

The Ultimate Cookbook

FOR CULTURAL MANAGERS

THE EU GREEN DEAL
AND LIVE PERFORMANCE ORGANISATIONS



MARCH 2023

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Info on EFA Revealing the Alliance 2022–2024

Revealing the Alliance – Step 1 2 3 is the Creative Europe Network programme of the European Festivals Association (EFA) that runs from 2022 till 2024. Festivals are a strong feature in Europe's cultural DNA and the continent's artistic landscape. This project will encourage the scaling up of Europe's cultural sector thanks to festivals.

Revealing the Alliance aims to initiate, consolidate and disseminate a trans-sectorial and interactive European Festivals Alliance by, for and through festivals. Building on its work over the past seventy years, the project offers a platform for festivals' development and interaction with cities and businesses to implement the "European Festivals Alliance 70-Years-On Agenda". During EFA's annual Arts Festivals Summit and other meetings, festivals and their stakeholders organised in sub-communities will reflect and act jointly, equipping festivals with new models for intersectoral work. Each year will focus on a new thematic priority: Environmental sustainability; Innovation, co-creation and the use of public spaces; Access to culture, inclusion, gender balance, audience development. The ultimate results of Revealing the Alliance are to grow sub-communities, alongside their identification with and ownership of the Alliance through networking, capacity building, collecting and disseminating knowledge and practice, advocacy and communication. EFA teams up with The Festival Academy, Pearle* and A Soul for Europe.

EFA / Pearle* Partnership

In the frame of the EFA Revealing the Alliance, EFA teamed up with its partner Pearle*-Live Performance Europe to improve general knowledge of the legal and managerial aspects of cross-border cultural cooperation.

The partnership on capacity building encompasses workshops, booklets, infographics, and recorded sessions in the context of internationalisation, cross-border cooperation, mobility and following as a consequence of international developments.

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Let's act
for a **sustainable**
live performance
sector

Prologue

The European Festival Association (EFA) and Pearle*-Live Performance Europe have teamed up to improve general knowledge of the legal and managerial aspects of cross-border cooperation - first through the *RISE* project funded by the European Union's Creative Europe Programme from 2014 until 2017, followed by the EFA RISE 2 project from 2017 to 2021 and finally the project *Revealing the Alliance 2021 – 2024*, also funded by Creative Europe.

In 2015 we began to organise a series of seminars and practical workshops under the experienced guidance of legal and academic experts. We covered a wide range of issues which either had a cross-border dimension or were of common interest to many cultural managers across Europe. Participants were invited formulate their questions in advance. Theoretical approaches and practical cases with suggestions for solutions sat side by side in the cookbook series.

The series continues under *Revealing the Alliance*, while also exploring new horizons as we tackle the topic of sustainability, one of the most urgent matters globally and of utmost importance to all organisations, festivals, artists and managers working in the cultural sector across Europe and the world.

Cross-border working and international collaboration are found deep in the DNA of the live performance sector. These aspects are more necessary than ever when trying to make a substantial contribution to international Climate Target Goals.

Inside this “cookbook” you will find all the necessary ingredients as well as several recipes for cooking this “sustainability” dish. As with all dishes you can add spices, flavours or other ingredients, depending on your taste and needs.

Last but not least, we would like to thank Pearle* and EFA members for sharing their practical experiences as well as the EFA and the Pearle* team for their insights.

Introduction

These days whatever the activity of artists and cultural professionals, whatever performance is produced by a live performance organisation or an artist's manager, the ultimate question is: "...and how sustainable is it?"

Sustainability is the most urgent matter in today's world and should therefore be at the core of our missions, projects and objectives. It is not surprising that most of our professional work and operations are already weighted against the principles of sustainability.

Given that the live performance sector is characterised by cross-border work and international cooperation, it is certainly useful to get an overview of common sustainability goals, political objectives, policy frameworks and measures at the EU level. In short: it's useful to get to know the European Green Deal in more detail and to become familiar with the actions which must be considered in an organisation's day-to-day operations.

Knowing the Green Deal also means you will have a better idea about which concrete topics related to sustainability are already on the agenda of national policy-makers or will be on it in the near future. The EU Green Deal sets standards and implementation deadlines for specific measures, indicating when they must be applied at the national level.

This cookbook will help you to navigate the jungle of EU law and the numerous initiatives related to the Green Deal. It explains the principles of EU Climate Goals and will help you to identify initiatives that are relevant to the live performance sector. Finally, it will allow you to gear your own activities towards European climate targets and understand how you or your organisation can contribute to those goals - actively and in a substantial way.



A quick reminder:
What is sustainability?

Sustainability refers to a balance between the environment, social equity and the economy. It assumes that our natural and physical resources on Earth are finite and need to be used wisely so as not to become depleted and to remain available on the long term. In this sense, according to the UN World Commission on Environment and Development “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.”

Regarding the cultural sector, sustainability in the broad sense includes durable action on artistic, human, social, economic and environmental aspects. In this cookbook, we focus primarily on the environmental part, as it mostly relates to actions proposed by the EU in the Green Deal. In this sense, we explore how artistic productions as well as the dissemination of live performances can be organised in a more environment-friendly way, taking into account the overall aims of EU Climate Goals and associated objectives.

Getting some
simple green basics
to build up
understanding

The basics of EU Climate Law and the EU Green Deal

In recent years, the current climate crisis has evolved into the most urgent topics the world faces. In this context, it is crucial to limit human contributions to the earth's temperature – and combatting climate change has been placed high on the EU agenda. In the European Commission's Communication on the European Green Deal it reads:

“This Communication [...] resets the Commission's commitment to tackling climate and environmental-related challenges that is this generation's defining task. [...] The EU has the collective ability to transform its economy and society to put it on a more sustainable path.”¹

Compared to other regions of the world, the EU has been an early mover: EU legal action on climate law started to develop more than 30 years ago. The first initiative was a strategy to limit Carbon Dioxide emissions and improve energy efficiency in the early 1990s. This was then followed by an initial commitment by the Union in 1992 to stabilise carbon dioxide emissions: the European Economic Community signed the United Nations Framework Convention on Climate Change (the UNFCCC). The UNFCCC constituted the first steps to prevent - on a global scale - human interference with the climate system.



Why and how does the European Union take climate action?

The - legal - answer is straightforward: it is included in the EU Treaty. The Treaty allows the European Union to address climate change by EU law. That's why a large range of environmental protection requirements are part of EU policies and actions.

1. [Communication from the Commission](#) to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. The European Green Deal. COM/2019/640 final, p.2.

Article 191 TFEU states:

Union policy on the environment shall contribute to the pursuit of the following objectives:

- (1) preserving, protecting and improving the quality of the environment,*
- (2) protecting human health,*
- (3) prudent and rational utilisation of natural resources,*
- (4) promoting measures at international level to deal with regional or worldwide environmental problems, and in particular combating climate change.*

While non-EU countries have individual greenhouse gas (GHG) reduction pledges (called “Nationally Determined Contributions”), it is a unique feature of the EU that its 27 Member States have decided to jointly contribute with EU-wide GHG reductions to global climate neutrality. This allows the countries to distribute efforts in a more effective way.

