

The implementation of the EU Green Deal in the live performance sector: evidence from the field

Qualitative research based on cross-regional and interdisciplinary interviews in the sector

May-July 2024

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1. Introduction

The European Union Green Deal, the transformative policy initiative aimed at making Europe climate-neutral by 2050, presents numerous challenges and opportunities for all sectors. Understanding how the Green Deal is practically implemented across different cultural organisations in Europe is crucial for evaluating its effectiveness and identifying areas for improvement. This small-scale research aims to provide a geographical and sectoral analysis through interviews with a diverse range of cultural organisations across Europe.

To structure the interviews, this study categorises the consulted organisations based on their primary focus within sustainability management. Naturally, this classification is mostly subjective, and solely based on the primary topics discussed during each interview.

- a) **Greening Internal Operations:** Interviewees from this group tend to focus mainly on enhancing the ecological sustainability of their internal productions and operations. Topics such as efficient *energy use*, *waste management* and *initial emission-computations* form the basis of their respective sustainability policies. Organisations of this group include *Fondazione Haydn di Bolzano e Trento*, *Kloden Teater*, *The National Theatre Opera and State Opera*, *Helsinki City Theatre* and *The National Opera Finland*.
- b) **Cultural Organisations as Guides for Enhanced Sustainable Communities:** Besides the need for ecological improvement, these organisations aim to influence the behaviours of their visitors and play a guiding role in promoting sustainability on an organisational level. *The Valley of Arts Festival* and *Burgtheater Vienna* are two organisations that pursued this vision.
- c) **Multi-Stakeholder Perspective on Green Strategies:** This group adopts a holistic approach, addressing sustainability across suppliers, visitors, and internal operations. The participants in this group have already optimised their internal operations for sustainability and are now striving to tackle scope 3 emissions. To achieve this, they aim to go further by forming alliances and collaborating extensively, as these emissions are often only addressable through collective efforts. Interviewees include *TivoliVredenburg*, *Patronaat* and *013 Poppodium*.

Additionally, *Verband für medien und veranstaltungstechnik (VPLT)* was interviewed as an external supplier in the sector, providing a more holistic, meta-perspective on future sustainable development for the live-performance industry.

The methodology chosen involved conducting interviews with these organisations to gain insights into their sustainability practices and challenges. While the sample is not exhaustive, it provides a snapshot of the current situation and offers valuable lessons. Our observations reveal varying levels of implementation and highlight both successes and areas needing improvement.

This research aims to contribute to the broader understanding of how the EU Green Deal is being implemented in practice and what can be done to enhance its effectiveness. By sharing these insights, we hope to foster better strategies and collaborative efforts towards a more sustainable cultural sector in Europe. The research contributes to and complements the labour market report coordinated by Pearle* in the framework of the Erasmus-funded project INSPIRE to better understand the needs of live performance organisations.

This paper will summarise all conducted interviews, starting from the division into three groups. Policy suggestions based on the content extracted from the interviews must serve as the concluding part of this research.

2. Methodology

Based on a wide range of sources available in the sector, as well as the activities undertaken by members of Pearle* in their respective countries, and Pearle*'s work at the European level, the initial aim was to gather economic and quantitative data on how organisations deal with the regulatory requirements arising from the Green Deal and learn about the cost/benefit in relation to greening. A list of items (see annex) was sent in advance to interviewees, including questions on circularity of operations (waste management, textile-use, packaging, lighting), building optimisation (energy management) and transportation strategies.

Organisations were selected based on two criteria. The first criterion was to obtain a geographical spread of organisations from across Europe (N-S-E-W). The second concerned a mix of typology of organisations to collect input from a wide range of live performance organisations across the value chain of creation-production-touring-dissemination: venues, theatres, festivals, dance companies, theatre companies, others (such as circus), and service suppliers. Federations represented in the Pearle* membership proposed contacts in the abovementioned subdisciplines.

The timeframe foreseen for the interviews was between 15 June and 20 July. Due to the timing of the year (end of the programming period in theatres, and just before the summer break), several organisations contacted were unable to take part in an interview during the period foreseen. In the end, 11 interviews took place and provided substantive input and material for our analysis.

3. The EU Green Deal in the practice

The aim of this paper is not to draw an exact and academically proofed image of how the EU Green Deal is implemented in the sector. Rather, by interviewing 11 organisations, each geographically and thematically different from one another, this paper attempts to reflect on what reactions the implementation of the Green Deal has caused. The following chapter is divided into three sections that each, start with a concluding table as an instrument of comparison between interviewees of the same group and ends with an overarching conclusion.

3.1. Group 1: Creating an ecological core through greening of internal operations

After conducting interviews with organisations within this group, we observed a strong focus on the process of internal greening of their operations. The term "internal greening" is used here to emphasise that their efforts are primarily directed toward aspects within the organisations' controllable core. Among these 4 interviewees, there are varying levels of sustainable experience and implementation with topics such as energy use, emission calculations and certifications. Reasons for these differences could be due to unequal degrees of financial funding, organisational structures or size.

3.1.1. Overview table - Group 1

Organisations	Fondazione Haydn di Bolzano e Trento (Italy)	Kloden Teater (Norway)	National Theatre and State Opera (Czech Republic)	Helsinki City Theatre (Finland)	Finnish National Opera and Ballet (Finland)
Type of live performance activities	Opera, dance and orchestra productions + opera dance festival	Youth theatre offering space for independent theatre groups	Opera, drama, ballet and contemporary performances (Laterna Magika)	Drama, comedies, musicals, in-house dance productions	Venue for opera, ballet, and concerts
Number of annual performances	+ 200 performances	154 performances (source: <i>annual report 2023</i>)	60 productions/year, with daily performances during 10 months/year	+800 performances yearly	+ 485 performances 1.7 million customer contacts including digital services (for 2023)
Legal structure	Private under large control and funding of public administration	Private under large control and funding of public administration	Public institution funded by the Czech government	Publicly owned by the City of Helsinki	State-owned property under ownership of the Finnish Government
Spatial situation	No fixed venue, dependent on rental venues of third parties	Construction of a new building in 2025, now residing in 3 temporary spaces	Located in four main buildings across Prague	Fixed venue in Helsinki, consisting of 5 stages	One venue located in Helsinki, and a small stage, Almi Hall.
Sustainability responsibility and function	Carried out by Project Manager	Carried out by Artistic Director	Carried out by a multidisciplinary team with representatives from all organisational sections (administrative and creative)	Carried out by the Production Director and additional Sustainability Project Manager	Carried by Head of Set Workshop who is also Environmental Head
Sustainable certifications	None specified	None specified	ETC Theatre Green Book "Basic" certification (July 2024)	The Finnish EcoCompass certification since 2021	National Ecocompass Certification in 2011
CO2 and emission calculations	Initial stadium, first computation for 2020 executed by university student	Initial stadium, first computations through Norwegian CO2 <i>Green Producers Tool</i>	Not yet calculated up until today, currently exploring options of automatic and AI-driven data collection for efficient emission computations	Not yet calculated, working on measuring CO2 emissions with a third-party consulting company	- Calculation in collaboration with a third-party consultancy company in 2019 - Demanding party for a sector-wide footprint calculator
Sustainable	- No ownership of a	- Public tender for LED	- Advanced energy system	-Conducted an energy	- Electricity use reduction

