



Quality Assessment of Green Aspects in Creative Europe Projects (Culture Strand)

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Directorate-General for Education, Youth, Sport and Culture
Directorate Culture, Creativity and Sport
Unit D2
E-mail: eac-unite-D2@ec.europa.eu

*European Commission
B-1049 Brussels*

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I. Introduction

The **Creative Europe Programme** supports the European cultural and creative sectors. In keeping with the European Union's commitments to addressing the climate emergency in its actions, the programme establishes connections with the European Green Deal. Actions under Creative Europe should contribute to mainstreaming climate actions and to the achievement of the overall target of 30% of EU budget expenditure supporting climate objectives and should also respect the 'do no harm' principle.

This reflects the broader acknowledgement that **culture plays a fundamental role in the green transition**, because of its role in awareness-raising, as well as the ways in which cultural contents and activities can contribute to shaping values and behaviour. In addition, **cultural and creative organisations can adopt and promote greener practices**, in processes related to the creation, production, exploitation and distribution of content, the management of buildings, venues and events, and the mobility of artists and culture professionals, as well as audiences.

In this context, several initiatives meant to foster an understanding and practice on **how aspects related to the climate emergency and the green transition** have been adopted in recent years. Since 2021, Annual [Work Programme for the implementation of Creative Europe](#) referred to the reduction of environmental impact as a cross-cutting issue, requiring all project applications to describe how they would apply the 'do no harm' principle. In the last few years, calls for proposals have introduced references to the environment and the fight against climate change as a cross-cutting issue, and some have also included the potential of projects to contribute to the European Green Deal, as a call priority. Furthermore, the study [Greening the Creative Europe programme](#), including good practices and recommendations for applications and beneficiaries, as well as for monitoring and evaluating the green aspects of Creative Europe¹. Training and awareness-raising in this field have also been provided to the staff of Creative Europe Culture Desks (CED) since November 2023 for them to support applicants in this respect as well.

With a view to facilitating an understanding of how Creative Europe projects may be 'green(er)', **this Guide provides information on concepts, key questions and elements to tackle environmental sustainability** aspects included in **Creative Europe – Culture** projects. To allow both applicants and experts to draft and assess greening aspects in the proposals.

¹ The [Greening the Creative Europe Programme Study](#) also provides recommendations in the form 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](#).

II. Presentation of the methodology

A note on terminology

In keeping with the terminology used in the aforementioned *Greening the Creative Europe Programme* study (2023), in the context of this document, '**greening**' refers to:

- (1) '*External greening*': 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.
- (2) '*Internal greening*': projects supported by Creative Europe – Culture, making decisions and implementing corresponding activities to reduce their environmental impact, including the impact of the supported project activities on climate change².

This definition, and the resulting scope, will be reflected in the set of key questions which will be considered during the evaluation of the proposal.

It is important to note that a set of related terms exist and are likely to appear in applications, including references to the environment, the fight against climate change, environmental sustainability, etc. Particular attention should be paid to the usage of the term '**sustainability**', as it can mean different things. Frequently, it may refer to the sustainability of a project or its outputs (that is, its continuity in time, including after the end of the initial funding received), and the related ability to generate an income. While this is important in terms of the quality of project management, it is not particularly relevant in terms of *greening* projects. Therefore, it is particularly referenced to environmental sustainability in the context of this document. The next section will present a set of key questions that allow this element to be disaggregated into a set of measurable items in the context of Creative Europe - Culture projects.

A broader understanding of sustainability, which relates to aspects such as the strength and resilience in times of transition, and the ability to adapt to changing conditions, can also be identified. This understanding, which is more holistic, can somehow be connected to *greening* or environmental aspects (e.g., because green procurement may involve strengthening connections with local food providers, and green mobility involves strengthening local connections). While, in the context of this document, attention remains primarily on the narrower understanding of environmental sustainability, some

² The definitions of 'External greening' and 'Internal greening' can be found in the *Greening Creative Europe Programme* study (2023), in the *List of definitions*.

applications are likely to connect this to broader reflections on societal transition.

Finally, it is crucial to acknowledge that within this document the term '**Culture**' (when with capital C) consistently refers to projects, stakeholders, and actions associated with Creative Europe - Culture.

Quality assessment of green aspects

The proposed methodology is designed with a focus on eight areas where environmentally mindful practices can be embedded into both the design and implementation of projects:

- 1. Project planning tools** (including strategies, action plans and similar tools; environmental certifications or ecolabels; and internal working groups and other information-sharing mechanisms).
- 2. Energy consumption**
- 3. Waste management**
- 4. Green procurement**
- 5. Mobility**
- 6. Training and capacity-building**
- 7. Awareness-raising**
- 8. Measurement and monitoring**

There is one '**Key question**' for each area. Questions have been formulated in a 'To what extent...' format (e.g., 'To what extent will measures to reduce the energy consumption generated by buildings, venues, events and other activities be adopted?'). This allows a qualitative assessment and acknowledges that a range of degrees of quality may exist among projects and their greening efforts. Questions are followed by detailed explanations of the **meaning of terms used**, and their **implications in cultural and creative projects** in general, and in **Creative Europe - Culture proposals** in particular.

Some **examples (including links)** are provided to illustrate how previous Creative Europe - Culture projects, or other cultural projects, have addressed these key questions. The selection of examples should be seen as illustrative and non-exhaustive, as the greening of projects may occur in many diverse ways. Indeed, the document emphasises the need to acknowledge the diversity of contexts in which Culture projects and their beneficiaries operate, which implies acknowledging the many ways in which 'greening' criteria may be fulfilled. These examples are thus provided for illustrative purposes and not with prescriptive intention. Practices in the green domain are evolving quickly and Culture projects are increasingly incorporating them with creativity and

inventiveness. This explains why the examples included in this document might be subject to potential rapid obsolescence due to the fast-evolving nature of the culture and creative sectors and their 'green' practices. The reader is therefore invited to be curious about how these practices evolve in time³.

