyed for the Greening study indicated that they tried to green their own activities, most notably by selecting more sustainable means of transportation, reducing the environmental impact of meetings and workshops, and opting for more sustainable materials and catering options. As the predecessor Creative Europe Programme did not have formal greening requirements, these findings attest to the willingness and readiness of CCS actors supported by the Programme to green their activities, reduce their environmental footprint, and share their greening experiences with their respective sectors.

¹⁵⁵ Provided by the Ecorys study on Greening the Creative Europe Programme, 2022.

¹⁵⁶ Each stage is characterised by specific goals in the process of Programme greening, that need to be reflected in programme design, call objectives and activities supported. It is not anticipated that all programme stakeholders will go through the programme greening stages at the same time (due to sector, participating country and beneficiary differences). However, the steps will still be useful in guiding the process of greening, even if it is not expected to be uniform.

Greening efforts are further stepped up under the current programme (2021-2027). While no common, programme-wide greening requirements currently exist, greening has been established as a cross-cutting priority in the 2021 and 2022 annual work programmes, and greening requirements have been introduced for a number of actions supported by the current programme. In addition, the current MEDIA schemes include an award criterion for addressing this horizontal greening priority.

Green award criteria¹⁵⁷ were introduced as part of the selection process for applications when answering a call under the MEDIA strand. Yet, findings from the study suggest that greening requirements are not consistently applied under the Programme, which causes challenges to monitoring this Programme area. The issue of specific indicators and reporting requirements on greening for projects selected under the current programme has been addressed by a Monitoring Guide for Programme Greening developed in the context of the Greening study.

The current programme also supports green projects, for example in the mobility scheme for artists and culture professionals ([Culture Moves Europe](#))¹⁵⁸, supporting sustainability actions that contribute to recovery of the European Music Ecosystem ([Musicaire](#)), and 'Perform Europe', which aims to test new forms of more sustainable international touring. It is further integral part of the Commission's [Action Plan to Support Recovery and Transformation for the European Media and Audiovisual sectors](#).

Greening progress has been driven by bottom-up initiatives supported by the Commission. The Open Method of Coordination working group on strengthening the resilience of cultural heritage for climate change developed recommendations to [strengthen the resilience of cultural heritage for climate change](#), notably reflecting upon greening considerations for cultural heritage. In September 2021, Creative Europe MEDIA organised an event during the European Film Forum, '[The Transformation of the European Audiovisual Ecosystem: Towards a more Sustainable and Digital Industry](#)'. A technical working group on carbon emissions measurement in the audiovisual sector launched its work in 2021. In February 2022, the working group members participated in an online workshop, '[Towards a climate-neutral audiovisual sector](#),' co-organised with the European Film Market. The New European Bauhaus initiative connects the European Green Deal to our daily lives and living spaces and aims to inspire a movement to facilitate and steer the transformation of our societies guided by considerations of sustainability, climate goals, circularity, zero pollution, and biodiversity. The initiative's principles create synergies with the bottom-up efforts to green CCS supported by the Creative Europe Programme. The annual sector-specific priorities set for 2022 notably foresee integrating the New European Bauhaus principles in the practices of the fashion, design, and architecture sectors through the [European Cooperation projects and the European Networks of Cultural and Creative organisations](#). In addition, a Commission report on the cultural dimension of sustainable development in EU actions has been published on 9 December 2022¹⁵⁹, identifying the most important programmes, policies and initiatives across all sectors where culture is at the heart of sustainability. The report

¹⁵⁷ I.e., five points for addressing the horizontal greening priority.

¹⁵⁸ The Culture Moves Europe mobility scheme, launched in 2022 following the i-Portunus pilot project. It considered learnings from i-Portunus pilot project regarding green travel, and it encourages participants to use specific types of travel modes depending on the distance between their place of departure and arrival.

¹⁵⁹ <https://culture.ec.europa.eu/news/commission-publishes-new-report-on-culture-for-sustainable-development-in-eu-actions>

gives an overview of ongoing and upcoming projects and actions focusing on environmental sustainability and climate, civil protection, space and industry, research and innovation policies that leverage the potential of CCS to contribute to sustainable development. This work was complemented by the OMC report and recommendations on the role of culture as a driver for sustainability published in September 2022¹⁶⁰.

Peer learning on greening facilitates the exchange among the sectors and collective learning. As highlighted by the Good Environmental Practice Guide produced in the context of the Greening study, a plethora of initiatives, working groups, workshops, conferences, and other ongoing actions aim to improve the environmental impact of virtually all CCS. Creative Europe Desks and European networks and Cooperation projects offer mutual learning activities and capacity building. The exchange of good practices is fairly widespread among beneficiaries and supported by the Desks and the Commission. Culture and MEDIA Desks already actively cooperate to create opportunities to green the Programme. However, the solutions available to date mostly focus on individual sectors or subsectors, promoting particular perspectives or approaches to raising awareness about climate change and environment as well as sector or subsector specific tools and guides, with no approach (including a combination of elements) that would meet the main needs of the various Creative Europe Programme stakeholders.

Problem statement: Challenges and opportunities in greening

The research that underpins this strategy has helped to identify a number of strengths and opportunities, shaping a solid basis on which efforts to green the Creative Europe Programme can be further built. Yet, several challenges and threats remain. Identifying these beneficial and adverse aspects is essential for shaping actions and recommendations for greening the Creative Europe Programme.

Strengths

There is a strong willingness and readiness among policymakers and practitioners alike to green their programme and its supported activities. With the European Green Deal, the European Union set a wide array of policy and legislative initiatives in motion. Many of these affect the CCS directly, such as the [Circular Economy Action Plan](#) or the [EU Strategy for Textiles](#). These initiatives reflect the societal demand for greater sustainability, which the CCS take up. The results of the Greening study show that the sectors supported by the Programme already actively engage in bottom-up initiatives and projects that aim to reduce their environmental footprint and promote more sustainable practices.

Attention placed on sustainability has led to the creation of a large number of greening initiatives and actions. Numerous resources and greening guidelines have been developed over the past years, encompassing (almost) all sectors of the CCS. These can serve as an essential input to the greening of the Programme. Please see the Good Environmental Practice Guide developed as one of the final outputs of the Greening

¹⁶⁰ https://ec.europa.eu/commission/presscorner/detail/en/ip_22_5726

study that makes sense of how these numerous initiatives, resources and guides can be practically useful for programme beneficiaries and applicants.

As an interface between the Commission and the Creative Europe beneficiaries the Desks have a unique role to play in the green transition of the Programme. They represent a network of intermediaries, supporting applicants and beneficiaries of the Programme alike. They are highly familiar with both the needs of the CCS actors in their countries and the EU policies supporting the Culture and Audiovisual sectors, and hence can play a central role in translating Programme greening requirements to applicants and their support needs to the Commission. They are embedded in their national discourses and contexts, and thus ideally placed to assess national greening needs and challenges.

Weaknesses

The choice of sustainability can still be costly. Reducing CO2 emissions by selecting alternative means of transport, procuring more sustainable materials, or acquiring and training staff to enhance their knowledge and skills can create additional financial burdens or (costly) delays for beneficiaries. During consultations delivered in the context of the Greening study, Desks and programme beneficiaries alike pointed out that less sustainable options are often chosen to reduce project costs. They flagged that further reflection is needed on eligible greening costs under the Creative Europe Programme to facilitate transition towards a greener Programme¹⁶¹.

Uncertainties and a lack of technical knowledge limit further progress. There is a common concern among Programme stakeholders consulted that they lack knowledge, training and capacity to identify the most sustainable options or how to implement them. Beneficiaries report that they struggle to develop sustainability strategies, and Desks are not trained to advise applicants and beneficiaries sufficiently. Similarly, the managing authorities report that they struggle to critically assess the sustainability strategies of applicants or provide guidance to beneficiaries on actions they can take to reduce their environmental impact.

A lack of overarching coordination weakens greening efforts. There is a multitude of ongoing initiatives within the Programme and beyond. Many actors are involved in several of them, and there is a risk of duplication of work and a lack of systematic exchange that could enhance the efficiency of efforts to green the Programme. The recommendations of the Greening study, provided in three annexes to the Final report, including this Programme Greening Strategy, Good Environmental Practice Guide and Monitoring Guide for Programme Greening constitute a comprehensive framework for delivering Creative Europe Programme greening.

A lack of data undermines the capacity of the Programme to monitor progress in the medium to long term. Currently, beneficiaries are not required to report on their greening efforts systematically. Consequently, the managing authorities of the Programme have to rely on indirect, imperfect and anecdotal information about the state of play in the greening of the Programme. While the Greening study underlying this

¹⁶¹ Please see the Monitoring Guide for Programme Greening for recommendations of the Greening study related to eligible greening costs.

strategy provides more precise information, it can only offer a snapshot in time. The Monitoring Guide for Programme Greening developed in the context of the Greening study offers a list of feasible indicators and data collection methods for closing this data gap.

Lack of consistent steering for greening across the programme has so far weakened the coherence and effectiveness of the Programme's greening approach. While programme applicants are required to illustrate what their project will do to address the horizontal greening priority¹⁶², there are no harmonised requirements for supported projects to monitor and report on how they greened their supported project. This situation leads to a lack of steering of the Programme overall towards greater sustainability. According to the evidence collected by the Greening study there is a need to require and assess whether project applications address the horizontal greening priority and include efforts to green supported projects more explicitly and systematically.

Opportunities

Policy currently favours and supports the green transition. The strategies put in place at the EU level through the European Green Deal and related policies provide a robust framework, including European Climate Law¹⁶³, for the transition. These policies incentivise, favour and demand efforts to green EU programmes. Also at national level, governments take action to strengthen the green transition. The geopolitical circumstances that the EU is facing today further underline our dependency on burning fossil fuels and the need for sustainable solutions. The Programme can serve as a lighthouse, promoting good practices beyond its scope and across the CCS.

There is a strong societal drive towards greater sustainability.¹⁶⁴ This implies that, over time, it will become easier and cheaper to choose from sustainable options. As societies and technologies will become greener, the environmental impact of the Creative Europe Programme will likely decrease over time, while the audiences of programme beneficiaries will demand and favour greener ideas, creative services, and products.

CCS operators want to achieve the transition towards sustainability. Great efforts are already made by CCS actors to offer more sustainable cultural and creative services, performances, and products. These efforts stem from the intrinsic motivation of CCS operators that realise that societal action is needed to reduce our environmental footprint, as well as a growing demand among the audiences who are also increasingly aware of the impact human activity can have on the environment.

Besides its harm, the COVID crisis initiated development. Restrictions and lockdowns accelerated the development, uptake, and acceptance of digital tools and remote formats of delivery and performance. Not all of these new ways of working are ideal, especially for the CCS, and they create environmental externalities as well. Yet,

¹⁶² Applicants can receive 5 award points for this part of the MEDIA application process.

¹⁶³ https://climate.ec.europa.eu/eu-action/european-green-deal/european-climate-law_en and <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32021R1119>

¹⁶⁴ Open Method of Coordination expert group on the cultural dimension of sustainable development started developing its conclusions in early 2022. Available at: <https://op.europa.eu/en/publication-detail/-/publication/0380f31c-37c9-11ed-9c68-01aa75ed71a1>

their disruptive power opens up opportunities for CCS operators to test and establish new practices and ideas.

Threats

The COVID-19 pandemic has impacted the CCS severely. As recognised in the [Updated 2020 New Industrial Strategy](#), the COVID-19 pandemic has affected European industries deeply. The CCS suffered in particular, as the creative and cultural sectors were highly affected by social distancing restrictions and the weakened economic situation of citizens. The pandemic's lasting impacts have shifted actors' prioritisation towards recovery, which risks undermining their efforts and interest in investing in more sustainable solutions (which may be aiding the economic recovery).

Economies remain on the brink of recession with energy prices skyrocketing. Supply chains are under pressure, weakening the economies in times of high inflation, driven partially by rising energy costs, increasing uncertainties even further. These developments risk leading to an economic downturn that reduces the momentum for the green transition as societies focus on safeguarding their standard of living.

Heightened geopolitical tensions shift the attention of society. With the Russian war of aggression against Ukraine in early 2022, public debate and policy efforts focus on security policy, strengthening the defensive capacities of the EU, and support to Ukraine. While these debates are needed to ensure the safety and well-being of European citizens, geopolitical tensions and uncertainties deviate attention from the challenges that climate change and environmental destruction poses to societies across the world.

Figure 10: Strength and weaknesses of as well as opportunities and threats for the greening of Creative Europe



What next: Towards a green Creative Europe Programme

The assessment of the strengths illustrates a lot of potential, while the weaknesses point to some of the main areas of further action for all stakeholders involved. Opportunities and threats hint at the wider context the greening efforts will take place in in the following years. Building on these considerations, this section sets out the overall strategy for the greening of the Creative Europe Programme. It develops several recommended actions to operationalise and implement this strategy.

Several key principles guide the development of this strategy:

- The underlying concept for this strategy is to make gradual progress that is feasible and realistic. It should be driven by all programme stakeholders, considering their national, sectorial, and competitive contexts, and the resources available to them.
- Recognising beneficiaries' past and current internal and external greening efforts is the starting point. This includes the initiatives, good practice examples and achievements within the CCS that link to the Creative Europe Programme.
- In addition, any strategy to green the Creative Europe Programme needs to be consistent with the current objectives of the Programme. It needs to complement and support these Programme objectives.

More specifically the greening of the Creative Europe Programme should follow:

- **A gradual progression.** The green transition of the Creative Europe Programme needs to be gradual, following a step-by-step approach with ambitions increasing over time to ensure that milestones are achievable and no actors, sectors or participating countries are left behind.
- **A progression of different speeds.** Some stakeholders have already advanced further in their greening efforts, and some activities will be easier for the CCS to green than others. National and sectoral specificities similarly set the context in which the efforts of the stakeholders will take place, leading to a progression where the stakeholders will advance at different paces. Efforts to green the Creative Europe Programme need to acknowledge these differences.
- **An inclusive approach.** The green transition of the Create Europe Programme cannot be achieved without the buy-in, expertise and voices of the CCS operators, and more specifically the Creative Europe Programme beneficiaries and applicants. Continuous monitoring and research into progress with Creative Europe Programme greening will be important to ensure that the programme greening takes place at a pace that is feasible and driven by the needs of CCS.
- **A holistic approach.** The Creative Europe Programme supports a range of culture and media sub-sectors. Many of the challenges are similar across the sectors and Programme strands. While acknowledging differences that are sector- or strand-specific, this strategy builds on the common challenges of the CCS.

- **A combined bottom-up and top-down approach.** Green transition of the programme needs to be driven by all its main stakeholders, bottom-up by Creative Europe beneficiaries with top-down by Programme managers. Therefore, this strategy builds on a bottom-up initiative incentivised, strengthened, and coordinated by the Programme management.
- **Achieving an organic transition.** There is no need to reinvent the wheel. There are already many initiatives across the Strands to green activities, and the CCS are actively engaging in discussions and actions to become more sustainable. This strategy acknowledges that and builds on these efforts to draw on existing initiatives, tools and good practices.

The strategy to achieve the greening of the Creative Europe Programme revolves over four incremental stages. Each stage leads to gradually increasing ambitions for the Commission, Desks, applicants and beneficiaries of the Programme. The figure below visualises the main aspects of each stage. Implementing these stages requires active participation and cooperation among all stakeholders involved. Considering the size of the programme¹⁶⁵ bringing about this change will also require time.

The dynamics of the transition towards a green Creative Europe Programme will partly rely on the development of the threats and opportunities described above and partly determined by the seven-year programming cycle of the Programme itself.

The proposed four stages of programme greening do not necessarily need to correspond to the four multi-annual planning periods leading up to 2050. Projects and sub-sectors supported by Creative Europe, its schemes, actions, and programme strands could undergo the four stages of greening at different and overlapping paces. As the new programming cycle commenced in 2021, there is time for gradual and voluntary greening over this and the following programming periods.

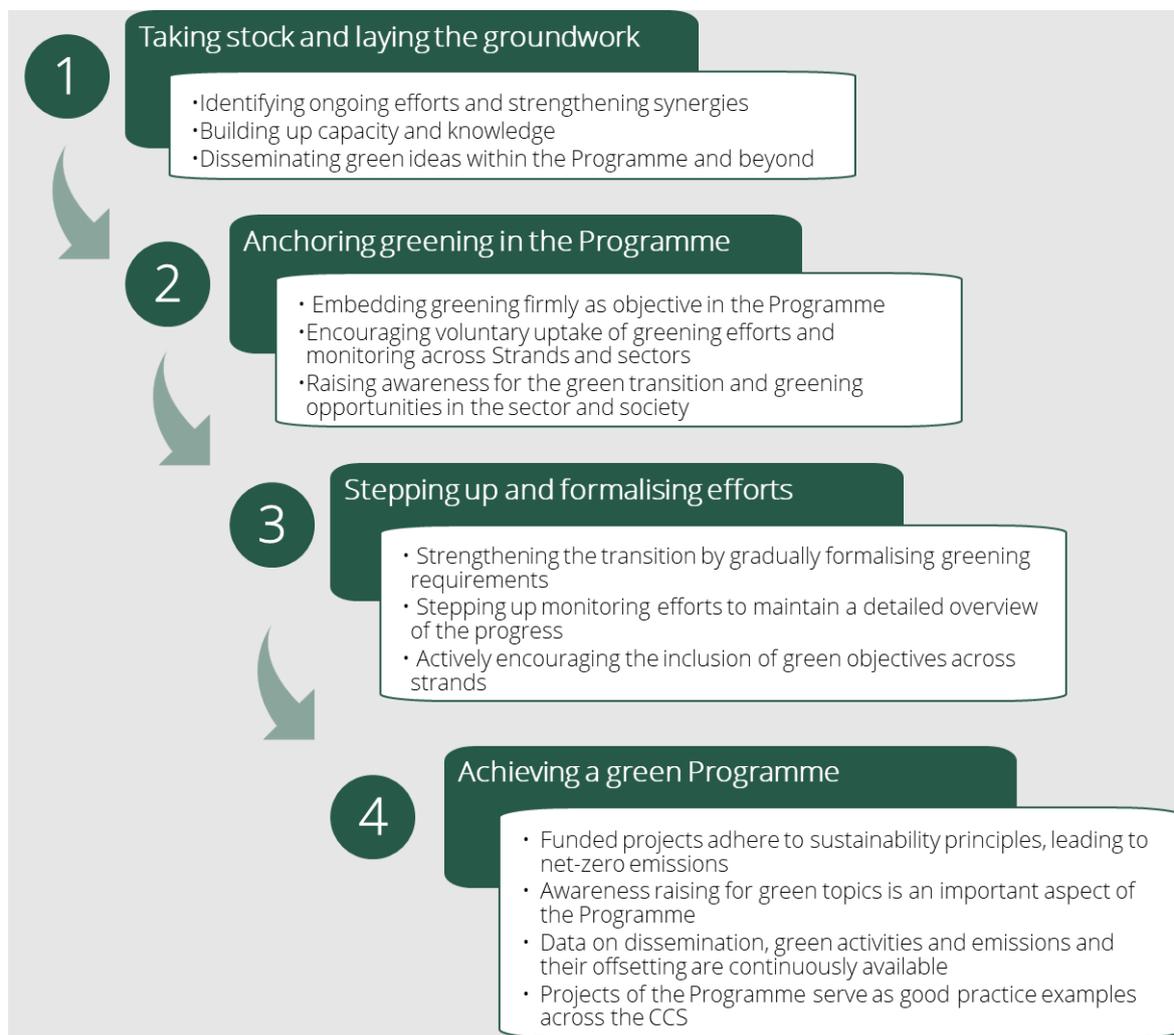
As the starting points for greening will vary depending on the national and regional context, sector, and subsector, as well as the type of CCS operator, also the various actions and operators supported by the Programme are likely to go through the greening stages at various paces and speeds. Generally, larger CCS operators will find it easier to adjust to the green transition due to specialisation as well as the availability of skills and other resources, while the transition for micro, small and medium sized operators will take more time.

While CCS operators supported by the Programme will have various points of departure, lengths and complexities of their green journeys, it is imperative that the green transition of Creative Europe is inclusive to all (with policy measures considering the lowest common denominator) with the same objective of achieving climate neutrality by 2050. The greening of the Creative Europe Programme is embedded in the wider societal and technological green transition. Through efforts across economic sectors to reduce the environmental impact of their actions, over time, it will be easier for projects to ensure that their activities are sustainable and climate neutral¹⁶⁶.

¹⁶⁵ Creative Europe supported around 1,000 projects in 2019 and 2020.

¹⁶⁶ As for example energy will increasingly stem from renewable sources and transport reduces their carbon emissions, projects will become greener compared to today, even without further action.

Figure 11: Incremental stages towards a green Creative Europe Programme



The following section sketches this transition out in a stylised and idealised form, showcasing how the different stages feed into and build on one another.

Taking stock and laying the groundwork

Timeframe: Past and current programming period

The first stage of the strategy focuses on an in-depth understanding of the extent of current greening of the Creative Europe Programme, identifying ongoing activities and initiatives that can be built on and used as starting point for future efforts. According to the findings of the Greening study, Four out of five predecessor programme beneficiaries green their activities already or pursue green objectives within and beyond the CCS. To a lesser extent, they also already monitor their environmental impact and calculate their CO₂ emissions. The study has also identified many ongoing efforts on the side of the Commission, the Desks, and across CCS, driving and coordinating efforts to achieve greater sector sustainability.

Therefore, the first stage of the strategy is already well underway and can be further strengthened during the current programming period. The Commission can encourage beneficiaries to continue and increase their greening efforts. The Commission can coordinate and – to the extent possible – provide resources to Desks and beneficiaries to enhance their capacity and knowledge base for greening all types of projects and actions supported by the Programme. Building on voluntary greening initiatives and mainstreaming activities already delivered by Programme beneficiaries, the Commission can facilitate peer learning and good practice exchange that can further step up the already existing greening efforts.

Using the Programme funding as additional incentive for the greening that is already delivered bottom-up by programme beneficiaries, during this first stage the Commission can recognise, valorise and promote sustainable practices, green creative ideas and mainstreaming of sustainable practices that are already delivered and proposed by supported projects. It can also start applying and testing green indicators and monitoring methodologies proposed in the Monitoring Guide for Programme Greening delivered with the Final report of the Greening study.

Finally, the Commission could also pilot new schemes (as suggested by the recommendations presented below), most notably to build up capacity among Desks to support Programme applicants and beneficiaries in greening the methodologies of their projects as well as to foster exchange and peer-learning among supported projects that would help them to further green their activities. As suggested in the Monitoring Guide for Programme Greening these new actions, monitoring and reporting requirements could be already piloted during the current programming period.

Anchoring greening in the programme

Timeframe: current and upcoming programming period

The second stage builds on the stock-taking, testing and validation efforts of the first phase and seeks to anchor successful greening practices in the programme design. During this phase, post 2027, Greening could be introduced as a Programme wide horizontal priority under the Regulation for a potential Creative Europe successor programme, with minimum requirements for supported projects to address this priority. Embedding greening firmly as a transversal objective will signal its importance to applicants, beneficiaries, Desks, as well as programme managers. By the beginning of this phase the green key performance indicators (KPIs), monitoring practices and approach to eligible greening costs, put forward in the Monitoring Guide for Programme Greening, should be thoroughly tested in time for solid monitoring data on programme greening and contribution to climate objectives to be available by 2030.

During this phase the programme managing authorities will continue to promote mutual learning and exchange of experience on good greening practices within and beyond the programme, detailing these in the annual monitoring reports and mainstreaming these via Programme Desks and dedicated schemes for development of green skills and competences among programme beneficiaries, supporting them in greening their supported projects. Dedicated greening schemes (recommended below) will help programme beneficiaries to green their activities and to continuously build on each

other's achievements in promoting sustainability objectives, mainstreaming greening within programme design and delivery.

Stepping up and formalising efforts

Timeframe: future programmes starting 2035 and 2043

During the third greening stage, efforts of the Programme beneficiaries, Desks, and programme managers to promote sustainability of Creative Europe supported actions will be formalised and gradually stepped up to align with the 2050 climate neutrality target. During this stage the green transition of the programme sustainability concerns will become a natural part of projects benefitting from Creative Europe support. Projects will not only be asked to report on their efforts to green their Programme-supported activities, but also provide concrete and solid evidence of the results and impacts of their project greening as well as their climate and environmental mainstreaming activities (in terms of number of people reached and engaged, learning outcomes and behavioural changes achieved).

During this phase programme beneficiaries will also be required to start to systematically monitor and report on their CO₂ emissions. The green monitoring data collected via these increasingly widespread programme practices will allow programme managers to come up with initial estimates of the environmental impact of successor Creative Europe Programme overall as well as to assess where further action and support are needed to improve the sustainability of the possible successor programme. Competition (for programme funds) will drive Programme beneficiaries to select the most effective CO₂ calculators for monitoring and reporting purposes¹⁶⁷.

It is anticipated that by the end of this phase actions supporting programme greening and sustainability mainstreaming among beneficiaries' audiences have become an integrated part of the programme. Desks are regularly trained in green developments in their respective programme sectors and feel comfortable guiding applicants and project beneficiaries in enhancing the sustainability of their projects and can signpost these to relevant green consultancy, advisory and technical services. It is also anticipated that by the end of this phase programme managers, beneficiaries and Desks have acquired the necessary technical know-how and experience in conceiving projects that aspire to be climate neutral.

Achieving a fully green Creative Europe Programme

Timeframe: towards 2050, earlier where possible

With the fourth and last stage, the transition towards a fully green Creative Europe Programme will be completed. In their applications, projects clearly describe their strategy to ensure a sustainable and climate-neutral implementation. As a norm, applicants will choose environmentally friendly activities for their projects, minimising the potential environmental impact of their Programme supported projects. With their

¹⁶⁷ Including calculators that may be developed and provided by the Commission with integrated and standardised pan-European methodologies.

activities, many will promote more sustainable practices among European audiences or mitigate with activities foreseen in their greening strategies.

It is anticipated that during this stage programme beneficiaries have become proficient in addressing the programme requirements for green reporting. Where they are in doubt, they can turn to the Creative Europe Desks for advice and support in developing an application for a project that is climate neutral. During this phase beneficiaries have come to use the most effective CO₂ calculators (or services / tools that produce the calculations for them) for their specific sector or subsector. Programme contributions to the Green Deal objectives and EU spending on climate objectives are calculated via a centralised system for all EU grant programmes.

As the green transition encompasses society at large, it is foreseen that green alternatives to products, services, and production processes will have become cheaper and more widely available. Where this is not the case, the Creative Europe Programme will provide financial support in line with its objectives. Reports on emissions of CO₂ for potential successor Creative Europe Programme are produced annually, providing a breakdown by strand and action. The Programme is seen as a role model for greening CCS and other EU grant programmes.

Recommended actions

Several actions are recommended to enable and accompany the green transition of the Creative Europe Programme, building on strengths and opportunities and considering the weaknesses and threats to the current greening efforts identified above. In general, this strategy differentiates the following type of recommended actions:

- Voluntary and bottom-up actions that are mostly driven by the beneficiaries of the Programme;
- Formalisation of current greening efforts that aim at acknowledging and perpetuating efforts;
- Mainstreaming systematic assessment against the greening priority in project evaluation;
- New green budget lines that provide resources and incentives for applicants and beneficiaries;
- Adjusting actions to promote greening and to enhance greening knowledge, skills and competencies; and,
- Adjustment of reporting requirements that improve the monitoring of greening efforts.

Voluntary and bottom-up actions

The actions captured under this heading can help draw on and expand the many bottom-up and beneficiary-driven initiatives identified by the Greening study. Acknowledging their role and giving beneficiaries sufficient space to drive the process will be key to a successful green transition. The recommended actions include:

- Continue to coordinate beneficiaries' efforts: Building on their strong relations with Desks and the beneficiaries, provide further coordination support to link different greening initiatives and foster exchange on them within and across strands to realise synergies and avoid overlaps. The Commission is in an ideal position to foster these types of exchanges that are aligned with Programme's objective to strengthen cross-border cooperation.
- Foster peer learning and good practice exchange: The best way for programme beneficiaries to develop and enhance their capabilities is to learn from example. The Greening study has identified peer-learning initiatives that can be promoted further. In addition, the Good environmental practice guide provides a compilation of sector-specific guidelines and good practice examples that can help applicants and beneficiaries alike.
- Showcase green projects: Consider defining green programme labels that motivate projects to green their objectives and activities further or help them promote their efforts more widely. Examples of possible labels could include: 'considerable progress in greening project activities', 'project of relevance to the European Green Deal objectives', or 'project includes green innovation'. With the labels assigned during project evaluation recognise and reward projects with good and innovative green ideas while respecting applicants' creative, artistic and editorial freedoms. The labels assigned during project evaluation can then be further used in monitoring Programme greening as detailed in the Monitoring Guide for Programme Greening.
- Establish and promote frontrunners. Acknowledge the different starting points and paces of CCS actors and projects that benefit from Creative Europe support by identifying and promoting those that are particularly advanced or interested in greening their activities. Develop a format (e.g. through peer learning) via which frontrunners can act as ambassadors, promoting their ideas and successes to other actors in their sector or beyond. Consider also fostering connections between networks and initiatives to realise spill-over effects and showcase similarities in the challenges and possible solutions across sectors and strands. The efforts of frontrunners can be particularly important in the first two stages of the transition.
- Consider setting up an online platform as a one stop shop for projects, desks, and the wider CCS: Building on the material collected for this study and especially the Good Environmental Practice Guide, the managing authorities could consider creating an online platform to facilitate the exchange and capacity building across the CCS. The platform could feature examples from across the Strands and schemes and feature cases as well as general good practice examples and guidelines to inspire projects further. Providing continuous updates and an opportunity for projects, desks, and other stakeholders to contribute and share their good practices will ensure that the content of the page remains topical and develops dynamically in parallel to the greening efforts of the Programme. The managing authorities could consider if this online platform should be created as stand-alone website or integrated into the existing infrastructure, for example

under <https://culture.ec.europa.eu/creative-europe>, to maximise the visibility of this platform. The platform will also be an ideal format to report on the ongoing efforts of the Programme to green its activities and could feature dynamic charts and visuals that report the data collected as specified in the Monitoring Guide for Programme Greening.

Formalising current greening efforts

This type of actions aims at providing the right basis on which the green transition of the Creative Europe Programme is based. The actions should aim at acknowledging and formalising current efforts, providing the Commission, Desks, and projects with sufficient certainty on the greening aims and a shared understanding of what greening actions from all key programme stakeholders. The recommended actions include:

- Introduce greening as formal horizontal priority for the programme: In the legislation for the next programming period, include an explicit mention of a programme-wide i.e., transversal and horizontal greening priority¹⁶⁸. It would need to be explicitly mentioned as a horizontal priority in the body of the Programme Regulation. This would allow Programme managers to introduce and justify minimum requirements for supported projects to address this priority. Including greening as a horizontal priority for the whole programme will also create necessary visibility for the greening imperative, allow stepping up its ambition and help to harmonise approach to programme greening across its strands.
- Create green programme monitoring and evaluation categories: Building on the mapping of the internal and external dimensions of green projects provided by the Greening study, a categorisation of supported projects could be developed by the type of greening objectives and the area of project greening. For the greening objectives, the study identified 'green awareness raising', 'green capacity building', 'development of green tools or instruments', and 'greener vision for Europe' as the main categories. For internal project greening, these monitoring and evaluation categories as well as their corresponding indicators have been established by the Greening study¹⁶⁹. In following programming periods, these categories could be used by evaluators during the application stage to assess the extent of internal project greening. The green labels and monitoring indicators, detailed in the Monitoring Guide for Programme Greening, can also help to increase the visibility of different greening efforts through green reporting and promotion of greening progress achieved. They will also be instrumental in monitoring the pace of green transition, in calculating Programme spending on climate objectives, recognising and showcasing projects making a swift progress with greening their activities, promoting environmental preservation, climate neutrality as well as green innovation and experimentation in CCS.

¹⁶⁸ Currently, greening is only mentioned in the preamble of the Programme Regulation. Please see point 36 of the preamble of the Regulation (EU) 2021/818 establishing the Creative Europe Programme (2021 to 2027), available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32021R0818>

¹⁶⁹ These range from travel and catering to communication, accommodation, and events (please see the study for a complete list).

Mainstreaming greening in the project evaluation

The below recommendations will help to anchor and streamline greening requirements firmly in the project evaluation. As the artistic, creative and editorial freedoms prohibit evaluation of projects' applications in terms of mainstreaming climate actions (i.e., the external dimension of greening), the evaluation needs to focus on the internal dimension i.e., assessing if and how projects that have applied to receive programme support intend to limit the environmental impacts of their activities. This entails the following actions:

- Provide systematic assessment of applications against the horizontal greening priority. The results of the Greening study show that under relevance criterion the extent project applicants address the horizontal greening priority is assessed in combination and often interchangeably with other horizontal priorities e.g. digitalisation, inclusion and diversity. The extent project applications address the horizontal greening priority under the relevance assessment needs to be evaluated separately from the other horizontal priorities.
- Introduce greening as a stand-alone and universal quality criterion in programme calls¹⁷⁰: To reflect the ambition of greening the Programme in the project evaluation adequately, consider treating greening as a stand-alone element of the evaluation under quality evaluation criterion. The findings of the Greening study suggest that many schemes across the three strands already award points if applicants can provide a greening (sustainability) strategy for their project to be supported or for their organisation as a whole. This requirement needs to be included consistently across all strands and schemes.
- Harmonise the approach to green quality criterion across all strands and schemes: The interpretation and application of existing greening criteria differ across strands and sometimes even within schemes. Further efforts are needed to harmonise sustainability assessment criteria. All applicants should be required to demonstrate how they intend to reduce the climate and environmental impact of their project's activities during the application stage. However, the applicants that have a comprehensive greening / sustainability strategy for their project to be supported or for their organisation as a whole (and where relevant for their partners' organisations) could simply tick a box and upload these strategies for evaluators to review (and forego the need to describe how they intend to address the horizontal greening priority during their proposed project).
- Apply greater evaluation scrutiny and increasing demands for sustainability over time. In line with the four-phase approach proposed in this strategy, and the respective focus during each of these stages, it is anticipated that requirements for internal greening of supported project activities will increase in line with growing opportunities and abilities of project applicants to deliver more climate neutral projects. Hence, scrutiny and demands for applicants to address sustainability of their projects as one of the criteria against which their project applications will be assessed will also need to be increased. Call documents could

¹⁷⁰ If greening is introduced as a stand-alone and universal quality criterion in programme calls, the experience and knowledge gained through the MEDIA Strand which already introduced specific points for greening in 2021 should be considered.

specify minimum requirements applicants need to comply with to gain points on this award criterion. Increasing overall consistency and clarity on what the award requirements entail will enhance the objectivity of the assessment and make it easier for Desks to provide advice. The starting point in this process of increasing demands for quality of project greening could be the guiding principles for the 'Do no significant harm' principle developed under the Recovery and Resilience Facility (RRF).¹⁷¹

- Train the evaluators of project applications in the new sustainability assessment, in what constitutes more sustainable project practices and greening good practices. The findings of the Greening study suggest that currently, experts EACEA engages for the assessment of project applications lack guidance and training as well as clear instructions for assessing sustainability of projects to be potentially supported by Creative Europe in a harmonised manner. In addition to the recommendations above, training could be provided to application evaluators on how to assess the relevance and quality of project greening proposals, including instructions on how to review projects' methodologies or strategies for reducing their climate and environmental impacts as well as guidelines identifying more or less sustainable modes of travel, procurement, energy sources, etc. The RRF guidelines mentioned above and the Good environmental practices guide for Creative Europe Programme developed in the context of the Greening study could serve as starting point for this guidance.