status of building(s)	specific building - Dependent on third-party rental - High energy-use needed both for heating purposes and to control instrument humidity - CO2-emission calculation of two main buildings in Bolzano accounts for 131.896 kg in 2022 (<i>source research Free University in Bolzano 2023</i>)	lamps purchase for €2 million - Close involvement in the process of the construction of a new “green” theatre venue in 2025 - Heritage and external ownership of the venue inhibit a full ecological focus	implemented in 2007 reduced energy use by 50% and is recently repaid with money generated by energy savings (including solar panels, heat recuperation systems, light monitors and data generating energy management system)	survey in 2023 for their building, resulting in conclusion that the building is operated in energy efficient way and there are only small-scale suggestions for improvement and optimisation. -Installation of solar panels (adds up to 5% of annual energy use) and transition to LED lamps through government subsidy of €1.4 million -Uses Helsinki energy (consisting of wind energy)	between 2011-2021 36.6% and only certified renewable electricity - Solar power plant on the roof accounting for 1% of the annual energy use -Carbon-neutral district heating with an approximate reduction of 48,21% between 2011-2021
Sustainable status of productions	- Use of a shared costume Fundus - Annual plan to compute CO2-emissions for all productions - Analysis of all procurement relationships to comply with CAM-legislation	- Exploration of a future textile stock for touring groups - Very reliant on the degree of sustainability of independent touring groups	- Lack of physical space to store all costumes - A fund is not always useful given the uniqueness of each new production	-Pilot project on Trail platform for sharing resources such as set pieces, furniture and technical equipment between selected theatres in Finland and Sweden - Ongoing negotiations with Helsinki Public Transport for visitors’ ticket integration	- Implementation of a sustainable timeline for productions for ecological decision-making - Addition of a “carbon footprint budget” as an additional parameter besides the financial budget - Highest emissions in productions are the use of metals and stage electronic devices in set design
Sustainable status of	- Provision of reusable cups to artists/orchestra	- Computations of CO2-emissions through	- The Theatre generates about 40 tonnes of waste	Implementing Theatre Green Book to operations,	- Largest footprint (far above anything else) remains

operations	members - Sponsored electric vehicle for production purposes - Sustainability vademecum for all artists & crew with ethical and ecological codes of conduct	Green Producers Tool	annually - Collaborations with Czech NGOs on how to reduce their waste production - Underdeveloped employee engagement due to a lack of workshops translating strategic goals into practical measurements	productions and buildings	visitor travels - Emission offsets calculated after planned future ecological improvements are valued at +- €600.000
Strengths in sustainable policy	- Well-defined strategic sustainability plan at the top-management level - National legislative environment pushes sustainable procurement through CAM	- Financially supported in sustainable development by local and national governmental budgets - Strong commitment to implementing green building standards into the construction of the new venue	- Financially well supported through ticket-sales as well as governmental aid - Extensive data collection due to early sustainable orientation used for strategic evaluation - Bi-weekly strategic meetings with a cross-organisational team allow for a clear strategic vision	- National legislation and EcoCompass as efficient drivers for sustainable development - Stable funding schemes through subsidies of the city allow for initial capital needed for investments	- Ecologic policy was implemented 20 years ago which results in strong data-knowledge and know-how on sustainable development - Strong strategic (at top-management level) focus on carbon offsets in future based on quantitative data - Detailed CO2 computation of each performance
Weaknesses in sustainable policy	- Lack of internal data management - Alpine geographics inhibit sustainable travel (employees and visitors) - Large dependency on third parties for the execution of internal operations induces uncontrollable scope 3 emissions - Lack of national	- External ownership and heritage of new building inhibit sustainable construction and tend to focus on financial incentives - As a theatre building, ecological footprint depends on external performing theatre groups (⇒ not entirely controllable)	- Large number of productions each year inhibit sustainable development (extensive textile use, nearly no set design reuse, large waste generation)	- Implementation of most of the sustainable measurements only in the last year, resulting in a lack of data to evaluate the pilot projects	

	enforcement and support in adaptation of sustainable practices such as CAM	- Lack of human capital to perform sustainability-related tasks			
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3.1.2.Group 1: Observations

All organisations in this group demonstrate a strong commitment to internal sustainability, focusing on energy management, waste reduction, and sustainable procurement—essentially prioritising what they can directly control.

While each organisation faces unique challenges, some encounter greater constraints, particularly when relying on third-party venues or when limited by the heritage value of their theatres.

A common challenge across the board is the need for improved data collection, especially for evaluating the progress of ecological strategies. The National Theatre in Prague and the Finnish National Opera and Ballet have shown that early investments in sustainability lead to more comprehensive data collection, resulting in greater knowledge and experience in greening their operations.

Financial barriers, including a lack of public investment, remain a significant factor influencing the success of sustainable development within organisations and across European countries. Additionally, factors such as organisations' sizes and the number of annual productions also play a critical role. Challenges include sourcing sustainable textiles for all costumes, limited space or warehouses for storing older set designs and managing extensive waste generation.

3.2. Group 2: Cultural organisations as guides for enhanced sustainable communities

For this group, The Valley of Arts Festival (VoAF) and Burgtheater Vienna will be analysed and compared. They both recognise the importance of classic ecological approaches to sustainability, however, the focus of these two organisations reaches far beyond this ecological dimension.

A clear factor uniting both examples is their mutual feeling about reaching a certain ceiling in greening their operations. Rather than investing in additional (often costly) measurements with little marginal ecological impact, they prefer to focus on other ways of sustainable development.

Both see themselves as green guides and highlight the social dimension of sustainability, with subjects such as community engagement and inclusion exceeding the "green" meaning of the word. Both value the importance of guiding green initiatives without adopting a moralistic tone. However, the two organisations recognise their limitations in being green examples and making qualitative art remains the priority.

A significant difference between the two organisations is that VoAF has minimal certifications, funding, and government support, whereas Burgtheater possesses all of those. Another difference is that where VoAF takes on the lead to educate its surrounding community, Burgtheater tends to focus on influencing its internal staff and employees. Despite this disparity, both organisations have sustainability managers in top management roles and recognise that, to date, the effectiveness of sustainable management largely depends on the commitment of the sustainability manager.

