

# GEF-8 REQUEST FOR CEO CHILD ENDORSEMENT/APPROVAL

## TABLE OF CONTENTS

<b>GENERAL CHILD PROJECT INFORMATION .....</b>	<b>3</b>
Project Summary .....	3
Child Project Description Overview .....	4
<b>CHILD PROJECT OUTLINE .....</b>	<b>7</b>
<b>A. PROJECT RATIONALE .....</b>	<b>7</b>
<b>B. CHILD PROJECT DESCRIPTION .....</b>	<b>19</b>
Institutional Arrangement and Coordination with Ongoing Initiatives and Project.....	31
Table On Core Indicators .....	34
<b>Core Indicators .....</b>	<b>34</b>
Key Risks .....	38
<b>C. ALIGNMENT WITH GEF-8 PROGRAMMING STRATEGIES AND COUNTRY/REGIONAL PRIORITIES .....</b>	<b>40</b>
<b>D. POLICY REQUIREMENTS .....</b>	<b>43</b>
Gender Equality and Women’s Empowerment:.....	43
Stakeholder Engagement .....	43
Private Sector .....	44
Environmental and Social Safeguards .....	44
<b>E. OTHER REQUIREMENTS .....</b>	<b>44</b>
Knowledge management .....	44
Socio-economic Benefits .....	44
<b>ANNEX A: FINANCING TABLES .....</b>	<b>45</b>
GEF Financing Table .....	45
Project Preparation Grant (PPG) .....	45
Sources of Funds for Country Star Allocation.....	46
Focal Area Elements .....	46
Confirmed Co-financing for the project, by name and type.....	46
<b>ANNEX B: ENDORSEMENT .....</b>	<b>47</b>
Record of Endorsement of GEF Operational Focal Point (s) on Behalf of the Government(s):.....	47
<b>ANNEX C: PROJECT RESULTS FRAMEWORK.....</b>	<b>47</b>
<b>ANNEX D: STATUS OF UTILIZATION OF PROJECT PREPARATION GRANT (PPG) .....</b>	<b>56</b>
<b>ANNEX E: PROJECT MAP AND COORDINATES .....</b>	<b>57</b>
<b>ANNEX F: ENVIRONMENTAL AND SOCIAL SAFEGUARDS DOCUMENTS INCLUDING RATING.....</b>	<b>58</b>
<b>ANNEX G: BUDGET TABLE.....</b>	<b>58</b>
<b>ANNEX I: RESPONSES TO PROJECT REVIEWS .....</b>	<b>60</b>

## General Child Project Information

Child Project Title

Elimination of Hazardous chemicals from Supply Chains Integrated Programme in Trinidad and Tobago

Region	Trinidad and Tobago	GEF Project ID	11176
Country(ies)	Trinidad and Tobago	Type of Project	FSP
GEF Agency(ies)	UNEP	GEF Agency Project ID	
Project Executing Entity(s)	Basel Convention Regional Centre - Caribbean	Project Executing Type	Others
GEF Focal Area (s)	Multi Focal Area	Submission Date	6/26/2024
Type of Trust Fund	GET	Project Duration (Months)	72
GEF Project Grant: (a)	2,652,294.00	Agency Fee(s) Grant: (b)	238,706.00
PPG Amount: (c)	100,000.00	PPG Agency Fee(s): (d)	9,000.00
Total GEF Financing: (a+b+c+d)	3000000	Total Co-financing	1,670,774.54

Project Sector (CCM Only)

Mixed & Others

Rio Markers

Climate Change Mitigation	Climate Change Adaptation	Biodiversity	Land Degradation
Significant Objective 1	No Contribution 0	No Contribution 0	No Contribution 0

### Project Summary

Provide a brief summary description of the project, to offer a snapshot of what is being proposed. The summary should include: (i) what is the problem and issues to be addressed? ii) as a child project under a program, explain how the description fits in the broader context of the specific program; (iii) what are the project objectives, and if the project is intended to be transformative,

how will this be achieved? and (iv) what are the GEBs and/or adaptation benefits, and other key expected results. (max. 250 words, approximately 1/2 page)

The “Elimination of Hazardous Chemicals from Supply Chains Integrated Programme in Trinidad and Tobago” child project (from here on referred to as the “Trinidad child project”) is one of the eight child projects of the GEF 8 Integrated Programme (IP) 11 “Eliminating hazardous chemicals from supply chains”. The objective of the IP is to promote transformational change in the fashion and construction sectors by replacing resource-intensive processes and materials with sustainable approaches and alternatives and creating and strengthening circular and transparent supply chains.

The annual Carnival celebrations in Trinidad and Tobago, known as the “Greatest Show on Earth” provides significant economic benefits to the nation’s economy and is known for its vibrant display of culture in the form of elaborate costumes, music and revelry. Carnival is closely linked to fashion as both sectors are an expression of creativity, and cultural identity. Carnival mas and mainstream fashion tend to influence each other as designers innovatively incorporate elements of current fashion trends into their designs. This may include the choice of materials, vibrant colour pallets, and beaded and feathered accessories worn in mainstream fashion or utilized in a costume. However, Carnival and similar celebrations the world over can contribute to harmful impacts to human health and the environment given the use of materials such as feathers, plastic beads and sequins, and metal wire frames that may be treated and/or contain harmful chemicals such as persistent organic pollutants (POPs), and heavy metals. Carnivals around the globe that Trinidad and Tobago influences directly through its diaspora and networks include Notting Hill, Toronto, Miami, Jamacia, Barbados, and Grenada, and the project will scale the lessons and practices to those countries and beyond.

The project seeks to identify and eliminate hazardous chemicals from this significant supply chain by providing opportunity for change in production and use of alternative sustainable materials. The project will reduce over 1,000 tonnes of Polybrominated Diphenyl Ethers (PBDE)-contaminated materials imported for costumes, while reducing 134,000 tonnes of greenhouse gas (GHG) emissions from the global transport of carnival costumes. This will be achieved through the project activities which map to the value chain stages of the global IP Theory of Change including (i) circular business models within the Carnival Industry including collection and reuse of over 10,000 costumes via Reverse Supply Chain Scheme (RSC) and sustainable financing mechanism (ii) improving sourcing, procuring and use of sustainable materials for costume design through a code of practice among designers, and (iii) enhancing the knowledge and practices of consumers through public awareness strategies, tools, a sustainable design competition and engaging carnivals across the globe to scale up the project tools and solutions. Solutions include piloting innovative solutions, policy and financial incentives, and building a national and global partnership to develop and sustain the above.

## Child Project Description Overview

### Project Objective

Influence a shift in the Carnival Fashion Design Sector to promote the use of locally sourced, sustainable materials and pollution-free approaches

## Project Components

### 1. Design & Business Models

Component Type	Trust Fund
Technical Assistance	GET
GEF Project Financing (\$)	Co-financing (\$)
775,824.00	183,581.84

Outcome:

1. Carnival designers increase sustainable design principles/ approaches in costume design.

Output:

1.1. A network is established to promote circular business models through Trinidad and Tobago's Carnival industry.  
 1.2. A Reverse Supply Chain Scheme (RSC) is designed and demonstrated in Trinidad and Tobago's Carnival Industry.  
 1.3 A sustainability reporting framework is developed for the [msocom 1](#) [msocom 2](#) [msocom 3](#) [msocom 4](#) carnival costumes.

### 2. Materials and Cleaner Production

Component Type	Trust Fund
Technical Assistance	GET
GEF Project Financing (\$)	Co-financing (\$)
410,000.00	202,430.55

Outcome:

2. Sustainable sourcing of materials used in Carnival costumes is enhanced to reduce the import of products containing chemicals.

Output:

2.1. Code of practice developed and disseminated to designers.  
 2.2: Training programme delivered on sustainable procurement in the Carnival sector [msocom 1](#) [msocom 2](#)

### 3. Sustainable Consumption

Component Type	Trust Fund
Technical Assistance	GET
GEF Project Financing (\$)	Co-financing (\$)

860,176.00

177,346.54

Outcome:

3. Secondary markets identified for sustainable and alternative materials that are used in Carnival design and local fashion events

Output:

- 3.1. Opportunities for use of materials from secondary markets in the design and manufacture of Carnival costumes are assessed and partnerships are forged for the trade of sustainable materials.
- 3.2. A financing mechanism and incentive for sustainable Carnival costume is designed and demonstrated.
- 3.3. Capacity of women entrepreneurs and the Carnival Fashion Sector is increased

#### 4. Knowledge Management

Component Type	Trust Fund
Technical Assistance	GET
GEF Project Financing (\$)	Co-financing (\$)
380,000.00	177,022.00

Outcome:

4. Knowledge generated by the project is disseminated to other regions with Carnival events.

Output:

- 4.1 National Public and Awareness Raising Campaign is developed and implemented
- 4.2 Code of practice for sourcing alternative materials adopted by other festivals globally.

#### M&E

Component Type	Trust Fund
Technical Assistance	GET
GEF Project Financing (\$)	Co-financing (\$)
100,000.00	140,000.00

Outcome:

Accountability and adaptive management is ensured to track and maximize project results

Output:

Status of project execution monitored regularly through quarterly financial reports and annual progress reports and adaptive management applied when necessary.

Project undergoes a Midterm review and Terminal Evaluation at completion

## Component Balances

Project Components	GEF Project Financing (\$)	Co-financing (\$)
1. Design & Business Models	775,824.00	183,581.84
2. Materials and Cleaner Production	410,000.00	202,430.55
3. Sustainable Consumption	860,176.00	177,346.54
4. Knowledge Management	380,000.00	177,022.00
M&E	100,000.00	140,000.00
<b>Subtotal</b>	<b>2,526,000.00</b>	<b>880,380.93</b>
Project Management Cost	126,294.00	790,393.61
<b>Total Project Cost (\$)</b>	<b>2,652,294.00</b>	<b>1,670,774.54</b>

Please provide Justification

## CHILD PROJECT OUTLINE

### A. PROJECT RATIONALE

Describe the current situation: the global environmental problems and/or climate vulnerabilities that the project will address, the key elements of the system, and underlying drivers of environmental change in the project context, such as population growth, economic development, climate change, sociocultural and political factors, including conflicts, or technological changes. Since this is a child project under a program, please include an explanation of how the context fits within the specific program agenda. Describe the objective of the project, and the justification for it. (Approximately 3-5 pages) see guidance here

### Changes from the PFD

Following PFD approval, and as a result of Executing Agency and stakeholder consultations during the PPG phase, the number of project components was revised. Originally proposed Component 2: Innovative materials and Component 3: Cleaner production were merged into the updated Component 2 Materials and Cleaner Production. Equally, activities originally pertaining to Component 5: Post use 9Rs, were merged into the updated Component 3 Sustainable consumption. These changes ensured a clear distinction between components, avoiding any overlap.

### Global Environmental Problems

The production of POPs, mercury and other global contaminants and the generation of their waste can be seen as a consequence of economic activity<sup>[1]</sup>, as the literature shows that a major contributor to waste production is human consumption. Increased economic growth continues to burden the natural environment due to over-consumption, with producer/consumer relationships placing pressure on the natural environment<sup>[2]</sup>. This high level of consumerism impacts the supply chain systems across different industries; specifically, entities or individuals responsible for the flow of services or products from source to consumer<sup>[3]</sup>. For example, the fashion industry has a significant negative impact on the environment, with 2-

8% of all carbon emissions being generated from this industry alone[4]. Additionally, the sector consumes 215 trillion litres of water per year[5], and is responsible for 9% of annual microplastic losses to the oceans[6].

While the environmental impact of the traditional fashion industry through the manufacture and disposal as well as overproduction of clothing is recognized, an even more niche category of fashion for consideration is that of Carnival costumes. As opposed to traditional textiles which make everyday clothing, Carnival costumes are made from unconventional materials such as feathers, beads, and metal wire frames that are used predominantly once a year, during the Carnival season[7]. While the exact material composition may vary based on the design and size of the costume, larger carnival costume displays can contain plastics such as Polyvinyl Chloride (PVC), Wire, Stainless Steel Sheets, Styrofoam and fiberglass in addition to conventional fabrics[8]. With the carnival industry being one of the largest contributors to the creative economy in Trinidad and Tobago, this industry alone produces a significant amount of waste, with 3402 kg produced from the 52 different types of materials used to create the costumes in the Trinidad and Tobago two-day festival alone[9]. These issues extend beyond the Caribbean region, with the diaspora being responsible for approximately 75 Carnivals across the United States of America, Canada, and Europe[10] thereby scaling up these negative impacts of the industry. With these global increases in waste production, particularly in unique supply chains such as that of the Carnival industry, the linear clothing economy which Carnival contributes to, presents a serious challenge to human and environmental health. Furthermore, producing new carnival costumes constantly depletes non-renewable resources and creates double the amount of waste.

### **Gender Inequality in the Fashion Industry**

In addition to the environmental concerns posed by the fashion industry and by extension, the unique challenges faced in the carnival fashion sector, there is also the issue of gender inequalities. Textile workers are at risk of exploitation, underpayment, forced labour, health risks and abuse. Women are particularly vulnerable as they represent an average of 68% of the garment workforce, and 45% of the overall textile sector workforce.[11] Garment workers' wages are typically less than a livable wage due to the exceeding demand particularly in the fast fashion sector. For example, women in marginalized communities in India, can earn as little as 15 US cents an hour, with the average person working for more than 10 hours a day<sup>21</sup>. Conversely, fashion previously produced on a less exploitative scale employed the labor of skilled, primarily male artisans who were paid more[12]. This disparity in workplace suitability and exposure to dangerous workplace environments highlights the stark contrast in labour conditions and health risks.

### **Root Causes**

The root causes of the chemical and waste related issues produced by the Carnival Fashion Industry extends beyond the limits of the nations that host these events, and they include:

#### **i. Supply Chain Complexity and Economies of scale**

While conventional materials such as silk, polyester and cotton are frequently used in the manufacturing of carnival costumes, so are assorted materials like feathers, sequins, ribbons, and shells. While selected for their dazzling appearance, these materials are often made with PVC[13] and they are coated and adhered with various glues, toxic dyes, and metals. Due to the inability to source these products locally to meet the increasing demand, they must be imported. The sources of these products include countries like Pakistan and China, with the latter being responsible for 95% of the materials imported to Trinidad & Tobago's carnival[14]. With majority of Carnival costumes being imported, there is a high dependency of sellers/users on countries like China. In contrast, China is not likely very dependent on Carnival buyers. Therefore, imposing procurement requirements on Chinese suppliers might be challenging. The scale of material and resource footprint is vast - in the case of Brazil, it was estimated that over USD 37m worth of festival, carnival and other entertainment

articles were imported from China in 2022 alone[15]. Due to this need to import these materials, there continues to be an influx of these hazardous chemical components, that would need to be disposed of via local strategies in country or exported at an additional cost. Initiatives exist in the global fashion industry to assist Small and Medium-sized Enterprises (SMEs) in the fashion industry to transition towards more sustainable and climate-friendly practices. One such initiative is the Climate Fashion Fund, which focuses on supporting these SMEs in driving down carbon emissions and reducing the environmental impact of fashion production by providing financial and technical support. Similar initiatives are being done through financial institutions such as the Inter-American Development Bank as well as through state agencies such as the Trinidad and Tobago Fashion Company Limited (FashionTT). Fashion TT has potential to scale up their practices through projects like the Value Chain Investment Programme.

## ii. Manufacturing and Transportation

In addition to the foreign producers of these materials from China and Pakistan, other inputs like feathers are imported from India and Brazil[16]. Specific data on imports may not be readily available across the Caribbean region[17]. With the information that is available, a single 2-piece costume may result in emissions of up to 72kg of CO<sub>2</sub> from the manufacturing and global transportation[18]. Transport also generated waste materials associated with packaging and transportation[19]. These materials include plastic wraps such as polypropylene (PP) and Polyethylene terephthalate (PET)[20], bubble wrap and foams, and custom stickers, labels and tags. Through the transportation of these materials for the manufacture of Carnival costumes, they are entering the jurisdiction of countries that are now faced with the task of managing them when they have reached the end of their useful life.

## iii. Global Consumerism and Traditional Culture and Carnival Industry

The spread of globalization and consumerism promotes obsolescence, where an item that is still functional may be considered obsolete or to have lost its aesthetic appeal. This applies strongly to the Carnival industry through the single use practice of costumes, though they have not lost their functionality. It is customary for Carnival costume designers and the industry to create new pieces every year, to meet consumer expectations and maintain cultural tradition. While some masqueraders may store older costumes in their homes as a keepsake, others may discard their old costumes for which they have no use, as general municipal waste. This typically ends up in a landfill to be either buried or burnt, releasing toxic chemicals into the environment. While the amounts will vary from each garment, some of the toxic chemicals in general textiles include Lead, Chromium, Dyes and Polyfluorinated substances (PFAS)[21]. Additionally, as the exclusivity of Carnival has increased over time with a more structured system of registering to play with a Carnival band, the requirement is also that masqueraders wear costumes that are a part of the theme of the year[22]. This removes the option of reusing a previous years' costume altogether, should people want to benefit from the all-inclusive packages available as a masquerader. Moreover, buying new carnival costumes is deeply rooted in the Caribbean region's cultural tradition of self-expression, community participation, cultural celebration, fashion, and supporting local artisans. It's a tradition that brings people together and adds to the vibrancy and spectacle of carnival celebrations in the region. Additionally, selling new carnival costumes offers several benefits for the carnival industry because it stimulates consumer demand, generates revenue, fosters loyalty, capitalizes on seasonal sales opportunities, and provides avenues for promotional and marketing initiatives.

## Barriers

Given the challenges highlighted above, there are inherent barriers in the Carnival industry that may prevent the elimination of hazardous chemicals along the entire fashion supply chain and the environmentally sound

management of the waste derived from the value chain. The Carnival industry, while it extends across the globe, is predominantly held in territories inhabited by Caribbean people and the region's diaspora. As Caribbean SIDS often succumb to various socio-economic, environmental, and technological barriers, this can also be felt through the Carnival industry. Instances of this are described below:

#### **i. Dependence on Carnival as an economic earner**

The economic value of Carnival across the world is significant. The benefits derived from the various activities such as parties, the food and drink industry, and the costume sales are not only supported by locals, but heavily by tourists who visit countries that participate. In Trinidad and Tobago for example, the copyright-based industries alone produce approximately 4.8% of the GDP and 5% of jobs, and this industry flourishes particularly during the Carnival season due to the increased production of Carnival related products and services.[\[23\]](#). In Rio de Janeiro, Brazil, Carnival results in an economic earning of approximately USD 867 million[\[24\]](#). Given the significant impact that Carnival as an industry as well as the costumes play as an economic earner, the actions of suppliers are largely dependent on the consumers' preference. Based on the increasing number of people opting to play with the larger bands with their mas (short for masquerade, i.e. when participants dress in costumes, masks and other disguises to dance through the parade route) portrayals centered around the extravagant look of feathers and beads, costume designers are therefore required to meet that demand; further supporting the influx of these materials and chemicals into participating territories.