Promoting green costs, capacity and procurement

The recommendations listed below aim to enhance the support available to programme beneficiaries in greening their supported projects. Results of the Greening study suggest that currently green alternatives to activities, products, services, etc. chosen are available yet are perceived to be too expensive or might lead to cost-intensive delays or changes to what was initially planned by supported projects. Therefore, to set the right incentives for beneficiaries to enhance their greening efforts and to minimise potential barriers for smaller and less affluent applicants and project initiators, the Creative Europe Programme could explore opportunities to supporting Programme greening under the current actions and administrative provisions. Based on the findings and conclusions of the Greening study actions providing support for the greening of supported projects could take the following forms:

- Invite supported projects to use more sustainable travel, subsistence and green procurement: Many beneficiaries express concerns that currently, not all costs for more sustainable options are eligible and thus reimbursed under the Creative Europe Programme. However, managing authorities stress that more sustainable options are already eligible. To overcome this lack of common understanding, projects could receive more and more targeted information that provides them with a better understanding of the eligible greening costs (e.g. for travel arrangements or the procurement of greener resources, materials or utilities). The Monitoring Guide for Programme Greening also includes a list of

¹⁷¹ https://ec.europa.eu/info/sites/default/files/2021_02_18_epc_do_not_significant_harm_-technical_guidance_by_the_commission.pdf and https://ec.europa.eu/info/sites/default/files/c2021_1054_en.pdf

recommended eligible greening costs that could be covered under future programmes.¹⁷²

- Support the development of green expertise and green capacity building within the programme: As proposed in the Monitoring Guide for Programme Greening, consider funding efforts of projects to enhance their knowledge and skills on sustainability and the sustainable implementation of projects via eligible greening costs. For projects that can demonstrate how training (also on how to obtain green certification) or other green capacity building measures will help them to green their supported project, the costs related to the use of these green services could be covered by eligible greening costs. This type of capacity building and training could be particularly relevant for Desks that often are the first contact point for projects seeking information on how to green their activities.
- Incentivise procurement of greener goods and services than supported project would typically use: Programme applicants and beneficiaries may struggle to develop sustainability strategies or to green their project activities without professional advice or support. They may require input from greening consultants or other advisory services. As proposed in the Monitoring Guide for Programme Greening partners of supported projects should consider procuring goods and services of providers that can also demonstrate their environmental commitments or provide evidence that attest that their services are (or aim to be) climate neutral. The procurement of these more sustainable goods and services could be covered as eligible greening costs under the Creative Europe Programme to enhance the robustness of the supported projects greening strategies and to promote more sustainable support services solutions. Due to the nature of the Programme, only costs acquired during project implementation should be eligible for reimbursement. This includes, for example, costs to measure the ecological footprint of supported projects (see adjustment of reporting requirements below), as well as costs of green consultants, evaluation or auditing services that are climate neutral.

Developing actions to promote and integrate greening

The recommendations outlined below aim to anchor Programme greening within its strands and actions. Actions to promote greening can be integrated into existing Creative Europe schemes or take the form of public procurement:

- Support for knowledge exchange and peer learning among beneficiaries: As the Greening study highlights, lack of knowledge and capacity is often a key barrier to further greening of supported projects. At the same time, the study also suggests that many efforts are already made to build capacity, share knowledge, and disseminate good greening practices. Knowledge exchange and peer learning among programme beneficiaries could take place within the existing schemes (e.g. networks, platforms, festivals, cooperation and co-production

172 Where beneficiaries need to invest in their infrastructure and technologies, explore complementarities between the Creative Europe Programme and other EU funds that support the CCS, which can be identified via the CulturEU Funding Guide: <https://culture.ec.europa.eu/funding/cultureu-funding-guide>.

- projects) as well as via dedicated green procurement calls focused on promoting knowledge exchange and peer learning under the Cross-sectoral strand.
- Consider further strengthening the capacity building among Desks: As the study suggests, Creative Europe Desks receive many enquiries from applicants and beneficiaries interested in greening their applications or supported project activities. Currently, many Desks do not have the required knowledge and capacity to advise these projects. Therefore, consider using the Cross-sectoral strand to address Desks training needs for providing guidance on Creative Europe application and project greening. Building up the green capacity among Desks can potentially have a significant multiplier effect. Green capacity building for Creative Europe Desks could entail training activities, peer learning, and other modes of capacity building (e.g. guides, factsheets¹⁷³, good practices).
 - Consider providing supported projects with green consultancy services aimed at greening their project practices: Explore a possibility to provide green consultancy services to supported projects via other supported projects (e.g. networks or platforms) or via a dedicated technical assistance project selected via a competitive procedure to build on beneficiaries' on-going efforts to green their project, support their greening efforts and direct them towards effective green strategies and solutions. The availability of these services may have a strong signalling effect across the Programme, even for beneficiaries that do not chose to take part in them (suggesting that their peers are receiving greening support and guidance that may also benefit their project).
 - Set up new green prizes for excellence in programme greening. Consider launching an annual award of prize that acknowledges the efforts made by programme beneficiaries in greening their supported project activities, mainstreaming climate actions among their audiences and driving the greening across the programme e.g. with creative ideas, effective practices, or prominent greening activities. Following the two dimensions identified by the Greening study, there could be a prize for a project that shows excellence in internal greening of any of its supported project activities (from methodologies to implementation, monitoring and reporting), as well as a prize for a project that shows outstanding achievements in raising awareness for sustainability and environmental issues. In addition, to recognise the efforts of programme managers and Desks, there could also be a prize for the initiative that had most impact on greening the programme as a whole that particular year. Projects, programme managers and Desks would be invited to apply for the prizes. The process would help to identify frontrunners across the programme, and incentivise winning projects and individuals with recognition, but also others to step up and promote their work on programme greening.

Adjusting of reporting requirements on greening

The recommendations presented below aim to enhance the knowledge base on the state of the green transition and to increase the accountability of all actors involved in the

¹⁷³ E.g. on more sustainable practices or less carbon intensive energy sources.

Creative Europe Programme greening. Currently, neither beneficiaries nor the Commission is required to report on the greening efforts under the Creative Europe Programme, which makes it difficult to assess the current state of play and to measure any greening progress made over time. The following actions can help to improve this situation (please note that the Monitoring Guide for Programme Greening contains a more comprehensive overview of recommendations in this area):

- Cover supported projects greening efforts in their reporting: The reporting requirements for beneficiaries provide the ideal channel through which information on greening efforts can be looped back to the Commission. The evidence collected during the Greening study suggests that currently, only a few projects explicitly report on their greening efforts, and the way beneficiaries report on their efforts differs substantially. To start with, the Commission could require beneficiaries across all strands and schemes to report if they have put in place a genuine greening strategy for their supported project or organisation or alternatively systematically ask them to describe the actions they will take to address the horizontal greening priority of the Programme. In addition, programme beneficiaries would need to provide information to substantiate the reimbursement of their eligible greening costs.
- Report on the share and value of supported projects pursuing green objectives: The Monitoring Guide for Programme Greening proposes four indicators for assessing the nature and volume of Creative Europe supported projects that promote fight against climate change, environmental and sustainability objectives. With the information collected by external researchers against these indicators the Commission can report the extent Programme contributes to mainstreaming climate actions to the European Parliament and the Council of the European Union as well as the interested public at large at interim and ex-post evaluation stages of the programme implementation. The Monitoring Guide for Programme Greening also includes five indicators for assessing the Programme contribution towards the European Green Deal objectives for this this institutional accountability.

5.2 Good environmental practices guide for Creative Europe programme

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.

	<p>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.</p>
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	<p>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.</p>
	<p>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.</p>
	<p>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.</p>
	<p>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.</p>

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)¹⁷⁴, 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 resources¹⁷⁵ 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 2022.¹⁷⁶

¹⁷⁴ Including the news and media sector

¹⁷⁵ 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.

¹⁷⁶ 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.¹⁷⁷ 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 greening¹⁷⁸ 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.

Please note the two annexes to this guide are included in Annex 2 of this report.

¹⁷⁷ 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.

¹⁷⁸ '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.

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.

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. The table below presents how key environmental activities and practices can be adopted progressively¹⁷⁹ by Creative Europe beneficiaries within their organisations or programme-supported projects.

¹⁷⁹ 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 9: 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 footprint¹⁸⁰	<ul style="list-style-type: none"> • Create a list of the main activities that an organisation / supported project carries out that produce most CO2 emissions. • Calculate the emissions from these activities using available information (e.g. number of tonnes of CO2 emissions due to project travel each year) and available CO2 conversion factors and other environmental impacts such as waste, recycling rates etc.¹⁸¹ 	<ul style="list-style-type: none"> • 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). 	<ul style="list-style-type: none"> • 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).

¹⁸⁰ Commission Recommendation (2021) on the use of the Environmental Footprint methods to measure and communicate the life cycle environmental performance of products and organisations

¹⁸¹ 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 CO2 emissions. This work will allow organisation working in the MEDIA sector to identify and measure their CO2 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
	<ul style="list-style-type: none"> The initial calculations tend to have assumptions 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 events¹⁸², production of 	<ul style="list-style-type: none"> 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

¹⁸² 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
	<p>structures for guiding, overseeing and communicating on the sustainability commitments.</p> <ul style="list-style-type: none"> 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. 	<p>cultural and creative works, building/office spaces, etc.</p> <ul style="list-style-type: none"> (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 	<p>organisations or supported projects.</p> <ul style="list-style-type: none"> CO2 emissions of activities supported by the Creative 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	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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-term 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. 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Establish a 'green' team (in your organisation or supported project¹⁸³) that is responsible for the coordination, communication and 	<ul style="list-style-type: none"> The green team size, meetings and activities will depend on the type and size of your organisation and / or supported project. 	<ul style="list-style-type: none"> The green team meets regularly, develops/reviews the greening action plan and ensures that the monitoring, measurement and evaluation of the

¹⁸³ 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
	<p>implementation of the greening / sustainability strategy (and the activities that this strategy includes articulated in a greening action plan).</p>	<ul style="list-style-type: none"> • The role and activities of the green team should be clearly stated in the greening / sustainability strategy for your organisation or supported project¹⁸⁴. • 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. 	<p>sustainability policies against the objectives articulated in their greening / sustainability strategy.</p> <ul style="list-style-type: none"> • The green team works to increase the sustainability goals/ambitions of their supported organisation / project progressively and systematically over time.
<p>Training</p>	<ul style="list-style-type: none"> • The organisation / supported project has a training inhouse on good environmental practices 	<ul style="list-style-type: none"> • All members of the green team attend environmental training/s and promote good greening practices in training their 	<ul style="list-style-type: none"> • Environmental training is institutionalised and attended by all staff of beneficiary organisations /

¹⁸⁴ 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
	<p>and/or offers employees to attend external environmental trainings (offered in the context of the Creative Europe Programme and beyond¹⁸⁵).</p> <ul style="list-style-type: none"> • 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. 	<p>colleagues or sharing their knowledge and experience with project partners or other Beneficiaries of the Creative Europe Programme.</p> <ul style="list-style-type: none"> • 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 CO2 calculation methodologies is followed by most programme beneficiaries. 	<p>projects supported by Creative Europe.</p> <ul style="list-style-type: none"> • 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	<p>&</p> <ul style="list-style-type: none"> • Development of a communication plan that accompanies the policy and action plan (including newsletter, presentations, quizzes, 	<ul style="list-style-type: none"> • 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). 	<ul style="list-style-type: none"> • The green team regularly communicates to colleagues, programme management and project audiences on the progress achieved towards the

¹⁸⁵ 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
	<p>social media activities etc.).</p> <ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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. 	<p>sustainability / climate neutrality objectives.</p> <ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Develop a risk and opportunities assessment of the environmental aspects that affect your organisation or supported project. 	<ul style="list-style-type: none"> Align all your environmental management documentation to the requirements of the certification/label^{186,187} that your organisation or supported project is considering applying for. 	<ul style="list-style-type: none"> 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.

¹⁸⁶ For example: Austrian Eco-label for Film Productions, ISO14001 environmental management certification etc.

¹⁸⁷ International protocol of sustainable development for the certification of film and audio-visual productions (EcoMuv), 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
Assessing and reporting	<ul style="list-style-type: none"> Organisations need to consider how they will report on activities included in their environmental policy and plan, and how to assess their results. 	<ul style="list-style-type: none"> It will be important that organisations make sure that learnings and adjustments from assessing and reporting on activities are interjected and brought back in with a positive feedback loop structure to the organisation’s resources. 	<ul style="list-style-type: none"> In the long-run, organisations could ensure that their reporting practices together with its 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.

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 activity¹⁸⁸. 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 to¹⁸⁹:

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 CO₂ than equivalent passenger journey when taking the train¹⁹⁰).
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,

188 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

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

190 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
<ul style="list-style-type: none"> • A slight reduction of ticket costs for use of public transport, which can be promoted through ticket sales. • Reducing car parking provision over time. • 	<ul style="list-style-type: none"> • Flexible working, to reduce commuting. • Video conference calls¹⁹¹ 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. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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.

Source: *The Theatre Green Book – Sustainable Operations*¹⁹², *European Audiovisual Entrepreneurs (EAVE) Green Policy 2021*¹⁹³, *Distributed Design Platform (DDP)*¹⁹⁴ and *Ecorys internal practices*

¹⁹¹ Important to note that video conferences/calls do also have a carbon footprint from network data transfer and from computer use.

¹⁹² <https://theatregreenbook.com/book-three-sustainable-operations/>

¹⁹³ <https://eave.org/about/eave-green-policy-2021>

¹⁹⁴ <https://distributeddesign.eu/resources/>

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

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 CO₂ 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 electricity¹⁹⁵, 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 CO₂ emissions and the energy costs by a minimum of 30 to 40 % compared to traditional buildings with poor insulation¹⁹⁶.

¹⁹⁵ Is electricity that is being produced by 100% renewable sources such as wind, solar and biomass.

¹⁹⁶ <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 pumps¹⁹⁷.

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 minutes¹⁹⁸. 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 Bicycle¹⁹⁹ has developed a guide called 'powerful thinking' that describes how best to plan and manage a successful outdoor event in an energy efficient way.^{200,201} It includes six steps:

1. **Make a plan** and assign some members of staff to manage the process²⁰². 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. **Liase 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.

¹⁹⁷ 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.

¹⁹⁸ <https://www.screen.brussels/sites/default/files/screen.brussels-environmentallyfriendlyfilming-en-web.pdf>

¹⁹⁹ <https://juliesbicycle.com/>

²⁰⁰ https://juliesbicycle.com/wp-content/uploads/2022/01/PowerfulThinkingGuideMarch2017v1_UK.pdf

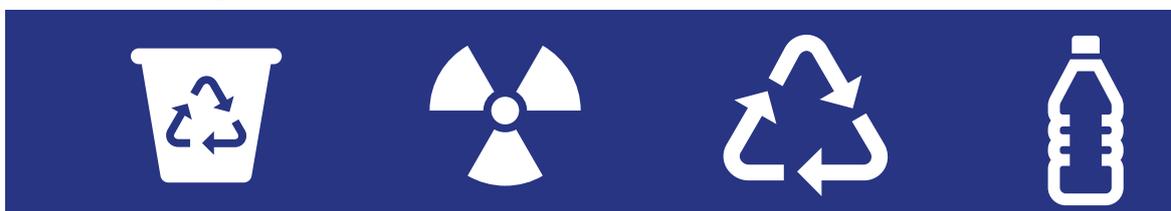
²⁰¹ This example was listed by interviewees as a good practice example. Please note that the UK left the EU on 1 of February 2020. As the scope of this study covered the Creative Europe predecessor programme implemented during the period from 2014 to 2020, this example has been included in this report. Future Creative Europe beneficiaries can still use this example for inspiration, yet are invited to be mindful of any implications of Brexit.

²⁰² 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 factsheets²⁰³ 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 CO₂ 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 CO₂ 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.

Waste management



The European Waste Framework Directive²⁰⁴ 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

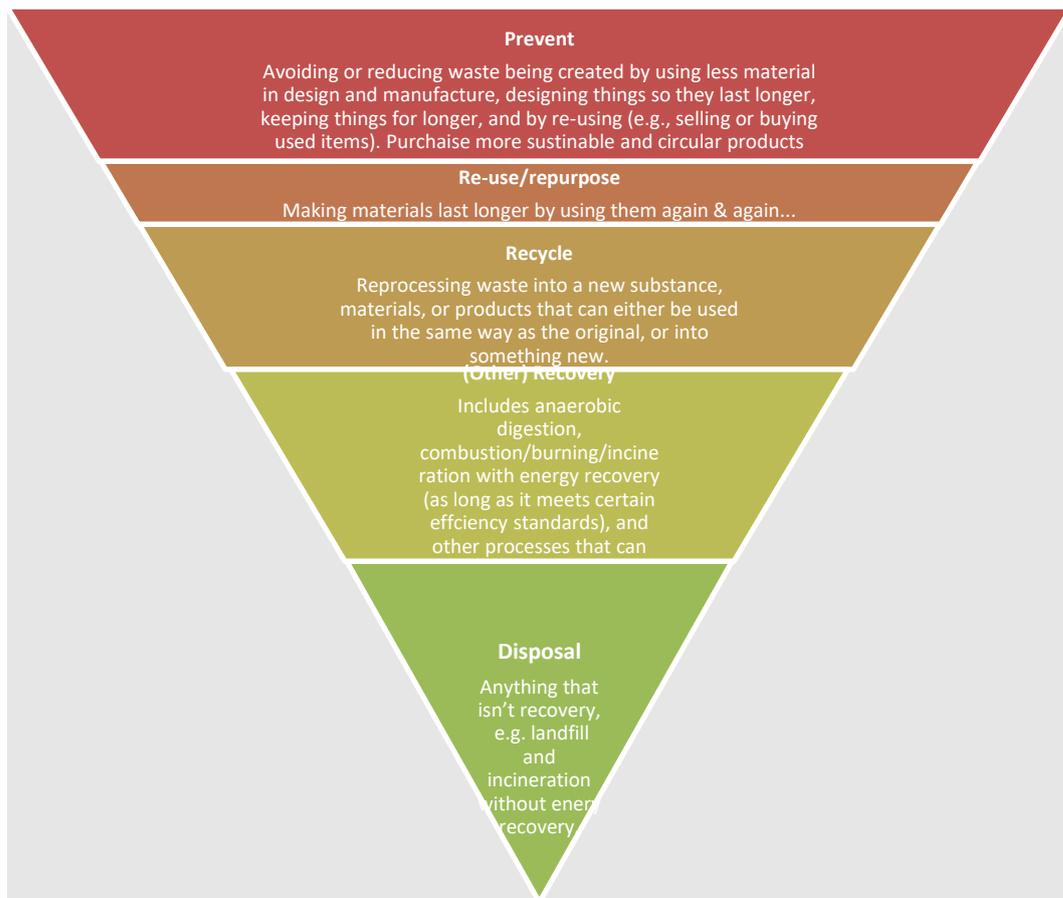
²⁰³ *Communicating Green Energy at Events* available at: <https://www.powerful-thinking.org.uk/factsheet/communicating-green-energy/>, *Roles at a Glance* available at: <https://www.powerful-thinking.org.uk/factsheet/making-change-happen-roles-at-a-glance/> and *Getting Smart with Energy for Stakeholders* available at <https://www.powerful-thinking.org.uk/factsheet/getting-smart-energy-stakeholders/>

²⁰⁴ https://environment.ec.europa.eu/topics/waste-and-recycling/waste-framework-directive_en

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 12: Waste Hierarchy



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 book²⁰⁵ 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 wrap²⁰⁶, or

²⁰⁵ <https://kibooks.s3.us-east-2.amazonaws.com/2021/january/Waste+and+Materials+Ki+Book+-+KiCulture.pdf>

²⁰⁶ <https://www.sealedair.com/company/media-center/press-releases/sealed-air-salutes-innovation-bubble-wrap-appreciation-day1>

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 recyclable²⁰⁷. 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 Materialverwaltung²⁰⁸ 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).
- 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

²⁰⁷ 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.

²⁰⁸ <https://www.hanseatische-materialverwaltung.de/>

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 13: 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 ²⁰⁹), 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*²¹⁰

(Other) Recovery

An alternative way to manage waste that cannot be repurposed, reused, and recycled, is to send waste to energy recovery²¹¹ facilities that are able to transform waste into energy and send it to industrial composting when it comes to single use compostable materials.

Disposal

²⁰⁹ Waste from Electrical and Electronic Equipment (WEEE): https://environment.ec.europa.eu/topics/waste-and-recycling/waste-electrical-and-electronic-equipment-weee_en

²¹⁰ 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.

²¹¹ 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.

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.

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-design²¹².
- 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.

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.

²¹² https://ec.europa.eu/commission/presscorner/detail/en/QANDA_19_5889 and https://ec.europa.eu/environment/pdf/waste/target_review/Guidance%20on%20EPR%20-%20Final%20Report.pdf

- Sourcing food as locally as possible will reduce emissions from transporting food and boost the local economy²¹³
- 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 accommodation²¹⁴, as highlighted in Julie's bicycle touring guide²¹⁵, 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.

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).

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:

²¹³ 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.

²¹⁴ https://juliesbicycle.com/wp-content/uploads/2022/01/Touring_guide_2015.pdf

²¹⁵ 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.

- **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 Green²¹⁶), 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)²¹⁷, 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 Lab²¹⁸ 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 materials²¹⁹.
- **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 participate²²⁰. In this lab, questions about green film production are tackled.
- **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, ENCATC²²¹ is working on two position papers on the New European Bauhaus and on culture and sustainability, while Europa Nostra in collaboration with ICOMOS²²² 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'²²³.
- **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

216 <https://www.welovegreen.fr/?lang=en>

217 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/>

218 <https://fabfoundation.org/getting-started/>

219 <https://distributeddesign.eu/distributed-design-awards-2022/>

220 <http://www.torinofilm.it/green-film-lab>

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

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

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

the climate change and environmentally friendly practices, sometimes even more than working on reducing their own carbon emissions²²⁴.

- **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.

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, 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

²²⁴ Several workshop participants

example, Creative Carbon Scotland has a database^{225,226} (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 Initiative²²⁷) 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.

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 well²²⁸ in promoting exchange of information and mutual learning on sustainable practices in CCS.

Table 10: 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. ²²⁹

²²⁵ <https://www.creativecarbonscotland.com/resources/library/>

²²⁶ 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.

²²⁷ <https://www.creativecarbonscotland.com/green-arts-initiative/>

²²⁸ According to research findings of the Greening the Creative Europe programme

²²⁹ <https://www.music-education.hamburg/?lang=en>

<p>Workshops</p>	<p>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.²³⁰</p>
<p>Bootcamps</p>	<p>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.²³¹</p>
<p>Training programmes</p>	<p>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.²³²</p>
<p>Forums</p>	<p>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.²³³</p>

²³⁰ <https://www.europa-distribution.org/post-topic/workshop-green-distribution/>

²³¹ <https://distributeddesign.eu/event/open-call-for-the-maker-to-market-bootcamp/>

²³² <http://www.torinofilmlab.it/green-film-lab>

²³³ <https://www.fedora-platform.com/funding-programmes/next-stage>

Brainstorming/reflection meetings	<p>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)²³⁴. Focussing on five key discussion areas (Education, Growth and employment, Sustainable communities, Climate actions, and Freedom of expression), the participating organisations developed ten key recommendations²³⁵ for the European Commission, which were presented at the Structured Dialogue for further consideration.</p>
Camps	<p>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 organisation 'Not Quite' that has 20 years of experience in sustainable development in rural areas.²³⁶</p>

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

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 CO₂ 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 (KWh) 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 mileage 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

²³⁴<https://voicesofculture.eu/2021/02/26/brainstorming-report-culture-and-the-sustainable-development-goals-challenges-and-opportunities/>

²³⁵ <https://voicesofculture.eu/wp-content/uploads/2021/02/VoC-Brainstorming-Report-Culture-and-SDGs.pdf>

²³⁶ <https://teh.net/trans-europe-halles-hosts-side-event-within-new-european-bauhaus-festival/>

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 CO₂ 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.²³⁷
- **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.²³⁸
- **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 11: 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 CO ₂ 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)

²³⁷ 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

²³⁸ 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

Calculator name	Key target group (users)	Description	Costs (if available)
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 producers to understand the main emission items of a production and to start the process of continuous green monitoring and improvement.	Free
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	Free (with registration)

Calculator name	Key target group (users)	Description	Costs (if available)
		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.	
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 CO2 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 comparisons between project plans and actual performance upon completion.	Free (with registration)
European Environmental Calculator (Eureca)	Film producers (across Europe)	Eureca ²³⁹ 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	Free

²³⁹ <https://www.eurecafilm.eu/>

Calculator name	Key target group (users)	Description	Costs (if available)
		can be used by any type of audiovisual production company in Europe.	
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			
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	Free

Calculator name	Key target group (users)	Description	Costs (if available)
		emissions linked to shipping, packaging, and printing.	
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 Responsibility Events (ADERE)	Events (French-speaking)	ADERE is a three-stage tool for analysing the environmental impacts of events. The tool has been 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,	Free (with registration)

Calculator name	Key target group (users)	Description	Costs (if available)
		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 CO2 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. ²⁴⁰	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, music, sport, and theatre)	Developed by Julie's Bicycle, this tool allows users to capture CO2 emissions linked to energy consumption, waste production, transport, water usage, and the production of 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.	Free (with registration)

²⁴⁰<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)
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

5.3 Creative Europe Programme greening monitoring guide

Introduction

The Creative Europe Programme of the European Commission (the Commission) has the potential to mainstream environmental climate and biodiversity actions within and beyond the Creative Europe Programme, reduce greenhouse gases (GHG) emissions coming from the cultural and creative sectors (CCS) as well as to contribute towards achieving the short-term budgetary target of 30% of Union budget expenditure supporting the New Green Deal objectives by 2030 as well as the EU's and the Creative Europe Programme's climate neutrality in the longer-term, by 2050²⁴¹.

This Monitoring guide was prepared as one of the final deliverables of the study 'Greening the Creative Europe Programme' (further 'Greening study') delivered by ECORYS for Directorate-General for Education, Youth, Sport and Culture (DG EAC) of the European Commission (the Commission). It should be read alongside the Final report of this study and its two other annexes (the Programme greening strategy and the Environmental good practices guide) that together with this Guide outline the key recommendations of this study.

The recommendations presented in this Monitoring guide are targeted at the Commission managers responsible for the development of Creative Europe monitoring provisions²⁴². The recommendations included in this Guide extend the existing monitoring exercises, processes and procedures to include monitoring against a limited number of feasible key performance indicators (KPIs) for measuring Creative Europe Programme's contribution to the European Green Deal. The monitoring methodologies proposed in this guide are built on current Programme's monitoring and administration provisions.

²⁴¹ These methodologies and KPIs proposed by this quite have been designed to take into consideration these short term and longer-term ambitions in terms of focusing on measuring Programme contribution to the European Green Deal objectives in the short term and aligning the Programme with zero emissions target in the longer term.

²⁴² Pursuant to Article 20 of the Regulation (EU) 2021/818 establishing the Creative Europe Programme (2021 to 2027).

Objectives of the guide

In line with the Technical specifications for the Greening the Creative Europe Programme study, this guide includes a proposal for 'green indicators' that could be used to measure the Creative Europe successor programmes' progress and contribution towards the European Green Deal objectives during a period after 2027. Where relevant and possible at this stage, it is also used to define indicative targets and baselines for measuring, monitoring and evaluating successor programme's progress towards these objectives.

The recommendations included in this guide have been developed based on the consultations with the programme stakeholders delivered in the context of the 2022 study on Greening the Creative Europe Programme, including a Validation workshop.²⁴³ The specifications of this study stipulate that the recommendations included in this monitoring guide should apply for period after the current Creative Europe Programme (2021-2027). However, a number of recommendations proposed to some extent may be feasible and tested already during the current (2021-2027) programme period.

The guide presents a number of considerations that were stipulated by the requirements of the Technical specifications as well as by the DG EAC client and have framed the recommendations for monitoring programme greening included in this guide. Where relevant, this guide builds on the methodologies proposed in the Programme greening strategy for the identification and tagging of programme supported activities that contribute to the Green Deal objectives, which constitute the basis for the approaches recommended for estimating the Programme's contribution to climate objectives.

Finally, the guide puts forward recommendations for the main principles that should be considered in definition of green eligible costs under the successor Creative Europe programme, types of costs that could be supported as well as methods to quantify and report on this green expenditure.

Underlying considerations

This guide follows the underlying considerations detailed in the Programme greening strategy that recommends a gradual and organic 'greening' of the Creative Europe programme. Hence, this guide recommends a pragmatic transition towards more sustainable programme that is inclusive of all its main stakeholders, a transition that takes into account the main challenges and opportunities of greening the programme and its three main strands that is driven by grassroots initiatives of its beneficiaries and coordinated towards the Green Deal targets and objectives by programme managers.

The recommendations presented in this guide are in line with the requirements of the Technical specifications to ensure that any proposals made are in line with the Programme objectives²⁴⁴, respect the creative, editorial and artistic freedoms of programme beneficiaries, and seek to minimise market distortions due to the intervention. The recommendations are built on the current monitoring roles, practices and rules of the Creative Europe Programme, hence seeking to minimise the administrative burden of 'green' monitoring and reporting for programme beneficiaries and programme managers alike²⁴⁵.

²⁴³ 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.

²⁴⁴ As laid down in Article 3 of the Regulation (EU) 2021/818 establishing the Creative Europe Programme (2021 to 2027)

²⁴⁵ The recommended practices are also in line with the good practices of past and current Programme beneficiaries as identified by the Greening study.

Proposed monitoring approach

In line with the recommendations presented in the Programme greening strategy, monitoring of programme greening could be organised towards a number of successive programme's greening stages that first take stock, recognise and disseminate green practices already delivered by supported projects²⁴⁶, monitor developments, follow debates and innovative green practices, and anchor what is relevant from these practices within the programme through testing and progressively more demanding greening requirements²⁴⁷, and then go on to standardise and formalise effective greening practices to achieve a climate neutral programme by 2050²⁴⁸.

The bulk of recommendations presented in this Programme Greening guide are focused on the first stages of this successive programme greening process, corresponding to the scope of this exercise as defined by the Technical specifications for the Greening study²⁴⁹. Considering the present geopolitical situation, the pace of development of digital and green technologies over the last decades as well as the European Parliament elections and the change of Commission in 2024, this approach would need to be complemented by future research exercises to:

- Ensure that the monitoring approach for Creative Europe programme greening remains aligned with the Commission's and Member States' political priorities (as well as the wider EU climate and environmental commitments);
- Progressively, systematically and incrementally step up the greening requirements in line with bottom-up developments in the CCS as well as the respective aims of the programme greening stages outlined in the Greening strategy²⁵⁰;
- In short-term²⁵¹, develop²⁵², pilot and test the proposed KPIs (please see below) and factor in particular milestones on the way to the 2050 climate neutrality target e.g. the EU budgetary target for expenditure supporting climate objectives²⁵³;
- In longer-term, gradually change the focus of the greening KPIs, linked to the programme greening requirements, from descriptive to prescriptive to mandatory across the five programme periods²⁵⁴ to be delivered by 2050;

²⁴⁶ Please see the ECORYS Greening study on the extent and nature of the current Programme greening.

²⁴⁷ In line with the findings and conclusions of the Greening study this work should focus on singling out the horizontal greening priority and what supported projects plan to do voluntarily to improve the sustainability of their practices during project assessment.

²⁴⁸ The four project greening stages outlined in the Programme greening strategy do not necessarily need to correspond the four (or five, if counting the current) Creative Europe successor programme periods up to 2050, as it could be envisaged that projects and sub-sectors supported by Creative Europe, its schemes and actions as well as programme strands undergo the four stages of greening at different and overlapping paces. Moving back and forward between programme greening stages could also be envisaged when particular greening requirements are tested, implemented, but then need to be revised and re-tested again as they fully did not meet the expectations of programme stakeholders.

²⁴⁹ I.e., to produce recommendations for monitoring the greening of the potential Creative Europe successor programme to be delivered after the end of the current programme period (2021-2027).

²⁵⁰ There are no programme-wide greening requirements under the current (2021-2017) Creative Europe Programme. The Culture, Media and Cross-sectoral strands include individual greening requirements in their calls – some more specific and stricter than others. In some Media calls²⁵⁰ applicants are evaluated on their greening strategies with 5 points while for some Culture calls²⁵⁰ applicants need to propose awareness-raising and capacity building activities without point scoring. There are also differences in how 2021/2022 calls for Creative Europe schemes were designed to include greening requirements.

²⁵¹ I.e. the remaining five years of the current Creative Europe programme (from 2023 to 2027), putting monitoring practices in place for the period of the first three years of the possible Creative Europe successor programme (2028-2030) leading to 2030 benchmark year that has associated climate targets: https://climate.ec.europa.eu/eu-action/european-green-deal/2030-climate-target-plan_en

²⁵² In line with the recommendations of this note first and feasible universal requirements (and related monitoring provisions) for greening the Creative Europe programme need to be developed and put in place as soon as possible to build on the current momentum of the greening transition (as highlighted by the Greening study, as well as dictated by the current geopolitical and economic situation of the EU).

²⁵³ In short term, greening KPIs could also be adjusted to account for changing sub-sector and programme priorities, changing focus of the programme on particular stages of CC works and services lifecycle due to technological advances or changing consumption patterns as well as the support for internationalisation of CCS provided (or lacking) by programme participating countries or regions.

²⁵⁴ Current programme period (2021-2027), followed by four other multiannual programme periods (2028-2034, 2035-2042, 2043-2049 and 2050-2057).

- Ensure that green reporting requirements are adapted and changed with evolving greening culture in CCS, data availability on sustainability of projects supported by the programme as well as 'standardisation' of green monitoring methods and tools used by programme beneficiaries due to market forces²⁵⁵, technological change and the evolution of knowledge.

Proposed greening KPIs

The proposed KPIs, monitoring goals, data sources, data collection methods and monitoring frequency for programme greening are presented in table below²⁵⁶. To facilitate the work of the Programme managers the proposed KPIs have been organised to highlight those to be addressed by supported projects i.e., programme beneficiaries (two KPIs in total), those to be addressed by future studies on greening the programme linked to mid-term and ex-post evaluations (four KPIs in total) and those to be calculated by the programme managers²⁵⁷ (three KPIs).

The recommended KPIs have been further organised in categories of KPIs recommended for measuring progress towards internal programme greening (via greening of activities delivered by projects supported by the programme), external dimension of greening²⁵⁸ (i.e., voluntary and bottom-up greening of supported project objectives²⁵⁹) and KPIs for measuring programme's contribution to EU climate objectives (for example, towards the achievement of an overall target of 30% of Union budget expenditure supporting climate objectives²⁶⁰).

All the recommended KPIs are feasible for the programme stakeholders or will be feasible at later, possible iterations of Creative Europe programmes. The ambition of the proposed KPIs cover a range from what is already possible for programme stakeholders based on the results of the Greening study to KPIs that will be required for reporting on a climate neutral programme by 2050. In line with the Technical specifications for this study, the main focus on the KPIs proposed is on measuring the greening of the potential Creative Europe successor programme to be delivered after 2027.

This period (2028-2034) of the potential successor programme has been highlighted in yellow in the table below. As outlined by the Programme greening strategy, this period will be followed by three more consecutive multi-annual programme periods until 2050 (demarcated as periods 3, 4 and 5 in the table below). It is preceded by the current programme period (2021-2027) that is on-going²⁶¹ and has been highlighted in light yellow. Three pictograms have been further used to facilitate an overview of what KPIs are expected to be feasible during the five consecutive multi-annual programme periods:

²⁵⁵ E.g. best carbon calculators on the market as well as the competition for Creative Europe, national and regional funds available to CCS operators.

²⁵⁶ Where relevant and possible the targets and benchmarks for these KPIs are also established in the Final report of the Greening study.

²⁵⁷ While the Commission will be the overall responsible for reporting on these calculations, it is anticipated that they will be prepared in coordination with the EACEA Media and Culture units.

²⁵⁸ The European Parliament emphasised the importance of this external greening dimension of the Creative Europe programme by emphasising the enormous potential of the cultural and creative sectors in encouraging citizens to act more sustainably (please see Article 38 of the European Parliament resolution of 15 September 2020 on effective measures to 'green' Erasmus+, Creative Europe and the European Solidarity Corps (2019/2195(INI))

²⁵⁹ In line with the approach presented in the Programme greening strategy and the requirements of the Technical specifications for the Greening study, objectives of projects supported by the programme are subject to editorial, creative and artistic freedoms and hence external dimension of greening cannot be incentivised or otherwise influenced. This external dimension of greening can be, however, promoted by promoting voluntary and bottom-up initiatives taken by supported projects to green their respective sectors and audiences.

²⁶⁰ As specified by point 36 in the recital of the Regulation (EU) 2021/818 establishing the Creative Europe Programme (2021 to 2027).

²⁶¹ At the end of the Greening study i.e., end of 2022, the current programme was two years into its seven year multi-annual programme period.