Climate neutrality: Making a Deal

With the European Green Deal presented in 2020, the topic of environmental sustainability was made the EU’s number one priority and gained momentum.



A blueprint for change: The European Green Deal

The so-called “EU Green Deal” is the Commission’s flagship on climate change, aiming at reducing net greenhouse gas emissions by at least 55% by 2030, compared to 1990 levels. It is a set of new policy proposals in different areas, such as energy, environment, circular economy, mobility, agriculture, biodiversity, building renovation, innovation and sustainable finance. At the same time, existing sector policies, such as the EU Emission Trading System, CO² emissions of cars and vans, energy efficiency, energy performance of buildings, etc. are being reviewed to match the increased climate policy ambition. New financial instruments, such as the Social Climate Fund, have also been created to help citizens and small enterprises deal with the climate and energy transition.

This way, the European Commission wants to ensure Europe to become – as the first continent in the world – a net-zero emitter of greenhouse gases by 2050 and develop the economy without increasing resource use.

The Commission is very ambitious and has made a lot of funding available for the transition: The Green Deal Investment Plan earmarks € 1 trillion in total until 2030. Half of this amount will be mobilised directly through the EU budget; other parts come from private investments and Member States through the InvestEU Guarantee and the Just Transition Mechanism.

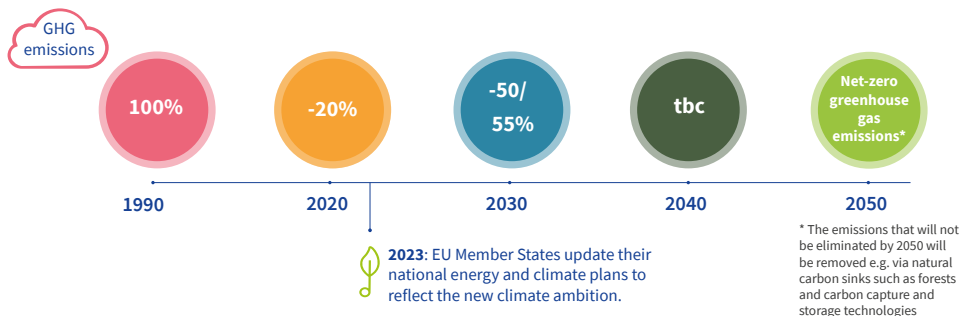
The process to launch the Green Deal and make climate change one of the core topics of the Union started a few years earlier with two cornerstones: The EU's 2030 Climate and Energy Framework and the ratification of the Paris Agreement in 2016.

There are two dates to be remembered: **2030** and **2050**.

2030 is the date mentioned as the deadline to reduce EU emissions by at least 55%, compared to 1990 levels.

By **2050** the EU aims to be the first climate-neutral economy and society, reducing net GHG emissions to zero. The emissions that won't be mitigated would be extracted, for example via forest and carbon capture and storage technologies.

Enhancement of EU Targets



European Commission: EU long-term targets for reducing its greenhouse gases (compared to 1990).

The objective of climate neutrality is set out in the **EU Climate Law** which puts into effect the proposals of the Green Deal.

Also to be kept in mind is the '**Fit for 55**' document.

Fit for 55 is a so-called 'Communication' presented by the Commission in 2021, that outlines how to reduce greenhouse gas emissions by 2030 by at least 55% compared to 1990 levels.



What is happening in EU Member States?

The EU Climate law sets out Union wide Climate targets, but they do not apply individually to each Member State.

Apart from their obligation to comply with EU energy and climate legislation, it is up to national governments to draft their own Climate laws in line with EU common goals and implement related EU legislation. An example is the so-called Effort Sharing Regulation. This law defines the amount of emissions a Member State is allowed to emit in sectors that are not part of the EU Emission Trading System (such as the building and transport sectors). Another example is the Energy Union Governance Regulation. This law provides a common template that EU Member States must use to develop integrated national energy and climate plans.

In the end, the European Commission will look at and assess the national measures (in the first instance by the end of September 2030) and may issue recommendations to Member States.

Today, already half of the Member States have adopted or are about to develop national and economy-wide Climate neutrality targets.²



... and what about the live performance sector?

When reading the European Green Deal and related legislative and non-legislative proposals, you will notice that most measures are targeted at some key sectors, those which emit the majority of CO² emissions such as the construction sector, the agricultural and food sectors, and the transport & aviation sectors.

But the EU Green Deal will impact the economy as a whole and other sectors are also asked to increase their efforts to reduce climate-damaging emissions. Concretely, certain measures and legislative texts will have a direct impact on the live performance sector, as you will see in the different chapters of this brochure.

So, let's go into more detail and introduce you to EU measures on circular economy, textiles, waste, ecodesign and energy-efficiency, mobility strategies and CO² emission measuring.

2. For further information: See report [CAN Europe \(2022\)](#) "Climate Laws in Europe. Essential for achieving climate neutrality"

Now
take a deep breath
and dive into
the EU Green Deal
to explore its impact
on your own activities

The production of a performance: Thinking circular

Production processes go hand in hand with the use of different manufactured goods and the creation of waste. This is also true in the production of different kinds of live performances.

In the frame of the EU Green Deal, the European Union aims to drastically reduce waste, recycle a wide range of products and – in the end – make sustainable products the norm. This happens through a set of strong legislative measures which must be implemented by various sectors.

The following strategies, action plans, legislative proposals and texts are of importance in this context; they allow live performance organisations to further reflect upon and put into practice their own strategy to reduce waste and contribute to the circular economy. The table also shows you which parts of a production are concerned.

EU INITIATIVE	IMPACT ON THE PRODUCTION PROCESS OF A PERFORMANCE
The Circular Economy Action Plan	→ Re-using sets, costumes, props, lights, audio equipment
Initiative on Green Claims and the environmental footprint of products and organisations	→ At a later stage: overall assessment of products used for a performance
The EU Strategy for Sustainable and Circular Textiles	→ Fabrics, costumes, curtains, stage design, ...
The Ecodesign for Sustainable Products Regulation	→ Technical equipment such as wireless microphones, sound devices, theatre lighting
The Regulation for ecodesign requirements for light sources and separate control gears	→ Theatre lighting
The Directive on the restriction of hazardous substances in electrical and electronic equipment (RoHS)	→ Theatre lighting
The Waste Framework Directive	→ Food, beverages, use of plastics,

The Circular Economy Action Plan

Here we focus on all materials and products that are part of a production and that can be re-used or recycled.

The action plan was adopted in March 2020 and is one of the main building blocks of the EU Green Deal. It is the overall framework for the transition to a circular economy and to reduce pressure on natural resources. The action plan consists of 35 concrete legislative measures - including a strategy on textile, a sustainable product initiative and the review of RoHS (see below for more information).