3.2.1.Overview table - Group 2

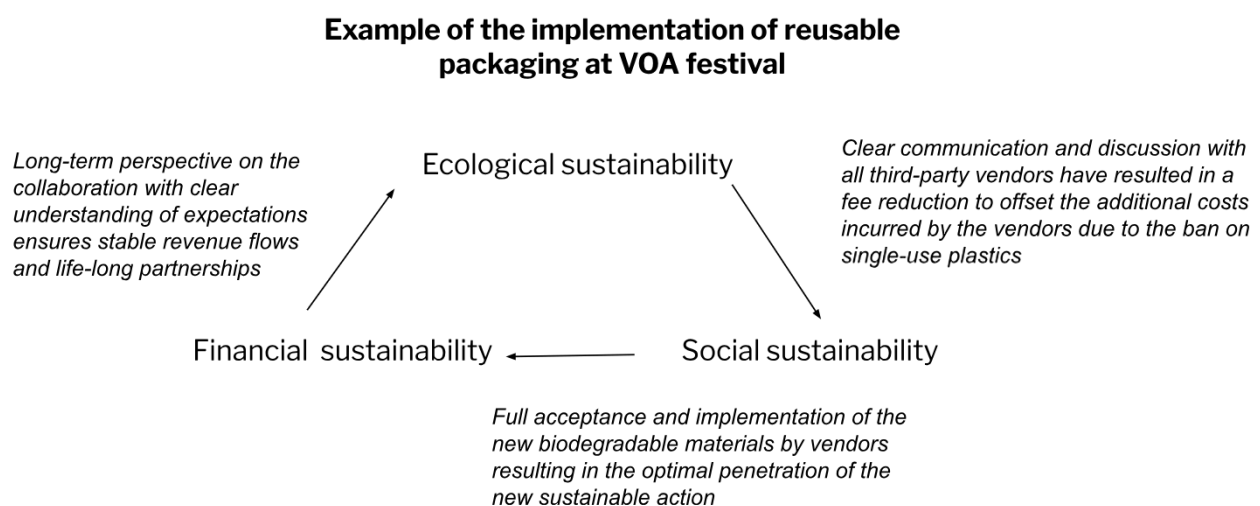
Organisations	Valley of Arts Festival (Hungary)	Burgtheater Vienna (Austria)
Live performance activities	Rural festival spread out over three villages with dance, exhibitions, circus performances and all-genre music concerts.	Theatre showcasing diverse ranges of plays (classic and contemporary)
Number of annual performances	Yearly festival with +200.000 visitors	Yearly +- 800 performances
Legal structure	Private company, 100% independent from state funding since 2024 with ticket sales, sponsorships and merchant revenues as its main form of income.	Non-profit limited company (GmbH), which is a subsidiary of the Bundestheater-Holding
Spatial situation	The festival is hosted in the streets of three smaller villages Taliándörögd, Kapolcs and Vigántpetend around the Lake Balaton area.	Includes several venues: the main Burgtheater, Akademietheater, Kasino, and Vestibül, all situated in Vienna
Sustainability responsibility and function	Executed by the CEO Natalia Jakab.	Carried out by Wiebke Leithner, full-time position as Sustainability Manager supported by a sustainability team with bi-weekly organisational meetings
Sustainable certifications	None specified	Blue Angel Certificate, EMAS certificate and Austrian Ecolabel
CO2- and emission calculations	No current calculations of CO2-emissions with no future aspirations to do so. The subjectivity of data collection and assumption-making makes these types of calculations superfluous and irrelevant, as quoted by the CEO.	While specific CO2 and emission calculation details were not explicitly mentioned
Sustainable status of building(s)	Organised outdoors in the streets of the villages with possibilities of accommodation in local villagers' homes. This explains why the need for social sustainability overshadows the ecological dimension for the future viability of the festival.	- Introduction of new heating systems, improved insulation, and the transition to 80% LED lighting. - After initial resistance due to heritage issues, solar panels have been installed on the roof - Reduced heating temperatures to 19 degrees Celsius - The main Burgtheater is the most energy-efficient venue, with an energy efficiency rating equivalent to "C" on an energy certificate scale
Sustainable status of productions	- Dependent on the third parties creating the performances. - Engages in close contact and open communication with third-party vendors when introducing sustainable measurements such as the ban on single-use plastics.	- Attempt at recycling as much textile and set designs as possible

	- Reduction of fees charged to external vendors in exchange for the adaptation of their newly green policies.	
<i>Sustainable status of operations</i>	- As for energy use, the festival has been entirely aggregator-free since 2015, solely reliant on the power grid for its 40 stages. - Change to reusable and biodegradable materials in 2018 in collaboration with Pannon University for additional research - Reduction of waste from 49 to 36 tons and increased recyclability of waste from 18% in 2018 to 65%, despite an increase of 20% in visitors in 2023 - Introduction of half-price public transportation tickets for festival visitors and the provision of free shuttle busses	- The theatre has implemented centralised waste separation systems in all offices - Transitioned to paper with the Blue Angel certification, despite higher costs - Sustainable mobility is promoted through the use of electric vehicles and bicycles for staff, and public transportation for business trips under 500 km
<i>Strengths in sustainable policy</i>	- Given their dependence on the willingness of the villagers for their future viability, the VoAF festival closely interacts with the surrounding community when implementing new measurements, maximising social sustainability - This optimises the value of the undertaken ecological measurements as the implementation is organisationally wide accepted which then reinforces stable revenue flows for upcoming editions of the festival (circle movement see conclusion) - The position of sustainability officer is carried out by the CEO, which allows for enhanced flexibility in adopting sustainable practices, additional costs will be made - Given its private legal form, any sustainable action that cuts costs will be investigated and potentially integrated	- Significant reduction in energy consumption and reliance on renewable energy - Strong emphasis on reuse and recycling in productions - Comprehensive waste management and reduction of printed materials - Commitment to sustainable mobility - Recognised sustainability certifications (EMAS and Austrian Eco-label) force yearly progress - Recognises sustainability as a full organisational responsibility with strategic decisions at the top-management level being translated to employees by workshops and newsletters
<i>Weaknesses in sustainable policy</i>	- Lack of national legislation and support for sustainable undertakings - Ecological transformation goes slow, as the organisation is extremely dependent on the acceptance of its surrounding and community - Rural location makes full ecological control over visitors and artist transport difficult	- The historical nature of the buildings may limit the extent of possible sustainability upgrades - Balancing the need for international mobility with sustainable travel practices remains a challenge - Lack of options for reduced textile use and recycled set design - Number of performances does never allow to be sustainable - Experiences difficulties on how you can influence employees and visitors without being moralistic?

3.2.2.Group 2: Observations

Valley of Arts Festival as a fuelling machine of three-dimensional sustainability through its educational purpose

The actions VoAF take are deeply integrated into all three dimensions of sustainability, even if they have fewer ecological actions compared to group 1. These actions are accepted by all involved parties, fostering a long-term shift in perspective among employees and third-party vendors. It makes ecological sustainability a point on the agenda among all different groups of people. This shift further ensures the festival's future financial viability, as it relies on the support of the local communities and the local economy, and in turn, secures financial sustainability, ensuring consistent revenue streams and completing the cycle. The example of implementing reusable packaging is hereby explained as a reinforcing cycle along all three pillars:



Burgtheater Vienna: Organisational change with art production as primary function

The Burgtheater has implemented numerous ecologically sustainable measures and recognises that it has reached a ceiling in certain areas. For instance, after installing solar panels and energy management systems, they've achieved a 25% reduction in energy use. There is now little room for further improvement in this regard.

Burgtheater aims to become a green leader for its employees and visitors rather than investing in additional energy-saving instruments with marginal returns. They believe in leading by example to create a broader impact, acknowledging the value of mutual learning. The theatre tends to focus on influencing its employees to become greener while being cautious about coming across as moralising to its audiences or other groups. In this regard, it is highlighted that the organisation is planning workshops and training for its employees to streamline sustainability with all staff members. Leading by example consequently means leading but by no means forcing into certain types of behaviour.