Three **levels** of exploration of green practices have been distinguished for all the green assessment areas and their corresponding key question:

- **Non-existent or basic:** where the application provides limited or no information on how the relevant key question will be tackled.
- **Developing:** where the application shows an understanding of the relevant key question and plans to adopt measures which would amount to some, if limited, progress.
- **Advanced:** where the application demonstrates a good understanding of the relevant key question and plans to adopt a convincing set of measures. This may also include justifying why additional measures may not be adopted, for instance because some partners may not have greener energy or mobility options available.

The methodology outlined in this document acknowledges the diverse range of circumstances, standards, and contexts encountered by cultural organisations across Creative Europe countries. These variations can restrict the feasibility of achieving a fully cohesive shift towards environmental-mindful practices within the framework of a single Culture project. Given this diversity of circumstances and contexts, it is crucial to focus on projects' ability to illustrate how their activities facilitate **progress** among beneficiaries and audiences towards more environmentally sustainable practices. Demonstrating how the situation will evolve thanks to EU funding from a situated starting point and within the project's scope, is considered key.

This document aims at providing a structure for questioning of and by (potential) stakeholders on green aspects of Culture projects under the Creative Europe Programme. By doing so, it intends to take another stride towards transitioning from a descriptive approach to the prescriptive approach of green practices in Culture, as we move towards the EU 2050 climate neutrality ambition.

³ The "[EU funded projects](#)" section of the EU Funding & Tenders Portal allows to explore funded projects based on filtered searches, to explore the results of these projects and contact beneficiaries for further information.

III. Areas of greening practices

1. PROJECT PLANNING TOOLS	
Key question	To what extent does the project mainstream environmental sustainability in its design and planned activities?
Meaning and implications	<p>Proposals can foresee several types of measures that contribute to integrating environmental sustainability across its activities. This integration can take several forms, including the following:</p> <p>A) The elaboration and implementation of an explicit strategy or action plan establishing objectives and commitments to reduce environmental impacts and integrate environmental sustainability throughout the project, identifying internal responsibilities and establishing monitoring mechanisms. The strategy or action plan could address issues such as energy consumption, waste management, green procurement, mobility, capacity-building, awareness-raising, monitoring, etc. This could become one of the deliverables of the project. It should be noted that some beneficiaries may already have those tools within their organisations (e.g. a sustainability action plan) or use an external guide or toolkit (e.g. the Theatre Green Book, Mobilising Museums for Climate Action, SHIFT Eco-Guidelines for Networks, Julie’s Bicycle’s Environmental Policy and Action Plans overview, Circostrada’s Handbook on Ecological Transformation, eco-publishing guides, etc.) and foster their adaptation and use at project level. Using existing tools, and adapting them if necessary, is a valid option.</p> <p>B) The use of environmental or green certification or ecolabels. Environmental or green certifications are regulations that allow organisations to commit, voluntarily, to comply with specific, predefined sustainable processes or objectives as established by</p>

the relevant certification. Most certifications have a logo (commonly known as an ecolabel) which can be applied to products certified under their standards. Environmental certifications that could apply to arts and cultural organisations and projects include:

- **Green building certifications**, e.g. BREEAM, LEED, HQE, DGNB, GBC⁴
- **Green hospitality certifications** (covering hotels, conference centres, arts venues, etc.), e.g. Green Key, Green Globe, Tripadvisor Green Leaders, Green Tourism
- **ISO certifications** covering sustainable processes in areas like environmental management (ISO 14001), sustainable events (ISO 20121) or sustainable energy management (ISO 50001)
- **Environmental certifications for the cultural sector** (i.e. certifications adapted to specificities of greening cultural sectors), e.g. the SHIFT Eco-Certification for Networks
- **Publishing ecolabels**, e.g. the [EU Ecolabel](#) for printed paper, stationery paper and paper carrier bags. There is a wide range of ecolabels in this field, and the EU Ecolabel, as well as others such as Blue Angel, Nordic Swan, Austrian Ecolabel, or Forest Stewardship Council, are particularly recognised. These are so-called 'Type I'

⁴ BREEAM – Building Research Establishment Environmental Assessment Method; LEED - Leadership in Energy and Environmental Design; Haute Qualité Environnementale (French High Environmental Quality certification); Deutsche Gesellschaft für Nachhaltiges Bauen' (German Sustainable Building Council certification); GBC – Green Building Certification.

ecolabels, which are awarded by third-party programmes, based on criteria and categories defined by third-party programmes. This is to be distinguished from those ecolabels that are based on producers' own claims and voluntary declarations about sustainability (Types II and III).

Some projects may also foresee the use of **carbon offset standards** (e.g. Clean Development Mechanism (CDM), Verified Carbon Standard (VCS), Gold Standard, etc.). Carbon offset standards serve to ensure that measures adopted to offset carbon emissions (that is, to fund a reduction or avoidance of greenhouse gas emissions) have an actual measurable impact. While this can serve to express goodwill, offsetting one's own footprint does not demonstrate a deep commitment to change behaviour and reduce emissions. In some cases, although clearly not always, the use of carbon offset may amount to 'greenwashing' – that is, a marketing strategy to persuade that an organisation has adopted 'green' standards, but which does not substantially modify internal practices. Therefore, proposals that refer to carbon offsetting **need to be taken with care**, particularly when no other greening measures are planned.

It is important to note that **the use of some certifications may not be possible for some organisations** – e.g. green hospitality certifications may not be available in some cities or regions, and achieving a green building certifications may be costly. In this respect, the assessment of this key question should be done carefully: **where progress is possible, it should be acknowledged**, but applicants should not be penalised for failing to refer to certifications or ecolabels.