While the Commission focuses on sectors that use most resources and where the potential for circularity is high (such as: electronics and ICT, batteries and vehicles, packaging, plastics, textiles, construction and buildings, food, water and nutrients), the action plan will impact all sectors and businesses, including live performance organisations. Think of the usage of, for instance, electronic devices for sound and light, textiles and other materials for the design of a show. In these cases, EU legislation will have a direct effect on the way performances can be staged in the future.



Now it's your turn:
Have you thought about...

- **Materials:** Which materials do I choose in the first place for a performance, and can I increase their circular use within my own organisation?
- **Life span:** Can I improve the life span of a used product by working together with other organisations or schools, i.e., allowing the re-use of costumes and other textiles, stage lighting and other technical equipment, building material such as wood or metal?
- **Recycling:** Can I recycle the materials and products used in an appropriate way or do I have to get in contact with my city/my region to discuss new ways of recycling?

The EU Strategy for Sustainable and Circular Textiles

Here we focus on fabrics used in costumes and clothing, but also on all kinds of textiles used on stage such as curtains, etc.

The European Commission's strategy on sustainable and circular textiles was adopted at the end of March 2022. Both, the production and consumption of textiles are addressed in the text which translates the Green Deal and the above-mentioned Circular Economy Action Plan into concrete policy on a better use of fabrics.

According to the Commission, there is an urgent need for action: European consumption of textiles has the fourth highest impact on the environment and climate change, after food, housing and mobility.

The strategy sets out a vision for 2030: the EU market should shift to durable, repairable and recyclable textiles. They should mostly be made of recycled fibres and be free of hazardous substances. The EU also considers the social rights of those producing textiles imported to the EU.

In the context of a live performance production using textiles, it is interesting to investigate the Commission's set of actions which include the definition of design requirements for textiles to make them last longer, easier to repair and to recycle. Overproduction and consumption should be stopped. The Commission also wants clearer information on textiles: a digital product passport would give information about its origin and the production chain, and in this way increase the transparency of textiles. Finally, greenwashing is to be tackled, by ensuring the accuracy of companies' green claims.



Good to Know

The EU provides voluntary guidance for specific sectors on Green Public Procurement (GPP), also called green purchasing. This instrument is not part of the EU Green Deal toolbox. However, it can provide guidance for public authorities about how to include environmental criteria into public tenders. The so-called "green purchasing" also helps to improve the circularity of products.

The EU GPP textile criteria, published in 2017, are specifically designed to address environmental issues throughout the life cycle of textile products.³

Other areas for which EU green public procurement recommendations exist and which are of interest for live performance organisations involved in public procurement processes include:

- Food catering services
- Public space maintenance
- Computers, monitors tablets and smartphones

3. [EU green public procurement criteria for textile products and services](#). - See also the guidance document of the Joint Research Centre



Now it's your turn: Have you thought about...

- **Durable quality:** Can I double-check on the supplier, or the company selling textiles for live performances and try to get accurate information about the origin and durability of the textiles as well as sustainability standards in the production chain?
- **Circular use:** Is there a way of re-using textiles used for a performance, either by my own organisation, or by another one to contribute to lowering the consumption of textiles and to increase their circularity?
- **Way of working:** Can the artistic creation be discussed to allow for an increased use of recycled and/or durable textiles?

The ecodesign for sustainable products regulation (ESPR)

Here we focus on all kinds of products and devices used in an artistic production – on stage, backstage, and more

In March 2022, the Commission proposed another piece of legislation, ecodesign for sustainable products regulation (ESPR). At the time of publication of this brochure (March 2023), EU institutions are still discussing the proposal; implementation in EU Member States is expected in the course of 2023/2024.

With the so-called sustainable product initiative, the European Commission moves towards a general circular economy model. If the law passes it will lead to more transparency: manufacturers must then inform about the environmental sustainability of every product, and its carbon and environmental footprint. This would be made available in a Digital Product Passport.

The legislative text on sustainable products will replace and broaden the Ecodesign Directive which today only includes electronic products and their energy efficiency. This means that the scope of EU ecodesign rules will be broadened to cover a wide variety of products. It will also include a wider range of requirements for these products and not only address their energy efficiency. In this sense, products are to be made (among others) durable, re-usable, upgradable, repairable.

The first group of products selected to be adapted according to the ecodesign for sustainable product regulation include textiles, paints, furniture, iron, steel and aluminium. Other categories of products will follow at a later stage.



In a nutshell: The Digital Product Passport

The Digital Product Passport will provide information about the environmental sustainability of a product (this doesn't include its social sustainability). It should enhance the end-to-end traceability of materials used in products and allow consumers to make informed choices and repairers/recyclers to access relevant information about a product. It concerns the whole lifecycle of a product. This means that companies will be required to collect relevant information about the full supply chain of a product, from the raw materials to the different components.



Now it's your turn: Have you thought about...

- **Sustainable alternatives:** How can my organisation make more sustainable choices when it comes to purchasing products, including textiles, lighting equipment, microphones, and other material for stage design?
- **Carbon footprint:** Is there a way of lowering the carbon footprint of my organisation by purchasing environmentally sustainable products and increasing recycling?
- **Information gathering:** As a service provider in the live performance sector: how can we gather accurate information about the whole value chain of a product, so that it can be presented as environmentally friendly?

This brings us to the question: **how to recognise a sustainable product? And what is the EU doing about it?**

Initiative on Green Claims and the environmental footprint of products and organisations

Here we focus on the question: what exactly is a sustainable product or a sustainable company – can we find common standards to agree on?

When looking out for sustainable products to use in the context of live performances or sustainable companies to work with, it is indeed not easy to stay on top of things. More than 200 eco-labels are used within the EU and more than 80 initiatives are working on the reporting of carbon emissions. Which ones are to be trusted and where does the so-called “greenwashing” start? To clarify this question, the European Commission started – already back in 2013 – to develop a standard methodology for various products and sectors. The idea: in the future, using this methodology products and companies will need to prove that they are reliable and can be labelled “sustainable”.

In 2021, the Commission adopted a non-binding Recommendation on the use of environmental footprint methods. At the moment, a number of projects further develop footprint methodologies for wider economic sectors such as clothing, electronics, food products and beverages, construction products. For the time being, the live performance sector is not part of this initiative.

The Directive on the restriction of hazardous substances in electrical and electronic equipment (RoHS)

Here we focus specifically on stage lights such as spots or moving lights

The RoHS Directive aims to prevent the risks for human health and the environment by managing electronic and electrical waste and reducing the use of hazardous substances in products brought into the European Market.

This is done by restricting the use of certain hazardous substances in the electronic equipment that can be substituted by safer alternatives. Restricted substances include heavy metals, flame retardants or plasticizers. The first RoHS Directive was adopted in 2011 and its scope reviewed in 2017.