3.3. Group 3: Multi-stakeholder perspective on green strategies

The following paragraph highlights the importance of collaboration between competitors in the field. Instead of focussing on internal greening of processes, as seen in the first group, this group recognises the need to go further to tackle the scope 3 emissions (indirect emissions that occur in

a company's value chain, including those from purchased goods and services, transportation, waste disposal and other activities not directly controlled by the company but through external parties). Organisations from this group have reached their "green" limit in adopting strategies such as waste management or energy-saving measurements.

Their shared opinion is to have limited power over visitors' sustainable behaviour (in contrast with the view of organisations identified in group 2). Rather than recognising themselves as green leaders towards employees or visitors, they see power in the collaboration between equals. And instead of leading by example, financial incentives should encourage visitors to become more sustainable. Achieving these financial incentives is something they aspire to do by forming collaborative alliances, exceeding general operational topics (which organisations such as *The Green Producers Club* tend to do).

They want to rethink the competitive behaviour currently in place in the sector as it inhibits further sustainable behaviour. Enhancing data transparency and communication between (sometimes) competing cultural organisations is the only way to evolve.

3.3.1. Overview table - Group 3

Organisations	TivoliVredenburg (The Netherlands)	Patronaat (The Netherlands)	013 Poppodium (The Netherlands)
Live performance activities	Concert hall with a variety of events, including classical music, jazz, pop concerts, and children's performances	Concert hall with a wide range of music genres from alternative pop to heavy metal and electronic music	Biggest pop concert hall with activities including concerts, dance nights, and major festivals such as Roadburn
Number of annual performances	+/- 1800 performances annually with +/- 1.4 million visitors	+/- 600 events yearly with 165.000 visitors	300-350 concerts annually with 300.000 visitors
Legal construction	A non-profit organisation	A non-profit organisation	A non-profit organisation
Spatial situation	6 halls, 8 stages, 3 restaurants located in 1 building in central Utrecht.	Three concert halls located in 1 building in Haarlem	Two main concert halls located in 1 building in Tilburg and 5 "satellite" locations across the city
Head of Sustainability	Carried out by the Project Manager with a multidisciplinary team	Carried out by the Head of Hospitality	Carried out by the Facility Manager
Sustainable certifications	None specified	Greenkey certificated since 2016	None specified
CO2- and emission calculations	- Calculation executed by an external party in 2022 (cost of +/- €6.000)	- CO2 is calculated annually and compared to 2006 there has been a 49% reduction, with a current emission of 1030 tonnes	- Calculated annually
Sustainable status of building(s)	- Implementation of LED-lamps (90% LED in non-artistic places and 70% LED on stage lamps) energy-efficiency systems, HR+++ window glass, water-saving toilet knobs and reduced heating of 2 degrees - Compared to 2019, a reduced energy consumption of 70.000 kWh, with 3.238.058 kWh for 2022 - Grey energy use up until now but public procurement procedure for a shift to green energy in 2025 - 90% of the urinals are "waterfree", saving up to 1 million litres of water - The building is gas free and has ground source heat pump systems and heat pumps, and district heating for hot water (which is essentially residual heat)	- Energy use and water consumption have grown by respectively 6% and 21% in 2023 compared to 2022 as a result of an increasing number of concerts - Gas consumption on the other hand reduced by 3% - Future reinstalment of circular pumps and isolation are concrete actions to shift back to reducing numbers again in 2024 - Renewed energy contract with a switch to full wind energy (which explains the immense reduced CO2 emissions)	- The venue uses solar panels and LED lighting to reduce energy consumption. - Waterless urinals are installed to save water

<i>Sustainable status of productions</i>	- As a host, dependent on the ecological perspective of its touring artists - In case of specific non-sustainable demands of certain groups, TivoliVredenburg highlights the need to condemn and refuse such demands as a sector as a whole (⇒ a mutual response from all concert halls in NL)	- As a host, dependent on the ecological perspective of its touring artists	- As a host, dependent on the ecological perspective of its touring artists
<i>Sustainable status of operations</i>	- Largest emission contributions (⇒ 64% is scope 3 with largest emissions visitors traffic) - Ban on single-use plastics and use of compostable utensils - Full recycling strategy regarding cups, both in the venue and offices - Sustainable food and beverages (fairtrade wines, teas and coffee) - Collaboration with AB Inbev and Vrumona for a circular waste processing system of PET bottles	- Target is to be completely “general waste” free in 2050 with a 47.3% level now - Large emphasis on social sustainability too with increased pension payments in 2023 and a 15% target in non-European migrative employee-rate - Takes part in a “GoodsHub” from an organisation Spaarnelanden where procured goods are delivered outside the city and furtherly transported into the city in an ecological manner - Another external partnership for ecological toilet paper “The Good Roll” with 50% of profits going to a social cause	- Introduction of hard cups in 2023, saving one million soft-plastic cups annually - Collaboration with Made Blue, where the savings of each glass of tap water sold (instead of bottled water) goes to clean water somewhere else where it is scarce - Employment of AquaFox system to optimise water use in cleaning cups, saving around 3 million gallons of drinking water annually - 013 has implemented a zero-waste policy in their kitchen, preparing meals from local produce and minimising waste - 013 encourages visitors to use public transport by highlighting its proximity to Tilburg Central Station
<i>Strengths in sustainable policy</i>	- Long-term and organisation-wide perspective on sustainability with strong commitments to greening internal operations - Additionally, TivoliVredenburg tends to extend this internal perspective into external partnerships to bundle forces (⇒ an all scope-approach)	- Long-term and organisation-wide perspective on sustainability with strong commitments to greening internal operations - Tends to extend this internal perspective into external partnerships to bundle forces	- Started relatively late with the adaptation of sustainable practices, however, has handled very effectively and efficiently in the adoption of best practices of others

	- Partnerships both with external suppliers (see AB-Inbev) and with its competitors in the field.	(⇒ an all scope-approach)	
Weaknesses in sustainable policy	- Little to no access to solar panels due to the buildings' structure - Struggles on how to convince audiences to commute to the venue (⇒ one of the main topics for the future partnership with other Dutch venues) - Still on the look for an additional battery to save energy outside the building as there is no space inside - The building is owned by the municipality. This makes it dependent when it comes to adjustments to make the building more sustainable.	- Non-internal infrastructure ownership inhibits full ecological switch as decision-power is centred in municipalities - Still experiences difficulties in convincing audiences to commute more greenly and lacks data on their behaviour	- Still exploring how to reduce carbon footprint regarding third-party suppliers

3.3.2.Group 3: Observations

Collaborative alliances between equals as a response to unresolved scope 3 emission

Although results from an actual collaboration have not yet been achieved, all three interviewees show a radical new way of thinking about sustainability.

All three interviewees are regarded as sustainable leaders, with ecological certifications and partnerships with third parties confirming the latter.

All three organisations have an organisational wide ecological perspective, deeply embedded into all operations of the organisation. Smaller organisations can make impressive progress in sustainable development through smart mimicking of larger organisations.