#### **ii. Limited technologies, infrastructure and separation at source and recycling**

The Caribbean faces various barriers to its development, one of which is the presence of advanced technologies[\[25\]](#) and infrastructure. This may be due to the lack of economic ability to purchase various equipment and build adequate infrastructure and lack of human capacity to operate and maintain these equipment and facilities. In this regard, labs for testing in the region are not often equipped to test the range of chemicals that can be found in these costumes, which may have to be outsourced. This process is quite expensive and for this reason, the exact chemical composition of these Carnival fashion materials may still be unknown. Further to that, there are limited mechanisms and facilities for the separation of these materials at the source and for processing and recycling them. Therefore, even if the chemical composition is known through testing, the waste stream is usually disposed of in a manner than is comingled with general solid waste, resulting in the need for it to be separated before its management can take place. Due to these challenges, it would be more difficult to separate the materials at source and recommend the most appropriate technique for their reuse, recycling or disposal.

#### **iii. Lack of education on the impact of wastes**

The average person may not be familiar with the type of chemicals in their clothing as well as the appropriate way to dispose of it once it becomes waste. For a unique piece of clothing such as a carnival costume, this concept may be even more unfamiliar, and therefore people may not be able to take the appropriate action for their management. Masqueraders may then save their old costumes at home or dispose of them via municipal waste collection to enter a landfill or open dump and be burnt. As the awareness of the dangers relating to the chemicals produced by the Carnival fashion industry remains unknown to the public, it may not appear harmful, which can then lead to mismanagement.

#### **iv. Absence of industry standards**

As the Carnival industry continues to grow globally, the absence of standards for the materials used in their costume manufacturing can lead to the mismanagement of the sector’s waste. Due to the lack of standards or legal requirements in this regard, there are no rules in place to ensure the use of materials that are non-toxic, as well as no scheme in place for their environmentally sound management. This therefore leads to the disposal of costumes along with general waste, leading to their accumulation in landfills. Through this pathway, cotton and polyester fabrics, plastic beads and sequins, dyed ribbons and other synthetic materials may be burnt or buried, releasing harmful toxins into the air and ground. The development of an industry standard for the use of bio-degradable materials generated in production processes that do not use hazardous chemicals as well as standards for their recycling and disposal can support the management of this waste stream and lead to a more sustainable carnival fashion sector, overall.

### Eliminating Hazardous Chemicals from Carnival Supply Chains Problem Tree

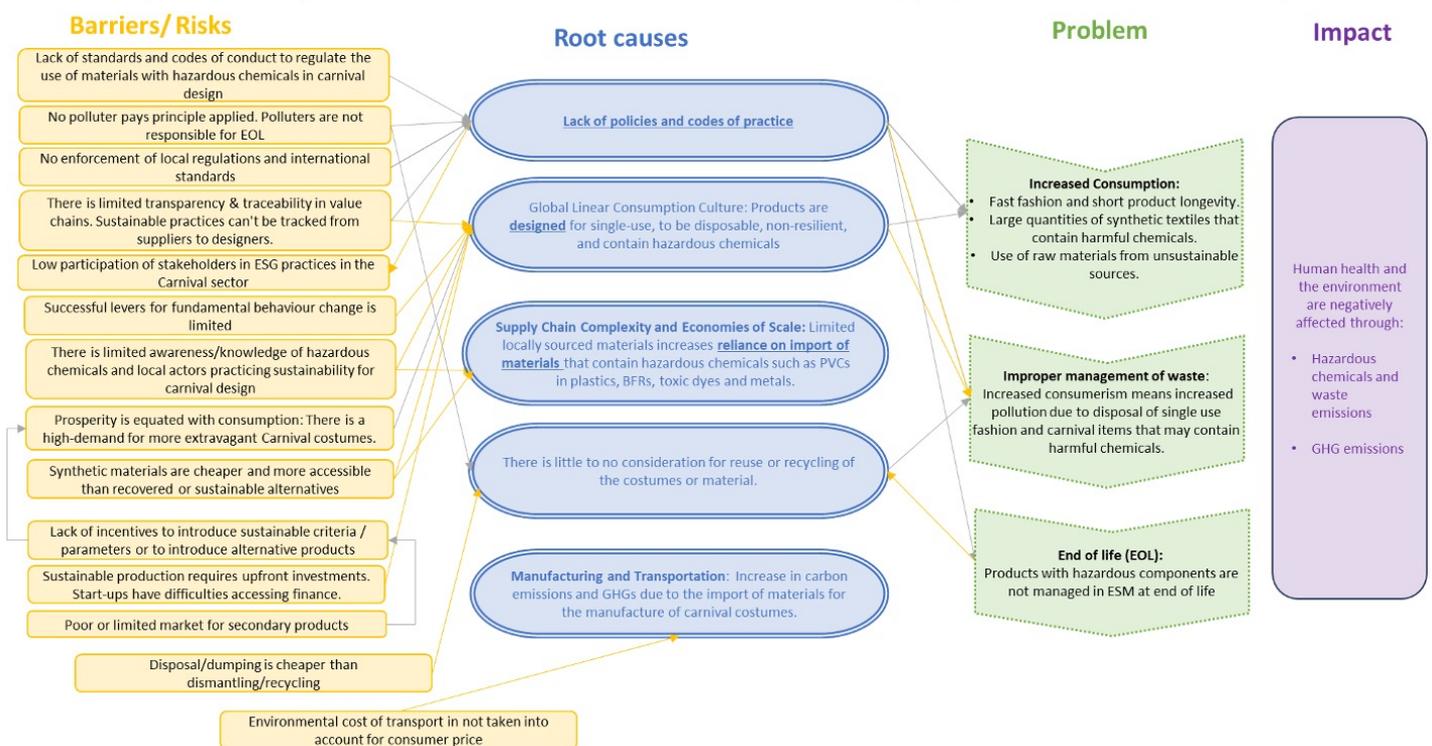


Figure 1: Problem tree with identified problems, impacts, causes and barriers

### Global & Regional Baseline

Carnival is celebrated worldwide with the festivals usually taking place days before the beginning of the Lenten Season. Though similar in how it is conducted in terms of dance, costumes, music and performances, Carnival celebrations across the world allow for cultural pluralism, through their own unique displays. Additionally, while costumes used across the world are different in design, similar materials and adhesives are used to fashion elaborate garments.

With the Caribbean region being one of the most tourism-dependent regions in the world catering to tens of millions of visitors every year, Carnival is a significant tourist attraction for several countries thereby contributing to the countries' GDP. In the year 2022, the tourism and travel sector alone accounted for a contribution of more than 60 billion U.S. dollars to the gross domestic product (GDP) in the Caribbean region. [26] In Italy, the Carnevale di Venezia is a carnival celebration that contributes significantly to the economy of

Italy. <sup>[27]</sup> In Brazil, it was reported that in 2023 the revenue from tourism and the service sector during the Carnival festivals was projected to exceed 1.6m USD<sup>[28]</sup>. With the high dependence on this industry for economic development across its participating countries, the Carnival industry in its present state is based heavily on consumer preference.

Apart from the waste from the Carnival fashion industry, Carnival events typically also result in high amounts of food and beverage waste, waste from decorations used at party venues, as well as general waste produced through tickets, flyers, and other items left by attendees. In an example of the Carnival celebrations in Rio de Janeiro, Brazil in 2020, over 119 metric tonnes of waste were produced through street parties<sup>24</sup>, and in Sao Paulo, public cleaning services managed to collect approximately 664 metric tonnes of waste during the festivities that lasted eight days in 2020<sup>[29]</sup>. With respect to the costumes, as they are comprised of unique materials and typically are used once, they are frequently discarded after the celebrations. Overall, the waste generation from this industry is quite significant

Reuse and recycling of discarded carnival costumes is practiced in Brazil, with 30% of the materials such as the feathers and gems having been reused, sold or donated in 2015. Items are donated and reused through Samba schools and other Carnival “blocos” or street bands. However, while these components of the Carnival parades and costumes are given for reuse in future Carnivals in Brazil, 70% of the Carnival materials are disposed of every year<sup>[30]</sup>. Furthermore, in Caribbean countries where Carnival is a significant part of the culture, the costumes are displayed in local museums for viewing by tourists.

As many costumes are manufactured and assembled in China, the China Environmental Labelling Programme, which is based on the ISO 14024 Standard and promotes green manufacturing in the textile industry, can be considered, or the Global Recycled Standard<sup>[31]</sup>. Another global standards for sustainable event management (ISO 20121) was updated in 2024 and can be used as the basis for developing national standards and codes of practice, with the possibility for global replication. Additionally, this project can build upon and align with work being done by UNEP’s Sustainable Consumption and Production Unit with the China Environmental Labelling Programme to develop criteria in the textile sector.

Presently, while broader waste management efforts exist in the Caribbean as it relates to general solid waste, there has been limited to no incorporation of textile waste into the national waste management plans. There are opportunities to make use of the used costume items, but the issue remains of the disposal of these materials when they have reached their end of life. As there are no specialized means for disposal, people typically discard old costumes via the landfill. There is budding interest in the use of biodegradable materials in the textile industry, however this option is still in its infancy<sup>[32]</sup>. The mass production of these materials to meet the demand therefore means that currently, these non-biodegradable materials are entering the landfills to be disposed of after their use during the festival.

There are gaps in the management of certain plastic waste streams that are not typically recycled in the region nor disposed of in an environmentally sound manner. In relation to the Carnival fashion industry, these include but are not limited to synthetic fabrics, plastic and plastic beads, synthetic feathers, and Styrofoam structural materials which when burnt produces dioxins and furans and is a contributor to UPOPs and greenhouse gas emissions. Mitigation and reduction of these emissions are important as they have the potential to result in negative health effects to humans and damage to the environment. Additionally, the practise of reducing the release of these toxins is an obligation as several of these Caribbean countries that celebrate Carnival are also party to the Stockholm Convention on persistent organic pollutants, the United Nations Framework Convention on Climate Change (UNFCCC) and its Kyoto Protocol.

Due to the type of materials used in present-day costumes, recycling can pose a challenge. For example, many textiles are a blend of different fibers (e.g., cotton-polyester blends) hence separating these fibers for recycling can be complex. Although regulations are lacking, efforts to address waste management from the Carnival industry vary across the region. While there is growing interest in sustainable biodegradable materials, their widespread adoption remains limited.

## National Baseline

The term “Mas” according to Section 3 of the Copyright Act, Chap. 82:80 is defined as an original production intended to be performed by a person or a group of persons in which an artistic work in the form of an adornment or image presented by the person or persons is the primary element of the production and in which such adornment or image may be accompanied by words, music, choreography or other works, regardless of whether the production is intended to be performed on stage, platform, street or other venue. The evolution of traditional masquerade costumes in Trinidad and Tobago highlights the combination of various cultural influences, historical developments, and economic pressures. Originally inspired by European elites' festivities, Carnival gradually absorbed African traditions, particularly through grassroots events. Over time, traditional masquerades, deeply embedded in community rituals and cultural expressions, transformed into a commercialized industry due to factors such as rapid urbanization, globalization, and increased international recognition of Carnival. Under the Ministry of Tourism, Culture and the Arts, government bodies, like the National Carnival Commission (NCC) which is a statutory body established in 1991 under the National Carnival Commission of Trinidad and Tobago Act, significantly influenced this shift by implementing policies aimed at boosting tourism and promoting cultural heritage, thereby prioritizing the commercial aspects of Carnival.<sup>[33]</sup> Further to the NCC, the Trinidad and Tobago Carnival Bands Association (TTCBA) which is a key organization that represents the interests of mas bands, advocates for the rights, needs, and development of mas band leaders and participants, ensuring the sustainability of the Carnival tradition.

The rise of commercial entities, including mas bands, event organizers, and sponsors, further accelerated the commercialization of Carnival. These entities capitalized on Carnival's growing popularity by investing in marketing, branding, and mass production of costumes, and organizing large-scale events and competitions. This commercialization provided mas players with broader platforms to showcase their skills but also led to a trend towards standardized, mass-produced costumes, potentially undermining the authenticity of traditional designs. In line with the commercialization of Carnival, vast majority of consumers drive this trend by adhering to the custom of wanting to be seen in the latest costume designs each year, The rise of the 'Bikini Mas' style and the use of bead and featherwork, reflect their evolving aesthetic preferences, while consciously accepting that these costumes are usually designed for one time use.<sup>[34]</sup>

For the year 2024, during the Carnival period (January 26<sup>th</sup>-February 13<sup>th</sup>), approximately 41,444 visitors arrived in Trinidad and Tobago by air to partake in festivities<sup>[35]</sup>, up from 27,375 in 2023, the first Carnival celebration after the COVID-19 pandemic. The Carnival is estimated to have hosted over 60,000 masqueraders and over 300,000 spectators at the main street parade in the capital city, Port of Spain. It is estimated that Carnival directly and indirectly employs over 100,000 people over the two-day parade and within the hundreds of cultural and entertainment events surrounding it. These numbers are expected to continue rising within the coming years. These activities generate significant injections of foreign currency that average over 74 million USD that is primarily directed to small and micro-enterprises<sup>[36]</sup>. Carnival accounts for the majority of earnings in the country's cultural sector as it contributes approximately USD\$147 million annually<sup>[37]</sup> or approximately, 2% the country's GDP of Gross Domestic Product (GDP)<sup>[38]</sup>In 2024, the Ministry of Tourism, Culture and the Arts noted that the estimated visitor expenditure for the entire period, including that of visitor arrival by both air and sea, is conservatively estimated to be USD\$94.2 million<sup>[39]</sup>.

### Waste Management in the Carnival Fashion Industry

Trinidad and Tobago's Carnival Fashion Industry is synonymous with fast fashion consumption as masqueraders often wear their carnival costume pieces for two days and discard after. According to a Waste Characterization and Centroid Study Report conducted by the Solid Waste Management Company Ltd. (SWMCOL), as of 2023, Trinidad and Tobago produces 46,864 tonnes of textile waste, with 4.66% of this waste being attributed to textiles used in Carnival festivities<sup>[40]</sup>. The volume of textile waste generated during Carnival highlights the need for more sustainable practices in the sector, however, there has been progression in Trinidad and Tobago with regards to countering this single-use trend through innovative approaches such as upcycling carnival costumes into new fashion items. This has been done in limited instances through local brands with initiatives such as Carnicycle. Carnicycle, a small business, focuses on upcycling and recycling Carnival fashion wear into items that can be used year-round after the Carnival period and even in future Carnival celebrations. Carnicycle successfully recycled over 200 costumes between April 2019 and February 2020.<sup>[41]</sup> However, there are few initiatives available in the country, and most masqueraders that participate in Carnival celebrations are unaware of such eco-friendly initiatives. Therefore, adopting sustainable practices related to waste management in the Carnival Fashion industry, can lead to a reduction in the presence and impact of hazardous chemicals in the industry. Furthermore, by introducing sustainability into its design culture, Trinidad and Tobago can set a global precedent for other Carnivals regionally and globally.

### Status of production and material use in Carnival Fashion

- Business models are key tools for defining a company's strategy and ensuring its successful operations. It outlines the framework for financing, the sources of revenue and the ideal customers for whom the end-product is designed. In the fashion industry, there are several business models. While there are several business models in the global fashion industry, the Fashion Designer model and the Bespoke model, which revolve around exclusivity and custom designer pieces, are highly popular in the Caribbean and by extension Trinidad and Tobago<sup>[42]</sup>. This is driven by its vibrant and diverse culture, and applicable to clothing, jewelry and carnival costumes.

The business model used by Trinidad and Tobago's Carnival Industry has been replicated by countries of the Global North which have a Caribbean diaspora. The costumes designed for the Parade of the Bands can be described as kinetic mas and is designed similar to swimwear, and usually decorated with feathers, beads and sequins. Consumers are also given the option to customize their outfits with larger feather collars and other accoutrements. Following the event, most costumes are not usually reused by consumers or bands. Mas bands which have not sold all the costumes they produced have reported that they burn the excess costumes or dispose of them as municipal waste, as they lack storage space and do not expect to be able to reuse the materials for new designs in the following year. However, as environmental consciousness increases across the globe and locally, Trinidad and Tobago should also be responsible for pioneering the integration of circular business models in the carnival fashion industry, especially given the large number of international supporters which the event attracts and the replication of the event across the world.

Under the Ministry of Trade Industry, Investment and Communications, FashionTT has several initiatives that support sustainability in the local fashion industry, as well as promote capacity building related to the "Business of Fashion" through initiatives such as a Value Chain Investment Programme<sup>[43]</sup> and Made 868 in partnership with the University of Trinidad and Tobago (UTT), to name a few. Furthermore, efforts to integrate sustainable production into the local fashion sector, and by extension the Carnival Fashion Industry, can be seen through the efforts of UTT programs that facilitate the mobilization towards a Sustainable Fashion

Industry in young designers.[44] Bolstering and expanding on such initiatives can drive innovation and creativity in the industry.

The materials currently used in local carnival costume design include a mix of synthetically produced and natural elements, each with their own potential hazards. Costume designers and Costume Makers noted that they consistently assess the practicality and safety of materials - balancing creativity, masquerader comfort, environmental considerations, and the masqueraders' preferences for specific costume styles. While this may be the case, there are a few organizations and designers that focus on promoting sustainable fashion production in the remit of their operations. This may include organizations such as Spöol Garment Factory[45], Meiling[46], Marie Collette just to name a few.

The use of these non-biodegradable materials in costume production does not come without potential risks. The use of fiberglass rods can pose risks such as skin irritation and respiratory problems if the fibres are inhaled[47]. The textile dyes used often contain harmful chemicals which pose a significant threat to the environment. A study done by Chequer et. al. states that the increased demand for textile products and the proportional increase in their production, coupled with the use of synthetic dyes, have together contributed to dye wastewater becoming one of the substantial sources of severe pollution problems in current times.[48] Additionally, many dyes and pigments can be toxic and have carcinogenic and mutagenic effects that affect humans.[49] Depending on the source of the materials and/or supplier, there is also the likelihood that textiles used are treated with hazardous chemicals to enhance their stain and/or water resistant properties.

As seen from the results of beads & fabric sampling undertaken during PPG (Appendix 15), all materials used in costume production contain some levels of heavy metals. As these analyses only detect whether the heavy metals are present or not, the direct impact of these materials on human health needs to be assessed to fully understand its impact on Carnival masqueraders and the risk it may pose to their health and the environment. Brominated Flame Retardants (BFRs) were also found in costume material, widely used in consumer products to reduce flammability[50]. In landfills discarded costumes may leach BFRs into the environment and in turn contaminate the air soil and water[51].

Large Carnival bands often have between 3000-9000 people[52]. To cater to the large number of participants, and to facilitate the creation of numerous costumes, band leaders within the Carnival industry rely on importing costumes and outsourcing the labour to create these costumes as it is significantly cheaper when compared to local production prices and rates. This raises concerns about ethical sourcing and environmental sustainability, particularly regarding the prevalence of non-biodegradable materials and harmful chemicals used in costume production. These large carnival bands rely on importing 'ready-done' costumes predominantly from China. With these costumes being produced externally and imported into Trinidad and Tobago, it makes it harder to determine what chemicals and materials are used during production, which creates a risk. There is potential in using local materials like coconut, bamboo, and banana trees for costume production, but challenges exist in mass production and material processing. Therefore, investments in research and machinery for environmentally friendly materials are necessary within Trinidad and Tobago.