The live performance sector is impacted by the RoHS Directive, as in theatres and concert venues, so-called *discharge lamps*⁴ can contain small amounts of mercury which is a hazardous substance restricted in the EU. While some of those lamp types are becoming more frequently replaced due to technological progress, for other high-output, full spectrum light sources there is a lack of suitable new-technology replacements. For this reason, the European Commission currently provides for an exemption for those lamps.

⁴ Discharge lamps are predominantly used for high powered automated fixtures (moving lights) and follow spots (high powered lights specifically used for ‘following’ a performer from a long distance away). This includes medium to long throw follow spots, high output parallel beam lights, long throw spots and washes.



Good to Know

In several EU countries, recycling programmes for discharge lamps used in the live performance sector are already in place. In the medium term it is expected that the lighting manufacturing industry will be able to develop and provide substitute lamps that don't contain mercury.



Now it's your turn: Have you thought about...

- **Financial support:** How can my organisation secure funding to gradually replace existing stage luminaires or replace them with new-technology solutions and more energy efficient LED lamps?
- **Recycling:** Can my organisation ensure that broken lights are disposed of in an appropriate way and if possible recycled?
- **Re-use:** If lighting equipment is replaced in my organisation, can it still be of use in other contexts, such as in the amateur sector or in schools?

The Waste Framework Directive

Here we focus on waste reduction at all phases of a production and during the dissemination of a live performance.

The Waste Framework Directive was adopted in 2008 and became law in Member States at the end of 2010. It lays down some basic waste management principles and sets common definitions regarding waste management.

Member States had to take measures to reduce municipal waste, with specific targets by 2020. By 2025, EU countries shall significantly increase the preparation for re-use and recycling of municipal waste by 55% according to weight. Even more recycling is planned by 2030.

The Commission is currently working on a targeted revision of the Waste Framework Directive. Why? Because despite existing European legislation, municipal waste generation has increased over the last decade and recycling rates are quite low in Member States.

In the live performance sector, waste is generated throughout the production process – where usually it is specific waste to be disposed separately from municipal waste (such as construction waste, technical equipment, textiles used for costumes and stage design). Another type of waste is produced by audiences attending live shows, in particular outdoor festivals where people stay for a longer time and consume food and other goods (see chapter on touring and travelling audiences).



Attention

Speaking of waste, the European Commission also seeks to put an end to wasteful packaging. At the end of November 2022, revised EU-wide rules on packaging and packaging waste were proposed to tackle this problem. The Commission's three key objectives are to restrict unnecessary packaging, make all packaging recyclable by 2030 and reduce the need for primary natural resources in packaging by creating a market for secondary raw materials, such as recycled plastics.



Now it's your turn: Have you thought about...

- **Inspection:** How can my activities and my organisation actively contribute to reducing waste – be it from the production process or from audiences enjoying an outdoor event?
- **Circularity:** Is there appropriate recycling within my organisation of specific waste such as technical equipment and stage design?



Remember

With the EU Green Deal and the EU Circular Economy Action Plan schemes, the European Commission aims at the circular economic model becoming the norm.

How will this be done? With the help of a package of different measures that the European Commission has produced with the aim of achieving greater energy efficiency, introducing better and more efficient waste management, improving packaging and determining requirements in order for products to become more sustainable.

Live performance organisations can contribute to this economic shift by questioning the materials and products used in the context of productions, making more sustainable choices, and finding ways to re-use and recycle materials.

Buildings and stages:

Saving energy

As we have seen in the previous chapter, the European Commission works on increasing energy efficiency to save resources and lower the CO² footprint of the economy.

One of the most important tasks in this context is to make buildings future-proof by using alternative sustainable materials for construction to improve their energy performance.

This chapter provides you with an overview of European measures in this field and explains how live performance organisations and festivals can play their part in lowering the energy consumption of their buildings and stages.



The EU's Renovation Wave Strategy

Throughout the EU, buildings account for 40% of energy consumed and 36% of energy-related direct and indirect greenhouse gas emissions in the EU. The European Commission also points out that 75% of buildings in the EU are not energy efficient.

The Renovation Wave Strategy was launched in 2020 with the aim of considerably reducing energy consumption. The European Commission wants to double the annual energy renovation rate of buildings by 2030. By 2050, the EU's building stock is to be fully decarbonised, meaning that it has to be zero-emission by that date.

The energy performance of buildings directive (EPBD)

The energy performance of buildings directive initially published in 2010 lays down minimum requirements regarding the energy performance of new buildings and existing ones that are being renovated.

In 2021, the Commission proposed to update the rules of the EPBD. This initiative is part of the 'Fit for 55' package which puts the EU on the path to climate neutrality by 2050 and translates the Renovation Wave Strategy into concrete legislation.

The revised text of the EPBD not only requires for Member States to prepare long-term building renovation strategies (including all public buildings) but also concrete “national renovation plans” with renovation targets by 2030, 2040, and 2050.

On top of that, all new buildings should be zero-emission buildings by 2030, those owned by public bodies already by 2028.

Existing buildings get a bit more time to be transformed: they must be zero-emission by 2050.



... and what about theatre buildings?

Historic theatre buildings can get exemption from the rules and new requirements – Member States must agree to apply this option. If they get an exemption, their minimum energy performance requirements will be less strict and better adapted to the nature of the building.

The new proposal of the Commission also underlines that public buildings which are frequently visited by the public (incl. theatres which are explicitly mentioned) should set an example and show that environmental and energy concerns are taken into account. Therefore, these buildings should be subject to energy certification on a regular basis.

With the help of the following table, explore the most important features of the EPBD you should have on your radar depending on whether you want to improve an existing venue to make it future-proof or build a new one.



Attention

At the date of this brochure’s publication, the review of the Directive is not yet adopted, and some details might still change.

	Existing buildings/renovations	New buildings
Does my building need to be zero-emission?	Not yet , only by 2050	YES as of 2028: new public buildings, as of 2030: all new buildings
Do I need to respect minimum energy performance requirements?	YES requirements are set by national governments	YES requirements are set by national governments
Do I need to respect minimum energy performance standards? (a scale from A to G; where G = the 15% worst performing buildings in each country)	YES the concrete standards are established at national level. The framework is European: by 2027, buildings must achieve at least energy performance class F; at the latest by 2030 energy performance class E	YES the standards are established at national level. (see column on the left)
How do I calculate or measure the energy performance of my building?	The methodology is determined in each country, at national or regional level, based on several ISO-standards. The EU sets a common framework, so Member States must include certain aspects in the calculation such as heating, insulation, air conditioning, ventilation, solar systems, etc.	
Are there specific rules for historic theatres?	YES EU countries can exempt buildings because of their special architectural or historical merit (incl. theatres)	Not applicable for new buildings
Do I need to create infrastructures for solar energy?	YES as of 2028: renovated buildings with a useful floor area > 400m ²	YES as of 2027: public buildings with a useful floor area > 250 m ²
Do I need to create infrastructures for sustainable mobility (charging points)?	YES renovated buildings with at least more than five car parking spaces must include charging points	YES different rules and deadlines according to the number of parking spaces / nature of the property
Do I need an energy performance certificate for my building/cultural space?	YES if venue is renovated or newly sold/ rented out. Also if venue is owned/ occupied by public bodies	YES
Do I need to display an energy performance certificate in my building/ cultural space?	YES if building has a useful floor area >500 m ² . Smaller buildings if occupied by public bodies & frequently visited by the public	YES if building has a useful floor area > 500 m ² . Smaller buildings if occupied by public bodies & frequently visited by the public



Remember

Your government might have stricter rules or deadlines regarding improvements of the energy performance of buildings compared to what the EU is proposing. So, best to double-check relevant questions with your authorities.