However, important to note here is that concert venues might have a more controllable basis to manage sustainably than festivals or theatre and production as discussed above. This group strongly values collaborative efforts between competitive equals, it demands a revolutionising way of operating, with enhanced data transparency and open strategic communication between competitors. It can bundle the strategic power of cultural organisations in negotiations with public transport companies for example. It also enables enhanced efficiency with shared operational processes such as collaborative riders. Lastly, it allows organisations to have more decision-making power regarding demands from artists and touring groups.

4. Practical implications and concluding thoughts

After discussing each interview individually according to the three defined groups, the following part of the report highlights some important implications and concluding thoughts based on evidence from the field. For clarity and organisation, conclusions are numbered without implying any particular order of significance.

4.1. Sustainable policies start at the top-management level and are downstream integrated across the organisation

This paper addresses two important elements in sustainable policy-making: top-management involvement and downstream organisational implementation.

4.1.1.Top-management involvement in sustainability strategy implementation

The implementation and decision-making of sustainable policies at the top management level are critical. It should be regarded as important as goals such as profit-making and requires all top-management functions to be involved. A sustainability team or a manager that meets bi-weekly with top management for further strategic evaluation ensures such engagement.

Top management involvement is important since sustainable development requires financial investments with no substantial monetary benefits in the short term. When Valley of Arts implemented the ban on single-use plastics, for instance, the festival needed to reduce the fees demanded from third-party vendors on the festival site, something rather irrational from a financial point of view but insisted on by the CEO.

Additionally, we observed that the most sustainable organisations often exhibit strong communication among all top management functions such as financial manager (CFO), general manager (CEO), production manager, and sustainability manager. This interconnectedness is crucial as sustainability intersects with all these domains, facilitating internal communication and data standardisation. Hence, sustainability is not only the responsibility of the sustainability manager.

The strategy should be equally supported by the financial director or the CEO as sustainable measurements often directly affect existing operations and potentially demand additional financial funding.

A direct instrument to measure internal communication between the different executive functions, was one's level of data availability and efficiency. All our interviews were held with sustainability officers and often required further data exchange with financial officers. The velocity at which data was exchanged between such functions often showcased the well-established communication between the sustainability department and other top-management departments.

4.1.2. Downstream integration and communication of decided sustainable strategy

It is equally important to translate these strategic actions at the staff level. The most robust sustainable organisations, develop their sustainable strategies at the top management level, ensuring these strategies are backed with both financial and human resources and a willingness to invest. They also communicate clearly to their employees what is expected of them, often through workshops and other engaging activities. This approach ensures that sustainability initiatives are well-supported across all levels of the organisation, leading to more effective and comprehensive implementation.

4.2. Existing financial barriers inhibit sustainable development

As described above, many sustainable initiatives (such as the implementation of solar panels to name but one) remain very costly and demand additional human capital before and during the implementation procedure. Even with subsidies to offset initial capital costs, smaller institutions often struggle to secure long-term funding for the additional staff necessary to sustain these initiatives.

4.2.1. External building ownership inhibits sustainable renovations

The lack of building ownership among smaller cultural organisations inhibits further sustainable development as municipalities or private entities hold power over renovative decisions (such as innovating the heating or energy management systems) as seen with Kloden Teater and many concert halls in the Netherlands.

4.2.2. External help as an answer to the lack of human capital

In response to the lack of internal financial means or human capital, some institutions use external parties to conduct sustainability research and computation such as universities or external consultancy organisations.

While these external solutions can be helpful, they raise concerns about efficiency and the potential for greenwashing, whether intentional or not. External parties must fully understand an organisation's operations to provide accurate assessments, and inconsistency in computation methods across different organisations can lead to incomparable data.

4.2.3. Internal function sharing as an answer to the lack of human capital

Often, as learned from the interviews, the responsibility for sustainability is an additional role for someone within the organisation, usually driven by personal interest rather than professional expertise. Out of all the conducted interviews across 10 institutions, only one of them has a full-time sustainability officer, appointed to this responsibility only. This means that in practice organisations take fragmented efforts, may lack a strategic focus and is a direct consequence of the lack of resources in the sector.

4.3. Lack of data management as a fundament for inefficient sustainability management in the live performance industry

The best students in the class are frequently those who have the most accurate and sufficient data-collecting system, as evidenced by the interviews. However, accurately using this data for emission estimates is still a challenging process, as demonstrated by the refusal to compute such quantitative measures by some of the organisations.

The lack of efficient data measurement, use and exchange within the sector can be linked to the following reasons:

- The incalculable nature of data itself
- Lack of common knowledge and standardisation of data on a national and European level
- Lack of time and resources

4.3.1. The incalculable nature of data itself

The subjective and situationally-dependent nature of the data gives rise to (unwillingly or not) practices of greenwashing. The incalculability of some data necessitates assumptions in computations, such as emission calculations. An example of this is the computation of the procurement of technical material from third parties. Clear communication between the cultural organisation and the technical sales company is consequently a prerequisite to computing the exact impact of such a purchase. Full data transparency between external parties is often not attainable, which forces organisations to use proxies and assumptions for quantitative data research.

The sincerity of these assumptions relies heavily on the integrity of the sustainability officer, which could lead to further greenwashing -even unwillingly. Because of the different calculations executed by external or internal parties, it would be very difficult to compare different cases and thus evaluate whether some computations are exaggerated or not.

Additionally, in the live performance sector, work-cycles and processes tend to differentiate so much from one organisation to another that quantitative comparison between them is not always valuable. This phenomenon might as well explain why data standardisation on a European level remains largely difficult as explained in the next section.

4.3.2. Lack of common knowledge and standardisation of data on a national and European level

Besides the incomputable nature of data and the lack of process-similarity in the sector, some of the respondents addressed the lack of clarity in what exactly should be computed and in what manner. Consequently, the nature of data is not necessarily the issue, but rather the communication around how quantitative data should be extracted and used in computations.

Additionally, changes on a national level make it difficult to fully reflect the impact of sustainable actions undertaken. For example, changes in municipal waste regulations or national price rises due to inflation make it impossible to completely reflect the reduction of costs and compare these changes on a European level.

4.3.3. Lack of time and resources

Regardless of the incomputable nature of some data and a lack of common data understanding, some organisations do succeed in keeping track of their data. Often, the difference between institutions that take action and those that don't comes down to one key factor: they lack the

financial and human resources needed to complete the task. A shortage of time and resources leads to an incomplete and inconsistent overview of quantitative data, which is often needed for additional research.

Some of our respondents simply refuse to invest in additional human capital for this labour-intensive task due to its inefficient nature and prefer investigating automated solutions in the form of AI data-keeping.

4.4. Lack of expertise and support in the field for enhanced data collection

There is a lack of expertise in the field to monitor the traceability of data highly needed to be able to:

- guarantee the sincerity of data collection through the enforcement of EU law
- aid in extensive research across stakeholders for enhanced scope 3 computations
- reevaluate European laws in practice

Firstly, the EU is advocating for increased data openness through initiatives such as the CAM (control account managers) Events Analysis Process, which encourages sustainable procurement, and the introduction of a digital EU product passport under the Ecodesign for Sustainable Products Regulation (ESPR). However, due to the administrative burden associated with these initiatives, enforcement and oversight by independent parties are essential for ensuring genuine data collection and the future success of these programs.