- C) The **establishment of working groups or other information-sharing mechanisms (e.g. webinars, seminars, etc.)** involving staff members in all or most partner organisations, to establish environmental commitments, plan activities, exchange knowledge, and monitor progress. Ideally, these working groups should run **throughout**

the project's duration and have a remit that covers all or most Work Packages in the project. However, they may also focus on particular issues (e.g. disseminating results related to environmental awareness, or improving internal management practices related to sustainability). They should also **recognise that partners' departure points are likely to be unequal**, and commit to make progress tailored to this diversity. Where an environmental strategy or action plan exists, the internal working group should normally be in charge of drafting or adapting it or, at least, monitoring its implementation. However, working groups can also run independently, where no strategy or action plan as such exists.

These planning, certification and information-sharing measures can be relevant in all Culture projects. However, the specific ways in which this is implemented will vary depending, for instance, on the type of Work Packages that are envisaged:

- **Environmental strategies or action plans:** In the case of projects active in the field of literary creation and circulation of literary works, for example, particular emphasis may be placed on the integration of sustainability principles in artistic and creative expression, communication and dissemination, management, or in networking and capacity-building, or publication and distribution activities where relevant.
- **Environmental certificates or ecolabels:** publishing ecolabels, where relevant; green building certifications and green hospitality certifications may be relevant, with projects with a significant mobility or event component expected to use green hospitality certifications in their choice of hotels, conference centres, arts venues, etc. At the same time, it is important to recognise that such certifications may not be available to buildings in some Creative Europe - Culture countries. Some cultural certifications, such as the SHIFT Eco-Certification for Networks, may be relevant.

	<ul style="list-style-type: none"> • Working groups and information-sharing measures: These activities seem relevant particularly for Creative Europe - Culture actions o, which bring together several organisations and can address issues like strategic planning, networking, etc.
<p>Examples</p>	<p>Strategies and action plans:</p> <ul style="list-style-type: none"> • (European Cooperation project) designed tools to enable cultural organisations to create their own climate change adaptation strategies and apply their artistic skills to adaptation work outside the cultural sector. • The SHIFT project (funded by Erasmus+) developed a set of Eco-Guidelines for Cultural Networks, which recognise and address the ecological footprint associated with operating international cultural networks and platforms. It provides guidance to minimise the ecological footprint and optimise environmentally sustainable practices. The Eco-Guidelines are currently being implemented by several European and international cultural networks. • At the outset of projects, for example partners could also sign a memorandum of understanding on eco-sustainability in project implementation. <p>Environmental certificates and ecolabels:</p> <ul style="list-style-type: none"> • PowLit – Power of Literature in the Changing World focuses on environmental literature, among other themes, and foresees the use of eco-friendly paper. Several other projects selected under the Circulation of European Literary works call for proposals plan similar activities. • Fact Sheet of environmental certificates and ecolabels was published in the context of the SHIFT project (funded under Erasmus+).

	<p>Working groups and similar information-sharing mechanisms:</p> <ul style="list-style-type: none"> • Several networks supported under the Creative Europe European Networks call (e.g. IETM, On the Move) have working groups to discuss the implications of environmental sustainability, exchange good practices and conduct research in this field. • Projects could identify focal points in charge of environmental issues in each partner organisation and establish some type of information-sharing mechanism or working group connecting them. 		
<p>Levels of development</p>	<p>Non-existent or basic</p> <p>No reference is made to strategies, action plans, guiding principles, green certifications / ecolabels or information-sharing mechanisms (e.g. a working group, seminar, etc.) to ensure that the project integrates environmental commitments.</p>	<p>Developing</p> <p>The proposal suggests that some common environmental standards, certificates or information-sharing mechanisms (e.g. a working group, seminar, etc.) will be adopted at project level.</p> <p>However, the proposal:</p> <p>a) Does not address all the relevant areas in the project or all partners;</p>	<p>Advanced</p> <p>The proposal foresees the use of a comprehensive environmental strategy, action plan or a similar tool at the project level, or other certificates or information-sharing mechanisms (e.g. a working group, seminar, etc.) which can provide added value across the project. Strategies or action plans may be either new or existing documents which will be adapted to suit</p>

		<ul style="list-style-type: none"> b) Is relatively vague in the goals and procedures to be used (i.e., it is not very clear what will be done exactly) or the distribution of responsibilities (i.e. who will do what); c) Briefly refers to already-existing tools but does not clarify how they will be fully embedded in the project; d) Does not seem particularly ambitious; and / or e) Has other apparent weaknesses. 	<p>the new project, ensuring that all beneficiaries and other relevant stakeholders (e.g. audiences, artists, sub-contractors) are also involved to a certain extent, suited to their abilities and resources available. These planning and information-sharing tools are clearly embedded throughout all relevant Work Packages or areas of work. Where necessary, measures will be implemented differently in accordance with the diverse contexts and possibilities of project partners.</p>
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2. ENERGY CONSUMPTION

Key question	To what extent will the project adopt measures to reduce the energy consumption generated by buildings, venues, events and other activities?
Meaning and implications	<p>Energy consumption is one of the main drivers of climate change, as a lot of the energy is generated by burning fossil fuels. In the case of cultural and creative sectors, for example, energy is needed to power buildings and venues, the production and distribution of creative works (e.g. online dissemination of digital works), outdoors cultural events (e.g. generators needed to power events), etc.</p> <p>Cultural projects can adopt a range of measures to reduce the energy consumption for instance by:</p> <ul style="list-style-type: none"> • using renewable electricity sources if they are available in their location; • using more energy efficient equipment or technology (e.g. low-consumption equipment, with energy saving mode, etc.); • investing in efficient heating and cooling systems; • turning off generators and other equipment when not in use; • using energy-efficient software engineering solutions and websites, etc. <p>There are large disparities across Creative Europe - Culture countries in the availability of some of these solutions. For instance, renewable energy sources are not easily accessible, or affordable, in several countries. Therefore, the assessment of this key question needs to take into account the context of respondents, which should be invited to justify why they cannot adopt some measures in this field.</p>