Heating in buildings

At the end of 2022 European institutions and Member States agreed to introduce – as of 2027 – a carbon price on buildings and road transport fuels. This is done through the European Emissions Trading Scheme (EU ETS).

The new carbon price will apply to petrol, diesel, and heating fuels such as natural gas. Why? Because their emissions have continued to rise over the last years. A price ceiling of €45 per tonne of carbon emitted will be applied by Member States until 2030.



... and what about theatres, concert halls and other venues?

For live performance organisations, the introduction of a carbon price means a new tax on the heating of their buildings – be it a publicly-run or private institution. As theatres, concert halls and opera houses have huge surfaces to heat, the tax will have an impact on their overall budget and the usage of heating. Office heating is also included in the scheme.



Tip for micro-enterprises in the live performance sector

Through a dedicated Social Climate Fund, part of the revenues from the auctioning under the EU ETS will be used to support vulnerable households and micro-enterprises.

The fund will amount to €87 billion and will be disbursed as of 2026, one year before the new carbon price starts applying. It will be financed by the revenues generated by the ETS2, with 25% of the funding coming from EU countries.

Stage lighting

As described in the previous chapter on the production of a performance, the Regulation for ecodesign requirements for light sources and separate control gears is strongly impacting stage lighting and light networks used for performances. It entered into force in September 2021 and was preceded by discussions about suitable exemptions for the live performance sector, allowing an appropriate transition of lighting equipment to LED lamps in the coming years while still using intact stage lighting as long as possible and in this way reducing waste.

The technical exemptions for light sources used in theatre and concert venues include most of the lamps. Some older models of fluorescent luminaires must be withdrawn from the market by 2023. As the regulation will be reviewed in the future, other older models might be withdrawn, too.



Good to Know

Stage lighting exceeds energy efficiency requirements set by the European Commission; however, their climate impact is very limited due to the short time of use: it only counts for 5% of the overall energy consumption of a theatre.



Tip for theatres, venues, and festivals

If your organisation assesses whether to replace stage lighting and adapt it to LED lamps, you might want to try to get funding through the Recovery and Resilience Plan⁵ in your country. The EU is allocating funds for these national plans which were set up in the context of the Covid-19 crisis to relieve the economy. Member States agreed to secure 2% of the budget of recovery plans to Culture. In addition, with these financial aid packages the European Commission wants to green the European economy and make it more sustainable.

In this context, we like to highlight the following example: through the national Recovery and Resilience Plan, Austrian theatres receive funding for the acquisition of stage lights, amounting to 50-75% of the investment costs.

5. More information on the recovery and resilience plans of EU countries in the chapter “Secure your funding”.



Remember

Saving energy and precious resources of our planet is high on the EU's agenda.

The EU puts great emphasis on the renovation of buildings and wants to ensure that newly built houses, offices and other public and private spaces must follow stricter rules on their energy performance. National governments can exclude historic theatres from those rules.

In the future, carbon pricing will impact venues' heating bills in the live performance sector.

Ecodesign requirements remain crucial for stage lighting, as new rules might be introduced in the coming years.

Moving on
to the key question:
**Is mobility in tune
with sustainability
standards?**

Touring and travelling audiences: Towards sustainable dissemination and mobility schemes

When discussing sustainability, an issue that immediately comes to mind is how to reduce travelling. Thus, activities that involve travelling in our sector – of performing arts professionals, the audience or suppliers delivering equipment – are mostly pointed out in the debate about sustainable productions. And for a good reason: audience travel is one of the biggest contributors to the overall carbon emissions of an event and touring activities increase the CO² footprint of a live performance organisation.

However, the shift to more sustainable mobility schemes is challenging. Let's have a look how the European Commission is tackling this topic in the context of the EU Green Deal.

Transport (including road, aviation, maritime and rail) roughly creates a quarter of the European greenhouse gas emissions. For that reason, the transport sector is one of the priorities within the EU Green Deal. Transport-related greenhouse gas emissions should be cut by 90% (compared to 1990 levels) – this is the target for 2050.

The EU has numerous programmes and initiatives in place to support transport becoming greener and reaching targets. Examples already exist such as electric shuttles and cars, or buses using natural gas, whilst the aviation sector is already experimenting on greener flights, using sustainable aviation fuels.



... and what about the live performance sector?

The live performance sector is not part of the transport sector – it is not working, for instance, on the energy performance or the emission standards of vehicles, it doesn't do research about alternative fuels. But: the sector can play its part in adapting its patterns or reducing emissions resulting from mobility – in other words: from touring and, not to forget, from travelling audiences. Suppliers delivering products to live performance organisations also have an impact.

This chapter will underline how the live performance sector can consider measures on transport and mobility set out in the Green Deal as well as the EU's Sustainable and Smart Mobility Strategy and in this way contribute to the objective to lower CO² emissions.



The EU's vision: Mobility still matters

In the EU Green Deal and related initiatives, the European Commission doesn't suggest ways to reduce mobility as such. On the contrary: for the European Commission, mobility is a precondition for economic and social life. The principle of free movement of people and goods is one of the fundamental pillars of the European Union and the internal market. In its vision for a sustainable and smart mobility strategy, the Commission points out: "*Travelling in the EU has led to greater cohesion and a strengthened European identity.*"⁶

Thus, instead of reducing mobility, the aim is to make the transport sector greener and find more sustainable modes of moving and travelling.

Concretely, carbon neutral options to travel should be found. One of the European Commission's actions: supporting the development of the railway network, also cross-border. In this way, by 2030, travels by train under 500 km should become carbon neutral. We should also see twice as many high-speed trains as today. The Commission is also working on zero-emission solutions on the road: at least 30 million zero-emission vehicles should drive on European roads by 2030. On the agenda for the aviation sector: renewable and low-carbon fuels.

However, today, our society is not yet travelling in a carbon neutral way – so in the meantime other solutions, including the reduction of the CO² footprint, are much needed to cut harmful emissions for our planet. What are our options?