Secondly, sustainability is never a one-size-fits-all matter, often involving multiple parties and suppliers, making it difficult for one organisation to compute its entire footprint. For example, all respondents from group 3 found that while the first two steps in the computation of emissions (focused on core operations) are easy to measure and manage, the third step poses a problem as it overlaps with suppliers and lacks data exchange. Scientific support on the field could stand in for enhanced and reliable data transparency between external parties, allowing for more precise emission computations with fewer assumptions made.

Lastly, EU-law should be evaluated on its practicality and use in the field. Legislation impacting the use of aluminium or halogen lamps requires the input of the sector to come to efficient solutions to meet the priorities of Ecodesign rules, also in view of future initiatives such as the EU Digital Passport. Therefore, collaboration between legislative and administrative institutions and people in the sector could consequently be beneficial.

4.4.1. Responses from the sector

As a response to the problems experienced with data collection, organisations undertake specific initiatives or express targeted demands, as reflected in the interviews.

- More than 1/3 of our interviewees used **student research** for initial quantitative data computations. The methodology used in this research is then often recycled for future computations, executed by the organisation itself. This, however, could lead to unstandardised computations of CO2 emissions based on individual research, resulting in incomparability among different organisations and a lack of consistent data-keeping.
- There is a demand for the implementation of a **European emission tool**, as seen on a national level with the Green Producers Tool in Norway.
 - Important to note here is that the demand for such an EU-tool largely depends on the degree of national support by local governments. The more sustainable development is nationally supported (think about national emission tools for instance), the lower

the interest in EU sustainability instruments appears.

- Some cultural organisations are **forming alliances** to gain more insights on data and compare data collections, and computations. This is illustrated by the three interviewees from the Netherlands, forming alliances with peers in the industry (other concert halls) as well as with their external partners (see partnerships with AB InBev for example).
- Based on our conversations with the 11 organisations, the following demand for future EU-initiatives/legislation for the sector arose:
 - a) An enhanced EU scientific research department to quantify the impact of sustainable measures on the live performance industry in the field itself.
 - b) Using this data to reevaluate and initiate legislation in collaboration with industry stakeholders, resulting in a multi-stakeholder, data-backed legislative process.
 - c) Enforcement mechanisms to ensure the correct measurement of data and proper application of legislation in the field.

4.4.2. Relationship between legal structures and sustainability management

The focus of sustainability policies tends to be influenced by the legal structure of organisations. What follows are observations based on the conducted interviews in relation to that topic.

Private entities tend to approach sustainability in terms of cost-efficiency, fuelling energy-saving strategies.

It could be argued that a private institute like VoAF is motivated to implement sustainable measures that are financially beneficial to the company. For example, energy reduction initiatives can lead to lower operational costs.

Some practices however, such as switching to biodegradable utensils, did imply additional costs from the festival without substantial financial benefits.

As a governmentally-supported company, available budgets for sustainable initiatives are usually larger, allowing for capital-intensive investments such as solar panels or certifications.

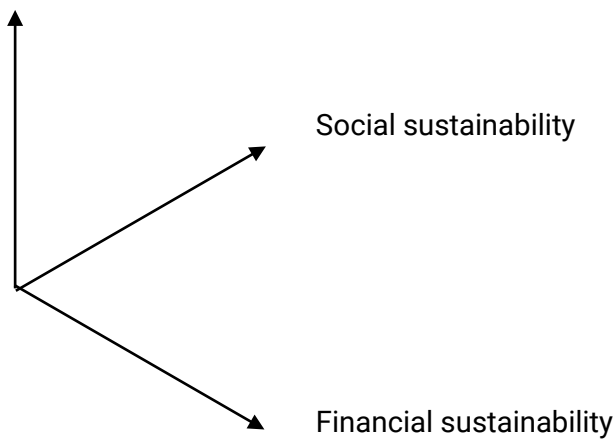
Institutions like Theatre Helsinki were able to finance significant investments, such as solar panels and the switch to LED lighting, with the help of government subsidies.

However, it is important to note that even larger government-supported companies can be motivated by cost-saving measures. For example, the Burgtheater in Vienna implemented a completely new sustainable energy system, funding it solely through annual savings from reduced energy consumption, without the need for any initial government grants.

4.4.3. The three-dimensional character of sustainable development

Throughout this research, we have primarily addressed sustainability as an ecological concept. However, the interviews reveal that the different organisations interpret the concept with various focuses, depending on their specific operations. Rather than a one-directional approach, sustainability is regarded as a spectrum along three axes, as illustrated in the graph below.

Ecological sustainability



The Valley of Arts Festival exemplifies the multidimensional nature of sustainability, incorporating all three branches: ecological, social, and financial. This approach is related to the ESG (environmental, social and governance) goals and pillars companies are required to report about.

Compared to its peers, the festival implements fewer ecological measures. It does not compute CO₂ emissions due to the complexity and lack of resources, and beyond switching to biodegradable packaging, banning single-use plastics, and investing in public transport, there are few other significant ecological initiatives in place.

Instead, the festival prioritises building a strong, supportive relationship with its community, with a particular focus on educational programs that promote sustainable behaviours. The goal is to guide participants toward greater ecological awareness and foster long-term change, rather than concentrating solely on greening the festival's internal operations.

The CEO emphasised that the community is the most important audience, and giving back to them is the top priority. This approach is logical, as the festival's future existence depends on this community relationship, aligning with the definition of sustainability: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs."¹ By investing in the community, the festival encourages collective growth rather than imposing green practices or forcing participation on local communities.

In contrast, state-funded theatres or commercial concert halls often rely on government subsidies, meaning their future viability depends partly on meeting the state's conditions for funding. These conditions are frequently tied to legislative compliance, which, in the context of sustainability, translates into greening specific operations and achieving certain quantitative metrics. This again brings us back to the relationship between an organisation's administrative structure and its sustainable strategy, as discussed in conclusion 4.

Our analysis also highlights the need for financial sustainability -read, additional financial means -as a driver in achieving social and ecological sustainability and intertwining all three dimensions. Striving for financial sustainability may foster social sustainability (as seen with organisations that heavily depend on community acceptance for their future existence). Conversely, financial sustainability drives ecological sustainability in organisations where measures such as improved energy management lead to lower operational costs.

¹ World Commission on Environment and Development (WCED) of 1987. *Our common future: From one earth to one world*. Retrieved from <http://www.un-documents.net/ocf-02.htm>.

Gen Z and Alpha as fostering forces for enhanced sustainability

Another factor accelerating sustainable development in the live performance industry is the perspective of future generations on sustainability. How will Gen Z drive organisations to adopt sustainable practices as they increasingly demand more from institutions? Several organisations have highlighted in the interviews that younger audiences are no longer willing to tolerate unsustainable practices and recognise this as an additional incentive towards sustainable development.

Perspectives on cultural organisations as educational leaders

In addition to greening their internal operations, several organisations have expressed a strong desire to take on an educational role for their visitors. Recognising that cultural organisations have a platform and, perhaps, a corresponding social responsibility, many interviewees emphasised their efforts to embrace this role and use their influence positively. This includes communicating about internal sustainable policies, engaging in integrative sustainable projects with surrounding communities, and even incorporating sustainable messages into artistic content.