-  denotes the proposed KPIs for measuring programme greening that could be operationalised, piloted and tested already during the current programme period;
-  marks²⁶² the more ambitious greening KPIs that should be feasible only during later multi-annual Creative Europe successor programme periods; and,
-  is used to highlight the KPIs that should be feasible for programme stakeholders during particular multi-annual programme periods.

It needs to be, however, noted that any planning of what greening KPIs will be possible for Creative Europe stakeholders in the future can only be indicative, as political²⁶³, sector and sub-sector priorities may change with technological advances and changing consumer behaviour. For the same reasons it is also possible that climate objectives may be advanced or pursued at different speeds by various sub-sectors targeted by the Creative Europe programme. Hence, the table below can only highlight general trends in anticipated approach to monitoring the greening of future Creative Europe programme iterations.

In line with the 'general considerations' outlined above, it is recommended that monitoring against programme greening KPIs is descriptive at first during the 'taking stock' and 'anchoring' stages of the green programme transition²⁶⁴. Once green practices have been internalised and exchanges of good practices in project greening are producing their desired results in terms of testing and mainstreaming of programme greening practices, greening KPIs should progressively become more prescriptive and eventually mandatory during later programme iterations nearing the 2050 climate neutrality ambition.

²⁶² In line with an expert's suggestion, we have chosen a pictogram of a leaf to match the idea of growth of the greening ambition over time.

²⁶³ While the European green course is set in law, also the Regulation may undergo subsequently changes.

²⁶⁴ As concluded by the Greening study this descriptive approach needs to be delivered against clear, specific and separate (from other horizontal priorities) requirements for projects to report how they intend to address greening as a horizontal priority as well as green their project activities under effectiveness assessment of project applications, interim and final reports.

Data source	Area of measurement	Proposed green KPIs	Monitoring goals	Data collection method	Monitoring frequency	Multi-annual programme periods				
						1	2	3	4	5
Programme beneficiaries	Internal greening	Number and share of supported projects that report having a greening strategy ²⁶⁵²⁶⁶²⁶⁷²⁶⁸²⁶⁹	Quantifies the number and illustrates the share of supported projects (including the lead coordinator and project partners) that tick having a greening strategy in their applications	Application data	Upon application	✓	🌿	🌿	🌿	🌿
Programme beneficiaries	Internal greening	Total and share of supported projects that report that they are carbon neutral ²⁷⁰²⁷¹	Quantifies the number and illustrates the share of supported projects that can provide evidence ²⁷² that they are carbon neutral	Project reports ²⁷³	Project final reports, annual	🌿	🌿	🌿	🌿	🌿
Programme managers	Internal greening	Total and share of supported projects that report that they are carbon neutral by programme action, strand as well as programme as a whole	Aggregates the number and illustrates the share of supported projects that can provide evidence that they are carbon neutral for each action supported by the programme as well as for its stands and programme as a whole	Project reports	Annual (based on project reports)	🌿	🌿	🌿	🌿	🌿
Researchers and evaluators	External greening ²⁷⁴	Total number and share of supported projects that promoted fight against climate change, environmental and sustainability objectives	Quantifies the number and illustrates the share of supported projects that carried out at least one activity aimed to promote fight against climate change, environmental and sustainability objectives during a programme period	Beneficiary surveys	Mid-team and ex-post evaluation	✓	🌿	🌿	🌿	🌿

²⁶⁵ This can be on the level of the supported project or on the level of beneficiary organisation (and its partners, if any).

²⁶⁶ Benchmarks for this indicator are provided by the Final report of the Greening study.

²⁶⁷ What constitutes a genuine sustainability / greening strategy is outlined in the Environmental good practice guide provided by the Greening study.

²⁶⁸ Greening strategies will need to include data on emissions produced by the supported project activities and ways to calculate these emissions using the available carbon calculators. As one Validation workshop participant noted, Creative Europe Desks will need to be trained in guiding applicants on how to undertake these measurements starting with the next multi-annual programme period. The desks would also need to be trained to recognise a genuine greening strategy based on the criteria listed in the Good environmental practice guide provided by the Greening study.

²⁶⁹ One participant of the Validation workshop suggested that smaller operators benefiting from Creative Europe support would find it more difficult to develop a greening strategy. This comment has been accommodated by the fact that the requirement for these strategies is recommended only to be tested during the current programme period and to be introduced with the next multi-annual programme period.

²⁷⁰ Progressively ambitious targets for this KPI will need to be established under future multi-annual programme periods. While the testing of the feasibility of this KPI can already start under the future iterations of the Creative Europe programme, this KPI is only recommended for the two programme periods preceding 2050.

²⁷¹ One participant of the validation workshop advised being mindful of the other sources of funding and sponsorship for the supported projects to avoid situations where supported projects receive funds from organisations that are perceived to be major polluters.

²⁷² This evidence would need to consist as a minimum of a genuine greening strategy, including assessment of the main areas of climate and environmental impact as well actions taken to reduce this impact the impacts that cannot be eliminated.

²⁷³ Lead project partner would be responsible for reporting this data to the EACEA in their interim and final reports.

²⁷⁴ Baselines for all proposed KPIs related to the external dimension of programme greening were established by the Greening study.

Researchers and evaluators	External greening	Number and share of supported projects that promoted climate, environmental and sustainability objectives, by scheme / action and programme strand	Quantifies the number and illustrates the share of supported projects that carried out at least one activity towards climate, environmental and sustainability objectives during a programme period	Beneficiary surveys	Mid-team and ex-post evaluation	✓	✓	✓	✓	✓
Researchers and evaluators	External greening ²⁷⁵	Sum of EU grants (in EUR) awarded to supported projects that promoted climate, environmental and sustainability objectives by programme strand²⁷⁶	Demonstrates the volume of grants provided to projects that carried out at least one activity towards climate change, environmental and sustainability objectives during a programme period under a particular programme strand	Beneficiary surveys	Mid-team and ex-post evaluation	✓	✓	✓	✓	✓
Researchers and evaluators	External greening ²⁷⁷	Share of budget allocated to supported projects that promoted climate, environmental and sustainability objectives (of the total stand budget)²⁷⁸	Illustrates the share of funding allocated to projects that carried out at least one activity towards climate change, environmental and sustainability objectives during a programme period under a particular programme strand	Beneficiary surveys	Mid-team and ex-post evaluation	✓	✓	✓	✓	✓
Programme managers	Budget contribution to climate objectives	Sum of EU grants (in EUR) awarded to supported projects that have been assigned	Quantifies annual and total programme spending on projects that promote green objectives and implement green practices	Programme data	Annual	✓	✓	✓	✓	✓

²⁷⁵ This indicator provides an indication of programme spending on projects that voluntarily promote green objectives. It does not provide an indication of programme spending on projects that are climate neutral, and hence cannot be used to estimate Programme expenditure supporting the New Green Deal objectives.

²⁷⁶ Benchmarks for this indicator are provided by the Final report of the Greening study.

²⁷⁷ This indicator provides an indication of programme spending on projects that voluntarily promote green objectives. It does not provide an indication of programme spending on projects that are climate neutral, and hence cannot be used to estimate Programme expenditure supporting the New Green Deal objectives.

²⁷⁸ Benchmarks for this indicator are provided by the Final report of the Greening study.

		particular types of green labels²⁷⁹²⁸⁰								
Programme managers	Budget contribution to climate objectives	Total aggregated volume of green eligible costs refunded by type of green direct and indirect eligible cost	Quantifies programme spending on green eligible costs, by type of direct and indirect eligible cost e.g. more sustainable travel, subsistence, materials, goods and services	Programme data	Annual	✓	✓	✓	✓	✓

Source: Ecorys analysis, 2022

²⁷⁹ Please see the Programme Greening Strategy for examples of labels recommended. Please note that the purpose of these project labels should be initially to recognise greening efforts implemented under the programme. During later iterations of the programme labels could also be assigned to project that have achieved climate neutrality.

²⁸⁰ Following a suggestion received during the Validation workshop, successful applicants should be informed about the green label assigned to their project upon its approval to recognise their progress in this area, but to also raise awareness how these green labels will be used to track and calculate the overall programme contribution to climate objectives to illustrate how their work fits into the larger picture of greening the Creative Europe programme.

The deployment and operationalisation of programme greening KPIs for Creative Europe needs to take into consideration the following dimensions:

- Programme greening is predominantly achieved through greening activities of its supported projects (i.e., the internal dimension of programme greening)²⁸¹. This is the area where greening can be incentivised, rewarded and guided by programme managers. It is also the area that should be the main focus of measurement of programme greening in the future and where programme can have compulsory greening requirements during future programme iterations as these are justified by [European climate law](#) as well as required by the [EU budget targets](#) and [Green Deal objectives](#).
- As [highlighted by the European Parliament](#) and [recognised by the Commission](#)²⁸² actions supported by Creative Europe also have the potential to 'contribute to mainstreaming climate actions' among European audiences and more specifically the audiences of projects supported by the programme (i.e., the external dimension of programme greening). Work in this area is subject to editorial, creative and artistic freedoms of programme beneficiaries and hence, not subject to external intervention. However, programme beneficiaries' achievements in this area can and should be recognised and promoted by programme managers.
- A further distinction needs to be made between the 'general' and universally (across the Creative Europe programme) applicable KPIs for programme greening presented in the table above and KPIs that supported projects should develop to measure the outputs, results and impact of their communication activities that promote fight against climate change, environmental and sustainability objectives, should they chose to promote these 'green' objectives in the context of their project supported by the programme.

The programme greening KPIs recommended in this guide already account for the above considerations, placing the burden of monitoring data collection in relation to the internal dimension of programme greening predominantly with Creative Europe supported project beneficiaries, while the responsibility for aggregating data on voluntary and bottom-up activities of supported projects that relate to the external dimension of programme greening is mostly placed in the hands of the programme managers. As concluded by the Greening study, programme beneficiaries that intend to pursue green communication objectives with their supported projects will need to set their own ambitious, relevant and effective KPIs²⁸³.

As detailed in the table above data to inform the proposed programme greening KPIs will come from a number of sources, most of which are already used by the respective programme stakeholders (e.g. application data, programme monitoring data, project evaluation data, project reports, research and evaluation reports, etc.). Supported projects will need to use CO2 calculators to estimate their emissions to be addressed by their greening strategies. During the initial stages of programme greening, it is recommended that the use of calculators is voluntary²⁸⁴.

During the current and the next programming periods programme beneficiaries can test and learn how to use calculators that they judge the best suited for their emissions

²⁸¹ One participant of the Validation workshop for this Guide emphasised the need for the Commission to lead by example in greening its own operations alongside progressively introducing requirements for Creative Europe beneficiaries to green their organisations and supported projects. The Commission would do well to present and promote what it does to take steps towards having a climate neutral Commission during initiatives that promote exchanges and learning on greening among programme beneficiaries.

²⁸² Please see point 36 of the recitals of the Regulation establishing the current Creative Europe programme.

²⁸³ Where and if necessary, involving professional communication monitoring and evaluation specialists.

²⁸⁴ Project applicants could use any carbon calculator that they prefer, one that has been designed for their specific sector or subsector (either by market operators or commissioned by programme managers). During the initial phases of programme greening, the main purpose should be to allow supported projects to learn how to use carbon calculators in general before their use becomes mandatory under future iterations of Creative Europe Programme.

monitoring needs. The Commission intends to provide a common European emissions calculator that could be adapted by programme beneficiaries in the future.²⁸⁵ The framework for this common methodology is to be provided by the Commission Recommendation C/2021/9332 of 16 December 2021 on the use of the Environmental Footprint methods to measure and communicate the life cycle environmental performance of products and organisations.²⁸⁶

In line with the suggestions of the CCS and greening experts who reviewed this guide, the feasibility, ambition and relevance of the KPIs and related monitoring methodologies proposed in this document would need to be continuously and regularly monitored, evaluated and adjusted to ensure that these fully meet the CCS realities and data required to report against the Green Deal targets. It is envisaged that this continuous and regular monitoring will be operationalised through the annual monitoring cycle of the Programme as well as a potential follow up study on this aspect of the programme delivery linked to the ex-post evaluation of the current Creative Europe Programme.

Green Deal contributions

In line with the recommendations included in the Programme greening strategy, it is recommended to identify, categorise and aggregate Programme contributions to the European Green Deal objectives against green project labels²⁸⁷ assigned during grant application evaluation process²⁸⁸. In addition, it is proposed to aggregate data on green programme spending on reimbursement of green eligible direct and indirect costs listed below (please also see the corresponding KPI for the green eligible costs in the table above).

It needs to be noted that the Programme Greening strategy recommends using the existing actions of the Creative Europe programme to promote exchanges, mutual learning and sharing of good practices in project greening as well as to support project greening with technical expertise. It is envisaged that these mutual learning and exchanges will build on and complement sharing and learning on greening that already takes place under the current Programme schemes.

It is recommended that mutual learning and good practice exchanges supported under the existing programme schemes have their own pre-defined green KPIs that will be activity specific²⁸⁹ rather than span the programme as a whole. These 'greening activity' specific indicators will not be directly contributing to the Green Deal targets, but they can be seen (and counted) as Programme spending on mutual learning and green capacity building among supported projects.

Eligible greening costs

It is recommended that any approach to the definition of green costs eligible for reimbursement under Creative Europe is 'checked' for correspondence with the general

²⁸⁵ According to the Commission, it will seek to establish a common European emissions calculator, based on a common calculation methodology that will set standards, allow comparability and facilitate cross-border collaboration, including for European co-productions.

²⁸⁶ https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=PI_COM%3AC%282021%299332

²⁸⁷ As proposed in the Programme greening strategy, green labels could be allocated to project during the application review process. Initially the labels would serve to recognise programme beneficiaries' voluntary efforts to green their projects. During later iterations of the programme the labels could also be used to single out supported projects (and the corresponding share of programme funding) that are climate neutral.

²⁸⁸ And also designed to be fully in line with the programme objectives and principles listed under 'Eligible greening costs' sub-section of this guide.

²⁸⁹ These would be focused on outputs of greening exchanges and mutual learning activities i.e., number of exchanges and mutual learning activities organised and number of their participants as well as their learning and capacity building results in terms of take aways and improved knowledge of how to green supported projects and impacts in terms of applying this learning and capacity in designing and delivering greener Creative Europe projects.

Programme objectives and strand priorities²⁹⁰ as well as the European principles of subsidiarity²⁹¹ and proportionality²⁹².

It is also strongly recommended that, where this is relevant, possible and required²⁹³, programme beneficiaries have a financial stake in assuming part of the eligible greening costs in order to limit potential abuse of these provisions during future programme iterations as well as to increase their effectiveness and efficiency.

Finally, in order to promote their 'predictability', take into account different implementation contexts²⁹⁴ and reduce administrative budget for programme managers and beneficiaries alike, it is recommended that any proposals for the introduction of greening costs that are eligible for reimbursement under the programme are:

- as generally applicable as possible (i.e., applying to all similar types of activities and actions supported by the Creative Europe Programme);
- based on clear, simple and transparent criteria of what constitutes eligible greening costs (strictly following the principles outlined above);
- build on the methodologies that are currently used to cover the travel, subsistence, materials, other goods and services as well as indirect costs eligible for reimbursement^{295,296}; and,
- cascading methodologies²⁹⁷ of what greening costs EU covers that take into account the contributions and investment²⁹⁸ of programme participating countries and beneficiaries.

In strong adherence to the above-listed principles, it could be recommended to explore the feasibility of Creative Europe covering the following main types of greening costs:

- More environmentally sustainable and slower travel²⁹⁹ – eligible greening costs could cover an 'upgrade' from the 'usual' travel options³⁰⁰ to any more sustainable travel options³⁰¹ chosen voluntarily by programme beneficiaries;
- More sustainable subsistence, including stay options³⁰² – eligible greening costs could cover *more environmentally sustainable* subsistence options chosen voluntarily by programme beneficiaries instead of the 'usual' options³⁰³;

²⁹⁰ Of the possible successor Creative Europe Programme, or against those of the current (2021-2027) Programme, for any approaches that may be tested or piloted before 2028.

²⁹¹ <https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=URISERV:ai0017>

²⁹² <https://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:12006E/PRO/30:EN:HTML>

²⁹³ I.e., where the reimbursement of certain costs in itself is not the main focus on the action supported (e.g. international travel or reimbursement of European networking, co-production or transnational distribution costs)

²⁹⁴ In terms of different situations countries and beneficiaries taking part in the Creative Europe Programme find themselves in with respect to the Green Deal objectives (that could result in particular countries or beneficiaries having 'a green advantage' in accessing programme funds).

²⁹⁵ As presented in the CREATIVE EUROPE Guide for Applicants, Version 2.0 of 11 February 2020: https://ec.europa.eu/research/participants/data/ref/other_eu_prog/crea/guide/crea-guide-applicants_en.pdf

²⁹⁶ Unit costs, if different for green eligible costs, would need to be established through a separate study. Until this research is undertaken, the current unit costs should be used.

²⁹⁷ I.e., cascading in the sense of recognising what activities of projects and actions supported by the Creative Europe Programme are 'green' already, could be 'greened' or cannot be delivered in a sustainable way at this stage (with the current available and affordable technologies).

²⁹⁸ Not only the investment in financial terms, but also investment in systematic, genuine and effective considerations of more sustainable options for all supported project activities.

²⁹⁹ One participant during the Validation workshop recommended the Commission to consider paying a compensation for slower travel. However, this is contrary to the recommendations of this Guide that places the emphasis on the voluntary nature of the more sustainable travel option to be supported by the Programme.

³⁰⁰ That, in line with the Programme guide for applicants need to be 'reasonable', including first class rail travel, cheapest air travel fares and in the two aforementioned are not possible – costs of traveling by car.

³⁰¹ That follow the same principles of 'reasonable' costs provided by the Programme Guide for Applicants.

³⁰² Where relevant and possible, this could include more sustainable subsistence and stay options provided by the CCS itself (i.e., by its operators / programme beneficiaries), hence keeping the subsistence costs in the sector or in house.

³⁰³ Which also need to be 'reasonable' according to the Programme guide for applicants, in line with local prices and directly linked to the project supported. The emphasis here needs to be on more environmentally sustainable, not cheaper or more socially responsible options. For example, if beneficiaries choose to share their meals and / or loggings or use accommodation provided by the hosts (while benefiting from the programme covering their subsistence costs) evidence needs to be provided that these are more environmentally sustainable than the 'usual' subsistence and stay options.

- More sustainable equipment costs – eligible greening costs could cover an ‘upgrade’ to more locally produced, sourced or more fully recyclable equipment from those a supported project would typically procure³⁰⁴;
- Other goods and services – in the similar fashion covering the cost of transition to more sustainable options³⁰⁵ (‘greener’ goods and services) than a supported project would typically procure³⁰⁶;
- More sustainable indirect costs – could be promoted via application feedback, e.g. inviting applicants to consider (i.e., change or upgrade to) more sustainable energy, facilities and / or supply providers³⁰⁷;
- Additional category of indirect costs of procuring services of green consultants during implementation of supported projects (please see the Programme greening strategy);
- Costs linked to participation in green training – i.e., all types of green eligible costs listed above for participation in training leading to green certification of CCS entities or projects supported by Creative Europe³⁰⁸; and,
- Costs linked to exchange of good greening practices – i.e., all types of green eligible costs listed above in relation to European exchanges, cross-border sharing and learning on good ‘greening’ practices³⁰⁹.

Aside the forward-looking element of the eligible greening costs that could be covered by the possible Creative Europe successor programme, it would also be important to pilot definitions and practices linked to eligible greening costs under the current (2021-2027) Programme to build on the ‘greening’ momentum already presented by the CCS as evidenced by the Greening study³¹⁰. The approaches to promoting greener procurement and spending via eligible greening costs for future projects supported by Creative Europe tested during the current Programme could then be institutionalised under the possible successor Creative Europe programme to start after 2027.

304 At the same time examining if procurement of these goods and services is really required by the project and its audiences (or perhaps more sustainable alternatives can be used e.g for information and promotional materials).

305 For external expert services, project fees, information and promotional material costs, etc.

306 It would be important here that beneficiaries demonstrate the selected ‘greener’ goods and services are not only produced and delivered in a more environmentally sustainable way but are also selected using a competitive procedure (or at least against a set of objective criteria). For example, choosing a project auditor in a competitive procedure that has a Sustainability strategy.

307 This aspect would also be covered by the supported beneficiaries’ greening strategies (please see the section on the proposed KPIs). The evaluators of Creative Europe project applications would also need to receive training on more or less sustainable modes of travel, more sustainable procurement of materials and catering, more sustainable energy sources, including their production, maintenance and recycling costs. As a minimum, experts undertaking project application selection should be aware or have a ranking of energy sources in terms of their CO2 emissions and wider environmental impacts.

308 This training needs to be designed in a way that it does not favour individual CCS entities or projects over others, but instead is delivered ‘in bulk’ to all programme beneficiaries that are interested in this type of training. The training could be made available only to beneficiaries of Creative Europe.

309 Any projects that seek to promote EU added value through international exchanges on more sustainable CCS practices would need to be themselves demonstrating good practices in sustainable project design, delivery, monitoring, evaluation and reporting.

310 As well as to allow more precise monitoring and reporting on the Programme spending on climate objectives in short to medium term.

Technical annexes

Annex 1 Creative Europe Programme Greening Strategy

This Annex is provided as a [stand-alone document](#)  and also corresponds to [Section 5.1](#) of this Study

Annex 2 Good environmental practices guide for the Creative Europe Programme

This Annex is provided as a [stand-alone document](#)  and also corresponds to [Section 5.2](#) of this Study

Annex 3 Creative Europe greening monitoring guide

This Annex is provided as a [stand-alone document](#)  and also corresponds to [Section 5.3](#) of this Study

Annex 4 Literature reviewed

List of documents reviewed
Creative Europe Programme documents
Monitoring report 2018
Monitoring report 2019
Monitoring report 2020
2014 Annual work programme
2015 Annual work programme
2016 Annual work programme
2016 Annual work programme amendment 26 Feb
2016 Annual work programme amendment 10 Aug
2017 Annual work programme
2017 Annual work programme
2018 Annual work programme
2018 Annual work programme amendment
2019 Annual work programme
2019 Annual work programme amendment
2020 Annual work programme
2021 Annual work programme
2022 Annual work programme
Synopsis report on the results of the Open Public Consultation on the Creative Europe programme
Mid-term evaluation of the Creative Europe Programme (2014-2020) - Summary
Mid-term evaluation of the Creative Europe Programme (2014-2020) – full evaluation report
Creative Europe Programme (2014-2020) European Implementation Assessment, In-depth analysis of European Parliamentary Research Service - original
Overview of the Creative Europe Calls for Proposals 2021: Cross-sectoral Strand
How to communicate your project: A step-by-step guide on communicating projects and their results
CulturEU Funding Guide
Interim evaluation of the Creative Europe Programme and ex-post evaluation of the Culture, MEDIA 2007 and MEDIA Mundus programmes
Creative Europe Networks
A guide for cities preparing to bid - European Capitals of Culture 2020 to 2033
Summary of the second technical meeting on a unified measurement system of carbon missions Wednesday 17 November 2021
Green project mapping
Summary Technical meeting of the 25th October 2021 on a unified emissions' measurement system
Creative Europe 2014-2020: gender equality, sustainability and digitalisation: cultural cooperation projects for a union that strives for more
Summary of the third technical meeting on a unified measurement system of carbon missions - Thursday 16 December 2021
First stakeholders meeting 'Towards a climate-neutral audiovisual sector' Main take-aways and action points
Call: Circulation of European literary works (CREA-CULT-2021-LIT)
Call: European Platforms for the promotion of emerging artists (CREA-CULT-2021-PLAT)

List of documents reviewed
Call: European Cooperation projects (CREA-CULT-2021-COOP) – all three call for small/medium/large scale projects
Call: Pan-European cultural entities (CREA-CULT-2021-PECE)
Call: Music Moves Europe (MME) Preparatory action 2020: Innovative support scheme for a sustainable music ecosystem
Call: European Networks of Cultural and Creative Organisations (CREA-CULT-2021-NET)
Call: MEDIA 360° (CREA-MEDIA-2022-MEDIA360)
Call: Markets & Networking (CREA-MEDIA-2021- MARKETNET)
Call: European Slate Development (CREA-MEDIA-2022-DEVSLATE)
Call: European VOD Networks and Operators (CREA- MEDIA-2022-VODNET)
Call: Networks of European Festivals (CREA-MEDIA-2022-FESTNET)
Call: Networks of European Cinemas (CREA-MEDIA-2021-CINNET)
Call: Films on the Move (CREA-MEDIA-2022-FILMOVE)
Call: Support for Festivals 2020
Call: Support for the Development of Audiovisual Content - Single Projects 2020
Call: Platform for the Cross-border Distribution of European Performing Arts Work (EAC/2020/OP/0007)
Creative Europe Culture 2014-2020 Music projects, November 2021
Creative Europe, what's in it for me? A guide for professionals in the audiovisual and cultural sectors
Other EU-level programme/initiative documents
Creative Europe Programme (2014-2020) European Implementation Assessment, In-depth analysis of European Parliamentary Research Service – update
Commission Recommendation (2021) on the use of the Environmental Footprint methods to measure and communicate the life cycle environmental performance of products and organisations
Research for CULT Committee - Effective measures to 'green' Erasmus+, Creative Europe and European Solidarity Corps programmes
Towards a shared culture of architecture: Investing in a high-quality living environment for everyone: report of the OMC group of EU Member State experts, 2021
Coal regions in transition Virtual week April 2021: Session on Cultural and creative sectors and industries
Call for applications for pilot project "Touring Green – Sustainable Music Projects in Europe" (Goethe Institut)
A New European Agenda for Culture - SWD(2018) 267 final
Towards the next programme generation: research for CULT Committee
Cultural and creative sectors in post-COVID-19 Europe: Crisis effects and policy recommendations. CULT Committee
Level(s) initiative
Greening the creative industries: improving policy practices for the European Audiovisual industry
Erasmus+ Programme Guide 2021
European Solidarity Corps 2021-2027
European Solidarity Corps Guide 2021 Call
European Solidarity Corps Workplan
New European Bauhaus – EC Communication
Overview of programmes offering funding opportunities to support the achievement of the New European Bauhaus objectives
Erasmus+ Programme Guide 2020 (Version 1)
Erasmus+ Programme Guide 2019

Erasmus+ Programme Guide 2019
European Solidarity Corps Guide call 2020
Horizon Europe work programme 2021-2022
List of documents reviewed
The European Climate Pact 2019
Communication to the Commission – Greening the Commission (2022)
Recommendation on the use of Environmental Footprint methods (2021).
Proposal for a new Ecodesign for Sustainable Products Regulation (2022)
Horizon 2020 Green Deal Call
Towards a more sustainable & circular fashion sector: four COSME projects making it happen (News article)
Sustainable cultural tourism – OMC report
Project level document
Project “GREEN ERASMUS: Addressing the environmental impact of students and universities through Erasmus+”
Project ‘Erasmus Goes Green’
Creative Climate Leadership project
Cultural heritage and sustainability - Practical guide (KEEP ON project)
GREENING BOOKS (LIFE project)
Perform Europe
Voices of culture
Voices of culture Brainstorming Report: Culture and the Sustainable Development Goals: Challenges and Opportunities
i-Portunus, Operational study: Mobility Scheme for Artists and Culture Professionals in Creative Europe countries
EURECA project, Co-funded under the Project European Regional Development Fund (2021) – EU; environmental calculator
CREATIVE FOOD CYCLES
SHIFT project Eco-guidelines for networks
SHIFT project Annotated bibliography
FEDORA next stage project
FEDORA next stage grants
Julie’s bicycle Museum Environmental Framework 2017
Fab Lab Network
EAVE Green policy
EVAE Film Lab
Aktionsnetzwerk Nachhaltigkeit in Kultur und Medien (ANKM)
Adapting our Culture toolkit
Embedded Artist Projects for Adaptation toolkit
Cultural adaptations lessons learned evaluation report
European Film Forum: The Transformation of the European Audiovisual Ecosystem: Towards a more Sustainable and Digital Industry
Architecture platform LINA
European Film Forum : Towards a climate-neutral audiovisual sector
Academic and research documents
Innovation ecosystems in the creative sector: The case of additive manufacturing and advanced materials for design (JRC)
Methodological overview on the calculation of air pollutant and GHG emissions from agricultural activities

European Network of Public Employment Services, Greening of the labour market Impacts for the Public Employment Services: small scale study

List of documents reviewed

Greening of the Textile and Clothing Industry, 2012, Fibres and Textiles in Eastern Europe 95(6):22-27

Greening Theatre Landscapes: Developing Sustainable Practice Futures in Theatre Graduates, 2019, In book: University Initiatives in Climate Change Mitigation and Adaptation

Industry-relevant documents

European Cultural Heritage Green Paper

The Green Crafts initiative

Green Film Shooting

Best practices withing film commissions

Green Touring Guide

Green Music – Taking action on climate change (Guide)

Scottish Classical Music Green Guide 2021

Green Festivals and Events Guide, a How to ...

Towards a greener book sector

The Green Games Guide

Greening the European Audiovisual Industry

Green Mobility: A guide to environmentally sustainable mobility for performing arts

Moving Arts: Managing the Carbon Impacts of our Touring

Climate action and performing arts: Report from the IETM Galway Satellite Meeting, 2-3 December 2020

Methodology paper – albert carbon calculator 2021

CBC/Radio-Canada today unveiled its new 2021–2026 environmental strategy, Greening Our Story.

EBU Factsheet: Sustainable broadcasting

NMDC guiding principles for reducing museums' carbon footprint

Green Visual arts – helping London's visual arts sector take action on climate change

The Green Library

Philipp Gassmann, Marie Gouttefarde, Greening the European Audiovisual Industry – The Best Strategies and their costs (2020)

NEB: Independent event: Common Ground - Making the Renovation Wave a cultural project

European framework for action on cultural heritage

CineRegion GREEN REGIO Report 2020

Theatre Green Book and toolkit

Portugal Film Commission: GREEN SHOOTING PORTUGAL – Guide to filming in Portugal

CINE REGIO: European Network of Regional Film Funds – Green Report 2020

Albert - Annual Review - May 2020 - April 2021

Trentino Film Commission: GREEN FILM - rating system for sustainable film production

Green Charter for Film Festivals

Culture, Climate and Environmental Responsibility: Annual Report 2020 – 21

Ecoprod study and calculator

Minimum ecological standards for German cinema, TV and online/VoD productions

2022 Third edition of the Annual Policy Conversation "A Cultural Deal for Europe" held successfully

Guidelines for sustainable filming

Der Greenshooting CO2-Rechner für Film- und TV-Produktionen

Creative Carbon Scotland Carbon Management (tool)

Creative carbon Scotland Green Arts initiative

Claim expenses carbon calculator

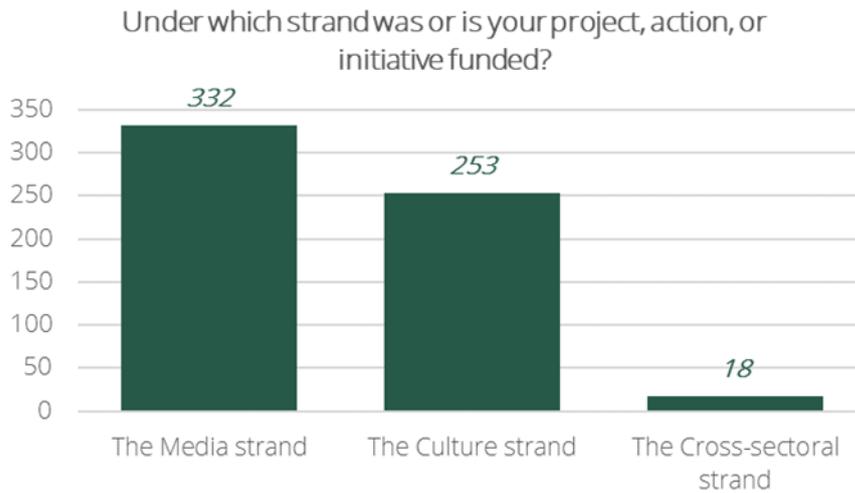
Other documents
List of documents reviewed
Open Method of Coordination (OMC) group of Member States' experts on Strengthening Cultural Heritage Resilience for Climate Change
OMC group on Cultural Heritage and Climate Change – final mandate
The Davos Baukultur Quality System. Eight criteria for a high-quality Baukultur
List of projects (Internal EC document)
Green Deal and CCIs
European Statistical System Network on Culture - Final report
Eurostat Culture statistics – 2019 edition
Eurostat culture statistics database
Eurostat data International trade in services – audiovisual trade
The European services sector and the green transition
ICOMOS: The Future of Our Past: Engaging cultural heritage in climate action
Meeting the Green Deal objectives by alignment of technology and behaviour. Options for sustainable behaviour in food consumption and mobility
Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Ireland - Arts and Culture - Recovery Taskforce (2020), Report "Life worth living"
Horizon Europe New European Bauhaus Nexus Report
Media and Audiovisual Action Plan (MAAP)
Décarbonons la Culture! – Final report from the Shift project

Annex 5 Results of the project mapping

This Annex is provided as a [stand-alone document](#) 📄

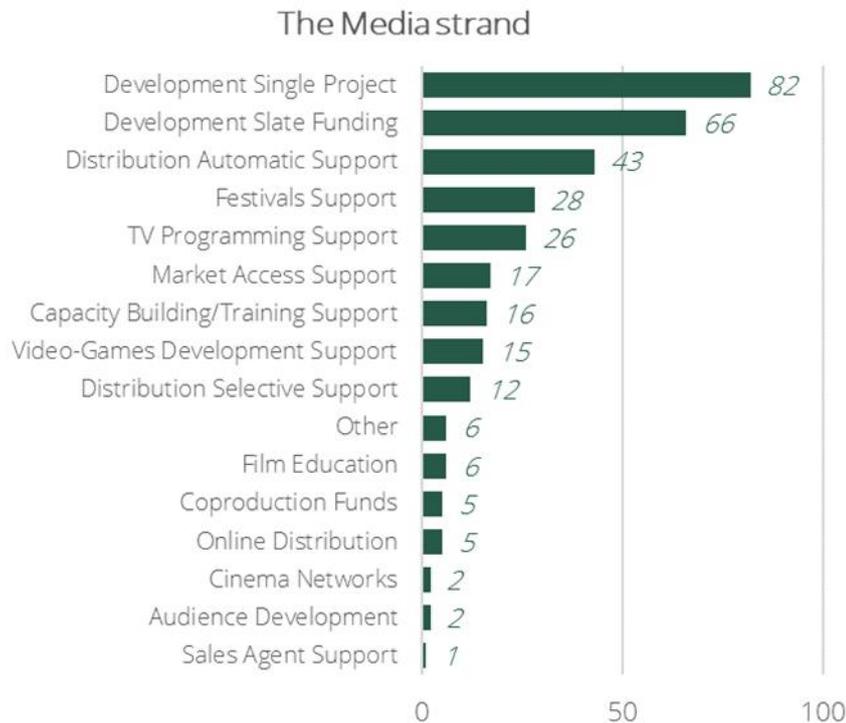
Annex 6 Results of the Beneficiary survey

Under which strand was or is your project, action, or initiative funded?



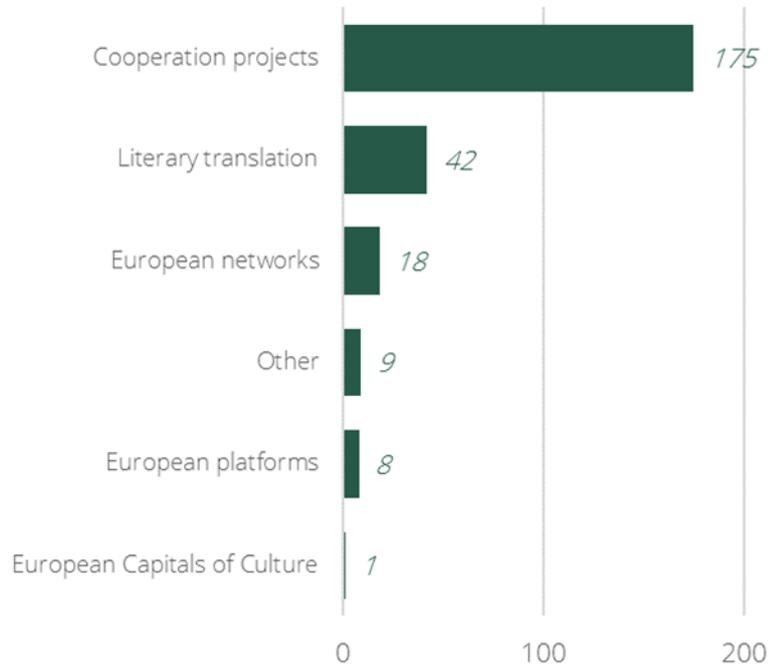
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Under which scheme was or is your project, action, or initiative funded?