Creating new mobility patterns

If we need to travel and at the same time reduce emissions which have a negative impact on the planet, our society must shift towards more sustainable transport modes. This is one pillar of the European Commission's action in its mobility strategy: more passengers should travel by rail and commute by public transport; people should use more active transport modes, such as cycling and walking.

One focus of the EU in this context is urban mobility. The Commission works with large and medium-sized cities, so that as many of them as possible put in place their own sustainable urban mobility plans by 2030. By that date, the Commission wants to have at least 100 climate-neutral cities in Europe.

6. Communication on a sustainable and smart mobility strategy (COM(2020) 789 final), point 1.1, p.1



Good to Know

In several European countries, theatres, concert halls and festivals cooperate with public transport providers to increase alternative ways of travelling of audience travel. For instance, the ticket of the event might already include the public transport ticket, or the audience can get discounts on tickets for buses, trams or trains. Sometimes, venues rent extra coaches to carry audiences from outside the city to an event and back home.

The transformation of mobility: is ‘going digital’ a solution?

In recent years, digital solutions came up to help society reduce travelling and lower their CO² footprint. Reinforced by the Covid-19 pandemic, teleworking and video-conferencing, but also online live events became part of the ‘new normal’.

Yet, can the digital transformation of society reduce greenhouse gas emissions and contribute to a sustainable way of living? What about the negative environmental impact of the digital shift: think of the use of energy, water, land and resources such as rare metals, just to name a few aspects. What about our ICT consumption and production – is it responsible and sustainable?

It's a complex topic. In short: opinions and research differ in their evaluations and assessments of how digital transformation impacts the environment – in positive and negative ways. Measuring the impact of digital technologies remains difficult and there is no European or international standard method for assessing the impact of the use of digital products and means.



... and what about the live performance sector?

Leaving aside the difficulty to clarify the environmental impact of digital products and technologies as a whole and coming back to the topics of touring, audience travel and online streaming, it has been acknowledged by renown university research centres and think tanks that employing digital devices for communication or the dissemination of (artistic) content reduces the use of transport means which today are still highly energy-consuming. All in all, digital means can be considered to reduce an organisation's CO² footprint.



Now it's your turn: Have you thought about...

- **Slow mobility patterns:** change from one-off travels to another country, to tours with consecutive performances in a city, region or country.
- **Cooperations with other live performance organisations:** reach out to other event organisers for having a tour of consecutive days to reduce the travelling of artists, increase efficiency and reduce costs.
- **Changing transport means:** consider using the train instead of the plane or trucks for certain touring, promotion, or other activities.
- **Cooperations with transport operators:** discuss special or adapted schemes to offer audiences new ways of travelling to a venue or a live event.
- **The scope of your audience:** consider re-evaluating where audiences come from and whether they can reach the venue by public transport or other facilities.
- **Inspection:** How can my activities and my organisation actively contribute to reducing waste – be it from the production process or from audiences enjoying an outdoor event?
- **New ways of working:** for example on artistic projects, production meetings, undertaking digital rehearsals, online live streaming, etc.
- **Online meetings:** Replacing in-person meetings by digital exchanges and in this way travelling less (with polluting transport modes).



Remember

The aim of the EU is to support and create alternative and 'cleaner' ways of travel. By 2050, innovative technologies should have contributed to drastically cutting greenhouse gas emissions in the transport sector by 90%.

For the time being, changing mobility patterns of the audience and performing art professionals and at the same time shifting to the online world for certain activities can help to reduce the carbon footprint of the live performance sector. Thinking out-of-the-box is needed to find new ways of cooperating, and together with touring schemes and motivating audiences to change mobility patterns.

Enough theory?
Then take a pencil
to draft
your green project
after reading
the last chapter

Securing funding:

What to keep in mind when drafting your green strategy

As we have seen in the previous chapters, greening materials and products are becoming increasingly important for live performance organisations. But not only that: sustainability principles are also discussed when setting up services, concretely: theatre plays, festivals, concerts, dance performances and other live events. One issue here is the mobility of performing arts professionals and the audiences.

Another field in which sustainability principles are becoming more and more important is the funding of – or investment into – an artistic project or a live performance organisation. By now, ‘sustainability’ has become a selection criterion in the frame of various EU projects, and the EU and banks are thinking about green loans and sustainable investment criteria.



Sustainability principles for EU projects

A 100% sustainable approach is not (yet) mandatory to be eligible as an applicant for an EU-project. However, for example in the Creative Europe funding programme, you can gain extra points and get priority over other project proposals when considering an environmentally friendly approach and actions.

The Creative Europe funding programme⁷ encourages cultural organisations to “co-create, adopt and disseminate more environment-friendly practices” and to “raise awareness on sustainable development through their cultural activities”.

7. [Creative Europe funding programme cultural strand](#)

Sustainability requirements for “green loans” and the EU taxonomy

For banks, it gets increasingly important to green their portfolio and introduce sustainability criteria.

And as the European Commission has the aim to green the economy, it has created a sustainable finance framework and a classification system of economic activities (a so-called ‘taxonomy’) which substantially contribute to the EU’s environmental objectives.



... and what about the live performance organisations?

Good news: the cultural and entertainment sector is part of this EU taxonomy scheme!

The Commission points out that:

“arts, entertainment and recreational activities [...] provide essential services and solutions towards increasing collective resilience of the whole society and they can increase climate literacy and awareness.”⁸

In this way, they substantially contribute to the Green Deal objectives.

This means: a loan or credit for a live performance organisation can count as a “green investment”. In this case, banks will seek to get information on the kind of green efforts that will be undertaken with the lent money. Think for example of a production or a creation that plays a role in increasing the awareness of the audience on climate issues or a festival that solely uses eco-friendly materials, chooses low carbon footprint food, and organises alternative transport schemes for the audience – and in this way sets an example for society.



Tips for live performance organisations seeking green loans

- Ask your bank to label the financial support for your organisation as “sustainable” (pointing at the EU taxonomy)
- Which actions in your activities – artistic and non-artistic ones – are sustainable and can be highlighted for banks and other funders?
- Which actions would you consider contributing to climate literacy and awareness of audiences?

8. EU Taxonomy Climate Delegated Act ([Commission Delegated Regulation \(EU\) 2021/2139](#)), recital (44)

The New European Bauhaus initiative

The New European Bauhaus (NEB) is a Commission initiative to translate the European Green Deal into tangible and concrete projects on the ground, throughout all EU countries. Its aim is to bring a cultural and creative dimension to the Green Deal.

The NEB is about re-thinking the way we live together and to find innovative, aesthetic, and sustainable solutions for our living spaces – buildings and public spaces – bringing together creative expressions and new technologies.

Calls for proposals for projects are integrated into various existing EU programmes: Horizon Europe, LIFE programme, the European Regional Development Fund and the Single Market programme.

Other programmes participate without a dedicated budget but include the NEB priorities in their calls, for example the Creative Europe and Erasmus+ funding schemes.

Core values of all NEB projects are sustainability, aesthetics and inclusion.