Currently, educational institutions such as the University of the West Indies (UWI) and the University of Trinidad and Tobago (UTT) play key roles in fostering innovation and promoting sustainability in Trinidad and Tobago's Carnival. Through their focus on research, education, collaboration with industry stakeholders, and community engagement, they serve as vital partners in integrating sustainable practices into the Carnival fashion industry.

### Policy and Regulatory Landscape of the Carnival Fashion Industry in Trinidad and Tobago

The regulatory landscape governing the Carnival Fashion Industry reflects broader challenges in regulating cultural events and festivals. Existing environmental regulations may offer a framework for addressing environmental concerns, but they often fall short in capturing the nuances of Carnival productions. The absence of specific regulations tailored to the industry's unique needs underscores the need for tailored interventions and regulatory reforms. Efforts by regulatory bodies like the Environmental Management Authority (EMA) and the Trinidad and Tobago Bureau of Standards (TTBS) offer glimpses of progress, but gaps in enforcement and compliance remain. The TTBS has developed standards on azodyes<sup>[53]</sup> and formaldehydes for garments and textiles, focusing on limiting hazardous chemicals and promoting sustainable garment manufacturing, while general environmental policies like the Environmental Management Act of 1995 and the National Environmental Policy provide a broader regulatory framework. While the concept of a circular economy is recognized as important amongst key stakeholders in the Carnival fashion industry, there is an acknowledgment of the challenges in its implementation without robust government support and policy alignment. There are no specific policies in place for bands and event organizers to fund the disposal of waste resulting from Carnival festivities. Therefore, enhancing regulatory oversight and ensuring alignment with international best practices are critical steps towards promoting environmental sustainability within the industry.

The need for specific regulations governing materials and chemicals in the carnival industry reflects broader challenges in regulating cultural events and festivals. While there may be existing environmental regulations applicable to the use of materials and chemicals, the specific nuances of the carnival industry might not be adequately addressed. Current policies do not robustly enforce the use of sustainable materials nor effectively manage waste. There is also a lack of regulations on single-use plastics and non-recyclable materials. Additionally, while there are policies that exist to support the creative sector, they are not aligned to incorporate Sustainable Development Goals (SDGs) in the Carnival industry. For example, the National Cultural Policy promotes sustainable cultural development, aligning to SDG 12 (Responsible Consumption and Production). However, the lack of strict environmental standards and regulations related to Carnival activities, leads to contradictions with this goal. Other examples would be the National Cultural Fund and Youth Development and Entrepreneurship Policies that host programmes such as the Youth Training and Employment Partnership Programme (YTEPP) and the National Entrepreneurship Development Company (NEDCO). These policies and grants are put in place to provide training and support to artists and cultural organizations, to preserve or promote the national heritage which includes Carnival. Limited integration and consistent support for sustainability in these initiatives can result in a fragmented approach to promoting Carnival as a sustainable cultural product, thereby continuing to contribute to the generation of high levels of waste, pollution, and resource depletion, along with reducing its appeal to environmentally investors and potentially impacting the industry's international competitiveness. These are critical areas requiring urgent attention to foster a genuinely sustainable carnival fashion sector.

As the manufacturing infrastructure for producing products such as synthetic fabrics, beads and appliqués is not well-developed in Trinidad and Tobago, these materials are generally imported. Such practices are made indirectly easier and more affordable due to mechanisms such as low import duties, exemptions and absence of environmental tariffs. This highlights a potential gap in regulatory oversight and the need for tailored regulations that consider the unique aspects of carnival productions, including costume design, construction, and disposal practices. The potential to transform the Carnival fashion sector aligns with the objectives of Vision 2030 that include goals targeting environmental sustainability through the reduction of waste and promoting green practices. Furthermore, these efforts will also tie into broader regional efforts to mitigate the impacts of climate change by reducing the environmental footprint of Carnival.

Overall, within Trinidad and Tobago’s Carnival fashion industry, though efforts are being made, there is a discernable gap between the awareness of sustainability’s benefits and their actual implementation, which poses a significant challenge. Stakeholders widely recognize the importance of adopting eco-friendly practices; however, translating this awareness into action is often hindered by various barriers. Economic factors, particularly the high costs associated with sustainable materials and the necessary investments in new technologies and training, present substantial hurdles. These economic challenges are compounded by logistical issues, including limited availability of suitable sustainable materials and entrenched production habits that are resistant to change. Additionally, perception issues surrounding the quality and cost of sustainable materials, with concerns that they may affect the bottom line of stakeholders, pose challenges to widespread adoption.

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## B. CHILD PROJECT DESCRIPTION

This section asks for a theory of change as part of a joined-up description of the project as a whole, including how it addresses priorities related to the specific program, and how it will benefit from the coordination platform. The project description is expected to cover the key elements of good project design in an integrated way. It is also expected to meet the GEF's policy requirements on gender, stakeholders, private sector, and knowledge management and learning (see section D). This section should be a narrative that reads like a joined-up story and not independent elements that answer the guiding questions contained in the guidance document. (Approximately 3-5 pages) see guidance here

The Trinidad and Tobago Carnival is a nationwide celebration that sees the participation of persons from various social and economic classes, age groups, religions, and genders. It is estimated that major Carnival events engage over (60,000 masqueraders and over 300,000 spectators annually across the two days of celebration)[1]. It is estimated that Carnival directly and indirectly employs over 100,000 people within the fashion, entertainment, music, media, hospitality, and retail industries. The annual revenue from Carnival regularly exceeds \$100 million USD and the majority of this directly benefiting small and micro-enterprises[2]. There are also opportunities for financial gain for persons not directly employed by carnival activities through prizes awarded in competitions, such as the International Soca Monarch and Panorama competitions.

The Elimination of Hazardous Chemicals from Supply Chains Integrated Programme in Trinidad and Tobago aims to achieve system transformations throughout the Carnival fashion value chains by addressing four transformation levers, namely finance, policy and governance, partnerships and as well as innovation and learning. **Given that there are several policy incoherences and indirect mechanisms that currently counteract efforts to shift towards more environmentally friendly and reusable materials in Caribbean carnivals,** the Trinidad and Tobago child project will be instrumental for effectively addressing these occurrences and the transformation levers of the global programme by ensuring coordination and exchange of knowledge on a range of topical areas including policy, legislation, investment, finance, circularity, materials, regenerative design, transparency, standards, and norms, and sustainable consumption. It will also result in socio-economic benefits at the local level.

Trinidad and Tobago supports the ongoing effort in the face of prominent issues including gender-based violence and unpaid/underpaid labour of women. Policy frameworks that integrate gender responsiveness

and gender equality in the Carnival sector include the National Cultural Policy of Trinidad and Tobago 2020-2025<sup>[3]</sup> and the National Policy on Gender and Development Green Paper 2018<sup>[4]</sup>. Based on preliminary information gathered under the PPG phase, as there are no publicly available statistics, women's participation in the Carnival industry value chain is mainly in the form of small enterprises, entrepreneurs and informal vendors who are at higher socio-economic risk due to the variable employment. The project will contribute to gender equality by promoting gender-inclusive business models for existing and new entities, developing gender-sensitive measures for transitioning to sustainable materials and cleaner production, promoting women as owners and shareholders in sustainable secondary markets, and the positioning of women and men as leaders in knowledge dissemination for sustainable practices. The project also takes into consideration the approach to include gender-responsive measures by reinforcing the prioritization of engaging women entrepreneurs and women-led entities for the events. Screening for accessibility of the Carnival industry to other vulnerable groups, including LGBTQ+ people with disabilities (PWDs), migrants and indigenous groups, and the screening for rates/experiences of Gender Based Violence /Sexual Exploitation and Harassment are also measurable approaches that are integrated into the implementation framework.

The Trinidad and Tobago child project is designed to eliminate hazardous chemical pollution from the value chains within Trinidad and Tobago's Carnival Industry. The project seeks to target the fashion sector, particularly the Carnival fashion subsector, assess materials used and introduce environmentally sustainable and innovative locally sourced materials for use in Carnival costumes and encourage circularity amongst fashion stakeholders in the Carnival industry. The key stakeholders and audiences for the Trinidad and Tobago child project include key public and private stakeholders involved throughout the supply chains inclusive of the general public.

Through the generation and consolidation of knowledge and related products, the Trinidad and Tobago child project through Component 4 will ensure that these innovative solutions are shared national, regional, and international, along with the global coordination project.

An overview of the structure of the project is captured in the theory of change below in Figure 2.

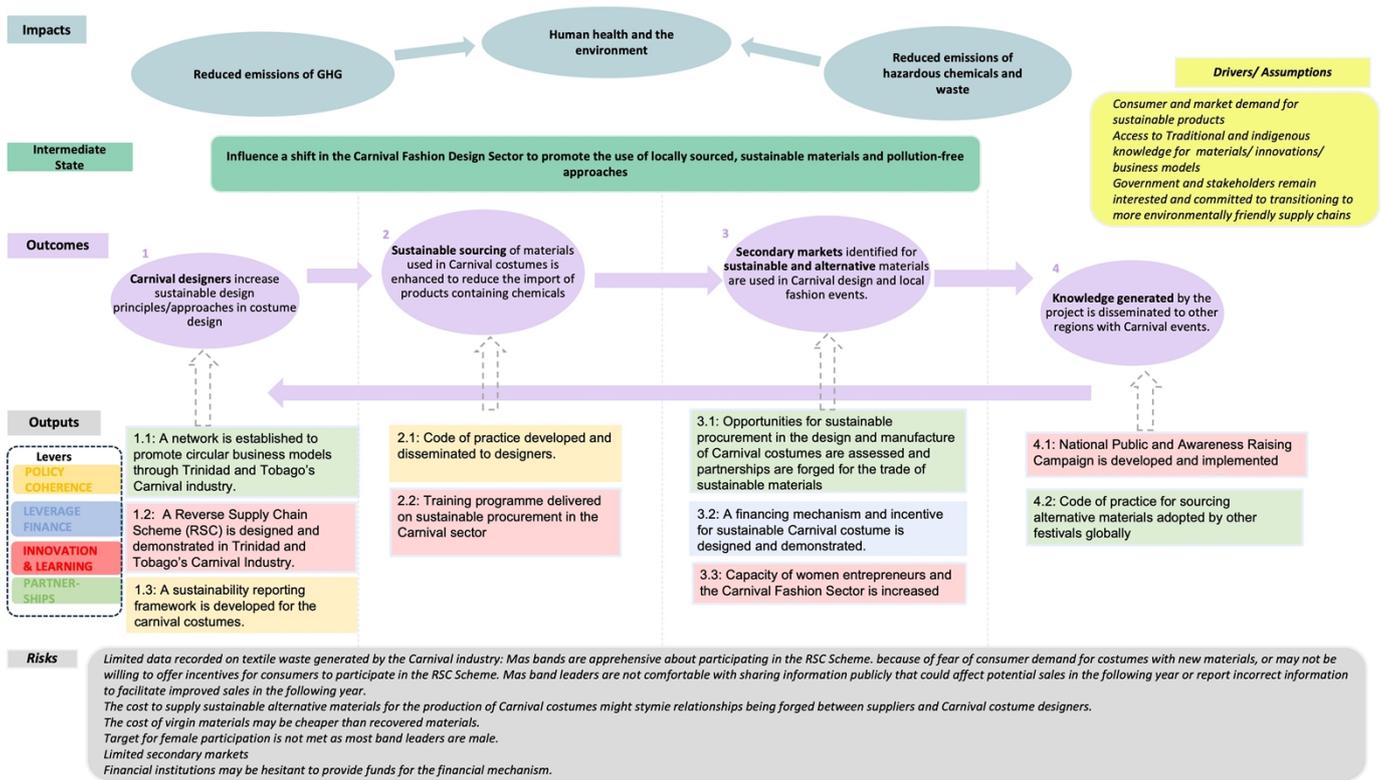


Figure 2: Theory of Change

## Alternative Scenario

The following sections outline the project components, activities and interventions planned to communicate and manage knowledge, encourage learning and coordinate stakeholder engagement and collaboration.

### Component 1 - Design and Business Models

#### Outcome 1- Carnival designers increase sustainable design principles/approaches in costume design.

The component aims for the adoption of circular business models and the reuse of costume components by mas bands, material suppliers and local artisan in the fashion and art industries, thereby facilitating business-to-business (B2B) transactions via business models that circulate materials in the economy (e.g., rental, resale, repair or remaking). Businesses adopting circular business models will also apply gender standards and codes that exist already for the industry. This component maps to the IP value chain stages of design & sourcing of innovative materials.

Another key result of this component will be the collection and repurposing of 10,000 Carnival costumes through a reverse supply chain (RSC) scheme, with the materials obtained from consumers and fed back into design and local costume manufacture. The implementation of circular business models should be monitored to ensure that businesses are, in fact, benefiting the environment rather than practicing green washing. Businesses should provide accountability for waste generated from their operations. Other key risks and assumptions to be monitored will relate to the willingness of consumers and designers to participate in the

take-back and repurposed costumes, which will also be mitigated by the incentives and training in Component 3.

**Output 1.1: A network is established and activated to promote circular business models through Trinidad and Tobago's Carnival industry.** The network created under this output will be a committee that comprises of private sector and civil society actors<sup>[5]</sup> who can work together to facilitate the flow and circulation of materials and enhance financial gains.

*Activity 1.1.1 - Develop a framework outlining the objectives of the network*

A framework will first be developed, describing the goals of the network, and mapping the relationships of the stakeholders involved and of existing global networks that the proposed network can be linked to (e.g. Ellen MacArthur Foundation's Make Fashion Circular Initiative, which brings together leaders from across the fashion industry to work with cities, philanthropists, NGOs, and innovators to a circular economy for the industry, where products are used more, and are made from safe and recycled or renewable inputs). Mechanisms to ensure the gender balance of the network should also be considered and included in the framework.

*Activity 1.1.2 - Develop a strategic plan to ensure sustainability of the network and support implementation of the network*

A strategic plan will be developed to ensure the sustainable growth of the network on the national, regional, and international scales, and its continuity following the closure of the project. The strategic plan will include the mission and long-term vision of the network, the resources to be allocated, opportunities for scalability and potential threats and the approach to ensuring sustainability. Communication materials will also be developed to raise awareness of the objectives of the network and to facilitate buy-in and build relations with suppliers, manufacturers and consumers within the wider fashion industry. A confidentiality policy will be included in the strategic plan, as members will wish to maintain a competitive advantage in their respective businesses. It should be ensured that the network does not create barriers for women or other vulnerable groups to access business opportunities in the Carnival industry. The network should comprise of at least 40% of women.

*Activity 1.1.3: Implement a gender-inclusive model for existing and new entities<sup>[6]</sup>*

Further to the creation of this network, a gender expert will support with the development of Gender Equality and Social Inclusion (GESI) Guidelines and a Gender Based Violence (GBV) and Sexual Exploitation, Abuse and Harassment (SEAH) Code of Conduct. Both the GESI Guidelines and GBV and SEAH Code of Conduct will assist in increasing the number of women participating in the developed network, but also will maximise the capacity of women occupying leadership positions in the Carnival Industry through training and knowledge transfer, while considering and mitigating the social and health impacts. These guidelines will be mainstreamed across the whole project.

*Activity 1.1.4: Develop a training programme for designers on sustainability marketing/advertisement.*

To address consumption behaviours in line with the rest of the Integrated Programme, the project will develop a training programme aimed at designers, that focuses on sustainability marketing and advertisement. This activity will focus on the development of the content for the circular business model and will also complement Output 4.1 National Public and Awareness Raising Campaign is developed and implemented.

**Output 1.2: A Reverse Supply Chain Scheme (RSC) is designed and demonstrated for Trinidad and Tobago's Carnival Industry.**

A reverse supply chain (RSC) scheme encourages upstream movement of products and materials from consumer to producer to repurpose, recycle or reuse the materials to reduce waste. In Trinidad and Tobago's Carnival industry, consumers can be driven to participate in an RSC scheme if incentives, such as discounts on costume purchases, are provided. To ensure the success of the RSC scheme, stakeholder consultations with both consumers and mas bands are necessary to ensure that both groups are satisfied with the system.

*Activity 1.2.1 Conduct a laboratory analysis to identify chemicals present in the materials currently used in the Carnival supply chain*

Prior to the implementation of an RSC scheme, it should be ensured that the materials being recirculated into the market do not contain POPs and heavy metals which could harm human health and the environment. However, the activity will be conducted simultaneously with Activity 1.2.2 to design the scheme, as the laboratory analysis must involve costumes from the mas bands that are willing to participate in the RSC scheme. Linkages to the material flow assessment/life cycle assessment under Activity 2.1.1 will also be made.

Materials from costumes will be collected and analysed to determine whether special handling mechanisms should be applied during the recovery of materials and to confirm whether materials should be considered for reuse. The Executing Agency will partner with the Chemistry Department of the University of the West Indies' (UWI's) Saint Augustine Campus in Trinidad to conduct the testing. The outcomes of this analysis will be summarized and published as part of component 4 under Output 4.1.

*Activity 1.2.2: Design and demonstrate a Reverse Supply Chain (RSC) Scheme for the Carnival Industry*

As materials to be circulated in the RSC will be obtained from consumers, consultations will be held with costume collectors and dismantlers, and with band leaders, to assess the enabling environment for an RSC scheme, including incentives that can be provided to consumers who return their costumes for reuse and recycling. This may include, but will not be limited to, a discount on the purchase of new costumes upon the consumer's presentation of proof of participation in the take-back scheme. This will facilitate enhanced business-to-consumer relationships in the sale of Carnival costumes, and should also facilitate participation from at least 10,000 masqueraders in the RSC scheme, at least 40% of whom should be female<sup>[7]</sup>.

It must be determined whether drop-off points must be established or whether collection schemes can be implemented during and after Carnival to obtain the materials that will be recirculated through the RSC Scheme. This determination will consider safety and accessibility, especially for women. After a needs assessment, equipment including specialized containers, safety and personal protection equipment, tools for dismantling and repurposing costumes, will be procured to support the reuse or repurposing of materials collected, so that the materials can be reused in the manufacture of new costumes. A sustainable financing mechanism for the RSC scheme must also be outlined to ensure its success, and linkages with Activity 3.2 should be made accordingly. By the end of the project, at least 5 bands should be involved in the RSC scheme and at least 10% of the materials obtained from the costumes collected should be reused in the manufacture of new Carnival costumes.

*Activity 1.2.3 Conduct a Training Programme on the implementation of the RSC Scheme in Trinidad and Tobago*

Further to the outcome of the analysis conducted in Activity 1.2.1, the types of materials that are eligible to be collected and reused in the RSC scheme, based on the concentrations of POPs and heavy metal content, will be confirmed and a training programme will be designed to build capacity on the best practices for handling and dismantling of costumes containing chemicals. The programme will focus on ensuring health and safety among workers who are dismantling costumes, as well as the minimization of waste entering landfills and to prevent pollution of the environment. In addition to dismantlers, the training will also be conducted

with band leaders and government stakeholders responsible for the environment and waste management. At least 40% of the persons trained should be female.

### **Output 1.3: A sustainability reporting framework is developed for the carnival costumes.**

While circular business models offer economic and environmental opportunities, it is essential that monitoring is conducted to avoid potential impacts that could harm the sustainability of other businesses. It should also be ensured that mas bands refrain from falsely portraying their businesses as more sustainable than they actually are, thus avoiding greenwashing and misleading the public. To mitigate these risks, mas bands should report on the sustainable practices implemented in their operations in order to ensure accountability.