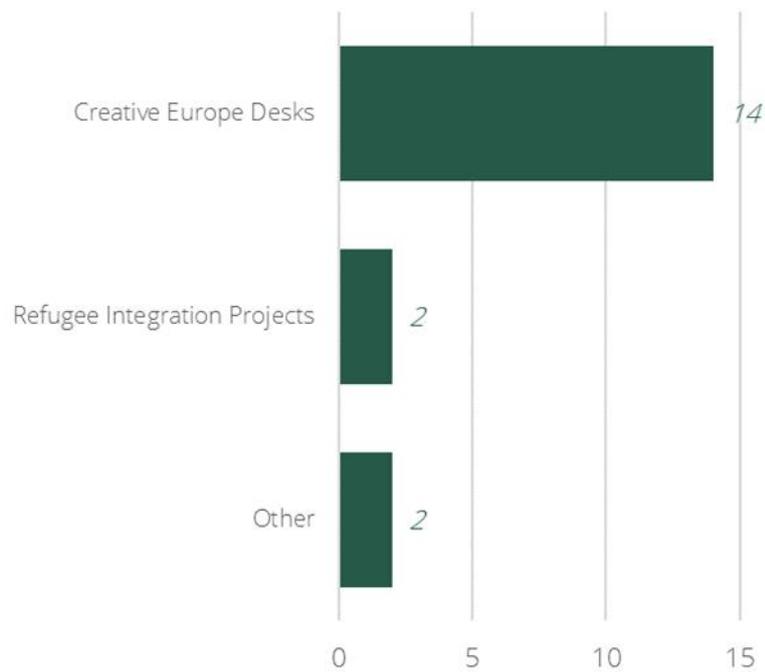
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The Culture strand



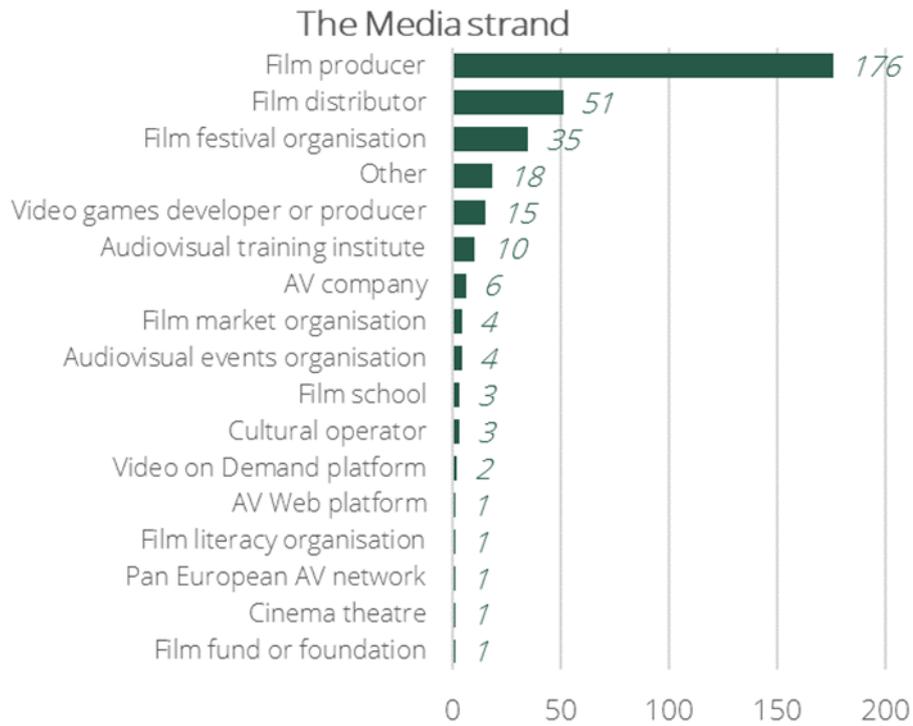
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The Cross-sectoral strand

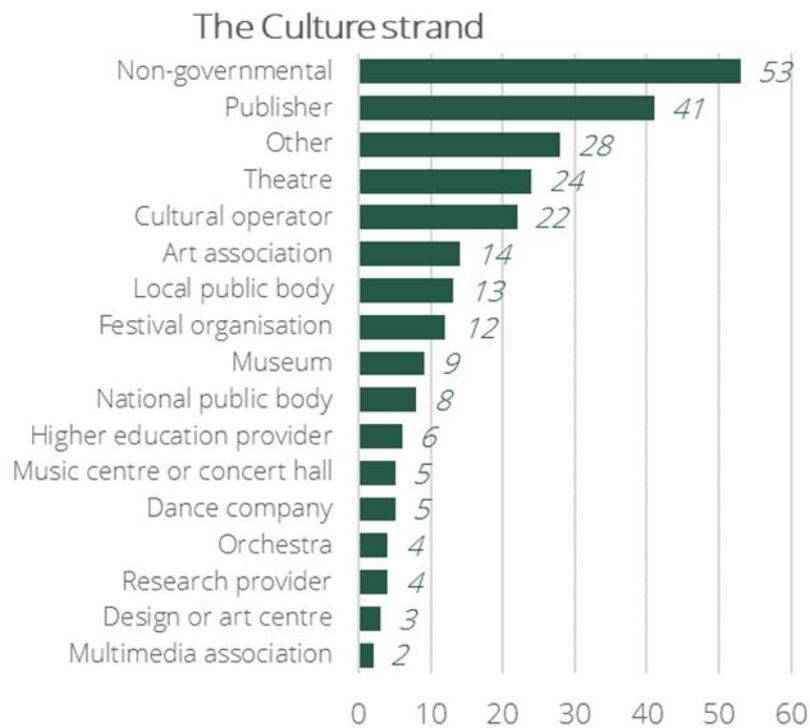


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What type of organisation do you represent?



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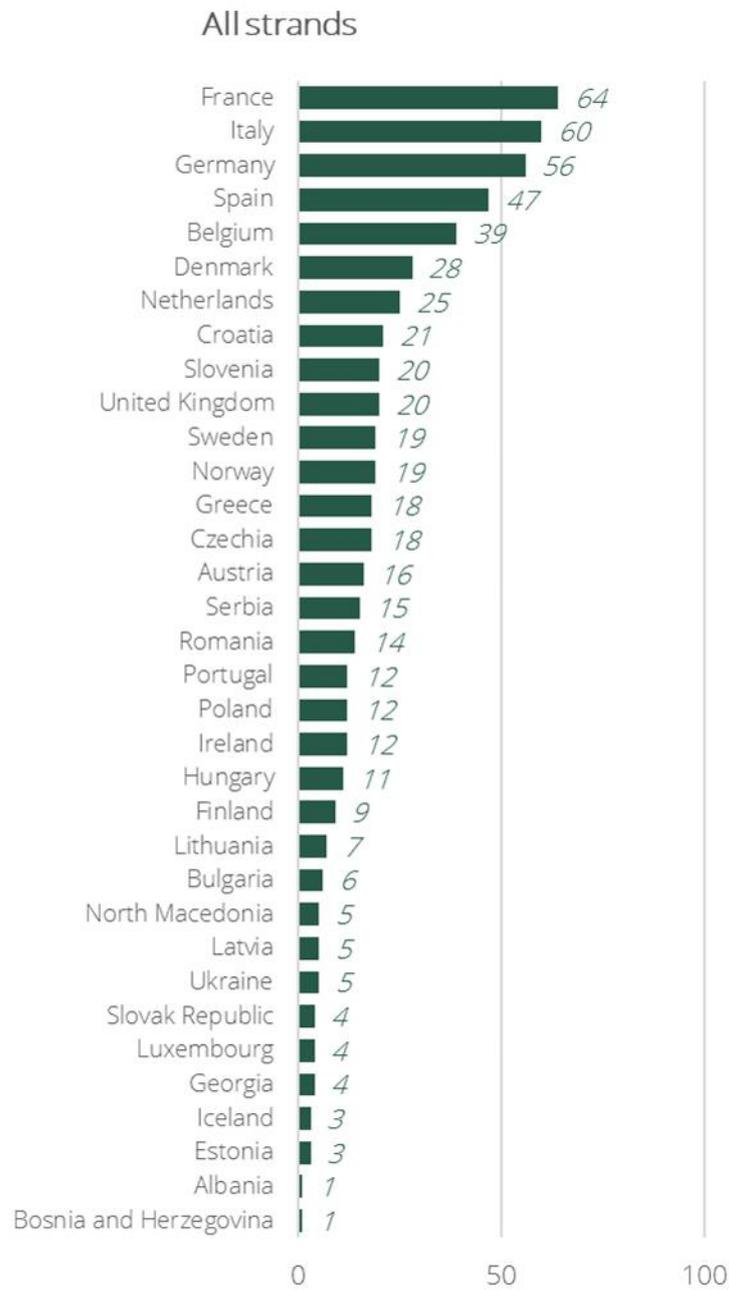
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The Cross-sectoral strand



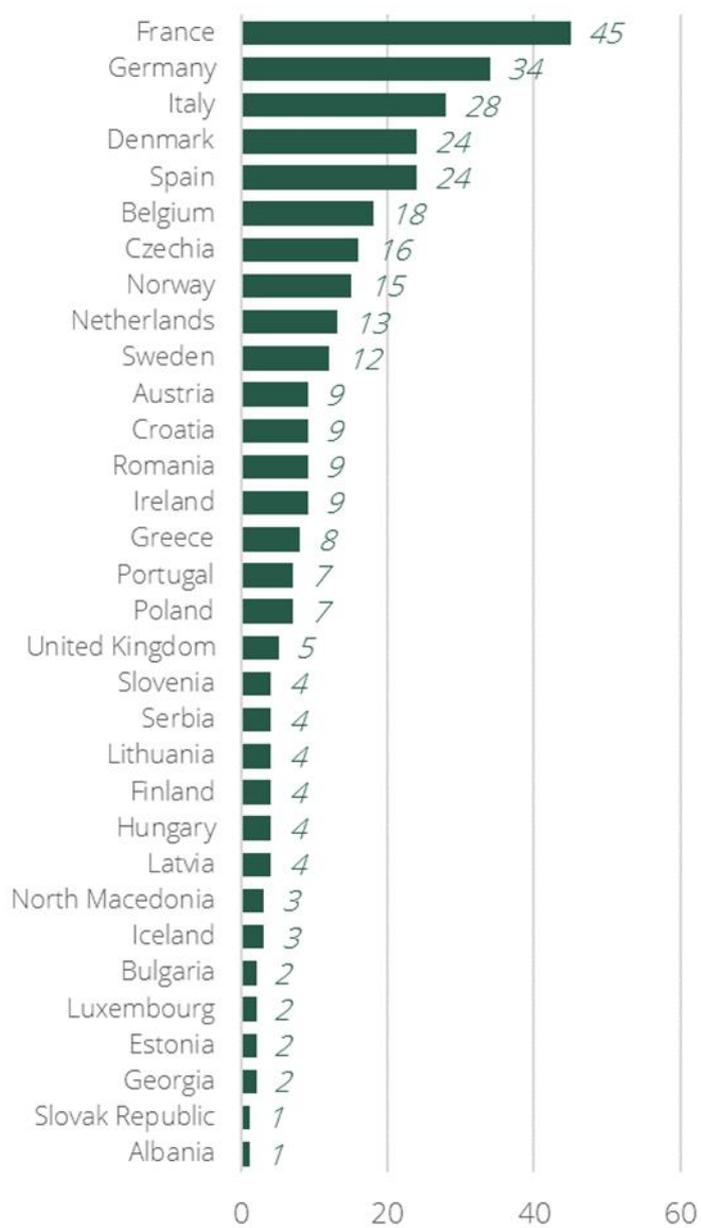
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In which country is your organisation established?



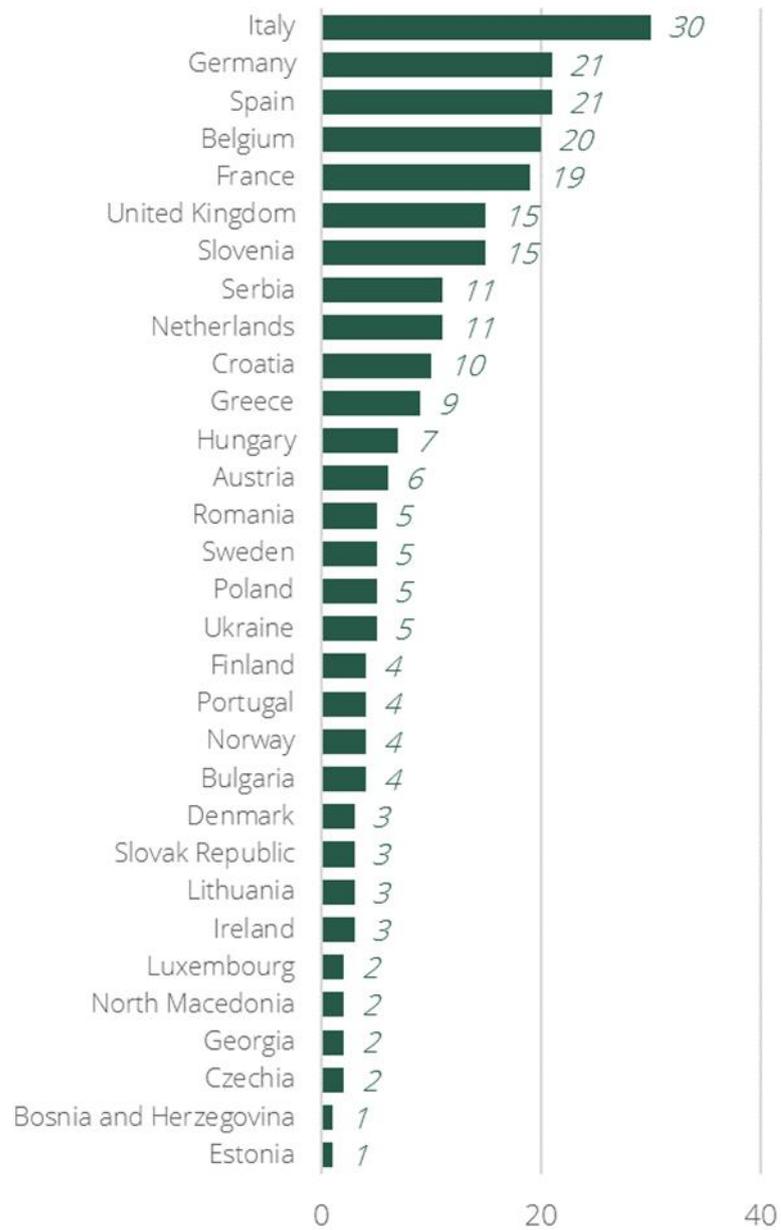
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The Media strand



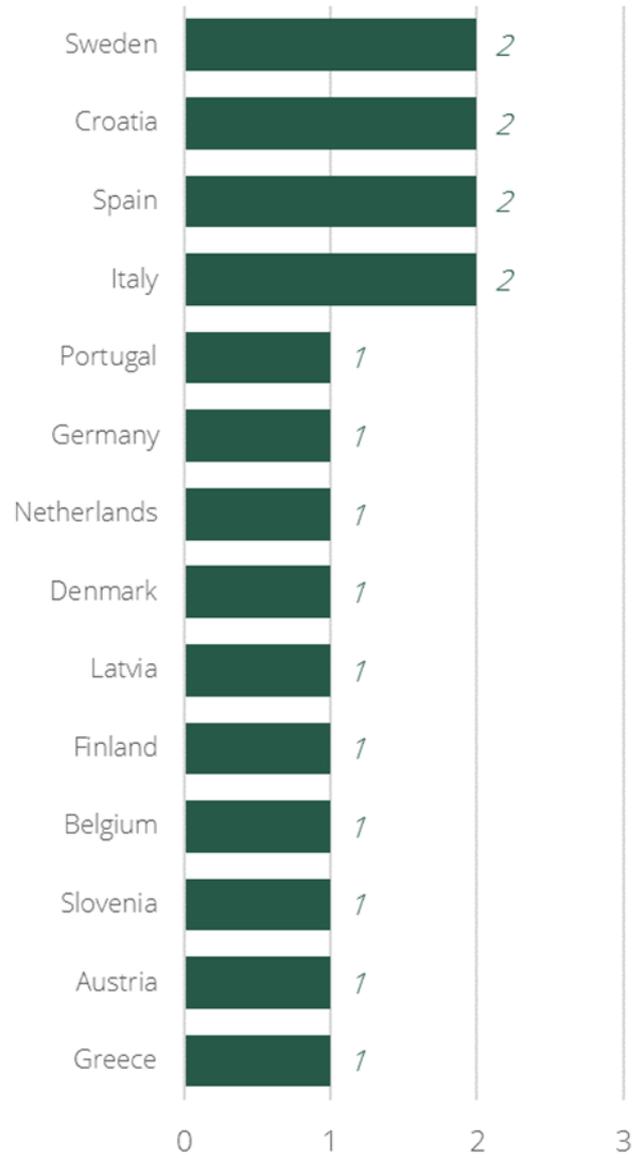
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The Culture strand



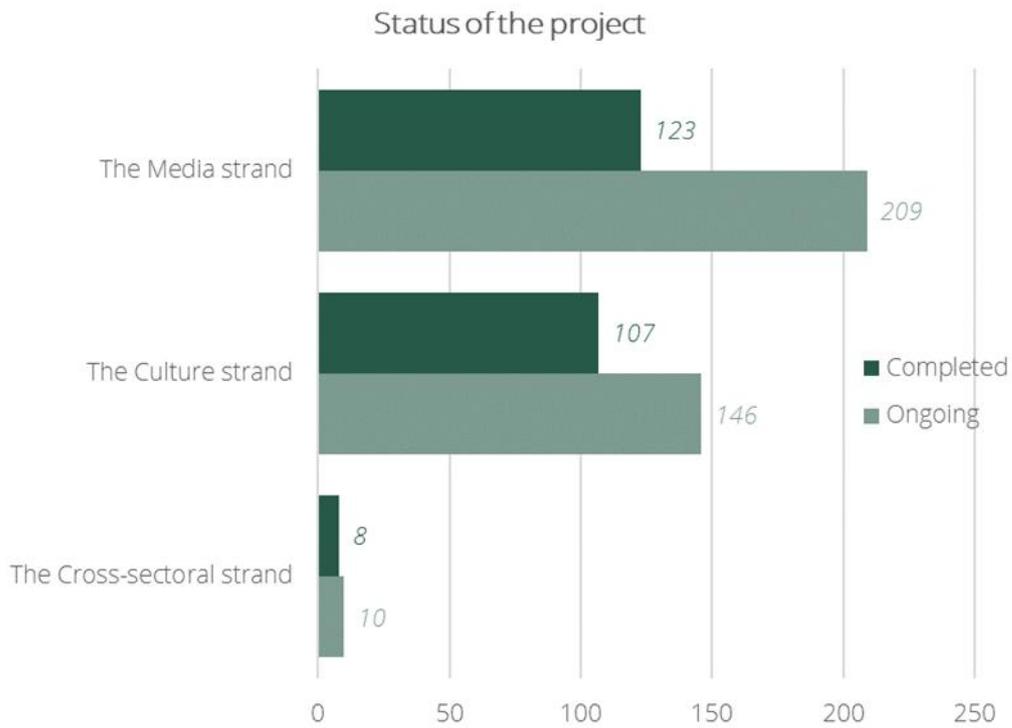
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The Cross-sectoral strand



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Status of the project

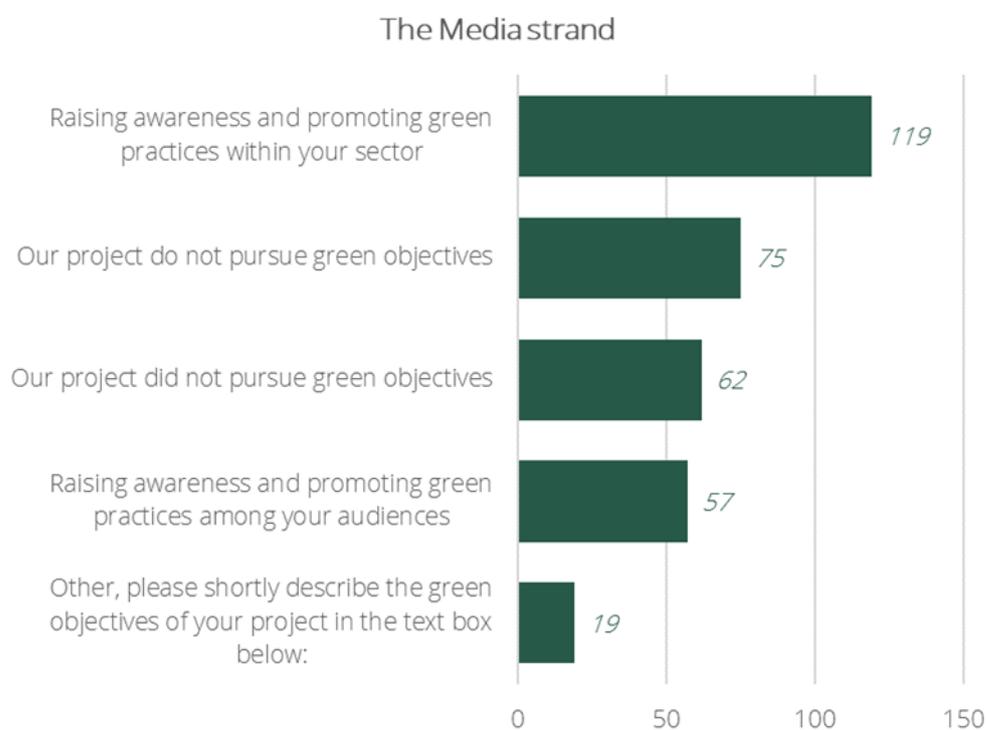


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Did your project pursue any of the following green objectives?



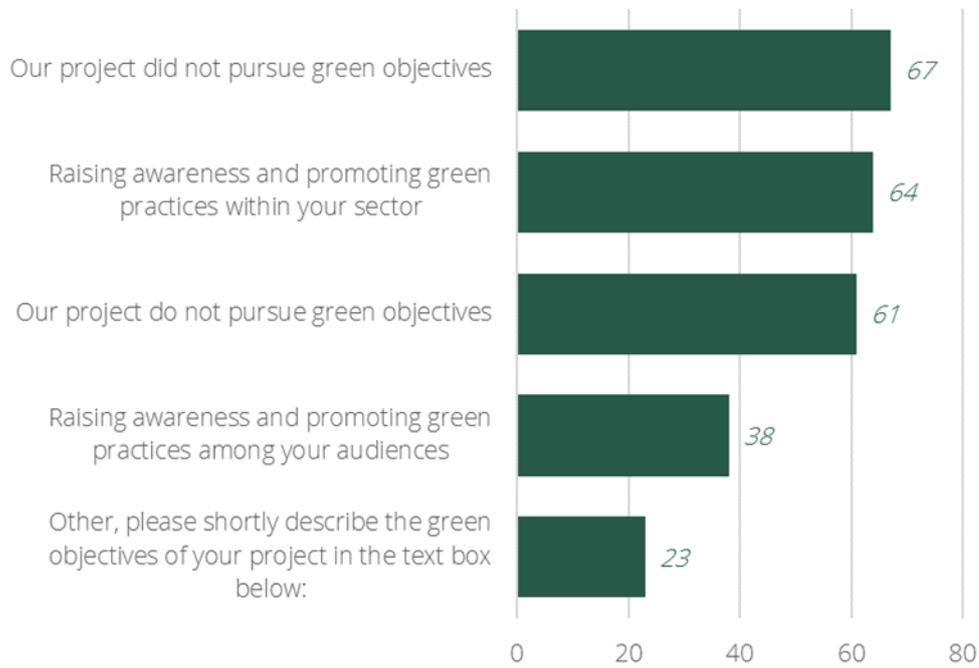
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Other responses provided indicate that projects aimed to minimise their own ecological footprint (12) through different ways such as using less polluting means of transport, reducing waste and working with green suppliers. Four respondents indicate that they pursued raising awareness and promoting green practices both within their sector and among their audience while one respondent indicates pursuing environmental protection as a green objective.

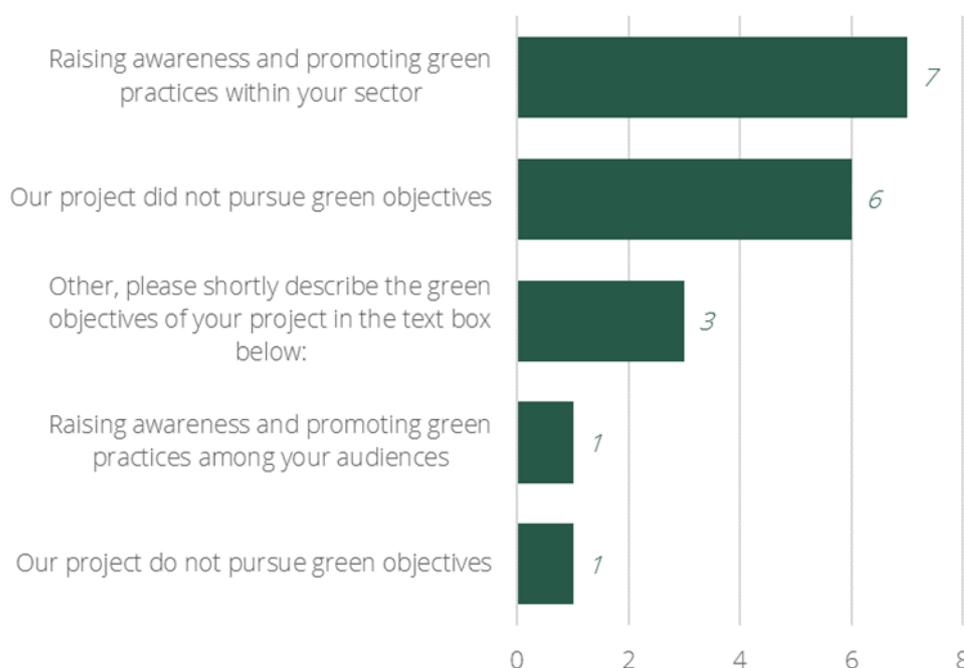
The Culture strand



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Other replies indicate that projects pursued as green objectives the minimisation of their own environmental footprint (6), raising awareness and promoting green practices both within the sector and among their audience (3) or targeted sustainability across multiple dimensions, including social and cultural (2). Two respondents indicated their projects pursue indirectly green objectives through digital technologies. One project indicates pursuing green tourism destinations.

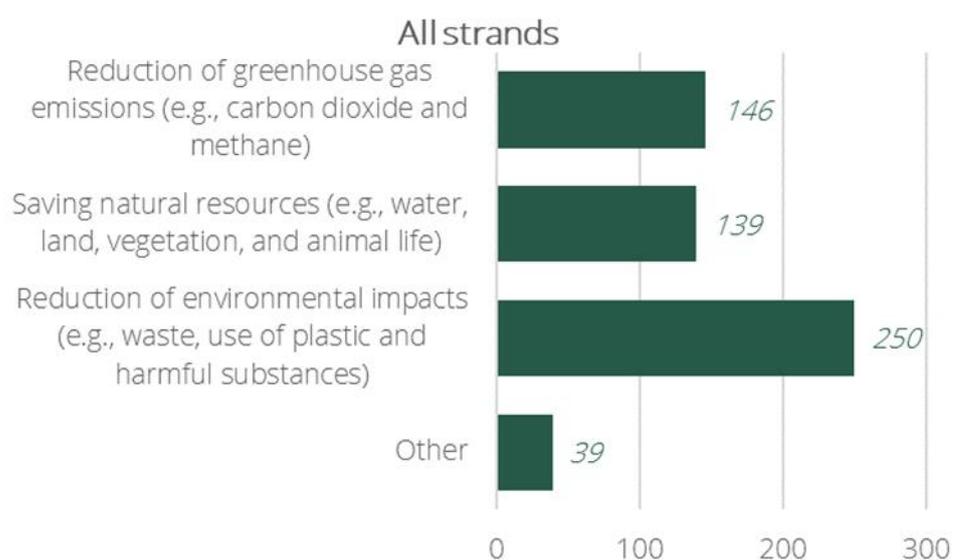
The Cross-sectoral strand



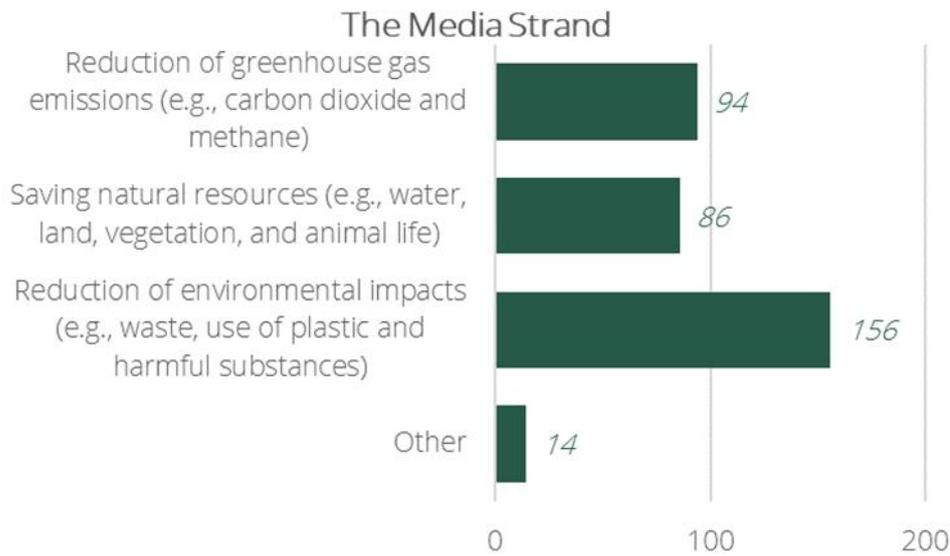
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Other replies indicate that projects pursued as green objectives raising awareness and promoting green practices both within the sector and among their audience (1), supporting potential applicants to the Creative Europe Programme to address sustainability and fight climate change in their project proposals (1). One respondent indicate pursuing green measures in a transversal way (1).

What was the thematic focus of your green objectives?

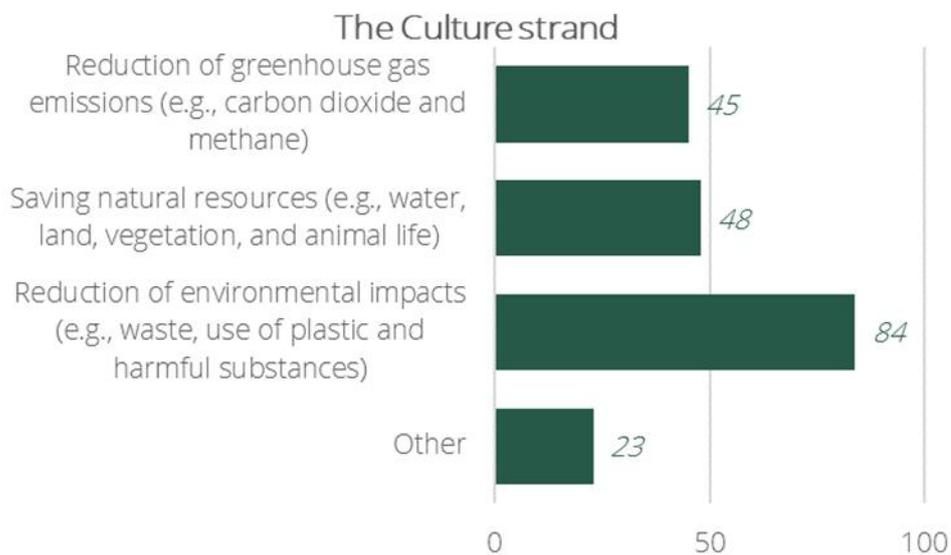


n=323



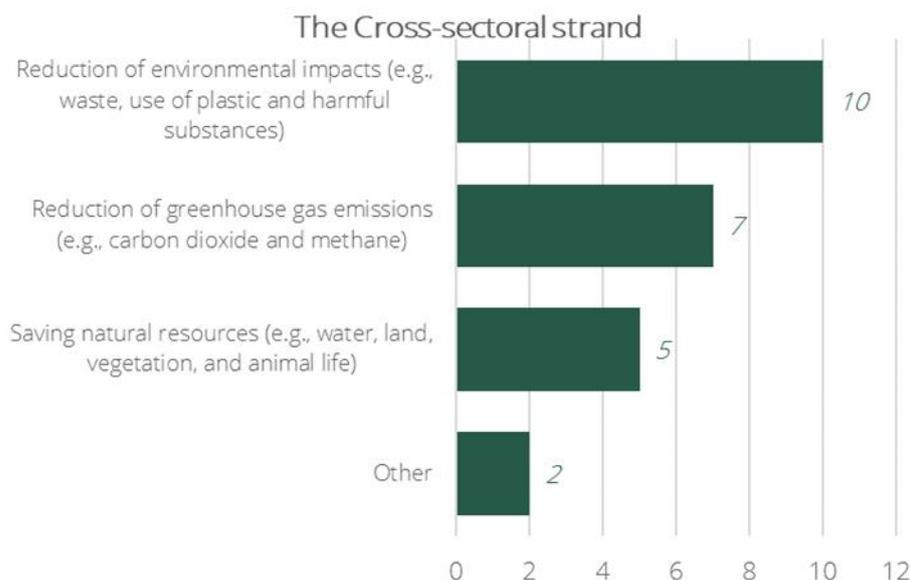
n=189

Other replies indicate a focus on raising knowledge and awareness on environmental and climate issues (3), saving energy resources (2) and in-house sustainable strategies (1). Two replies specify to focus on the environmental impact overall (1) and through more sustainable catering (1).



n=123

Other replies indicate a focus on raising awareness and promoting green practices to an audience (5), adapting to the impacts of climate change (2) and developing green public spaces (2). Two replies indicate a specific focus on the artistic contribution to tackle environmental and climate issues. Replies also indicate a focus on sustainable agriculture and food production (1), sustainable travel (1) and the social impacts of climate change (1).



n=11

Other replies indicate focussing on raising awareness on the environmental and climate change impacts.