The focus of the New European Bauhaus lies in the creation of new lifestyles and living spaces through architecture, design and urban planning and culture and the arts have their place in this transdisciplinary initiative.

In the description of the thematic axes, the Commission points out the value of cultural events:

“Cultural assets (heritage, arts, local craft, know how, etc.), natural assets (landscapes, natural resources, etc.) as well as social assets (social economy enterprises, local organisations and associations etc.) make a place unique. Cultural life, arts events, concerts are opportunities for connection and social interaction, the binding element that creates a sense of belonging.”⁹



Now it's your turn: Have you thought about...

- **Partnerships:** Your organisation might become a partner in a specific NEB project
- **Alternative dissemination channels:** Through NEB projects, your organisation could find new ways of dissemination – not showing a performance in its usual environment/venue but resetting it in a different context and a different location
- **Urban strategies:** Your organisation can connect to local and urban communities, or to citizens' initiatives being part of a NEB project and as such create a long-lasting effect.

9. Commission Communication on the New European Bauhaus, [COM\(2021\) 573 final](#), p.8



Good to Know

In autumn 2021, the Commission published an online interactive tool and a guide on EU funding for culture, called CulturEU¹⁰ covering all existing EU funds that Member States and the sector can use, including those outside the Creative Europe programme – in total 20 other funding schemes. For instance, the NEB, Horizon Europe, the Single Market Programme and the Just Transition Fund are included in the guide, but also programmes one wouldn't necessarily think of for the live performance sector, such as the European Maritime, Fisheries and Aquaculture Fund. It might be interesting to apply for EU programmes which have a higher co-financing rate than the Creative Europe programme and/or a better success rate of applicants.

Finding funding at national level

As a response to the Covid-19 crisis, the European Commission set up the Recovery and Resilience Facility (RRF) to bring the European economy back on track. At the same time, the RRF helps to implement the European Green Deal in the member states, giving priority to green and digital transformation.

In total, more than € 7 billion will be made available throughout the EU with loans and grants. Alongside digital transformation, the green transition is one of the pillars of the programme. It helps the EU achieve its target of climate neutrality by 2050.



... and what about the live performance sector?

Considering the impact of Covid-19 on the cultural sectors, the European Parliament called on national governments to earmark at least 2% of their funding in their national recovery and resilience plan to culture.

Do all national governments follow this call? This is difficult to assess – as some of the support comes from general budgets on (un)employment or business support.

Some concrete examples of fields in which the live performance sector could receive funding under the RRF:

- Financing direct costs of your organization
- Audience development
- Digitalisation of your business
- Internationalisation of your activity
- Developing creative, technical and management skills
- Product, service, and infrastructure development

More information can be found in the CulturEU Funding Guide.

You can see your country's plan and check out whether funding opportunities for the live performance sector are part of the initiatives.¹¹

Live performance organisations can also access funds available to all sectors, especially funds for SMEs or targeted support on greening the economy.



Remember

When applying for European-funded projects, sustainability requirements become increasingly important. For instance, the Commission added horizontal requirements to the Creative Europe programme.

Have a look at European funding programmes other than the Creative Europe programme and start drafting different kind of projects.

Thinking about new ways of dissemination and cooperation can help to get involved in the New European Bauhaus Initiative – the focus lies on buildings and public spaces, but it is live performance that fills the space with creative expressions!

When thinking about getting a loan, keep in mind that the cultural sector is seen as solution provider: live performances stimulate relevant debates in society and can increase climate literacy and awareness. So, for a bank, a loan given to a live performance organisation can be labelled as “green investment”.

11. See [The Recovery and Resilience Facility](#). The summaries of national plans lead to the country's website with detailed information about projects and contact details of your government.

Summary

This booklet should have guided you through the jungle of the EU Green Deal – shedding light on initiatives relevant to your daily work.

Keep your eyes and ears open: all the initiatives that haven't yet been implemented in EU member states will be put into action by your national, regional or local government in the coming years.

Apart from passing on knowledge about the EU's ideas on how to steer the transition to a sustainable economy and society, we hope that this booklet has sparked interest in greening productions and live performances and provided you with some starting points when thinking about how to set up a “sustainable performance”, how to make a production more environmentally friendly, or concretely what to take into account when renovating a building or taking stock of technical material used on stage.

The booklet has also investigated funding opportunities for the live performance sector at different levels: the European and the national level. Make sure you get into a conversation with political leaders and decision-makers in your country to seize some of these opportunities and secure financial support.

The live performance sector has been recognized by the EU as being one of the driving forces to stimulate societal debates and shift our society to a sustainable way of living. This gives an idea of how important the day-to-day work of live performance organisations and performing arts professionals is. Thus, as best we can:

Let's move towards a sustainable path and green productions, events, and venues – and make it a greener world!

Green is a process not a status.
We need to think of 'green' as a verb,
not as an adjective.

Daniel Goleman

List of relevant Commission's initiatives mentioned in the booklet

The basics of EU Climate Law and the EU Green Deal

- Communication on the European Green Deal
- European Climate Law (Regulation (EU) 2021/1119)
- EU Emission Trading System (EU ETS)
- Social Climate Fund
- Green Deal Investment Plan
- InvestEU Guarantee
- Just Transition Mechanism
- 2030 Climate and Energy Framework
- Fit for 55 package
- Effort Sharing Regulation
- Energy Union Governance Regulation

The production of a performance: Thinking circular

- The Circular Economy Action Plan
- Initiative on Green Claims
- Environmental footprint of products and organisations (EFPO)
- EU Strategy for Sustainable and Circular Textiles
- Ecodesign for Sustainable Products Regulation
- Regulation for ecodesign requirements for light sources and separate control gears
- Directive on the restriction of hazardous substances in electrical and electronic equipment (RoHS)
- Waste Framework Directive
- Green Public Procurement (GPP)
- Digital Product Passport
- Recommendation on the use of environmental footprint methods
- Revision of Directive on packaging and packaging waste

Buildings and stages: Saving energy

- Renovation Wave Strategy
- Directive on the energy performance of buildings (EPBD)
- European Emissions Trading System (EU ETS)
- Social Climate Fund
- European Emissions Trading System 2 (ETS2)
- Regulation for ecodesign requirements for light sources and separate control gears
- Recovery and Resilience Facility
- National recovery and resilience plans

Touring and travelling audiences: Towards sustainable dissemination and mobility schemes

- EU sustainable and smart mobility strategy
- Communication on Urban mobility: Together towards competitive and resource-efficient urban mobility (COM/2013/0913 final)
- National recovery and resilience plans

Securing funding: What to keep in mind when drafting your green strategy

- Creative Europe funding programme
- EU Taxonomy Climate Delegated Act
- Communication on the New European Bauhaus
- Recovery and Resilience Facility

Useful links

Commission website on the [EU Green Deal](#)

Commission website on the European Climate Pact:

https://climate-pact.europa.eu/index_en

Commission website on the circular economy action plan:

https://environment.ec.europa.eu/strategy/circular-economy-action-plan_en

Concrete measures of the circular economy action plan in the annex of the Communication:

https://eur-lex.europa.eu/resource.html?uri=cellar:9903b325-6388-11ea-b735-01aa75ed71a1.0017.02/DOC_2&format=PDF

Delivering the EU Green Deal – Factsheets on key initiatives:

https://commission.europa.eu/publications/delivering-european-green-deal_en

European Parliament website on climate change:

<https://www.europarl.europa.eu/news/en/headlines/priorities/climate-change>

European Climate Foundation - The Green Deal:

<https://europeanclimate.org/the-european-green-deal/>

CulturEU Funding Guide: <https://culture.ec.europa.eu/funding/cultureu-funding-guide>

National recovery plans under the Recovery and Resilience Facility:

https://commission.europa.eu/business-economy-euro/economic-recovery/recovery-and-resilience-facility_en.