However, some organisations remain cautious about involving visitors or communities in sustainable practices, arguing that the primary purpose of their work is to create and facilitate art. They suggest that any educational role for cultural institutions in sustainability should be supported by financial incentives, particularly in the area of visitor transportation.

Others believe that the core mission of a live performance organisation is to meet the cultural expectations of its visitors and caution against adopting a moralistic stance in pursuit of becoming educational. While they acknowledge the importance of educating employees and guiding them toward greener practices, they advocate for clear communication about sustainable practices that avoids coming across as overly moralising or as engaging in greenwashing. The goal is to make a meaningful impact without compromising the organisation's artistic mission.

4.4.4. The future implementation of an EU digital product passport (DPP) is far from feasible in practise, as stated by some in the sector

From the interviews conducted, only 30% of respondents were aware of the future establishment of EU digital product passports. Among those who knew about it, there was a shared doubt about the practical implementation of such a Digital Product Passport (DPP). Fear was expressed on the requirement for complete data transparency, which is a significant challenge in the sector (see conclusion 3). (Note from the editor: the digital product passport is a digital identity card for products, components, and materials, which will store relevant information to support products' sustainability, promote their circularity and strengthen legal compliance.)

Additionally, concerns have been raised about the potential for greenwashing in connection to the implementation of the passport. These concerns stem primarily from the administrative nature of such passports and the need for robust governance or significant financial incentives to ensure organisations comply with the law.

4.4.5. Rethink the capital system for realistic sustainable development: less is more

In our rapidly growing economy and the constant pursuit of perpetual growth, sustainability often encounters its limits, and sustainable policies can be challenging to implement due to the scale of productions.

Interviews revealed examples such as the inability to reuse materials due to the fast pace of

productions and the excessive cost of sustainable materials for the large number of costumes needed. This suggests that the concept of "green growth" may be somewhat misleading. Instead, we may need to structurally reevaluate our systems by adopting new approaches, such as extending the run of successful shows to maximise their impact or to critically evaluate the number of performers on stage.

Another factor to consider is the rebound effect of ecological strategies. Implementing new green practices often requires substantial investments, both financially and ecologically. Organisations must always account for the potential rebound effect when adopting new strategies. For example, the environmental cost of renovating an entire building is often overlooked in renewable energy management calculations, as is the investment in LED lamps when the existing lamps are not yet dysfunctional.

4.4.6.Scope 3 emissions workaround solution through collaboration and multi-stakeholder perspective

All of the interviewees have confirmed that scope 3 emissions remain the largest issue to resolve. Lowering scope 1 and 2 emissions is attainable, with financial barriers and the lack of quantitative data instruments as the main obstacles for smaller entities in the sector.

However, as seen in group 3 if organisations aim at doing more, they should rethink existing concepts of competitiveness and enhance data and policy transparency among themselves.

In addition to fostering collaboration between competitive peers in the field, legislative processes and their implementation need to involve industry experts and professionals of the sector to ensure the practical implementation of new environmental directives.

5. What about green skills for performing arts professionals?

The preliminary research findings outlined here complement the labour needs assessment conducted by Pearle* as part of the INSPIRE project, funded by ERASMUS+. INSPIRE, which stands for *Alliance for a Net Positive Performing Arts Sector Evaluation*, aims to enhance green, digital, entrepreneurial, and soft skills, as well as resilience among current and future performing arts professionals. It also focuses on upskilling vocational training (VET) and higher education (HE) professionals in an innovative and holistic manner, empowering the performing arts sector to drive sustainable development in Europe and beyond. This project unites partners in higher and vocational education and training, along with labour market stakeholders, from six European countries.

This document highlights key findings from the survey and focus groups conducted as part of the INSPIRE project between April and July 2024. These findings contribute to Deliverable D2.1 of Work Package 2: *Labour Market Needs Analysis and Development of an ESCO Competence Package*. The research aimed to identify labour needs and skill gaps within the performing arts sector across five focus countries (Austria, Belgium, Greece, Italy, and Spain) while also identifying broader European trends. Concurrently, the study mapped current programs and practices in vocational and academic training that address these skills areas. The full report is available on the [project's website](#) and on partner sites. The findings are based on responses from 235 professionals in the partner countries, supplemented by focus groups with a diverse range of professionals at various career stages.

This section focuses on green skills, building on insights from the current report. Green skills are central to the European Skills Agenda, which outlines a roadmap to help individuals and businesses acquire essential skills for a sustainable future. A key priority within this agenda is enhancing sustainable competitiveness, a goal aligned with the European Green Deal's vision.

5.1. Observation No 1: Green skills are crucial, but does the sector currently have them?

Our research found that performing arts professionals place a high value on the need for green skills and competencies within the industry. However, 82% of respondents perceive the sector's current level of green skills as moderate to low. This perception varies significantly across countries, influenced by the strength of existing policies, compliance initiatives, and the availability of relevant educational programs in each region. Performing arts professionals have also reported that they face several key obstacles in adopting sustainable practices and acquiring green skills. According to our survey, the most significant barrier is the lack of financial resources, cited by 62.13% of respondents. Additionally, 49.36% noted that competing priorities between maintaining an artistic vision and making sustainable production choices present a major challenge. Given the particularities of the sector, the need to address both permanent staff within performing arts organisations and freelancers was also underlined as an additional challenge.

5.2. Observation No 2: The dual role of regulations related knowledge and sustainability awareness among audiences

Our findings reveal that respondents prioritise two distinct categories of green skills for performing arts professionals. First, they emphasise a strong need for skills related to environmental regulations and compliance, which were rated as essential by 50% of respondents. At the same time, there is a significant focus on the sector's moral responsibility to enhance its ability to raise environmental

awareness among audiences, with 46% identifying this as crucial. Additional skills, such as green venue management, eco-conscious performance practices, sustainable event planning, production techniques, and green touring, were also recognised as important, each rated similarly in importance by respondents. A distinction is also made between the operational side of environmentally friendly approaches that require specific technical knowledge and skills (e.g. carbon footprint impact assessments, energy efficiency, waste management) and the need of an ecological ethos that needs to be part of the consciousness and the attitudes of all professionals in the sector.

5.3. Observation No 3: A sustainability manager is essential but not for all

Our survey results indicate that 36.17% of respondents believe that a dedicated role focused on sustainability is absolutely essential, while 25.33% view it as necessary and 23.83% are uncertain about its importance. A smaller proportion (15.47%) feel that such a role is either not particularly necessary or not needed at all. Focus group discussions provided additional qualitative insights, revealing that for smaller organisations, creating a dedicated sustainability role may seem impractical and unsustainable over the long term. In contrast, larger organisations often view this role as crucial to initiating sustainable practices and processes. There was a strong preference among respondents for integrating eco-friendly policies and developing green skills across all roles, suggesting that in the future, a sustainability manager may become less essential as environmental responsibilities are embedded across the organisation. According to our survey, 75.32% of respondents believe the primary responsibility of a sustainability manager should be to design the organisation's overarching green strategy. Additionally, 47.23% feel this role should oversee the implementation of sustainability practices, while 45.53% think it should involve supporting technical and production staff in making eco-friendly choices. Finally, 42.98% believe the sustainability manager should advise the artistic direction on sustainable methods and techniques. Overall, a specific profile for sustainability should not replace the need of providing training on green skills to all professionals in the field.