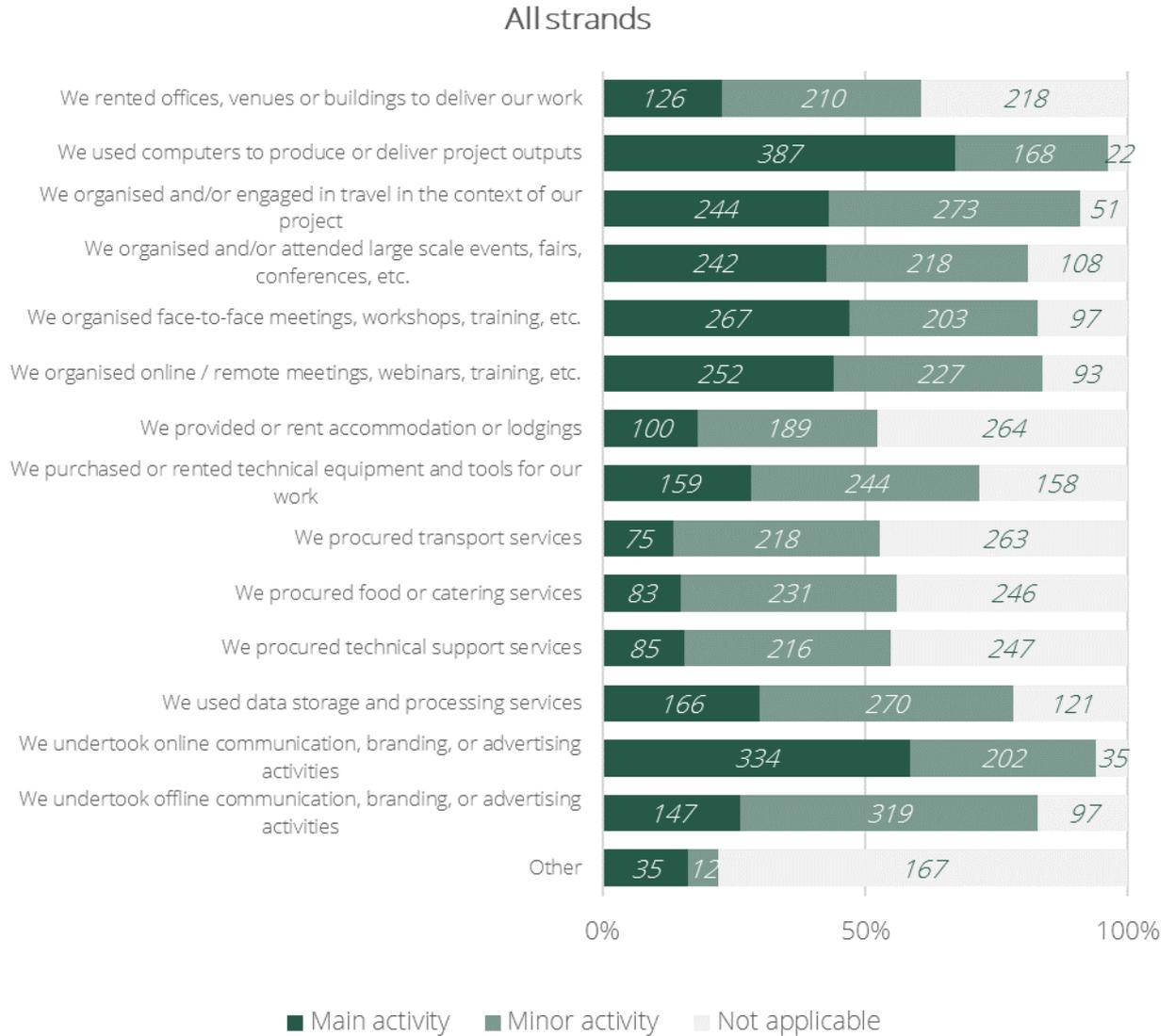
Could you please summarise the green objectives of your project, action or initiative?

The analysis of a sample of 50 replies (out of 260) shows that the green objectives pursued mentioned by respondents are similar to the ones already mentioned in the previous closed questions which are:

- Raising awareness and promoting green practices within their sector
- Raising awareness and promoting green practices among their audience
- Reduction of GHG emissions (carbon dioxide and methane)
- Saving natural resources (water, land, vegetation and animal life)
- Reduction of environmental impacts (waste, use of plastic and harmful substances)

When answering this question, respondents also mentioned the ways they intended to achieve their green objectives which include dematerialisation and favouring online settings (9 responses), applying circular economy principles (7), promoting cooperation (5), saving energy (2), providing trainings and good practices (2) and protecting biodiversity (1). The results of the qualitative analysis of this question have been integrated to the main body of the Final report in section 4.1.1.

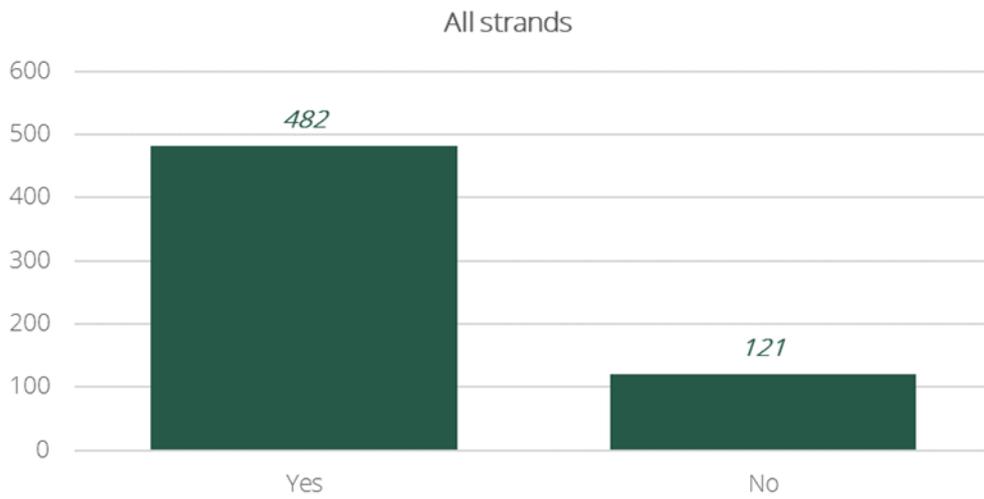
What main activities did you implement to deliver your project, action, or initiative?



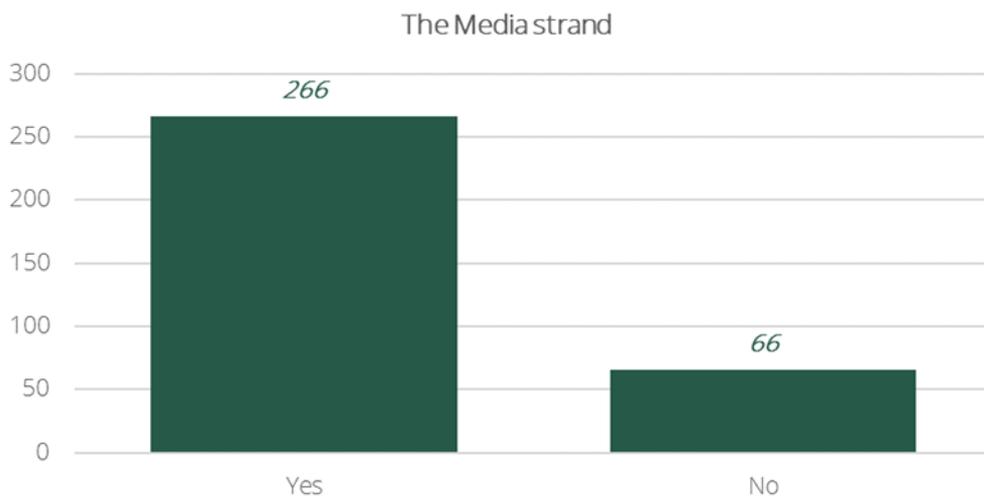
N=592

Other activities mentioned by respondents encompass film production (9) and distribution (7), the publication and/or distribution of books (7), printing (3) and the production and distribution of performing arts (3). Respondents also mention art-residence programmes (3), translation activities (2) and the provision of online platforms (2) and financial advice (2).

Did you take any actions to minimise the impact of your project's, action's or initiative's activities on climate change and environment?

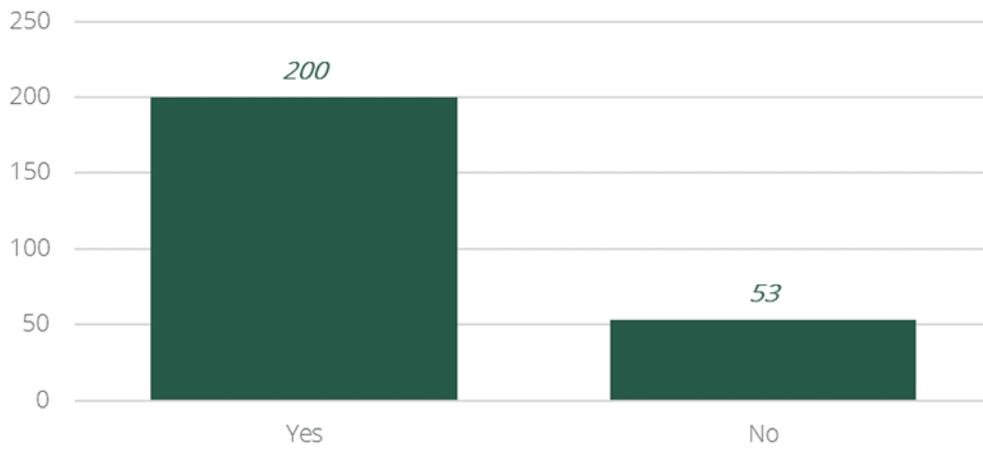


n=603



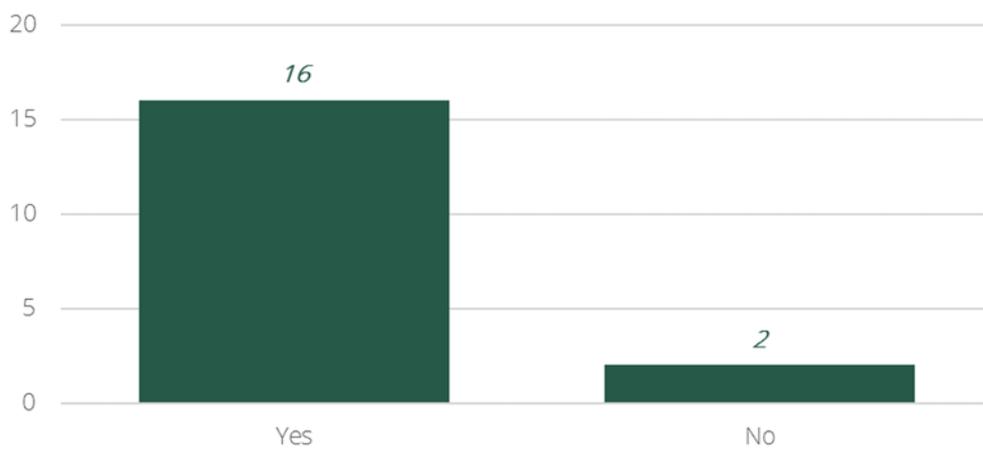
n=332

The Culture strand



n=253

The Cross-sectoral strand



n=18

Why did you not minimise the impact of your project’s, action’s or initiative’s activities on climate change and environment?

All strands



n=121

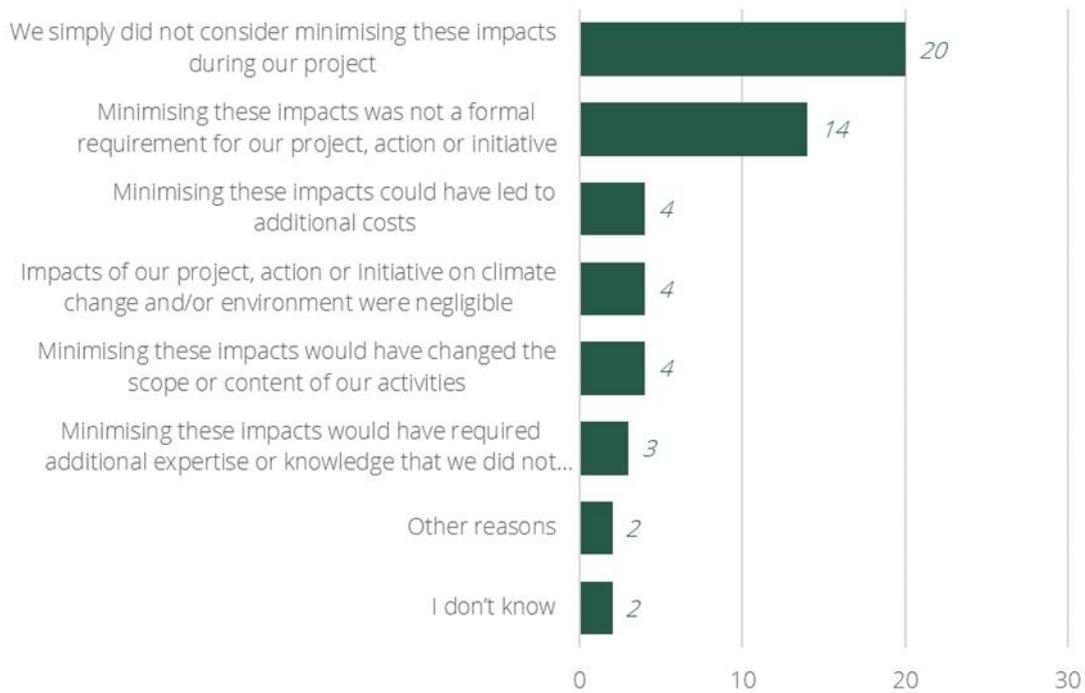
The Mediastrand



n=66

Among the other reasons presented by respondents, one mentioned that impacts, notably from travel activities, were already minimal. Another respondent mentions the combination of higher costs and the lack of sustainable alternatives. Finally, one mentions the COVID-19 pandemics and its impacts.

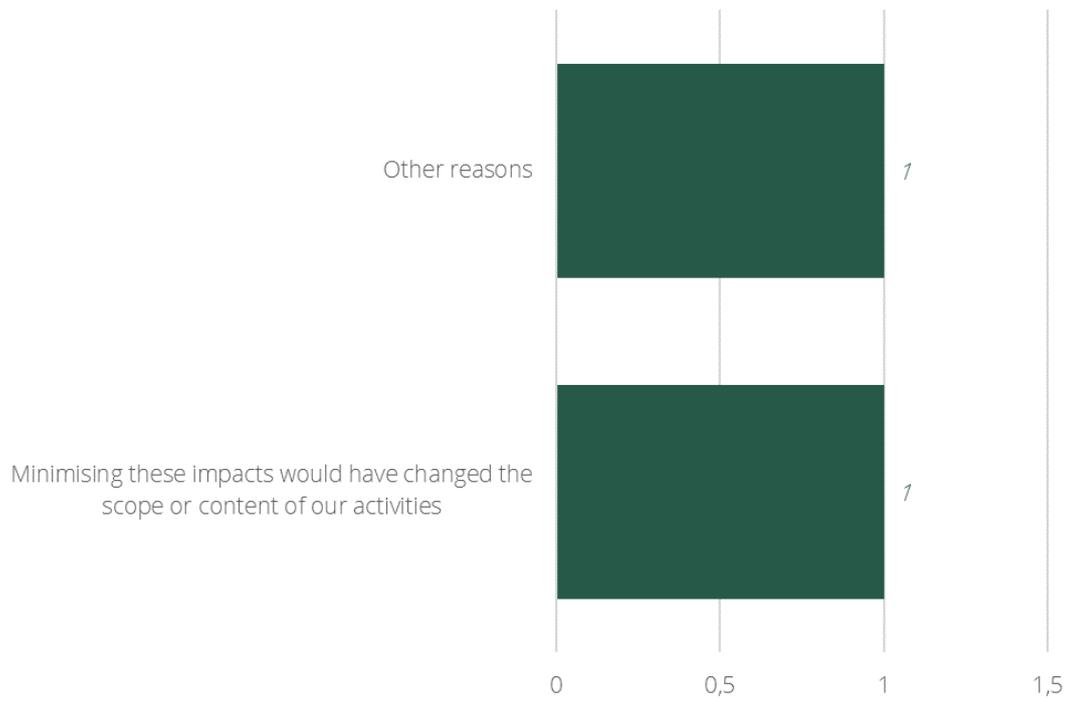
The Culture strand



n=53

Among the other reasons presented by respondents, one mentions the COVID-19 pandemics and another the fact that the project was run before the climate impacts of projects were widely considered.

The Cross-sectoral strand



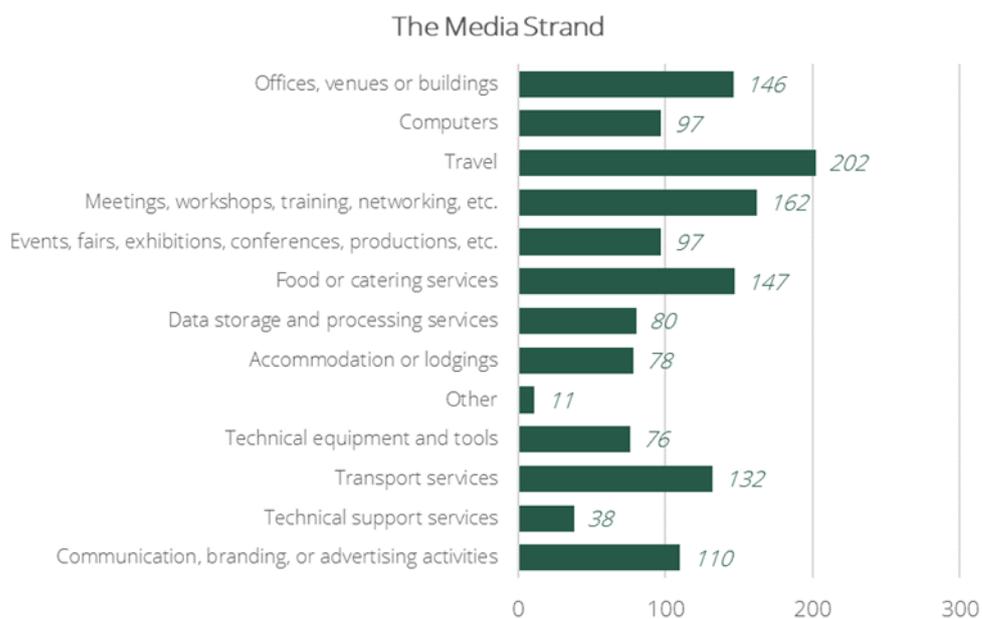
n=2

The other reason provided mentions the fact that environmental and climate were not part of the pursued objectives.

Which of your project activities did you 'green'?



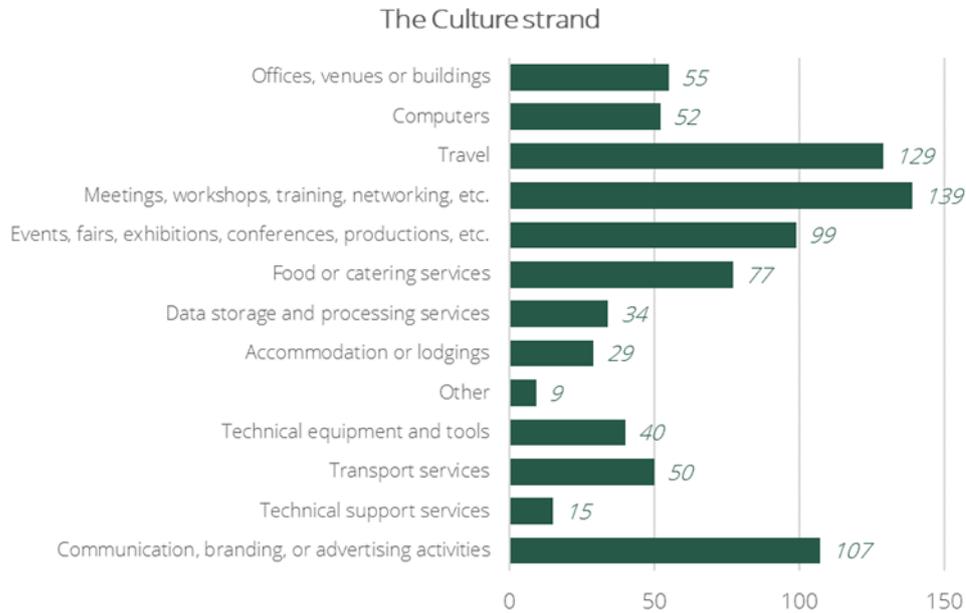
n=480



n=265

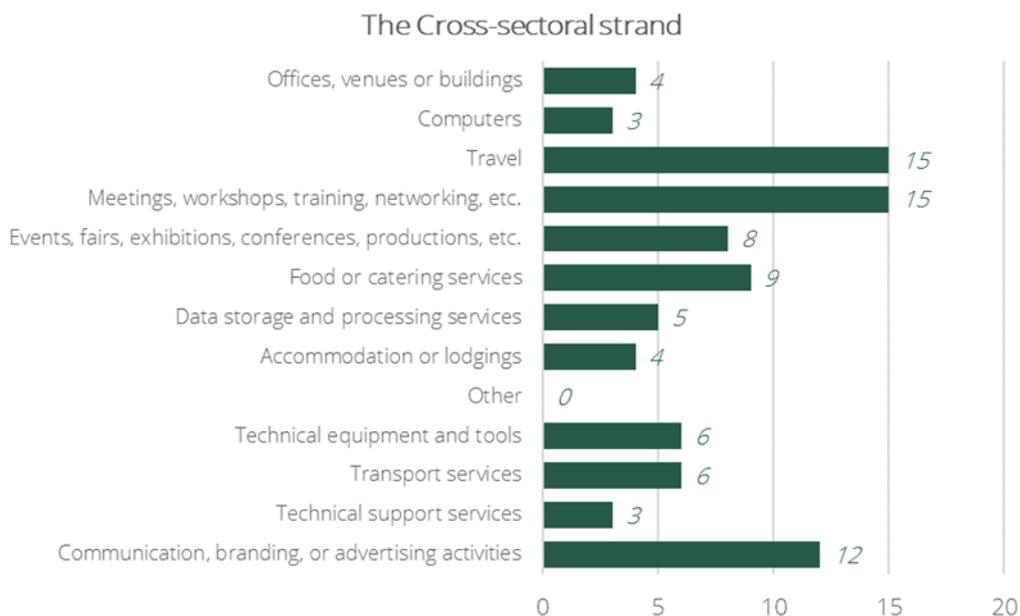
Other activities being 'greened' mentioned by respondents include film production activities (3) and notably the use of costumes and clothes (2) and the setting of the

film's shooting (1). Two respondents mention the digitalisation of their activities, including the development of projects on sustainable blockchain (1). One respondent mentions to track the overall emissions of the project.



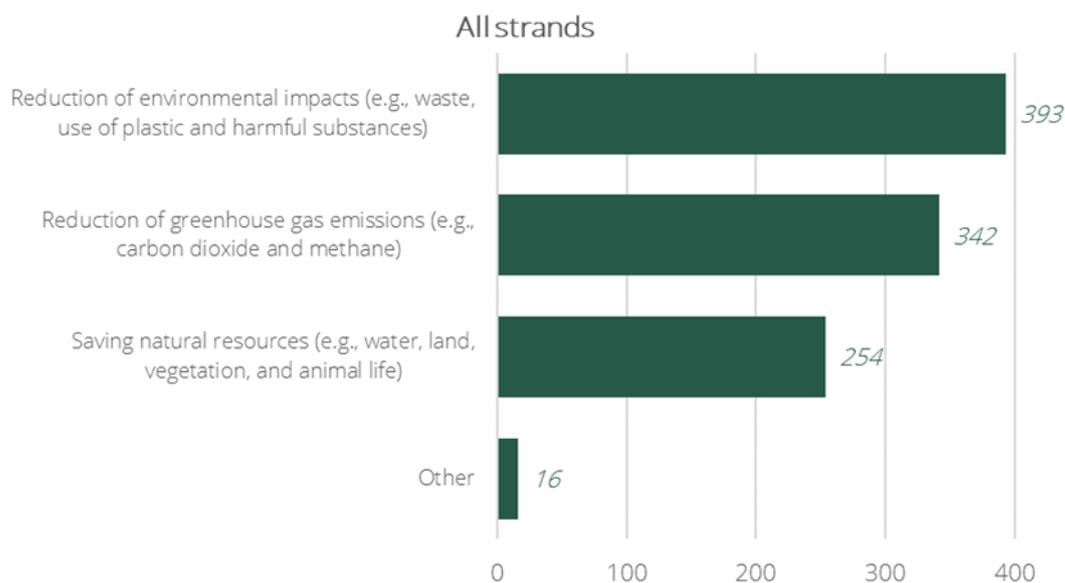
n=199

Other activities being 'greened' mentioned by respondents include the production and printing of books (3), art production (2) and artistic works to raise awareness on climate and environmental issues (2). One respondent mentions seeking to foster best environmental practices for museums and another greening its merchandising activities.

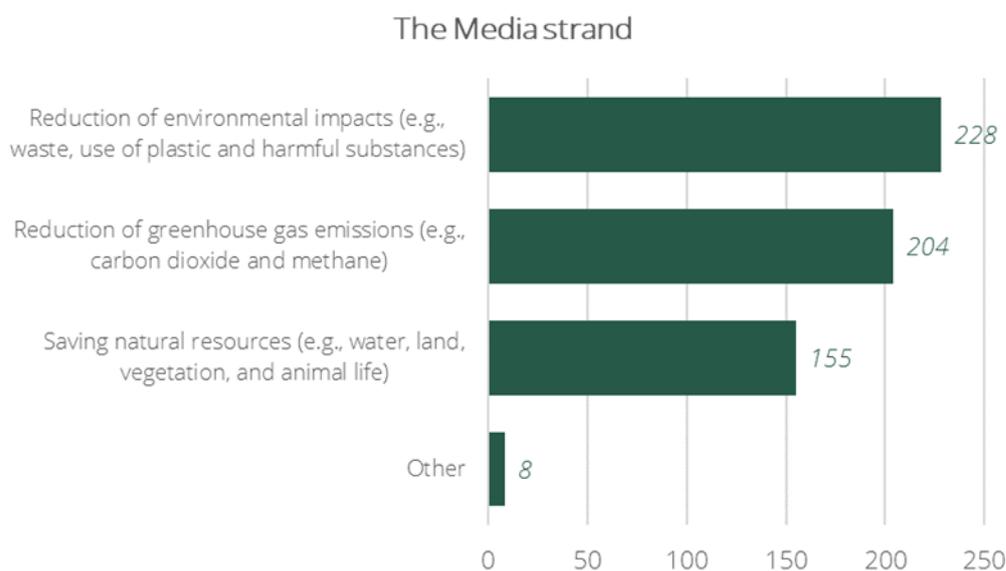


n=16

What climate change and/ or environmental challenges did you address by greening your activities?

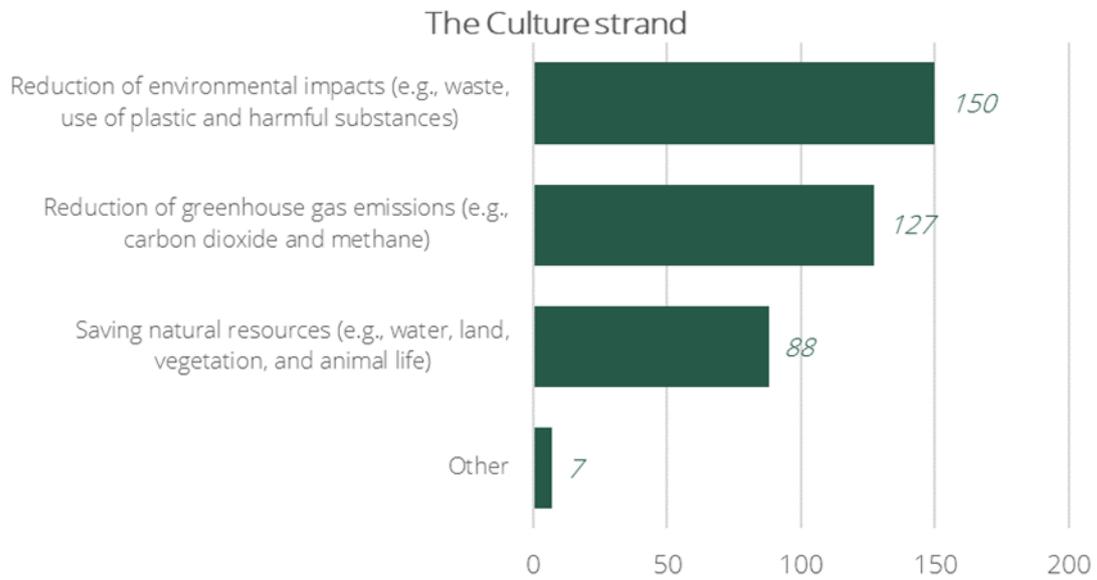


n=478



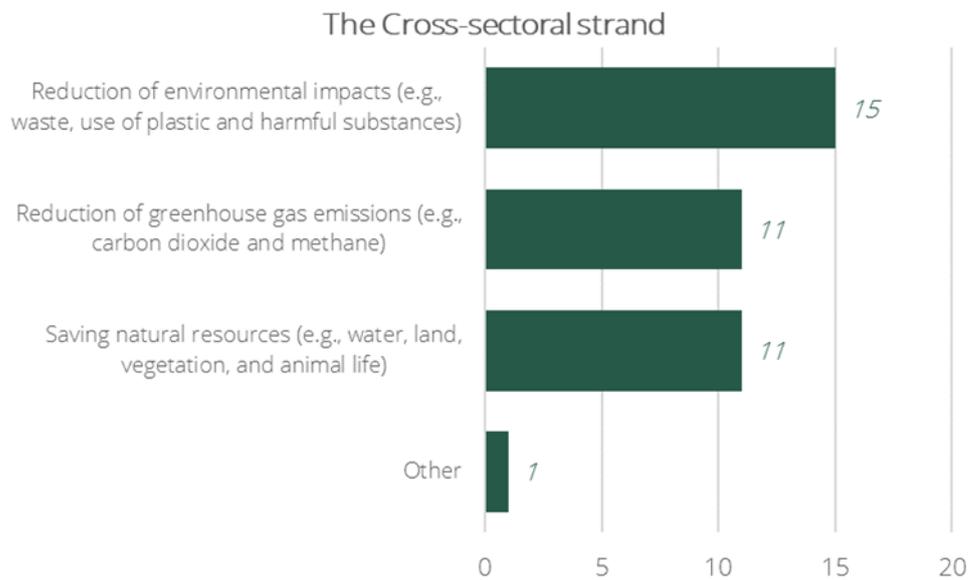
n=265

Other challenges addressed mentioned by respondents notably include awareness raising activities (3). Three respondents specified addressing their climate impacts through reduced travel (2), reduced meat consumption (1) and greater use of renewable energy (1).



n=197

Other challenges addressed mentioned by respondents include all three aspects (1) and raising greater social sustainability awareness (1). Two respondents specified saving natural resources and reducing their environmental impacts through dematerialisation and minimising paper waste.



n=16

One respondent specified addressing its climate and environmental impacts through green IT.

Could you please shortly describe the activities you undertook to minimise the impact of your project's, action's or initiative's activities on climate change and environment in the text box below?

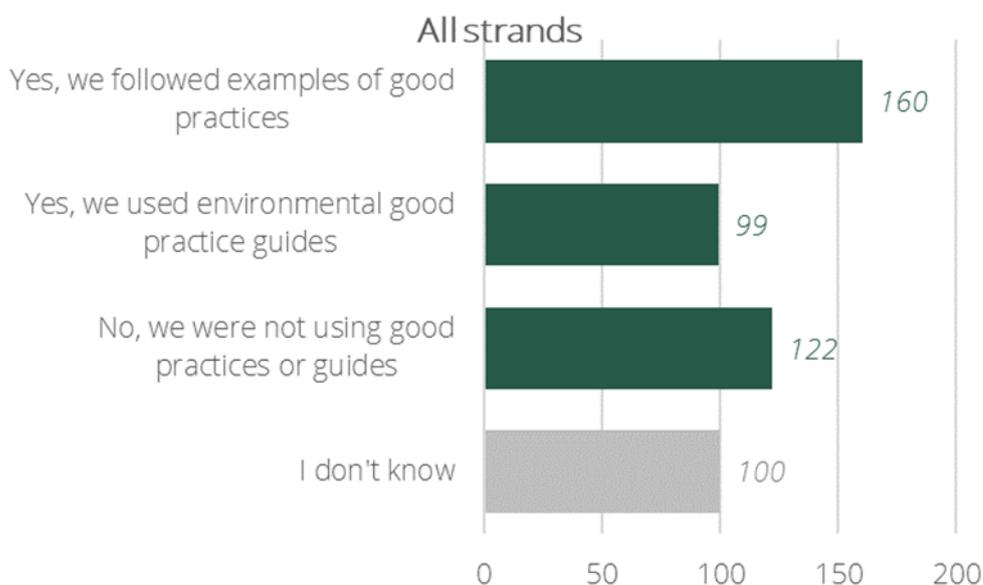
The analysis of a sample of 75 replies (out of 380) provides similar findings to the activities mentioned by respondents under the previous two closed questions.

To minimise their impacts on climate change and the environment, respondents mentioned shifting some of their activities (events, meetings) to an online setting (20 responses) and avoid unnecessary travels as much as possible (18). In this regard, respondents also mentioned favouring low-emission mobility such as train travel, public transportation for their staff and avoid travels by planes when this is possible (20).

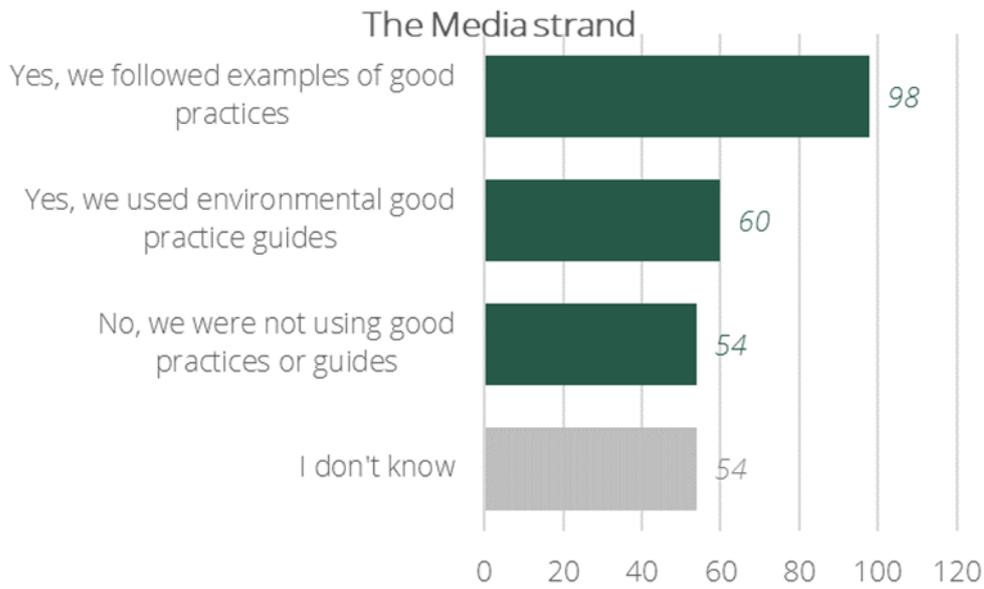
Some respondents indicated favouring remote working to further minimise their impacts (3). Another recurring effort made by respondents is to minimise printing and communication materials and use instead digital tools (22). In addition, respondents indicated minimising plastic (9) and waste (2) in their activities as well as using green energy providers (6). Some respondents mentioned putting greater care to provide local and more sustainable catering (seasonal, vegetarian food) when organising their events (9).

Finally, some activities mentioned aimed to raise the environmental awareness of the audience (6), provide training (1) and foster exchanges of best practices to minimise the impact on the environment (1). The results of the qualitative analysis of this question have been integrated to the main body of the Final report in section 4.1.1.

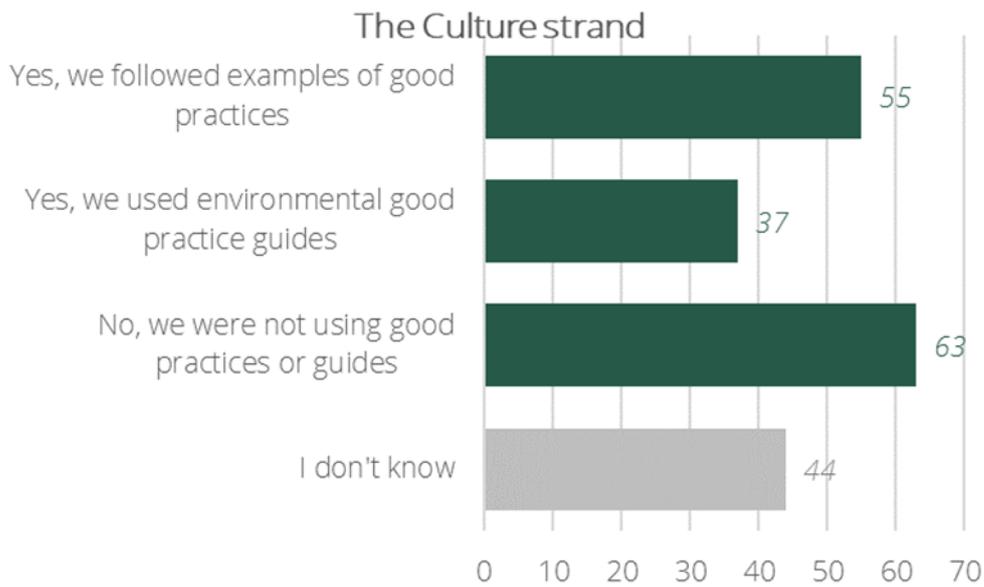
Did you follow any examples of good practices or use any environmental good practice guides in 'greening' your project's, action's or initiative's activities?