#### *Activity 1.3.1 A framework for monitoring and evaluating the circular business model is developed.*

This activity seeks to develop a framework for the monitoring and evaluation of sustainability practices and the implementation of circular business models within the fashion sector of the carnival industry. The activity will commence by mapping current reporting frameworks that may be suitable for use or modification, aiming for international comparability and to minimize redundant efforts. For instance, among others, this includes the Sustainable Apparel Coalition's suite of tools (Higg index and Worldly), the Global Reporting Framework (which is presently working on a reporting standard for textiles), and Ellen MacArthur Foundation's Circulytics. Ultimately, businesses should be asked to voluntarily report on (a) the incorporation of sustainable materials into their products, (b) their compliance with international certifications for sustainable sourcing, based on the recommendations from Components 2 and 3 and (c) accountability for waste generated from their operations. Actions for the diversion of waste from landfills should also be considered. Reporting will also cover government reporting obligations to international treaties and national policies, e.g. SDGs and priorities under the National Environmental Policy, 2018 administered by the Environmental Management Authority will also be considered (e.g., Priority 2.04 Management of Solid and Hazardous Waste; 2.16 National Festivals & Events Management), as well as gender mainstreaming. An assessment of relevant indicators will inform the agency responsible for monitoring and evaluating reports submitted by businesses. As the reporting submission will be voluntary, consideration should also be given to benefits for businesses. A platform such as Google Forms or Microsoft Forms can be used for reporting.

The effectiveness of the reporting framework will be tested with members of the partnership established under Output 1.1. Further to the beta testing of the report, a training session will be held with other band leaders (at least 10% of whom are female<sup>[8]</sup>) to raise awareness on the framework and provide training on completing the reports. Following the finalization of the framework and the training under this project, the Executing Agency will hand over the monitoring and evaluation of the reporting to the statutory body agreed upon during stakeholder consultations. This framework can later be expanded to incorporate other sectors, such as carbon emissions from trucks used at fetes or in parades, noise pollution from parades, as well as food waste and general waste generated at fetes or by the mas industry.

## **Component 2 - Materials and Cleaner Production**

### Outcome 2 - Sustainable sourcing of materials used in Carnival costumes is enhanced to reduce the import of products containing chemicals

In the Carnival industry, most materials are sourced internationally. While local artisans incorporate local materials like coconut, and bamboo into their designs, the industry's reliance on imported costumes raises concerns about ethical sourcing and environmental sustainability. Increasing the support to local artisans and suppliers would not only reduce the environmental impact but would also strengthen the local economy. The component will ensure sustainable and alternative materials are sourced by at least 10 designers and bands

and contribute to the 50% reduction in import of contaminated beads for costumes. The component links to the IP value chain stages of sustainable materials & cleaner production.

### **Output 2.1: Sustainable sourcing Code of practice developed and disseminated to designers.**

This output will take a closer look at current practices on how materials for carnival costumes are sourced and what enabling environment exists to support the transition to sustainable practices. Establishing mechanisms to transition to sustainable procurement not only protects both human health and the environment, but also fosters compliance with the chemicals and wastes Multilateral Environmental Agreements.

#### *Activity 2.1.1 Assess the flow and sourcing of materials used in Carnival costumes*

An assessment will be conducted to determine the current criteria involved in the sourcing of these materials, as well as the tonnage of materials imported. From the quantity imported for the creation of costumes, the quantity which are reused, repurposed and disposed of will also be determined. This would be inclusive of a trade flow and trade policy analysis. The assessment will be conducted to inform the types of materials, including but not limited to plant-based fibres (in particular exploring sourcing from other GEF-8 IP countries that focus on their production), materials recycled from plastic, fibre-to-fibre recycled polyester and materials with little to no heavy metal and POPs content, which can be practicably used in the manufacture of costumes to identify recommendations for the transition to more sustainable materials. The percentage of sustainable materials that can feasibly be incorporated into costumes while balancing market availability and consumer demand will also be considered. Stakeholder consultations will be facilitated to uncover barriers to the adoption of these practices, potential solutions and incentives, and encourage stakeholder buy-in.

Stakeholders will include designers, costume manufacturers and suppliers, supply chain and international experts within the industry, band leaders, environmental NGOs and sustainability advocates, government representatives (Ministry of Tourism, Culture and the Arts, Ministry of Planning and Development, Ministry of Trade and Industry), National Carnival Commission, local artisans and material suppliers and academic researchers, and other relevant stakeholders from the global child project. In order to avoid burden-shifting to the agricultural sector, and to avoid impacts related to improper land use that may result from the proposed transition, stakeholders which govern agricultural and land use policies, as well as farmers, will also be involved in discussions on potential alternative materials that can be used as sustainable alternatives.

#### *Activity 2.1.2 Develop a feasibility study taking a life cycle approach to support the transition to sustainable materials used in Carnival costumes*

The findings of stakeholder consultations, bolstered by desktop research, will inform the development of a feasibility study on the sourcing of sustainable virgin materials that can be used in Carnival costumes. Recommendations will be provided on how an enabling environment can be created to support the inclusion of sustainably sourced materials in the design and manufacture of Carnival costumes. The study will also assess the roles of gender in the sustainable sourcing of materials and uncover the benefits to male and female populations. A comprehensive report will be developed including key findings on the material flow of items used by mas bands, recommendations for the sustainably sourced materials and an action plan with creative solutions to support the incorporation of sustainably sourced materials into Carnival costumes. This report will then inform a code of practice in the activity below. This activity will complement Output 1.1: A network is established and activated to promote circular business models through Trinidad and Tobago's Carnival industry.

#### *Activity 2.1.3: Develop a code of practice for the design and use of sustainable materials in carnival costumes in Trinidad and Tobago.*

Further to the assessments developed under Activities 2.1.1 and 3.1.1, a code of practice will be developed on the incorporation of sustainably sourced materials in garments designed for mas. While consideration may be given to “Ole’ Mas” and “J’ouvert”, the focus of this code of practice should be on materials used in costumes for the Parade of the Bands on Carnival Monday and Tuesday. Key stakeholders in Trinidad and Tobago’s carnival industry as well as other carnival countries’ key stakeholders, including but not limited to designers and band leaders from large, medium and small bands and supply chain specialists, must be engaged to inform the code of practice. Ministries with responsibility for the environment, trade and culture, as well as the National Carnival Commission (NCC), as the board which has been legally established to facilitate capacity building and monitoring of the carnival industry at large, must also be engaged. Reference can be made to an appropriate ecolabel and certification schemes to guide the sustainable sourcing of materials in carnival costumes.

## **Output 2.2: Training programme delivered on sustainable procurement in the Carnival sector**

### *Activity 2.2.1: Conduct a training programme on sustainable procurement in the Carnival sector in Trinidad and Tobago*

Training materials will be developed which will incorporate the key findings of Activity 2.1.1 with respect to practices, the code of practice developed in Activity 2.1.3 and role of sustainability of standards, solutions for sustainable sourcing and output 3.1 with the recommended types of materials that can be used to promote sustainable design in Carnival. The training will also refer to the findings of the assessment under Output 3.2 on the access and use of financing mechanisms to facilitate sustainable procurement in the design and manufacture of Carnival costumes.

The sustainable procurement training will be developed and delivered to key stakeholders such as the National Carnival Commission (NCC), local costume designers, manufacturers and suppliers, supply chain experts within the industry, and carnival band leaders. At least 40% of persons trained will be female<sup>[9]</sup>. The training will share good practices, business cases and successes from the sustainable fashion industry that can be applied and promote innovative approaches for Carnival design and production. Experiences gained through the study tour in Output 3.1 will also be shared with the wider stakeholders through this capacity-building exercise. As Trinidad and Tobago is the leader of the global Carnival industry, knowledge products will be developed under this activity to facilitate reach to regional and international industries. This activity will help develop guidance materials and knowledge sharing in Component 4.

### *Activity 2.2.2: Gender-sensitive measures for transitioning to sustainable materials and cleaner production are implemented<sup>[10]</sup>*

Further to the assessment being done on the materials used in Carnival costumes in Activity 2.1.1, health screening survey responses from at least 75% of the stakeholders consulted during the assessment phase will be collected. This will be done to identify and mitigate any negative health impacts that women and other vulnerable groups may be exposed to when materials are being sourced for Carnival costumes.

## **Component 3 – Sustainable Consumption**

### Outcome 3 - Secondary markets identified for sustainable and alternative materials that are used in Carnival design and local fashion events.

This component seeks to assess and apply the concept of secondary markets to the fashion industry in Trinidad and Tobago’s Carnival, through the consideration of materials which would have otherwise been considered waste. The component aims for the Carnival industry to become the host of the secondary market for

agricultural by-products and waste. The component maps to the IP Component on consumers choice as a lever for change in the other value chain stages.

**Output 3.1: Opportunities for use of materials from secondary markets in the design and manufacture of Carnival costumes are assessed and partnerships are forged for the trade of sustainable materials.**

This output seeks to identify the by-products and wastes from other industries which can be considered as inputs into Carnival costumes. In so doing, the materials which would have otherwise been considered as waste can be made into value-added products with the Carnival industry becoming the secondary market.

*Activity 3.1.1 - Develop a Knowledge, Attitudes and Practices (KAPs) Survey to assess consumption behaviors of Carnival practitioners.*

This activity will seek to assess the behavioral practices of mas band designers as well as masqueraders on their attitude towards sustainability in Carnival. This will aid in understanding the key areas of concern and potential barriers to overcome. This activity will complement Output 4.1 National Public and Awareness Raising Campaign is developed and implemented.

*Activity 3.1.2 – Assess and identify eco-friendly or sustainable alternative materials that can be reused or repurposed within the carnival sector and the related suppliers.*

This activity will seek to assess and identify sustainable fibres and materials that are produced ethically, are non-toxic, free of hazardous chemicals and safe for the environment. It will also seek to identify materials or by-products from other sectors such as agriculture, manufacturing, and fishing industries, that may be considered waste but can be reused, repurposed, manipulated and incorporated into carnival costume design and production. Such activities can be supported through partnerships with the Ministry of Agriculture Land and Fisheries, the Ministry of Tourism, Culture and the Arts and the Ministry of Trade and Industry. Measures to identify and assess these materials from alternative supply chains will consider impacts from POPs and other hazardous chemicals in processing.

Assessment of such sustainable alternative materials that can be used in the Carnival sector will include stakeholder consultations and identification of suppliers, firstly from local sources in Trinidad and Tobago such as local farms and factories, the Latin America and Caribbean region, and lastly through international sources. Factors which will influence the feasibility of trading, including, but not limited to, labour and shipping costs, must also be considered. In addition to ensuring that traders are not presenting options that are in fact greenwashing, it should be ensured that traders recommended also have gender and child labour policies.

*Activity 3.1.3 – Capacity building to strengthen the knowledge and use of sustainable materials in the Carnival Sector*

To encourage South-South Cooperation for the exchange of knowledge and awareness in relation to the use of sustainable materials, a study tour will be arranged for selected Carnival band leaders and designers to visit artisans who produce textiles from plant-based or alternative sustainable materials from secondary markets. At least 50% of participants in the study tour should be female. The country or countries selected for the tour will be based on the finding of the assessment, and the identification of producers of alternative materials, with whom the Carnival bands can effectively trade. Granted that there are already manufacturers of sustainable textiles (e.g., Musa fibres) in other countries involved in this Integrated Programme, namely Cambodia, India and Costa Rica, these countries can be considered in order to facilitate knowledge sharing and international cooperation within the IP.

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### **Output 3.2 – A financing mechanism and incentive for sustainable Carnival costume is designed and demonstrated.**

To accelerate the uptake of circular economy principles, transitioning to sustainable practices and use of sustainable materials, the provision of financial support and incentives to designers is crucial. The activities hereunder will seek to develop a financing mechanism with national and/or regional partners that are willing to support sustainability in the Carnival industry. **These financing mechanisms can potentially build off of similar financing mechanisms such as the Fashion Climate Fund.[11]** Additionally, a competition for sustainable design can be funded through the financing mechanism as a demonstration of the effectiveness of the financing mechanism.

#### *Activity 3.2.1 – Conduct an assessment of financing mechanisms required to support sustainable investments in the Carnival Sector*

This activity seeks to assess available financing options and the creation of new funding facility specifically for designers and carnival bands who wish to incorporate sustainable materials into their costumes. It will be ensured that the mechanisms address any barriers that would prevent women from accessing the facility[12].

Consultations for guidance on the development of the facility and possible financial support will be held with agencies such as Caribbean Development Bank, Inter-American Development Bank and Caribbean Biodiversity Fund. National financial institutions which are already involved in environmental, social and governance initiatives, will also be engaged. These consultations should assess the availability of resources and willingness of financial institutions to provide loans or non-reimbursable grants through an incubator funding facility. In addition, collaboration with academia, government agencies, corporations and non-profits are crucial to leverage resources and expertise on feasible financial mechanisms for textiles in the Carnival industry.

#### *Activity 3.2.2 Demonstration of the financing mechanism for sustainable Carnival Design and production.*

Granted that buy-in is obtained, the activity seeks to design and demonstrate the financial mechanism, be it a loan facility or a grant facility, for sustainable Carnival design and production. The Executing Agency will leverage project resources to engage with a suitable financial institution to develop and host the facility. The design of the facility will consider how access to resources will be granted, criteria for eligibility, training workshops required, sustainability, scalability and the monitoring and evaluation mechanisms to ensure success.

Further to the design, the facility will be demonstrated through a call for proposals launch to pilot the eligibility criteria and access of funding through the facility. A launch event should be held to raise awareness on the facility and the call for proposals. Key stakeholders such as designers and band leaders will be invited to an in-person event, and a recorded webinar will also be developed and posted to social media. The engagement of social media influencers will also be considered.

### **Output 3.3: Capacity of women entrepreneurs and the Carnival Fashion Sector is increased.**

Through the launch of the incubator financing facility, opportunities will be created for women and men within the Carnival fashion sector to access financing, should they wish to incorporate more sustainable practices into their businesses. The incentives offered through this facility, will allow for an increased number of women to become owners and shareholders in sustainable secondary markets as they will have the opportunity to access funding for sustainable business within the Carnival fashion sector, should they meet the eligibility criteria. These women entrepreneurs will be trained in management and advertising for sustainable markets to ensure that the number of women that are owners and shareholders within these markets is increased.

### *Activity 3.3.1 – Develop and encourage the use of the sustainable materials in Carnival Design through the development of a Sustainable Design Competition as an incentive.*

In order to encourage environmental sustainability and the use of the identified sustainable materials, this activity will seek to develop and pilot a competition for the “Best Sustainable Carnival Design”. This competition will be open to the public, and it will require persons to design a male or female carnival costume out of sustainable materials. Female participants should be encouraged to apply<sup>[13]</sup>. The top submissions from this competition will be placed in an exhibition executed in collaboration with key stakeholders such as the National Carnival Commission (NCC) or National Trust of Trinidad and Tobago. This exhibition will be open to the public for viewing for a duration of time to facilitate knowledge sharing on how sustainable materials can be used in costume design.

Consideration will be given to incorporating a new award category or specific judging criteria for inclusions of sustainable materials in the Carnival Parade of the Bands. In order to inform the creation of this judging category and criteria, consultations should take place with key stakeholders such as the NCC and TTCBA<sup>[14]</sup>. The criteria can be developed and piloted as an award within either the King & Queen competition, or within kiddies' carnival.

## **Component 4 - Knowledge Management**

### Outcome 4: Knowledge generated by the project is disseminated to other regions with Carnival events.

Under this Component of the national project, activities will be undertaken to generate and disseminate knowledge from project activities as well as from the Global IP. Specifically, Component 4 of the project will communicate national systems on sustainable financing, to assist in improving the uptake and ultimate success of these initiatives. It will also include activities related to changing behaviours related to waste management in the Carnival Fashion Industry, through extensive community education targeting Carnival practitioners and the public inclusive of youth. These activities will involve the development and implementation of a communication strategy in which the project assets will be shared with the global coordination project and potentially disseminated to other Carnivals celebrated regionally and globally. The outcome of Component 4 is that knowledge and awareness raising products generated by the project is disseminated locally and to other regions with Carnival events.

Knowledge generated and curated under Component 4 will contribute towards all four levers for transformational change identified under the programme, namely, promoting innovation and learning, leveraging finance, partnerships and creating a coherent regulatory environment. This outcome will be achieved through Output 4.1. Creation and dissemination of knowledge products based on project implementation. This will be specifically focused on raising awareness on sustainable national fashion/carnival design targeting Carnival practitioners and the public with consideration for gender inclusivity.

Information will flow between the global coordination project and the child project through the project coordinators. Information will also flow between the other child projects through a compendium of databases, online knowledge management (KM) platform through press releases, blog articles, opinion pieces, video tutorials, trainings, webinars, or podcasts.

### **Output 4.1. National Public and Awareness Raising Campaign is developed and implemented**

This output will focus on the development of a national public and awareness raising campaign that will produce products relevant to the progress of the project throughout its execution in order to inform and stimulate behavioural change in relevant Carnival stakeholders targeting providers and participants and where applicable to the global communities and the public in Trinidad and Tobago. The focus will also be to increase their knowledge and awareness as it relates to hazardous chemicals in the Carnival Fashion Supply chain and relevant mitigation measures that can be taken. Behavioural change activities and community education will happen through the development and implementation of the campaign. The campaign will utilize social media, influencers and other channels, and will be aligned with other international campaigns such as UNEP's Sustainable Fashion Communication Strategy 2021-24.

*Activity 4.1.1. The communication strategy for a National Public and Awareness Raising Campaign is developed and implemented*

Behavioural change activities and community education will happen through the development and implementation of a national public awareness raising campaign, which will be aligned with other international campaigns including UNEP's work on textiles. This will be developed with the Carnival industry and other relevant government stakeholders to include activities to timely inform the public of the outcomes of the project activities under the other components. The first step will involve analysing the best strategy for implementing the campaign to drive behavioural change.

The knowledge products developed under this activity might include press releases, video tutorials, trainings, webinars or radio/television interviews, social media, dissemination through influencers and Carnival celebrities, and printed and/or digital promotional materials. The outcomes of lab analysis completed under Activity 1.2.1 will be summarized and published as part of the knowledge products developed under this activity.

*Activity 4.1.2: Women and men are positioned as leaders in knowledge dissemination for sustainable practices*

The aim will be to reach 10% of the population of Trinidad and Tobago with at least 40% being female<sup>[15]</sup>. In addition to this, women-led sustainable production organizations e.g. Spool Garment Factory, Carnicycle and FashionTT to name a few as well as local designers e.g. Meiling Esau, Marie Collette, Sandra Hordatt and Lisa-Marie Daniels alongside youth leaders and celebrities will be engaged throughout the awareness raising campaign. They will be engaged throughout the duration of the campaign to raise awareness on sustainable practices within the carnival fashion industry by being a part of hosted workshops and meetings for project activities. Consideration will also be given for the equal inclusion of men as trainers.

**Output 4.2. Code of practice for sourcing alternative materials adopted by other festivals globally.**

This output will help facilitate adoption by festivals globally of the Code of practice for sourcing alternative materials developed under Output 2.1. This will involve development and implementation of an action plan and training programme on the code of practice for the global carnival industry supply chain actors, mapping of the alternative materials, their cost-benefit assessment, life cycle assessment, analysis of disposal options for the alternative materials and implementation by other global festivals.