	<p>It is also necessary to take into account that, because departure points and baseline data range widely (e.g. organisations based in energy-efficient buildings vs/ those in buildings without such provisions), the willingness to make progress should be particularly valued.</p> <p>Progress in this field is relevant in all Creative Europe projects, as all types of cultural activities, and management processes related to them, consume energy and can consider relevant measures to reduce their consumption.</p>		
Examples	<ul style="list-style-type: none"> • R-EU-FTOP (European Creative Rooftop Network, COOP) explores the potential uses of roofscapes in European cities, recognising their heritage value and their ability to operate as a common space and a venue for artistic activities, as well as the potential of rooftops to generate sustainable and renewable energy, collect and store rainwater, and increase biodiversity in the city. • The project I Boreali – Diversity in Nordic Literature was selected under the Circulation of European Literary works call for proposals. It is managed by the Italian publishing house <i>Iperborea</i>, which has a strong record in the measurement and reduction of its energy consumption, through sustainable office practices (100% renewable energy, use of sustainable local mobility options, bicycle couriers for local deliveries, etc.). • Other measures may involve the choice of eco-sustainable venues for performances, exhibitions, conferences or artistic residencies, as suggested by COOP calls. 		
Levels of development	Non-existent or basic	Developing	Advanced
	No reference is made to energy consumption or to ways to reduce it, or this is only mentioned in passing, without relevant measures adopted to reduce	The proposal demonstrates an awareness of the need to reduce energy consumption. Some measures are foreseen in this respect, and this should enable progress throughout the project.	The proposal demonstrates an awareness of the need to reduce energy consumption. Some measures are planned in this respect, which address several areas of work and are convincing.

	<p>consumption.</p> <p>The proposal does not provide a clear justification as to why some measures cannot be adopted.</p>	<p>If applicable, the proposal also provides some arguments to explain why further progress cannot be made, e.g. because no renewable energy sources are available nearby.</p> <p>However, the proposal also has some weaknesses, e.g.</p> <p>a) Energy reduction measures are only adopted by some beneficiaries but not all, without clear justification for this;</p> <p>b) Energy reduction measures are only adopted in some areas (e.g. office work, or selecting sustainable venues for project meetings or seminars) but not others (e.g. outdoor arts events), without clear justification for this; and/or</p> <p>c) The planned measures are not described in sufficient detail or are not very convincing.</p>	<p>Ideally, some baseline data or a description of the departure point is provided, to demonstrate the potential improvements obtained over the course of the project.</p> <p>Where applicable, sound justification is provided as to why further progress cannot be made, e.g. because no renewable energy sources are available nearby.</p>
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3. WASTE MANAGEMENT

Key question	To what extent will the project adopt measures to manage waste sustainably and minimise the environmental impacts of waste resulting from buildings, venues, events and other activities?
Meaning and implications	<p>Waste damages the environment in several ways: solid waste generates methane, the second most important greenhouse gas contributor, accelerating climate change; and waste can also cause other forms of air pollution, water and soil contamination.</p> <p>Therefore, good waste management is essential to protect the environment. Cultural projects can adopt measures in the five areas that make up the 'waste hierarchy' approach proposed by the EU Waste Framework Directive. The five steps, moving from the most to the least desirable step, are as follows:⁵</p> <p>Prevent waste, by using less material where possible, and choosing recyclable or sustainable products, e.g. biodegradable adhesives, using paper rather than plastic where possible, etc.</p> <p>Reuse and repurpose, by ensuring that products can be reused in future activities (e.g. costumes, sets, electronic equipment, cups, plates, banners, signs), renting or borrowing material or equipment, etc.</p> <p>Recycle, by choosing materials that can either be used in the same way or can be converted into new substances or materials.</p> <p>Recovery, by sending waste to energy recovery facilities, that can transform waste into energy.</p>

⁵ You can find detailed examples of how they apply in cultural sectors *Greening the Creative Europe Programme: Final Report*. (2023), Luxembourg: Publications Office of the EU, available at <https://op.europa.eu/en/publication-detail/-/publication/e20ac9a0-f52b-11ed-a05c-01aa75ed71a1/language-en>.

	<p>Disposal of waste, when the waste that cannot be recycled, reused, etc. is sent to landfill or incineration – this being the least desirable option.</p> <p>Cultural organisations and projects can take measures to, preferably, prevent waste, reuse, repurpose or recycle it. They can also adopt a waste management plan, which sets out processes to enable effective recycling.</p> <p>There are some disparities across Creative Europe countries in the ability to apply some waste management solutions. Therefore, the assessment of this key question needs to take into account the context of respondents, which should be invited to justify why they cannot adopt some measures in this field. Particular attention needs to be paid also to the progression that a project may be able to make.</p> <p>Progress in this field is relevant in all Culture projects, as all types of cultural activities, and management processes related to them, generate waste and can consider relevant measures to manage it better.</p>
<p>Examples</p>	<ul style="list-style-type: none"> • The MaDe (Material Designers, Boosting talent towards circular economies) project (COOP) provided tools for material designers to contribute to a circular economy – that is, how to produce biodegradable, resilient and adaptable products out of waste, through new designs. • The Creative Food Cycles project (COOP) addressed the reduction of food waste in creative disciplines, design, architecture and urban planning, collecting good practices and fostering capacity-building in this field. • The Distributed Design Market Platform (PLAT) provides awards to initiatives that integrate circular economy principles – local production, smart manufacturing, responsible materials, etc.