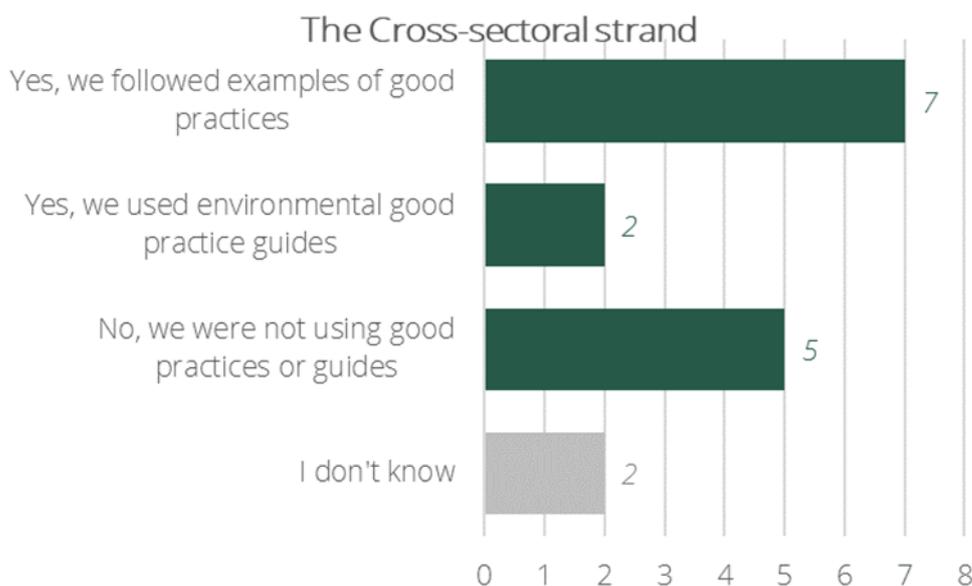
n=481



n=266



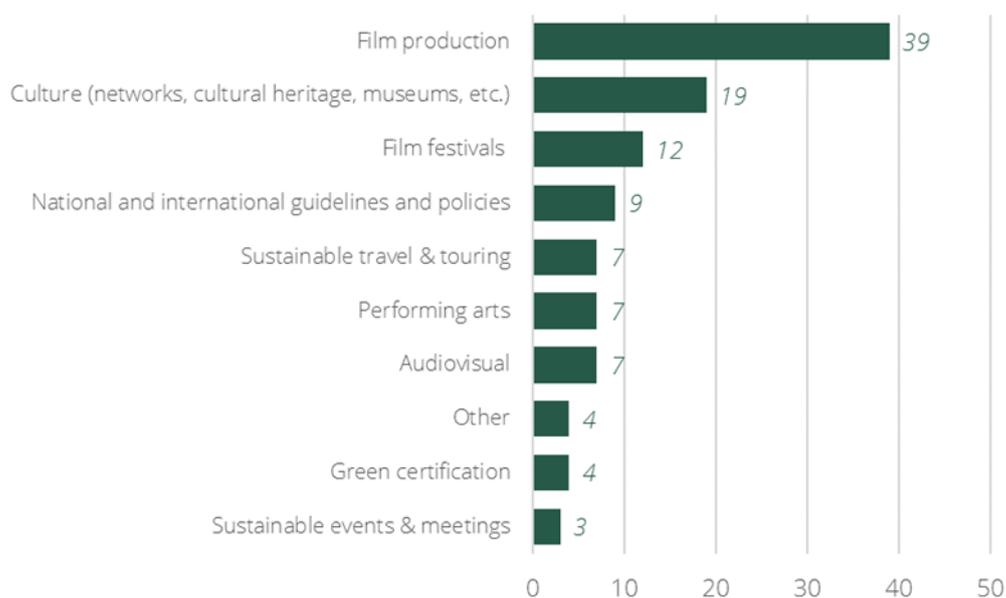
n=199



n=16

Could you please share the examples of good practices and/or the environmental good practice guides that you used to green your project, action, or initiative with us?

The analysis of the full set of replies provided to this question (250 responses) shows examples of good practices/environmental good practices guides across nine main areas.



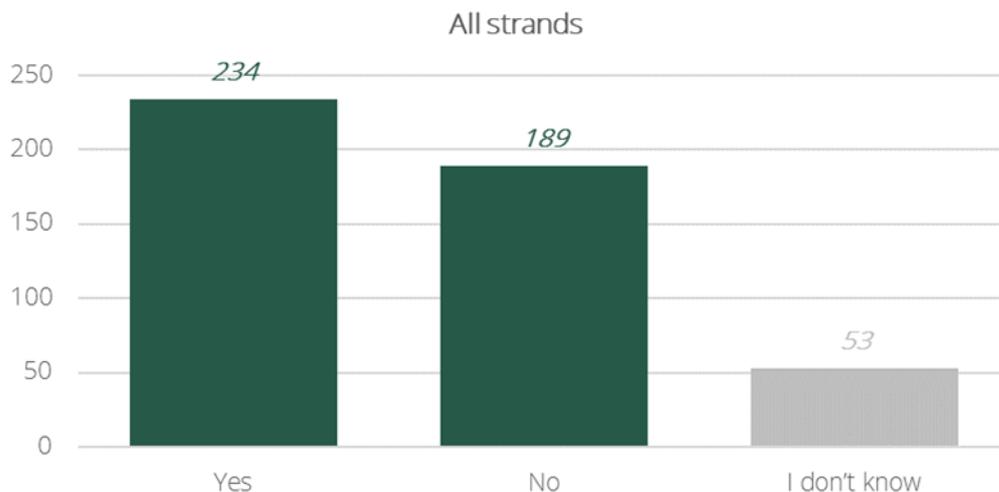
n=250

The following good practice guides were notably mentioned for the following sectors:

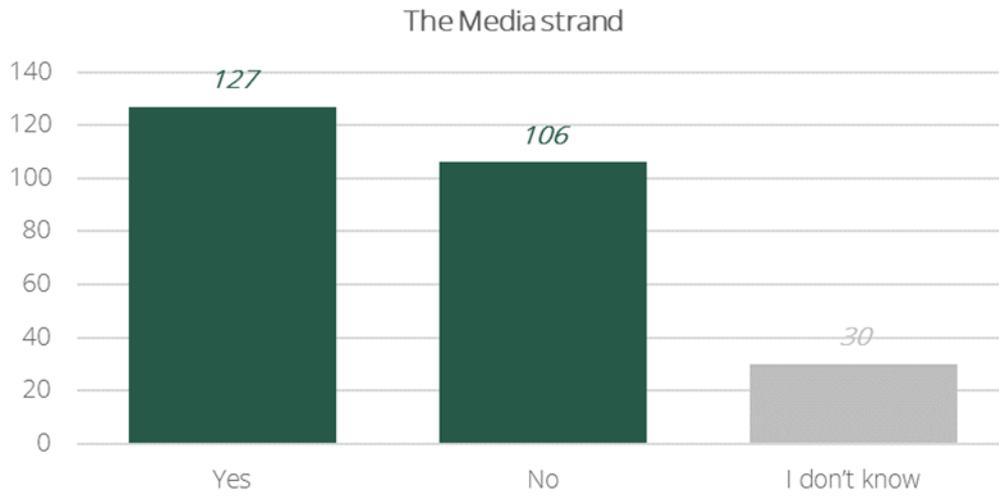
- Film production: MFG (DE), MOIN (DE), EcoProd (FR), VAF guide, guide from the Danish Producers association (DK), Trentino Green Film Protocol, Sardinia film commission green protocol (IT), Epc charter on green film production
- Culture: SHIFT environmental guidelines, European Cultural Heritage Green Paper (Europa Nostra), Climate Museum, Creative Carbon Scotland
- Film festivals: Green Charter for Film Festival initiative, Green Festival Guide developed by the Association of Italian Film Festival,
- National and international guidelines and policies: recommendations from ADEME, EEA, UN SDGs, European Green Deal
- Sustainable travel & touring: Julie’s Bicycle, Green Touring Guide
- Performing arts: guidelines of the European Choral Association, Theatre Green Book
- Audiovisual: guide from the Czech Association of Audiovisual Producers, Ekosetti (FI)
- Green certification: Austrian ecolabel for museums
- Sustainable events & meetings: Green meetings und green events

The results of the qualitative analysis have been integrated to the main body of the Final report section 4.1.2.

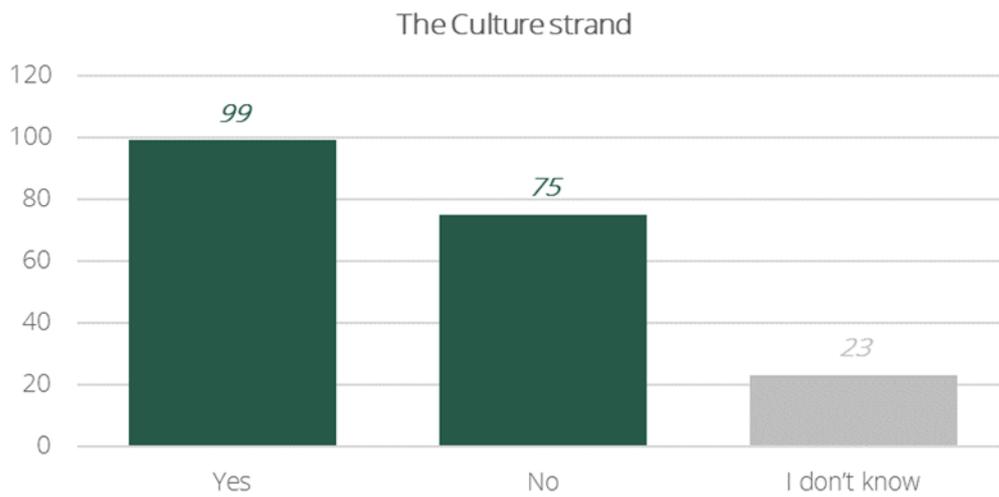
Have you shared information on the activities you delivered to green your project, action or initiative with others (e.g. in your sector or with your audiences)?



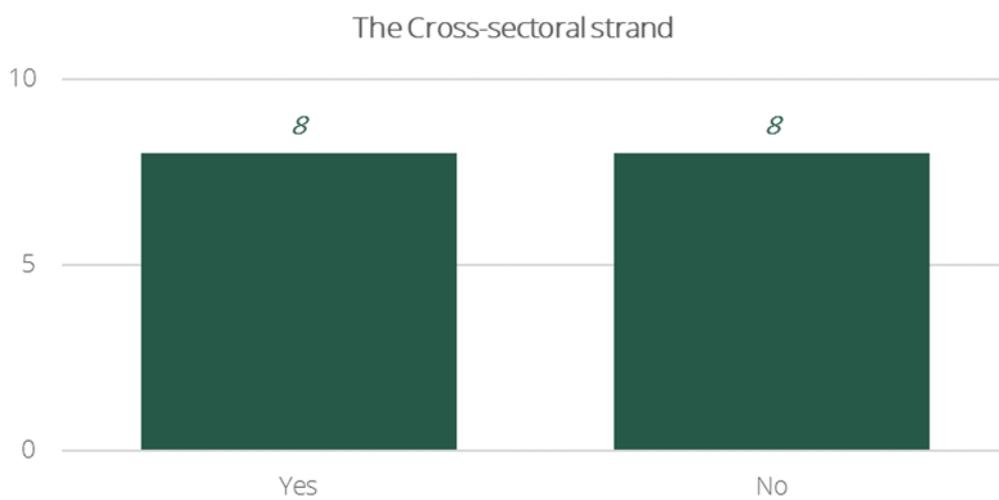
n=476



n=263

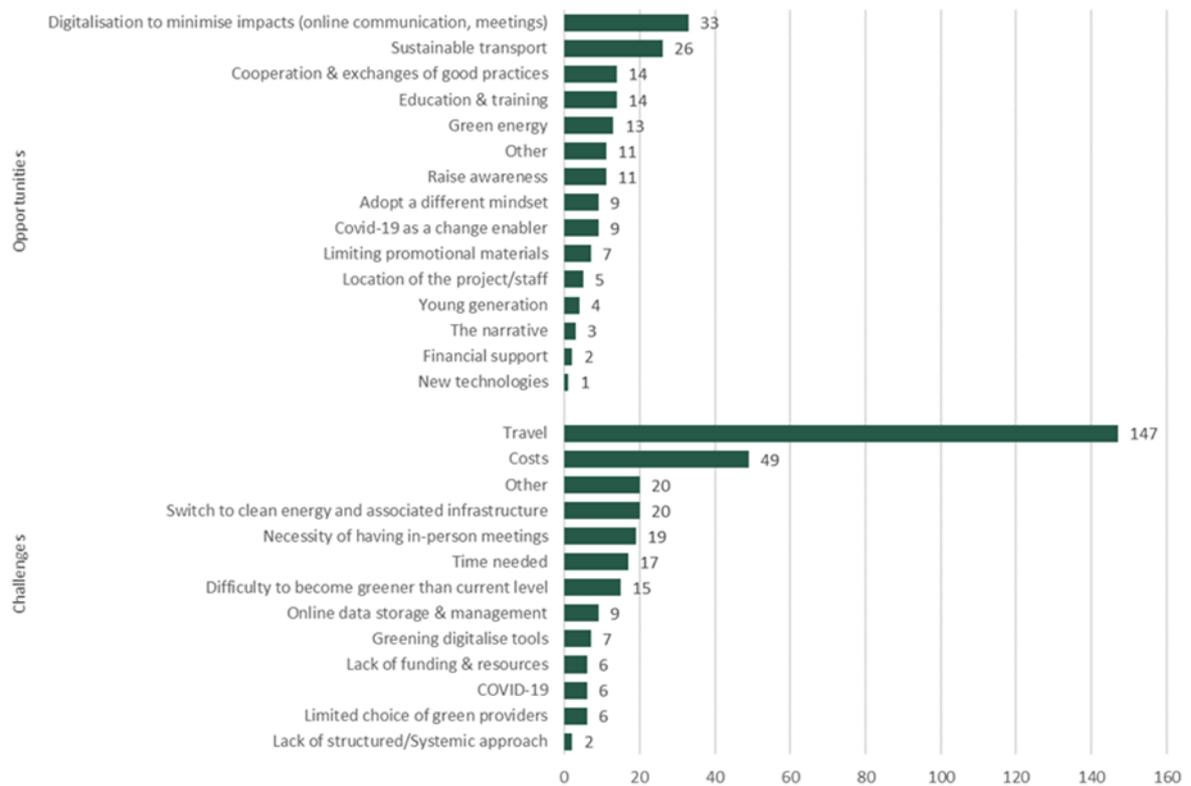


n=197



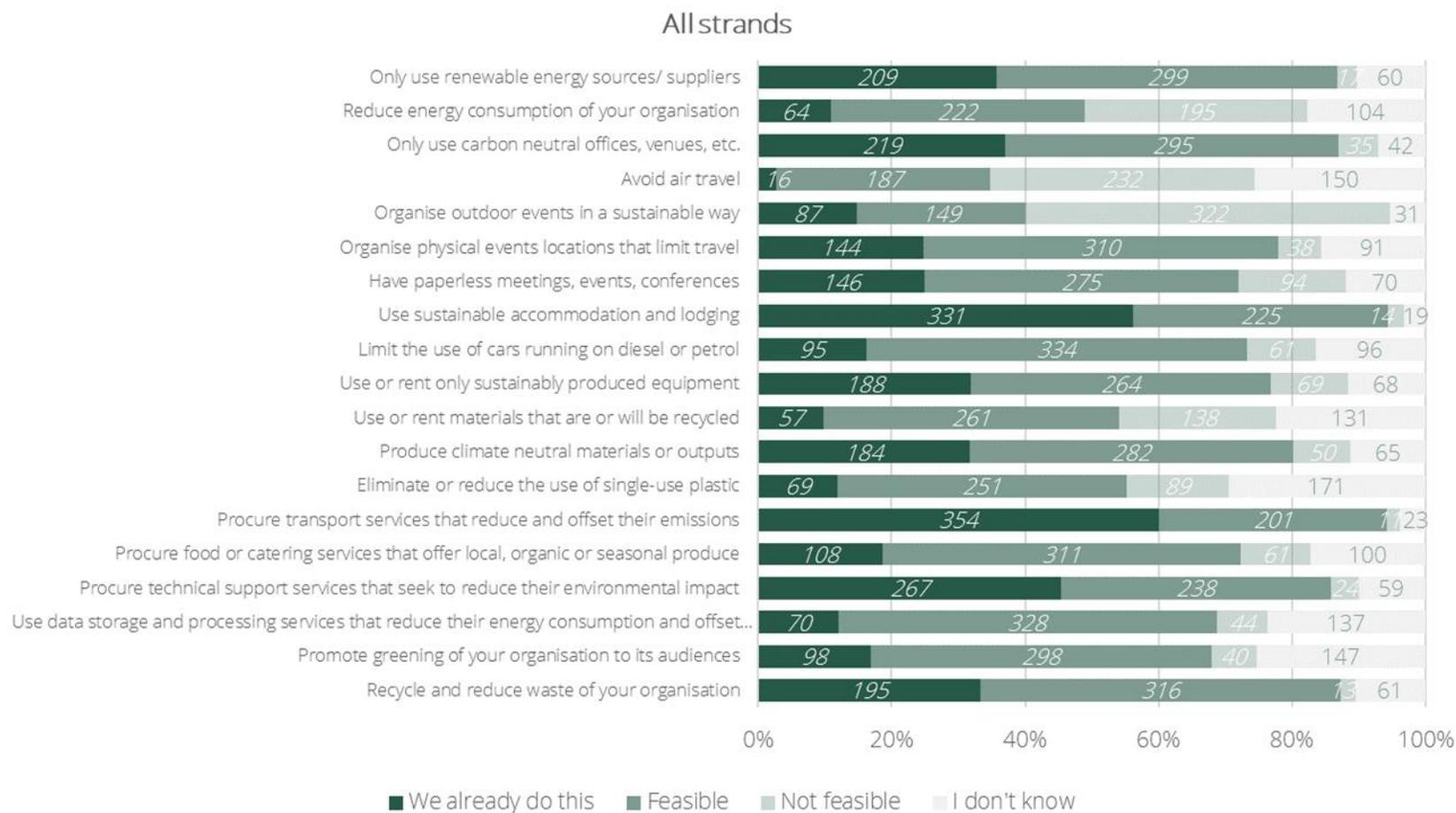
n=16

What would you say are the main challenges and/or opportunities in 'greening' your project, action, or initiative, or if your project is finished projects like it?



n=481

How feasible would be the following 'greening options' for your organisation during the next six years (until the end of the current Creative Europe Programme)?



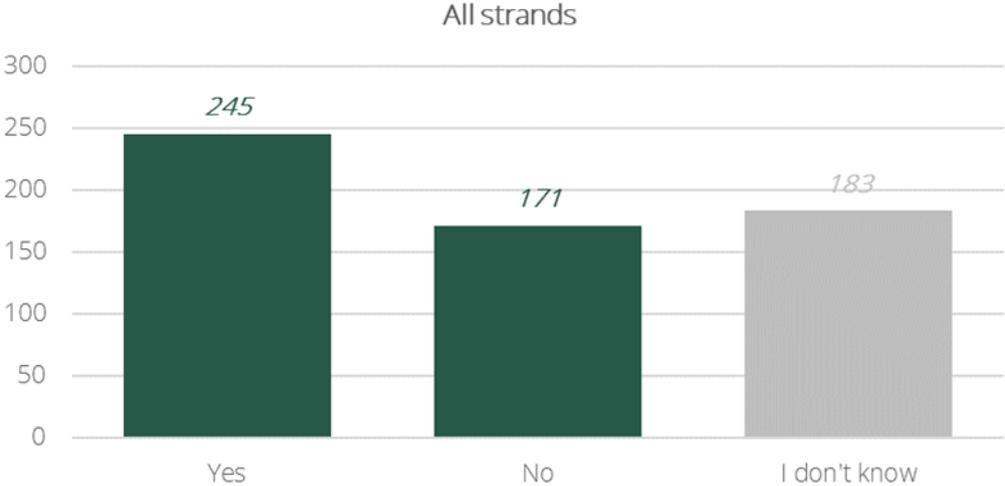
n=592

Based on your experience, would you have any proposals for 'greening' the application process and requirements for your project, action or initiative?

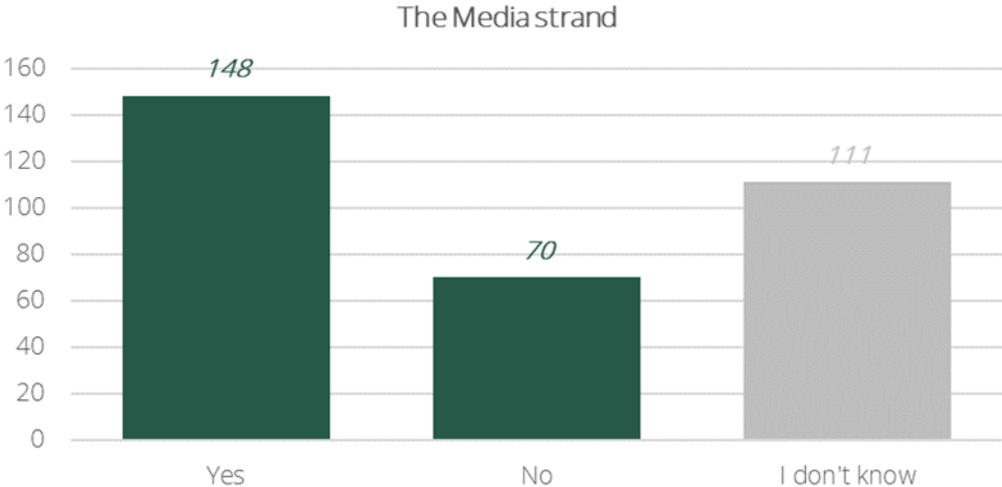


n=228

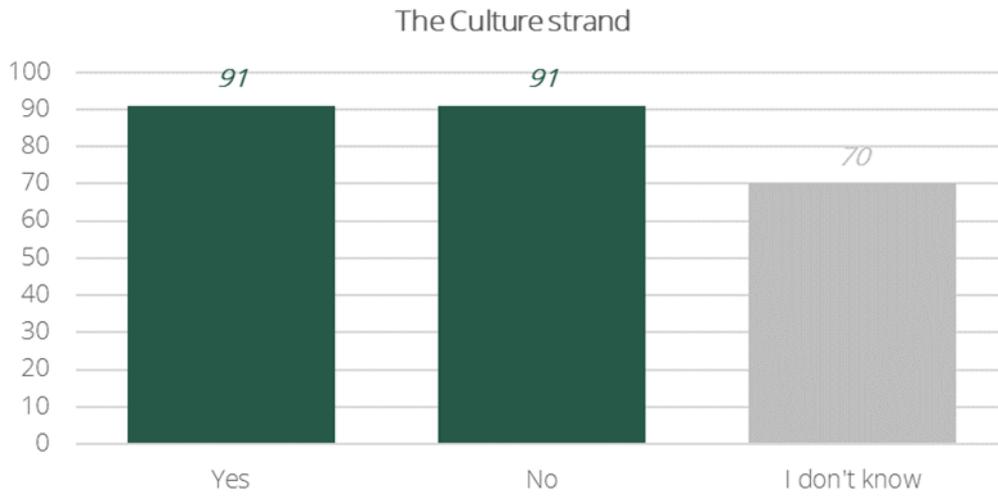
Is your organisation sufficiently equipped with 'green skills' to minimise your impact on climate change and environment?



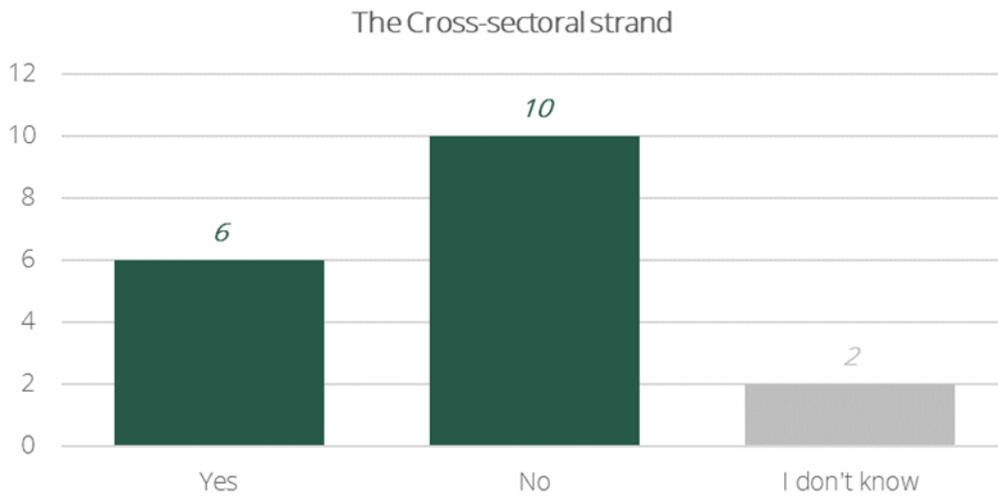
n=599



n=329

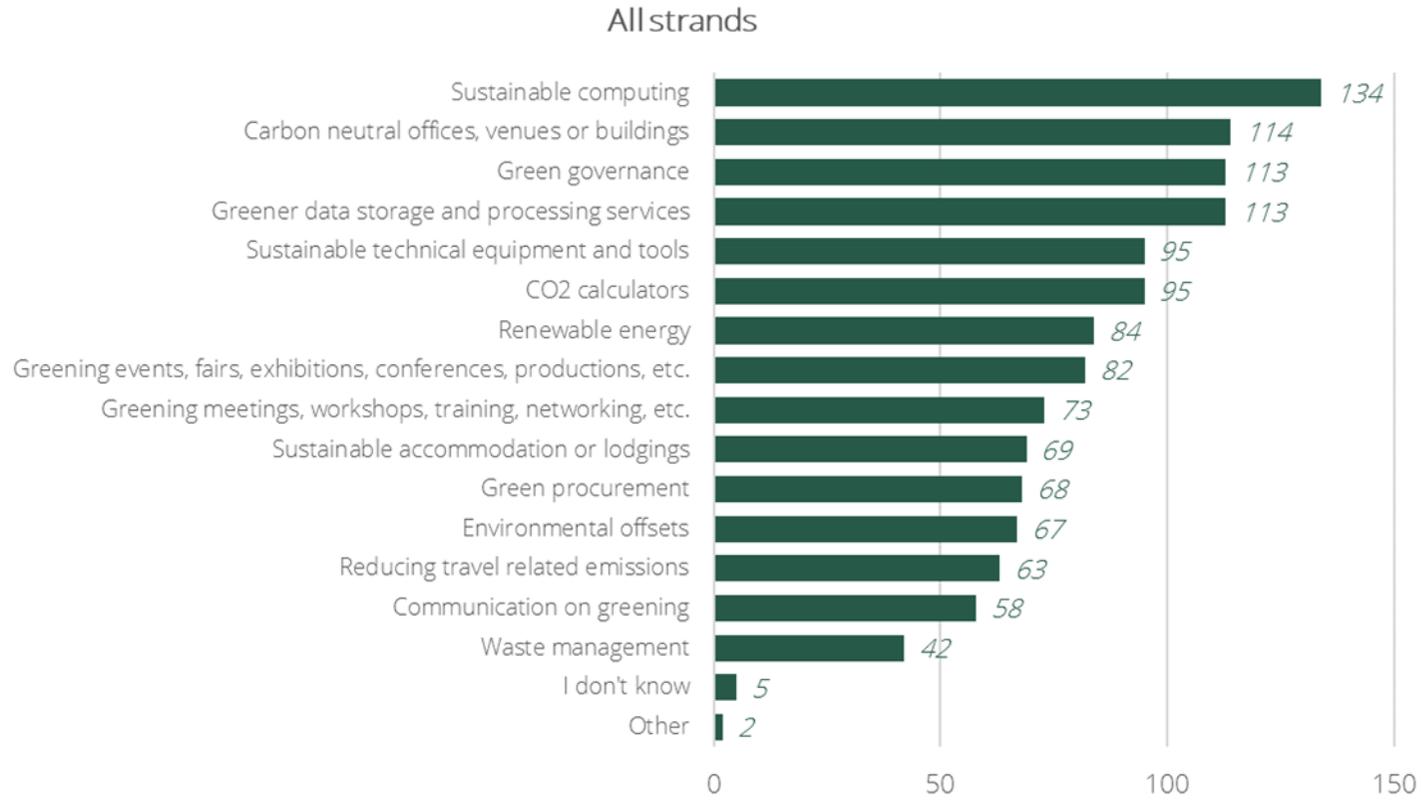


n=252



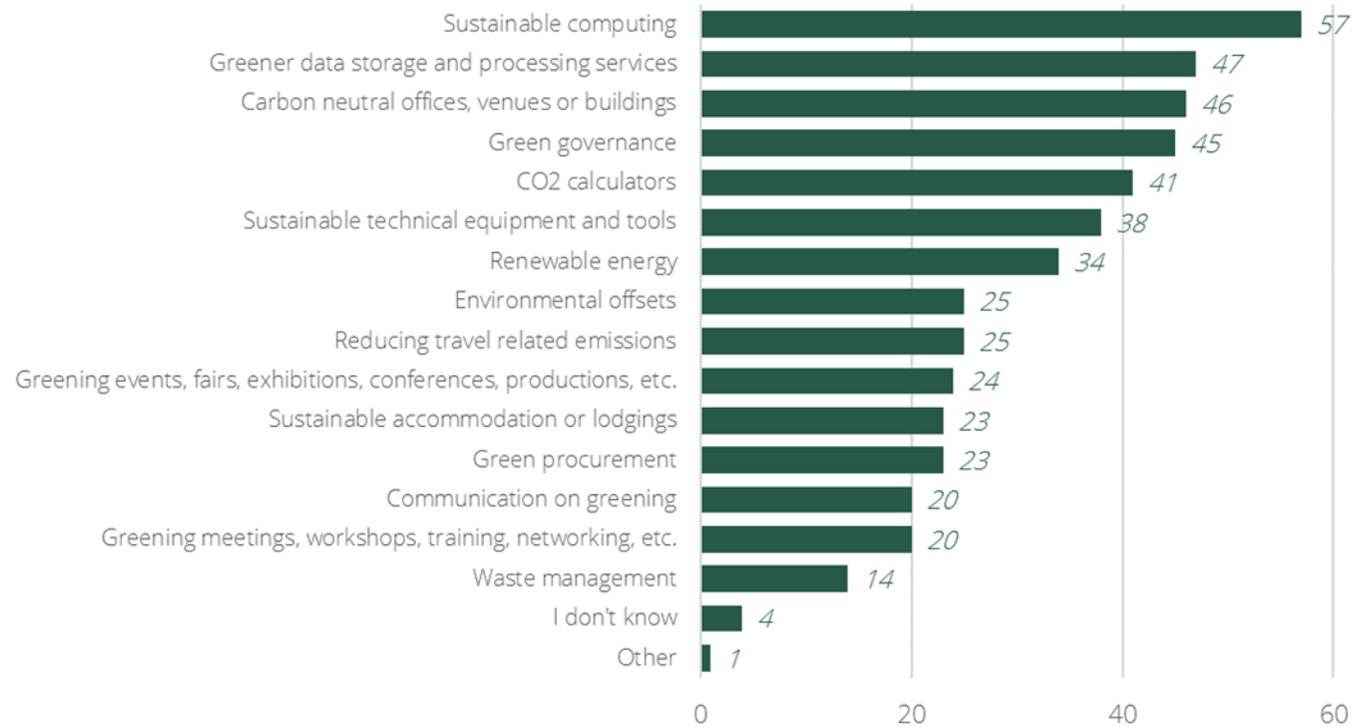
n=18

Which aspects does your organisation need to learn more about to be able to green your projects, actions, or initiatives?



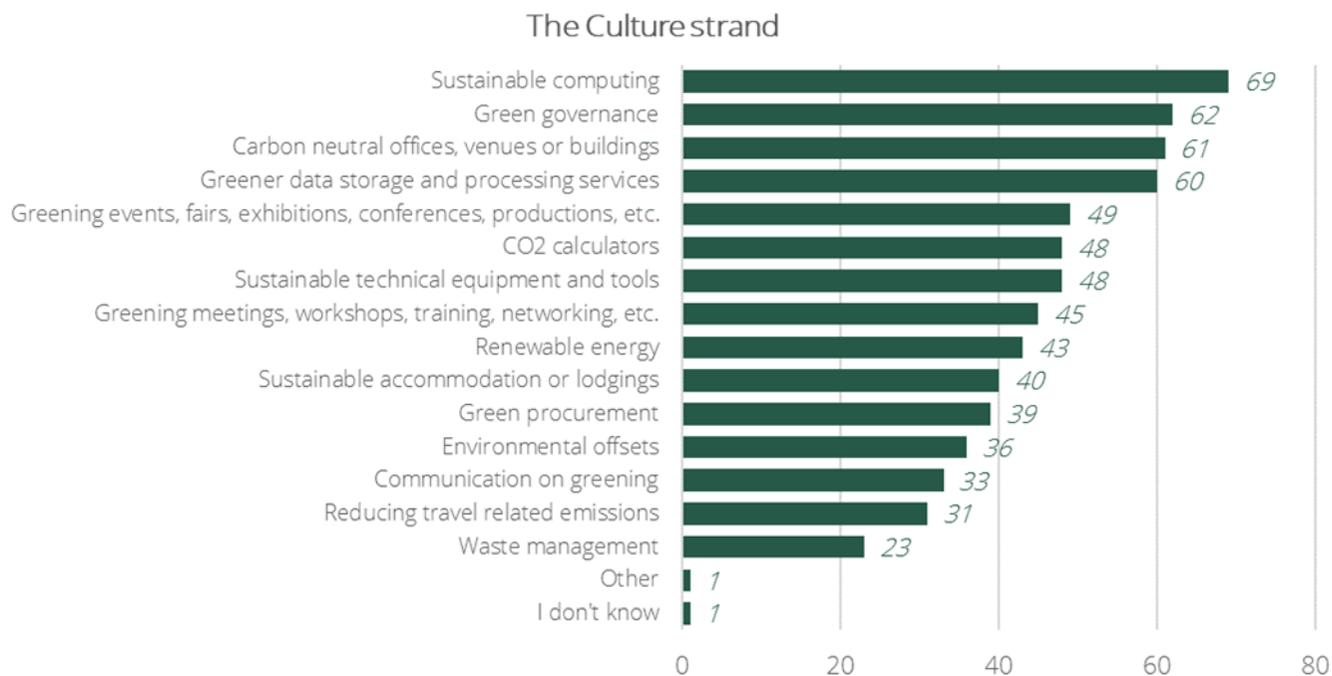
n=171

The Mediastrand



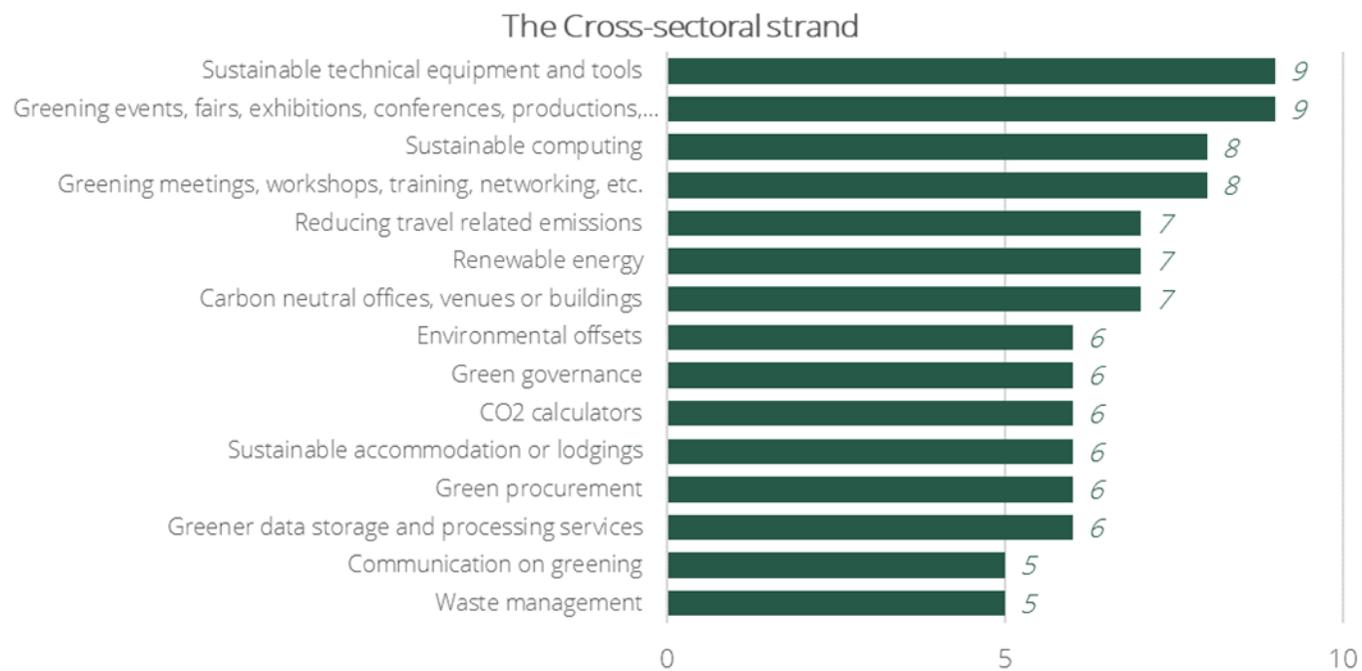
n=70

One organisation mentions as other aspects the early stage of its greening process and stresses its need to learn more on a variety of topics.