*Activity 4.2.1. Develop action plan and gender-sensitive training programme to support adoption of code of practice by global festivals.*

This activity will include development of an action plan and gender-sensitive training programme to facilitate adoption of the code of practice developed under Output 2.1 by the global carnival festivals with focus on mas production. Alternative and sustainable materials relevant to global festival supply chains will be identified

and mapped along with assessment of their cost-benefit, life cycle and disposal options applicable to the global festivals.

*Activity 4.2.2: Work with identified global carnival industry supply chain actors to support implementation of action plan and training programme.*

Based on results of activity 4.2.1., this activity will support selected global festivals in implementation of the action plan and training programme to adopt the code of practice.

[1] Newsday. 2023. <https://newsday.co.tt/2023/11/01/tobago-carnival-nice-but-too-small/>

[2] Forbes. 2021. <https://www.forbes.com/sites/bazdreisinger/2021/08/17/trinidad-carnival-2022-to-be-or-not-to-be-a-qa-with-the-trinidad-and-tobago-promoters-association/?sh=6f7019814a48>

[3] GOTT. 2020. <http://parcloud.ttparliament.org:8081/PapersLaidViewer/TempFiles/White%20Paper%20-%20National%20Culture%20Policy.pdf>

[4] OPM. 2018. "National Policy on Gender and Development". <https://tinyurl.com/y6ay968v>

[5] Potential Stakeholders and their intended role in the project can be found in *Attachment 5c Stakeholder Engagement*

[6] Appendix 5A - Gender Action Plan, page 4

[7] Appendix 5A - Gender Action Plan, page 4

[8] Appendix 5A - Gender Action Plan, page 4

[9] Appendix 5A - Gender Action Plan, page 4

[10] Appendix 5A - Gender Action Plan, page 5

[11] [The Fashion Climate Fund | Apparel Impact Institute](#)

[12] Appendix 5A - Gender Action Plan, page 5

[13] Appendix 5A - Gender Action Plan, page 5

[14] Awareness raising and knowledge management products to support this activity will be developed under Component 4, Output 4.1

[15] Appendix 5A - Gender Action Plan, page 5

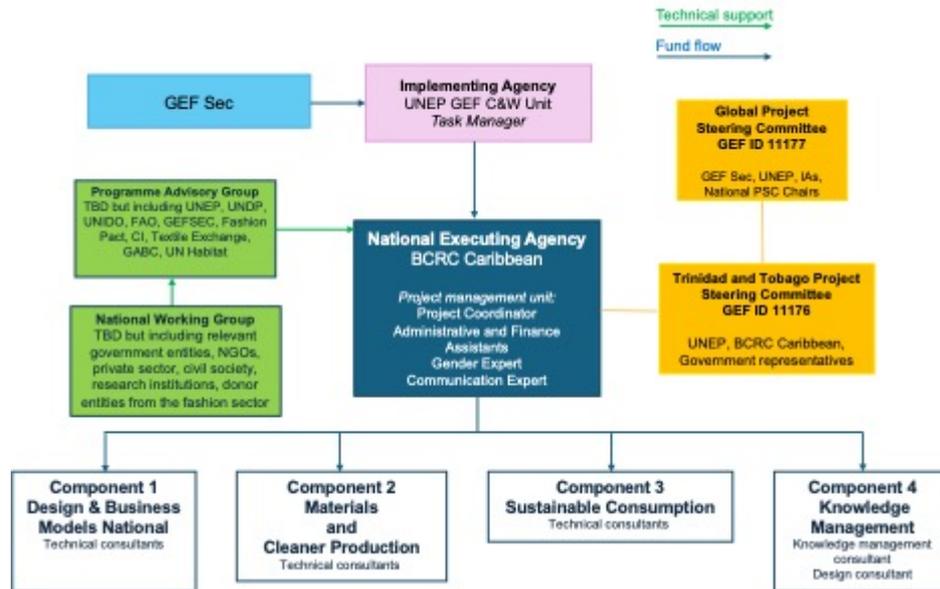
## Institutional Arrangement and Coordination with Ongoing Initiatives and Project.

Please describe the Institutional Arrangements for the execution of this child project, including framework and mechanisms for coordination, governance, financial management and procurement. This should include consideration for linking with other relevant initiatives at country-level (if a country child project) or regional/global level (for coordination platform child project). If possible, please summarize the flow of funds (diagram), accountabilities for project management and financial reporting (organogram), including audit, and staffing plans. (max. 500 words, approximately 1 page)

The present child project is part of the Integrated Programme on Eliminating hazardous chemicals from Supply Chains, which is a multi-agency initiative that builds on the experiences of several GEF Implementing Agencies' (IAs) projects and programmes. As Lead Agency for the programme, UNEP will be responsible for the overall programme coordination and ensuring the integration of results from both national and regional level. Additional information on the institutional arrangements for the Trinidad project is provided in attached **Appendix 7**.

The below figure provides an overview of the project’s institutional arrangements. In the sections below, the roles and responsibilities of the different project entities will be described.

**Figure 3: Project Governance Structure**



### Implementing Agency (IA)

UNEP GEF Chemicals and Waste Unit will serve as the IA and will be responsible for the overall project supervision, overseeing the project progress through the monitoring and evaluation of activities, quarterly and annual progress reports. UNEP will be responsible for contracting the Executing Agency (EA), ensuring that quality assurance procedures are in place, evaluating and approving quarterly and yearly progress and financial reports and issuing financial disbursement to the EA based on annual expenditures forecasts, procurement plans and work plans. **The GEF agency will play no executing role in the project.**

### Executing Agency (EA)

The Basel Convention Regional Centre for Training and Technology Transfer for the Caribbean (BCRC-Caribbean) is the Executing Agency for the GEF 11176 Child Project and will execute, manage and be responsible for the project on a day-to-day basis, including financial and human resources. The BCRC Caribbean will carry out this role with the overall guidance and direction from UNEP and the PSC through annual meetings, activity planning and budgeting. It will be accountable to the implementing agency for the achievement of project outputs and outcomes, as well as for the sound financial management of project funds. The Centre is well positioned for this role as it serves the Parties to the Basel, Rotterdam, Stockholm and Minamata Conventions within the Caribbean region, and has undertaken: provision of critical training (to relevant public officials and stakeholders) on hazardous wastes; identification and assessment of environmentally sound mechanisms for waste management; development and provision of awareness-raising activities; provision of technical support and expertise to member countries in the form of consultancy services. The BCRC Caribbean has extensive experience working with the UNEP GEF C&W Unit and currently executes, among others, the “Implementing Sustainable Low and Non-Chemical Development in Small Island Developing States (ISLANDS) Programme” Caribbean Child projects (GEF 10279, 10472) as well as the “Global Development, Review and Update of National Implementation Plans (NIPs) under the Stockholm Convention (SC) on Persistent Organic Pollutants (POPs)” (GEF 10785).

### Project Steering Committee (PSC)

The PSC will be the project’s superior governing body responsible for monitoring progress and taking corrective action. The BCRC Caribbean will act as the Secretary to the PSC and provide regular project updates to the PSC. The PSC will provide overall guidance and direction to the project, ensuring it remains within any specified constraints; monitor progress and risks and corrective actions; review and approve annual workplan

and budget in accordance with the approved project document and propose adjustments to the project's workplan or budget, if needed; approve the ToRs of the PMU (once, during the 1<sup>st</sup> PSC meeting); discuss and approve ToRs for consultants and sub-contractors; and ensure coordination with other initiatives at national and regional levels; and ensure highest levels of transparency and take all measures to avoid any real or perceived conflicts of interest or breaches of UNEP or GEF policies, including addressing any grievance or stakeholder responses received.

The decision-making members of the PSC will include the following:

- Implementing Agency (1)
- Government Representatives as nominated by the government
- Carnival Industry Representatives<sup>11</sup>
- Local Fashion Industry Representatives
- BCRC Caribbean Representative– Secretary

The PMU staff will serve as the Secretariat and provide meeting minutes, annual workplans and budgets for endorsement and regular progress reports. Additional stakeholder representatives from academia, NGOs and other relevant areas may be invited to join the PSC during the project execution as experts or observers. These will be confirmed during project inception and might include relevant national initiatives, and/or co-financing partners. At all times, the PSC and its activities will comply with the policies, conditions and regulations of the UNEP and the GEF.

### **National Working Group (NWG) (TBC)**

The NWG for the fashion sector will provide technical guidance to the National Project Coordinator, support project execution, ensure project outputs are aligned with national priorities and that project activities are coordinated among national stakeholders. Members of the NWG are listed below but will be revisited and reconfirmed by the PSC in its first meeting with an emphasis to include more civil society and relevant national initiatives. The National Focal Points of the Basel, Stockholm, Rotterdam and Minamata Conventions should also be represented on the NWG. Generally, relevant government entities, non-governmental organizations (NGOs), private sector, civil society, research institutions, and relevant national initiatives or donor entities are included.

#### Preliminary list of NWG members:

- Band Leaders
- Costume Designers
- Environmental Management Authority
- Gender and Youth Affairs Division in the Office of the Prime Minister
- Ministry of CARICOM and Foreign Affairs
- Ministry of Finance
- Ministry of Planning and Development
- Ministry of Planning and Development (Environmental Policy and Planning Division and Central Statistics Office)
- Ministry of Tourism
- Ministry of Trade
- NGOs
- Ministry of Trade and Industry
- National Carnival Commission
- National Financial Institutions
- Producers of sustainable alternatives
- Regional Financial Institutions
- Trinidad and Tobago Bureau of Standards

- Trinidad and Tobago Carnival Bands Association
- Women-based organisations involved in the fashion sector
- The National Focal Points of the Basel, Stockholm, Rotterdam and Minamata Conventions

The NWG members will not be contracted by the project and will be appointed at the discretion of the Government and in accordance with the ToR which will be developed at the project’s inception and approved by the PSC. The NWG shall meet at their discretion and shall consult other national stakeholders when required.

<sup>[1]</sup> The term Carnival Industry is used synonymously with the term Carnival Fraternity

Will the GEF Agency play an execution role on this child project?

If so, please describe that role here and the justification.

Also, please add a short explanation to describe cooperation with ongoing initiatives and projects, including potential for co-location and/or sharing of expertise/staffing (max. 500 words, approximately 1 page)

GEF-funded programmes and projects have been carried out in Trinidad and Tobago and within the region, including the “Implementing Sustainable Low and Non-Chemical Development in Small Island Developing States (ISLANDS) Programme” (GEF 10279, 10472, 10258), “Disposal of Obsolete Pesticides including POPs, Promotion of Alternatives and Strengthening Pesticides Management in the Caribbean” (GEF 5407), and “Global Development, Review and Update of National Implementation Plans (NIPs) under the Stockholm Convention (SC) on Persistent Organic Pollutants (POPs)” (GEF 10785). These projects will provide valuable data and guidance in the execution of project activities. In this regard, the GEF 11176 Project will build on the results of work conducted through these and other international, regional and national initiatives existing knowledge management platforms and south-south collaboration approaches in order to capitalize on existing information, strategies and lessons learned. Coordination with other IPs, such as the Green and Blue Islands, will be conducted through the Global Child project (GEF 11170). Entities contacted during the PPG phase will be invited to participate to the project meetings as observers and as members of technical working groups which may be established to support the development of different activities. TORs will also be developed for members of these technical working group.

## Table On Core Indicators

### Core Indicators

Indicate expected results in each relevant indicator using methodologies indicated in the GEF-8 Results Measurement Framework Guidelines. There is no need to complete this table for climate adaptation projects financed solely through LDCF and SDCF.

#### Indicator 6 Greenhouse Gas Emissions Mitigated

Total Target Benefit	(At PIF)	(At CEO Endorsement)	(Achieved at MTR)	(Achieved at TE)
<b>Expected metric tons of CO<sub>2</sub>e (direct)</b>	10852	10852	0	0
<b>Expected metric tons of CO<sub>2</sub>e (indirect)</b>	123339	123339	0	0

**Indicator 6.1 Carbon Sequestered or Emissions Avoided in the AFOLU (Agriculture, Forestry and Other Land Use) sector**

Total Target Benefit	(At PIF)	(At CEO Endorsement)	(Achieved at MTR)	(Achieved at TE)
<b>Expected metric tons of CO<sub>2</sub>e (direct)</b>				
<b>Expected metric tons of CO<sub>2</sub>e (indirect)</b>				
<b>Anticipated start year of accounting</b>				
<b>Duration of accounting</b>				

**Indicator 6.2 Emissions Avoided Outside AFOLU (Agriculture, Forestry and Other Land Use) Sector**

Total Target Benefit	(At PIF)	(At CEO Endorsement)	(Achieved at MTR)	(Achieved at TE)
<b>Expected metric tons of CO<sub>2</sub>e (direct)</b>	10,852	10,852		
<b>Expected metric tons of CO<sub>2</sub>e (indirect)</b>	123,339	123,339		
<b>Anticipated start year of accounting</b>		2027		
<b>Duration of accounting</b>		20		

**Indicator 6.3 Energy Saved (Use this sub-indicator in addition to the sub-indicator 6.2 if applicable)**

Total Target Benefit	Energy (MJ) (At PIF)	Energy (MJ) (At CEO Endorsement)	Energy (MJ) (Achieved at MTR)	Energy (MJ) (Achieved at TE)
<b>Target Energy Saved (MJ)</b>				

**Indicator 6.4 Increase in Installed Renewable Energy Capacity per Technology (Use this sub-indicator in addition to the sub-indicator 6.2 if applicable)**

Technology	Capacity (MW) (Expected at PIF)	Capacity (MW) (Expected at CEO Endorsement)	Capacity (MW) (Achieved at MTR)	Capacity (MW) (Achieved at TE)
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**Indicator 9 Chemicals of global concern and their waste reduced**

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)
1,037.00	1,045.00	0.00	0.00

**Indicator 9.1 Solid and liquid Persistent Organic Pollutants (POPs) removed or disposed (POPs type)**

POPs type	Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)
Decabromodiphenyl ether (commercial mixture, c-decaBDE)	1,037.00	1,045.00		

**Indicator 9.2 Quantity of mercury reduced (metric tons)**

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)

### Indicator 9.3 Hydrochlorofluorocarbons (HCFC) Reduced/Phased out (metric tons)

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)

### Indicator 9.4 Number of countries with legislation and policy implemented to control chemicals and waste (Use this sub-indicator in addition to one of the sub-indicators 9.1, 9.2 and 9.3 if applicable)

Number (Expected at PIF)	Number (Expected at CEO Endorsement)	Number (Achieved at MTR)	Number (Achieved at TE)
2	2		

### Indicator 9.5 Number of low-chemical/non-chemical systems implemented, particularly in food production, manufacturing and cities (Use this sub-indicator in addition to one of the sub-indicators 9.1, 9.2 and 9.3 if applicable)

Number (Expected at PIF)	Number (Expected at CEO Endorsement)	Number (Achieved at MTR)	Number (Achieved at TE)
1	1		

### Indicator 9.6 POPs/Mercury containing materials and products directly avoided

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)

### Indicator 9.7 Highly Hazardous Pesticides eliminated

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)

### Indicator 9.8 Avoided residual plastic waste

Metric Tons (Expected at PIF)	Metric Tons (Expected at CEO Endorsement)	Metric Tons (Achieved at MTR)	Metric Tons (Achieved at TE)
	261.00		

### Indicator 10 Persistent organic pollutants to air reduced

Grams of toxic equivalent gTEQ (Expected at PIF)	Grams of toxic equivalent gTEQ (Expected at CEO Endorsement)	Grams of toxic equivalent gTEQ (Achieved at MTR)	Grams of toxic equivalent gTEQ (Achieved at TE)
7.00	10.78		

**Indicator 10.1 Number of countries with legislation and policy implemented to control emissions of POPs to air (Use this sub-indicator in addition to Core Indicator 10 if applicable)**

Number (Expected at PIF)	Number (Expected at CEO Endorsement)	Number (Achieved at MTR)	Number (Achieved at TE)

**Indicator 10.2 Number of emission control technologies/practices implemented (Use this sub-indicator in addition to Core Indicator 10 if applicable)**

Number (Expected at PIF)	Number (Expected at CEO Endorsement)	Number (Achieved at MTR)	Number (Achieved at TE)

**Indicator 11 People benefiting from GEF-financed investments**

	Number (Expected at PIF)	Number (Expected at CEO Endorsement)	Number (Achieved at MTR)	Number (Achieved at TE)
<b>Female</b>	129,616	129,616		
<b>Male</b>	106,050	106,050		
<b>Total</b>	<b>235,666</b>	<b>235,666</b>	<b>0</b>	<b>0</b>

Explain the methodological approach and underlying logic to justify target levels for Core and Sub-Indicators (max. 250 words, approximately 1/2 page)

Core indicator 6.8 is based on data from Carnicycle on the GHG emissions of carnival costumes (37.68kg calculated per bra). The project aims to reduce GHG emissions 50% from the baseline in Trinidad and Tobago, by collecting costumes and accessories for re-use and re-purposing (from Year 3-6) and reduce emissions from other Carnivals around the globe that Trinidad and Tobago influences (Notting Hill , Toronto , Miami , Jamacia , Barbados , Grenada by 5% for a duration of 20 years.

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Core indicator 9.1 is based on data provided by BCRC Caribbean on average weight of costumes. Based on PPG laboratory tests (Appendix 17) fabric used in carnival costumes shows contamination with bromine and potentially with Polybrominated diphenyl ethers (PBDEs) (mostly c-decabromodiphenyl ether, c-decaBDE). Persistent Organic Pollutants (POPs) cannot be extracted from the costume fabric or decorations and therefore the whole waste is to be treated as hazardous POPs containing waste. Assuming that the 80,000 attendees at Trinidad and Tobago Carnival have new costumes, TT Carnival uses an estimated 216 metric tons of fabric and decorations per year. The project aims to reduce the import of fabric and decorations for Carnival costumes by 50% from the baseline of 216 tons (from Years 3-6), through the Code of Practice and its associated sourcing standard (Output 2.1) avoiding the import of a total of 540 tonnes of contaminated materials. This will be at least doubled through the influence of other carnivals under Output 4.2 (additional 432 tonnes). The project will also collect and reuse at least 10,000 costumes through the reverse logistics scheme (Output 1.2) and markets for secondary materials (Output 3.1), replacing costumes that would have imported 73 tonnes of contaminated beads to make those costumes. Through these interventions, the project also aims to reduce the amount of plastic that did not enter incinerators, landfills, and the environment (CI 9.8) by 261 tones (from Years 3-6), assuming Carnival costumes contain at least 60% of plastics, as a significant portion of the materials used include synthetic/plastic beads, appliqués and synthetic fabrics.

Core indicator 9.4 is calculated on the projects intentions to have two worldwide festivals participate in trainings provided by project and adopt code of practice for sustainable sourcing.

Core indicator 9.5 is calculated on the projects intentions to incubate at least one system for low-chemical/non-chemical manufacture.