5.4. Observation No 4: Getting the skills

Our research revealed that while different countries are making efforts to address green skills, these initiatives rarely reach the level of best practices. Educational providers across all levels are gradually developing relevant curricula, but higher education is somewhat slower to implement comprehensive programs. Online, modular, and on-demand training formats were seen as the most suitable for addressing the skills gap in this field. There is a pressing need for trainer training as well. European projects have played a significant role in generating content and resources on green skills, yet a large gap persists in skills development and implementation capacity. Additionally, our findings underscore that developing green skills is closely tied to other competencies that the INSPIRE project aims to foster. Green skills often intersect with digital skills, as digital solutions can sometimes support environmentally friendly practices. Perhaps most importantly, these skills are associated with strategic and innovative thinking, alongside the ability to foster a culture of collaboration both within organisations and across the broader ecosystem.

For a full overview of the insights from the labour skill needs, we invite you to read the full report that can be found [here](#). INSPIRE will also be developing specific modules for the professionals in the performing arts sector

6. Annexes

6.1. Interview questions

Question overview

1. Introduction
2. Circularity
 - a) Waste
 - b) Product
 - c) Packaging
 - d) Lighting
 - e) Textiles
3. Buildings
4. Transportation
 - a) Traveling visitors
 - b) Traveling performers on tour
5. Other sustainability efforts
6. Funding of sustainable developments

Exhaustive list of questions

1. Introduction

- Can you provide a brief overview of your organisation and its mission?
 - Some facts & figures (depending on the type of organisation): What's the turnover? Number of performances/years? Number of productions/years? Number of performances abroad? How many audiences? What's your legal form?
- How aware are you of the EU Green Deal and its impact on the live performance sector?

2. Circularity

⇒ The circular economy is a key objective of the Green Deal. The following touches on several areas related to the concept of circularity and how it is applied in the sector.

a) Waste

WHAT

- What measures has your organisation taken to reduce waste in the production and presentation of live performances?

HOW

- How do you manage waste from food and beverage containers, paints, metals, wood, textiles, etc.?
- Do you have a waste management plan in place?

HOW MUCH

- How much has your organisation invested in waste reduction initiatives?
- What financial benefits have you observed from waste reduction (e.g., reduced disposal costs, material reuse)?

WHO

- Who is responsible for waste management in your organisation?
- Was it challenging to implement these changes among your staff and crew?

b) Product

WHAT

- What steps has your organisation taken to implement digital product passports for the items you produce or use (e.g., costumes, sets, instruments)?

HOW

- How do you collect and verify information on the origin, raw materials, and components of your products?
- What systems or tools are you using to manage and share this information?
- Are you using any specific standards or certifications to ensure the accuracy of your digital product passports?

HOW MUCH

- What are the financial costs associated with developing and maintaining digital product passports?
- Have you experienced any financial benefits, such as improved supply chain efficiency or enhanced customer trust, from implementing digital product passports?

WHO

- Who is responsible for managing the digital product passport initiative within your organisation?
- How have your suppliers and partners responded to the requirement for detailed product information?
- What challenges have you encountered in ensuring the transparency and accuracy of product information?

c) Lighting

WHAT

- What changes have you made to your stage and building lighting to enhance energy efficiency?

HOW

- How are you adapting to regulations regarding hazardous substances in lighting equipment?
- Do you participate in recycling programs for discharge lamps?

HOW MUCH

- What are the costs and savings associated with transitioning to energy-efficient lighting?

- Have you accessed any financial incentives or subsidies for upgrading your lighting systems?

WHO

- Who is responsible for managing lighting upgrades and compliance with regulations?
- How have these lighting changes impacted your technical staff and production processes?

d) Textiles

WHAT

- What steps are you taking to ensure the sustainability of costumes, stage curtains, and other textiles?

HOW

- How do you check the origin, durability, and sustainability standards of the textiles you purchase?
- Do you have processes for reusing or recycling textiles?

HOW MUCH

- What are the costs associated with sourcing sustainable textiles?
- Have you experienced any financial benefits from reusing or recycling textiles?

WHO

- Who is responsible for sourcing and managing textiles in your organisation?
- How have your staff adapted to changes in textile sourcing and management?
- What other initiatives did you take in your organisation in relation to recycling and re-use (e.g. electronic devices, sets, props, ...)

3. Buildings

Intro – another big objective in the green deal is the energy management of buildings is the aim to strive for net-zero buildings

WHAT

- What energy-saving measures have you implemented in your buildings?

HOW

- How are you complying with the Energy Performance of Buildings Directive?
- Have you invested in solar energy or other renewable energy sources?

HOW MUCH

- What are the financial implications of upgrading your building's energy performance?
- Have you seen a reduction in energy costs due to these upgrades?

WHO

- Who oversees building renovations and energy performance improvements?
- What challenges have you faced in implementing these changes?

4. Transportation

The modes of transport – access to good public transport services impacts travelling whether by the artists or by the visitors.

a) Travelling - Visitors

WHAT

- What strategies has your organisation implemented to promote sustainable travel for visitors attending your events?

HOW

- How do you encourage visitors to use eco-friendly transportation options (e.g., public transport, carpooling, biking)?
- Do you provide any incentives or facilities (e.g., bike racks, shuttle services) to support sustainable travel?

HOW MUCH

- What are the costs associated with promoting and supporting sustainable travel for visitors?
- Have you seen any financial benefits or increased attendance as a result of these initiatives?

WHO

- Who is responsible for managing and promoting sustainable travel options for visitors in your organisation?
- How have you collaborated with local transport authorities or organisations to facilitate sustainable travel?

b) Travelling - Performers on Tour

WHAT

- What measures has your organisation taken to reduce the environmental impact of performers' travel on tour?

HOW

- How do you plan and organise tours to minimise travel distances and emissions?
- Do you encourage the use of sustainable travel options for performers (e.g., train travel, electric vehicles)?

HOW MUCH

- What are the costs associated with implementing sustainable travel practices for touring performers?
- Have you observed any financial savings or other benefits from these practices?

WHO

- Who is responsible for managing travel logistics for performers on tour?
- How have performers and tour managers adapted to these sustainable travel initiatives?

5. General Sustainability Efforts

WHAT

- What other sustainability initiatives have you undertaken that are not covered in the previous questions?

HOW

- How do you measure and report on your sustainability efforts?
- Do you use any specific tools or certifications to track your environmental impact?

HOW MUCH

- What is the overall budget for your sustainability initiatives?
- Have you observed any significant financial benefits from your green policies?

WHO

- Who leads your organisation's sustainability efforts?
- How have you engaged your staff and stakeholders in your sustainability journey?

6. Funding

WHAT

- What funding opportunities have you explored to support your green transition?

HOW

- How did you apply for funding, and what criteria did you need to meet?
- Are there specific green initiatives you have implemented with this funding?

HOW MUCH

- How much funding have you received, and what is the financial impact of this funding on your sustainability projects?
- Have you seen a return on investment from these green initiatives?

WHO

- Who manages the funding applications and green projects in your organisation?
- What partnerships or collaborations have you formed to maximise these funding opportunities?