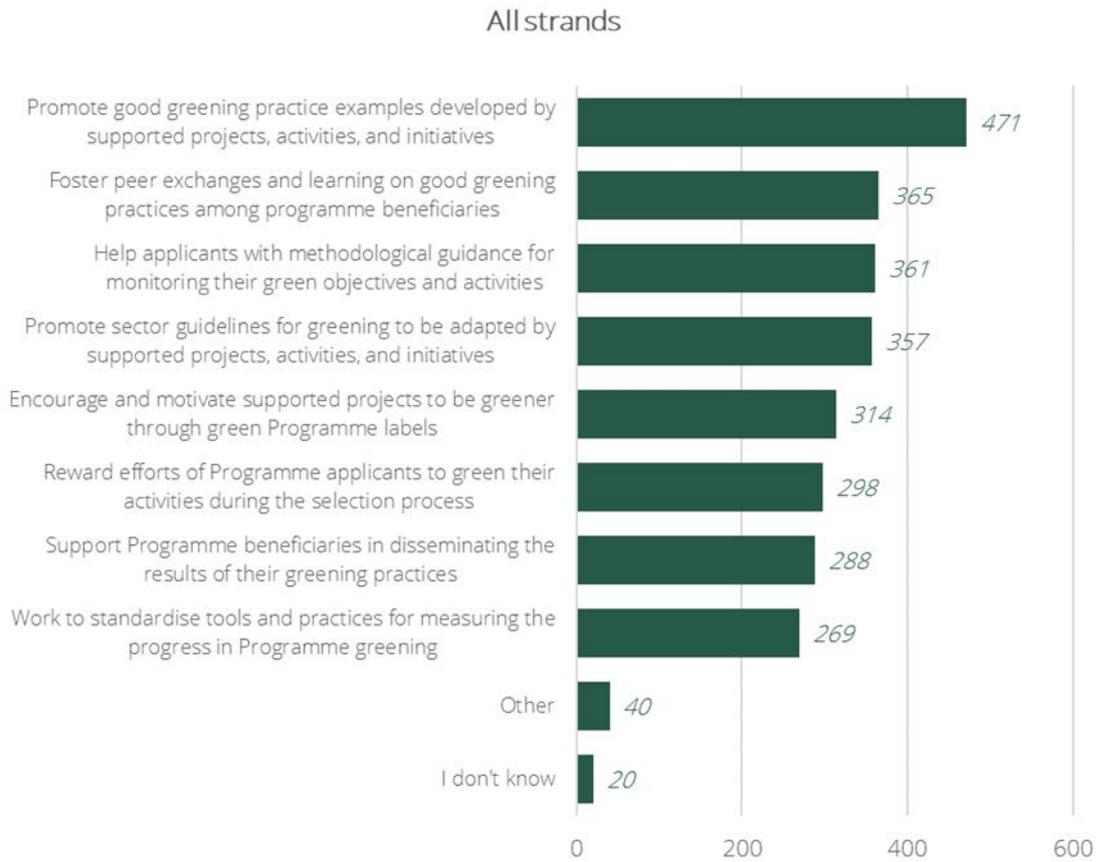
n=91

One organisation mentions as other aspects the challenge to translate the information available into practical actions.



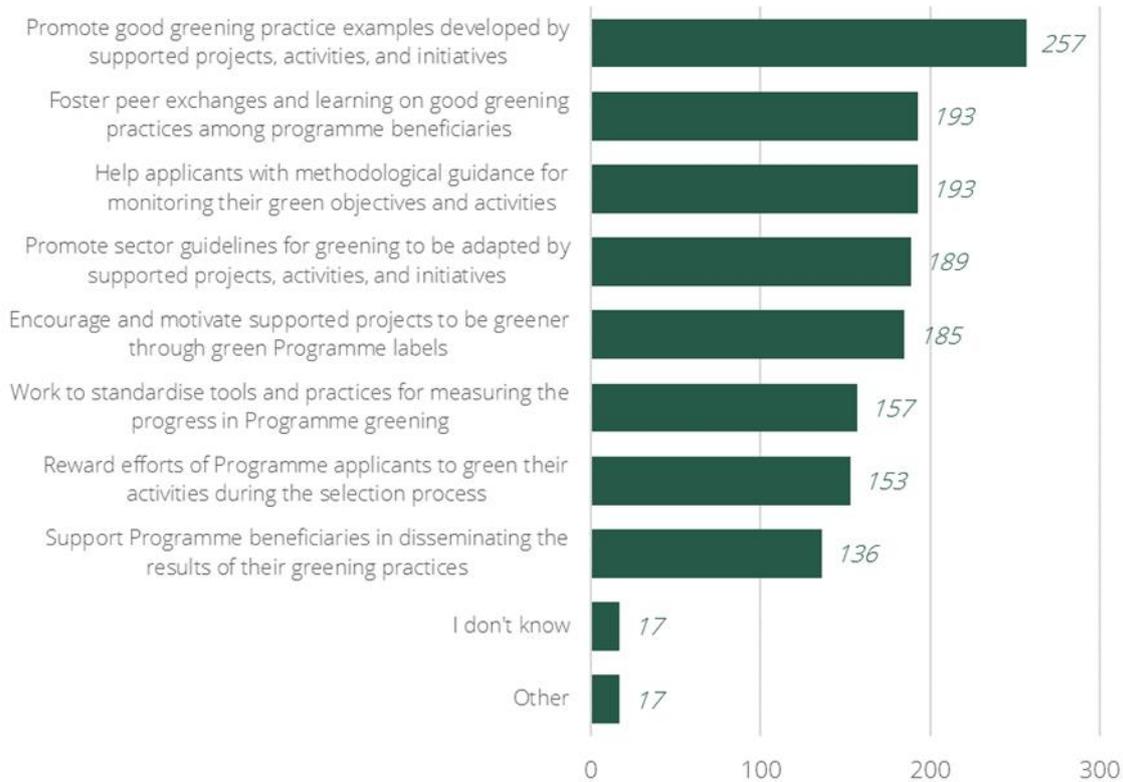
n=10

In your view, how could the European Commission support the 'greening' of the Creative Europe Programme?



n=600

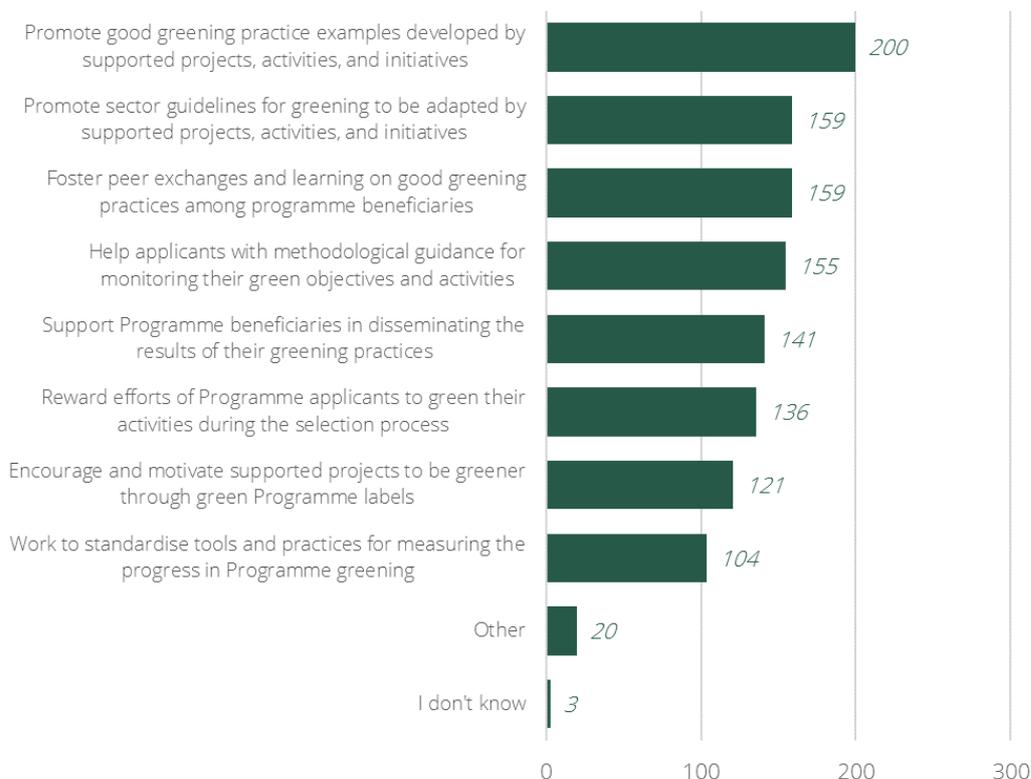
The Media strand



n=330

Other suggestions mentioned by respondents include the provision of the necessary financial support to green their practices (2), the adaptation of green criteria to the specificities of the context and territories of the projects being developed (2) and set up a programme to digitalise advertising activities of theatres (2). Respondents also suggest rewarding applicants undertaking greening practices (1) and sanctioning beneficiaries not making any efforts (1). Other suggestions include greater collaboration with other programmes (1) and the promotion of the use of local services to minimise travel activities (1).

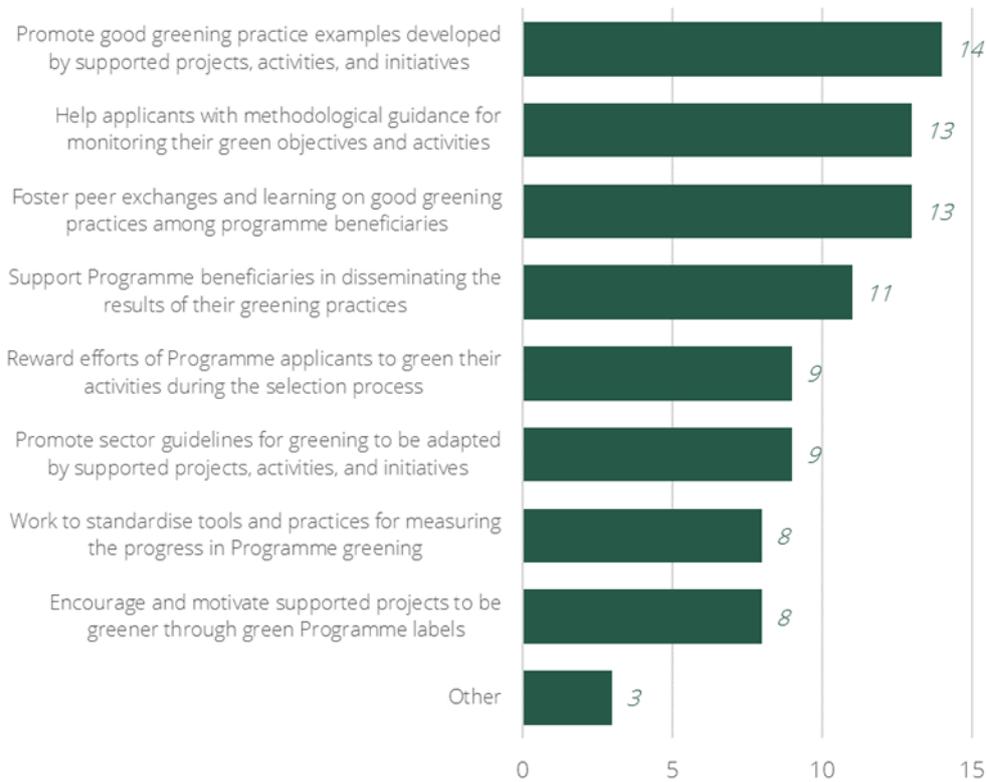
The Culture Strand



n=252

Other suggestions mentioned by respondents include higher financial support to greening activities through dedicated budget for projects pursuing greening objectives (4) and for 'greening' officers (2) to help and work with projects managers. Respondents also suggest making greening a requirement for the application process (1) and introduce requirements for carbon offsetting (1). Among the other suggestions indicated, respondents ask for additional training to measure and reduce their carbon footprint (1), further exchange practices (1) and promote 'socio-economic consciousness' (1). Two respondents express their concerns that greening requirements are established at the expense of the other objectives of the Programme.

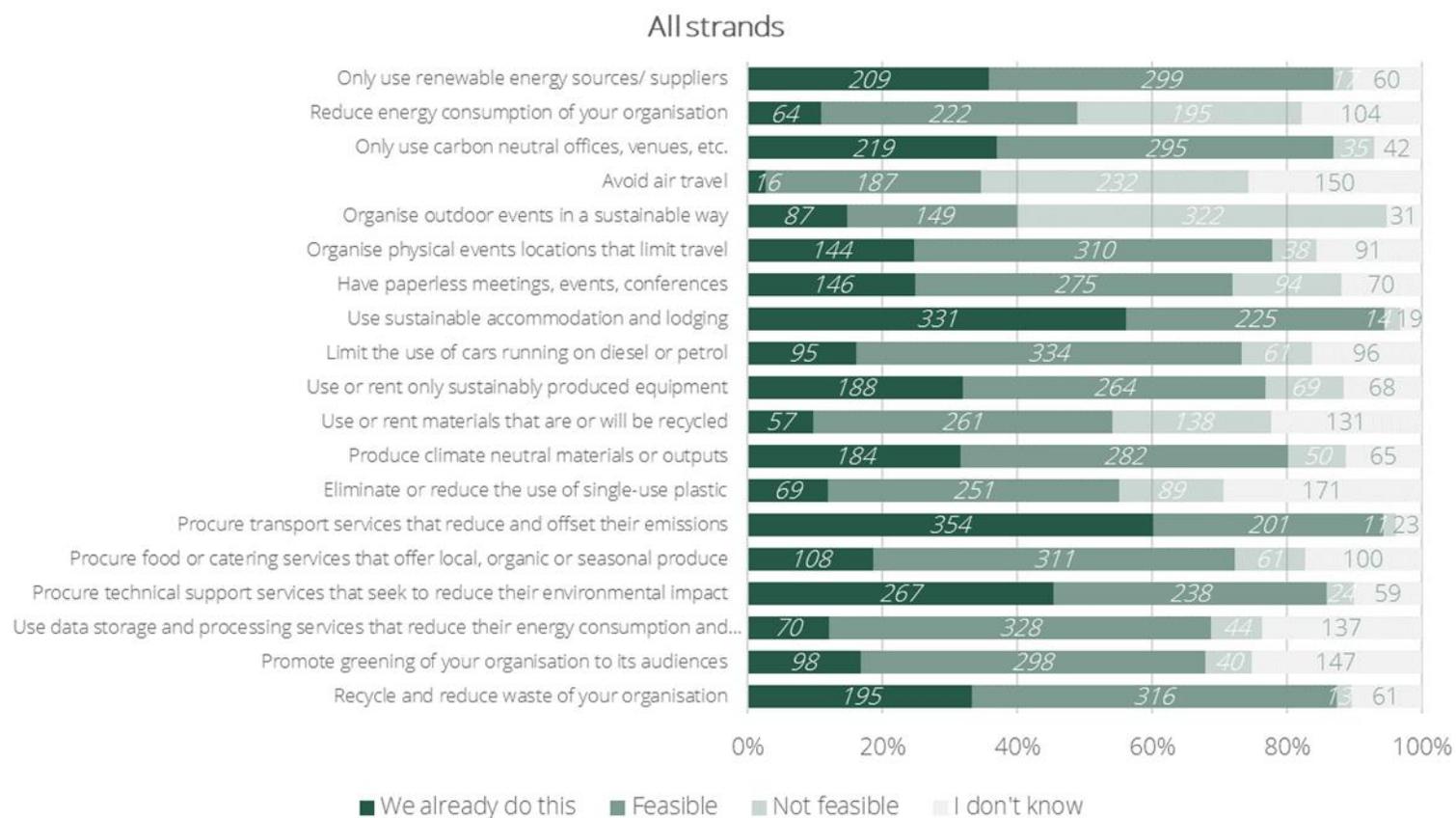
The Cross-cutting strand



n=18

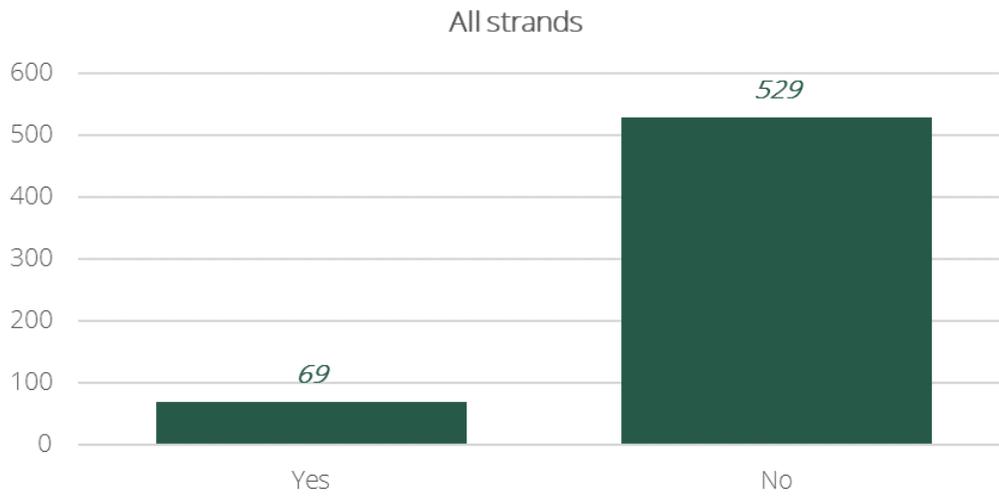
Other suggestions mentioned by respondents include dedicated trainings for the Programme workers (1) and the organisation of a European online webinar on the topic for all citizens (1). One respondent highlights the vulnerability of the sector following the COVID-19 pandemics and calls to focus on ensuring its financial health before introducing green requirements.

How feasible would it be for you to collect the following monitoring data in relation to your future project, action, or initiative supported by Creative Europe?

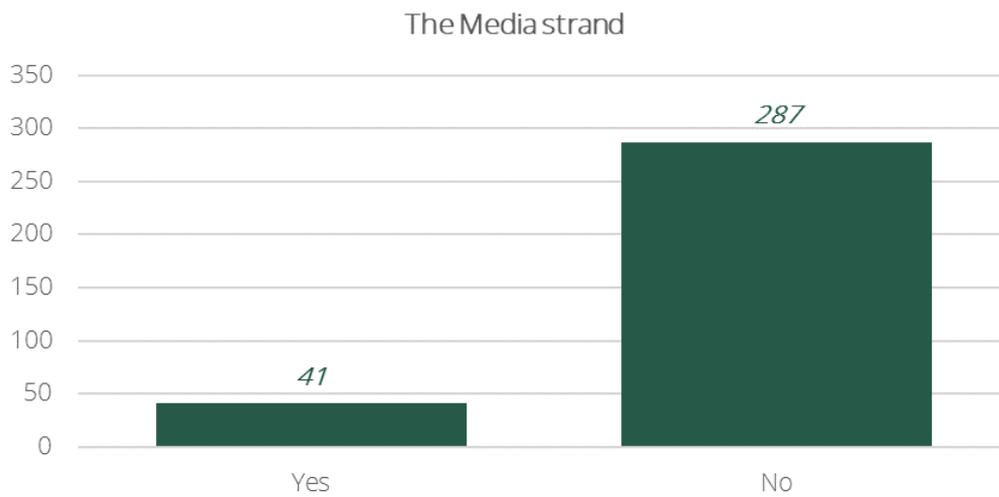


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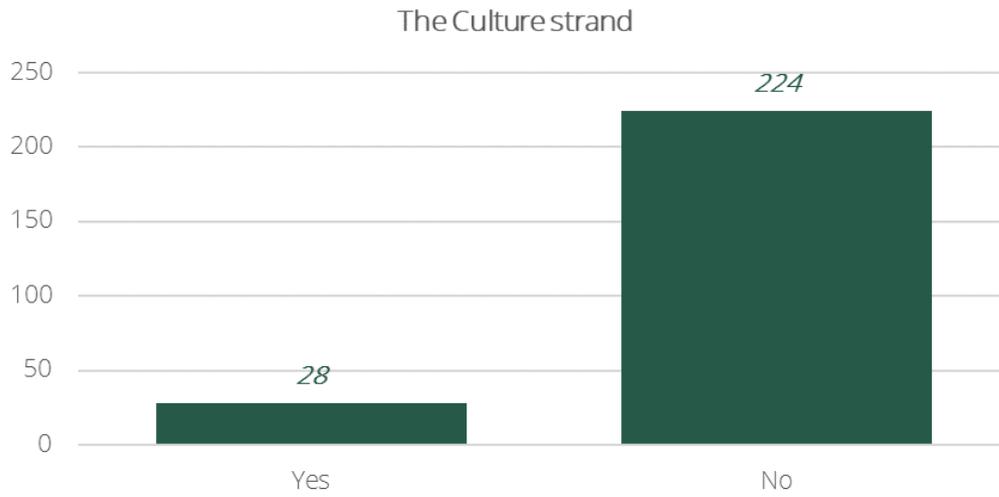
Have you used a CO2 calculator to estimate the emissions of your project, action, or initiative?



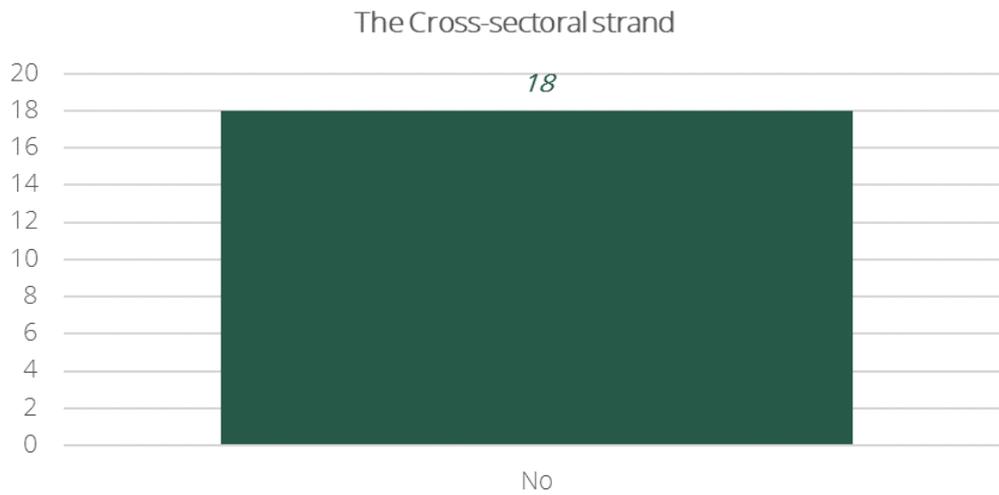
n=598



n=328

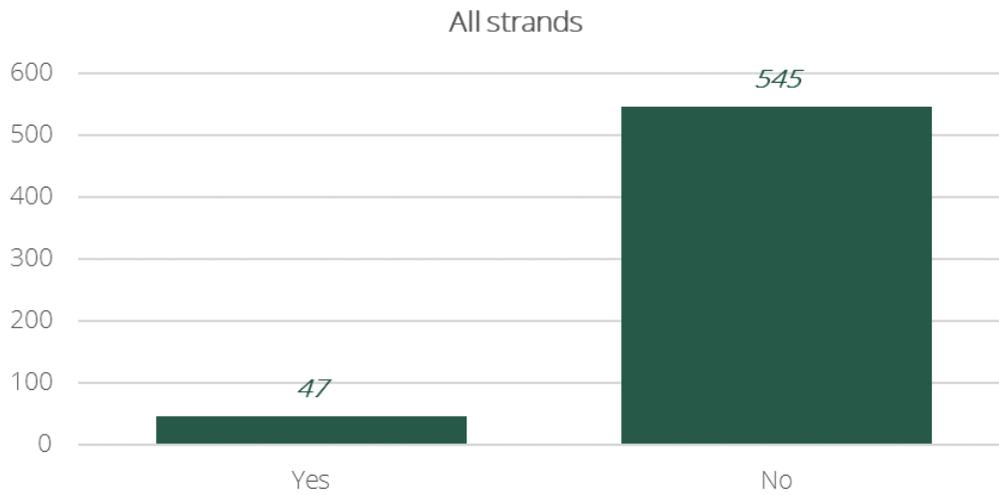


n=252

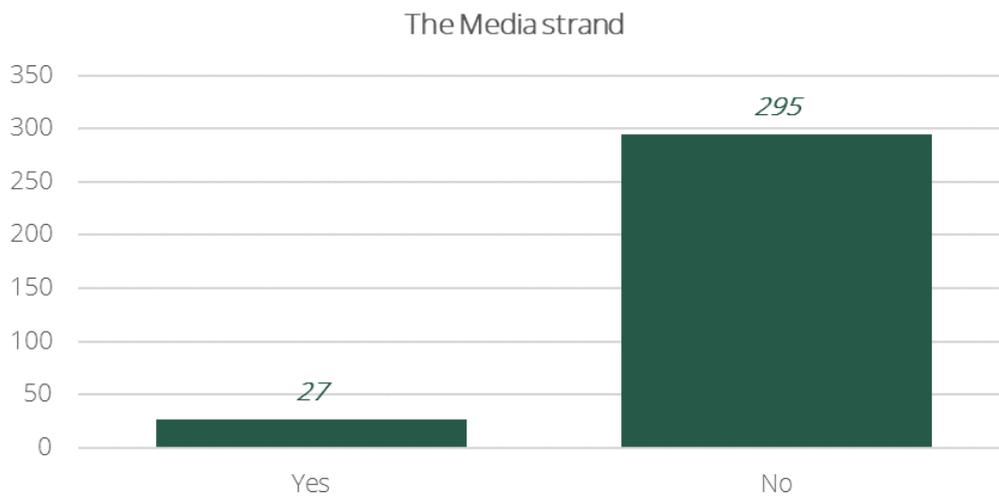


n=18

Have you ever used an environmental offset for your project, action, or initiative?

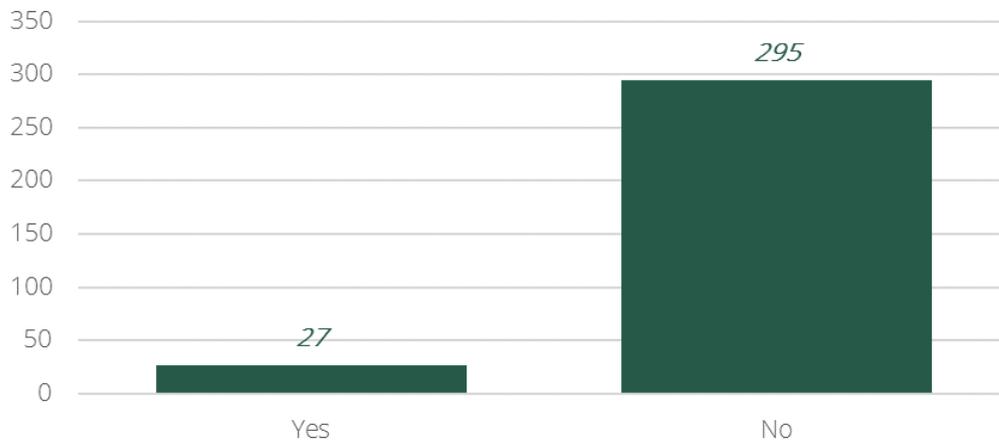


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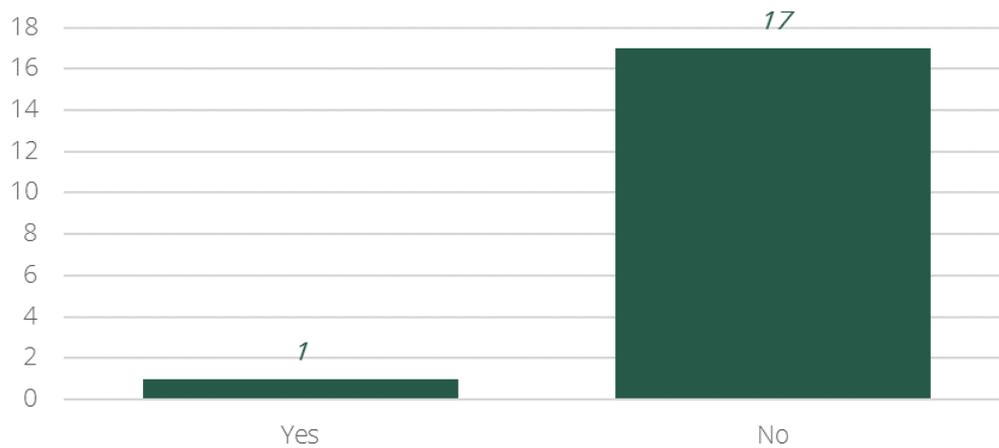
n=322

The Media strand



n=252

The Cross-sectoral strand



n=18

Is there anything else you would like to highlight in relation to greening the Creative Europe Programme?

The analysis of this question will be performed during the Final phase of this study.

Annex 7 Interviews and targeted consultations conducted

Table 12: Stakeholder interviews

Group /individual interview	Stakeholder (organisation/institution)	Date and time of interview (all in 2022)
1) Strand programme managers		
1 Individual	DG EAC Programme manager for CE Desks	07-Apr 11:00
2 Individual	DG CNECT Programme manager for the Audience cluster projects	04-Apr 15:00
1 Group	<ul style="list-style-type: none"> ▪ DG EAC Programme manager for European cooperation projects ▪ DG EAC Programme manager for European cooperation projects, European networks/platform projects and literary translations 	25-Mar 09:30
2 Group	<ul style="list-style-type: none"> ▪ DG EAC Policy Officer and team leader for ECOC 1 ▪ DG EAC Policy Officer for ECOC 2 	04-Apr 11:00
3 Group	<ul style="list-style-type: none"> ▪ DG EAC Programme manager for Iportunus, Perform Europe ▪ DG EAC Programme manager for European cultural entities/PECE/Europe Awards 	12-Apr 10:00
4 Group	<ul style="list-style-type: none"> ▪ DG EAC Programme manager for EHL, EHD ▪ DG EAC Programme manager for EU Prize for Heritage, Music Moves 	04-Apr 09:30
5 Group	<ul style="list-style-type: none"> ▪ Among first group of EACEA Programme managers of Culture schemes: ▪ Programme managers of Culture scheme - Cooperation projects ▪ Programme managers of Culture scheme - Pan-European Cultural Entities ▪ Programme managers of Culture scheme - Networks 	27-Apr 15:00
6 Group	Among EACEA Programme managers of the Media schemes:	11-May 15:30

	<ul style="list-style-type: none"> ▪ Audience cluster ▪ Content cluster ▪ Business cluster 	
2) Creative Europe Media and Culture Desks		
7 Group	Among Culture/Media desks <ul style="list-style-type: none"> ▪ Spanish Ministry of Culture and Sports: Ministerio de Cultura y Deporte ▪ Germany: Creative Europe Desk KULTUR: Haus der Kultur - c/o Kulturpolitische Gesellschaft e.V. ▪ Arts Council Norway (Culture Sub-programme) 	22-Apr 10:00
8 Group	Among Culture/Media desks <ul style="list-style-type: none"> ▪ Biroul Europa Creativă România ▪ Portugal: Creative Europe Information Center ▪ France: Relais Culture Europe ▪ Swedish Film Institute: Kreativa Europa MEDIA 	13-Apr 15:00
3) Networks, platforms and associations (representatives of EU sub-sector and industry associations, as well as supported networks or platforms)		
3 Individual	Europa Nostra/ ICOMOS	07-Jun 11:00
4 Individual	Green Regio	18-May 10:00
5 Individual	Europa Distribution	02-Jun 11:00
6 Individual	European Film Agency Directors Association	02-Jun 11:00
5 Individual	ACTE (Association of Commercial Television and Video on Demand Services in Europe)	08- Sept 12:00
6 Individual	FERA (Federation of European Screen Directors)	08- Sept 16:30
7 Individual	Europe Cinemas	19- Sept 12:00
9 Group	<ul style="list-style-type: none"> ▪ Performing Arts Employers' Associations League Europe (PEARLE*) ▪ Architects' Council of Europe (ACE) 	23-May 10:00
10 Group	<ul style="list-style-type: none"> ▪ Trans Europe Halle (TEH) ▪ NEMO - The Network of European Museum Organisations ▪ Mies Van der Rohe Foundation ▪ CULTURE ACTION EUROPE (CAE) 	18-May 15:30
11 Group	<ul style="list-style-type: none"> ▪ Distributed Design Market Platform (DDMP) 	09-May 10:00

12 Group	<ul style="list-style-type: none"> ▪ European Audiovisual Entrepreneurs (EAVE) ▪ European Audiovisual Production (CEPI) ▪ European Music Council ▪ EBU Sustainable Technology in Broadcasting Group 	05-May 11:00
13 Group	<ul style="list-style-type: none"> ▪ FEDORA – Platform (opera and dance sector in Europe) ▪ ELIA - globally connected European network for higher education ▪ European network on cultural management and policy (ENCATC) 	11-May 10:30
4) Projects, actions and other initiatives (supported project managers, lead coordinators, project partners, developers, distributors or producers)		
8 Individual	TheGreenShot	13-May 14:00
9 Individual	Iportunus (new mobility programme with two projects)	12-May 15:00
10 Individual	Performe Europe	13-May 10:00
11 Individual	Creative Food Cycles	16-May 11:00
12 Individual	We have to survive	25-May 15:00
13 Individual	The Swarm	19-May 09:30
15 Individual	Changing Weathers	26-May 10:30
15 Individual	Green Revisited: Encountering Emerging Naturecultures (GREEN)	24-May 10:00
16 Individual	Volatile Earth	23-May 10:30
17 Individual	OSCaR, a project for Opera Sceneries Circularity and Resource efficiency	01-Jun 17:00
18 Individual	Artecitya	03-Jun 16:30
19 Individual	Frightened	20-May 10:00
20 Individual	The Farmer and the Universe / Film title: Good Things Await	18-May 13:00
21 Individual	Cuba's Wild Revolution	19-May 11:30
22 Individual	Cultural Adaptations	27-May 13:00
23 Individual	Taking Care - Ethnographic and World Cultures Museums as Spaces of Care	19-May 12:30
24 Individual	EcoMuvi projects	23-May 14:00
25 Individual	ACT – Art, Climate, Transition	30-May 12:15
26 Individual	La Table et le Territoire project	30-May 16:00
27 Individual	Several Creative Europe projects led by Fab Lab Barcelona/DDP (Make Works / Made@EU / Fablabs)	03-Jun 11:00

Networks, platforms and associations		
Written	Europa International	05 - Sept
Written	CICAE (International Confederation of Arthouse Cinemas)	15-Sept
Written	UNIC (International Union of Cinemas)	12-Sept
Written	MIOB (Moving images open borders)	19-Aug

Table 13: Targeted consultations

Interview/written response	Stakeholder (organisation/institution)	Date and time of interview / Date on which written results were received
Representatives of other EU programmes		
Written	Erasmus+ representative (DG EAC)	20-May
Written	DiscoverEU representative (DG EAC)	31-May
Written	COSME representative (DG GROW)	04-May
Written	LIFE Programme (Neemo) representative	01-June
Representatives of DGs		
Written	DG RTD (Horizon Europe)	12-May
Eurostat, EAO and EEA with data on greening or the CCS		
Written	Eurostat (ESTAT.C Macro Economics Statistics)	05-May
Written	EEA (Climate Change, Energy and Transport)	04-May
Written	EAO (European Audio-visual Observatory)	18-May
Evaluation experts (experts that assess project applications)		
Written	Evaluation Expert	08-May
Written	Evaluation Expert	03-May
Written	Evaluation Expert	29-April
Interview	Evaluation Expert	25-May 17: 00
Experts involved in technical experts group organised by DG CNECT		
Interview	Expert on Coprod	09-May 14:00
Experts of DG EAC's OMC group on Cultural Heritage and Climate Change		
Written	Expert from Belgium (Flanders Heritage Agency)	02-Jun
Written	Expert from Portugal (Centro de Competências de Planeamento, de Políticas e de Prospetiva da Administração Pública)	17-May

Interview/written response	Stakeholder (organisation/institution)	Date and time of interview / Date on which written results were received
Written	Expert from Sweden (Swedish National Heritage Board)	16-Jun

Annex 8 Notes of validation workshops

Validation workshop –Good environmental practice guide

Meeting date and location

08 November 2022, 14:00-16:30, Online

Welcome and introductions

- DG EAC welcomed everyone to the meeting.
- The contractor welcomed everyone to the meeting.