Levels of development	Non-existent or basic	Developing	Advanced
	<p>No reference is made to waste management, or this is only mentioned in passing, without relevant measures adopted.</p> <p>There is no clear justification as to why some measures cannot be adopted.</p>	<p>The proposal demonstrates an awareness of the need to manage waste better. Some measures are foreseen that should enable progress throughout the project. The proposal provides arguments why further progress cannot be made, e.g. there is a scarcity of recyclable materials or equipment in the sector or country.</p> <p>However, the proposal also has some weaknesses, e.g.</p> <p>a) Waste management measures are only adopted by some beneficiaries but not all, without clear justification;</p> <p>b) Waste management measures are only adopted in some areas (e.g. office work) but not others without clear justification for this; The planned measures are not described in sufficient detail or are not very convincing.</p>	<p>The proposal demonstrates an awareness of the need to manage waste better. Some measures are planned in this respect, which address several areas of work and are convincing. Ideally, some baseline data or a description of the departure point is provided, to demonstrate the potential improvements obtained over the course of the project. The proposal may also foresee the adoption of a waste management plan (or the use of an existing one, if applicable), to be applied across all or some activities (e.g. for public events).</p> <p>Where applicable, sound justification is provided as to why further progress cannot be made, e.g. because there is a scarcity of recyclable materials or equipment in the sector or country where activities will be conducted.</p>

4. GREEN PROCUREMENTS

Key question	To what extent will the project adopt measures to ensure that goods and services purchased externally are provided as sustainably as possible?
Meaning and implications	<p>In addition to energy consumption and waste management, cultural projects can adopt other measures to reduce the environmental impacts of the buildings, venues, events and other activities. For instance, they may set criteria to ensure that they purchase goods and services in a more sustainable way (green procurement), e.g. by:</p> <ul style="list-style-type: none"> • serving vegetarian or vegan menus; • avoiding non-seasonal products; • sourcing food as locally as possible; • giving preference to providers using recycled, reused or reclaimed materials; • choosing hotels and accommodation providers with commitments to environmental sustainability, etc. <p>Projects may also adopt some common guidelines or a plan to foster green procurement whenever possible.</p> <p>There are significant disparities across Creative Europe countries in the ability to procure goods and services sustainably. Furthermore, the nature of projects (e.g. whether they involve more or less significant amounts of external procurement) may also determine how relevant this question is. Therefore, the assessment of this key question needs to consider the context of respondents, which could be invited to justify why they cannot adopt some measures in this field. As in other</p>

	<p>fields, attention also needs to be given to the willingness to make progress throughout the project's lifetime.</p> <p>Progress in this field is relevant in all Creative Europe - Culture projects, as all types of cultural activities, and management processes related to them, may potentially purchase goods and services externally and can consider relevant measures to adopt green procurement. Measures may be particularly expected in the case of large-scale events (festivals, conferences, etc.) or projects dedicating significant budget allocations to external provision of goods.</p>		
Examples	<ul style="list-style-type: none"> • The Green Europe Experience project (European Cooperation project), which aimed to develop a network of sustainable music festivals, led one partner to elaborate a map of local and bio suppliers, farmers, etc., fostering 100% traceability, local and organic food and providing 50% vegetarian options. • The Table and the Territory (European Cooperation project) fostered a reflection on sustainable food and the importance of initiatives connecting citizens, cultural actors, scientists, environmental groups and food producers at the local level. • The ROCK project (Regeneration and Optimisation of Cultural Heritage in Creative and Knowledge Cities, funded by Horizon 2020) developed, among other tools, a guide for cities to address the environmental impact of cultural events, including tips on how to foster green procurement, e.g. by setting minimum sourcing standards (whether products are organic, how they have been harvested or manufactured), giving preference to hired, reused, reclaimed and recycled materials and products, etc. 		
Levels of development	Non-existent or basic	Developing	Advanced
	No reference is made to sustainable or green procurement, and there is no clear justification as to why some	The proposal demonstrates an awareness of the need to source external goods and services more sustainably. Some measures are	The proposal demonstrates an awareness of the need to source external goods and services more sustainably whenever possible.

	<p>measures cannot be adopted.</p>	<p>foreseen in this respect, and this should enable progress throughout the project. The proposal also provides some arguments why further progress cannot be made, e.g. because there is a scarcity of vegetarian or locally-sourced food.</p> <p>However, the proposal also has some weaknesses, e.g.</p> <ul style="list-style-type: none"> a) Green procurement measures are only adopted by some beneficiaries but not all, without clear justification for this; b) Green procurement measures are only adopted in some areas (e.g. office work, or accommodation) but not others (e.g. outdoor events), without clear justification; c) The planned measures are not described in sufficient detail or are not very convincing. 	<p>Some measures are planned in this respect, which address several areas of work and are convincing. The proposal may also foresee the adoption of common guidelines, criteria or a plan (or the use of existing ones, if applicable), to be applied across all or some activities (e.g. for public events).</p> <p>Where applicable, sound justification is provided as to why further progress cannot be made, e.g. because there is a scarcity of vegetarian or locally-sourced food, or no sustainable accommodation providers.</p>
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5. MOBILITY	
Key question	To what extent will the project adopt measures to reduce journeys among staff, partners and audiences, or to promote greener mobility?
Meaning and implications	<p>Travel and transportation are large contributors to carbon emissions, as a lot of the energy used in transport, particularly air and road, comes from fossil fuels, such as oil. This explains why moving to electric or hybrid vehicles and fostering the use of greener forms of transport, such as rail travel, cycling, or walking, are key strategies in the green transition.</p> <p>Cultural and creative organisations and projects need to take into account the impact of travel and transportation connected to their activities. This includes different aspects:</p> <ul style="list-style-type: none"> • Local mobility needs among staff, where relevant measures may include home-based remote work, the promotion of walking, cycling, public transport or carsharing, both for regular commutes and for attending meetings and events, the videoconferences. Some of these measures may apply to visiting partners or invited artists as well (e.g. promoting public transport, carsharing, cycling, etc.). • Local mobility needs for audiences, where relevant measures may include partnerships with public transport providers, the consideration of public transport availability when determining the time of performances, incentives to audience members using public transport, cycling or carsharing, etc. • Cross-border mobility for project partners and /or artists, where relevant measures may include the promotion of sustainable forms of travel whenever possible (e.g. rail travel to attend project meetings, with appropriate financial compensation); or the replacement of some in-person meetings with online activities. • Cross-border mobility for other project-related activities, where relevant measures may

include the choice of locations (or major activities, conferences, partner meetings, etc.) based on available sustainable travel options, the avoidance of air freight of show or exhibition materials, etc.