Core indicator 10 is calculated on the basis of the 2018 National Implementation Plan (NIP) data showing open burning from landfills and dumpsites (where unwanted carnival outfits are typically discarded) releases 4.9g TEQ per year. The project will reduce uPOP emissions with an increasing reduction through the introduction of post use collection and sound management of associated waste (from 20% in Year 3 to 70% reduction by Year 6). In recognition of the transformational nature of the program, the 70% reduction will be multiplied by a factor of 2, assuming other Carnivals (listed above) are minded to adopt similar environmentally sound practices.

Core Indicator 11 is calculated on the assumption that 40% of the 80,000 people that attend Trinidad and Tobago (TT) Carnival and the 100,000 employed, and 5% of 3,273,327 people that take part in other Carnivals around the globe that TT influences will benefit from the project.

Core indicator 9.5 is based on the projects intentions to incubate at least one system for low-chemical/non-chemical manufacture.

Core indicator 10 is calculated on the basis of the 2018 National Implementation Plan (NIP) data showing open burning from landfills and dumpsites (where unwanted carnival outfits are typically discarded) releases 4.9g TEQ per year. The project will reduce uPOP emissions with an increasing reduction through the introduction of post use collection and sound management of associated waste (from 20% in Year 3 to 70% reduction by Year 6). In recognition of the transformational nature of the program, the 70% reduction will be multiplied by a factor of 2, assuming other Carnivals (listed above) are minded to adopt similar environmentally sound practices.

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## Key Risks

	Rating	Explanation of risk and mitigation measures
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CONTEXT

Climate	Moderate	Unexpected disruptions due to Natural Disasters - Impacts of weather events, such as hurricanes, will be considered when planning project activities. This will be mitigated through contingency planning and Incorporate buffer periods in project timelines to account for possible delays due to natural disasters. - The impacts of climate change and the creation of resilience will be considered in the development and implementation of project. Considerations will be given to the incorporation for climate risk modelling to monitor the sustainability of project activities.
Environmental and Social	Moderate	Gender Disparities specifically with regards to women being under-represented in leadership and ownership positions - Partner and engage with women-led organizations and train women workers on circular business models in order to facilitate equity in representation and empower women in leadership within the sector. According to the safeguards summary, ESMF will be required for certain project aspects and grievance mechanisms be paid attention to. Carnival Costume manufacturing processes and repurposing may result in exposure of workers. - The project will develop E&S assessment and requisite management plans before commencement
Political and Governance	Low	Change in administration or reshuffling of ministerial portfolios -Trinidad and Tobago Government's priorities are in line with the project as outlined in the Vision 2030 plan. -Consideration for sustainable measures, knowledge products and briefs will be incorporated into the project activities to allow for sustainability if changes within the focal agencies occur.

INNOVATION

Institutional and Policy	Low	Lack of existing policies or regulations specifically targeting sustainable practices in the T&T fashion sector. - Partner with relevant government agencies in T&T to explore opportunities for integrating sustainable practices into existing industry regulations or developing new policies specific to the fashion sector. - Share best practices and success stories from other countries with similar contexts to demonstrate the positive impacts of sustainable policies in the fashion industry.
Technological	Moderate	Lack of technical expertise (recycling facilities are not available) - The project will be looking at regionally appropriate mechanisms for the collection and dismantling of the materials for reuse. Training workshops will build capacity within the industry.
Financial and Business Model	Moderate	Lack of investment mechanisms - Recommendations for financial mechanisms appropriate for SIDS and the Caribbean region will be identified.

EXECUTION

Capacity	Moderate	Lack of expertise or experience within local partner(s) for the fashion sector - Partner with a local NGO or institution with experience in the fashion industry or sustainability initiatives. - If necessary, partner with an international organization with proven expertise that can provide technical assistance and
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		capacity building for the local partner. - Develop an onboarding training program for local project partner on project management methodologies, stakeholder engagement, and best practices in sustainable fashion.
Fiduciary	Low	Gaps in not utilizing funds due to delay in execution as per the intended timelines and not achieving value/or not properly accounting the disbursement/ expenditures. - BCRC Caribbean has prior extensive experience of implementing similar projects with bilateral, multilateral and other donor agencies with mainstreamed accounts and accountability mechanisms. - Robust M&E mechanism has been formulated as Component 4 of the project, which includes annual financial audit, mid-term review, and terminal review, annual project implementation reporting to the GEF, supervisory missions, project steering committee meetings. - Fiduciary risk management plan will be a part of the implementation plan prepared during inception phase of the project.
Stakeholder	Moderate	Difficulty engaging key stakeholders in the Trinidad and Tobago Carnival fashion sector, particularly small and medium-sized enterprises (SMEs), especially during the Carnival season - Conduct comprehensive stakeholder mapping to identify all relevant actors, including industry associations, designers, manufacturers, retailers, and consumers. - Apply gender action plan to ensure engagement of women and to avoid marginalization of vulnerable groups - Develop a tailored engagement strategy for each stakeholder group, considering their specific interests and concerns. - Partner with local fashion industry leaders to champion the project and encourage participation. - Align project work plan to avoid intense stakeholder engagement during the Carnival season, in order to ensure participation is maximized. - Offer incentives for participation, such as access to knowledge products, capacity building workshops on sustainable practices, or potential green financing opportunities tailored to the T&T context. - Address stakeholder concerns proactively through transparent communication and collaborative problem-solving.
Other	Moderate	Unexpected disruptions: Pandemics etc. - Develop a robust contingency plan outlining alternative approaches in case of unforeseen circumstances. - Build flexibility into the project design to allow for adjustments as needed. - Maintain strong communication channels with stakeholders to ensure coordinated responses to disruptions.
Overall Risk Rating	Moderate	Overall risk rating is moderate. Identified risks will be monitored and revised yearly to ensure adequate management and adaptation.

### C. ALIGNMENT WITH GEF-8 PROGRAMMING STRATEGIES AND COUNTRY/REGIONAL PRIORITIES

Explain how the proposed interventions are aligned with GEF- 8 programming strategies, including the specific integrated program priorities, and country and regional priorities, Describe how these country strategies and plans relate to the multilateral environmental agreements, such as through NDCs, NBSAPs, etc.

For projects aiming to generate biodiversity benefits (regardless of what the source of the resources is - i.e., BD, CC or LD), please identify which of the 23 targets of the Kunming-Montreal Global Biodiversity Framework the project contributes to and explain how.

(max. 500 words, approximately 1 page)

The Eliminating Hazardous Chemicals from Supply Chains IP is fully aligned the GEF 8 programming strategy as one of the eleven Integrated Programs. It is a multi-focal area program delivering integrated solutions to address multiple environmental challenges and achieve higher visibility and momentum through connecting different environmental, social and economic agendas. The IP is designed to explicitly address the four transformation levers identified by the GEF and STAP.

Similarly, the Trinidad and Tobago child project has been designed in alignment with the GEF 8 strategy. It adopts a sector-wide approach for the Carnival industry rather than taking a chemical-by-chemical approach and through this will be able to engage targeted stakeholders and audiences more effectively.

Trinidad and Tobago developed a National Development Strategy (Vision 2030), to guide the country's development process between 2016 and 2030. This Strategy incorporates the principles and objectives of the United Nations' Sustainable Development Goals (SDGs) and takes into consideration the current and future needs of citizens. One of the Strategy's major goals is to place the environment at the centre of social and economic development. To achieve this, the Government understands the need to effectively control waste through reducing, reusing, and recycling materials, managing different waste streams including chemical and hazardous waste, and promoting greener industries.

The project will contribute to the United Nations Multi-Country Sustainable Development Cooperation Framework in the Caribbean (MSDCF)<sup>[1]</sup>, which is aligned to the SDGs, and identifies a single framework for the UN to partner with the region for joint Caribbean development. In particular Priority area 1: Shared Prosperity and Economic Resilience and Priority area 2: Equality, Well-Being and Leaving No One Behind.

This project, which intends to eliminate chemical pollution from the supply chains within Trinidad and Tobago's Carnival industry, introduce environmentally sustainable and innovative locally sourced materials for Carnival costumes production and encourage circularity amongst Carnival fashion stakeholders, marries well with the environmental goals of the National Development Strategy and presents consistency with national priorities. The project will provide analysis and tools to support the private sector and other actors in the implementation of behavioral changes required to fulfill the NDS and SDG 2030 commitments, and in the development of circular and sustainable fashion products and business models. More specifically, the project will, directly and indirectly, contribute to the following SDGs:

- SDG5 Achieve gender equality and empower all women and girls: *The fashion sector is a major employer of women, social and labour risks prevail in the value chain.*
- SDG 6 Clean water and sanitation: *Fibre production, textile wet processing and washing of textiles in the use phase use high volumes of water and risk polluting waterways, including freshwater and ocean pollution.*
- SDG8 Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all: *The fashion sector is powered by a high number of SMEs, who need to be part of the transition to circularity, including through access to financing. Social and labor issues remain an important concern.*
- SDG9 Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation: *The fashion sector is highly fragmented with a variety of stakeholders who need to be part of the transition to circularity, including through access to financing and integration in value chains and markets.*
- SDG 12 Responsible consumption and production: *Solving fashion pollution needs a fundamental shift towards a more sustainable consumption and production pattern, including consumer information and engagement.*
- SDG 13 Climate action: *Synthetic fibre production, textile wet processing and washing and drying of textiles in the use phase cause high GHG emissions.*

- SDG17 Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development: *Given the complex and international nature of the fashion value chain, global policy coordination and coherence is key.*

Component 1 will promote circular business models, the use of sustainable materials and alternatives and develop a sustainability reporting framework for the Carnival industry's fashion sector. This will assist Trinidad and Tobago with reusing and recycling materials, more effectively managing waste generated through the industry's fashion sector and promote the effective greening of this industry.

Components 2 and 3 will encourage the use of sustainable materials within the Carnival industry's fashion sector, promote cleaner production systems and develop secondary markets for the use of these materials beyond the Carnival industry. These components will assist Trinidad and Tobago with greening the Carnival industry and reducing the generation of waste by the reuse of materials. Components 1, 2 and 3 also align well with the recently launched Compulsory Standard on Garments and Textiles, which intends to minimize the presence of hazardous substances and encourage sustainable production.

Component 4 will disseminate knowledge generated through the project nationally, regionally, and globally to regions with Carnival events. This component will assist citizens of Trinidad and Tobago with becoming more aware of the negative impacts of the Carnival fashion sector and what can be done to create a more sustainable industry. By raising awareness among citizens, this component will help encourage behaviour change, resulting in national benefits for the Carnival industry and beyond.

Currently, no national policies contradict the intended project outcomes.

The above proposed project interventions related to promoting circular business models, use of sustainable materials and alternatives, promoting cleaner production systems and developing secondary markets for the use of sustainable materials are all prioritized in the GEF 8 programming direction. The national child project will share information with the global coordination project on the project activities to help generate case studies and knowledge for dissemination across the country project and across carnival industry and fashion stakeholder networks.

The country child project will establish partnerships with the private sector, including the global project, which serves to coordinate efforts between the regions and ensuring opportunities for learning and collaboration across region.

The project will build upon, link and contribute to the existing work from UNEP in the fashion (including textiles) sector under the MTS, in particular from a chemicals and waste perspective, such as the One UNEP textile project under which UNEP's textile sector related work is captured. This includes the Innovative Business Practices and Economic Models in the Textile Value Chain (InTex), and Reducing uses and releases of chemicals of concern, including POPs, in the textile sector (GEF Asia).

The project directly contributes to all outcomes under UNEP's Programme of Work Sub-programme on Chemicals and Pollution, while also linking to the nature action and climate action pillars. In particular, the MTS outcomes to which the project will contribute are:

- 3A: Human health and environmental outcomes are optimized through enhanced capacity and leadership in the sound management of chemicals and waste.
- 3B: Waste management is improved, including through circular processes, safe recovery of secondary raw materials and progressive reduction of open burning and dump sites.
- 3C: Releases of pollutants to air, water, soil and the ocean are reduced.

Within the Chemicals and Pollution Action sub-programme, the project contributes directly to the PCP "Circularity in Sectors", whose objective is to scale up the adoption of circularity policies and practices in key sectors and systems to reduce releases of pollutants to air, water, soil and the ocean.

[\[1\]](https://caribbean.un.org/sites/default/files/2023-06/UN%20MSCDF%202022-2026-%2015%20June%20%2723_0.pdf) Multi-Country Sustainable Development Cooperation Framework (MSDCF) for the English- and Dutch-speaking Caribbean, covering the period 2022-2026.  
[https://caribbean.un.org/sites/default/files/2023-06/UN%20MSCDF%202022-2026-%2015%20June%20%2723\\_0.pdf](https://caribbean.un.org/sites/default/files/2023-06/UN%20MSCDF%202022-2026-%2015%20June%20%2723_0.pdf)

## D. POLICY REQUIREMENTS

Gender Equality and Women's Empowerment:

**We confirm that gender dimensions relevant to the project have been addressed during Project Preparation as per GEF Policy and are clearly articulated in the child Project Description (Section B).**

Yes

**1) Does the project expect to include any gender-responsive-measures to address gender gaps or promote gender equality and women's empowerment?**

Yes

If the child project expects to include any gender-responsive measures to address gender gaps or promote gender equality and women empowerment, please indicate in which results area(s) the project is expected to contribute to gender equality:

**Closing gender gaps in access to and control over natural resources;**

**Improving women's participation and decision-making; and/or**

Yes

**Generating socio-economic benefits or services for women.**

Yes

**2) Does the child project's results framework or logical framework include gender-sensitive indicators?**

Yes

### Stakeholder Engagement

We confirm that key stakeholders were consulted during Project Preparation as required per GEF policy, their relevant roles to project outcomes has been clearly articulated in the Child Project Description (Section B) and that a Stakeholder Engagement Plan has been developed before CEO endorsement.

Yes

**Select what role civil society will play in the Project:**

Consulted only;

Member of Advisory Body; Contractor; **Yes**

Co-financier; **Yes**

Member of project steering committee or equivalent decision-making body ; **Yes**

Executor or co-executor;

Other (Please explain)

**Private Sector**

Will there be private sector engagement in the Child project?

Yes

And if so, has its role been described and justified in section B “Child project description”?

Yes

**Environmental and Social Safeguards**

We confirm that we have provided information regarding Environmental and Social risks associated with the proposed child project or program, including risk screenings/ assessments and, if applicable, management plans or other measures to address identified risks and impacts (this information should be presented in Annex E).

Yes

Please provide overall Project/Program Risk Classification

**Overall Project/Program Risk Classification**

PIF	CEO Endorsement/Approval	MTR	TE
	Medium/Moderate		

**E. OTHER REQUIREMENTS**

**Knowledge management**

We confirm that an approach to Knowledge Management and Learning has been clearly described during Project Preparation in the Project Description and that these activities have been budgeted and an anticipated timeline for delivery of relevant outputs has been provided. This includes budget for linking with and participation in knowledge exchange activities organized through the coordination platform.

Yes

**Socio-economic Benefits**

We confirm that the child project design has considered socio-economic benefits to be delivered by the project and these have been clearly described in the Project Description and will be monitored and reported on during project implementation (at MTR and TER).

Through the strengthening of the circular business models within the Carnival Industry, the project aims to facilitate equity in representation of women in leadership roles within the sector. During the assessment it was identified that while the sector has many women involved in different aspects across the supply-chain, the majority of leadership roles are occupied by men. This project aims to build capacity through training programmes on sustainable procurement, marketing and reverse-supply chain management with a key consideration for female participation. The project will also be looking at mitigating the risk of gender-based violence and Sexual Exploitation, Abuse and

Harassment throughout the project activities. Carnival is a significant event generating business opportunities, including small and informal vendors, and those who occupy these lower positions are often women and other vulnerable populations. The screening of the health impact on hazardous chemicals and materials and excessive waste generation in the Industry will support the interventions needed to protect not only the environment but also foster social development.

## ANNEX A: FINANCING TABLES

### GEF Financing Table

#### Trust Fund Resources Requested by Agency(ies), Country(ies), Focal Area and the Programming of Funds

GEF Agency	Trust Fund	Country/ Regional/ Global	Focal Area	Programming of Funds	Grant / Non- Grant	GEF Project Grant(\$)	Agency Fee(\$)	Total GEF Financing (\$)
UNEP	GET	Trinidad and Tobago	International Waters	International Waters: IW IP Contributions	Grant	822,211.00	73,999.00	896,210.00
UNEP	GET	Trinidad and Tobago	Chemicals and Waste	CW IP Contributions	Grant	1,830,083.00	164,707.00	1,994,790.00
<b>Total GEF Resources (\$)</b>						<b>2,652,294.00</b>	<b>238,706.00</b>	<b>2,891,000.00</b>

### Project Preparation Grant (PPG)

Was a Project Preparation Grant requested? true

PPG Amount (\$) 100000

PPG Agency Fee (\$) 9000

GEF Agency	Trust Fund	Country/ Regional/ Global	Focal Area	Programming of Funds	PPG(\$)	Agency Fee(\$)	Total PPG Funding(\$)
UNEP	GET	Trinidad and Tobago	Chemicals and Waste	CW IP Contributions	69,000.00	6,210.00	75,210.00
UNEP	GET	Trinidad and Tobago	International Waters	International Waters: IW IP Contributions	31,000.00	2,790.00	33,790.00
<b>Total PPG Amount (\$)</b>					<b>100,000.00</b>	<b>9,000.00</b>	<b>109,000.00</b>

Please provide Justification

## Sources of Funds for Country Star Allocation

GEF Agency	Trust Fund	Country/ Regional/ Global	Focal Area	Sources of Funds	Total(\$)
<b>Total GEF Resources</b>					<b>0.00</b>

## Focal Area Elements

Programming Directions	Trust Fund	GEF Project Financing(\$)	Co-financing(\$)
Hazardous Chemicals IP	GET	2,652,294.00	1670774.54
<b>Total Project Cost</b>		<b>2,652,294.00</b>	<b>1,670,774.54</b>

## Confirmed Co-financing for the project, by name and type

Please include evidence for each co-financing source for this project in the tab of the portal

Sources of Co-financing	Name of Co-financier	Type of Co-financing	Investment Mobilized	Amount(\$)
Recipient Country Government	Environmental Management Authority	In-kind	Recurrent expenditures	790393.61
Others	BCRC Caribbean	In-kind	Recurrent expenditures	700000
Recipient Country Government	Trinidad and Tobago Solid Waste Management Company Limited (SWMCOL)	In-kind	Recurrent expenditures	62383.2
Recipient Country Government	Trinidad and Tobago Bureau of Standards	In-kind	Recurrent expenditures	24353.28
Recipient Country Government	Ministry of Planning and Development	In-kind	Recurrent expenditures	93644.45
<b>Total Co-financing</b>				<b>1,670,774.54</b>

## Please describe the investment mobilized portion of the co-financing

Co-financing from the country: Recurrent expenditures spent on personnel that will work on the project as well as associated transport and office costs.

Co-financing from the private sector: Recurrent expenditures correspond to environmental initiatives in line with these companies' own sustainability goals. These projects are dependent on the assistance of, and collaboration with, the Integrated Programme.

## ANNEX B: ENDORSEMENT

### GEF Agency(ies) Certification

GEF Agency Coordinator	Date	Project Contact Person	Telephone	Email
GEF Agency Coordinator	10/10/2024	Ersin Esen		ersin.esen@un.org
Project Coordinator	6/19/2024	Neha Dharmshaktu		neha.dharmshaktu@un.org

### Record of Endorsement of GEF Operational Focal Point (s) on Behalf of the Government(s):

Please attach the Operational Focal Point endorsement letter(s) with this template.