Short recap of the study objectives and purpose of the guide

- The contractor explained the research process behind the guide and recapped the general objective and purpose of the 'Greening the Creative Europe programme' study, i.e. to:
 1. develop recommendations for monitoring and evaluating green aspects of project proposals;
 2. collect good practices that support raising awareness of the need for a green transition;
 3. document the progress made during the previous and current CE programme.
- Then the contractor explained the specific aims of the study. More specifically, the study aims to, namely to:
 1. explore the potential of the programme to encourage European citizens to act sustainably & promote initiatives to raise awareness, educate and promote environmental practices;
 2. deliver a mapping of projects with 'green' objectives and practices;
 3. develop a problem statement outlining the impact of CCS on climate change and the environment, a programme greening strategy, & a good environmental practice guide;
 4. propose environmental, climate and sustainability indicators, as well as targets, benchmarks & baselines for the CE programme;
 5. and, explore the possibilities to introduce a standardised method/system for collecting data on CO2 emissions and other environmental indicators for the CE programme.
- The contractor then also outlined the scope of the study which includes the Creative Europe programme, its sub-programmes/strands, schemes and projects. Furthermore, the contractor explained the expected impact of the study as well as the aspects lying outside the scope of the study, namely the 'greening' of Europe's CCS or cultural and creative ecosystem more generally and the 'greening' of other EU programmes, instruments or initiatives.

- Finally, the contractor explained the purpose of this first out of three validation workshops, to:
 - Present the good environmental practice guide (recommendation of this study);
 - Validate the information included in good environmental practice guide; and
 - Collect additional feedback/recommendations for improvements.
- During this presentation, participants in the audience suggested a number of documents to be linked to the good practice guide, including:
 - [Environmental footprint methods](#) recommended by the European Commission
 - [Eco-design guidelines for sustainable products](#) (on p. 31)
 - [Design and Sustainability examples](#) from BEDA
 - [Embedded Artist Projects for Adaptation toolkit](#) from ELIA

Explanation of break out rooms

- The contractor briefly explained to the participants the objectives of the breakout room discussions and presented the questions to guide the discussions.

Break out rooms

Culture strand break out room

Question 1: Is the good practice guide useful for CE beneficiaries? Why and how is it or is it not useful for CE beneficiaries?

- Many participants voiced appreciation for the good practice guide and underlined the relevance of the comprehensive document for practitioners.
- Several participants, however, noted that similar exercises of collecting good practices had already been done at national, regional and local levels. What is missing for stakeholders is a hub/platform that bundles all these sources together. This platform could be an interactive tool to share good practices and aspirations from the stakeholders.
- Participants also underlined that such a document should be a living/evolving document to which new good practices could be added at all times. An idea voiced through the chat was to put the good practices into an Annex so that more examples could be continuously added.
- Several participants pointed to a gap in the guide: an explanation of 'how' the good practices can be introduced:
 - One suggested that the final guide should explain how to move from ideas to implementation with simple step-by-step explanations and the most efficient actions with significant impact (quick wins).
 - Another one suggested that simple short 1-page briefing guides useful tailored to different roles and departments of an organisation (chief executive, house supervisor, funder, etc.) would be useful. The focus should lie on simplicity.
- Several participants suggested some additions/clarifications to the document such as:
 - a reading guide at the beginning of the document to explain to potential readers how to read and apply the guidelines.
 - a stronger reference to the difference of contexts behind the good practices and guidelines as each country and region is in a different stage of greening their CCS.
 - the emphasis that carbon offsetting is not the preferred way to green the sector but one that should only be taken if all forms of emission reductions have been tried.
 - Clarification on the proposal to reduce the duration of journeys (p.9) as "slower/longer" travel is actually the more sustainable way of travelling.
- Overall, participants were convinced that a reduction of carbon emissions in the CCSs is important and necessary. However, some voiced that Creative Europe application procedures should not become too prescriptive in terms of greening

requirements but should remain open for stakeholders to choose their creative solutions.

- One participant pointed to the power of Creative Europe to lead to creative hope with greening. Greening Creative Europe projects should not become a ticking-the-box exercise but should be seen as an opportunity to provide a legacy and create hope for a better future.
- Finally, participants asked for more direct references to how the tips relate to Creative Europe funding would be useful – also in conjunction to the other two documents prepared by the contractor.
 - The contractor explained the good practice guide’s more general purpose and that it will not have any direct connection with receiving Creative Europe funding. This will be explained more clearly in the final version.

Question 2: Are the most relevant environmental good practice examples included in the guide?

- Generally, participants were happy with the collection of good practice examples included in the guide.
- Network organisations present in the workshop noted that the good practices were most suitable for individual cultural organisations and that more targeted advice for networks would be appreciated. For example, the [SHIFT Ecoguidelines](#) for networks (created through an Erasmus project) could be given more attention as they are a good reference point for networks. Guidelines could also be differentiated between those for projects and those for organisations.
- Furthermore, some good practice examples from underrepresented parts of Europe (e.g. Latvia) would be appreciated as well as good practices on upskilling creative and cultural professionals for green skills through specific training programmes.
- Several participants suggested further sources to add to the guide, including:
 - Tools and resources on the [Creative Carbon Scotland Carbon Management page](#)
 - Guides of [Creative Carbon Scotland](#)
 - [SHIFT fact sheets on Green Certification and Carbon Calculators](#)
 - [Footprints project](#) for a sustainable music sector

Question 3: In your view, what are conditions for transfer and knowledge take up of good practice guide among current and potential CE beneficiaries?

- Coming back to the point made by other participants before, one participant noted that some more explanation on ‘how’ to use the guide would be necessary to facilitate the (phased) uptake of good practices by users/readers. Furthermore, a more geographically balanced presentation of good practices (with examples from contexts in Europe that are less covered) would be useful.
- Two speakers also suggested connecting the good practice examples with specific funding and capacity-building/learning activities. The need for additional training on the topic was also underlined by a Creative Europe Desk.
- Another speaker noted that the main condition for transfer and knowledge take up is that Creative Europe itself adopts these policies and makes relevant internal changes. The European Commission needs to be the (transformational) change they want to see.

- One speaker suggested creating a shorter version of the document that could be translated into different languages for accessibility. Material could be distributed through CE desks and umbrella organisations.
- Finally, one speaker mentioned that key to taking up good practices and transferring knowledge was to make stakeholders feel represented in the guide and to create ownership.

Media strand break out room

Question 1: Is the good practice guide useful for CE beneficiaries? Why and how is it or is it not useful for CE beneficiaries?

- Several participants confirmed that the guide is useful and filled with good ideas which help beneficiaries to think green and what they can do in their application. They also suggested the guide to be a living document.
- One participant suggested that the objectives of the guide (including suggestions on sustainable travel and carbon offsetting) should also be reflected in the guidelines and regulations of the Creative Europe Programme.
- One participant pointed to the obstacle that some good practice sources were not freely accessible and that some websites necessitated signing up for access.
 - The contractor promised to check the links and flag the need for logging in to the guide.

Question 2: Are the most relevant environmental good practice examples included in the guide?

- One participant commented that there might be a bit too much focus on the capital assets and not enough focus on where the used energy is generated. For instance, in Italy materials and energy consumption have the highest impact, while in France, there is much nuclear power which reduces carbon footprint but is not necessarily sustainable.
- One participant commented that there were a lot of interesting topics covered in the guide but missed the link to digital activities. The amount of energy used by digital activities is often missed.
- Two participants noted the plethora of carbon footprint calculators available but also highlighted the difficulties with calculating the carbon footprint as it is dependent on many factors. Some examples of calculators were mentioned that do not realistically measure the impact.
 - One participant suggested adding the Swedish calculator.³¹¹

Question 3: In your view, what are conditions for transfer and knowledge take up of good practices guide among current and potential CE beneficiaries?

- One participant also noted that the document should be constantly updated and that it should be a communal effort, e.g. populated through a portal or something similar. Another participant agreed and suggested a platform, so the guide can be updated by making use of the information and good practices shared there.
- One participant remarked that translations of the guide would be beneficial for dissemination.

³¹¹ Note we have followed up with workshop participant to send information and link to the calculator but has not answered.

- One participant commented that it might be interesting to look into the possibility of organising national or regional workshops to share knowledge.

Reporting back from breakout rooms incl. Q&A

Culture strand break out room

The following points of discussion were reported to the plenary from the Culture strand breakout room:

Question 1: Is the good practice guide useful for CE beneficiaries? Why and how is it or is it not useful for CE beneficiaries?

- Good practice guide is a rich document that includes a lot of useful information and examples
- Challenge how to turn examples into practice: call to action
- Contextualisation of good practices is missing (remote areas / different roles / smaller organisations)
- Suggestion to keep it an evolving document. Need for a hub of good practice / interactive platform to share practices
- Clarification on the target group (beneficiaries/non-beneficiaries of Creative Europe)
- Relation to European funding

Question 2: Are the most relevant environmental good practice examples included in the guide?

- How have the good practices been selected?
- More guidance on how to read the document/ good practices
- Leave out carbon offsetting as a greening suggestion
- Make the guide more inclusive
- Learning from difficult/bad practices (we are not living in an ideal world)
- Include storytelling aspects and the power of creative sectors to inform the broader public

Question 3: In your view, what are conditions for transfer and knowledge take up of good practices guide among current and potential CE beneficiaries?

- Make organisations/people part of the process, feeling represented.
- Don't make it a ticking-the-box exercise but leave Europe stakeholders some freedom to respond to priorities. European Commission (calls) should not become too prescriptive. Need for more clarity on what the greening objectives of Creative Europe are but leave beneficiaries some room to choose 'how' these are implemented.

Media strand break out room

The following points of discussion were reported to the plenary from the Media strand breakout room:

Question 1: Is the good practice guide useful for CE beneficiaries? Why and how is it or is it not useful for CE beneficiaries?

- Useful guide, but it should be a living document. There is already some outdated information in the document.
- EAVE already developed an [Environmental Policy](#) and followed similar steps to the ones included in the guide.
- Important to mention the news and media sector (Cross-sectoral Strand) which are not yet very visible in the study.
- Some links in the guide need to be checked in terms of accessibility.

Question 2: Are the most relevant environmental good practice examples included in the guide?

- Good examples, but some aspects missing such as the footprint of digital activities, differences in the footprint of capital assets and electricity at Member State level.

Question 3: In your view, what are conditions for transfer and knowledge take up of good practices guide among current and potential CE beneficiaries?

- Important to have a dialogue platform to update after consultations and further inputs.
- Literacy of climate change - sessions where the guide is presented and worked upon (maybe per sector/subsectors).
- The role of desks to disseminate the guide

Other remarks were made regarding the use of different carbon calculators e.g. the [Eureca calculator](#) which is already available.

Questions and answers

- A discussion on whether to include carbon offsetting as a greening measure in the guide took place. While it was suggested to remove it from the guide by CULTURE stakeholders, MEDIA stakeholders were more open to keeping it as a last resort. Furthermore, one speaker suggested working on the inclusiveness and social aspect of the guide as sustainability also include interconnections with social measures and the local communities involved in or affected by cultural and creative work. One participant pointed to the need for more clarity on the good environmental practices in the field of energy (i.e. regarding nuclear energy which should not be considered green).
 - The contractor acknowledged these comments and will make sure to integrate these aspects into the final version.
- The need for a more interactive platform was reiterated to find a continuous source of updated information and good practices. Participants were also ready to provide their inputs through an online platform. However, two participants doubted the usefulness of such a platform and rather suggested providing training and possibilities for stakeholders to meet and exchange experiences.
 - The contractor thanked the participants for this input but also noted that it was a bit too ambitious within the scope of this assignment.

- Several participants also pointed to questions on the accessibility and usefulness of the guide. Suggestions made covered:
 - the role of Creative Europe Desks which should receive some training so that they can act as an exchange hub and provide up to date with information to beneficiaries in different countries.
 - the contextualisation regarding the application of practices in different sub-sectors, countries and levels. For example, local stakeholders could need more support in accessing support mechanisms/good examples.
 - more innovative examples regarding storytelling/narrative for the ecological transition as cultural organisations can raise awareness. For small organisations, their influencing power can be much bigger than their own carbon reduction. Therefore, a stronger emphasis on the role that culture should be made in the guide.
- a shorter version of the guide with bullets and links to further information in different languages.
 - simple and tailored guides for each person within an organisation (CEO, board manager, fund manager).

The contractor acknowledged these suggestions and replied that some adaptations would be made in the final Good practice guide.

Summary of key conclusions and closing remarks

- Several participants re-emphasised the power of art and media work in raising awareness. These should be more highlighted in the guide.
- Some stakeholders asked until when they could provide more good practice examples to be included in the guide. These could also be added into an Annex.
 - The contractor explained that feedback and additional inputs for good practices could still be provided until one week after the workshop via email.
 - Finally, the contractor noted that the PowerPoint presentation and follow-up instructions will be shared after the meeting and underlined that comments made would feed into the final report and recommendation document of the study which will be published soon.
- The contractor thanked participants for attending the workshop and concluded the meeting.

Validation workshop – Programme greening strategy

Meeting date and location

09 November 2022, 14:00-16:30, Online

Welcome and introductions

- DG EAC welcomed participants to the workshop and presented the overall context of the study. DG EAC presented the general objectives of this validation workshop - the second of a series of three – which aims to validate the findings developed by the study team to green the Creative Europe Programme.
- The contractor presented the agenda of the workshop and introduced the team facilitating the event.

Short recap of the study objectives and purpose of the strategy

- The contractor first presented the objectives of the study which consist in researching what guidance should be provided to programme applicants and beneficiaries, developing recommendations for monitoring and evaluating green aspects of the project proposal, collecting good practices and documenting progress made during the previous and current programme. The scope of the study was presented as well as the different research steps conducted to perform the study. The second validation workshop took place as part of the final phase of the study where conclusions and recommendations are formulated.
- The contractor presented the greening strategy to the participants. The vision and the SWOT (Strengths, weaknesses, opportunities and threats) analysis used to build the strategy were introduced as well as the key principles guiding the strategy. The strategy presented consists of four steps which are 1) Take stock and lay the groundwork, 2) Anchor greening in the Programme, 3) Step up and formalise efforts, 4) Achieve a green Programme.
- The contractor described the key recommendations for actions which include voluntary and bottom-up actions, the formalisation of current greening efforts, the mainstreaming of greening in the project evaluation, additional green funding, new actions promoting greening and the adjustment of reporting requirements.
- One question was raised by the audience on the timeframe related to the recommendations for actions and it was suggested to discuss this issue during the breakout room sessions.

Explanation of breakout rooms

- The contractor briefly explained to the participants the objectives of the breakout room discussion and presented the questions to guide the discussions.

Breakout rooms

Culture strand breakout room

Question 1: In your view, do you think that the description and assessment of the current situation is correct?

Q1.1 Are there any important aspects missing?

- Four participants mentioned specific aspects missing. Two of them suggested going beyond emission monitoring tools and measurement and including other dimensions such as climate change risk analysis as well as climate adaptation considerations. Two other participants also stressed the need to include and understand where the Creative Europe Programme itself stands and how it needs to change and to not only look at the changes needed by the sectors. One of them notably suggested reflecting this need in the introduction section of the document where the potential of Creative Europe in raising awareness is mentioned.

Q1.2 Do you agree with the SWOT analysis? Are there any elements that you (dis)agree with in particular? Are there any strengths, weaknesses, opportunities or threats you think are missing from it?

- Four participants suggested additional elements to be included in the SWOT analysis.
- One participant suggested adding the war in Ukraine and the energy crisis as weaknesses to the sector while another also saw the energy crisis as a strength as additional efforts to reduce energy consumption will have to be made.
- One participant identified the limitation of Creative Europe's greening action as another weakness, mentioning that the programme will not fund actions in some major fields of emissions (e.g. the building sector). According to this participant, areas where the programme can effectively make a change are mobility and communication.
- One participant suggested adding the lack of human resources as another weakness.

Question 2: What are your views on the stages towards the greening of the Programme?

Q2.1 Do you agree with the key principles set out in the strategy? Why or why not?

- One participant supported the gradual implementation of the strategy while four others called for quicker implementation.
- One participant stressed that the change needed is systemic and should not limit to a few "green" projects.
- Four participants expressed concerns about the offsetting measures foreseen.

Q2.2 Are the stages ambitious enough, not or too ambitious?

- Among the four participants calling for more ambition, one suggested already strengthening actions during the first two phases of the strategy (e.g. providing additional funding). Another suggested reinforcing networking opportunities between organisations working on greening initiatives and finding ways to better connect them. One participant suggested making carbon calculators as soon as possible. Finally, one participant suggested accelerating actions within the constraints of the programme.

Question 3: Do you think that the recommendations would facilitate the greening of the Programme?

Q3.1 Are there any additional or different recommendations you think as particularly important?

- Two participants stressed again the need to be more ambitious in terms of timing
- One participant suggested making sustainability an objective in itself rather than a cross-cutting priority.
- One participant mentioned a document developed by the shift project on Environmental sustainability eco-guidelines for Networks.
- One respondent suggested reflecting further on the idea to develop a prize as this incentive would create competition between projects rather than encourage and launch a positive change dynamic.
- One participant mentioned the importance to provide clarification on the “greening” terminology used in the document as it is a difficult concept to apprehend when evaluating the programme.
- One participant stressed the need to have different standards for the different strands as there is no one size fits all solution.
- On greening costs, two participants mentioned that the issue is more about increasing available grants than the eligibility of greening costs, which is according to them already the case.

Media strand breakout room

Question 1: In your view, do you think that the description and assessment of the current situation is correct?

Q1.1 Are there any important aspects missing?

- One participant mentioned that data on the environmental impact of the CCS was currently missing and that it would be helpful to have such information and compare it to the situation in other sectors. Another respondent indicated the existence of a project conducted by the European Audiovisual Observatory which is focusing on measuring carbon emissions in the audiovisual sector. The scope of this project is the audiovisual sector as a whole (i.e., broader scope than the Creative Europe Programme).

Q1.2 Do you agree with the SWOT analysis? Are there any elements that you (dis)agree with in particular? Are there any strengths, weaknesses, opportunities or threats you think are missing from it?

- Additional elements of the SWOT analysis were identified by participants.
- Two participants mentioned the lack of synergies between projects supported by the programme and those that are not. One respondent identified this element as a weakness while another identified it as a threat, as it could threaten the attractiveness of the programme (because of the additional burden that greening requirements bring).
- One participant also identified the difficulty in harmonising greening actions between initiatives as a weakness.

Question 2: What are your views on the stages towards the greening of the Programme?

Q2.1 Do you agree with the key principles set out in the strategy? Why or why not?

- One participant agreed with the gradual approach of the strategy and suggested having a gradual approach regarding both the implementation of greening objectives but also regarding the scales of stakeholders. They notably pointed out that MEDIA beneficiaries encompass both large- and small-scale players and could therefore require big players to implement faster greening actions while giving more time for the smaller ones.

Question 3: Do you think that the recommendations would facilitate the greening of the Programme?

Q3.1 Are there any additional or different recommendations you think are important?

- One respondent mentioned the difficulty in reporting the many initiatives and actions currently taking place without any calculation tool. Therefore, they mentioned the need to train evaluators for the assessment of the environmental sustainability of projects.
- One respondent pointed out the lack of an existing database on green suppliers.
- One respondent mentioned the urgency to rethink funding criteria and think about a way to adapt them to make beneficiaries' sustainable choices easier and more accessible. Another respondent stressed that current eligibility criteria do not restrict eligible costs for greening activities.
- One respondent suggested enlarging the scope and looking at the greening practices of the industry as a whole rather than on efforts of supported projects, which have a shorter timeframe.
- On the evaluation of projects, one respondent suggested focusing on the methodology applied by participants to green their activities rather than looking at the greening strategy to better reflect and reward concrete actions.

Reporting back from breakout rooms incl. Q&A

Culture strand breakout room

The following points of discussion were reported to the plenary from the Culture strand breakout room:

Question 1: In your view, do you think that the description and assessment of the current situation is correct?

- Overall SWOT is accurate for the sector, but SWOT for the CE programme is missing
- Challenge of bringing in new regulations in the funding programme
- The timeframe is a problem
- Better clarifying what we mean with "green" (definition/ demarcation) and the role of culture contributing to it
- Beneficiaries versus contributors
- Limited view of the role Culture could play (it is more than raising awareness)

- The role of the war in Ukraine and the energy crisis should be mentioned

Question 2: What are your views on the stages towards the greening of the Programme?

- We can be more ambitious (this is needed)
- Stage 1 can go further than the status quo (pilot actions etc.).
- Do not change the system from one day to the other (different speeds)

Question 3: Do you think that the recommendations would facilitate the greening of the Programme?

- Critical on prices (no specific prices for greening but integrate greening as a horizontal principle in other prices)
- Include risk analysis in the recommendation (next to monitoring emissions)
- There is a need for standards, but we should also diversify between actions (critical on the harmonisation)
- Make clearer how Creative Europe can make a difference
- Applicants can already consider greening costs (need for more general project funding)
- Leave out the recommendation on offsetting
- The important role of desks
- Reinforce networking and sharing bottom-up approaches
- Provide a list of quality-approved calculators for CO2 emissions
- Make greening an objective
- There is already an impact.

Media strand breakout room

The following points of discussion were reported to the plenary from the Media strand breakout room:

Question 1: In your view, do you think that the description and assessment of the current situation is correct?

- Clear data on the industry and programme is missing
- While the focus of the strategy is on the Programme, it is important to reflect on and keep the wider industry in mind

Question 2: Do you think that the recommendations would facilitate the greening of the Programme?

- Reporting and monitoring – knowledge/ capacity needs to be built further up
- Knowledge & capacity building as a starting point
- Not all recommendations are relevant to the strand
- Suggestion for the Programme to provide a list of green suppliers

Questions and answers

- Two participants stressed the importance of the policy framework around the programme and reminded the importance to adapt these policies as well. One of them also reminded the audience about the importance of training and guiding all stakeholders (evaluators, applicants).
 - The contractor acknowledged these comments and will try to further strengthen the link to the policy framework as well as think about whether a timeline can be included for training and capacity-building activities.
- One participant asked whether the strategy match-up with the overall policy of the European Green Deal. This policy will require transformative change which is not yet reflected in the strategy.
 - The contractor replied that the strategy was drafted in light of the European Green Deal and its 2030 and 2050 targets. On transformational change, the contractor indicated that this discussion was needed and that views in this regard have been collected during the breakout room discussions.
 - DG EAC acknowledged and welcomed the need expressed by participants to accelerate the ambition of the strategy and reminded them that Creative Europe is a programme to support the CCS and is not an environmental programme in itself. Therefore, it has to be careful in the way the greening strategy can be incorporated without compromising the core values of the programme.
- Two participants raised a question about the stakeholders consulted. One asked the extent to which creators and artists were consulted while another stressed that participants in the workshop are not representative of the entire sectors at stake.
 - The contractor acknowledged these points and replied that the strategy builds on the study which included extensive stakeholder consultation activities, notably with beneficiaries and programme managers.
- Four participants stressed again the difficulty in reporting and monitoring greening actions and called for a softer approach in this regard. One of them suggested adopting qualitative monitoring.
 - The contractor acknowledged the burden that monitoring can bring and encouraged participants to join and discuss this issue during the next validation workshop.
- One participant asked whether it would be possible to set up a system where the monitoring is made easier for stakeholders and centralised through one digital tool.
 - One participant indicated that the financial reporting became lighter since 2021 and stressed the existing technical constraints as a limitation to setting up such a system.
- Another participant highlighted the important role desks can play to support applicants in this regard
- One participant asked whether it is possible to add incentives to create opportunities rather than constraining people (e.g. a gain of funding rather than a loss of funding in case greening is not happening).
 - The contractor replied that some of the recommendations provided hint in that direction (e.g. the prize suggested) and agreed that the approach should not be to penalise anyone but encourage and foster existing initiatives.

- DG EAC asked evaluators participating in the workshop how the additional funding needed for greening initiatives could be measured.
- One participant indicated the difficulty to measure this need at this stage and indicated that it is a matter of knowing the fields where we want projects to be active when it comes to sustainability.
- One participant suggested in the chat to mention in the introduction of the strategy the following project under Music Moves Europe <https://musicaire.eu/>.

Summary of key conclusions and closing remarks

- The contractor summarised the key conclusions driven from the discussion and stressed the behavioural change/transformational change that is needed to achieve the greening of the programme. It reminded the audience that the strategy should be clear on where such changes can happen and stressed the important role of all stakeholders in making the change happen.
- The contractor indicated that it would continue to work on the strategy and provide participants with the opportunity to give their comments. The contractor thanked participants for attending the workshop and concluded the meeting.

Validation workshop – Greening monitoring guide

Meeting date and location

10 November 2022, 14:00-16:30, Online (via MS Team)

Welcome and introductions

- DG EAC welcomed participants to the workshop and presented the overall context of the study. DG EAC presented the general objectives of this validation workshop - the second of a series of three – which aims to validate the findings developed by the study team to green the Creative Europe Programme.
- The contractor presented the agenda of the workshop and introduced the team facilitating the event.

Short recap of the study objectives and purpose of the guide

- The contractor first presented the objectives and the scope of the study to the participants and introduced the different phases and steps of the research. This third validation workshop took place as part of the final phase of the study where conclusions and recommendations are formulated.
- The contractor presented the monitoring guide document to the participants. After a brief introduction of the underlying considerations of the programme greening monitoring guide, the proposed approach was introduced.
- The contractor presented the proposed KPIs to monitor the greening of the programme, which are split into different categories: internal greening, external greening and the financial contribution to climate objectives. The recommendations on eligible greening costs were then presented.

Explanation of break out rooms

- The contractor briefly explained to the participants the objectives of the breakout room discussion and presented the questions to guide the discussions.

Breakout rooms

Culture strand breakout room

Question 1: Are there any comments on the proposed monitoring approach?

- Two participants expressed concerns about the fact that the “greening” and “sustainable” terms are used interchangeably and stressed that sustainability does not necessarily refer to the environmental dimension. Following a question from DG EAC on which term would be best suited, they responded that focusing on the green impact should be preferred as sustainability has a broader meaning.
- Three participants suggested increasing the ambition of the “greening” terminology, and going beyond CO2 considerations: for example, they suggested considering the use of sustainable materials, waste management measures as well as biodiversity. They recognised the difficulty to measure such elements and called for the development of new methodologies to capture these.
- One participant agreed with the step-by-step approach proposed and highlighted the need to take action before 2040 without increasing the administrative burden for stakeholders.

Question 2: Do you have observations and comments on the KPIs?

- Four participants suggested including a more qualitative reporting process in the approach, as a complement to the quantitative KPIs already proposed. One participant
- Three participants pointed out the importance of setting the context around emission reporting as organisations do not necessarily grasp whether their footprint is good or bad. Another participant highlighted the role of Desks in each country to provide such contextualisation.
- On the proposed KPI to count the number of applicants having a greening strategy, one participant suggested considering instead the quality of the strategy and its appropriateness.
- Two participants suggested exploring another approach to monitoring. They suggested asking beneficiaries to provide a self-assessment of their actions along the project to measure the progress they achieved and allow further awareness.
- One participant suggested including the aspect of degrowth to measure efforts made by beneficiaries to limit/avoid some activities (e.g. travelling). They recognised that this suggestion would be challenging to implement.
- One participant asked whether the Creative Europe Programme has any KPI. DG EAC replied that the programme has general quantitative KPIs but not qualitative ones.
- Two participants indicated that the importance of KPIs should not be about the individual funding for a beneficiary or a particular project per se but rather about the change created across all beneficiaries and the programme itself. They stressed the importance of consistently feeding in the collective picture to individuals (to allow them to see that their efforts are contributing to a wider collective perspective).
- One participant also stressed the importance to consider the sponsorships/partnerships in which beneficiaries are engaged in the monitoring. This

is to avoid a situation where an organisation could meet all KPIs while also being sponsored by a polluting organisation for example.

Question 3: Do you agree with the proposed categories of eligible greening costs?

- Two participants expressed concerns about carbon offsetting. One participant indicated that its organisation (Creative Carbon Scotland) would not suggest cultural organisations take part in offsetting. They raised a question on which stakeholder (the programme or beneficiaries) the responsibility of offsetting would fall if this measure be adopted. Another participant stressed the lack of transparency of such schemes and therefore suggested clarifying that offsetting should only be used as a last solution. Furthermore, they suggested to specify the conditions and timing around which offsetting could be included.
- A few participants suggested considering climate adaptation (one participant), labour costs (one participant), energy costs (one participant) as well as training costs to become greener (two participants) in the eligible costs.
- Two other participants however stressed that eligible greening costs are not a major issue. They notably indicated that the question is more to know whether the organisation needs more funding to comply with all the green requirements.

Media strand breakout room

Question 1: Are there any comments on the proposed monitoring approach?

- One participant mentioned that indicators presume having established baselines/targets to be reviewed and asked who would be in charge of setting these.
 - The contractor replied that not all indicators require a baseline and that for some of them, baselines/targets exist already. For the new indicators that do not have a baseline, a proposal was made to set up the monitoring of spending against a green label, which would be set by the Agency.
- One participant suggested clarifying what is envisioned with market distortion.
 - The contractor acknowledged that any monitoring requirement is a burden. Additionally, programme beneficiaries will need to use calculating tools which might be free or not. There are currently 6% of beneficiaries who are engaged in such activities - even where no requirement was in place - which shows that such a measure is possible.
- A few participants mentioned existing initiatives:
 - One participant mentioned the working group on carbon calculator which aims to develop an EU plugin to help find relevant carbon calculator
 - One participant referred to the [Environmental footprint methods](#)
 - One participant mentioned the work conducted by the [Centre National du Cinéma et de l'image animée \(CNC\)](#) on tools for calculating the carbon footprint of film and audiovisual works

- Another referred to the “Common statement” Towards a unified measurement methodology of CO2 emissions in the European audiovisual sector.
- One participant asked whether there is a timeframe for introducing the monitoring programme for greening.
 - The contractor replied that there is a timeframe: reaching climate neutrality by 2050-2057, which gives four programming rounds (including the current one) for actions.

Question 2: Do you have observations and comments on the KPIs?

- Two participants mentioned that in the Media strand, applicants are asked to present a green strategy since 2021 which could touch upon the management of the project or the content. One of the participant also stressed the need for a more qualitative assessment.
 - The contractor agreed and stressed the need to have a more realistic assessment in place through additional guidance on which activities and commitments can be considered in line with green objectives.
 - One participant specified that the current requirements attribute a score from 0 to 5 and acknowledged the need to revise it. However, they stressed that as the criteria were already introduced, they cannot be changed as regularly.
 - The contractor suggested the need for applicants to have an official document clearly stating the green strategy.
 - One participant raised concerns about the accessibility and feasibility of all types of organisations to produce such a document. They indicated that it can be difficult for small organisations to have a formal document compared to large companies.
 - The contractor acknowledged the necessity to pay attention to inclusion issues.
- One participant stressed the need to define the indicators and asked whether such definitions are considered.
 - The contractor replied that there is a definition in the good practices greening guide. They stressed that this issue links to the recommendation on how the strategy should be made and reminded the audience that the strategy is here to encourage stakeholders to engage in greening their activities. Through the different programming iterations, operators will be allowed to systematise what they do/have.
- One participant suggested selecting only a few of the KPIs proposed.

Question 3: Do you agree with the proposed categories of eligible greening costs?

One participant raised concerns about the availability of tools to assess in details the eligible costs.

Reporting back from breakout rooms including Q&A

Culture strand breakout room

The following points of discussion were reported to the plenary from the Culture strand breakout room:

Question 1: Are there any comments on the proposed monitoring approach?

- Need for intervention in a shorter timeframe and not wait for the next programming periods
- General agreement with the progressive and inclusive dimensions of the approach although there can be more ambition
- In the greening strategy outlined by applicants, targets could be set to check whether the strategy is of quality
- On using the term green/greening or sustainability - The two terms are different as sustainability is broader - Importance to contextualise greening

Question 2: Do you have observations and comments on the KPIs?

- There is a narrow focus on carbon, but other aspects could be included (e.g. waste management)
- Plea to not include carbon offsets
- Discussions on the need for qualitative reporting - Plea for contextualisation
- Proposal for self-assessment for projects to see whether developments are taking place and better capture the change process.

Question 3: Do you agree with the proposed categories of eligible greening costs?

- Consider financial compensation/means for more days dedicated to travel (slow travel) and greening training costs.
- Agreement that costs proposed are already eligible in the programme. The problem is more a funding issue as greening costs are more expensive

Media strand break out room

The following points of discussion were reported to the plenary from the Media strand breakout room:

Question 1: Are there any comments on the proposed monitoring approach?

- Plug in for calculators provided by Media – CO2 emissions monitoring will become mandatory in individual countries (but not in most EU countries – a discrepancy of speed towards the Green Deal objectives)
- Requirements for baselines and targets in monitoring to measure achievement (vs KPIs to raise awareness and internalise greening practices)
- Horizontal greening criteria are already introduced for Media and Culture (but Media has 5 associated points with the quality of the strategy/activities proposed)

Question 2: Do you have observations and comments on the KPIs?

- The requirement for greening strategies already exists and is rewarded with 5 points

- The requirement to have a greening strategy is hard to address by small programme beneficiaries
- There are too many KPIs, it is better to have three with targets and baselines
- The external dimension of greening is not something addressed by MEDIA and is not within the programme's objectives
- Organise KPIs by those to be addressed by supported projects, researchers/evaluators and the EACEA

Question 3: Do you agree with the proposed categories of eligible greening costs?

- Eligible greening costs sound goods, but no tools to assess the cost of specific "greening activities"

Questions and answers

- One participant stressed again the importance to recognise that a lot of organisations are at an early stage when it comes to greening and that greening strategies need to be assessed based on their effectiveness and also considering the local context.
- One participant raised concerns about the stakeholders consulted for the study and mentioned that most participants attending the workshop are already connected to the programme. They stressed the importance to include stakeholders that are not yet linked to the programme.
 - The contractor replied that the study is indeed an internal reflection and reminded that stakeholders were widely consulted during the research process, including some stakeholders that are outside of the programme.
- One participant reminded the audience about the importance of the European Commission to demonstrate greening actions.

Summary of key conclusions and closing remarks

- The contractor summarised the key conclusions driven from the discussion: 1) there is a general agreement on the principles, 2) clarification is needed on what is meant by "greening", 3) discussions on whether we should include carbon offset or not, 4) additional eligible costs could be included.
- The contractor indicated that it would continue to work on the strategy and provide participants with the opportunity to give their comments. The contractor thanked the participants for attending the workshop and concluded the meeting.
- DG EAC thanked participants for attending the workshop and concluded the event.

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