At the same time, **cross-border mobility is an essential part in cultural life**: it contributes to the professional development of artists and culture professionals (through access to training, networking opportunities, touring, funding support that is not available in countries of origin, etc.) and it enables audiences to access more diverse cultural expressions.

Therefore, while **it is important to consider the impacts of travel and transportation and seek more sustainable forms of mobility**, this needs to be **balanced with the consideration of other goals** (e.g. the enrichment of cultural exchange and enhancement of training and professional development opportunities for cultural and creative professionals). For instance, projects can ensure that, when travel happens, the best use is made of it, in what we can call 'green mobility', which considers the reasons behind the mobility of artists and culture professionals, their specific needs and contexts, and the impacts that travel may have.⁶ This would include, for instance:

- **planning several meetings or performances in the course of a trip**, including, where possible, tours that connect several venues;
- **combining partners' meetings, research periods, networking activities, etc.;**
- **considering the implications of slow travel**, e.g. by covering the costs resulting from time spent in longer train trips, allowing work to be developed over the course of a journey, etc.

This is also an area where **significant disparities across Creative Europe countries exist**: rail travel is much more easily available (and quicker) in some countries than others, for instance; and easy public transport or cycling options will exist in some areas but not others. Therefore, the assessment of this key question needs to take into account the context of respondents, who should be

⁶ See On the Move's definition of 'green mobility' at <https://on-the-move.org/about/sustainability-policy>

	<p>invited to justify why they cannot adopt some measures in this field.</p> <p>Measures in this field are relevant particularly in those Creative Europe actions that involve significant cross-border mobility and mid-sized to large organisations.</p>		
<p>Examples</p>	<ul style="list-style-type: none"> • The SPARSE project (Supporting and Promoting the Arts in Rural Settlements of Europe, COOP) promoted arts touring in rural areas and demonstrated that this contributed to diminishing environmental impacts, as audiences' transport needs were reduced and better use was made of multi-purpose venues. • Among the actions funded in the first phase of Perform Europe (a pilot project in the context of Creative Europe) was SlowMo, where slow travel across Europe provided an opportunity for creating new work, with participatory dance as a travelling gift for audiences. • In the context of its Sustainability Policy, the Creative Europe Network On the Move adopted a 'travel policy'. This was developed in partnership with the Green Room, which provides criteria to facilitate decision-making when choosing the location of an event or whether to attend a meeting. Among the criteria used are the duration of the event, the availability of sustainable travel options, the possibility to use the trip to attend or connect with other activities, etc. The travel policy is part of a broader Sustainability Policy, which establishes commitments in several other areas. 		
<p>Levels of development</p>	<p>Non-existent or basic</p> <p>The proposal does not include reflections on the environmental impacts of travel and transportation or does not plan any measures in this field, without providing any</p>	<p>Developing</p> <p>The proposal demonstrates an awareness of the need to reduce and/or to optimise (e.g. in terms of duration, connection to other events, etc.) journeys. Some measures are foreseen in this</p>	<p>Advanced</p> <p>The proposal demonstrates an awareness of the need to reduce and/or to optimise (e.g. in terms of duration, connection to other events, etc.) journeys. It foresees detailed, convincing and adapted</p>

	<p>justification.</p>	<p>respect. The proposal also provides arguments why further progress cannot be made, e.g. because limited green mobility options are available for staff or audiences.</p> <p>However, there are some weaknesses such as:</p> <ul style="list-style-type: none"> a) Limited use of online meetings among beneficiaries, where some could be planned (e.g. management meetings); b) No references to the mobility of audiences, particularly in the case of projects that expect to attract significant numbers; c) No references to the promotion of rail travel, for distances accessible by train; d) The planned measures are not described in sufficient detail or are not very convincing. 	<p>measures in several areas and addressing different groups (e.g. staff, partners, audiences).</p> <p>If applicable, the proposal also provides some arguments to explain why further progress cannot be made, e.g. because limited green mobility options are available for staff, partners or audiences, in some or all locations.</p>
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6. TRAINING AND CAPACITY-BUILDING

Key question	To what extent will the project contribute to building green skills and capacities among culture and creative professionals?
Meaning and implications	<p>Addressing climate change and fostering environmental sustainability in cultural and creative projects requires knowledge and practical expertise that is not always available within cultural and creative organisations. Therefore, building skills and capacities to adapt to the green transition is an important requirement.</p> <p>Skills and capacities relevant in this area are broad and diverse:</p> <ul style="list-style-type: none"> • They include some of the general competences identified in the EU's GreenComp European Sustainability Competence Framework, such as valuing sustainability, promoting nature, futures literacy, and adaptability. • Furthermore, they also include an understanding of how the arts and culture relate to sustainability – by fostering an appreciation of traditional knowledge related to the natural world, developing narratives about the environment and the transition to a sustainable society, etc. • Finally, a range of 'technical' skills and capacities is also needed – e.g. understanding how to integrate environmental sustainability in project management (better waste management through recycling or repurposing, more efficient energy use, etc.), becoming familiar with existing tools (e.g. carbon calculators), and sustainable alternatives in creative practice (e.g. sustainable mobility in the arts and culture, etc.). <p>A wide range of tools have been developed in this area, including guides, toolkits, good practice collections, as well as workshops, seminars, forums, conferences, working groups, etc. The Greening Creative Europe Programme study (2023) collected an extensive set of sources of good practices,</p>

covering all cultural and creative sectors.⁷

Proposals submitted under Creative Europe - Culture strand could foresee capacity-building in this area in **a variety of ways**, such as:

- **using existing tools and fostering knowledge transfer** from more to less experienced beneficiary organisations, while recognising the need to adapt knowledge and tools to specific contexts, and translating materials where needed;
- **developing new tools**, such as guides, good practice collections, etc., particularly if they identify gaps in the set of tools that is already available;
- **organising specific activities** (e.g. courses, workshops, staff exchanges, etc.);
- **appointing focal points** on green issues within organisations, etc.