Name of GEF OFP	Position	Ministry	Date (MM/DD/YYYY)
Hayden Romano	Managing Director	Environmental Management Authority	3/28/2023

## ANNEX C: PROJECT RESULTS FRAMEWORK

Please indicate the page number in the Project Document where the project results and M&E frameworks can be found. Please also paste below the Project Results Framework from the Agency document. For the Integrated Programs' global/regional coordination child project, please include the program-wide results framework, inclusive of results specific to the coordination child project. For any country child project, please ensure that relevant program level indicators are included.

Project Objective	Objective level Indicators	Baseline	Targets and Monitoring Milestones	Means of Verification	Assumptions & Risks	UNEP MTS reference*  Relevant Programme of Work (PoW) Outcomes	Relevant SDG target(s) and indicators
Influence a shift in the Carnival Fashion Design Sector to promote the use of locally sourced, sustainable materials and pollution-free approaches	Amount of greenhouse gas emissions Mitigated (metric ton of CO <sub>2</sub> )  Chemicals of global concern and their waste reduced (metric ton of toxic chemicals reduced)	The Trinidad and Tobago Carnival produces 3400kg of waste <sup>15</sup> ; most costumes are made of plastic-based materials discarded after the event; most outfits are	<u>End of Project target:</u> Direct tonnes CO <sub>2</sub> : 10,851.84; Indirect tonnes CO <sub>2</sub> : 123,338.96;  1,045 tonnes Solid and liquid POPs removed or disposed	Project reports, PIRs,  Country level reporting  Terminal 2.1 1.3 Evaluation	<u>Assumptions:</u> Government and stakeholders remain interested and committed to transitioning to more environmentally friendly carnival fashion supply chains  Consumer and market demand for sustainable products  <u>Risks:</u> Resistance to change from beneficiaries	<u>UNEP MTS 2022-2025.</u> Pollution and Waste Pillar; Chemicals and pollution action thematic subprogramme; Towards a pollution-free planet Strategic Objective  <u>2025 Outcomes:</u> 3A, 3B, 3C	SDG Target 12.1 Indicator: 12.1.1  SDG Target 12.2: Indicator: 12.5  SDG Target 12.4 Indicators:

	<p>Persistent organic pollutants to air reduced (gram of toxic equivalent gTEQ)</p> <p>People benefiting from GEF-financed investments disaggregated by sex</p>	<p>imported with significant GHG emissions. Materials used to create costumes have been found to contaminate the environment, containing harmful chemicals bromine, flame-retardants and heavy metals</p>	<p>261 tonnes of avoided residual plastic</p> <p>6.86 gTEQ POPs to air reduced</p> <p>Beneficiaries competition: Female: 129,616 Male: 106,050 Total: 235,666</p>		<p>Lack of buy-in from government, private sector and finance sector</p> <p>Change in the political and economic situation/interests during the lifetime of the program</p>	<p><u>Direct Outcomes:</u> 3.1, 3.5, 3.6, 3.8, 3.9, 3.12</p>	<p>12.4.1; 12.4.2</p> <p>SDG Target 12.5: Indicator: 12.5.1</p> <p>SDG Target 12.6: Indicator: 12.6.1</p>
Project Outcome	Outcome Indicators	Baseline	Targets and Monitoring Milestones	Means of Verification	Assumptions & Risks	Relevant PoW Outcome(s) and indicator(s) <sup>1</sup>	Relevant SDG target(s) and indicators
Outcome 1- Carnival designers increase sustainable design principles/ approaches in costume design.	No. of circular business models adopted in Trinidad and Tobago's Carnival industry <sup>11</sup>	The Carnival industry can be considered as having a Fast Fashion business model.	<p><b>End of project Target</b> One network of businesses is established to facilitate the circulation of materials within the Carnival sector</p> <p><b>Mid-Point Target</b> One network of businesses is established to facilitate the circulation of materials within the</p>	<p>Establishment of network</p> <p>A reverse supply chain scheme for the Carnival industry is demonstrated</p> <p>A framework for sustainability reports is developed and sustainability reports are submitted.</p>	Private sector stakeholders remain committed to adopting circular economy models for the duration of the project and after project completion	<p><u>Direct Outcomes:</u> 3.5, 3.6, 3.9, 3.12</p> <p><u>Indicators (Chemicals and Pollution Action):</u> (i), (ii), (iv)</p>	<p>SDG 12: Target 12.2 - By 2030, achieve the sustainable management and efficient use of natural resources</p> <p>12.5 - By 2030, substantially reduce waste generation through prevention, reduction,</p>

Project Outputs	Output Indicators	Baseline	Targets and Monitoring Milestones	Means of Verification	Assumptions & Risks	Relevant PoW Direct Outcome(s)	Relevant SDG target(s) and indicators
			Carnival sector				recycling and reuse
Output 1.1: A network is established to promote circular business models through Trinidad and Tobago's Carnival industry.	<p>No. of businesses involved in the network and aware of circular economy business models</p> <p>No. of businesses that adopt the GESI Guidelines and GBV and SEAH Code of Conduct<sup>21</sup></p>	<p>At the beginning of the project, no Carnival bands were known to be applying the reuse, repurpose or remake model. It has been reported that the rental model has been considered in 2023.</p> <p>Although the Carnival Industry has a large representation of women, the leadership/decision-making roles are predominantly men.</p>	<p><b>End of project Target:</b> A network is established with at least 5 national mas bands), 1 national material recovery organisation, 2 artisan businesses that are able to reuse the materials recovered, and 3 international partners</p> <p>Gender Equity and Social Inclusion (GESI) Guidelines and a Gender Based</p>	<p>The BCRC-Caribbean will have a <b>Memorandum of Understanding</b> in place with the organisation identified as the host or lead of the network.</p> <p>The network would be formalised through a <b>Terms of Reference</b> that would be made public by the BCRC-Caribbean and the host organisation on social media.</p> <p>A <b>strategic plan</b> for the network will be developed for sustainability of the network.</p> <p>GESI Guidelines and SEAH Code of Conduct is</p>	<p>Risk: The cost of virgin materials may be cheaper than recovered materials, and B2B transactions within the network would become irrelevant.</p> <p>Mitigation: Material recovery organisations should assess the most high-value items and create a market for those items to ensure that they are able to turn profits.</p>	<p>Direct Outcomes: 3.6, 3.9, 3.12</p> <p>Indicators (Chemicals and Pollution Action): (i), (ii), (iv)</p>	<p>SDG 12: Target 12.2 - By 2030, achieve the sustainable management and efficient use of natural resources</p> <p>12.5 - By 2030, substantially reduce waste generation through prevention, reduction, recycling and reuse</p>

			<p>Violence (GBV) and Sexual Exploitation, Abuse and Harassment (SEAH) Code of Conduct is adopted in 100% organisations within the network</p> <p><b>Mid-Point Target:</b> A framework and strategic plan for the network is developed</p> <p>GESI Guidelines and a GBV and SEAH Code of Conduct is developed</p>	<p>developed for inclusion in the strategic plan.</p> <p>Businesses involved in the network will share awareness-raising materials on the network's activities via <b>social media</b> and <b>press releases</b>.</p>			
<p>Output 1.2: A Reverse Supply Chain Scheme is designed and demonstrated for Trinidad and Tobago's Carnival Industry.</p>	<p>No. of drop-off points/ collection points established.</p> <p>No. of mas bands participating in RSC scheme</p> <p>No. of consumers which provide proof of participation in RSC scheme<sup>31</sup></p> <p>Impact indicators:</p>	<p>One organisation exists which collects Carnival costumes. However, there are no mas bands which are known to collaborate with the organisation to promote costume recycle through incentives for consumers in an effort to close the material loop.</p>	<p><b>End of project Target:</b> One (1) RSC scheme is designed and one (1) incentive mechanism for consumers to participate in the RSC Scheme is agreed upon. (3.2 Target = 2 over 2)</p> <p>At least five (5) mas bands are involved in the demonstrati</p>	<p><b>Tripartite agreement</b> made between BCRC-Caribbean, mas bands and material recovery organisation to participate in the RSC Scheme.</p> <p><b>Receipts</b> from material recovery organisations and mas bands to consumers for participation in RSC Scheme</p> <p><b>Training workshop report</b></p>	<p>Risk 1: Mas bands are apprehensive about participating in the RSC Scheme because of fear of consumer demand for costumes with new materials.</p> <p>Mitigation 1: It is known that some consumers objected to increased prices for Carnival costumes. An advertising and awareness campaign will be developed to encourage consumers to advocate for Mas bands to apply circular business models in their designs.</p> <p>Risk 2: Mas bands are not willing to offer incentives for consumers to</p>	<p>Direct Outcomes: 3.6, 3.8, 3.9, 3.12</p> <p>Indicators (Chemicals and Pollution Action): (i), (ii), (iii), (iv)</p>	<p>SDG 12:</p> <p>Target 12.2 - By 2030, achieve the sustainable management and efficient use of natural resources</p> <p>12.5 - By 2030, substantially reduce waste generation through prevention, reduction,</p>

			<p>on of the RSC Scheme</p> <p>At least 10,000 masqueraders participate in the RSC Scheme</p> <p>One training on the dismantling of costumes is held, with at least 10 persons trained</p> <p>At least 40% of beneficiaries from trainings and RSC Scheme are women</p> <p>At least 10% of the materials collected will be reused in the manufacture of new costumes</p> <p><b>Mid-Point Target:</b> One (1) RSC Scheme is designed.</p> <p>Commitments are obtained from at least two (2) mas bands and one (1) material recovery organisation to participate</p>	<p>participate in the RSC Scheme.</p> <p>Mitigation 2: Stakeholder consultations will be held with mas bands and material recovery organisations on how to avoid shifting the burden of the costs to the mas bands or material recovery organisation.</p>		<p>recycling and reuse</p>
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			<p>in the scheme.</p> <p>One (1) training on the dismantling of costumes is held, with at least 10 persons trained,</p> <p>At least 40% of beneficiaries from trainings and RSC scheme are women</p>				
<p>Output 1.3: A sustainability reporting framework is developed for the carnival costumes.</p>	<p>No. of reports received in first year after launch of framework<sup>1</sup></p>	<p>Data on the burden of the Carnival industry on national waste management, including but not limited to landfills, are not recorded or reported to national agencies.</p>	<p><b>End of project Target:</b> At least ten (10) mas band leaders (10.3 Target = 10), 10% of whom are female, are trained in the development of reports.</p> <p>Reports from ten (10) mas band leaders across Trinidad and Tobago are received.</p> <p>One (1) assessment report on the monitoring needs of the public</p>	<p>Assessment Report</p> <p>Framework document</p> <p>Sustainability report template available on Google Forms or MS Forms</p> <p>Training workshop report</p> <p>Completed reports from mas band leaders</p>	<p>Risk 1: Mas band leaders are not comfortable with sharing information publicly that could affect potential sales in the following year.</p> <p>Mitigation 1: Consideration will be given to whether the reports should be shared publicly. The report should be designed in a manner to avoid negative impacts on mas bands.</p> <p>Risk 2: Mas bands report incorrect information to facilitate improved sales in the following year.</p> <p>Mitigation 2: A monitoring and evaluation mechanism will be put in place for the national agency overseeing the sustainability framework to validate the information submitted.</p>	<p>Direct Outcomes: 3.6, 3.9, 3.12</p> <p>Indicators (Chemicals and Pollution Action): (i), (ii), (iv)</p>	<p>12.6 - Encourage companies, especially large and transnational companies, to adopt sustainable practices and to integrate sustainability information into their reporting cycle</p> <p>12.b - Develop and implement tools to monitor sustainable development impacts for sustainable tourism that</p>

			<p>sector is developed and validated.</p> <p>One (1) sustainability reporting framework is developed, including the identified host organisation .</p> <p><b>Mid-Point Target:</b> One (1) assessment report on the monitoring needs of the public sector is developed and validated.</p> <p>One (1) sustainability reporting framework is developed, including the identified host organisation .</p>				creates jobs and promotes local culture and products
Project Outcome	Outcome Indicators	Baseline	Targets and Monitoring Milestones	Means of Verification	Assumptions & Risks	Relevant PoW Outcome(s) and indicator(s) <sup>2</sup>	Relevant SDG target(s) and indicators
Outcome 2 - Sustainable sourcing of materials	Amount of materials sourced <sup>[5]</sup>	There is limited guidance to influence the	<b>End of project Target</b>	Training workshop report	Risk: Target for female participation is not met as most band	Direct Outcomes: 3.1, 3.6, 3.9, 3.12	Target 12.2 - 12.7

<i>used in Carnival costumes is enhanced to reduce the import of products containing chemicals.</i>		<i>sustainable sourcing and materials in Trinidad and Tobago's Carnival industry</i>	<i>At least ten (10) persons are trained on sustainable procurement in the Carnival industry), at least 40% of whom are female.</i>  <i>At least 3 t of sustainably sourced fabric and decorations</i>	<i>Code of practice developed</i>  <i>Project reports</i>	<i>leaders are male.</i>  <i>Sustainable materials are too expensive or difficult to source</i>  <i>Mitigation: In addition to band leaders, designers will also be trained.</i>  <i>The project will collaborate with the Global Child project (GCP) to explore sustainable materials providers using IP expertise and information</i>	<i>Indicators (Chemicals and Pollution Action): (i), (ii), (iv)</i>	
<b>Project Outputs</b>	<b>Output Indicators</b>	<b>Baseline</b>	<b>Targets and Monitoring Milestones</b>	<b>Means of Verification</b>	<b>Assumptions &amp; Risks</b>	<b>Relevant PoW Direct Outcome(s)</b>	<b>Relevant SDG target(s) and indicators</b>
<i>Output 2.1 – Code of practice developed and disseminated to designers.</i>	<i>No. of tools available for sustainable sourcing</i>  <i>No. of persons trained and using tools<sup>[6]</sup></i>	<i>While it is reported that Trinidad and Tobago generates over 46 K tonnes of textile waste each year, the amount generated by the Carnival industry is not recorded.</i>	<b><i>End of project</i></b> <b><i>Target One</i></b> <i>(1) feasibility assessment of sustainable alternative materials is conducted</i>  <i>One (1) assessment on the tonnage of</i>	<i>Summary reports of stakeholder consultations</i>  <i>Assessments and recommendations report, including gender-sensitive measures informed by the health screening surveys</i>  <i>Code of practice</i>	<i>Risk: There is limited data recorded on textile waste generated by the Carnival industry.</i>  <i>Target for female participation is not met as most band leaders are male.</i>	<i>Direct Outcomes: 3.1, 3.6, 3.9, 3.12</i>  <i>Indicators (Chemicals and Pollution Action): (i), (ii), (iv)</i>	<i>Target 12.2</i>  <i>12.7</i>

	<p>While the National Carnival Commission has guidelines for mas bands, there are no specific guidelines on the sustainable sourcing of materials for the production of Carnival costumes.</p> <p>Some mas bands have incorporated materials that can be reused after the Parade of the Bands. However, this is not a common practice in the mas industry.</p> <p>There is little to no data on the health impacts that women and other vulnerable groups may be exposed to from materials used in Carnival costumes.</p>	<p>textile waste for target 9.1.</p> <p>One (1) code of practice is developed to guide the sustainable sourcing of materials for the production of Carnival costumes</p> <p>At least ten (10) persons are trained on sustainable procurement in the Carnival industry</p> <p>At least 40% of the beneficiaries of trainings are female (7.2 Target = 40%).</p> <p><b>Mid-Point Target One (1)</b> assessment report is developed on the tonnage of textile waste generated by mas bands.</p> <p>Health screening surveys to inform the gender-sensitive measures are completed for 40% of the</p>	<p>At least 10 designers adopt the code of practice</p> <p>Training workshop report.</p> <p>Social media post on trainings.</p>	<p>Mitigation: An extrapolation will be made based on the quantity of costumes imported and the average number of costumes which have been recycled over the past three (3) years.</p> <p>In addition to band leaders, designers will also be trained.</p>	
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			<i>stakeholders consulted</i>				
<i>Output 2. – Training programme delivered on sustainable procurement in the Carnival sector</i>	<i>No. of persons trained and using tools</i>	<i>The are no formal training or guidelines that exists for sustainable procurement in the sector.</i>	<b>End of project Target</b>  <i>Health screening surveys to inform the gender-sensitive measures completed by 75% of the stakeholders consulted</i>  <i>Key stakeholders will be targeted.</i>	<i>Training workshop report.</i>  <i>At least 40% of persons trained will be female</i>	<b>Risk:</b>  <i>Target for female participation is not met as most band leaders are male.</i>  <b>Mitigation:</b> <i>In addition to band leaders, designers will also be trained</i>	<i>Direct Outcomes: 3.1, 3.6, 3.9, 3.12</i>  <i>Indicators (Chemicals and Pollution Action): (i), (ii), (iv)</i>	<b>Target</b> <i>12.2</i>  <i>12.7</i>

[1] 11. Stakeholders engagement: Improvement in institutional systems that leads to increase in commitment to stay ( *No. of initiatives enabling stakeholder engagements after the project ends*)

[2] 11.2. No. of organizations/ coordination mechanisms supported/ communities organized.

[3] 3.2. No. of technical tools/toolkits and/or best practices (BAT/BEP) developed

8.2. No. of targeted audience individuals engaging/accessing/using awareness materials e.g. communication products

7.2. % of beneficiaries disaggregated by gender

10.1. No. of end-users/beneficiaries trained.

[4] 10.3. No. of policy makers or enforcement officers sensitized/trained.

7.2. % of beneficiaries disaggregated by gender.

9.1. No. of existing technical reports/publications/studies/analyses reviewed/ updated/developed.

[5] 1. Waste/Hazardous Chemical reduction: Reduce and avoid quantities of hazardous chemicals and wastes released into the environment (Amount of chemicals and wastes reduced and avoided)

10. Capacity building: Increase knowledge and capacity demonstrated by beneficiaries (No. of people demonstrating increased knowledge and capacity)

[6] 9.1. No. of existing technical reports/publications/studies/analyses reviewed/ updated/developed.

3.2. No. of technical tools/toolkits and/or best practices (BAT/BEP) developed.

## ANNEX D: STATUS OF UTILIZATION OF PROJECT PREPARATION GRANT (PPG)

Provide detailed funding amount of the PPG activities financing status in the table below:

Project Preparation Activities Implemented	GETF/LDCF/SCCF Amount (\$)		
	Budgeted Amount	Amount Spent To date	Amount Committed
Carnival fashion expert	18,000.00	18,000.00	0.00
Gender/Labour Expert	8,000.00	8,000.00	0.00
GEBs Assessment and Projection	25,000.00	13,246.00	11,754.00
National Workshops	10,000.00	8,102.00	1,898.00

Bank Fees and Admin Costs	1,000.00	750.00	250.00
UNEP consultant	13,000.00	8,837.50	4,162.50
PPG Coordinator	25,000.00	18,750.00	6,250.00
<b>Total</b>	<b>100,000.00</b>	<b>75,685.50</b>	<b>24,314.50</b>

## ANNEX E: PROJECT MAP AND COORDINATES

Please provide geo-referenced information and map where the project interventions will take place

Location Name	Latitude	Longitude	GeoName ID
Port of Spain	10.66389	-61.51667	3,573,891

Location Description:

Capital city of participating country

Activity Description:

Please provide any further geo-referenced information and map where project interventions are taking place as appropriate.