The summaries of national plans lead to the country's website with detailed information about projects and contact details of your government.

Report: CAN Europe (2022) "Climate Laws in Europe. Essential for achieving climate neutrality":

<https://www.germanwatch.org/sites/default/files/climate-laws-briefing-eng.pdf>

Organisations and tools helping and inspiring the cultural sector to work in a sustainable way:

Creative Carbon Scotland: <https://www.creativecarbonscotland.com/>

Julie's Bicycle: <https://juliesbicycle.com/>

The Green Theatre Book: <https://theatregreenbook.com/>

Glossary

EU - The European Union (EU) is a political and economic union of 27 member states.

The European Commission - The European Commission is the executive of the European Union, headed by a President. It has 27 members of the Commission, known as “Commissioners”, each responsible for a different policy area and is divided into departments, the so-called “Directorates-General” (DG). Around 32,000 European civil servants work in the administration of the Commission.

Member States - All 27 countries that are signatories to the founding treaties of the union and thereby share the privileges and obligations of membership. They have agreed by the treaties to share their own sovereignty through the institutions of the European Union in some, but not all, aspects of government. Member states are Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, and Sweden.

Types of legislation (regulation, directive, recommendations, etc.):

https://european-union.europa.eu/institutions-law-budget/law/types-legislation_en

European Festivals Association

The European Festivals Association (EFA) is a community dedicated to the arts, the artists and the audiences. EFA's main role in the permanently developing world of digitisation and globalisation is to connect festival makers so to inform, inspire and enrich the festival landscape. In this perspective, EFA is a festivals' service, knowledge and training provider; the oldest cultural network of European festivals set up in 1952! It was established to bridge the distance between organisations and all kinds of stakeholders and to create connections internationally. All this in function of the enrichment of a festival's own artistic offer and its organisational opportunities.

EFA is becoming a "We" story, linking people and organisations active in the arts management field. The EFA community including at its core its members as well as The Festival Academy Alumni, EFFE Labels and more take the joint responsibility to offer arts to audiences. It is a story that is reaching beyond Europe as it strives to consolidate interaction between continents, countries and cultures so that there can be mutual inspiration, influence and confrontation.

EFA guides the discourse on the value of arts festivals. A sector that is so unique and that shares a myriad of concerns on intellectual, artistic, material and organisational level deserves a strong umbrella organisation that supports local initiatives and gives arts festivals a unified voice.

The European Festivals Association is a trusted alliance of festival makers including:

- 100 EFA members; strong and long standing festivals and national associations of festivals coming from different countries in Europe and beyond,
- An ever growing group of 3000 festivals in 45 countries registered on the FestivalFinder.eu website,
- 1000 alumni of The Festival Academy, EFA's global peer to peer learning and capacity sharing programmes for young festival managers,
- 60 cities contributing and participating in the Festival Cities Initiative.

EFA joined PEARLE* in 2005.

Pearle*

Live Performance Europe

Pearle*-Live Performance Europe is the European federation representing through its members and associations some 10 000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, concert halls, venues and other organisations within the performing arts and music sector across Europe.

Pearle*-Live Performance Europe acts as a forum for exchanging information of relevance to members, for sharing experiences in cultural management and technical skills, for supporting and assisting the formation of employers' associations . . . , in addition to serving as the body to make representations to the European Commission and any other authorities whose deliberations may affect the work of the Performing Arts in Europe.

The Performing Arts Employers Associations League Europe, or Pearle* is an international not-for-profit organisation in compliance with Belgian law.

The aim of this non-profit making international non-governmental organisation is the establishing of a stable environment by supporting sustainability and promotion of the Performing Arts across Europe.

Its objects are as follows:

- the exchange of information, experiences and ideas of common interest to members working in the Performing Arts sector
- the obtaining of information concerning all European issues relating to members' interests
- facilitating collective decisions in areas of common interest
- expressing Pearle*'s views in discussions with bodies whose activities are relevant to Pearle*
- lobbying in accordance with collective decisions reached by the members' representatives to EU and other authorities
- carrying out all activities connected with the above mentioned activities.

The Ultimate Cookbook for Cultural Managers

A substantial part of the activity of contemporary artists, festivals, venues, touring and production companies, in the live music and performing arts encompasses cross-border cultural cooperation.

Too often when working together on an international artistic programme, unexpected problems arise based on misunderstandings or wrong assumptions about European legislation and bureaucratic procedures needed for this international cooperation to be the best collaboration it can be.

Drawing from observations on the challenges faced by the sector, and in particular from lessons learned after the Covid- 19 crisis, four main areas were identified to be further worked on: sustainability, digital, resilience, mobility.

During the pandemic two sets of factors changed dramatically: there is a demand to be even more flexible & diverse in the range of skills required to traverse new ways of creating, producing & working and new possibilities & opportunities were revealed which still need to be embraced as part of the new 'normal'. Not only did performing arts professionals strive to learn new technical skills, many related to the digital environment, but they also continued to critically think about long-term impact issues such as greener practices, risk & crisis management, interpersonal & entrepreneurial skills, management & employability skills. There is the need to change one's practices towards a more sustainable modus operandi which reduces the impact of a global crisis when it hits.

This second series of 'the Ultimate Cookbook for the cultural manager' is initiated under the EFA Revealing the Alliance project (2022-2024), and complements the series of booklets designed under the EFA RISE projects (2014-2017 and 2018-2021) on the following topics:

- Visas Update (March 2020)
- Social security Update (March 2021)
- Taxation Update (March 2021)
- Copyright Update (March 2021)
- Value added tax Update (March 2021)

Referred to among ourselves, by way of an inside joke, as the Ultimate Cookbook for Cultural Managers, the booklets aim to explain in an easy to understand and to read way what one should know and remember of each specific theme, in other words, what are the ingredients and how to cook the recipe by providing some tips.

EFA /PEARLE* partnership in the context of the EFA RISE and EFA RISE 2 projects and REVEALING THE ALLIANCE project.

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