Some of these could become deliverables of the project. These activities seem relevant particularly for projects that within their Working Packages relate to networking and to training. When assessing these aspects, it is important to **distinguish capacity-building addressed to cultural and creative professionals** as described here, which may include both project beneficiaries and other organisations in the sector, **from awareness-raising and public education on environmental issues targeting the general public**, which will be addressed later.

Progression: It is also necessary to take into account that, because existing capacities within cultural organisations across Creative Europe countries differ widely, and many other priorities in skill-building are likely to exist, the **willingness to make some progress in this field should be particularly valued**.

⁷ See Annex 1 – Sources of good practices in (2023) *Greening the Creative Europe Programme: Good environmental practices guide for the Creative Europe Programme*. Luxembourg: Publications Office of the European Union. Available at <https://op.europa.eu/en/publication-detail/-/publication/45b1d888-f52d-11ed-a05c-01aa75ed71a1/language-en>

<p>Examples</p>	<ul style="list-style-type: none"> • The OSCaR project (Opera Sceneries Circularity and Resource efficiency), selected under the European Cooperation projects call for proposals, provided science-based, easy-to-use environmental knowledge to technical departments of European opera houses, so that they could take more sustainable decisions when designing and building opera sets. • The Rebuilding to Last – Building to Last project (Non-governmental Cultural Centres, Environmental Sustainability and Communities) will conduct research on the sustainable futures of cultural buildings and organisations and will develop training tools to disseminate the outcomes of the research. It was selected under the European Cooperation projects call for proposals. • The FEDORA Platform), a hub and quality label for the renewal of opera and dance, has established the Next Stage Forums, which provide management and artistic teams with professional development and training opportunities in a range of areas, including sustainability. FEDORA was selected under the European platforms for the promotion of emerging artists call for proposals. 		
<p>Levels of development</p>	<p>Non-existent or basic</p>	<p>Developing</p>	<p>Advanced</p>
	<p>The proposal does not refer, or does so very vaguely, to building skills and capacities among cultural and creative professionals, nor does it demonstrate that those skills and competences are already available within the beneficiary organisations. The assessment may need to be particularly strict when proposals plan to take</p>	<p>The proposal foresees some activities aimed at building green skills and capacities among the staff of beneficiary organisations and, if applicable, other professionals and organisations in the sector. The way this is presented suggests that the project will enable beneficiaries to make some progress in this field.</p>	<p>The proposal foresees some activities aimed at building green skills and capacities among the staff of beneficiary organisations and, if applicable, of other professionals and organisations in the sector.</p> <p>Overall, the activities planned in this area are relevant and commensurate with the goals of</p>

	<p>action in areas related to the environment and climate change but do not demonstrate that the relevant skills are available.</p>	<p>However, there may be some weaknesses in the training and capacity-building activities planned, e.g.:</p> <ul style="list-style-type: none"> a) The themes to be addressed are presented relatively vaguely or do not match the issues addressed by the project; b) The methodologies proposed may not be adequate (e.g. short workshops to address complex issues); c) It is not clear whether the staff in charge has the necessary expertise to prepare training materials; and/or d) Other weaknesses can be observed. 	<p>the project and the resources available and can lead to substantial progress. They may take advantage of existing tools and expertise (e.g. by transferring and/or contextualising existing knowledge from more to less experienced organisations, involving experts, or fostering the translation, adaptation or exploitation of existing guides) or plan to develop new tools which can be tailored to specific needs.</p>
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7. AWARENESS-RAISING

Key question	To what extent will the project contribute to raising audiences' awareness on climate change and other environmental issues?
Meaning and implications	<p>Cultural projects can contribute to raising awareness about environmental themes in several ways, for instance:</p> <ul style="list-style-type: none"> • heritage projects can help to uncover connections between cultural and natural heritage and foster an appreciation of traditional knowledge connected to nature; • artistic projects can draw inspiration on or reflect on nature or the climate crisis and raise awareness when presented in public; • literary translation can help access stories related to nature, the environment and the climate crisis; • educational activities in the framework of cultural projects can foster public education around these issues; • environmental measures adopted by cultural projects (e.g. good practices in waste management implemented by events or venues) can inspire audiences to adopt similar measures, or engage them in recycling and related practices while attending an event, etc. <p>The ability of Creative Europe projects to contribute to raising awareness of audiences on environmental issues will vary greatly, depending primarily on the topics addressed by each project. Projects that explicitly deal with the green transition should normally have a communication component in this area, and thus contribute to raising awareness. Meanwhile, in projects that do not explicitly deal with environmental or green issues, awareness-raising may mainly result from engaging and inspiring audiences through the project's own good environmental practices</p>

	<p>(e.g. recycling done in venues or events).</p> <p>Despite the differences noted above, measures in this field may be adopted in most Creative Europe actions, to varying degrees. All types of actions may disseminate information about the measures adopted to reduce environmental impacts and foster more sustainable behaviour.</p> <p>In addition, when indicated in the call specifications projects may address issues related to the environment as central themes, and develop dissemination activities accordingly; they may also foster awareness-raising in public events and address this through public events, campaigns or, in some cases, through publications.</p>
<p>Examples</p>	<ul style="list-style-type: none"> • The Universal Sea – Pure or Plastic!? Exploring new business models for artists and cultural actors project developed educational materials and promoted performances by socially-engaged artists in public and participatory events, to raise awareness about the impact of plastic on the sea and fight for clean waters. The project was selected under the European Cooperation projects call for proposals • In anticipation of COP26 (Glasgow, 2021), the Architects’ Council of Europe (ACE) organised a conference to discuss how a high-quality architecture can contribute to mitigating climate change and help society adapt to its effects. The event enabled stakeholders to discuss ongoing EU policy initiatives and exchange best practices from city and landscape planning, mobility, circular economy, and heritage re-use. ACE was selected under the European Networks of Cultural and Creative Organisations call for proposals. • The GREEN project (Green Revisited: Encountering Emerging Naturecultures) developed cultural, artistic and educational activities, creative workshops, conferences and publications addressing the complexity of our relations with the natural environment. The project was selected under the European Cooperation projects call for proposals • The Growing Together project aims to plant a seed for a more sustainable, inclusive and conscious European society through literary translation, has a strong component of audience