## ANNEX F: ENVIRONMENTAL AND SOCIAL SAFEGUARDS DOCUMENTS INCLUDING RATING

Attach agency safeguard datasheet/assessment report(s), including ratings of risk types and overall project/program risk classification as well as any management plans or measures to address identified risks and impacts (as applicable).

Title

11176 - Annex F - Environmental and Social Safeguards\_JN\_responses(Cleared)

## ANNEX G: BUDGET TABLE

Please upload the budget table here.

Appendix 4 – Budget Table

Appendix G: Indicative Project Budget Template																			
Budget Holder: BCRC-Caribbean																			
UMCIA CODES	Expenditure Category	Detailed Description	Component (US\$eq.)										Sub-Total	M&E	PMC	Total (US\$eq.)	Responsible Entity <small>[Executing Entity receiving funds from the GEF Agency]</small>		
			Component 1			Component 2		Component 3			Component 4								
			Output 1.1	Output 1.2	Output 1.3	Output 2.1	Output 3.1	Output 3.2	Output 3.3	Output 4.1	Output 4.2								
<b>UNEP Budget Line</b>																			
<b>10 PERSONNEL COMPONENT</b>																			
1100		Project personnel																	
1101	1101	Project Coordinator	0	0	0	0	0	0	0	0	0	0	0	0	0	69,294.00	69294	BCRC-Caribbean	
	1102															0	0		
	1103															0	0		
	1199	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	69,294	69,294		
	<b>1200 Consultants</b>																		
1161	1201	Consultant Team on Circular Business Models and Reverse Supply Chain Schemes in the Carnival Fashion Industry	15,000	80,000	0	0	0	0	0	0	0	0	0	0	95,000	0	0	95000	BCRC-Caribbean
1161	1202	Consultant Team on Sustainable Reporting Framework		0	60,000	0	0	0	0	0	0	0	0	0	60,000	0	0	60000	BCRC-Caribbean
1161	1203	Consultant Team on Material Flow and Sourcing of Materials for Carnival Costumes		0		70,000	0	0	0	0	0	0	17,500	0	87,500	0	0	87500	BCRC-Caribbean
1161	1204	Consultant Team on Code of Practice on Sustainable Design		0		105,000	0	0	0	0	0	0	17,500	0	122,500	0	0	122500	BCRC-Caribbean
1161	1205	Consultant on Sustainable Procurement in the Carnival Industry		0		40,000	0	0	0	0	0	0	0	0	40,000	0	0	40000	BCRC-Caribbean
1161	1206	Consultant Team for Assessment and Training on Creation of Secondary Markets		0	0	0	75,000	0	0	0	0	0	0	0	75,000	0	0	75000	BCRC-Caribbean
1161	1207	Consultant for Development of Sustainable Financing Mechanism		0		0	0	60,000	46,000	0	0	0	0	0	106,000	0	0	106000	BCRC-Caribbean
1161	1208	Communications Consultant	5,000	0		0	8,000	5,000	5,000	70,000	35,000	0	0	128,000	0	0	128000	BCRC-Caribbean	
1161	1209	Gender Expert	5,000.00	5,000	10,000	20,000	10,000	8,000	5,000	0	0	0	0	63,000	0	0	63000	BCRC-Caribbean	
1161	1210	Stakeholder Engagement and Technical Support Consultant	15,306.00	12,000	9,000	36,000	15,000	28,000	10,000	0	0	0	0	125,306	0	0	125306	BCRC-Caribbean	
1161	1211	Technical Advisor on Carnival Fashion Industry	5,000.00	9,000	5,000	15,000	10,000	8,000	2,000	0	0	0	0	54,000	0	0	54000	BCRC-Caribbean	
	1299	Sub-total	45,306	106,000	84,000	286,000	118,000	109,000	68,000	70,000	70,000	0	0	956,306	0	0	956,306		
	<b>1300 Administrative Support</b>																		
1161	1301	Administrative assistant	0	0	0	0	0	0	0	0	0	0	0	0	0	33,000	33000	BCRC-Caribbean	
	1303														0	0	0		
	1399	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	33,000	33,000		
	<b>1600 Travel on official business (for EA)</b>																		
1561	1601	Inter-island travel	2,000	2,000	3,000	9,000	4,000	4,000	1,000	0	0	0	0	25,000	0	0	25000	BCRC-Caribbean	
1561	1602	International travel	0	0	0	60,000	10,000	0	0	0	105,000	0	0	175,000	0	0	175000	BCRC-Caribbean	
	1603														0	0	0		
	1699	Sub-total	2,000	2,000	3,000	9,000	64,000	14,000	1,000	0	105,000	0	0	200,000	0	0	200,000		
1999	Component total	914,000	47,306	108,000	87,000	295,000	182,000	123,000	69,000	70,000	175,000	0	0	1,156,306	0	102,294	1,258,600		
	<b>20 SUB-CONTRACT COMPONENT</b>																		
2100		Sub-contracts (MOUs/LOAs for cooperating agencies)																	
	2101																		
	2102																		
	2103																		
	2199	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	<b>2200 Sub-contracts (MOUs/LOAs for supporting organizations)</b>																		
	2201	Sub-contract (LOA) with National Carnival Commission	10,000	15,000	10,000	0	15,000	20,000	10,000	0	0	0	0	80,000	0	0	80000	BCRC-Caribbean	
	2202	Sub-contract (LOA) with financial institution	0	0	0	0	0	80,000	0	0	0	0	0	80,000	0	0	80000	BCRC-Caribbean	
	2203	Sub-contract (LOA) with UWI for testing of material	0	50,000	0	45,000	0	0	0	0	0	0	0	95,000	0	0	95000	BCRC-Caribbean	
	2299	Sub-total	10,000	65,000	10,000	45,000	15,000	110,000	10,000	0	0	0	265,000	0	0	265000			
	<b>2300 Sub-contracts (for commercial purposes)</b>																		
	2301	Social Media Influencers	0	0	0	0	0	6,000	2,000	2,500	2,500	13,000	0	0	23,000	0	0	23000	BCRC-Caribbean
	2302																		
	2303																		
	2399	Sub-total	0	0	0	0	0	6,000	2,000	2,500	2,500	23,000	0	0	23,000	0	0	23000	
2999	Component total	203,000	10,000	65,000	10,000	45,000	15,000	116,000	12,000	7,500	7,500	288,000	0	0	288,000				
	<b>30 TRAINING COMPONENT</b>																		
	<b>3200 Group training</b>																		
3302 and 3303	3201	Training Materials	0	5,000		10,000	5,000	0	0	0	0	0	20,000	0	0	20000	BCRC-Caribbean		
3302 and 3303	3202	Communication Materials and Knowledge Products	5,000	0		0	0	0	0	90,000	30,000	125,000	0	0	125000	BCRC-Caribbean			
	3203																		
	3299	Sub-total	5,000	5,000	0	10,000	5,000	0	0	90,000	30,000	145,000	0	0	145000				
	<b>3300 Meetings/Conferences</b>																		
3302 and 3303	3301	Inception Meeting	0	0	0	0	0	0	0	0	0	0	0	8,000	0	0	8000	BCRC-Caribbean	
	3302	Steering Committee Meetings	0	0	0	0	0	0	0	0	0	0	0	47,000	0	0	47000	BCRC-Caribbean	
	3303	National Technical Workshops	20,000	40,000	30,000	30,000	50,000	70,000	10,000	0	0	0	250,000	0	0	250000	BCRC-Caribbean		
	3304	National Training Workshops	0	30,000	15,000	30,000	0	0	0	0	0	0	75,000	0	0	75000	BCRC-Caribbean		
	3305	Study Tour for the Creation of Secondary Markets & global outreach	0	0	0	0	150,000	0	0	0	0	0	150,000	0	0	150000	BCRC-Caribbean		
	3399	Sub-total	20,000	70,000	45,000	60,000	200,000	70,000	10,000	0	0	0	475,000	55,000	0	530000			
3999	Component total	475,000	25,000	75,000	45,000	70,000	205,000	70,000	10,000	90,000	30,000	620,000	55,000	0	675000				
	<b>40 EQUIPMENT AND PREMISES COMPONENT</b>																		
	<b>4100 Expendable equipment</b>																		
	4101																		
	4102																		
	4103																		
	4199	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
	<b>4200 Non-expendable equipment</b>																		
	4201	Equipment for Demonstration of Reverse Supply Chain Scheme (RSC) in Carnival Fashion Industry (refer to activity 1.2.2)	0	303,518	0	0	0	0	0	0	0	0	303,518	0	0	303518	BCRC-Caribbean		
	4202																		
	4203																		
	4299	Sub-total	0	303,518	0	0	0	0	0	0	0	0	303,518	0	0	303518			
4999	Component total		0	303,518	0	0	0	0	0	0	0	0	303,518	0	0	303518			

50	MISCELLANEOUS COMPONENT																
5100	Operation and maintenance of equipment																
5101		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5102		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5103		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5199	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5200	Reporting costs																
5201	Publication of Study Tour Report	0	0	0	0	8,176	0	0	0	0	8176	0	0	8176	0	0	BCRC-Caribbean
5202		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5203		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5299	Sub-total	0	0	0	0	8176	0	0	0	0	8176	0	0	8176	0	0	
5300	Sundry																
5301		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5302		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5303		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5399	Sub-total	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5400	Hospitality and entertainment																
5401	Launch Event for Financial Mechanism	0	0	0	0	25,000	0	0	0	25000	0	0	25000	0	0	25000	BCRC-Caribbean
5402	Exhibition for Winners of "Best Sustainable Carnival Design" Competition	0	0	0	0	0	25,000	0	0	25000	0	0	25000	0	0	25000	BCRC-Caribbean
5403		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
5499	Sub-total	0	0	0	0	25000	25000	0	0	50000	0	0	50000	0	0	50000	
5500	Evaluation																
5501	Financial Audit	0	0	0	0	0	0	0	0	0	0	0	24,000	0	24000	24000	BCRC-Caribbean
5502	Mid term Review	0	0	0	0	0	0	0	0	0	0	15,000	0	15000	15000	UNEP	
5503	Terminal Review	0	0	0	0	0	0	0	0	0	0	30,000	0	30000	30000	UNEP	
5599	Sub-total	0	0	0	0	0	0	0	0	0	0	45000	24000	69000	69000		
5999	Component total	0	0	0	0	8176	25000	25000	0	0	58176	45000	24000	127176	127176		
99	GRAND TOTAL		82,306	551,518	142,000	410,000	410,176	334,000	116,000	167,500	212,500	2,426,000	100,000	126,294	2,652,294		

Please explain any aspects of the budget as needed here

## ANNEX I: RESPONSES TO PROJECT REVIEWS

From GEF Secretariat and GEF Agencies, and Responses to Comments from Council at work program inclusion and the Convention Secretariat and STAP at PIF.

### 11169 – Council & STAP Comments

Comment	How these comments are addressed during the PPG
Germany	
appreciates the foreseen transparency of material contents and awareness raising for workers on the health risks of the chemicals and products they work with.	Thank you.
Introducing more sustainable materials and processes is regarded as very challenging in both supply chains. The final proposal shall explain which activities can be targeted in an integrated manner and how actors in both sectors might learn from each other.	The three child projects which address both sectors (Ecuador, Cambodia, Global) will be the most integrated and explicitly address this. The global child project will be organized to maximise learnings – please see the KM strategy appendix
The PFD states that the empowerment and inclusion of vulnerable groups will be prioritised and further specifies individual cooperation partners. The final proposal shall outline relevant factors and concrete	The IP-wide stakeholder engagement process to develop the stakeholder plan will be led by the global child project and ensure vulnerable groups are engaged. Inputs from all child projects will be

objectives for successfully empowering women and indigenous groups throughout the project.	consolidated to analyse the factors and objectives as requested.
Appreciates the planned establishment of a shared knowledge repository. The final proposal shall include a strategy for covering diverse local contexts and solutions, also considering knowledge by local and national governments as well as development agencies and NGOs beyond the UN system.	The KM strategy of the coordination child project covers national and local knowledge and solutions.  Child projects to actively share local solutions and knowledge with the coordination project as per the defined M&E and reporting schedule.
Component 4 – behaviour change: The proposal explains that consumers for global textile supply chains are predominantly high-consumption markets largely in the Global North. We request a more detailed clarification on i) which the mechanisms deploying international consumer markets are, and ii) how the selected transformation levers may influence these consumer markets (refer as well to recent market trends such as the European due diligence act as well as the upcoming Carbon Border Adjustment Mechanism).	These issues will be addressed by the global child project, which will review both consumer communications/ marketing trends (e.g. UNEP’s recent playbook on fashion communication) as well as regulations in importing regions. The specific European acts are duly noted.
Component 5 – reverse logistic: Post-consumer and post-production waste are either mixed up or used as synonyms. Clearly differentiate these two strategies and review, if post-consumer waste is correctly placed under component 5 or rather should be moved under component 3	This observation is noted and the national child projects are taking a coordinated approach to have a consistent definition. Post-consumer waste will be kept in Component 5.
✓ Japan Comments	
Country selection: While the construction industries exist in any country, textile industries are concentrated in certain countries. Justifications are not adequately provided in terms of country selection on textile supply chains.	The IP countries were selected based on a competitive EOI process, which included a criterion on the relative importance of the country’s sector in the global value chains. Child projects will clearly justify the country selection in the Rationale section of the CEO ER.
Structure: While some private investments are envisaged, they are very vague, and all project components are technical assistance. Justifications are not adequately provided to achieve the project objective.	Private investments have been confirmed during PPG phase and range from brand investments to commercial and public financial instruments. They have been further described in the cofinancing letters for the child projects.
Components: Although 9Rs are mentioned, more enhanced resource efficiency and circularity along with value chains should be highlighted more from design to recycling, to reduce pollution, GHG emissions, and biodiversity loss.	Child projects will highlight the contribution of circularity and resource efficiency concepts in support of all five components from design to end of life.
GEBs: Given that the project structure is based on TA, the expected GEBs (direct) seem very ambitious. Better to explain the rationale more clearly that this program can achieve such outcome	See response above on TA/ investment and impact.
Switzerland Comments	

<p>The theory of change, it is not understandable or logic how the program components are contributing to the goal of the program and how they are linked with each other.</p> <p>Activities planned are missing.</p> <p>Indicators and the predicted amount of savings are not really justified and plausible and the stakeholder analysis is missing/weak. Could you provide more information?</p>	<p>A revised ToC will be produced by each child project. An updated TOC for the IP has been developed by the Lead Agency as the basis for the Programmatic M&amp;E strategy.</p> <p>Activities are not usually included in TOC as it would crowd the diagram and be unreadable. They will be described in the Project Description &amp; Workplan sections of each child project.</p> <p>The GEBs methodology is robustly applied during PPG including through sampling and analysis of chemicals in products.</p> <p>Stakeholder analysis has been deepened in the PPG phase and is presented as an IP-wide stakeholder engagement plan with roles for each child project.</p>
<p><b>United Kingdom Comments</b></p>	
<p>While it is valuable to reference the triple planetary crises of climate change, pollution and biodiversity loss in reference to the IP on “Eliminating Hazardous Chemicals from Supply Chains”, it is also helpful to underscore these interlinkages throughout the other Integrated Programmes (and indeed, focal areas). Adding a short line to that effect in the introduction to the work programme, or under the section on the IPs (paras 38 – 39) could be helpful in this regard</p>	<p>This comment on the work programme documentation will be considered by GEF Sec.</p>
<p><b>United States Comments</b></p>	
<p>India: We believe the Ministry of Chemicals and Fertilizers should be incorporated into this proposal.</p>	<p>To be considered by UNIDO.</p>
<p><b>STAP Comments (response already provided in the final PFD submission):</b></p>	
<p>Consider developing a narrative of plausible futures that considers the potential effects drivers of change and their associated uncertainties on achieving the project's goal, and use this to inform intervention options across the value chain and the different national child projects. See STAP's <a href="#">primer on future narratives for more guidance</a>.</p>	<p>During the PPG, it will be ensured that the rational section in each child project will include a narrative of plausible futures that considers the potential effects drivers of change and their associated uncertainties on achieving the project's goal. Each child project will use this to inform intervention options across the value chain.</p>
<p>Ensure that all child projects address each aspect of the supply chain with appropriate actions toward achieving the transformational levers.</p>	<p>The child projects as a whole do address all supply chain elements, however due to budget limitations, in some cases the child projects may not address all supply chain stages, in order to enable substantial results (e.g. the Trinidad MSP).</p>
<p>Recognize gender, Indigenous Peoples and Local Communities, and youths in the ToC, including in the overall project impacts and the example of activities. Pay extra attention to how to incorporate ILK into the</p>	<p>Gender, Indigenous Peoples and Local Communities, and Youths aspects are recognised in child project ToCs. The PPG will pay attention to the engagement of Indigenous Peoples so that Indigenous learning and</p>

<p>child projects, where engagements take time and sensitivity.</p>	<p>knowledge can be adequately incorporated into relevant child projects.</p>
<p>We encourage all child projects to analyze policies across the various sector within their countries to understand where conflicting policies can hinder the achievement of the expected outcomes and ensure these are addressed appropriately. See <a href="#">STAP's paper on policy coherence</a> for more guidance.</p>	<p>Each child project will analyse policies in its selected sector(s) to understand where conflicting policies can hinder the achievement of the expected outcomes and ensure that these are addressed appropriately in the project intervention. One of the selection criteria for the EoIs was the willingness of submitting country to address these conflicting and hindering policies</p>
<p>Undertake a detailed analysis of the innovation in the program. Also, consider how the child projects can demonstrate the many innovations highlighted in the PFD. Also, ensure that the global child project incorporates these innovations in its capacity building, technical assistance, knowledge management and learning aspects, awareness-raising, and advisor activities to help disseminate these solutions within the program and to countries outside the program. This will be essential for transformational change.</p>	<p>Each child project will actively identify innovations during PPG and engage partners relevant to ensure their demonstration during the project implementation. The global child project will actively liaise with the other child projects during PPG so that its proposed intervention will serve the child projects, their identified innovations, and disseminate these best practices and lessons learnt inside and outside the program.</p>
<p>We encourage the program to follow through in tracking the transformational change impact of the program using the selected indicators.</p>	<p>The monitoring and Evaluation activities to be developed for the program will utilise the program indicators designed to track transformational change.</p>
<p>Provide more information on how the GEBs across the IP were estimated, including the underlying assumptions.</p>	<p>During the PPG, the program GEB methodology is further refined and applied by child projects according to the specific interventions being planned. The child projects will provide a detailed description of their GEB calculations in their projects proposals, including underlying assumptions.</p>
<p>Recognize the local environmental benefits that can be generated through the project and put in place provisions to track, measure and report these and the socioeconomic co-benefits. Please see STAP's <a href="#">paper on incorporating co-benefits in GEF's investments</a> for guidance.</p>	<p>The program and child projects have identified further co-benefits during the PPG and ensure provisions are put in place to track measure and report these and the socioeconomic co-benefits.</p>