	development and will also support green initiatives, including through the planting of 10,000 trees in Dalmatian areas devastated by fire. It was selected under the Circulation of European Literary works call for proposals.		
Levels of development	Non-existent or basic	Developing	Advanced
	The proposal does not include references to awareness-raising on climate change or other environmental issues. Even if this can be justified because the project does not deal explicitly with environmental themes, some measures could have been planned, e.g. by communicating about the measures adopted to reduce the project's own environmental impacts.	<p>The proposal includes activities that can contribute to raising audiences' awareness on climate change and environmental issues. However, some weaknesses may be observed, e.g.</p> <p>a) the expected audience reach is relatively limited in the context of the project or the budget available;</p> <p>b) activities in this field will be adopted only by some beneficiaries and not others, without clear justification;</p> <p>c) other weaknesses.</p> <p>This assessment can be achieved insofar as reflections on the environmental awareness-raising dimension are convincing.</p>	<p>The proposal includes a good range of activities that can contribute to raising awareness on climate change and other environmental issues. The activities described and the awareness-raising achievements foreseen are consistent and convincing and have the potential to reach a relevant amount of audience members.</p> <p>This assessment can be achieved both by projects that explicitly address environmental issues and others, insofar as reflections on the environmental awareness-raising dimension are convincing.</p>

8. MEASUREMENT AND MONITORING

Key question	To what extent will the project measure the environmental impact of its activities and take steps to reduce it?
Meaning and implications	<p>Measuring and monitoring the environmental impact of an organisation or a project (i.e. knowing which activities cause what impact) is a very important step in the process towards greening their performance.</p> <p>Tools such as carbon calculators enable organisations to measure, monitor and understand their impacts (e.g. those resulting from travel and transport, energy consumption, waste, water usage, etc.), to be accountable and to establish goals to improve their performance. Several carbon calculators tailored to the needs of cultural and creative organisations (e.g. Julie’s Bicycle’s Creative Climate Tools, the Gallery Climate Coalition’s Carbon Calculator, Sustainability Tools in Cultural Heritage (StiCH), IMPALA’s Carbon Calculator, Creative Carbon Scotland’s Quick Carbon Management Calculator), which project beneficiaries could consider, or may already be, using.⁸</p> <p>Progress in this field is relevant in all Creative Europe – Culture projects, as all types of cultural (and human) activities have environmental impacts which may be subject to measurement. As in other fields, it is important to recognise that unequal departure points exist (e.g. between countries where the use of carbon calculators is quite standard and those where there is more limited expertise), and therefore the willingness to make progress should be particularly acknowledged.</p>
Examples	<ul style="list-style-type: none"> • The FOOTPRINTS project , connecting several organisations in the music sector, has gathered data to measure the carbon emissions of jazz venues and festivals, and designed tools to help reduce it.

⁸ The *Greening the Creative Europe Programme (2023)* study provides a list of carbon calculators designed for organisations in Culture and Media sectors. .

	<p>It also raises awareness and provides training to artists, agents, managers and producers. The project was selected under the European Cooperation projects call for proposals.</p> <ul style="list-style-type: none"> • The OSCaR project (Opera Sceneries Circularity and Resource efficiency) led to the design of the EDEOS tool, which enables to measure CO2 consumption related to the whole lifecycle of stage sets, from the design concept phase to its disposal. OSCaR was selected under the European Cooperation projects call for proposals. • Among the several carbon calculator tools existing in the cultural field, the Creative Climate Tools developed by Julie's Bicycle is probably the best known. It allows users to capture CO2 emissions linked to energy consumption, waste production, transport, water usage and the production of material, with an online tool to compare and track CO2 emissions over time. It has also been adapted for specific countries and sectors, as in the case of the Carbon Calculator developed by IMPALA for the independent recorded music sector. 		
Levels of development	Non-existent or basic	Developing	Advanced
	<p>The proposal does not provide any baseline on carbon emissions or other environmental impacts generated by its beneficiaries, nor any plan to measure this in the course of the project. It does not include any indicator that could allow to measure performance in this field.</p>	<p>The proposal includes some baseline data on beneficiaries' carbon emissions or other environmental impacts (e.g. pollution, deforestation) or it plans to use a carbon calculator or other environmental impact-measurement tools. At least one indicator to measure performance in this field is described, with an indication of how relevant information will be obtained. Overall, this should allow the</p>	<p>The proposal plans to use a carbon calculator or other environmental impact measurement tools. At least one indicator to measure performance in this field is described, with an indication of how relevant information will be obtained.</p> <p>It also provides evidence that the results of measurement will inform subsequent planning of activities, and/or that there is a</p>

		<p>project and/or some of its partners to make progress.</p> <p>However,</p> <p>a) Measurement will only apply to a limited range of activities (e.g. energy consumption, but not travel) or to few beneficiaries, without clear justification for this;</p> <p>b) It is not very clear whether the results of measurement will inform subsequent activities; and/or</p> <p>c) The targets set, when compared to the initial data provided, do not seem very ambitious, without clear justification for this.</p>	<p>clear vision to reduce impacts in the course of the project.</p>
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IV. Self-assessment radar

This self-assessment tool provides a support for a simple visual representation of the eight areas of greening practices and their corresponding key questions detailed in this document. It presents them in one single radar chart.

Thanks to this self-assessment tool, areas requiring additional focus and presenting challenges will visually emerge. The tool allows to explore the reasons behind these challenges and design potential strategies to address them. It is a support for an internal reflection and for a better reply to these questions when drafting a Culture application.

Overall, it can support project partners in defining their plans towards the adoption of greening practices within their Creative Europe - Culture projects and beyond.



